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MOTION PICTURE HERALD

CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

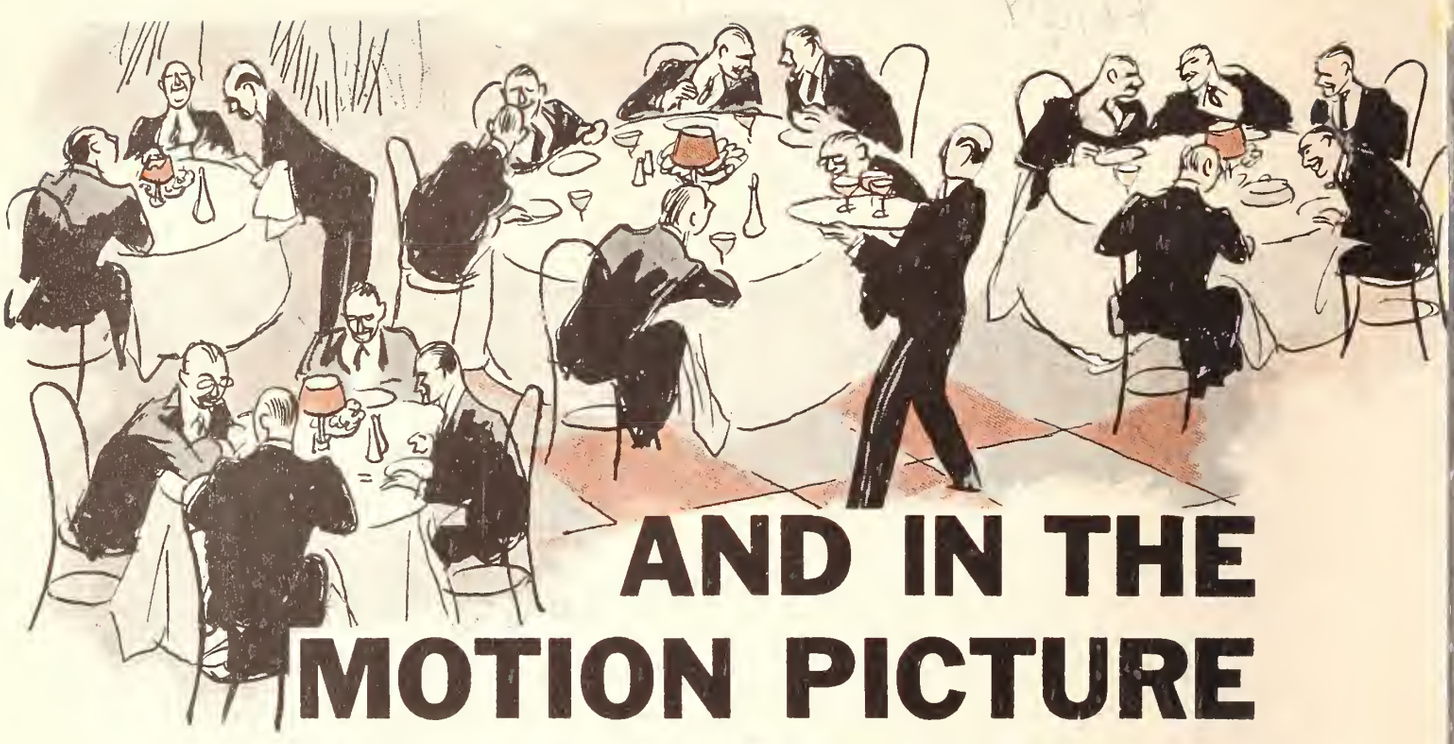
THE CODE or CENSORSHIP

by Martin Quigley

WHERE ALL THE SEATS ARE

mapping the market

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AND IN THE MOTION PICTURE CLUB, NEW YORK

Listen in to the leaders of this industry at their favorite gathering place. The principal topic of conversation is

TRADER HORN

32 ROAD-SHOW ENGAGEMENTS AT $1.50 TOP ARE MAKING MOTION PICTURE HISTORY!

METRO-GOLDWYN-MAYER

S.R.O. IN DETROIT NOW

...THAT'S REAL NEWS!

Mobs stand to see "DISHONORED"
2nd week at Paramount, Detroit!
Business 50% above average!

Detroit is only "DISHONORED" engagement so far outside Rialto, New York, where picture is in 4th capacity week.



MARLENE DIETRICH

in

"DISHONORED"

with **VICTOR McLAGLEN**

Directed by JOSEF VON STERNBERG

PARAMOUNT

REMEMBER
the good old days?
THESE are the
GOOD OLD DAYS
with—



Constance
BENNETT
gets a great chance to display her talents, her clothes, her personality in VIRTUE'S CLOTHES . . . . *A society drama with a new angle. Wait till you see Constance in* THIS *one!*

★ ★ ★ ★ ★



Read what "Hollywood Reporter" says about . . . John
BARRYMORE
in "SVENGALI" . . . . *with* MARION MARSH *as Trilby. "Great characterization! Super-fine production. Gripping and moving!* Warner Bros. are to be commended for bringing these characters to the screen".
DIRECTED BY ARCHIE MAYO

★ ★ ★



Today's big star! . . . . In a modern story that's better than *"Illicit"* Barbara
STANWYCK
in "NIGHT NURSE" *by* Dora Macy, famous authoress of "My Past". . . . The kind of a hit they rave about!

★ ★ ★

RELEASED TODAY NOW YOU CAN PLAY IT!

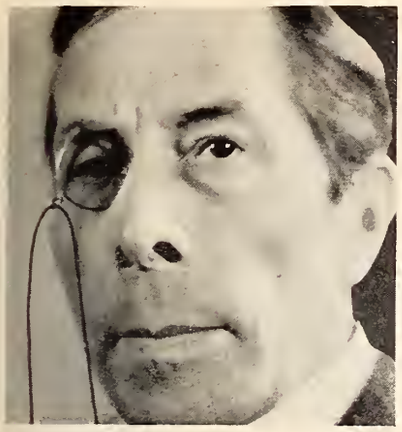
50 MILLION FRENCHMEN

THE GREATEST COMEDY EVER MADE!

with Olesen and Johnson, William Gaxton, John Halliday, Helen Broderick, Claudia Dell. Directed by Lloyd Bacon.

NOW TIRING THE USHERS AT WARNER BROS. BIG WINTER GARDEN, N. Y.

what a riot!!!



Geo. ARLISS

in his first, modern comedy-drama THE MILLIONAIRE *"drew heavy applause" from preview audiences. By far the best thing Arliss has ever done wires Moe Silver from Los Angeles. with* Evalyn Knapp, David Manners, Noah Beery, Mrs. Florence Arliss, Tully Marshall. *Dialogue by* Booth Tarkington. *Directed by* John Adolphi.



She's done it again! . . . Bebe

DANIELS

in WOMAN OF THE WORLD *with* Ricardo Cortez, Dudley Digges, Una Merkel. *From the story, "The Outlook" said "Stands out among the rest like a 45 among a flock of cap pistols." Directed by* Roy Del Ruth.



Frank FAY

and seven gorgeous girls in "GOD'S GIFT TO WOMEN" *"A preview audience laughed, chuckled and blushed," says M. P. Daily. With* LAURA LA PLANTE, Joan Blondell, Louise Brooks, Yola D'Avril. *Directed by* Michael Curtiz.

★ ★ ★ ★

Prepare! for

The PUBLIC ENEMY

—it's a thousand to one nothing like it has ever hit the screen. A hundred thousand to one nothing ever will again!



Jean HARLOW

The greatest epic of society's menace ever made! A picture so strong, so vital, so powerful and all absorbing it will leave its mark on this business with the greatest returns ever heard of!



James CAGNEY

PREPARE! It's on the way! It's *BIG!*

The MODERN WAY is the WARNER WAY!

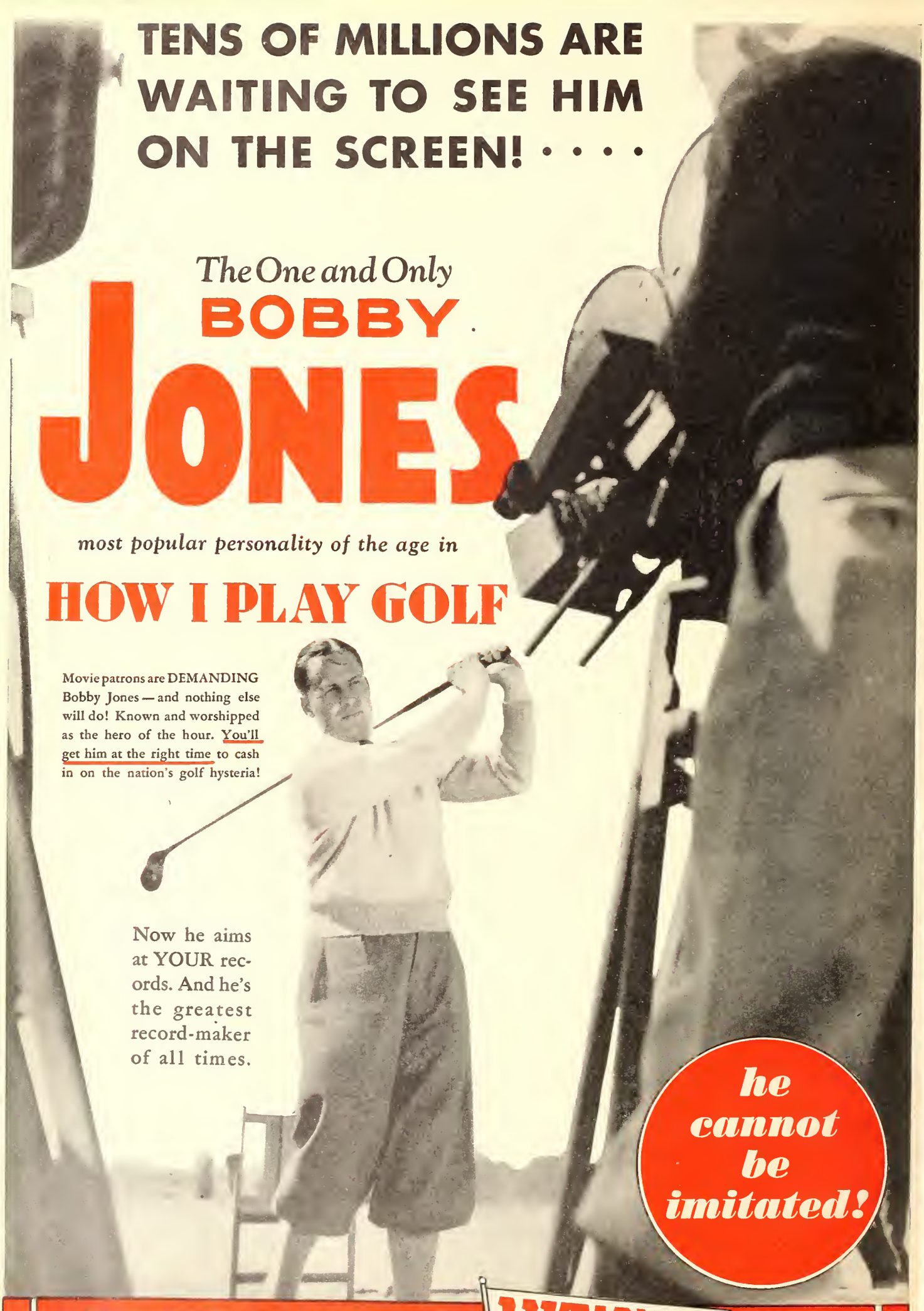
TENS OF MILLIONS ARE WAITING TO SEE HIM ON THE SCREEN! • • • •

The One and Only

BOBBY JONES

most popular personality of the age in

HOW I PLAY GOLF



Movie patrons are DEMANDING Bobby Jones — and nothing else will do! Known and worshipped as the hero of the hour. You'll get him at the right time to cash in on the nation's golf hysteria!

Now he aims at YOUR records. And he's the greatest record-maker of all times.

he cannot be imitated!

ONE OF A SERIES OF 12

VITAPHONE REG. TRADE MARK SHORTS

APR -4 1931 ©CIB 110453

MOTION PICTURE HERALD

Vol. 103, No. 1 April 4, 1931

For the Whole People

A PRINCIPAL factor in what's wrong with the motion picture business at this time is an unfortunate choice of story material.

Much of the product which recently has issued from the Hollywood studios is plainly and uncompromisingly adult entertainment. We are quite aware that it is not the business of Hollywood to confine itself to juvenile entertainment, nor to gauge its product to appeal exclusively to 12-year-old intellects.

Rather, it is the business of Hollywood to make product for the motion picture theatres. And that it certainly is not doing when it puts out a succession of pictures such as "Millie," "Strangers May Kiss," "Illicit," "Stolen Heaven" and "A Lady Refuses." Artistically and in a plain entertainment sense there is much to be desired in various of these subjects but they are not popular entertainment. They may be well liked by certain groups in certain places but they are distinctly foreign to the type of entertainment which made the motion picture the world's greatest agency of public amusement.

These subjects presumably were made for the motion picture market, yet no sensible person would contend that they are fit, proper or logical for the motion picture market when this market is viewed—as it really is—as a combination of all ages, kinds and classes of people.

Hollywood, in its creative leanings, is now too much inclined to produce what it likes to produce rather than what it ought to produce. We do not say that it was not the intention—and hope—of the producer of each one of these pictures to turn out an entertainment of world-wide appeal and popularity. But had he looked calmly and collectedly at the essential nature of the material which he had undertaken to handle he could not have helped reaching the conclusion that it was intended for the classes and not for the masses.

The business needs more mass type entertainment and less class type entertainment. The latter may be giving Hollywood producers, writers, directors and actors a pleasant sensation in feeling that they have become subtle, sophisticated and mature but it is giving a lot of box-offices an acute pain. —MARTIN QUIGLEY

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Who Taught Jesse James?

"CRIME flourishes when youths can go to movies and there learn the best methods for picking a lock, using a blackjack, looting a home or blowing a safe," says Lemuel B. Schofield, director of public safety in Philadelphia, according to an Associated Press dispatch. Every one familiar with history will realize that there was no crime of importance in the world prior to the opening of the first nickelodeon in 1905. Jesse James, Cole Younger, Henry Starr and Tracy-the-Outlaw are thus inexplicable. Also strangely enough the Five Points Gang and the Hudson Dusters dated back to the 80's. With no movies to blame such phenomena are hard to understand.

▲ ▲ ▲

Advertising on the Screen

WHAT with the current activity of a newly formed committee on screen advertising of the American Association of Advertising Agencies, the die is now cast and the motion picture theatre is committed to trial by ordeal.

The queston of whether or not the theatrical screen is to be a medium of merchandising propaganda, and made at one with the radio and the publications of the printed word, will be decided in that big hard school of experience.

It is perhaps well enough that it should come to this eventuation now. The great experiment has been inevitable ever since that first day that the merchandisers found that the motion picture had acquired a voice with which selling talks could be made. The precedent of the radio has been importantly provocative, both within and without the motion picture institution.

Plainly enough the motion picture theatre will welcome and adopt any component of its program which will importantly add to its revenues and earning power, or even sustain them. Regardless of the opinions and forecasts for and against the theatrical advertising, or sponsored picture, the answer is now going to be had from the audiences themselves in terms of box office votes. After all, that is where the motion picture has learned most of its lessons thus far.

Entirely without prejudice to this great experiment which is to be undertaken, it may be observed in passing that many years have now passed since the legitimate stage, from the metropolis to the hinterland stock houses, learned that it was unprofitable to use the syndicated advertising curtain. And it may be observed that in the world of printed pages the reader has his option, wherein he may read or ignore the pleas of advertisers. Also the selling voice on the air can be tuned out with a slight flick of the wrist. But the spectator in the motion picture theatre has no choice but to look at the screen. In the dim lighted house he is not even given the relief of observing the pretty girl three rows ahead on the aisle.

This means that if the theatre screen is to present pictures with a merchandising motif they shall have to be at least as entertaining as the average of program material. That, one is sure any motion picture maker will admit, constitutes a considerable order. It has been found quite difficult enough to make screen material of adequate box office acceptance with only the problem of entertainment in sight. Now if pictures must be made not only entertaining but also laden with selling pressure and merchandising lure the problem will be found to be increased by at least the square and maybe by the cube. The requirement will be to be somewhat louder and a tremendous deal funnier.

MOTION PICTURE HERALD MARTIN QUIGLEY, Editor-in-Chief and Publisher

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INSIDERS' OUTLOOK

A CAMPAIGN has been underway for some time which has as its object to stop Howard Hughes from making "Queer People." A story which deals—and not kindly—with various members of the film colony.

It is these certain individuals who are under the impression they are grossly insulted in the book, that are doing all they can to prevent its being made. For weeks they have been printing stories, spreading rumors and doing other such things, in an effort to get the young producer to abandon the making of a picture based upon the story. It is perhaps this desire of some who feel they may be "exposed" in such a picture, to halt its making, that causes Hughes to go ahead with his plans.

The stories circulated have dealt with various subjects. Some are to the effect that the Hays organization will bar the picture. Others are that the director gave the story up as hopeless, others that no players will condescend to play the parts of their fellow townsmen, and so on.

Regardless of what others think, say or do, Hughes plans to make the picture and what effect it has on the cinema city is a matter to be determined later.

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1500% Tilt Is Price of Success

Independent producers making a "special" which they believed would click heavily because of the name value and talent of their star, started looking for a second vehicle for her. They selected one play in particular and contacted the agent.

"$4,000," he replied.

The first picture was previewed and released. It was a "hot shot" and gave every indication that it would go over in a big way.

"We think we'll take that story at $4,000," the independents told the agent.

"Like fun you will," said the agent, who had seen the first picture. "The price is now $60,000."

The independents laughed and walked out on him.

But the agent laughed last.

He sold the yarn to a large producing company for another elderly actress who is also bringing the customers into the box office for—$60,000.

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His Dreams Tumble

A few years ago a man who had accumulated considerable wealth in operating small theatres decided to get into the big city, downtown districts. Much against the advice of others he built a theatre in the downtown section on property that cost a terrific sum. His theatre seated less than 1,000 and as he was an independent he was forced to get product later or inferior to that of his competitors.

When talking pictures came along he was one of the first to install equipment, due largely to the fact his main source of product was a concern that made it imperative to show its pictures in the new fashion. As a result his business for about one year was nothing less than sensational and his profits were around the million mark.

It was then that he dreamed of building a theatre that architecturally would have no equal. Obtaining another downtown site at great expense he built this house and made it most lavish in all details. Comforts that his patrons could get in no other house were put in at great expense. A restaurant even was built in the theatre to accommodate them.

The opening came. It was historic. The town had seen nothing quite like it and the picture was a success. The producing company, knowing it had an ace up its sleeve, made the exhibitor play on a percentage basis that robbed him of anything but a meager profit. This, however, was overlooked as the picture would help identify the house as one of the first class showplaces in the city. After several weeks the big picture began to slip and new product was sought. In an effort again to get a big picture the operator offered a major studio a princely sum for one of its new pictures which had all the earmarks of being a smash at the box office. The studio was eager to sell the picture on the plan offered but a big theatre circuit which bought a large amount of the studio's product stepped in and said no. If the deal went through, the circuit would not play that studio's pictures in its several hundred theatres. So the deal was dropped and the independent operator had to take what he could get—second-class first runs or second run pictures.

After a number of weeks of the inferior product, business in the big house fell way off. The operator who had such big ideas found that it was pictures and not the theatre that his patrons wished to see. The "drop-in" trade he expected is not coming, when for the same 65 cents they can see a picture that is perhaps better and with a big stage thrown in, just a half block down the street.

What the manager is going to do is the big question. Will he start heavy advertising? Will he cut the price to 25 cents or thereabouts? Will he put in big stageshows, or will he sell out to a circuit that can get the product needed for the house? All are matters for conjecture and many are the eyes turned to the spot which for the next few months faces—success or failure. Which will it be?

A BIG theatre operator was robbed. For two days the papers carried stories in big headlines telling of the holdup. A large fortune had been taken by the thief and at the risk of several lives.

Questioned regarding the affair, the b.t.o. replied.

"It was an interesting experience. All that it cost was the loss of $150 in cash; the rest of the property was insured."

So everyone but the insurance company is happy. The latter has to make good to the extent of about $20,000.

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Hitting Far Below the Belt

Some slick "executive" salesman for one of the larger producer-distributors deliberately resurrected unethical trade tricks of the "shoestring" days when he caused to be circulated propaganda and rumors which stated that Mack Sennett was "pulling away" from Educational to become associated with the short subject division of his company.

The salesman's company has had considerable tough luck in the sale of shorts, and with the new sales season closely approaching, it appears obvious that the outfit sought to alleviate the stigma attached to its short releases and present to exhibitors a more favorable picture of the new short group by using the name of Sennett.

No thought, apparently, was given to the ill effect it might cause to Educational.

Incidentally, the current crop of rumors is the second planted by the distributor in an identical situation.

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"Scarlet" Fever Is Unhealthy

The rising tide of newsreel competition is resulting in all the devious tactics which have in the past characterized newspaper wars. One newsreel organization under the fevered pressures of a new management and policy has raided a competing staff in the execution of long laid plans. Measures of retaliation more intricate and orientally complex than the simple gesture of a counter raid are in operation.

Meanwhile, selling pressures and competition for screen time are increasing to a point where over-exploitation of the field, in the opinion of some observers, is likely to result in some very scarlet figures. The union scale for newsreel cameramen, and in effect all of the reels are unionized, is yet to be settled upon, and editorial salaries in the subordinate positions of newsfilm production are likely, through competition, to come in for readjustments.

THE INSIDERS

WALL ST. BECOMES A PICTURE CRITIC WITH AN EAGLE-EYE ON BOX OFFICE

Financial Lords Turn Severely Critical and Place Onus for Certain Unfavorable Earnings Statements as Much on Inferior Quality of Films as Other Causes

By THE ANALYST

Although the motion picture business came through the depression of 1930 in comparatively better shape than most other industries, a survey of earnings of leading film companies for that year and a checkup on estimates for the immediate future reveals that Wall Street more than ever is watching the quality of output as one of the main factors in determining future income of motion picture companies.

Moreover, a roundup of financial opinion shows that the street is proving to be a severe critic and in most instances places the onus for some recent unfavorable earnings estimates as much on inferior pictures as on other factors such as declines in theatre attendance, increases in capitalization, higher costs, etc.

The consensus is that the favorable earnings records shown by leading companies in 1930 were made largely in the early part of that year when the novelty of the talking screen had not yet worn off and that if favorable comparisons with 1930 are to be made now the producers will have to toe the line in offering a consistently better product to the public.

Theatre Attendance Better

Current estimates on individual companies are divided, but most of them are on the downside. In fact, only one major unit, RKO, is expected to show as much for the first quarter this year as for the corresponding period of 1930. The "Street" is dubious or noncommital about the results to be shown by the other companies for the period, while the balance of the year, according to present opinion, will depend largely on the quality of pictures, as attendance is expected to show up better with improvement in general business.

Already one of the statistical services notes that picture attendance, which has been running about 10 to 15 per cent below a year ago, shows signs of betterment and, again touching the quality angle, this service goes on to say that "the low level of purchasing power had its effect on motion picture box office receipts during a period when the quality of pictures was below normal, but with increasing optimism in general business, the public is apparently again turning to the movies for entertainment."

Turning to individual companies, RKO is conceded in financial circles to be in a favorable earnings position just now. The company more than doubled its net in 1930, reporting for the year net income of $3,385,628, or $1.45 a share, against $1,669,564, or 92 cents a share in 1929, and its acquisition of Pathe and interest in "Radio City" are expected to be reflected by improved earnings.

Paramount, which for 1930 reported a record net of $18,370,000, compared with $15.544,544 for 1929, is in some quarters not expected to show for the first quarter

(*Continued on page* 41)

Building a Strong Wall Around the Heavy Axe

When a certain well-known second-string organization decided many weeks ago to cut down overhead by firing 40 of its field sales staff, an unusual piece of strategy was launched to prevent adverse criticism, to bolster morale of the remaining personnel and to halt the inevitable discussion of "bad times."

Here's how it was done:

Advertisements were widely circulated in the trade press appealing for scores of "good salesmen." The "rub," of course, appears within the quotes.

Ironically enough, the same advertisement also asked exhibitors to "join us in this fight against unemployment."

"BUY NOW! Keep these men happily employed," theatre owners were told.

And all, accompanied by grand and glorious gestures, while the axe was swinging right and left to trim the payroll $4,000 weekly.

Fox Tells Mgrs. To Have Spunk, Cease Worrying

Old man fear, apparently, has been sewing the seed of discontent in the minds of certain Fox circuit managers and others who were recently promoted. The house chiefs are said to have felt they are being "put on the spot" by promotion.

The home office heard about the yarns and the following order is the result:

"We think it's about time that some of the men who work for the organization be told a thing or two about what is known as 'guts.'

"The old gag about not knowning whether your job is good until you have read your morning mail doesn't apply to Fox Theatres Corporation. It seems strange, after so many demonstrations of the humane attitude of our new management, that this should have to be explained to anybody on the payroll.

"Still, it must be explained.

"Suspicious of Advancements"

"Lately there have been an extraordinary number of promotions and it has been our observation that not a few of the men who have been promoted were suspicious that their advancements were due to improper motives. Some suspected that they had not made good with the men whose departments or divisions they were leaving. Others have felt that in going to new jobs they were being 'put on the spot.' Still others indicated timidity about leaving familiar surroundings and going to new ones.

"We can understand from what the motion picture business has been why such suspicions have existed in this and other organizations in the past, but we can't account for them in our organization as it is conducted today. We believe that there have been sufficient demonstrations of the kindliness with which this organization has been run. We believe that it has been sufficiently demonstrated that we require manpower—man-power which must be developed from our ranks. Therefore, we cannot understand the lack of mettle that some of the men who have been promoted seem to show."

Plenty of Action Slated for Annual Meeting of Pathe

Loud squawks by stockholders voicing disapproval of Pathe's sale to RKO are expected at the annual meeting of Pathe Exchange, Inc., on April 28, when the combined forces of minority holders may take further steps to push court action asking damages which the minority group claim it suffered as a result of the sale.

There now is pending a $20,000,000 suit, filed by Lena Vincent, and a petition to all stockholders may gain added backers to her cause.

Will J. J. Franklin Sell Out to Brother?

Los Angeles—Recent decision of J. J. Franklin to quit the Hughes-Franklin circuit and launch a theatre unit of his own has set insiders wondering over the possibility of an "understanding" between "J. J." and his brother, Harold, whereby the former would acquire a bulk of theatre properties on his own and then sell out to the H-F interests, with which he has been connected since its inception last year.

THE CODE *or* CENSORSHIP

by MARTIN QUIGLEY

ABOUT a year ago all of the leading motion picture producing companies entered into a definite plan which was intended to attain and maintain a proper moral character in screen entertainment. This plan is commonly referred to as "The Production Code."

At the time the Code was adopted considerable misunderstanding existed in various quarters in the trade as to the Code and the reasons for it. Unfortunately, much of this misunderstanding still exists.

The plain fact is that unless the industry maintains some appropriate scheme of self-discipline with respect to the moral character of pictures there is certain to be imposed upon it from the outside some form of pre-publication censorship. Such a censorship would necessarily be political and would also, necessarily, share in the fortunes that inevitably attends such a matter as this when it is thrown in the political arena.

In addition to the fact that political censorship would be a very bad thing for the motion picture business, it would also be a very bad thing for the motion picture, because with an army of political manipulators operating upon motion pictures after they have left the studios, the results upon the screen would be deplorable. Further, no one can—and no one should be permitted to attempt—to shoulder the producers' responsibility for the product turned out.

The only proper and the only effective means of safeguarding the character of the screen is some plan of self-regulation in the studios. This, essentially, is the reason for the Production Code and the reason why it was adopted and entered into as a working agreement by all of the leading producers.

Together with the misunderstanding that has existed with reference to the reasons for a Production Code, there has been some very unenlightened criticism of the Code itself. A considerable part of this criticism may immediately be put aside for the simple reason that the critics, as plainly indicated by the nature of the criticisms, have not taken the trouble to read the Code and consequently have only vague illusions and no real knowledge of what its provisions and directions are.

There are others who have acquainted themselves with the Code and hold, in the several cases, a variety of opinions. Some insist that the Code is too strict; others insist that it is not strict enough. Still others claim that the code iself is all right but that it is something that was not intended to be taken seriously—that it was only meant to be a pious gesture of compromise entered into to appease the demands of the church people.

As far as the merits of the Code itself are concerned it seems quite sufficient that it was accepted in good faith as a working agreement by the men actually responsible for something in the neighborhood of ninety-eight percent of the pictures produced in the United States, accepted as a plan which meant no unnecessary sacrifice of anything that may legitimately be considered a proper dramatic value in motion pictures.

If the Code is acceptable to the men who know how to make motion pictures, just how it may be regarded by others who only think that they might be able to make pictures is not very important, especially if these amateurs set up objections which are not regarded as valid objections by the men who actually make the pictures.

An examination of the record leaves no doubt that the Code, at its adoption, was taken seriously and is still being taken seriously. The record very definitly proves that, during its first year, it has been enormously effective.

Whether pictures during the past year have been more clean or less clean does not alone prove either the effectiveness or lack of effectiveness of the Code. The Code has been, and if properly supported will continue to be, the most effective means yet proposed to regulate the moral character of screen entertainment. Neither the Code nor any other arrangement can offer a positive corrective influence upon such a complex problem as motion picture entertainment. The ultimate result is bound to be influenced by various factors, including the spirit of the day and the moral values or lack of moral values which pervade the principal sources of story material which are popular novels and stage plays. But day by day the Code has exerted its influence upon production and its accomplishments to date have been both numerous and important.

The greatest handicap the Code now labors under is the fact that only a small percentage of the vast personnel of the industry has yet become sufficiently familiar with it. With the traditional self-complacency of Hollywood, thousands there who are vitally concerned in production, because they have heard of it in a vague, indefinite way, think they know all they need to know and should know about it.

In the distribution branch of the industry we have yet to note a single instance in which any serious effort has been made to acquaint exchangemen with the Code, what it is and the reasons for it. Yet distributors in the field are daily confronted with situations in which their best interests and the best interests of the industry at large require from them an explanation of the Code.

Theatremen who have considered the Production Code a matter of interest and concern only to the production branch of the industry are distinctly in error. Theatremen are affected by every vital matter in motion picture affairs and this is one of the most vital. Here lies the theatreman's interest:

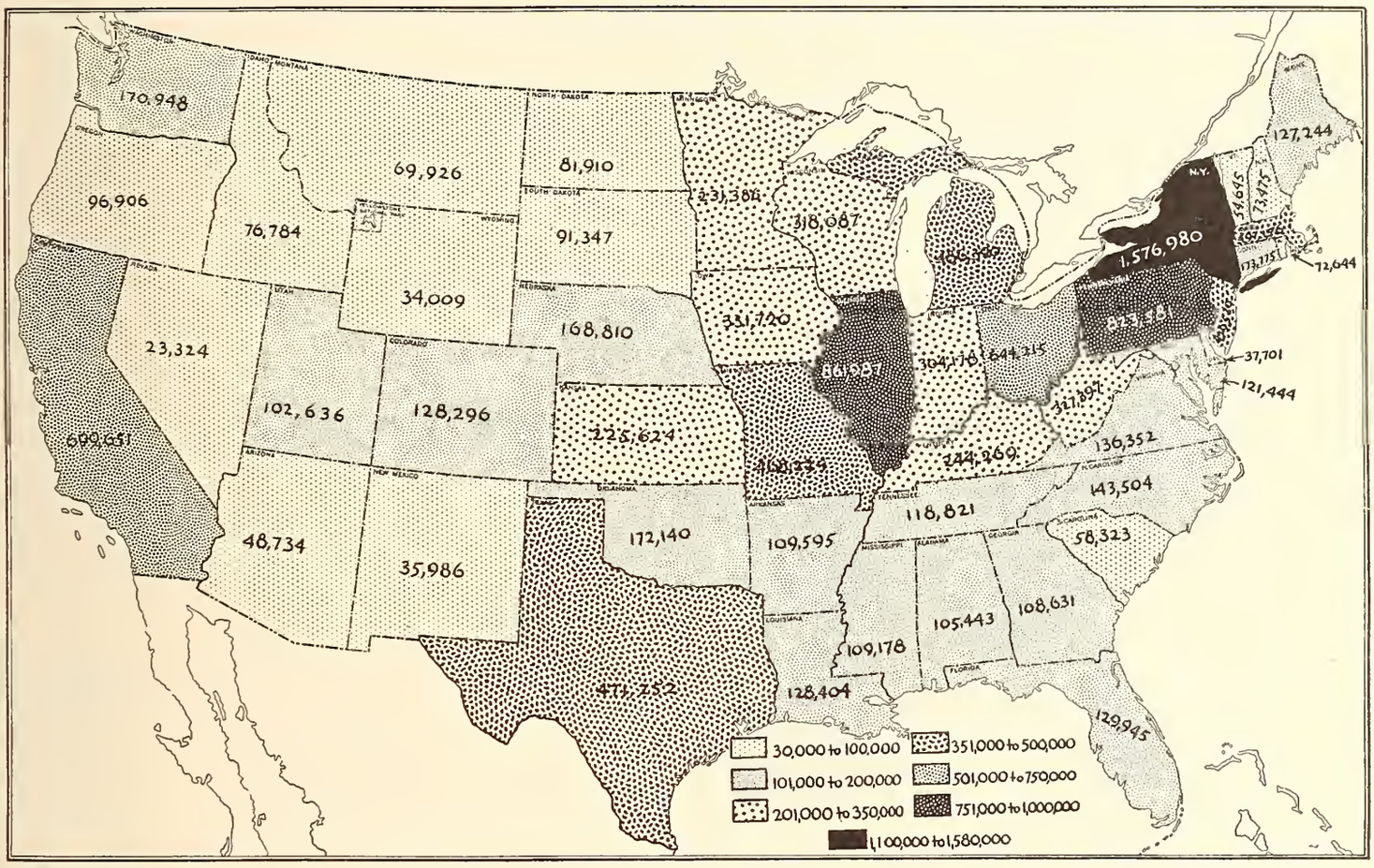
Insurance of a right and generally acceptable moral character in pictures is several times more necessary than fire insurance on your building. A building may be re-built much easier than it would be to regain the good will of a public which had come to regard a theatre as a moral pest-house. The Code is the most effective means yet proposed to safguard the public's good will toward pictures.

Political censorship is expensive, troublesome, ineffective and dangerous. The Code is both a proper and an effective defense against censorship.

The co-operation and support of churchmen, educators, parents and other community leaders is a valuable asset to every theatre. The Code, intelligently explained, is an unparalleled means of winning and holding this co-operation and support.

NOTE: MOTION PICTURE HERALD, upon request, will supply to subscribers copies of the complete text of the Production Code.

WHERE ALL THE SEATS ARE IN THE U. S.



New York State, as indicated by the outline map above, has more theatre seats than any other state in the country, its 1,833 houses boasting of 1,576,980. This figure, however, is below average from standpoint of population. The average for the entire country is 10 persons per seat, while New York has only 1 seat per 8 inhabitants.

The map indicates the number of seats per state. On page 32 appears another chart in which is listed the capacity by states, together with the number of theatres and population of each state.

12,142,761 THEATRE SEATS IN THE U. S.

Competitors, Beware!

"How's business over at RKO?" someone asked of Sam Warshawsky, home office press representative.

"Only colossal, stupendous and magnificent right now, but things are beginning to pick up," retorted Sam.

Eight Million Sales Quota Set by Chaplin on "Lights"

A worldwide sales quota of $8,000,000 is understood to have been set on "City Lights" by Charles Chaplin.

Although "Charlie" spent nearly three years in making the silent film, his production cost is believed by insiders to have been comparatively low. Chaplin, it is pointed out, always keeps his budget within an unusually limited figure.

Average Is Ten Persons Per Seat; South Underseated, With Other Sections Near Normal

Total seating capacity of the 21,284 sound and silent theatrical accounts listed on the books of distributors now reaches 12,142,761, representing one seat for every ten persons in the United States.

The average seating capacity of all accounts is 571, although averages for first and second runs reaches well over 1,500 seats.

South Carolina is the most underseated state in the country, having but one seat for every 29 persons. Alabama is a close runner-up with 25 people for every theatre seat, while North Carolina is third, having a seat for every 22 inhabitants. Other southern states follow closely in this category, indicating the South to be the most underseated geographical division of the U. S.

Other sections of the country run more or

(*Continued on page 32*)

Capacities by States

On page 32, this issue, appears a listing, by states, of seating capacities throughout the country, together with a number of theatres in each state, population and the average number of people for each theatre seat.

Soviet Newsreel Ready for Release in U. K. and Sta

London—The Soviet is understood t negotiating with an American distribut distribution of a Soviet newsreel, to leased three times monthly. In Rus reel is issued by the government eve

A Soviet ruling prohibits the ta newsreel material in Russia excep government's own film unit.

Screen's Fight on Censor Should Be Widened: Darrow

Clarence Darrow, lawyer, speaker and belligerent liberal, addressed the weekly luncheon of the Associated Motion Picture Advertisers at the Hotel Dixie in New York Thursday, with an argument that the screen in fighting censorships should also make the whole cause of individual liberty its cause.

The announcement of the address by Darrow excited anticipations and curiosity resulting in a heavy attendance at the meeting and a full coverage by reporters from the metropolitan press, with a sprinkling of motion picture executives of the upper ranks.

However, Darrow adhered rather closely to the tenor and terms of his widely heard and oft repeated proclamations in behalf of the institution of liberty. In the course of his remarks he said:

"I believe that a person who is fighting for his own liberty ought to fight for everyone else's liberty at the same time. I know everybody has a temptation to compromise and say: 'If you will give us this much, we will give you that much.' Now, that is entirely inconsistent with the ideals of freedom.

"A little wholesome propaganda thrown on the screen now and then, broad and intelligent, may do a great deal in promoting not only your cause by everybody else's cause. You cannot be free alone. When you fight for yourself, you have got to fight for the rest, and everybody understands the principle in this world that life is not worthwhile except by a large degree of individual freedom, and you will always find a considerable number of people who are milling and hacking away at it and forbidding this thing and that thing, and if the people who believe in freedom for themselves will stand together there is not much danger for the other fellow; it is just by dividing them and separating them and letting each one fight his own game that they get these laws in this country."

Darmour Due in New York

Larry Darmour is due in New York shortly to arrange distribution of a new shorts series.

"Was His Face Red?"

Chicago (QP)—Ashton Stevens writes in his "Herald-Examiner" column of Helen Hayes' surprise upon returning to her hotel from the theatre where she is appearing and being advised by the desk clerk that a man giving his name as Charles MacArthur, and representing himself as her husband, had demanded the key to her room an hour before her arrival.

"Where is he now?" Miss Hayes asked.

"In bed."

"Well," replied Mrs. MacArthur, "don't ring back you'll know he's husband."

Ain't It the Truth?

"What is the basic reason for double featuring?" queried a newcomer in the picture field.

"'Strengthening' a weak attraction with another 'flop'," was the reply.

"Which," according to the novice, "makes the show just twice as bad!"

Marcus, Rogers To Meet Prior To Convention

Lee Marcus, RKO Pathe president, leaves next week for the Coast for final conferences with Charles R. Rogers, production chief, prior to the national sales convention in Chicago, April 20-22.



Lee Marcus

By next week, "Born to Love" with Constance Bennett and "The Registered Woman," with Helen Twelvetrees, will be ready. "Rebound," starring Ina Claire, will be set for cutting, and "Whoop-Te-Do Kid," with Eddie Quillan in production. The complete schedule calls for 21 features.

Pathe will release 22 short subjects during April, including four two-reel comedies, two Vagabond Adventures, two Sportlights, two Aesop Fables, eight issues of Pathe News and four of Pathe Disc News.

Affairs of Mice and Makers "Gang Aglee"

Los Angeles (QP)—Walt Disney Productions, Ltd., makers of Mickey Mouse animated cartoons, have filed suit in federal court here against the Van Beuren Corporation and Pathe Exchange, Inc., seeking an injunction, accounting of damages and surrender of profits on the contention that the mouse characters in "Aesop's Fables" are an invasion of Mickey's rights.

In New York, Amedee J. Van Beuren, president, issued a statement in which he said: "Our only information thus far is from articles in the daily press. Such an action is entirely without foundation, or merit. 'Aesop's Fables' created the characters Milton and Mary Mouse at the inception of the company in 1921 and the company has been using these characters ever since. If there has been any imitation practiced it should be laid at the door of Disney Productions, Ltd., who virtually copied our characters and changed the names to Mickey and Minnie Mouse. When we are served with papers we shall be prepared to defend the action."

No Changes in M-G-M Directorate

At M-G-M's annual meeting on Thursday, present board of directors was returned to office. The meeting was quiet, with routine affairs predominating.

Universal Will Make Own Reel Starting June 1

June 1, Universal will begin production of its "Newspaper Newsreel" with its own staff, following termination of the Kinograms contract, which was dissolved this week. A 60-day cancellation clause was invoked to authorize the split. This follows dropping of the Educational contract about seven weeks ago. The Universal-Kinograms contract, a five-year arrangement, had two years to run.

Captain G. McL. Baynes, Kinograms chief, commenting on the split, said, "Because of our new arrangement to produce sponsored talking newsreels for Allied States, we mutually felt that cancellation of our contract was advisable. Our association with Universal," he continued, "has been pleasant. Kinograms stands ready at any time to cooperate with Universal on the newsreel whenever needed."

Sam Jacobson, who edited the newsreel under the Kinograms arrangement, will assemble Universal camera staffs, with a great expansion of news sources planned.

Zukor Denies Kent Leaving To Join Fox Organization

Hollywood (QP)—Before departing for the East, following a survey of production activities, Adolph Zukor, president of Paramount, denied that the company had any active interest in the Fox refinancing or that Sidney R. Kent, vice president and general manager, would leave the company to join Fox in a high executive capacity.

Zukor, who sees a year ahead of "slow but steady improvement," stated that Paramount's only interest in Fox, or any other major company, was that all should prosper so that it might be beneficial to the industry as a whole.

Lightman Getting 3 from Publix

M. A. Lightman, president of the Motion Picture Theatre Owners of America, who arrived in New York this week unheralded, is closing, it is understood, for three Publix houses in Helena and Pine Bluff, Ark.

Hughes and His Millions

Whether Howard Hughes will recoup the entire $4,000,000 fortune which he is supposed to have spent on "Hell's Angels" still is the cause of considerable speculation within inner film circles.

Although some believe a large share of the enormous sum spent on the air picture never will find its way back to Hughes' coffers, many contend that, on the basis of the unusually healthy percentages now being turned over to Hughes on circuit playdates, the multi-millionaire stands more than a fair chance of regaining production costs.

TIFFANY-EDUCATIONAL HURDLE THE OBSTACLES WHICH BLOCKED A DEAL

TWO THOUGHTS ON ONE IDEA

ON Tuesday, March 31, in his annual report to the directors of the Motion Picture Producers' and Distributors' Association of America, Inc., Will H. Hays, president, said:

"The handwriting now plainly on the wall is that America is largely through with the post-war preoccupation with morbidity and crime in literature and drama. The orgy of self-revelation which marked such a large portion of modern authorship is passing. We have a new, younger generation, now rising from the jazz age, that promises to support clean, high-purposed entertainment."

On the same day Samuel Goldwyn, in an interview with Florabel Muir which was published in the *New York Daily News*, declared as follows:

"A year ago the movie producers told their people, 'This season we'll catch them with torch titles.' They gave them instructions to go the limit with instructions that suggested parlor, bedroom and bath. . . . They thought they were getting sex fed to 'em raw, and it was really all sticky and gummy with sugar-coating.

"So this year," Florabel Muir quotes Mr. Goldwyn as saying, "the watchword is, 'go the limit and let the censors catch the hindermost'."

HERE are two startlingly contrasting expressions submitted for public consumption by two prominent personalities in the motion picture industry.

There may be some question as to whether Mr. Hays is entirely correct in his viewpoint, although there are increasingly numerous indications that the trend to which he refers is actually developing. How far it will progress, of course, remains a matter for the future to determine.

We approach consideration of Mr. Goldwyn's contrary statement very reluctantly. That it is plainly and obviously false is something that every well-informed person in the industry knows. It is shocking that Mr. Goldwyn should entertain such a viewpoint and it is several times more shocking that he should permit himself to give expression to it, even though he believed it to be true.

Mr. Goldwyn may enjoy his mention in the newspapers but when it is obtained at such great cost as this—to himself and to the industry—it would seem that he might well ask himself if it is worth the price.

—M. Q.

Battle for Raw Stock Dominance Continues at All Coast Studios

Heard on the Street

The rumor purveyors along New York's film row would have you believe that Publix is about to take over complete operation of the entire Loew circuit.

Minor Details Holding Up Warner Deal with West Coast

Fox's West Coast circuit will soon operate the Warner houses on the Coast, the long-pending deal being held up only by signatures.

Actual operation of Warner Pacific theatres by West Coast will become effective immediately after the legal transfer.

Academy Technicians Place Stamp Of Approval On Eastman, Dupont Supersensitive

Hollywood (QP)—The technicians' branch of the Academy of Motion Picture Arts & Sciences has now unanimously endorsed the new supersensitive type of panchromatic negative film recently introduced by both the major manufacturers, and now in use by six of the larger producing concerns here.

The use of the new film is spreading through the industry rapidly.

At this week's meeting of the technicians, Keith Weeks, executive manager of Movietone City, interposed effective opposition to any discussion of the relative merits of the

(*Continued on page* 46)

Long Expected Merger Is About to Materialize

E. W. Hammons and L. A. Young Are Readying Formal Announcement Of Tiffany's Sellout

Breaking many records for prolonged negotiations, the long expected absorption of Tiffany by Educational inteersts has become a fact. Yesterday, formal announcement of the deal was being prepared by L. A. Young, Tiffany president, Grant L. Cook, his operating chief, and E. W. Hammons, Educational president, the latter representing the buyers.

Although a merger of physical distributing properties is one of the prime objectives of the combine, comparatively few of the sales personnel of either organization will be affected. It is planned to abandon one set of exchanges, which is expected to result in a saving of at least $2,000,000 yearly. The majority of both sales forces will be needed to dispose of shorts, as distributed by Educational, and the new lineup of features to be marketed under the Tiffany banner.

One of the more unknown factors of the deal revolves around the berth to be occupied by Cook, who, insiders say, will be seen with the merged unit for a while. Whether or not he will eventually retire from pictures, to again take up the duties whic hhe previously occupied in connection with general financing and the wire making company of Young, is a matter for speculation. It was Young who brought Cook into the picture field at the time of Young's purchase of Tiffany.

Hammons and Cook depart within a few days for Hollywood to look over the studio situation.

Differences between Hammons and Young are supposed to have held up completion of the Educational-Tiffany merger. Young, who spent at least $7,000,000 to develop Tiffany, sought to regain at least part of his investment through a deal with Educational. Hammons fought against this, it is understood, agreeing to take over the company and return a substantial sum to Young —if and when Tiffany made money.

Bankers, however, are understood to have been responsible for a tieup in the deal.

Educational is understood to have sought several millions to finance the merger. But, say insiders, bankers who are well acquainted with the operation of the film industry, did not agree on the placement of heavy money on a merged unit which insisted upon three sources of production (Tiffany studio, Educational-Metropolitan studio and the plant used by Sennett and Educational coproducer.)

Judea to Make 72 Reels

Judea Films will make 72 reels as the 1931-32 schedule, in six units. Each unit will comprise a feature, two two-reelers, a one-reel religious short and a novelty film.

CENSOR SITUATION IN ENGLAND HANGING FIRE AFTER 1930 REPORT

Board Now Acting Has No Statutory Power

Only 12 Films Are Totally Rejected During Year; Industry Pays Levy

By W. H. MOORING

London (QP)—The annual report of the British Board of Film Censors, just issued for the period to last December, presents the protagonists of a national censorship with splendid ammunition.

At the present time the censorship board has no statutory powers: It is upheld by the film industry itself, contribution being made by way of levy per reel of film submitted for examination.

The president of the board is the Rt. Hon. Edward Shortt K.C., ex-liberal politician, who succeeded the late T. P. O'Connor, also politician.

The precepts set by the late T. P. have been followed closely by his successor, and there has therefore been no change of outlook at the censors headquarters coinciding with the natural change in public opinion produced by the passing of time.

The present system, being non-statutory by nature, is not supreme. Its decisions can be, and often are, over-ridden by local licensing authorities, to whom a film distributor or exhibitor may submit any film not granted the censor's certificate.

"Outward Bound" an Example

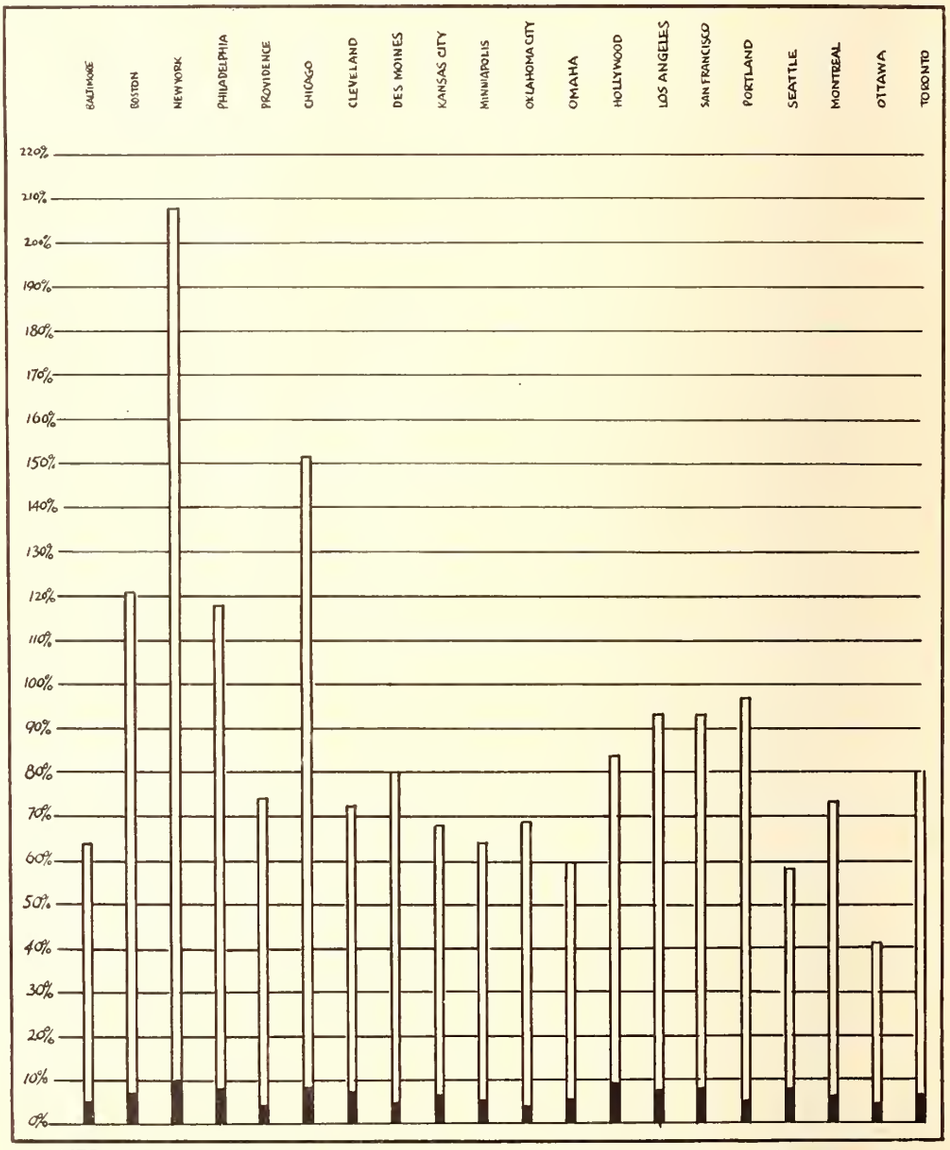
An instance both of the obsolescence of the censors code, and the invidiousness to which his status exposes him, is provided by the Warner film "Outward Bound" now playing to good business at the Regal. Marble Arch, London. Because the film contained references to the hereafter and the spirit world, the British Board of Film Censors declined to grant it a certificate. Warners protested; the press protested. The censor stood with arms folded.

Argument that this was merely a photographed version of the Sutton Vane stage play which had been played on the London stage with the full approval of the Lord Chamberlain (stage censor), fell on deaf ears.

So Warners placed the film before the licensing committees of the London Middlesex and Surrey county councils.

These all agreed to give their permission for the exhibition of "Outward Bound" to

(*Continued on page* 41)



AVERAGE ADMISSIONS AS AGAINST AVERAGE RECEIPTS. Above are the box office gauges of 20 cities, the black in each gauge representing the average admission price per seat; the white the average receipts per seat. Merely as an example let New York's 10 per cent on average admissions represent 10 cents. This would bring the average intake per seat to almost $2.10, a higher proportionate average than prevails in any other city.

Schenck in New York

Nicholas M. Schenck, president of Loew's, Inc., is back in New York, arriving from the West Coast Wednesday.

Location Managers to Meet

Sonora, Cal.—A convention of M. P. Location Managers' Association of Hollywood is to be held here May 29-31.

Await Pola's Arrival

Murray Feil, Coast representative for the William Morris offices, is in New York to escort Pola Negri to Hollywood next week for her return to pictures. Sound chased Pola back to Europe.

Thalberg Due in N. Y. Next Month

Hollywood—Irving Thalberg's long planned trip to Europe will begin May 1, when the M-G-M studio executive and his wife, Norma Shearer depart for New York.

Graham Sailing for U. S.

London—J. C. Graham, general representative for Paramount Publix in Europe, expects to sail April 4, for New York.

Columbia to Concentrate on Published Material in '31-'32

Hollywood (QP)—The backbone of the Columbia program for 1931-32 will be pictures based upon and adapted from current novels and plays, according to Joe Brandt, president of Columbia, here for a fortnight's visit to plan the forthcoming product.

Richmount to Do Series of Eight Detective Mysteries

Richmount Pictures will produce eight dramas, from detective stories already published, to be known as the "supreme eight."

"The Last Ride," first of them, will be released April 15.

THE CAMERA REPORTS



Answering the old philosophical question, "How high is up?" Or doesn't it? Anyway, this is looking down from the seventy-second story of the new Empire State building in New York. Joseph Drelling is shown cinematographing the window washers at work for an Educational Hodge-Podge release.



Bermuda-bound. Four motion picture people on the Canadian Pacific liner, Duchess of York, recently were (as pictured) Percy Block, district manager in Philadelphia for Paramount Publix; Mrs. Block, Mrs. S. Wittman and Mr. Wittman, Universal division official. At right, Bruce Noble of C. P.



Starting out to rescue the victims of the Viking disaster. The Imogene ready to leave St. John's harbor, Newfoundland, to pick up among the ice floes surviving members of the 124 in the Varick Frissell motion picture expedition. (Acme Photo.)



Noted residents of the nation's political capital visit the world's film capital. Charles Butterworth and Director Michael Curtiz are shown as immediate hosts at the Warner Brothers studio, to Mrs. Frank B. Kellogg, wife of the former secretary of state; and Hubert Work, former secretary of the interior.



Heads Tiffany cast. Leo Carrillo, noted stage star, who has the lead in Tiffany's James Cruze production, "Hell Bound," which will open simultaneously at the New York and Brooklyn Paramount theatres on April 23. In the gangster special's supporting cast are Lola Lane, Lloyd Hughes, Gertrude Astor and Ralph Ince.



On a new battle front, Theodore Dreiser (left), author of "An American Tragedy," on his arrival in Hollywood to participate in controversy which has arisen over Paramount's production plans for the book. Dreiser planed to the Coast. Shown with him is W. T. Powers of Paramount.



Girl With Sombrero—as they would title this portrait of Mary Doran were it something in an art gallery, in which case, we fear, it might be, Girl With Skull Cap. Miss Doran is to be seen, at least to some extent, in First National's "Party Husband," story of These Moderns.



Sphinx. Hardly symbolic of the "talkies," but an ingenious bit of additive photography executed by an M-G-M camera expert of archaeological reflections and excellently modern tastes. The face, of course, is that of Greta Garbo, M-G-M star, whom, we take it, the Egyptians just couldn't have imagined.



Naval aviation leaders at special showing of Columbia's "Dirigible" conducted by Jack Cohn, treasurer of Columbia, in honor of Dr. Hugo Eckener, commander of the Graf Zeppelin. Shown are Capt. Harry E. Shoemaker, commandant of Lakehurst Naval station; Dr. Eckener, Cohn and Commander G. W. Simpson.



Hollywood or Siam, it's all the same to the irrepressible Doug. Fairbanks is shown repeating some of his film fillips for the news cameraman as the Belgenland nears Bangkok, stopping point on the United Artists' star's current trip around the world. (Acme photo.)



"Not a movie." This time it's the opera that takes Charles Chaplin to the theatre. This picture from Berlin shows him at the Metropol theatre in the company of Sir Horace Rumboldt, ambassador from Great Britain, and Lady Rumboldt, during his recent visit. (P. & A. photo.)

MARKET QUOTATIONS OF FILM STOCKS

(Week ended Thursday, April 2)

Stock Exchange

1931 High	1931 Low	Stock & Div.	Sales (in $100s)	High	Low	Thurs. Close	Net Change
		Amer. Seating				Not quoted	
15	8	Cons. Film	41	9¼	8	8	— 1⅛
18⅞	15¾	Cons. Film pf. (2)	31	17½	16⅝	17	— ¾
185¾	143¾	Eastman Kodak (8a)	315	167½	160⅛	162	— 6⅜
38¾	25⅜	Fox Film A (4)	887	36¾	31½	32½	— 4⅜
15½	6¼	Gen. Thea. Eq.	104	13¾	11½	12	— 1½
63½	45¼	Loew's, Inc. (3b)	524	58⅝	52¼	53⅜	— 4½
99	86	Loew's pf. (6.50)	1	96⅝	96⅜	96⅝	— ⅜
98	83	Loew's pf. xw (6.50)	5	98	96	96½	— 1½
26½	25	M-G-M pf. (1.89)	6	26½	26¼	26½	
50¼	36⅝	Para-Pub. (4)	519	46	41¾	42⅛	— 3½
2⅞	1½	Pathe	105	2⅝	2⅛	2¼	— ¼
6¼	3	Pathe A	132	6½	4¾	5⅝	+ ¼
24½	15¾	Radio-Keith-Or. A.	1344	23⅝	20½	20⅞	— 2¾
		Univ. Pic. 1st pf. x (8)				Not quoted	
20⅜	10½	Warner Bros.	1944	13⅝	10½	10¾	— 2⅝
		Warner Bros. pf. (3.85)				Not quoted	

(X) 10 share lots.
(a) including extras.
(b) plus extras.

Curb Exchange

		Columbia Pic. (1½a)				Not quoted	
22	17½	Columbia Pic. vtc. (1½a)	1	19	19	19	
6⅛	4⅛	Fox Theaters A	47	5⅛	4⅝	4⅝	— ½
31¼	21½	Gen. Thea Eq. cv. pf. (3)	58	28	25¾	27⅜	— ⅝
24¾	9⅛	Loew's deb. rts.	20	18	13	13	— 4¼
3½	⅛	Loew's wts.	310	⅛	1/32	1/32	—5/32
24	20	Nat. Screen Serv. (2)	2	20⅜	20⅜	20⅜	— 2⅝
3½	1¼	Sentry Safe Con.	99	2	1¾	1⅞	
15¼	7⅛	Technicolor	36	13	11	11	— 2
13¼	6⅝	Trans-Lux DPS.	472	13¼	10	10	— 3

(a) plus 5 p. c. in stock.

Bonds on Stock Exchange

1931 High	1931 Low	Bond & Maturity	Sales (in $1000s)	High	Low	Thurs. Close	Net Change
74	51	Gen. Thea. Eq. cv. 6s '40	81	70	63	65	— 4½
110½	97¾	Loew's 6s '41 ww	112	105¼	100	102⅛	— 2⅞
99¾	96½	Loew's 6s '41 xw	133	97¼	94½	96½	— 1½
105	101½	Para-Bwy. 5½s '51	8	102¾	102⅛	102¾	+ ¼
97	92¾	Para-F-L 6s '47	21	95½	94	94	— ¼
89¾	84	Para-Pub. 5½s '50	65	86	84½	85⅞	— ¼
85	50¾	Pathe 7s '37ww	222	85	78	85	+ 4
74½	50	Warner Bros. cv. 6s '39	290	56½	50½	51¾	— 5⅜

Bond on Curb Exchange

70	55	Amer. Seat. 6s '36	6	68½	65	65	— 1

Produce Exchange Stocks

Color Pic.					Not quoted
Photocolor					Not quoted
Roxy	300	1	½	½	— ½

Over the Counter Stocks

	Bid	Asked
Roxy	1	1½
Roxy A (3.50)	16¼	17¼
Roxy units	16¾	17¾

ADVERSE MARKET LOWERS FILM ISSUES

Cruel Humor!

Chicago (QP)—If practical jokers must play jokes, it is much better to refrain from all betting. At least that is the experience of a musician at the Palace. He had four tickets on the Antry race last week, and the morning afterward received five cablegrams informing him that his winnings amounted to $45,000. Newspaper reporters and photographers arrived, he resigned his position, and is still awaiting the money from England. He'll wait a long, long time.

Ask Reduced Protection or More Prints in Exchanges

Cleveland—Exhibitors are asking protection reduction to 15 days instead of the present 42, or increased number of prints in exchanges, as insurance against films with worn sound tracks.

They claim it unfair for distributors to pass on prints to subsequent runs which are scratched and therefore noisy from first and second-run use.

Edgar Hatrick in New York

Edgar B. Hatrick, general manager for Hearst film activities, is due in New York next week for a short stay prior to returning to Hollywood to supervise Cosmopolitan production.

Van Beuren Cartoons for RKO

Van Beuren will make a new series of 13 cartoon comedies in 1931-32 for RKO.

Sales of Picture Stocks Light, With Warners the Most Active As New Low Is Reached

By THE ANALYST

Adverse market conditions affected motion picture issues on the various security markets during the past week, but the light turnover in film company securities suggested no important selling was going on and that the declines in leading amusement stocks and bonds reflected general market weakness.

Outside of the overhanging Fox Film financing, there were no new developments regarding the industry to stimulate activity in picture stocks in either direction and film shares on the stock exchange drifted with the rest of the list, which happened to be going downward.

A plethora of rumors attended the withdrawal of one of the leading banking interests reported to be underwriting the Fox issue.

Warners was one of the most active of the group, declining to a new low for the year under a steady flow of offerings, some of which were whispered to be coming from the direction of Wilmington, which used to be credited with accumulating the stock.

Eastman Kodak and Loew's were among the largest losers of the week, the former selling off from a high of 167½ to a low of 160⅛, from which it rallied a couple of points. RKO, Paramount and General Theatres were in supply and closed around their lows for the week. Pathe encountered good support, touching a new high for the year and holding comparatively steady, while

(Continued on page 46)

Language Hash!

Hull, Que.—As long as they must make versions of films in different languages and play them before different native peoples, they might as well combine them. How is this: at a house here the British picture "Atlantic" played with French dialogue, in a Canadian theatre, with newspaper advertising in English, and for French-Canadians! On the program was an American comedy. It is not known whether Esquimaux were present.

Paramount Production at B. & D. Studios Now Seems Certainty

London—That Paramount will produce at the British and Dominion studios at Elstree, under the supervision of Robert Kane, now appears certain following further negotiations.

J. C. Graham has made no official announcement as yet, but it is understood several of Michael Arlen's stories will be filmed, including "The Green Hat." Paramount has obtained an option on part of the studio for several years.

Mlle. Chanel Leaves Coast

Mlle. Gabrielle Chanel, Paris designer, is due in New York next week on her way home after conference with Coast executives at the Goldwyn studios.

Harvey Day Returns

Harvey Day has returned from a six-weeks' trip through Educational exchanges in the middle and far West.

HERE'S THE GREATEST CHANCE A SHOWMAN EVER WEL-COMED!



"IF 'SKIPPY' DOESN'T BREAK HOUSE RECORDS, IF IT DOESN'T GET MORE WORD-OF-MOUTH ADVERTISING THAN ANY FILM IN MONTHS, THE MOTION PICTURE PRODUCERS BETTER GO OUT OF BUSINESS!"

That's what Showman-Editor Bill Wilkerson wrote in HOLLYWOOD REPORTER after seeing "SKIPPY" in Coast previews.



JACKIE COOPER

The wonder-kid who is "Skippy", whom millions of people know from cartoons, to the life!



ROBERT COOGAN

Jackie Coogan's little 5-year old brother, looking just as Jackie did in "The Kid". A juvenile sensation!

"SKIPPY" IS THE SUREST-FIRE BOX OFFICE NATURAL THIS YEAR!

By Sam Mintz. From Percy Crosby's story. Directed by Norman Taurog.

MILLIONS.. ADULTS AND KIDS..
AWAIT WORLD-FAMOUS "SKIPPY"
WITH OPEN POCKETBOOKS!

"SKIPPY" is more than a swell picture. It's a grand showmanship idea that appeals to the entertainment wants of the great masses—kids and adults alike.

That's what you need today to do big business. "TOM SAWYER" showed you what PARAMOUNT could get for you in the way of business with this type of picture. Take it from the producers and the preview critics, "SKIPPY" will be twice as profitable even as "SAWYER".

BOOK

SONG

CARTOONS



© King Features Syndicate

"SKIPPY" AND HIS GREAT GANG. In addition to Jackie Cooper and Robert Coogan, Mitzi Green and Jackie ("Sid Sawyer") Searl add to the fun.

GET BEHIND "SKIPPY" WITH EVERY OUNCE OF SHOWMANSHIP YOU HAVE GOT! . . . IT'S A GOLD MINE!

From WALTER WINCHELL'S nationally circulated column:

> Recommended to diversion seekers: "Skippy," the new movie (the preview indicated smash success) . . .



Remember ENID?
Enid Bennett, favorite of the fans, stages fine screen come-back and does great job in picture as "Skippy's" mother. Heading big cast of adults.

Here's the showmanship chance of a lifetime, men! With this one great show — "SKIPPY" — you can not only jump receipts sensationally for the one engagement but also get the Big Crowds in the habit of coming to your theatre. IT'S A MIGHTY SPRING BUSINESS TONIC!



"SKIPPY" Is Another Proof PARAMOUNT HAS GREATEST SPRING PRODUCT EVER!

DISPOSAL OF SMALL THEATRES BY CIRCUITS IS BOON TO SALESMEN

Film Boards, with Diversified Activities, Win MPPDA Support

Mexico Will Ban Bandit Pictures

Mexico City—No longer will Mexicans see themselves in the films as heavily mustached villains and bandits. Films picturing such characters will be barred in the southern republic.

Governors of the various states of Mexico have entered an agreement with the Federal authorities whereby such films will be taboo.

A board of nationally known Mexicans has been named to pass on all such films. They will take into consideration the character, dress and mode of life of the character portrayed.

Lightman Contacts Justice Department on New Contract

A telephone conversation Thursday, and one on Friday, brought nearer, it is believed, an agreement on the new standard exhibition contract adopted at the 5-5-5 conference in Atlantic City.

M. A. Lightman, president of the M. P. T. O. A., who came to New York in connection with a theatre deal with Publix, talked over long distance with the department of justice in Washington with a view of arranging a meeting between exhibitor and federal representatives so that an unofficial decision on provisions of the standard agreement might be given. Should such decision be favorable assurance has been given that the contract would be adopted by the distributors.

Announcement of Refinancing Of Fox Delayed Temporarily

The program for the refinancing of Fox Film Corporation through the floating of a $75,000,000 convertible bond issue will not be made public until early next week, according to Glenn Griswold, vice president and director of public relations for the company. Ironing out of last minute details of the plan necessitated the delay.

Chas. Wilcox, B. & D. Founder, To Produce As Independent

London—Charles Wilcox, a founder of British and Dominions Corporation, has resigned to concentrate on independent production.

It is expected he will carry on production at the British and Dominion Elstree studios.

1930 Leads in Production of Outstanding Pictures, Hays Tells Members

MPPDA Directors

The Motion Picture Producers & Distributors of America, at its annual meeting on March 30, elected the following to the board of directors:

George McL. Baynes	F. L. Herron
Joe Brandt	J. J. Murdock
H. S. Brown	David Sarnoff
H. L. Clarke	J. M. Schenck
R. H. Cochrane	N. M. Schenck
Chas. H. Christie	Jos. Schnitzer
E. W. Hammons	Albert H. Warner
D .W. Griffith	Harry M. Warner
Will H. Hays	Adolph Zukor

Hays was reelected president and Carl E. Milliken continues as secretary.

The Film Boards of Trade, because of their diversified activities, have won the support of the members of the Motion Picture Producers & Distributors.

Under the direction of C. C. Pettijohn, the boards will continue to operate despite the end of "compulsory" arbitration. This was the agreement reached at the annual meeting of the MPPDA, following a report by members assigned some few months ago to review the situation.

In the boards, it was pointed out there is a field force functioning for the entire industry which is indispensible.

Addressing members of the organization, Will H. Hays, re-elected president, said in effect:

"The public is beginning to vote thumbs down on the 'hard-boiled' realism in literature and on the stage which marked the post-war period," he said.

"The screen in recent months has done much to debunk the American gangster," Hays continued. "But the fact remains that too many gang films, however well treated the theme may be, tend to over-emphasize the subject matter. * * * I am glad to note, therefore, the decreasing importance of such themes in the production programs of 1931."

In 1930, Hays said, more features were produced of outstanding merit, not only from the entertainment but from the standpoint of community value, than in any previous year.

The past year saw a new record in the production of great features based upon historical, sociological, travel and other educational themes, he stated.

1930 showed a six to one increase over any previous year in the production of the higher-type problem plays on the screen. This refers to features of a character usually considered outside the range of popular appeal.

The year 1930 marked a great development from a production standpoint of the movement to serve the child audience. The experiment of a picture theatre for children was attempted, but failed for lack of public support.

"The true measure of achievement in pictures, as in any other art, is progress, not perfection," Hays declared. "Only the professional movie baiter would deny such achievement to the industry. Nevertheless the fact remains that no art can rest on its laurels. We shall always need constructive criticism from without. We shall always need unremitting vigilance from within.

However, in its program of self-regulation, the success of the industry challenges comparison with any instance of industrial or social progress effected through the fiat of law, the action of political censorship or the tyranny of dictatorship.

Tiffany and RKO-Pathe were elected to membership at the annual meet.

The Present Trend Adds to Individual Accounts

RKO One of First of Major Companies to Announce Personnel Increase

A shifting theatre map, which is increasing bookings to be sold individually, is bringing back into the limelight sales campaigns such as the industry knew a few years ago, increased branch salesmen and more intensive promotional activity.

In the forepart of 1930, it was predicted by several of the more prominent distribution executives that the day of the film salesman was past. The trend then, it was pointed out, was toward concentration through theatre mergers and circuit deals. Now, however, these same leaders agree, there has been a reversal of the situation. And this because many of the smaller houses are being turned back by the circuits to their original owners or to some other individual operator, thus necessitating larger sales forces.

RKO Pictures is one of the first of the major companies to announce an increase in its sales personnel, this despite the fact that there had not been previously a wholesale thinning of the salesmen's ranks of this organization.

Charles Rosenzweig, vice-president in charge of distribution, who has just returned from the West Coast following conferences with President Joseph I. Schnitzer and William LeBaron, announced that the company would have for distribution during the next 12 months 36 titles, and in order to close for this product with at least one-third of the potential bookings, the present sales force has been supplemented.

Taking into account those theatres which cannot be booked because of protection, it is estimated that between 7,000 and 8,000 accounts can be sold, with the individually owned houses outnumbering the major circuit owned by at least 1,200.

It is variously estimated that motion picture theatres in the U. S. total between 14,000 and 18,000, but protection and limited playing dates reduce the bookings for the individual distributing unit. It is estimated that there are 3,500 to 4,000 individual accounts, this number including operators of one, two, three and four theatres.

Monogram Is Set For 28 Features

Monogram Pictures, federation of regional distributors, headed by W. Ray Johnston, is lining up directors for the 28 features on the 1931-32 list. Trem Carr, vice-president, is heading production, Charles A. Post, Coast studio business manager and Ernie Hickson technical director.

Twelve melodramas and 16 Westerns are included. The former are "The Arm of the Law," "Ships of Hate," "Klondike," "The Western Limited," "The Law of the Sea," "Police Court," "Strangers of the Night," "Forgotten Women," "The Midnight Patrol," "Isle of Hunted Men," "The Fatal Alarm" and "In Line of Duty."

The Westerns, in two groups of eight, each to feature a star, include: "Dugan of the Badlands," "The Montana Kid," "The Land of Wanted Men," "The Law of the North," "So This Is Texas," "Oklahoma Jim," "Mason of the Mounted" and "The Man from New Mexico." The second eight are "Partners of the Trail," "Vanishing Men," "Galloping Through," "The Man from Death Valley," "The Ghost City," "Two-Fisted Justice," "The Honor of the Mounted" and "Single-Handed Sanders."

U Seeks to Solve Idle Print Problem

To solve the idle print problem, Universal is rapidly inaugurating a system of four central booking stations. The first is located in Chicago, where the plan is said to be successful; the second opens in New York April 6, and there will be one for the South in Dallas and another for the West Coast in either Los Angeles or San Francisco.

According to the system, duplicate booking records of the various exchanges will be kept by the central offices, and control of all prints will be in the hands of central bookers, who will date in bookings for exchanges not having sufficient prints and ship to the theatres designated by the exchange booker.

No Decision Reached by U On Successor for Rockne

Stunned by the fatal accident to Knute Rockne, noted football coach, executives of Universal have not yet given thought to his successor in the football sequences of the All-American Sports series. Twenty-six one-reel subjects will comprise this group of subjects to be produced in conjunction with Christy Walsh.

Rockne was killed in an airplane accident while en route to Universal City for a conference with Carl Laemmle.

Goe Resigns Tiffany Post To Join Hanson's Company

Carl J. Goe, for the last three years with Tiffany, has resigned to assume general managership of Hanson Corporation, distributor of commercial short product.

Goe's last post with Tiffany was that of sales manager, succeeding Oscar Hanson, whom he now joins.

A. H. Schnitzer Promoted

Ned E. Depinet, vice president and general sales manager of RKO Pathe, has appointed A. H. Schnitzer short subject sales manager, to assume his duties immediately. Schnitzer who is a veteran sales executive has been special representative of Depinet's home office staff. He came to RKO Pathe from the Pittsburgh office of RKO where he had been in charge since 1922, having continued in this post through the various mergers culminating in the present RKO Radio organization.

The new short subjects sales manager will meet the sales staff at the first national convention of RKO Pathe in Chicago in April, at which time he will outline the 1931-32 line-up of short product to be distributed by the organization.

Writers Studio "Kings", States W. A. Johnston

The weekly payroll of writers at the studios exceeds $250,000 and the yearly total is probably $15,000,000, states William A. Johnston, Hollywood general manager of Quigley Publications, who calls the writer the "king pin" of the studio, supplanting the director, in his article "Writer's Gold" in the *New York Herald Tribune*.

Talking pictures were responsible for the elevation of the writer, he states, noting that "Hollywood today houses the greatest writing industry this old world has seen thus far."

One company has erected a five-story building with 90 luxurious offices for its writing staff, he states. The great care required to produce talking pictures, with dialogue a new development, has caused producers to insist on air-tight scripts that will do away with useless "shooting."

"The status of the picture writer in the Hollywood studio right now tells the present day story of motion picture making. He is the king-pin in creative work.

"He has, to an extent, taken that position away from the director. Only the director who can write seems to be sure of retaining his prestige these days. And this radical change has come about because of talking pictures.

"In the early days of the silents, the director often wrote the story on his cuff. And if he changed his shirt the next day was of no literary consequence. The picture generally wrote itself, anyway.

"Later on, when motion pictures decided they were an art, the top-notch novelists came trooping to Hollywood; and that seems to be about all they did do. The script writers labored earnestly to put the masterpiece into picture form; but the director was the supreme factor. Quite often he would read the famous story and say: 'Now, I'll write a good one.' The novelists were generally amazed when their books appeared on the screen, and wondered who on earth wrote them. Again, pictures were frequently made in the film cutting rooms, strictly according to a film editor's idea of just what a story should be.

"Today this is all changed. A new element, called preparation, has come into picture production. The story anatomy, dialogue and all, is meticulously laid out, well in advance of the shooting. The preperation era runs from one month to as high as six. Everything goes down on paper like an engineer's set of blueprints."

Argentina Faces Film Famine

Buenos Aires—Producers' decision to suspend releases in Argentina because of duties threatens the country with a film famine.

Chicago Fights to Halt Double Bills

Taking its cue from Chicago, theatres in many sections of the country are going in for double featuring as never before.

Chicago's "pink" system, by which pictures play on "adult only" tickets, first began to find more or less widespread adoption many months ago. And now, double features are beginning to follow the same course.

Which does not, however, place the industry's stamp of approval on the system, as evidenced by decision of Balaban & Katz yesterday to turn over its two largest outlying Chicago de luxe houses, the Marbro and Granada, to double features in an attempt to force a show-down on the situation in that section of Chicago where the double feature "evil" has been most pronounced.

Local Allied and MPTOA units now are meeting in Chicago to curtail double and triple featuring.

Last fall, an agreement in Chicago failed to materialize because independents insisted on booking eliminations as the only basis of abandoning the doubling practice, but since that time canvasses have proved the exhibitors ready to cooperate since they found the objectionable practice unprofitable.

Illinois Allied Extends Scheme

Chicago (QP)—Illinois Allied plans to extend its booking circuit to include country and downstate theatres, in addition to the 35 Chicago houses now using the service, anticipating an eventual total of 100. Plans were developed at a meeting this week.

An attempt will be made to enroll entire membership of the organization. The meeting also approved playing of the Oscar Hanson sponsored reel and Allied's cooperative maximum buying agreement with Universal.

Ochs Succeeds Al Lightman As Prexy of M. P. Club

The Motion Picture Club elected the following officers at a recent meeting: president, Lee A. Ochs; vice-presidents, Jack Alicoate and James L. Ryan; treasurer, Lee A. Ochs; secretary, Paul Gulick. One year directors are L. Klebenow, Sam Katz, David Loew, Sam Stern, E. H. Goldstein, James L. Ryan. Ochs succeeds Al Lichtman.

Two year directors are: A. W. Stebbins, Lee A. Ochs, Harry Reichenbach, Arthur W. Kelly, Moe Mark, Al Lichtman. Three year directors are: Jack Alicoate, Emil C. Jensen, Lee Marcus, E. A. Schiller, Jack Shapiro, Louis F. Blumenthal. Martin Stern is assistant secretary and publicity director.

Maclyn Arbuckle Dead

Ogdensburg, N. Y.—Maclyn Arbuckle, 65, stage and screen actor, died this week at Waddington, St. Lawrence County, after a long illness.

Jannings Due This Month

Emil Jannings will arrive late this month for work at Paramount's Eastern studio. Ernst Lubitsch will direct the film.

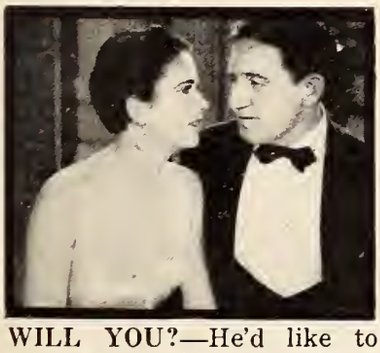
GET THE DOUGH and GET THE DAME!

PICTURE NEWS OF QUICK MILLIONS

FOX DRAMA
Directed by
ROWLAND BROWN



PARK AVENUE POLISH—A rough cut diamond in a Gold Coast setting—that's Spencer Tracy as the mug who muscles into millions.



WILL YOU?—He'd like to take Marguerite Churchill to church—but not because he likes to listen to the choir.

LISTENING IN—Sally Eilers is afraid her boy friend is slipping, and she'd give a lot to know who's at the other end of the wire. It's hard to fool a wise girl.





LOST APPETITES—Not to mention lost bankrolls and watches when a banquet of leading citizens is rudely interrupted by a gang of uninvited guests. Something for the front page of tomorrow's paper.



JUST AN ARGUMENT—One of those traffic tie-ups where one word leads to another and another word leads to action. It looks as though Spencer Tracy is about to take the law in his own hands.

SPENCER TRACY OVER BIG IN KNOCKOUT

Adv.

SPENCER TRACY—the Cutaway Kid in



"PENNY FOR YOUR THOUGHTS"—Marguerite Churchill is asking Spencer Tracy, the boy who makes "Quick Millions."



DECIDEDLY HIGH HAT—That's Spencer Tracy in his new Fox picture, "Quick Millions," story of big business in the modern world of luxury,

IN THE BOOK—He gets his straight dope out of the Social Register.



NO FOOLING—Trying to be nonchalant when a detective drops in to call.



THREE OF A KIND—All out for the coin and not particular about whose pockets it comes out of.

TELLING 'EM—"Don't let me catch any of you mugs out of line. That's all, gentlemen!"







GOING TO A PARTY?—And if the party gets rough, it's just as well to carry something besides a handkerchief.

Adv.

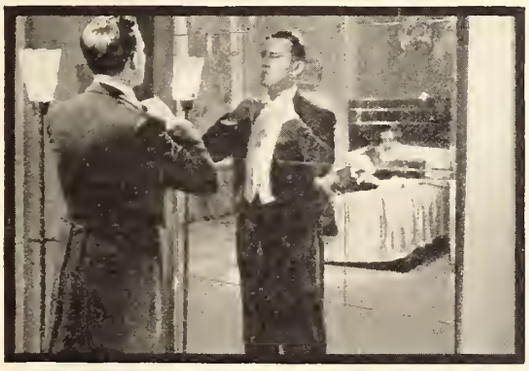
FOX Hit of 1931—"QUICK MILLIONS"



motor cars, jewelry, and expensive women. Clothes may not make the man, but they make the difference—and sometimes the dame.



NO WORDS NEEDED—It's an eye for an eye—and Sally Eilers for an eyeful!



SOME CLASS!—In a suit that fits him quick in "Quick Millions."

SITTING PRETTY—"If your truck driving friends could see us now," says one mug to the other.





RELAXED—Even a guy who is out for the coin has his idle moments—with refreshments.

IN CONFERENCE—They're enemies in the battle of business, but they keep their hats—likewise their shirts—on.



WEDDING BELLS—On the arm of her papa, the beauteous bride begins the short walk that leads to matrimony.



Adv.

TRACY PACKS PUNCH IN RED-HOT PICTURE



NOT EXACTLY FRIENDS—They started in the same racket for mutual profit, but the faster the money rolls in the more they disagree. They've feathered their nest—and the fur is beginning to fly.



LORD OF THE ROAD—They can talk back to a truck driver, but they can't talk back to his truck. And a crumpled fender is an argument you can't answer. Spencer Tracy makes his own traffic rules as he goes along, and that's how he happens to land in the millionaire class.



THAT ROMANTIC ANGLE—She is one of the "400" and he is one of the Four Million. But give him a top hat and he'll rise to the top of the ladder. And every ladder has its lassie.



NO SHOOTING!—A nice girl doesn't care to have her apartment upset—to say nothing of the noise.

WHO IS SHE?—Sally Eilers asks the question and Spencer Tracy is not so keen to answer.



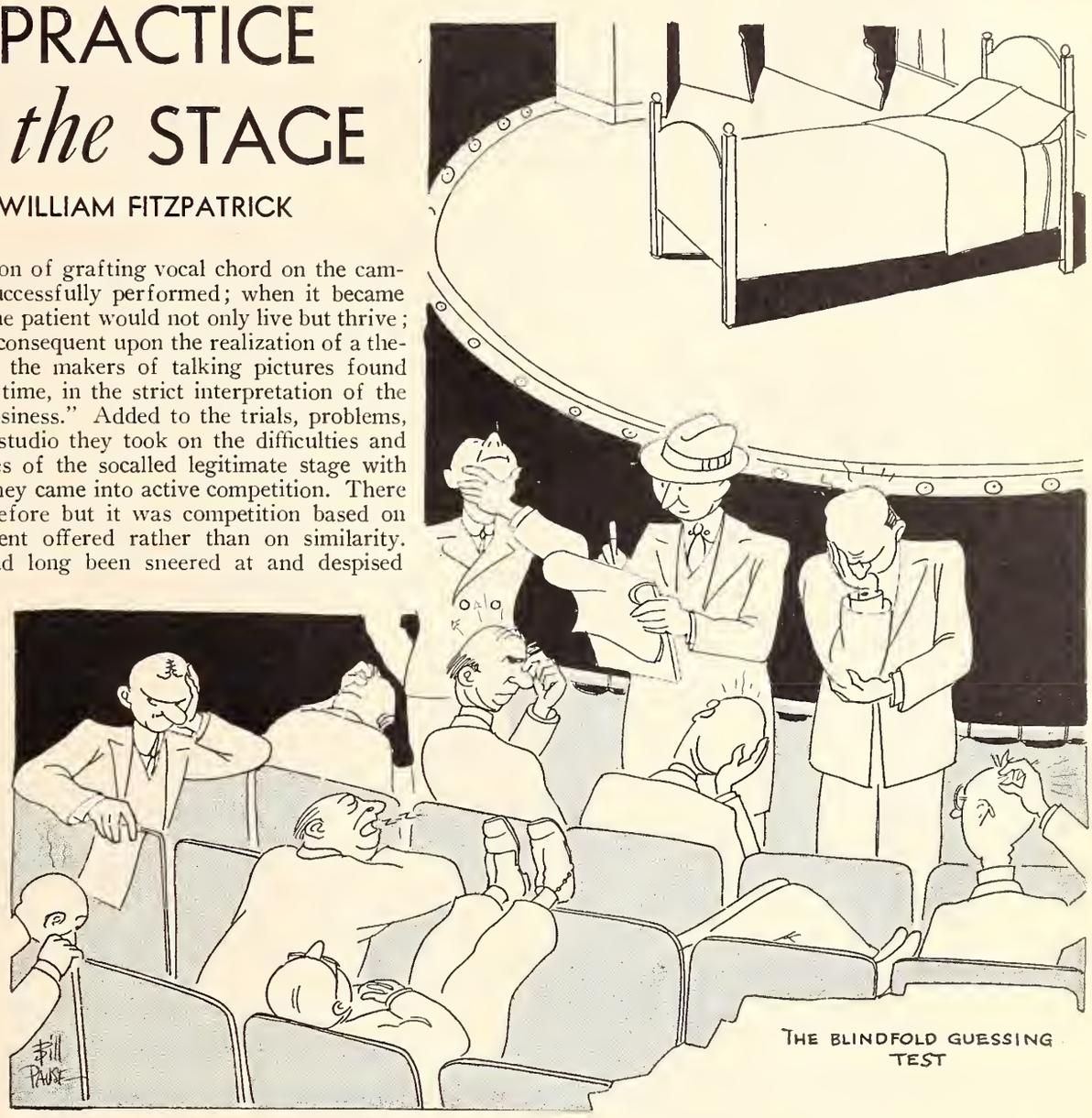
Adv.

THE PITFALLS OF PRECEDENT *and* PRACTICE *on the* STAGE

By JAMES WILLIAM FITZPATRICK

WHEN the operation of grafting vocal chord on the camera had been successfully performed; when it became apparent that the patient would not only live but thrive; and when the jubilation consequent upon the realization of a theorist's dream was over, the makers of talking pictures found themselves for the first time, in the strict interpretation of the phrase, "in the show business." Added to the trials, problems, and perplexities of the studio they took on the difficulties and headaches and intricacies of the socalled legitimate stage with which, then and there, they came into active competition. There had been competition before but it was competition based on diversity of entertainment offered rather than on similarity.

The silent picture had long been sneered at and despised by purveyors of the spoken drama as a brat who had no proper place in the house of Thespis; film producers, distributors, exhibitors scorned as mere pushcart peddlers in the entertainment market; just nouveaux-riches in the category of amusement society. The consistent financial success and the growth in popular appeal of motion pictures after a time brought an alteration in that attitude but only so far as it had to do with the money making angle of the business. The feeling of superiority in other particulars remained and with it continued to persist a sort of inferiority complex among all and sundry connected with the film world. The producers had been told so long that they were lucky accidents, the actors had endured so silently the oft screamed epithet of "Ham" from their fellows, and the authors impressed so thoroughly that they were nothing but "hacks," that they believed it. It was all caused by the twaddle which had been written and preached—and accepted—on the Art of the Theatre. Now the only valid arts connected with the theatre are pantomime and writing because they alone contain its essence which is creation.



THE BLINDFOLD GUESSING TEST

It apparently never dawned upon picture producers that they were providing a home for pantomime against which the stage entrepreneurs had closed their theatres just as it never occurred to actors that they alone were working in an institution which fostered and developed a true art. Perhaps the truth had not been told them or if it had been sufficient emphasis and repetition had been neglected.

The most amazing feature of the situation lay in the fact that motion pictures steadily growing in power, vital with new and aggressive blood, and fecund with almost illimitable possibilities continued to look with deference upon the stage which, night after night, was losing its hold upon the public, which had ignored its potentialities, and was rapidly rotting from its passion for the drama of sex. With the successful making of speaking films, with the combination of the art of pantomime to the trade of the speaking stage any loitering sense of inferiority should disappear from the minds of everyone connected with the business.

The stage still retains, however, its uses for the picture industry. It furnishes an experimental laboratory in which the dramatic values of plays may be estimated; it presents a listening post from which reactions on audiences can be noted; and it gives an opportunity to observe the craftsmanship of players and the art of playwrights.

"It can be," to quote a shrewd observer, "an important contributor to the flow of motion picture material." Danger, however, lies in placing too much dependence on the standards of value set by the speaking stage and being fooled by the label, "A Broadway success." The reason is the fact that most Broadway "successes" concern themselves with something motion pictures have thrown into the junk heap as bad business, sex in its pornographic aspect and its provocative appeal.

No one with a sense of drama or an honest love for its presentation would suggest the complete elimination of "the desire of woman for the desire of man" from the storehouse of material proper for theatrical consumption. The stupid error

(*Continued on page* 46)

WHERE ELSE *COULD* YOU *LIKE THESE*



IF that *Educational Pictures* salesman seemed to strut just a little like a bantam rooster, and occasionally to crow like one, too, it's because he knows he's got the stuff you've been crying for . . . laughs! You know it, too, of course, because comedies like "A HOLLYWOOD THEME SONG", "GIRLS WILL BE BOYS", "DANCE HALL MARGE", "THE BRIDE'S MISTAKE", "PETE AND REPEAT", have been making audiences howl and exhibitors throw out their chests everywhere.

You may not know that salesman's latest dope, though... that *Educational's* spring releases are going to outstrip even these famous record breakers. "CRASHING HOLLYWOOD" has already started crashing ribs. "IN CONFERENCE" is one of the greatest satires Mack Sennett has ever done. And you just cannot understand that salesman's latest little flourish until you've seen "A FOWL AFFAIR." Then you'll flap your wings and do a little crowing yourself . . . that is, if you've got the *GAYETY COMEDY* series that brings you this greatest novelty comedy since sound.

Where else could you get comedies like these? And where else could you get advertising support for your short subjects like the steady month in and month out magazine advertising that is always making more customers for you when you play and plug these pictures?

THEY CAN BE HAD ONLY FROM

GET SHORT FEATURE COMEDIES . . . *OR* ADVERTISING SUPPORT LIKE THIS?

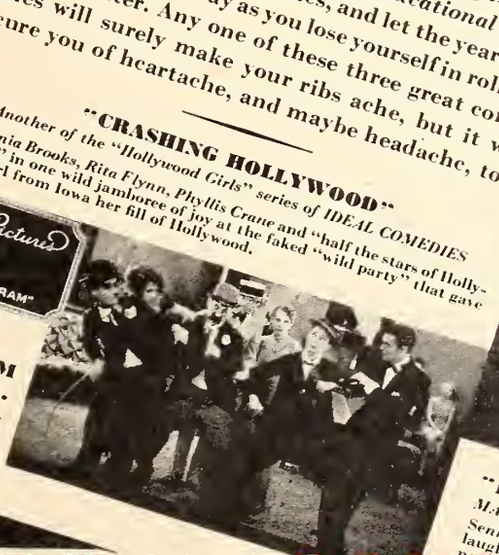


And why not? For a laugh is better than sulphur and molasses as a tonic . . . and, oh! how much sweeter to take.

Be happy, and healthier, too, by finding the picture show that includes one of *Educational's* new springtime talking comedies, and let the years and the worries roll away as you lose yourself in rollicking laughter. Any one of these three great comedies will surely make your ribs ache, but it will cure you of heartache, and maybe headache, too.

"A FOWL AFFAIR"
GAYETY COMEDY
The most novel comedy that has come out of Hollywood in years. Chickens and ducks make up the cast . . . with human voices. It's a scream for anybody, of any age.
An AL CHRISTIE Production
Directed by Neal Burns and Barney McGill

"CRASHING HOLLYWOOD"
Another of the "Hollywood Girls" series of IDEAL COMEDIES
Virginia Brooks, Rita Flynn, Phyllis Crane and "half the stars of Hollywood" in one wild jamboree of joy at the faked "wild party" that gave the girl from Iowa her fill of Hollywood.





"IN CONFERENCE"
MACK SENNETT COMEDY
Sennett once again turns the laughs on the picture business itself, in one of his great-est satires, with Harry Gribbon, Andy Clyde and George P. Wilson.

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, Pres.
Executive Offices:
1501 Broadway, New York, N.Y.

Full page advertisement appearing in national motion picture fan magazines for June.

Educational Pictures
"THE SPICE OF THE PROGRAM"

THE SPECIALISTS

EDUCATIONAL FILM EXCHANGES, Inc., *E. W. HAMMONS, President*

Member, Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President

Total Seating Capacities of Theatres in the U. S.

State	Number of Theatres	Seating Capacities	Population	Number Of People Per Seat
Alabama	255	105,443	2,645,297	25.9
Arizona	98	48,734	435,833	8.9
Arkansas	253	109,595	1,854,482	17.0
California	951	699,651	5,672,009	8.1
Colorado	262	128,296	1,035,043	8.0
Connecticut	193	173,775	1,604,711	9.2
Delaware	66	37,701	238,380	6.3
District of Col.	48	41,254	486,869	11.7
Florida	260	129,945	1,466,625	11.3
Georgia	209	108,631	2,902,443	17.4
Idaho	211	76,784	445,837	5.8
Illinois	1,396	861,987	7,607,684	8.8
Indiana	635	304,178	3,225,600	10.6
Iowa	749	331,720	2,467,900	7.4
Kansas	544	225,624	1,879,946	8.0
Kentucky	525	244,269	2,623,668	10.8
Louisiana	270	128,404	2,094,496	16.7
Maine	265	127,244	797,423	6.2
Maryland	202	121,444	1,629,321	13.4
Massachusetts	547	497,156	4,253,646	8.6
Michigan	649	486,390	4,842,280	9.9
Minnesota	568	231,386	2,566,445	11.0
Mississippi	246	109,178	2,007,979	18.3
Missouri	871	468,224	3,620,961	7.7
Montana	185	69,926	536,332	7.5
Nebraska	435	168,810	1,378,900	8.1
Nevada	51	23,324	90,891	3.8
New Hampshire	142	73,475	465,293	6.3
New Jersey	510	479,530	4,028,027	8.3
New Mexico	80	35,986	427,216	11.8
New York	1,833	1,576,980	12,619,503	7.9
North Carolina	341	143,504	3,170,287	22.0
North Dakota	291	81,910	682,448	8.3
Ohio	1,145	644,215	6,689,837	10.2
Oklahoma	363	172,140	2,391,777	13.9
Oregon	170	96,906	952,691	9.8
Pennsylvania	1,191	823,581	9,640,802	11.7
Rhode Island	91	72,644	681,232	9.4
South Carolina	157	58,323	1,732,567	29.7
South Dakota	269	91,347	690,755	7.5
Tennessee	242	118,821	2,608,759	21.1
Texas	1,025	471,252	5,821,272	12.3
Utah	257	102,636	502,582	4.7
Vermont	123	54,645	359,611	6.5
Virginia	295	136,352	2,419,471	17.7
Washington	361	170,948	1,561,967	9.1
West Virginia	787	327,397	1,728,510	5.2
Wisconsin	590	318,087	2,980,282	9.3
Wyoming	77	34,009	224,597	6.6
TOTALS	21,284	12,143,761	122,696,577	10.1

10 People for Every Theatre Seat in U. S.

(*Continued from page* 11)

less to average, with Nevada in top place for overseating, boasting only of one seat for every three persons. Utah has four people for every seat and West Virginia five.

New York, California, Illinois and New Jersey each with eight persons per seat, are all below the national average.

New York Has 1,833 Accounts

Although all of the 21,284 accounts listed on the books of distributors are not in operation, nor are they all regular theatre structures (some are lodge halls, etc.), nevertheless, each is considered a theatrical account by major companies. They pay regular rental charges when operating.

Actual number of theatres (i. e., theatre buildings) is said to range between 14,000 and 18,000.

New York leads in the total number of accounts, having 1,833 with Illinois, and its 1,396 accounts, the runner-up. District of Columbia, with 48, and Delaware, 66, are, as usual, at the bottom of the list.

Elsewhere on this page appears a complete tabulated index of capacities by states, with the total number of theatres, populations and average persons per seat also listed.

Ontario Bill Provides 5% Quota for British Pictures

A bill calling for a five per cent quota for British films has been introduced in the Ontario legislature, and is looked upon as a forerunner of similar action in other provinces.

The measure is seen as a result of the recent inquiry under the Combines Act, and has already received second reading.

Caddo Closes N. Y. Office

H. Wayne Pierson, Eastern representation of Caddo, closes his connection with the company when the New York office is discontinued this week. United Artists will handle the product.

Waxman Shifts Personnel

A. P. Waxman has engaged Eve Bernstein to handle fan magazine contacts, Rutgers Neilson in charge of national newspaper publicity and Jack Level will handle trade papers and edit the RKO Pathe *Sun*.

Allied Leaders Confer

Conferences on organization affairs began the latter part of this week between Allied States leaders. Abram F. Myers, president, H. M. Richey and W. A. Steffes arrived in New York Thursday for the meetings.

New Comedies Released

Simple Simon Comedies, Inc., have taken larger quarters at 729 Seventh avenue, New York, and have lined up distributors in this country and Canada. "Hot Shivers" and "A Shocking Affair," first of six, will be released April 20.

115,000,000 Pay 26¢ Per Week to Film Theatres of U. S.

Hollywood (QP)—The average American spends 26 cents a week to attend the motion picture theatre, according to figures revealed by the M. P. P. D. A. A total of 115,000,000, or nearly as many people as there are in the entire United States and dependencies, "go to the movies" every week, paying $30,000,000 for the privilege.

The Hays organization declares that there are 17,097 motion picture theatres in the United States, and gives 13,515 as the number of those wired.

The statistics further assert that two and a half billion dollars are invested in the world film industry, two billion of which represents its holdings in the United States.

Exhibitors to Hold Meeting

Dallas—First general convention of the Theatre Owners' Protective Association will be held here shortly.

Capone Says No On Film Report Of Buron Fitts

Chicago—Al (Scarface) Capone stated that Buron Fitts, Los Angeles prosecutor who claimed he had been approached relative to Capone's appearance in a film, is, as a prosecutor, a cracking good press agent.

Which was merely the Capone way of denying newspaper reports that he was to attack the citadel of picturedom. According to Fitts, Scarface Al was due to collect $1,000,000 from a producer who aimed to have him "shot" in the closing sequences.

Fitts said he would run Al out of town if he showed himself in Los Angeles, and Al said neither he nor anyone representing him, had ever spoken to Fitts, and furthermore, he intimated, had no desire to.

200 Vitaphone Shorts Planned

The Warner Vitaphone 1931-32 shorts program calls for 200 subjects to be released in series. Schedule is now in preparation.

ASIDES AND INTERLUDES

NAMES of national political figures, who stand high in American business, are mentioned in connection with a certain very interesting coup de politics in the picture business. . . . Fate, it seems, regarded Robert Edeson's last role, in Tiffany's "Aloha," as a rehearsal. . . . In the picture, Edeson died from heart failure, much in the same manner as finis was written to his long and colorful screen career. . . . Newspaper headline: . . . "Berlin Audience Cool to New Chaplin Film." . . . Well?

▲ ▲ ▲

William ("Two-Gun Bill") Hart was one of the cat fanciers who exhibited at the recent Chicago feline show. . . . "Bill," kids' hero of silent days, planned a comeback last year (as few are aware) in a series of silent shorts, but none would make it sufficiently interesting, and "Bill" went back to the ranch. . . . Willie Meehan, a projectionist in a small Indiana town, is the same old-time pugilist who won a decision over Jack Dempsey, 'way back when . . . Beatrice Lille was born in a Toronto jail. . . . Her father was an official of the prison and the family lived there. . . .

▲ ▲ ▲

*Sam Goldwyn, in a cable to the Riviera, asked Eugene O'Neill for a 20-word collect answer to a proposition for a screen writing job. . . . Goldwyn was somewhat surprised when he read the following reply: . . . "NO NO NO

SEE



--the first outside talking picture ever to play the RIALTO--NEW YORK--United Artists-Publix ace LONG RUN house . . .

--opens in April for extended run at CARTHAY-CIRCLE LOS ANGELES . . . finest LONG RUN house on the West Coast ...it takes a real money picture to get in there!

with John BOLES Genevieve TOBIN Lois WILSON Raymond HACKETT Zasu PITTS Jed Prouty Richard Tucker

From Charles G. Norris' sensational best-selling novel


D
Booked by the two leading LONG RUN houses of the country!
Another Big John Stahl Production From Universal

NEW PRODUCT

This department does not attempt to predict the public's reactions to pictures. It does, instead, present detailed and accurate information on product, together with the frank and honest opinion of the reporter.

Quick Millions

(Fox)

Different Gangster Story

"QUICK MILLIONS" is an inside story on racketeering that ranks among the better class of gangster stories. Given very good direction by Rowland Brown and capably acted by Spencer Tracy, Marguerite Churchill, Sally Eilers, and Warner Richmond, the talker proves good entertainment for young and old.

Fast moving, the story by Courtney Terrett shows Tracy as a truck driver who aspires for more wealth and attains it through racketeering methods. He organizes the trucking associations and demands protection money. This racket and other hoodlum activities are exposed in the development of the story.

When Tracy, who through his endeavors becomes a ruling power in the affairs of the city, decides to go in for society, he turns the wrong way. Because of his power Marguerite Churchill is forced to tolerate him and he plans to marry her. She is in love with another lad, however, and marries him, much to Tracy's chagrin. Tracy plans to kidnap the bride on the wedding day but his henchmen, instead of helping him in his plans, turn against him and take him "for a ride."

Sally Eilers is the "girl who shares a flat with Tracy." She is forgotten when he gets the society idea and later turns against him. There is plenty of humor in the picture and it is well spotted making the rather heavy plot seem lighter.

Musicals and comedies would go well with this.

Produced and distributed by Fox. Directed by Rowland Brown. Story by Courtney Terrett and Rowland Brown. Additional dialogue by John Wray. Cameraman, Joseph Augusts. Sound by W. W. Lindsay, Jr. Art Director, Duncan Cramer. Costumes by Sophie Wachner. Release date, May 3, 1931. Footage, 6,286. Running time, 70 minutes.

CAST

Bugs Raymond.....Spencer Tracy
Dorothy Stone.....Marguerite Churchill
Daisy de Lisle.....Sally Eilers
Arkansas Smith.....Robert Burns
Kenneth Stone.....John Wray
Nails Markey.....Warner Richmond
Jimmy Kirk.....George Raft

William Crouch

Ladies' Man

(Paramount)

Sophisticated Murder

WILLIAM POWELL plays the gigolo in "Ladies' Man," his latest for Paramount. He accepts money on which to live from a married woman, accepts the attentions of her daughter, and otherwise disports himself as we've been taught he-men shouldn't. But he holds the sympathy of his audience because of his personality and because he reforms just before he pays for his sins. He pays for them by being shot in the shoulder by Gilbert Emery, irate husband, and tossed out of a skyscraper window.

He leaves Kay Francis, the third woman in the case, and the only one he ever has really loved, weeping in the lobby of the hotel. She arrives just a few minutes too late to save him from Emery. Behind, he also leaves Olive Tell, the disillusioned wife, and Carole Lombard, her daughter. Emery gives himself up to the police after leading a grand march in the ballroom of the hotel. Powell was to have led it with Emery's wife at his side. Emery's quick recovery from the tragic encounter seems to have been intended as a sensational denouement.

Great liberties have been taken by Paramount in adapting the story to the screen. It is turned completely around and the action of the Rupert Hughes novel has been reversed. Emery, in leading the grand march with his wife, is called upon by Lothar Mendes to act his way through a highly theatrical and obviously unreal situation.

The drama has a society background, and this is well carried out both in the exquisite costuming of the women in the cast and in the elegance of the settings

Powell is good in his role, that of a man who attracts women, not because he attempts to, but because of the sheer force of his personality. Emery gives a capable performance. Miss Tell does a smooth, workmanlike job, and Carole Lombard, as the daughter, also handles her part well. She has one drunken scene which is exceptionally well done. Kav Francis' work holds to its usually high standard throughout the production.

The adaptation, and this goes for the direction as well, is tactfully handled. Faced with the difficulty of taking a popular leading man, throwing him into such a part and still retaining the sympathy of the audience gave both Mankiewicz and Mendes some difficult problems. Powell's lines are exceptionally well written and well read

Comedy shorts and cartoon numbers will go best with this film.

Produced and distributed by Paramount. Directed by Lothar Mendes. From the novel by Rupert Hughes. Adaptation and continuity by Herman J. Mankiewicz. Photographed by Victor Milner. Release date, April 26, 1931.

CAST

James Darrichot.....William Powell
Norma Page ..... Kay Francis
Rachel Fendley.....Carole Lombard
Horace Fendley.....Gilbert Emery
Mrs. Fendley.....Olive Tell
Anthony Fendley.....Martin Burton
Peyton Weldon.....John Holland
The Valet.....Frank Atkinson
Therese Blanton.....Maude Turner Gordon

Edward Churchill

Meet the Wife

(Christie)

Light and Airy

THERE were plenty of laughs when this farcical comedy made by Christie was shown to a preview audience. The play, "Meet the Wife," is packed with amusing incidents, with laughable lines and with good light acting on the part of three accomplished players, Harry Myers, Lew Cody and Laura LaPlante. A. Leslie Pearce directed forced action into the vehicle whenever it had the slightest tendency to drag, and did an excellent job of injecting a spirit of fun into it.

Myers is cast as a second husband who hears constantly about the first and who is henpecked by Laura LaPlante, the wife. The time comes when the wife decides to entertain a noted British novelist, who turns out to be her first husband, played by Lew Cody. Miss LaPlante had been under the impression he was lost in a fire and explosion, but he had decided on a change of air and went to England.

Cody arrives just in time to save his daughter, Joan Marsh, from marrying the ailing and artificial Claude Allister. He sees that she marries William Janney, newspaper reporter. However, his constant embracing of both his wife and daughter causes much comment before his true identity is revealed.

Myers, very much perturbed by his return, takes the keys to his London apartment, his steamer ticket, and finds himself a fire and an explosion to get lost in. All ends well with Lew in the role of family man.

Pearce and the entire cast have handled the situations delicately, and there is light humor instead of banality throughout.

The play, it is more that than a motion picture, for there are few changes of scene, has good dialogue, written by Lynn Starling. Glenn Kershner has touched the direction off with some artistic photography. There are slight modifications from the stage success of the same name.

Myers proved a surprise. After two and a half years in the silent, he reveals a voice which adds to his personality. The youngsters, William Janney and Joan Marsh, acquitted themselves well.

Dramatic shorts and musicals are best here for program balance.

Produced by Christie. Distributed by Columbia. Play and story by Lynn Starling. Directed by A. Leslie Pearce, Photographed by Glenn Kershner. Release date, April 17, 1931.

CAST

Philip Lord.....Lew Cody
Harvey Lennox.....Harry Myers
Gertrude Lennox.....Laura LaPlante
Victor Staunton.....Claude Allister
Gregory Brown.....William Janney
Doris Bellamy.....Joan Marsh
William.....Edgar Norton

Edward Churchill

Doctors' Wives

(Fox)

Pleasing Little Picture

THE story thread is very, very slight in "Doctors' Wives," yet the picure, skillfully directed by Frank Borzage, comes through as a pleasing, although entirely unimportant, piece of entertainment. What it does demonstrate, however, is the charming running mates that Warner Baxter and Joan Bennett make.

Baxter is the doctor and Miss Bennett is the wife. It takes a good deal of footage to establish the argument that doctors' wives have to put up with a good many things, such as neglect, real and fanciful, simply because the rigors of the profession give the medicos no way out.

Two secondary plots are introduced to develop the idea. Vivian Crosby (Helene Millard) is the feminine menace who makes a violent play for Baxter and almost succeeds in wrecking the peace of the establishment. The male menace, Victor Varconi, is a research doctor who picks up Miss Bennett where Baxter lets her down. As you might imagine, it all works out to a happy conclusion.

The performances are uniformly good. Baxter and Miss Bennett are completely charming and Varconi gives a splendid performance. Many of the chuckles are provided by Cecilia Loftus, who plays an aunt of Baxter's.

Playing musicals and comedies on the bill with this feature should give the best results.

Produced and distributed by Fox. Directed by Frank Borzage. Story by Henry and Sylvia Liefer-ant. Adaptation by Maurine Watkins. Edited by Jack Bennis. Cameraman, Arthur Edeson. Release date, March 15, 1931. Footage, 7,354. Running time, 82 minutes.

THE CAST

Dr. Jude Penning ..... Warner Baxter
Nina Wyndram ..... Joan Bennett
Dr. Kane Ruyter ..... Victor Varconi
Vivian Crosby ..... Helene Millard
Dr. Calucci ..... Paul Porcasi
Julia Wyndram ..... Nancy Gardner
Dr. Mark Wyndram ..... John St. Polis
Aunt Amelia ..... Cecilia Loftus
Dr. Roberts ..... George Chandler
Lou Roberts ..... Violet Dunn
Charlotte ..... Ruth Warren
Mrs. Kent ..... Louise Mackintosh
Rudie ..... William Maddox

The W Plan

(British International)

Good War Drama

A British International product being released in this country by Radio Pictures which has considerable merit. Despite the recent deluge of war dramas, this story of the British espionage system, its horrors and manifest complexities are well told in "The W Plan." A British officer on searching a captured German finds a sketch of the W plan and is assigned to get the original draft. He does get the original after a series of nerve-wracking exploits in German terrain.

There is a love story knitted through the series of events the British officer experiences and ultimately leads to their coming together in Switzerland, a destination decided upon when the officer was forced to leave his German sweetheart at a crucial moment.

The action by a foreign cast is superb, as is the direction. A number of scenes, those of the German underground system which is a part of the W plan, are excellently done. The picture as a whole is realistically depicted and deserves much credit.

Lighten the balance of the program with comedies, cartoons or musicals.

Produced by British International. Distributed (U. S.) by Radio Pictures. Story by Graham Seton. Director, adaptor and producer, Victor Saville. Release date, March 15, 1931. Footage, 8,824. Running time, 98 minutes.

CAST

Colonel Buncangrant ..... Brian Aherne
Ulrich Muller ..... George Merritt
Commander-in-Chief ..... C. M. Hallard
Colonel Jerdois ..... Frederick Lloyd
Frau Mul'er ..... Mary Gerald
Rosa Hartmann ..... Madeleine Carroll

SHORTS

Parents Wanted

(RKO Pathe)

Fair Entertainment

A Folly comedy number, but nothing to become greatly enthused over. Concerns the tight spot into which the young hero gets himself by trying to fool the boss into giving him an increase in salary on the plea that he wants to marry the latter's niece. He produces as his mother and father, his landlady and a down-and-outer he had picked up on the street. When the boss comes over for a visit, the parent and "parents" do not click very perfectly. Call it mild entertainment and let it go at that. Running time, 22 minutes.

Making Good

(Vitaphone)

Satisfactory

Joe Penner, the stuttering comedian of the Vitaphone lot, makes a brave attempt to be amusing, but only succeeds partially, if that. He works too hard, and that never produces good comedy. The idea behind the short is good, however, and there is a plentitude of entertaining situations, all of which help a great deal to make the comedy at least mildly entertaining.—Running time, 10 minutes.

The Cat's Paw

(Universal)

Only Fair

Daphne Pollard is bound for a bird exhibition in San Francisco in this comedy, and she is better than usual. Most of the action is taken up with the extreme difficulties, and the general commotion she causes aboard when the pet she has smuggled on the train despite the objections of the ticket-taker makes its presence known. Running time, 17 minutes.

Call of Mohammed

(RKO Pathe)

Fine

Tom Terriss is the wandering leader of the audience once more in this Vagabond Adventure, visiting the land of the Arab, through the famed Khyber Pass, and stopping momentarily at the various sacred shrines of the people's prophet. Again, as usual, the excellent accompanying line of description by Terriss does more than a fair share of adding to the effectiveness of the short. The pictures are artistically splendid Running time, 10 minutes.

Peculiar Pets

(Ideal Pictures)

Interesting

This short indicates how almost any species of wild animal may be domesticated, including squirrels, ferrets and lions. Several shots from foreign libraries are particularly interesting, and the general appeal is quite wide.—Running time, 8 minutes.

The Old Hokum Bucket

(RKO Pathe)

Good

One of the Aesop Fables series and it does quite well by itself and its authors. The animated character animals pay a visit to the farm, imbibe not wisely but too well of the peppo flake, and proceed with their amusing antics, which are peculiar but funny. Running time, 7 minutes.

Heroes of the Flames

(Universal)

Good Stuff

Here are the first three episodes of Universal's new 12 episode serial, and if the rest are like this sample, the series is worth playing and playing hard. The youngsters are going after it with open arms, and almost anyone will get a real kick out of it. Action, excitement, adventure and romance are plentifully sprinkled through the record of the lives of the big city fire-fighters. It's hokum, of course, but that makes no difference and there are thrills from the word go. Tim McCoy plays the fireman hero, and just as an example, in the first reel, he rescues a youngster from under the fire apparatus and then the youngster's sister from a burning building. Marion Shockley, as the sister, overacts a bit but is satisfactory, McCoy is excellent, but Bobbie Nelson, child player, is irritatingly fictitious in his acting. The carry-over is neatly accomplished through the stunt of a reporter hinting the coming story over the telephone to a re-write man. Robert Hill directed in splendid style. The first episode is due for release on June 2, with each running 17 minutes.

Twisted Tales

(RKO Pathe)

Not Much

A fairly weak effort in the comedy direction, revolving around a lion and a lion skin. The henpecked husband's wife refuses to permit him to go to the fancy dress affair, and his friend borrows the lion skin costume. Of course, a real lion breaks out of the zoo, the wife comes home and mistakes a real for a fake and that is about all. The comedy is rather non-existent, and the laugh spots few. Arthur Houseman, Marion Douglas, Gertrude Astor and Lorin Raker play the parts. Running time, 22 minutes.

Honeymoon Trail

(Vitaphone)

Poor

It may be a good idea to play scenic shots in the picture of a honeymoon journey, but when the recording is poor, the shots not clear, and the material more or less ancient, the idea becomes a very bad one. The wedding is supposed to be an exterior, but it is a great deal different from the actual exterior shots.—Running time, 7 minutes.

Dublin and Nearby

(M-G-M)

Gets By

One of the Burton Holmes "Around the World" travelogues, with scenes of Ireland, its inhabitants, customs and geography. The people of the country are caught by the camera at work and play, but photography and recording are not at all times sufficiently sharp, which is a sad defect, particularly in a travelogue number. Fair is the rating. Running time, 10 minutes.

Partners

(Vitaphone)

Excellent

Billy Caxton of the legitimate musical comedy stage puts over his act, including a great line of chatter and some splendid acting, in a way that calls for applause. As the boss who is broke, owes an employee three months' salary and is in danger of losing his girl, he is fine. He finally disposes of a piece of property he owns, lands a steady job and all is well.—Running time, 21 minutes.

MET. CRITICS TOSS
RADIO COMICS SET

Irene Thirer, Daily News... "Rates three stars... Giggles in profusion. For frothy sprin entertainment we can suggest few films which will please more.

Don Hancock, Film Daily... "Very funny, fast-moving comedy drama with snappy dialo and great cast. Oliver and Herbert pretty near perfect."

Rose Pelswick, Eve. Journal... "Provides some of the most delightful and human comed seen in months. See it."



GAY PLAUDITS AS NEW FUN RECORD

arguerite Tazelaar, Her.Trib.... "Affecting and amusing. Story is excellent . . . Flawless acting. Appealing human document."

and Johaneson, Daily Mirror... "Acting is brilliant. Characters Hugh Herbert and Edna May Oliver portray are so keenly interpreted they live."

hornton Delehanty, Eve. Post... "Tender . . . amusing . . . genuinely endearing. Fresh and entertaining. Decidedly worth seeing."



"LAUGH AND GET RICH" is geared for hard-hitting exploitation. The title is tied up snugly with the spirit of spring... Laugh Weeks! Fun Weeks! Prosperity Weeks! Clean as a whistle... fit for the whole family... introducing three gorgeous new personalities... this attraction is worth a good, fast play on any man's screen!

Radio PICTURES

Reg. U. S. Pat. Off.

SHORTS

Thom the Unknown
(RKO Pathe)
Good

Tom Terris, in this number of the Vagabond Adventure series, takes his film audience to the capital of Cambodia, in the Far East. A stop in the town and then to the ruins of the ancient king's palace. The photography is striking, the ruins picturesque and Terris' running fire of dramatic description interesting. As usual, a bit of drama is woven through the combination travelogue-adventure film. On a par with the others. Running time, 11 minutes.

Ups 'n' Downs
(Vitaphone)
A Corker

This Looney Tune number rates near superlatives, thanks paticularly to really new ideas in cartoon material. The shot in which the dog buys a frankfurter which leaps up and cries, "Mammy," just before being eaten, is laugh matter anywhere, any time, whether it's new or not. Looney Tunes are good.—Running time, 7 minutes.

In the Good Old Summer Time
(Ideal Pictures)
Only Fair

For the most part devoted to short sequences of Mother Nature blooming the time of sunshine and flowers. Here and there, a shot of animal life. Meant to tease people while the winter remains. Light, but somewhat entertaining. Allyn B. Carrick prepared the piece for the screen.—Running time, 8 minutes.

Tennis Top-Notchers
(RKO Pathe)
Fine

The numerous tennis players and fans in the country should get a real kick out of this explanation and demonstration of tennis strokes by Vincent Richards, world top-notcher. Various other famous players, including Suzanne Lenglen, Bill Tilden and Helen Wills, are shown in match play. Attractive girls as pupils help a bit. The interest is wide and Richard's voice excellent. Running time, 11 minutes.

On the High C's
(Vitaphone)
Great

The Brittons and their orchestra, who were spotted at the New York Palace, and went over with a tremendous success, do their act for the films in this number. Musical clowns, extremely funny, and they smash instruments in a very funny manner.—Running time, 9 minutes.

Birds of a Feather
(Ideal Pictures)
Fine

The youngsters especially should derive some real enjoyment from this highly interesting nature study devoted exclusively to myriad species of birds. Good for a bright spot on any program.—Running time, 8 minutes.

The Cowcatcher's Daughter
(Sennett)
Barnyard Laughs

There are a lot of good laughs in this wild story of the Wild West, with Marjorie Beebe and some good gags getting the best ones. Marjorie, as usual, is being wooed by the awkward Harry Gribbon. Good-looking Frank Eastman comes along and wins a place in her affections. Harry loses her and catches the very devil from Andy Clyde. The plot features Trixie, a pet horse, and a mule and both are good. The background is farmlife, including smoke houses, swimming holes and stables. Some of it is old slapstick. Young Babe Stafford directed. It's at the Sennett par, not over, not under.

Winning Putts
(RKO Pathe)
Appeal

Johnny Farrell, golf star, continues his series of golf instructions made palatable for film consumption. He demonstrates various grips and difficult shots with the accompanying verbal description. Opens with a young lad going around the course, but it's nearly impossible to understand what he is saying. Otherwise wide appeal and interesting. Running time, 10 minutes.

Disappearing Enemies
(RKO Pathe)
Only Fair

The story of two old sweethearts, who are accidentally brought together after years of separation by the marriage of their niece and nephew, respectively, who have invited the uncle when the aunt unexpectedly drops in. It might have been a pretty good straight short, but as a comedy it just about isn't.—Running time, 21 minutes.

Monkey Business
(Ideal Pictures)
Good

More different types of monkeys than anyone could believe existed, are here shown in a variety of closeups. They take their food and perform tricks before the camera. Good general appeal.—Running time, 8 minutes.

Laemmle, Jr., Starts School For University Graduates

Hollywood—Carl Laemmle, Jr., has established a training school for college men at the Universal Coast plant. Arthur Unger, associate producer, has been combing the Western colleges for material, which will be tested during Easter vacation.

Those signed will be given instruction on acting technique by directors between pictures.

Hawkinson Appointed Chief Of RKO Pathe Foreign Firm

R. K. Hawkinson, former RKO Pathe assistant secretary, has been appointed general manager of Pathe International Corporation, by Arthur B. Poole, treasurer.

Hawkinson will handle foreign sales of product released prior to the RKO purchase of Pathe.

Roxy, Home, Sees Broadway In Every Town He Visited

S. L. Rothafel (Roxy), returned from his tour, claims there is a Broadway in every town he visited with the Roxy Gang.

The coming director of the Rockefeller Radio Center had nothing to say about his plans.

INTERLUDES

(*Continued from page 33*)

up those cowards out there." . . . Atta girl, Dora, down with the last of those gallery gods who would purvey the fruit of the razzberry bush.

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Cecil Weston, former player, has joined the "dude ranch" industry. . . . And what an industry! . . . George O'Brien cables from China. . . . Donald Crisp, Wade Boteler, Paul Hurst and Donald Mackenzie, former directors, support Clara Bow in "Kick In." . . . Barbara Weeks has heard of a girl, who, upon reading a news headline: TWO DIE IN COMPACT, exclaimed, "Gosh, they must have been midgets!" . . . Alan Hale and Sam Hardy would make a corking good vaude team, booked as Hale and Hardy. . . .

▲ ▲ ▲

Ben Hecht, writer, mourns for the good old days. . . . "When I was working for a salary," Benneh reminisces, "I at least was solvent over week-ends. I'm broke all the time, now." . . . Has anything happened to that plan of major companies to spend a million on an industry good-will publicity campaign? . . . Doug Fairbanks is the only American star mentioned in England's "Who's Who." . . . Chaplin is included, but then he is English. . . . Jim Tully calls Wallace Beery "The magnificent masquerader," and describes him in this manner: "Under the mask of a buffoon, Beery hides a shrewd, compassionate and discerning mind."

▲ ▲ ▲

Despite reports to the contrary, Marlene Dietrich is not temperamental. . . . Nor is she high hat. . . . A magazine writer asked Doug Fairbanks, Junior, whether or not he is handicapped by being the son of a famous man. . . . "Well, yes and no," replied Doug . . . And that settled that! . . . "Stardom is the shortest road to a professional grave," Evelyn Brent believes. . . . Unless Noah Beery is soon given suitable story material, he will "or else." . . .

▲ ▲ ▲

Karel Kozeluh, Czech tennis champ now on the Coast for cup matches, will accept a picture contract. . . . If one is offered. . . . Chic Sale will spend six weeks each on the RKO series of funny shorts. . . . At Georovesti, Roumania, a giant locomotive appeared on the screen, rushing toward the audience . . . the members of which never had seen a film before, and the choo-choo's action became so realistic, the house was completely wrecked as the patrons fought madly to escape from the path of the oncoming engine.

▲ ▲ ▲

Harry Jolson, brother of the black-faced star, tells of the day when his father was walking on New York's east side. . . . And was pointed out as Al Jolson's father. . . . A wise-cracking salesman said, "That's not Al Jolson's father; I know Jolson, he's an Italian." . . . To which Al's father gently retorted, "Well, maybe he is by this time!" . . .

▲ ▲ ▲

Walt Mason, who goes in for fan magazine articles every now and then, starts his newest this way: . . . "Reaching from the shadows of palm and pepper tree, . . . the clutching claws of Hollywood . . . stretch in constant menace towards the stars. . . . And the menace is real, . . . as varied villainy can make it. . . . For wolves, scenting the blood of Hollywood's unprotected sheep . . . have made the town a rendezvous for racketeers." . . . Sorta "rendezvous with death," eh, Walt?

Censor Problem in Britain Hanging Fire Temporarily

(*Continued from page* 14)

adult audiences. Other local committees are to be approached, and it is likely that in only a few cases will the decision of the censor be upheld.

Now Seek Supreme Power

Meanwhile a strong parliamentary committee, of which Miss Ellen Wilkinson M.P. is the organizing secretary, is pressing the government to intervene, and set up a national film censorship with supreme powers.

The censors report just issued shows that 2,275 subjects—an aggregate length of 7,209,306 feet—were examined and certificated during 1930.

Twelve films were totally rejected and a further 16 are held for drastic cutting before being passed. During the year exception was taken to 191 films for different reasons a few of which were:

For showing the hereafter or spirit world; the solemnization of the Eucharist; references to birth control; uncivilized acts in warfare; irreverent quotations from the Bible; soldiers moaning and groaning in war films; British officers and soldiers in unfavorable light, and brutal attacks with broken bottles.

The censor now suggests that a practice adopted by some producers, of submitting stories and scripts to him before production should be extended. But he stresses the fact that any opinion expressed as to the suitability of a scenario or subject, cannot affect the ultimate judgment of his examiners when they see the film "since so much depends upon the way in which the subject is treated."

Films He Won't Pass

Yet it is well known that however delicately certain subjects bearing on phases of orthodox religions are treated, the censor will not give them his blessing. Nor will he pass Soviet films, many of which have been exhibited in this country only under local license.

The film industry may possibly have much to lose by the appointment of a Governmental Censorship, because political seesaws might affect the stability of the system.

Therefore it is time for intense pressure to be brought from within the trade itself, to secure modification and modernization of the code at present followed. American producers can do much to secure for their British affiliates this very necessary change in policy.

De Forest Suit vs. Victor In Millions

Philadelphia—Hearing on the patent infringement suit, said to involve several millions of dollars, filed by De Forest Radio Co. against Radio-Victor Corp. of America on March 26th, has not been determined. Infringement of 13 patents is charged and a permanent injunction asked.

Screen Music

In recognition of the importance of music as an element of the sound picture, both in its decorative quality and its function as an instrument of narration, MOTION PICTURE HERALD will on occasion present special discussions of musical treatments in current productions.



Joseph O'Sullivan

Joseph O'Sullivan, with a background of musical and motion picture experience, will contribute a series of articles on screen music. They are to be written decidedly from the standpoint of a musician and an appreciator of music, but in terms calculated to be clear and interesting to any showman or layman.

O'Sullivan studied music under Karl Schmidt at Louisville, Ky. He became in turn a dramatic and music critic and went adventuring in musical activities in Germany. Subsequently, he became stage director for the Boston English Opera Company, touring the United States and Canada for several seasons. He later organized the Chicago English Opera Company. In 1916, in World War days, he joined the editorial staff of Mutual Film Corporation, where he had charge of musical settings. In that period he composed several numbers especially aimed at their availability in motion picture scoring, and now to be found in every music library. He also scored several notable productions. His next musical post was in charge of presentations on the Granat Circuit in Mexico, headquartering in Mexico City, with 26 houses to handle.

Some seven years ago O'Sullivan took up editorial and promotional work with the Hodkinson organization and went thence to Pathe through assorted mergers. He is intimately familiar with the industry from production to exhibition.

The first article from him will deal with the remarkable score and musical treatment of "Tabu," the Murnau screen legend of the South Sea.

Chatterton Deal News—Morris

Sam E. Morris stated he knew nothing about Coast reports that Paramount wanted to buy Ruth Chatterton's contract with Warners. She is due to start Warner production in the fall.

Wall St. Becomes Critical with Eye On Box Office

(*Continued from page* 9)

of 1931 the $1.80 a share reported for the period last year, but the company is considered to be one of the soundest financially in the film business. Total assets rose from $236,710,407 on December 28, 1929, to $240,967,222 on March 29, 1930, and present position is reported strong.

Additional Loss for Warners

Warners, which for the first quarter of its fiscal year, the three months ended November 30, 1930, showed the disappointing net of $1,576,421, against $5,629,109 in the 1929 period, probably will show a further loss in its report for the second quarter, the three months ended February 28, as that period includes the year-end holiday season, but opinion is that March, April and May will show at least as good as the first quarter.

Earnings of Fox for 1930 have been estimated at $5.50 a share. For the 39 weeks ended September 27, 1930, the company reported net income of $10,104,194, or $4.00 a share, against $8,337,196, or $3.30 a share in the 1929 period. The balance sheet as of June 30, 1930, showed a strong position, listing total assets of $192,524,313, against $124,243,716 on December 28, 1929, and current assets of $31,017,994, against current liabilities of $12,552,133.

Among the smaller units, the reports of Consolidated Film and Trans-Lux make fairly good comparisons. The former reported for 1930 net of $2,309,311, against $2,389,373 in 1929, while the balance sheet revealed current assets to liabilities ratio was 3 to 1. Trans-Lux earnings held up well in 1930 and the company is expected to benefit from the new chain which it is operating in conjunction with RKO.

Academy Writers To Hold Meeting On Coast April 12

Hollywood—A special meeting of the writers' branch of the Academy of M. P. Arts and Sciences on April 12, will discuss problems of screen writers, prior to a conference with producers later, as outlined recently in MOTION PICTURE HERALD.

Alfred E. Cohn, chairman, in announcing the meeting, said, "In view of the transitions that have taken place, it is desirable to take inventory and analyze the situation with a view to developing successful methods and to find any improvements possible."

H. J. Brown Is Made Associate Producer at RKO Pathe Plant

Hollywood—Charles R. Rogers, RKO Pathe production head, has obtained Harry Joe Brown as associate producer.

He recently was associated with Rogers in several production ventures.

Tiffany hits



with a
remarkable
performance by
the magnetic new star

LEO CARRILLO

aided brilliantly by a cast that includes Miss Lola Lane and Mr. Lloyd Hughes, Mr. Ralph Ince, Miss Helene Chadwick & 7 others

HELL

Story by Edward
Dean Sullivan & Adele Comandini
with the adaptation by Julian Josephson

A JAMES CRUZE PRODUCTION

Directed by WALTER LANG · Produced by SAMUEL ZIERLER · recorded by RCA Photophone

crime-sensation the Crossroads of the film world!

HELL BOUND

BOOKED DAY AND DATE INTO N. Y. AND BROOKLYN PARAMOUNT

Big drive starts in a blaze of glory! Unlimber that super-super artillery! For HELL BOUND, mighty Tiffany gang film the trade's raving about, makes its debut as the big-time attraction of all time at the Crossroads of the World . . . Tiffany-Cruze-Carrillo have created an immortal film that stands head and shoulders above any crime picture yet made—absolutely without exception! With Leo Carrillo, filmland's terrific new sensation, giving a gang-leader performance without parallel in the history of motion pictures. It's your cue to shoot the works!



"HELL BOUND"—SET TO SWEEP NATION'S CLASS-A HOUSES!

ALONG CHICAGO FILM ROW

NEW PLAN RECORDS via PHONE WIRE

ON WABASH AVENUE

CHICAGO

A former Chicago exchange manager is selling the theatre "give away" idea to gasoline service stations—merchandise premiums to accompany a tankful. His former Film Row colleagues are buying stock in the project.

▲ ▲ ▲

The Main Street Crusader, radio entertainer, has extended his crusading to include chain theatre operation. He lectures regularly in whatever independent theatres are offered him gratis.

▲ ▲ ▲

Helen Dolak, formerly of the Film Board, is Phil Dunas' new secretary.

▲ ▲ ▲

Tiffany exchange's free parking space has proved to be one of the few Film Row commodities that meet with the complete approval of all exhibitors.

▲ ▲ ▲

The first release of Educational's "Romantic Journeys" is playing McVickers.

▲ ▲ ▲

Sue Carol and Nick Stuart will play the Uptown, Paradise and Tivoli triangle in April.

▲ ▲ ▲

Father Dineen, the thorn in the side of Rogers Park theatre owners who misbehave, is quoted as saying he no longer believes Miss Effie Sigler is temperamentally fitted for her position as chief censor.

▲ ▲ ▲

With May first—the moving season deadline—approaching, exchange managers again are seen eyeing 13th street locations.

▲ ▲ ▲

Victor Fisher, president of Fisher Steel and Wire Rope Company, plays an organ in a north side theatre at night.

▲ ▲ ▲

The Woods ran an all-Tiffany program, with a Chimp comedy and a Voice of Hollywood supporting "Single Sin."

▲ ▲ ▲

The Cinema Art theatre, ordinarily regarded by the local trade as being about as remote from local controversy as an editorial in the *Evening Post*, became a center of contention last week when it succeeded in playing "Cimarron" ahead of Dave Balaban's Windsor.

▲ ▲ ▲

"Dracula's" gross ran ahead of "Cimarron's" for the first four days of the first week of each, but "Dracula" failed to maintain the pace and fell behind by the end of the week. "Dracula," of course, ran considerably more shows a day than did "Cimarron."

▲ ▲ ▲

Hal Young and Cress Smith met on a Chicago-bound train returning from New York. *Jim Darst of Pathe News still carries shrapnel that he first encountered in* 1918.

▲ ▲ ▲

Two of Columbia's Buck Jones pictures, banned by the local censors months ago, have been "lost" in the corporation counsel's office.

▲ ▲ ▲

What circuit theatre executive, out of town for the moment, is having his office files inspected by a home office agent?

▲ ▲ ▲

Gene Couer has an office near his old Pathe News haunt where he does some occasional writing. It's not generally known, but Gene and his wife "ghosted" the prize war novel, "God Have Mercy on Us," which split the American Legion's $25,000 *prize. The story was based on the experiences of William Scanlon, a brother-in-law of Couer, whose name the book bears.*

▲ ▲ ▲

Illinois Allied unit will have luncheon meetings on first Tuesday of each month throughout the year.

KANE

Nothing Succeeds Like—

Chicago (QP)—B. & K., months ago unimpressed by the cast of "Little Caesar" and crowded with bookings at the time, turned down the gangster picture. Soon afterward, the picture opened in New York and the rumor spread that quite a few cash customers dropped in to see it. B. & K. was willing to reconsider, but in the meantime Warner had sold the Loop run to the Woods. There were some words but they ceased when, in the discussion, it was learned that Warner wanted the picture for the Orpheum anyway and that the intention was to play it day and date with the Woods.

When and if "Little Caesar" emerges from the police building detention camp, both theatres expect it to break house records. The Woods management is confident of a new high gross despite the fact that it will lower its admission to sixty cents top for the picture's run in order to equalize the Orpheum competition.

Chicago Sponsors Ready For Commercial Field

Said to Obviate Transportation of Sound Equipment Between Sets or Location

Chicago (QP)—Half of the local membership of the S.M.P.E., together with representatives of theatrical publications, witnessed a new sound recording over telephone wires last week. The feat was staged by the developers of a system which now is ready for commercial marketing. It comprised the shooting of 5,000 feet of film in the studios of the Chicago Film Laboratories on the 21st floor of the Furniture Mart, the sound being recorded by telephone wire in the Jenkins & Adair laboratories on Belmont avenue, eight miles distant. Orchestral music, dialogue and vocal turns by members of the cast of Earl Carroll's "Sketch Book" comprised the shots.

The negatives were rushed to New York by plane for development and transposition and were back in Chicago three days later for a showing at the Castle Theatre.

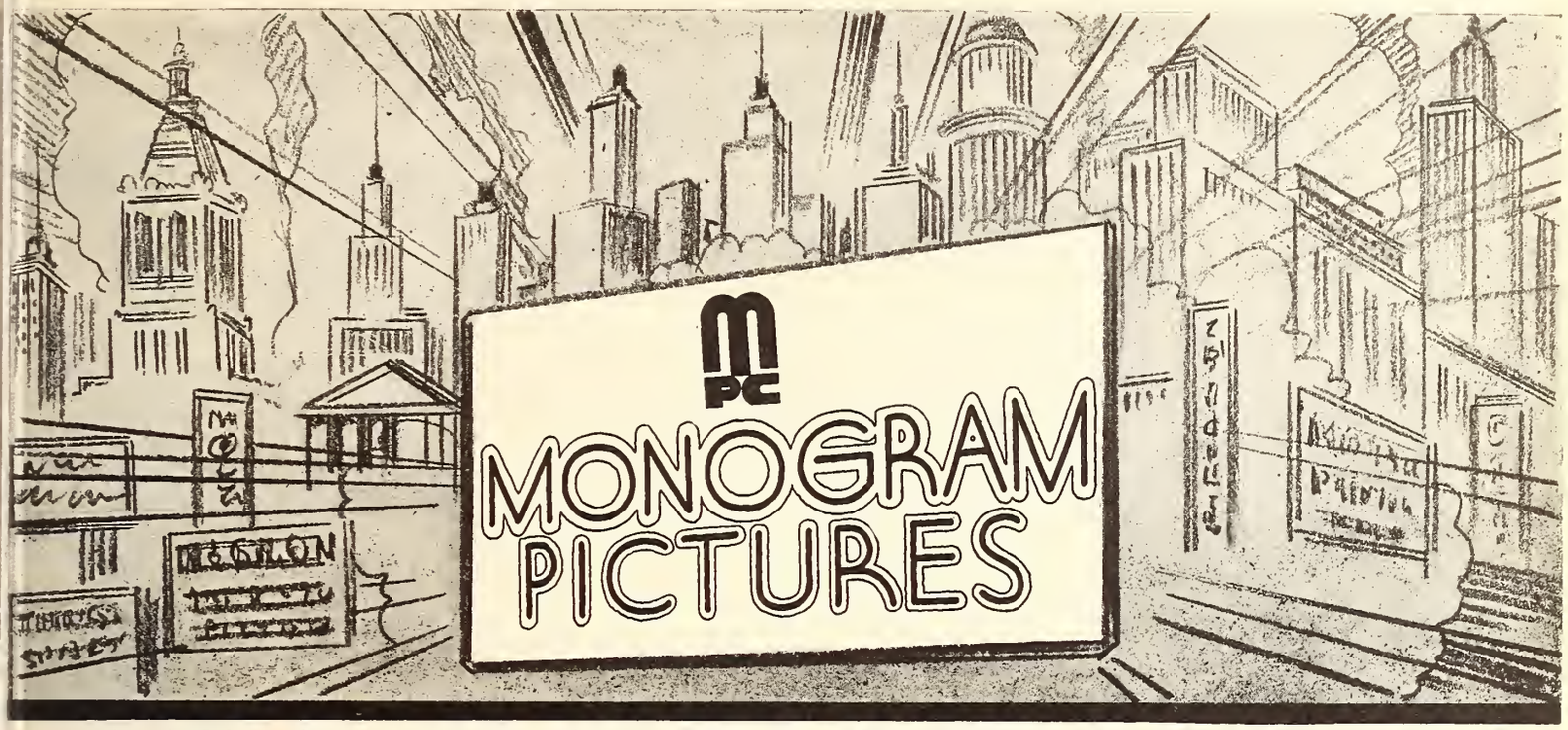
The practical advantage claimed for the new recording system is that it obviates the necessity of transporting sound equipment between separated sets or locations. The "mikes" and a portable mixer are the only sound equipment which accompany the cameras. The actual recording equipment is located permanently at a central laboratory, synchronization being obtained by voice signals over a direct telephone wire and by the timing of acts in rehearsal to conform to the recording speed of 90 feet a minute.

Whitman Sound Corporation of New York, which co-operated with Jenkins & Adair in developing the system, announces that contracts for its installation have been completed with major studios.

3,000 Expected at N. V. A. Benefit Affair in Chicago

Chicago (QP)—Concluding the N.V.A. drive to gather $1,000,000 as a national benefit fund, a dinner dance will be held at the Hotel Stevens on April 11, at which 3,000 are expected to be present.

Stage and screen stars are expected, as well as several of the city's best known dance orchestras. Film houses will show "Stolen Jools," two reel novelty, during the week. William E. Burlock is executive director of the drive for this zone.



A NEW NAME BLAZES IN THE INDUSTRY !

A profitable year for your theatre is assured by the Twenty-eight All-Talking, All-Action Dramas now being produced and distributed by MONOGRAM PICTURES, an affiliation of Leading Independent Producers and Distributors, with Branch Offices in every Exchange Center.

There will be 12 Smashing Melodramas and 16 Action Westerns on the new Monogram Program made at Monogram's own studios in Hollywood with such Directors as Phil Rosen, J. P. McCarthy, Robert Bradbury, and others already assigned to production units. Western Electric Sound Recording assures quality of Sound.

Every Monogram Picture will be an Action Picture—Produced from good, clean, fast, consistent action stories that will bring the young—and those who wish to be young again—back to your theatre.

There will be 28 of these Action Pictures in the Monogram Group and they will be available for dating July 1st as three units go into production at the Monogram studios at once.

Mr. Exhibitor: Get Your Contract Now.

Communicate with Your Nearest Exchange

630 Ninth Avenue, New York
56 Piedmont Street, Boston
1046 Broadway, Albany, N. Y.
505 Pearl Street, Buffalo
610 Film Exch. Bldg., Detroit
1024 Forbes Street, Pittsburgh
Mather Building, Washington
110 West 18th Street, Kansas City
404 No. Illinois St., Indianapolis
252 E. First South St., Salt Lake City
151 Granite St., Butte
505 West 4th Street, Charlotte
154 Walton Street, Atlanta
714 Twiggs St., Tampa
1001 Perdido Street, New Orleans
Film Exchange Bldg., Dallas
119 So. Hudson Street, Oklahoma City
3308 Olive Street, St. Louis
808 South Wabash Ave., Chicago
2075 Broadway, Denver
462 Glisan St., Portland
2418 Second Ave., Seattle

or with

Monogram Pictures Corporation

723 Seventh Ave., New York — 6048 Sunset Blvd., Hollywood

Foreign Rights: Ritchey Export Corporation, 723 Seventh Ave., New York

Raw Stock Firm Seek Dominance at All Film Plants

(*Continued from page* 13)

new stocks, the Dupont special panchromatic and the Eastman supersensitive panchromatic. Movietone City and all Fox studios use Eastman negatives exclusively.

However, submerged under the cloak of diplomacy as they were, the reverberations of the war of the raw stock makers, were to be felt if not heard. The battle for dominance in the negative film field is raging through the studios, from Hollywood to Long Island City.

Technical representatives of both concerns were heard in discussions of their product at the Academy meeting.

J. Wesley Smith of Dupont said that the color sensitivity of his company's new panchromatic was of the same scale and range as in the standard panchromatic emulsion, but that from 40 to 60 per cent less light was required and that a considerably finer grain was achieved. This, he pointed out, thereby entailed no change in the coloring or type of sets used in the studios.

Emory Huse, representing the Eastman interests, set forth that their film had three times the sensitivity of the standard Eastman panchromatic film under tungsten incandescent lights and six times as much sensitivity under sunlight. He also claimed for his product less grain and high photographic quality, with an over-all increased speed for the full range of colors, giving tonal relations identical with the old standard panchromatic.

Weeks of Movietone City, speaking for the actors, remarked that the new fast films caused less eye strain on the set and eliminated the intense heat from the lamps. John Nicholaus of the Metro laboratory reported that the new film added no laboratory problems in that it did not have to be handled in absolute darkness, requiring only a dimming of dark room light. L. E. Clarke of the technical staff of RKO Pathe said that a survey had indicated that the electrical costs had not yet been reduced in four of the six studios using the new fast stock, yet, because a reduction of light had been achieved not by cutting the number of electricians and lamps but by the use of smaller bulbs.

Cameramen at the meeting expressed approval of the new stock and reported on some extraordinary night photography under the normal night lighting of downtown Los Angeles. Two hundred members were in attendance at the meeting. Another session on the same subject is scheduled for an early date. The subject of negative stock is a heated one in Hollywood.

Estimate Publix Earnings

Paramount Publix earnings for the first quarter of 1931 will be equal to $1.35 per share, Wall Street has estimated. This is considered favorable.

Loew Estate $1,713,293

A reappraisal of Marcus Loew's estate showed a total of $1,713,293, chief item being $1,467,721 in securities.

PRECEDENT AND PRACTICE ON THE STAGE

(*Continued from page* 29)

which the contemporary stage made—and is making—was not in looking at sex as a fact of life worth consideration but as the only subject worth dealing with in the theatre. The movement toward the fleshpots started over a decade ago with the presentation of the bawdy bedroom farces of "Getting Gertie's Garter" type. It fed the appetites of people who wanted to laugh and who did not care much where the laugh came from or where it went. It began with a joke and descended logically and inevitably season after season, and landed finally in the pit with "The Captive." Missing out any thought of morals the price paid has been appalling. In the time since the stage degenerated into a stamping ground for Priapus it has not uncovered a single worthwhile playwright, developed a first class actor, nor brought to light a cultured, broad visioned producer. It has succeeded not only in corrupting authors, effeminizing actors, and disheartening producers but also emasculating critics so completely that were the reviews of the play reports not accompanied with a byline it would be impossible to detect whether they had been written by men or women, or neither. Incidentally it has created an antagonism toward itself expressed in the movements for a censorship, it has broken the habit of playgoing with resultant loss of patronage for really good plays, and it has stirred an attitude of suspicion and mistrust on every side. The bitterest comment this writer has heard on the state of the Broadway stage was made to him last week not by a professional smut-hunter nor a fanatic reformer but by the proprietor of a speakeasy who said he spent two days trying to select a play to which he felt free to take his little daughter as a reward for standing at the head of her class at school. Surely the speaking stage can, and does, contain a field for observation by the producers of talking pictures. But it should be approached without any illusions as to its dangers.

▲ ▲ ▲

One of the great money makers of the past two seasons is a piece called "Strictly Dishonorable." It was listed long and high by the ticket speculators and it played to capacity business for months in New York and in some cities on the road. Speaking personally it was the sloppiest trash, the mawkiest of sentimentality, and the most utterly vicious thing I have seen in many a long night not only for what it said and did but especially because of the inference it made possible. Baldly put it concerned the adventure of a country maiden who came to the city theoretically to be married, but really hoping to be seduced. She invites seduction by an egregious opera singer and the big scene exhibits her in a towering rage of disappointment when he refuses to be the party of the second part. The last act shows the pair on matrimony bent and the presumptive moral is that country maidens can start prairie fires and come out of the ensuing conflagration with a wedding ring. The play, an unqualified box office success, has been bought for production by Universal Pictures Corporation. But if anything is made of it other than a stenchy foulness the campaign for an increased belief in the possibility of miracles will receive a great impetus forward. When motion picture producers go to the theatre hunting for material to use in their business they should keep their fingers crossed. What made a New York holiday may prove a Hollywood holacaust and a "Broadway sensation" develop into a motion picture theatre tragedy.

"Strictly Dishonorable," which appears to have so completely displeased Mr. Fitzpatrick, also seems to have been one of the season's most ardently pursued pieces of stage material. Universal has had some remarkable bids for the play by Paramount as a vehicle for Maurice Chevalier and by Metro-Goldwyn-Mayer for Ramon Navarro. More than likely the play would have been sold by Universal to one of the bidders at a greater immediate profit than is likely from production and distribution if it were not that it has been made a "leader" in the season's sales campaign. The picture version will not be released until the autumn, after the close of the stage runs. Meanwhile John Stahl has been assigned to the direction of the piece and the preparation of a treatment will be begun shortly.

Adverse Market Sends Picture Issues Downward

(*Continued from page* 18)

Consolidated Film reacted to a new 1931 low.

Over on the curb exchange, Loew's debenture rights acted in sympathy with the shares on the Big Board and sold off sharply, but on a very light turnover. Trans-Lux ran into a wave of profit-taking following a rise to new high ground and reacted, while National Screen Service showed a loss of more than two points in light trading.

The decline in the common shares on the stock exchange had little effect on General Theatre preferred, which held around 28, while Fox Theatres A eased off a fraction. Columbia Pictures shares were inactive. In the low priced bracket Sentry Safety Control has turned over in fair quantities, but displayed little net change. The company is reported to have developed important sources of new income through an expansion program started last year and is said to be receiving sizable orders for a home talkie machine which it recently started manufacturing.

Amusement issues tended lower in a generally unsettled bond market, the largest declines being recorded in the convertible descriptions, which naturally reacted with their relative stocks. Warners 6s led the decline in this division. Loew 6s, with warrants, and General Theatre 6s sold off sharply, while Paramount issues and Pathe 7s were steady against the trend. On the curb exchange American Seating 6s made their appearance for the first time in several weeks and came out on the tape at a net gain of more than two points.

Stock Melons Cut by Firms Allied With Films

Melons were cut this week by a number of companies associated with the motion picture industry, notably among them the following:

Claude Neon, 40 per cent; Consolidated Film preferred, 50 per cent; K-A-O seven per cent preferred, $1.75 quarterly; National Screen Service, 50 cents; National Theatre Supply preferred, $1.75 quarterly; Orpheum, $2 quarterly; Universal preferred, $2 quarterly.

HOLLYWOOD

EXPERIENCE IN SOUND PRODUCTION IS ELIMINATING WASTE AT STUDIOS

STAR-GAZER

PREMATURE

ONVINCED that reports of the death of Byron Morgan, the writer, were slightly premature, I dropped in at First National to see him. He told me that he was quite alive, that his whole family was well, and that he was working hard. In fact, he proved he was working hard by revealing to me that he had only recently completed adapting "Five Star Final," Louis Weitzenkorn's stage play, in record time.

A check-up disclosed that he had written the script containing between 15,000 and 20,000 words, in two days less than three weeks, or just 16 days. This is rapid work, and is a mark to shoot at. It is natural, however, that he should be rather snappy on this sort of thing because he has been working at it for 13 years. This too, is something of a record.

For six years he pounded a typewriter at Famous. Four more at Metro, and the rest has been spent at Universal and First National. He knows the mechanics of picture writing.

He has been doing picture stories since he was 28, a bit young to cash in one's checks.

LAUGH

There's a laugh in Byron Morgan's entry into the business of picture writing. Perhaps the more conservative will smile. But it's interesting, anyway.

Morgan, until he was 27, was not a writer. He was born at Carthage, Mo., had spent much time in San Antonio, and had been in California for several years prior to bursting into print.

He had been a trolley motorman, lumber mover, traveling salesman, a bar tender, hotel clerk, and laborer. But never a writer.

Suddenly, the idea of writing for the screen intrigued him. He was, at that time, an automobile salesman. He dashed off a yarn about automobile racing, with "J. P.", the bear (Theodore Roberts played the role later) the cub, (Anne Little) and Toodles Waldron (Wally Reid) and tried peddling it.

The industry frowned at his efforts. They couldn't see the yarn. He wrote two more, and the industry turned those down.

Not at all discouraged, he sent the stories to George Horace Lorimer, editor of the *Saturday Evening Post*. Lorimer took them immediately. He asked for more. Morgan wrote ten in all.

The industry read the stories and liked them very much. To the extent of buying them.

He was set.

Only 16 Days Required For Ordinary Film

Improvements in Recording Speed Camera Work Through Cutting Down on Retakes

By EDWARD CHURCHILL

Hollywood (QP)—Studios, after three years of experimentation, have succeeded in eliminating most of the waste in time and film which characterized the making of the first sound productions. Investigation reveals that shooting schedules have been shortened, there are fewer takes per scene, and there is a far better spirit of cooperation than there was during the first two years of sound, when no one apparently knew what to do next.

Major studios today are completing pictures of program length in approximately 16 working days. Special productions are running longer, taking between 25 and 50 days. Independent companies, turning out product for state right distribution, are shooting in as little as six days. These pictures are mostly Westerns.

These schedules are far shorter than those of the silent days. The speeding up of production is due in part to the fact that the director is sticking close to the script and is rehearsing carefully, and that there is arising a definitely established technique. Improvements in recording also are aiding in cutting down the number of retakes and are adding to mechanical efficiency.

Among the recent improvements are "direction finding" microphones, which eliminate extraneous noises, molybdenum light valves, which do not break as often as the old style valves, noiseless recording, and the constantly increasing use of multiple cameras.

Youngster Rising

Babe Stafford, 22, being groomed as a director by Mack Sennett, has just completed his second comedy, "The Cowcatcher's Daughter," and soon will be shot into several roles to widen his knowledge of acting and camera values. Stafford has been directing Harry Gribbon, former musical comedy star, Andy Clyde, Scotch comedian, Marjorie Beebe and Frankie Eastman.

Journey's End

People come from almost anywhere to break into motion pictures, but it begins to look as if Louis Faillot has shattered all existing records. Faillot arrived here this week from Cape Town, Africa, and asked a job of George Archainbaud,

(*Continued on page* 48)

ON THE DOTTED LINE...

Fox

Irene Kuhn, Imogene Stanley, Jack O'Donnell, signed as writers. . . . Peggy Ross, Cecilia Parker, long term contracts. . . . Dorothy Revier, Violet Dunn, William Post, J. M. Kerrigan, Murray Kinnell, Robert Young in "The Black Camel"; Director Hamilton MacFadden and company of 40 to shoot exteriors in Honolulu. . . . Joe Hachey, Marilyn Harris, Nancy Irish, Cecilia Loftus, Nora Lane, Julius Molnar, Jr., in "Over the Hill." . . . Kathlyn Williams, Martha Lee Sparks, Kendall McComas, Alfred Santell, director, "Daddy Long Legs." . . .

M-G-M

Robert George, Ruth Selwyn, Charlotte Greenwood, Dorothy Lee, new contracts. . . . Gene Markey, new contract and adaptation of "The Great Lover." . . . Charles Knox Robinson, Zelda Sears in "Girls Together." . . . Billy Elmer, Dick La Reno, Tex Driscoll in "The Squawman." . . .

Paramount

Monta Bell, Rouben Mamoulian, Berthold Viertal, directorial contracts. . . . John Wexley, exclusive contract as writer. . . . Anna May Wong, long term contract and in "Daughter of the Dragon." . . . Charlie Ruggles, Eddie Cline, director, "Girl Habit." . . . Al Von Beroldingen, Leo Bagnall, Bruce Fowler, Thomas Welles, Hal Hoadley, Ralph Stringfellow in "An American Tragedy." . . . Louis Adlon in "Scarlet Hours." . . . Louis Gasnier, Max Marcin, directors, "The Lawyer's Secret." . . . Skeets Gallagher, Carole Lombard, Lilyan Tashman, Norman Foster, Edward J. Nugent, Theodor von

(*Continued on page* 48)

Mickey Mouse

says:

"Thousands of theatre - goers may laugh at me, but "Time" and "Literary Digest" take me seriously by the space they give me and my boss

Walt Disney



Produced by—Norman Krasna

(Editor's Note: *I am sorry to say that the regular weekly column supplied by our Mr. Krasna is omitted this issue. The young man was observed to be acting strangely last week, going about the office with a shotgun and mumbling certain numbers which were discovered to be the grosses on the various animal pictures recently released. A bit of investigation has shown that he borrowed a camera from one of his friends. We presume he took it to Africa, because a letter from there, from him, has just been delivered to our desk. Inasmuch as his column is lacking we thought we might reproduce the letter.*)

HOTEL ROOSEVELT,
Senegal River, Africa

Mr. Jay Shreck,
Quigley Publishing Co.,
1790 Broadway, New York,

Dear Jay:

Please forgive me for running off so abruptly without giving two weeks notice. As you know I have always wanted to be a motion picture producer, and inasmuch as the center of picture production has changed from Hollywood to Africa I thought it would be a good idea for me to hang around where all the big productions are being made.

I am in a little trouble, please. I borrowed $120 and a camera to come out here and shoot a picture. I figured Africa is the one place where I could get a whole cast free.

Well, Jay, you'll never imagine how this place is. First of all I invested the $120 in glass beads, gum drops, alarm clocks, and opera hats, because I heard that was what the natives liked. It's all a lie, Jay.

As soon as I got off the boat I was met by a delegation from the Chamber of Commerce who wanted to know if I intended to hire union labor and Equity actors, or not. I said I intended to shoot animals and what kind of animals belonged to a union anyway, and you know what they did? They sent a cable to Will Hays. I have not heard from Will yet.

Early the next morning I began my safari into the interior. They don't call it "safari" out here, though. It's "location." I met a fellow at the hotel who's acting as my guide. He used to be an assistant director at Paramount, and we visited a pigmy village. The pigmy village has a Chamber of Commerce, too, and they invited me to make a speech at their Tuesday luncheon. They also wanted to know what Paramount was selling at, because a lot of them have stock in the company. I am very surprised, Jay.

There was one pigmy who looked interesting. I asked him if he'd mind letting me photograph him. He said it was all right and he went into his hut, coming out with a makeup box and another pigmy, who he introduced as his press agent. Just before I began shooting he came over and asked me whether I understood he was to get $10 a day, and not $7.50. This was a surprise to me, but he explained he was registered in Central Casting and also that he had worked in 14 other pictures, so he was worth more because of his experience. He wouldn't take the glass beads or the opera hat. He also wanted his name in the featured billing.

This wasn't so much of a shock, Jay, as about the animals. After lunch I took a little private exploring trip with my gun but I couldn't find any animals, only a little pekinese which belonged to one of the native girls who said she worked in "Trader Horn." But the girl gave me a telephone number where I could call up about animals.

I called up the number and a man made an appointment to see me. He came to the hotel in a big Lincoln. I told him I wanted to shoot some animals fighting. "What kind of animals?" he asked. "Well," I answered, "we can't tell what animals we'll run across." For a while, the man explained to me later, he thought I was crazy. His job is to arrange animal fights. He could give me a good lion-hippopotamous fight for $200. It's usually $300, he said, but his very best lion is sick with Kleig eyes and he'd have to give me his second best one. But this one was good, too, he promised, and had been in some of the very best productions.

There is a lot more, Jay, but what is the use of explaining it all, you get the idea. I was wondering, Jay, seeing as we've been such old friends, if you could please let me have fare home. And if you can't do that—maybe I could have the Herald agency out here? Believe me, we need one. Hollywood has nothing on this place for movie actors.

Sincerely,

NORMAN KRASNA

Sound Experience Eliminating Waste

(*Continued from page* 47)

Radio director. He had known Archainbaud in the World war. He has had experience as a photographer.

Film Discussion

A discussion of the practical use of the new high speed panchromatic negative film stocks recently brought out by Eastman and Dupont was held on March 31 by the technician's branch of the Academy of Motion Picture Arts & Sciences. H. Keith Weeks, executive manager at Fox, presided. Emery Huse and J. Wesley Smith for Dupont, J. M. Nickolaus of M-G-M, L. E. Clark of Pathe and others spoke. Demonstration film was run by Cameramen Virgil Miller, Karl Struss and Ray June.

Columbia Production

Columbia is shooting one picture, "Miracle Woman," starring Barbara Stanwyck, with Frank Capra directing. Mae Clarke has been chosen for the lead in "Good Bad Girl," now preparing. Nine other pictures are in preparation. Shooting will begin soon.

Favors Novels

Howard Estabrook, who did the adaptation, continuity and dialogue on "Cimarron," for Radio, says that novels, when well written, offer the best material for the screen because of their story plots and the descriptions which help in adaptation. Hal Wallis, First National executive, adds to this by saying that "most ambitious young writers have all the flambuoyancy of Shakespeare" and urges "dynamic action, crisp dialogue and originality of plot."

ON THE DOTTED LINE...

(*Continued from page* 47)

Moriarity, Matty Roubert, Edward Sutherland, director, "Up Pops the Devil." . . . Davison Clark in "The Vice Squad." . . .

Radio

Robert Woolsey, Anita Louise, Florence Robert, Lita Chevret in "Going, Going, Gone." Mae Murray, Ethel Levey, Alan Roscoe, Phillip Smalley, Maud Turner Gordon, Edwin Martindel, Charles Coleman, Leyland Hodgson, Karen Morley, Lowell Sherman, director, "High Stakes." . . . Howard Estabrook, contract as writer. . . . Bernard Schubert, adaptation of "The Reckoner." . . .

RKO Pathe

Robert Milton, director, "Little Flat in a Temple." . . . Joel McRea, Lew Cody, Gilbert Roland, Walter Walker, Marion Shilling, Bobby Williams, Paul L. Stein, director, John Farrow, adaptation, "The Common Law."

United Artists

Nancy Carroll, King Vidor, director, Elmer Rice, adaptation, "Street Scene." . . .

Universal

Derek Fairman, five-year contract. . . .

Warner-First National

Winnie Lightner, Charles Butterworth, Guy Kibbe, Donald Cook, William K. Wells, adaptation, "Side Show." . . . Ben Lyon, Constance Bennett, Archie Mayo, director, Charles Kenyon, Raymond Griffith, adaptors, "Virtue's Clothing." . . . William Powell, Alfred E. Green, director, J. Grubb Alexander, adaptation, "Heat Wave." . . . Douglas Fairbanks, Jr., Loretta Young, William McGann, director, "I Like Your Nerve." . . . Richard Barthelmess, John Mack Brown, Leslie Fenton, Elliot Nugent, John Monk Saunders, dialogue director, William Dieterle, director, "Spent Bullets." . . .

THEATRE RECEIPTS

Theatre business was spotty during the current week, with few outstanding grosses being chalked up. The present week, figures for which will be published in the next issue of Motion Picture Herald, should see the end of the slightly depressed period due to Lent. There is little doubt but that the week of April 11 will show a decided trend upward in box office receipts, as was the case immediately following the Christmas holidays. Owing to better pictures and intensive advertising the theatres felt effect of Lent less this year then in 1930.

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Theatres	Current Week		Previous Week		High and Low Gross
	Picture	Gross	Picture	Gross	(Tabulation covers period from March, 1930, to March, 1931)
Albany					
Harmanus-Bleecker 2,300—35c-50c	*"Stolen Heaven"* (Par.) 6 days	7,650	*"The Easiest Way"* (MGM) 6 days	10,200	High 1-24-30 "Reducing"..... $13,500 Low 12-27-30 "Lilliom"..... 7,350
Leland 1,350—25c-35c	*"The Great Meadow"* (MGM) 6 days	4,620	*"The Princess and the Plumber"* (Fox) 6 days	5,450	High 1-3-31 "Just Imagine" and 2-7-31 "Reducing" ..... 6,400 Low 3-28-31 "The Great Meadow" 4,620
Proctor's RKO 1,500—25c-60c	*"The Last Parade"* (Col.) 6 days	5,800	*"Finn and Hattie"* (Par.) 3 days	3,000	High 3-14-31 "Millie"..... 8,600 Low 12-20-30 "Tol'able David" and "Brothers" 5,650
Ritz 1,146—25c-35c	*"Woman Hungry"* (F.N.) 6 days	3,850	*"Gentleman's Fate"* (MGM) 6 days	4,100	High 12-13-30 "The Cat Creeps". 4,750 Low 12-27-30 "East Is West".... 3,600
Strand 1,900—35c-50c	*"City Lights"* (U.A.) 6 days	9,210	*"Kiki"* (U.A.) 5 days	5,350	High 12-13-30 "Sunny" and 1-3-31 "Going Wild" ..... 9,250 Low 2-28-31 "Sit Tight"..... 6,200
Baltimore					
Keith's 2,500—25c-50c	*"Unfaithful"* (Par.) 6 days and Sun. midn't show 2nd week	7,040	*"Unfaithful"* (Par.) 6 days and Sun. midn't show 1st week	8,160	High 2-14-31 "Cimarron"..... 14,500 Low 5-17-30 "King of Jazz"..... 3,600
Little 267—35c-50c	*"The Inn at the Rhine"* (German) 2nd week 6 days	800	*"The Inn at the Rhine"* (German 1st week 6 days	1,300	High 5-3-30 "Hallelujah"..... 1,900 Low 12-6-30 "Juno and the Paycock" and 1-3-31 "Adventures of Prince Achmed" and 1-10-31 "Waterloo" 400
Loew's Century 3,076—25c-60c	*"It's a Wise Child"* (MGM) 6 days	23,000	*"The Conquering Horde"* (Par.) 6 days	17,000	High 8-16-30 "Way Out West" and 1-3-31 "Passion Flower"... 26,000 Low 11-1-30 "Her Wedding Night" 14,000
Loew's Parkway 987—15c-35c	*"Reaching for the Moon"* (U.A.) 6 days	3,500	*"The Devil to Pay"* (U.A.) 6 days	4,200	High 4-6-30 "The Rogue Song" and 1-3-31 "Follow the Leader" 5,500 Low 8-9-30 "Love Among the Millionaires" 2,900
Loew's Stanley 3,522—25c-60c	*"Dance Fools Dance"* (MGM) 6 days	20,000	*"Honor Among Lovers"* (Par.) 6 days	17,500	High 5-31-30 "Caught Short".... 29,250 Low 5-3-30 "Honey"..... 12,500
Loew's Valencia 1,487—25c-35c	*"Reaching for the Moon"* (U.A.) 6 days	2,500	*"The Devil to Pay"* (U.A.) 6 days	3,200	High 7-26-30 "Sins of the Children" ..... 7,300 Low 11-29-30 "Only Saps Work" 1,300
New 1,600—25c-50c	*"Mr. Lemon of Orange"* (Fox) 6 days	9,000	*"Doctors' Wives"* (Fox) 6 days	10,000	High 8-30-30 "Common Clay".... 18,500 Low 12-27-30 "Princess and Plumber" 2,800
Rivoli 1,982—25c-50c	*"The Flood"* (Col.) 6 days	6,800	*"The Naughty Flirt"* (F.N.) 6 days	6,000	High 3-16-30 "Green Goddess"... 14,000 Low 6-14-30 "Golden Dawn"..... 3,200
W. B. Metropolitan 1,300—15c-50c	*"Illicit"* (W.B.) 6 days	3,900	*"My Past"* (F.N.) 6 days	4,800	High 3-16-30 "Green Goddess"... 9,000 Low 8-16 and 7-26-30 "Recaptured Love" and "Sweet Kitty Bellairs" 2,100
Boston					
Keith's 2,800—30c-65c	*"Last Parade"* (Col).	22,000	*"Millie"* (Radio) 2nd week	21,500	High 10-11-30 "Half Shot at Sunrise" ..... 34,500 Low 12-6-30 "Sin Takes a Holiday" 16,500
Keith-Boston 2,500—25c-60c	*"Lonely Wives"* (Radio)	18,500	*"Behind Office Doors"* (Radio)	20,000	High 1-10-31 "Danger Lights"... 22,000 Low 12-27-30 "Way of All Men". 17,800
Loew's Orpheum 3,100—25c-35c	*"Parlor Bedroom & Bath"* (MGM) (25c-50c)	20,500	*"Reaching for the Moon"* (U.A.)	19,000	High 1-17-31 "Hell's Angels".... 31,500 Low 6-28-30 "Lady of Scandal".. 17,500
Loew's State 3,700—30c-50c	*"Kiki"* (U.A.)	23,000	*"The Prodigal"* (MGM)	22,000	High 10-11-30 and 10-18-30 "What a Widow"; and "Three French Girls" ..... 30,000 Low 6-28-30 "Bad One"..... 18,000
Metropolitan 4,350—25c-60c	*"Doctors' Wives"* (Fox)	39,000	*"Unfaithful"* (Par.)	41,000	High 10-11-30 "Sea God"..... 49,000 Low 6-7-30 "True to the Navy".. 26,000

[THEATRE RECEIPTS--CONT'D]

Theatres	Current Week		Previous Week		High and Low Gross
	Picture	Gross	Picture	Gross	(Tabulation covers period from March, 1930, to March, 1931)
Boston (cont'd)					
Olympia 2,500—25c-50c	*"Fifty Million Frenchmen"* (W.B.)	15,500	*"East Lynne"* (Fox) 2nd week	15,500	High 7-5-30 "With Byrd at South Pole" ..... 28,000 Low 12-20-30 "Morocco" and 2-21-31 "Sit Tight"..... 12,000
Scollay Square 1,800—25c-50c	*"The Great Meadow"* (MGM)	13,500	*"Drums of Jeopardy"* (Tiffany)	13,000	High 10-11-30 "Numbered Men". 20,000 Low 7-5-30 "Shadows of the Law" 11,000
Majestic 1,800—50c-$1.50	*"Trader Horn"* (MGM) 4th week	8,500	*"Trader Horn"* (MGM) 3rd week	11,000	....
Uptown 2,000—25c-60c	*"Fifty Million Frenchmen"* (W.B.)	13,500	*"East Lynne"* (Fox) 2nd week	12,500	....
Buffalo					
Buffalo 3,500—30c-65c	*"My Past"* (W.B.)	39,500	*"Unfaithful"* (Par.)	27,000	High 3-28-31 "My Past"..... 39,500 Low 2-28-31 "Stolen Heaven".... 22,000
Century 3,000—25c-50c	*"Abraham Lincoln"* (U.A.)	11,000	*"Rango"* (Par.)	10,000	High 2-14-31 "Cimarron"..... 25,600 Low 1-24-31 "One Heavenly Night" 7,900
Great Lakes 3,000—25c-60c	*"City Lights"* (U.A.) 2nd week	20,500	*"City Lights"* (U.A.) 1st week	28,900	High 3-21-31 "City Lights"..... 28,900 Low 12-27-30 "Remote Control". 18,400
Hippodrome 2,100—25c-60c	*"The Conquering Horde"* (Par.)	19,900	*"Sit Tight"* (W.B.)	20,600	High 2-14-31 "Free Love"..... 26,300 Low 12-27-30 "Along Came Youth" 15,900
Lafayette 3,300—25c-35c	*"Kept Husbands"* (Radio)	13,800	*"East Is West"* (U.)	13,800	High 1-10-31 "Sin Takes A Holiday" ..... 23,000 Low 12-6-30 "Brothers"..... 13,700
Charlotte					
Broadway 1,165—25c-50c	*"Father's Son"* (F.N.) 3 days	4,000	*"My Past"* (W.B.) 3 days	4,700	....
	"Viennese Nights" (W.B.) 3 days	4,300	*"Rivers End"* (W.B.) 3 days	4,250	
Carolina 1,441—40c-50c	*"Connecticut Yankee"* (Fox) 3 days	7,500	*"Unfaithful"* (Par.) 3 days	6,250	....
	"Dishonored" (Par.) 3 days	6,750	*"Honor Among Lovers"* (Par.) 3 days	5,700	
Chicago					
Castle 299—40c-60c	*"Drums of Jeopardy"* (Tiff.) 8 days	5,423	*"Captain Applejack"* (W.B.) 2nd run	3,936	High 4-27-30 "White Cargo".... 10,600 Low 4-13-30 "High Treason".... 2,650
Chicago 4,000—35c-85c	*"Man of the World"* (Par)	47,500	*"Unfaithful"* (Par.)	48,500	High 9-6-30 "Anybody's Woman" 64,800 Low 7-12-30 "Unholy Three".... 37,100
McVicker's 2,284—35c-85c	*"East Lynne"* (Fox) 2nd week	18,300	*"East Lynne"* (Fox) 1st week	27,275	High 7-12-30 "Big House"..... 50,800 Low 4-13-30 "Son of the Gods" 2nd week 17,500
Oriental 3,940—35c-85c	*"Charlie Chan Carries On"* (Fox)	29,300	*"Fifty Million Frenchmen"* (W.B.)	42,800	High 7-19-30 "Our Blushing Brides" ..... 60,600 Low 5-24-30 "Adventures of Dr. Fu Manchu" 21,500
Orpheum 665—40c-60c	*"Viennese Nights"* (F.N.)	3,350	.....		High 8-2-30 "All Quiet on Western Front" ..... 8,000 Low 3-28-31 "Viennese Nights".. 3,350
Palace 2,509—35c-85c	*"Lonely Wives"* (RKO-Pathe)	27,100	*"Seas Beneath"* (Fox)	21,900	High 6-7-30 "On the Level"..... 31,200 Low 7-19-30 "Shooting Straight". 16,200
Punch & Judy 354—25c-50c	*"Anna Christie"* (German Version) (MGM) 9 days	1,160	*"Liebe Auf Befehl"* (Ufa)	987	....
Roosevelt 1,591—35c-85c	*"Parlor Bedroom & Bath"* (MGM)	15,600	*"Kismet"* (F.N.)	14,500	High 7-5-30 "With Byrd at South Pole" ..... 32,800 Low 11-22-30 "Up the River".... 13,300
State Lake 2,776—35c-75c	*"Dracula"* (U.)	41,875	*"Millie"* (Radio) 6 days 2nd week	17,850	High 10-18-30 "Half Shot at Sunrise" ..... 45,360 Low 9-27-30 "Last of Duanes".. 13,400
United Artists 1,700—35c-85c	*"City Lights"* (U.A.) 2nd week	38,950	*"City Lights"* (U.A.) 1st week	46,562	High 3-21-31 "City Lights" ..... 46,562 Low 9-6-30 "Eyes of the World" 13,200
Woods 1,166—35c-60c	*"Men Call It Love"* (MGM) (at 35c-85c)	7,950	*"Gentleman's Fate"* (MGM) 4 days 2nd week	3,250	High 4-27-30 "Ladies of Leisure" 25,500 Low 3-28-31 "Men Call It Love". 7,950
Cincinnati					
Erlanger 1,650—50c-$1.50	*"Trader Horn"* (MGM) 3rd week	9,000	*"Trader Horn"* (MGM) 2nd week	13,350	....
Keith's 1,600—30c-50c	*"Viennese Nights"* (W.B.)	6,000	*"The Widow from Chicago"* (F.N.)	5,250	High 11-22-30 "Africa Speaks"... 13,000 Low 3-7-31 "Numbered Men".... 4,000
RKO Albee 3,300—30c-75c	*"June Moon"* (MGM)	22,000	*"Body and Soul"* (Fox) (at 30c-50c)	21,743	High 1-3-31 "Remote Control".... 33,321 Low 12-20-30 "Silver Horde".... 20,150

(THEATRE RECEIPTS--CONT'D)

Theatres	Current Week Picture	Gross	Previous Week Picture	Gross	High and Low Gross (Tabulation covers period from March, 1930, to March, 1931)
Cincinnati (Cont'd)					
RKO Capitol 2,000—30c-50c	*"East Lynne"* (Fox)	14,064	*"Unfaithful"* (Par.)	13,640	High 9-20-30 "Common Clay".... 22,000 Low 3-14-31 "Fighting Caravans" 9,200
RKO Family 1,140—20c-35c	*"Caught Cheating"* (Tiffany) 4 days *"The Single Sin"* (Tiffany) 3 days	2,600 1,400	*"The Costello Case"* (Sono Art) 4 days *"Girls Demand Excitement"* (Fox) 3 days	2,665 1,435	High 11-1-30 "Men Without Law" 4 days and "Undertow" 3 days 5,160 Low 3-7-31 "Captain Applejack" 4 days and "The Lion and the Lamb" 3 days 2,500
RKO Lyric 1,400—30c-50c	*"New Moon"* (MGM) 7 days and Sat. midn't show	14,090	*"The Easiest Way"* (MGM) 2nd week 7 days and Sat. midnight show	8,096	High 10-25-30 "The Big House". 23,900 Low 2-7-31 "Little Caesar"..... 8,655
RKO Palace 2,700—30c-50c	*"City Lights"* (U.A.) 7 days and Sat. midn't show 2nd week	12,500	*"City Lights"* (U.A.) 7 days and Sat. midn't show 1st week	25,640	High 11-1-30 "Check and Double Check" ..... 28,100 Low 10-4-30 "The Spoilers"..... 13,200
RKO Strand 1,350—25c-40c	*"The Lottery Bride"* (U.A.)	4,500	*"The Great Meadow"* (MGM)	4,800	High 10-11-30 "Common Clay".... 6,940 Low 2-21-31 "A Lady's Morals".. 3,001
Cleveland					
Allen 3,300—30c-60c	*"Man of the World"* (Fox)	16,000	*"East Lynne"* (Fox)	19,000	High 7-19-30 "Let Us Be Gay"... 31,000 Low 8-23, 9-13 and 12-20-30 "Song of My Heart"—8-23; "Follow Thru"—12-20; "Follow the Leader"—9-13 12,500
RKO Hippodrome 4,500—35c-75c	*"The Last Parade"* (Col.) (at 30c-75c)	26,000	*"Dracula"* (U.) 2nd week (at 20c-75c)	14,000	High 4-27-30 "High Society Blues" ..... 46,000 Low 7-5-30 "Women Everywhere" 13,000
RKO Palace 3,600—25c-75c	*"The Conquering Horde"* (Par.) (at 30c-75c)	23,000	*"Behind Office Doors"* (Radio)	23,000	High 3-23-30 "Harmony at Home" 47,000 Low 12-6-30 "Heads Up"..... 18,000
State 3,600—30c-60c	*"Seas Beneath"* (Fox)	20,000	*"Body and Soul"* (Fox)	20,000	High 1-3-31 "Princess and the Plumber" ..... 25,000 Low 12-6-30 "Oh For a Man"... 14,500
Stillman 1,900—40c-75c	*"City Lights"* (U.A.) 2nd week	15,000	*"City Lights"* (U.A.) 1st week	31,000	High 1-3-31 "Min and Bill"..... 33,000 Low 4-13-30 "Putting on the Ritz" 10,000
Warners' Lake 800—40c-60c	*"The Truth About Youth"* (F.N.)	6,000	*"Woman Hungry"* (F.N.)	6,000	....
Denver					
Denver 2,300—25c-65c	*"Honor Among Lovers"* (Par.)	16,500	*"Unfaithful"* (Par.)	14,250	High 2-7-31 "Inspiration" and 3-7-31 "The Easiest Way"..... 20,000 Low 11-15 and 12-27-30 "Girl of Golden West" 11-15; "Remote Control"—12-27 13,000
Huffman's Aladdin 1,500—35c-50c	*"Body and Soul"* (Fox)	7,000	*"City Lights"* (U.A.)	10,000	High 1-24-31 "Man Who Came Back"; 3-14-31 "East Lynne"; 3-21-31 "City Lights"..... 10,000 Low 12-27-30 "Big Money"..... 5,000
Huffman's Tabor 1,900—25c-50c	*"Don't Bet on Women"* (Fox)	9,000	*"City Lights"* (U.A.) (at 35c-50c)	14,000	High 1-3-31 "Just Imagine"; 3-14-31 "Dracula"; 3-21-31 "City Lights" ..... 14,000 Low 12-27-30 "Sinners Holiday". 8,000
Paramount 2,000—25c-50c	*"Reaching for the Moon"* (U.A.)	12,500	*"The Southerner" (The Prodigal)* (MGM)	11,750	High 1-10-31 "Hell's Angels".... 22,000 Low 12-20-30 "Sunny" and 3-14-31 "One Heavenly Night"..... 10,000
Rialto 1,040—25c-50c	*"Trader Horn"* (MGM) (at 50c-$1.50)	8,000	*"Gentleman's Fate"* (MGM)	2,800	High 3-28-31 "Trader Horn"..... 8,000 Low 12-27-30 "Fast and Loose". 2,500
Des Moines					
Des Moines 1,600—25c-60c	*"The Connecticut Yankee"* (Fox)	9,000	*"Reaching for the Moon"* (MGM)	8,500	High 4-27-30 "High Society Blues" and 2-14-31 "Cimarron"..... 18,000 Low 4-27-30 "Rogue Song"..... 5,000
Orpheum 2,000—25c-50c	*"Ten Cents a Dance"* (Col.) 3 days *"A Lady Refuses"* (Radio) 4 days	6,000 4,500	*"Last Parade"* (Col.) 3 days *"The W Plan"* (Radio) 4 days	6,500 4,000	High 4-27-30 "High Society Blues" and 2-14-31 "Cimarron"..... 18,000 Low 12-20-30 "Sin Takes a Holiday" 6,500
Paramount 1,700—25c-60c	*"Body and Soul"* (Fox) 4 days *"June Moon"* (Par.) 3 days	9,000 3,000	*"Father's Son"* (W.B.) 3 days *"Honor Among Lovers"* (Par.) 4 days	6,000 6,000	High 6-14-30 "Lady of Scandal," 3 days, and "Safety in Numbers," 4 days ..... 22,000 Low 12-6-30 "Three French Girls" and "Derelict" 8,000
Strand 1,100—20c-30c	*"Gentleman's Fate"* (MGM) 3 days *"Boudoir Diplomat"* (U.) 4 days	1,100 440	*"Trader Horn"* (MGM)	7,000	High 3-23-30 "Evidence," 4 days. "Roadhouse Nights" ..... 9,000 Low 3-28-31 "Gentleman's Fate" and "Boudoir Diplomat" 1,540
Detroit					
Fisher 2,800—35c-75c	*"Fifty Million Frenchmen"* (W.B.)	18,000	*"Men Call It Love"* (Par.)	19,000	High 1-31-31 "No Limit"..... 29,000 Low 11-15-30 "Way For a Sailor" 12,000
Fox 5,500—15c-50c	*"Charlie Chan Carries On"* (Fox)	47,000	*"Don't Bet on Women"* (Fox)	45,000	High 1-24-31 "Man Who Came Back" ..... 55,000 Low 11-1-30 "For the Love of Lil" 29,000
Michigan 4,100—35c-75c	*"Honor Among Lovers"* (Par.)	35,000	*"Unfaithful"* (Par.)	32,000	High 3-7-31 "My Past" ..... 38,000 Low 10-25-30 "Her Wedding Night" 20,000
Paramount 3,448—35c-75c	*"Dishonored"* (Par.)	15,000	*"Easiest Way"* (MGM) 2nd week	19,000	High 1-24-31 "Reducing" ..... 30,000 Low 12-6-30 "Outward Bound"... 12,000

[THEATRE RECEIPTS--CONT'D]

Theatres	Current Week — Picture	Gross	Previous Week — Picture	Gross	High and Low Gross (Tabulation covers period from March, 1930, to March, 1931)
Detroit (Cont'd)					
RKO Downtown 2,750—10c-50c	*"Dracula"* (U.)	26,000	*"The Last Parade"* (Col.)	26,000	High 11-1-30 "Check and Double Check" ..... 31,000 Low 10-25-30 "East Is West"... 14,000
State 3,000—15c-50c	*"Rango"* (Par.)	17,000	*"Today"* (Majestic)	14,000	High 1-24-31 "Little Caesar"..... 22,000 Low 10-25-30 "Life of the Party" 2nd week 7,500
United Artists 2,070—35c-75c	*"City Lights"* (U.A.) 4th week	23,000	*"City Lights"* (U.A.) 3rd week	23,000	High 1-31-31 "Devil To Pay".... 27,000 Low 10-25-30 "Du Barry" 7,000
Hollywood					
Chinese 2,030—75c-$1.50	*"Trader Horn"* (MGM) 9th week	13,500	*"Trader Horn"* (MGM) 8th week	16,000	High 6-7-30 "Hell's Angels"..... 40,500 Low 4-27-30 "Song of My Heart" 21,000
Egyptian 1,800—35c-65c	*"Don't Bet on Women"* (Fox)	4,000	*"Stolen Heaven"* (Par.)	3,200	High 3-23-30 "The Love Parade" 15,600 Low 3-21-31 "Stolen Heaven".... 3,200
Pan. Hollywood 3,000—35c-65c	*"Finn and Hattie"* (Par.)	10,000	*"Inspiration"* (MGM)	15,500	High 6-14-30 "The Floradora Girl" 30,000 Low 7-19-30 "True to the Navy" 8,800 High 2-7-31 "Little Caesar"..... 80,000
W. B. Hollywood 3,000—35c-65c	*"Kiss Me Again"* (F.N.)	14,000	*"Sit Tight"* (W.B.)	19,000	Low 10-18-30 "Sweet Kitty Bellairs" — 11-22-30 "Truth About Youth"—1-31-31 "Man To Man" 12,000
Houston					
Kirby 1,654—25c-50c	*"Fifty Million Frenchmen"* (Par.)	7,000	*"Conquering Horde"* (Par.)	9,000	High 11-29-30 "Hell's Angels"... 16,000 Low 10-4-30 "Bright Lights".... 4,500
Loew's State 2,700—25c-60c	*"City Lights"* (U.A.)	12,100	*"Men Call It Love"* (MGM)	10,500	High 5-16-30 "The Divorcee".... 18,000 Low 12-12-30 "Lion and Lamb".. 7,000
Metropolitan 2,512—25c-60c	*"Honor Among Lovers"* (Par.)	14,000	*"Unfaithful"* (Par.)	14,000	High 1-24-30 "Love Parade"..... 18,000 Low 3-11-30 "Gentlemen of the Press" 7,000
RKO Majestic 2,250—25c-60c	*"Lonely Wives"* (RKO-Pathe)	9,550	*"Ten Cents a Dance"* (Col.)	11,000	High 10-24-30 "Check and Double Check" ..... 20,000 Low 7-18-30 "Rough Romance".. 8,000
Indianapolis					
Apollo 1,100—25c-50c	*"Fifty Million Frenchmen"* (W.B.)	5,500	*"East Lynne"* (Fox) 2nd week	5,500	High 2-7-31 "Sit Tight".....10,000 Low 1-3-31 "Just Imagine"—1-10-31 "Viennese Nights" and 2-21-31 "Illicit" 4,000
Circle 2,600—25c-50c	*"Today"* (Majestic) 9 days	10,000	*"Rango"* (Par.) 5 days	3,000	High 11-1-30 "Check and Double Check" ..... 22,000 Low 1-10-31 "The Lash"—1-24-31 "Mothers Cry" 8,000
Indiana 3,300—35c-65c	*"Honor Among Lovers"* (Par.)	19,000	*"Unfaithful"* (Par.)	21,000	High 1-3-31 "Going Wild" and 3-21-31 "Unfaithful" ..... 21,000 Low 2-14-31 "Gang Buster"..... 16,500
Lyric 2,000—25c-50c	*"Girls Demand Excitement"* (Fox)	9,200	*"The Seas Beneath"* (Fox)	9,750	High 2-21-31 "The Past Parade". 10,250 Low 12-6-30 "The Dancers"..... 7,500
Palace 2,800—25c-50c	*"City Lights"* (U.A.) 2nd week	7,500	*"City Lights"* (U.A.) 1st week	17,200	High 1-31-31 "Reducing" ..... 19,000 Low 2-14'31 "Passion Flower"... 8,000
Kansas City					
Loew Midland 4,000—25c-50c	*"City Lights"* (U.A.)	21,750	*"Kiki"* (U.A.)	10,500	High 11-29-30 "Hell's Angels".... 29,000 Low 3-21-31 "Kiki" 10,500
Mainstreet 3,067—35c-60c	*"Ten Cents a Dance"* (Col.)	16,500	*"Kept Husbands"* (Radio)	16,500	High 2-14-31 "Cimarron"..... 24,750 Low 4-13-30 "Framed" 11,000
Newman 2,000—25c-60c	*"East Lynne"* (Fox)	12,500	*"Unfaithful"* (Par.)	10,000	High 9-13-30 "Animal Crackers". 23,500 Low 4-18-30 "Light of Western Stars" 7,000
Royal 900—25c-60c	*"The Conquering Horde"* (Par.)	4,500	*"Rango"* (Par.)	5,000	High 11-29-30 "Tom Sawyer"..... 6,000 Low 4-27-30 "Clancy In Wall Street" 1,350
Shubert 1,600—50c-$1.50	*"Trader Horn"* (MGM) 2nd week	9,000	*"Trader Horn"* (MGM) 1st week	15,000	....
Uptown 2,200—25c-50c	*"Gentleman's Fate"* (MGM)	6,500	*"The Cohens and Kellys in Africa"* (U.)	6,000	High 9-27-30 "King of Jazz".... 10,200 Low 9-20 and 11-1-30 "The Woman Racket" 9-20; "Last of the Lone Wolf" 11-1 4,500
Los Angeles					
Carthay Circle 1,650—75c-$1.50	*"Strangers May Kiss"* (MGM) 2nd week	17,500	*"Strangers May Kiss"* (MGM) 1st week 5 days and $5.00 premiere)	28,000	High 3-21-31 "Strangers May Kiss" ..... 28,000 Low 8-16-30 "Holiday" 19,500
Fox Criterion 1,652—35c-65c	*"Dance Fools Dance"* (MGM) 2nd week	10,500	*"Dance Fools Dance"* (MGM) 1st week	18,600	High 5-24-30 "The Divorcee"..... 29,700 Low 1-31-31 "Royal Family of Broadway" 7,000
International 2,000—25c-50c	*"La Fruta Amarga"* (MGM)	3,000	*"La Gran Jornado"* (Fox)	7,000	....
Loew's State 2,418—35c-65c	*"Parlor Bedroom and Bath"* (MGM)	20,000	*"Body and Soul"* (Fox)	17,500	High 5-10-30 "Caught Short".... 48,000 Low 10-18-30 "Those Three French Girls" 15,000

[THEATRE RECEIPTS--CONT'D]

Theatres	Current Week		Previous Week		High and Low Gross
	Picture	Gross	Picture	Gross	(Tabulation covers period from March, 1930, to March, 1931)
Los Angeles (Cont'd)					
Los Angeles 2,100—25c-65c	*"Lightnin'"* (Fox) 2nd run	10,000	*"Once a Sinner"* (Fox)	13,500	....
Orpheum 2,750—35c-65c	*"Millie"* (Radio) 2nd week	10,000	*"Millie"* (Radio) 1st week	20,000	High 2-14-31 "Cimarron" (5 days) 32,000 Low 12-27-30 "Ex-Flame" 6,000
Paramount 3,596—35c-65c	*"Morocco"* (Par.) 8 days 2nd run	27,500	*"Unfaithful"* (Par.) 6 days 2nd week	14,000	High 9-6-30 "Animal Crackers".. 40,000 Low 11-22-30 "Fast and Loose" and 2-14-31 "No Limit"..... 18,000
RKO 2,700—35c-65c	*"Lonely Wives"* (Pathe)	13,000	*"The Flood"* (Col.)	14,800	High 8-16-30 "Hell's Island"..... 17,500 Low 9-27-30 "For the Love of Lil" 10,500
United Artists 2,100—35c-65c	*"Reaching for the Moon"* (U.A.) 3rd week	8,500	*"Reaching for the Moon"* (U.A.) 2nd week	12,000	High 9-20-30 "What A Widow". 30,000 Low 10-11-30 "Heads Up"..... 8,000
W. B. Downtown 2,400—35c-65c	*"Widow from Chicago"* (F.N.) 5 days	16,000	*"Sit Tight"* (W.B.) 5 days	20,000	High 9-27-30 "Office Wife"..... 30,000 Low 3-14-31 "Captain Applejack" 8,000
Milwaukee					
Alhambra 2,660—25c-60c	*"Once A Sinner"* (Fox)	10,800	*"Not Exactly a Gentleman"* (Fox)	11,500	....
Davidson 1,437—50c-$1.50	*"Trader Horn"* (MGM) 2nd week	8,500	*"Trader Horn"* (MGM) 1st week	14,000	....
Garden 1,150—25c-60c	*"City Lights"* (U.A.) 3rd week	4,800	*"City Lights"* (U.A.) 2nd week	7,250	....
Majestic 1990—15c-50c	*"Aloha"* (Tiffany) and *"Damaged Love"* (Sono-Art)	5,200	*"Captain Thunder"* (W.B.) (at 15c-50c)	4,200	....
Palace 2,587—25c-60c	*"Stolen Heaven"* (Par.)	9,500	*"Little Caesar"* (F.N.)	11,200	....
Riverside 2,180—25c-60c	*"A Lady Refuses"* (Radio)	10,300	*"Kept Husbands"* (Radio)	11,850	....
Strand 1,406—25c-60c	*"It Pays To Advertise"* (Par.)	5,200	*"East Lynne"* (Fox) 2nd week	6,900	....
Wisconsin 3,275—25c-65c	*"Honor Among Lovers"* (Par.)	14,200	*"Dance Fools Dance"* (MGM)	17,500	....
Minneapolis					
Aster 812—20c35c	*"The Hot Heiress"* (F.N.)	1,300	*"Father's Son"* (F.N.)	2,000	High 3-15 and 8-30-30 "Hard to Get" 3-15; "The Aviator" 8-30.. 8,500 Low 1-24-31 "Under Suspicion".. 900
Century 1,640—25c-60c	*"East Lynne"* (Fox) (at 25c-75c)	10,000	*"Trader Horn"* (MGM) (at 50c-$1.50)	17,000	High 3-21-31 "Trader Horn".... 17,000 Low 1-24-31 "The Blue Angel"... 3,000
Lyric 1,238—20c-40c	*"Don't Bet on Women"* (Fox)	2,000	*"The Bachelor Father"* (MGM)	2,500	High 3-23-30 "They Learned About Women" ..... 5,000 Low 1-3-31 "Sea Legs" and 1-24-31 "Meu On Call"..... 1,200
Minnesota 4,025—30c-75c	*"Honor Among Lovers"* (Par.)	24,000	*"Unfaithful"* (Par.)	24,000	High 7-5-30 "So This Is London" 45,000 Low 2-28-31 "Dance, Fools, Dance" 18,000
RKO Orpheum 2,900—25c-50c	*"Ten Cents a Dance"* (Col.)	14,000	*"Lonely Wives"* (Pathe)	16,000	High 2-14-31 "Cimarron"..... 30,000 Low 12-20-30 "Madonna of the Streets" 12,000
Seventh Street 1,300—25c-50c	*"City Lights"* (U.A.) (at 50c)	9,000	*"The Last Parade"* (Col.)	4,500	High 4-13 and 5-17-30 "High Society Blues" 4-13; "Ingagi" 5-17 ..... 9,400 Low 10-25 and 12-20-30 "Africa Speaks" 10-25; "Boudoir Diplomat" 12-20 1,200
State 2,300—25c-60c	*"Gentleman's Fate"* (MGM)	6,500	*"Scandal Sheet"* (Par.)	7,500	High 4-20-30 "Benson Murder Case" ..... 26,600 Low 9-27 and 12-20-30 "The Sea Wolf" 9-27; "River's End" 12-20 5,000
Montreal					
Capitol 2,670—25c-60c	*"Father's Son"* (F.N.) *and "Kiss Me Again"* (F.N.)	13,000	*"Anybody's Woman"* (Par.) and *"The Gang Buster"* (Par.)	14,000	High 12-6-30 "Her Wedding Night" ..... 19,000 Low 7-26 and 9-13-30 "The Social Lion" 7-26; "Let's Go Native" 9-13 11,500
Imperial 1,914—15c-40c	*"Steel Highway"* (W.B.) *and "Girls Demand Excitement"* (Fox)	4,800	*"Right of Way"* (F.N.) and *"Are You There"* (Fox)	5,300	High 1-17-31 "The Office Wife" and "Oh Sailor Behave"..... 7,000 Low 2-28-31 "Under Suspicion" and "Man to Man" 4,500
Loew's 2,982—25c-75c	*"Stolen Heaven"* (Par.)	12,000	*"The Big Trail"* (Fox)	12,000	High 1-31-31 "Derelict" ..... 16,000 Low 12-21-30 "Half Shot at Sunrise" 11,000
Palace 2,600—25c-99c	*"Body and Soul"* (Fox) (at 25c-75c)	14,000	*"Dracula"* (U.)	13,500	High 2-21-31 "The Man Who Came Back" ..... 19,000 Low 7-26 and 8-30-30 "The Big House" 7-26; "Romance," 2nd week, 8-30 12,000
Princess 2,272—25c-65c	*"Ten Cents a Dance"* (Col.) 2nd week	9,000	*"Ten Cents a Dance"* (Col.) 1st week	14,000	High 1-10-31 "Hell's Angels".... 18,500 Low 12-13-30 "Up the River".... 8,500
Strand 750—15c-50c	*"Illicit"* (W.B.) *and "The Lash"* (F.N.)	4,000	*"Along Came Youth"* (Par.) and *"Fair Warning"* (Fox)	4,000	High 1-31-31 "Captain Thunder". 5,300 Low 12-20-30 "Golden Dawn".... 3,100

[THEATRE RECEIPTS--CONT'D]

Theatres	Current Week — Picture	Gross	Previous Week — Picture	Gross	High and Low Gross (Tabulation covers period from March, 1930, to March, 1931)
New York					
Astor 1,120—35c-75c	*"Trader Horn"* (MGM) 8th week	18,363	*"Trader Horn"* (MGM) 7th week	19,350	High 7-5-30 "Big House"..... 24,800 Low 11-1-30 "War Nurse"..... 20,319
Cameo 549—35c-75c	*"The W Plan"* (Radio)	6,000	*"Way Down East"* (A Griffith Grey)	4,300	....
Capitol 4,700—35c-$1.50	*"Dance Fools Dance"* (MGM)	79,371	*"Great Meadow"* (MGM)	49,789	High 8-30-30 "Romance"..... 98,323 Low 3-21-31 "Great Meadow".... 49,789
Central 910—50c-75c	*"Ingagi"* (Congo Pic.) 2nd week	8,500	*"Ingagi"* (Congo Pic.) 1st week	11,500	....
Embassy 598—25c	*All Newsreel*	8,686	*All Newsreel*	8,857	High 11-29-30 Newsreels..... 9,995 Low 8-16-30 Newsreels..... 6,625
Geo. M. Cohan 1,500—50c-$1.00	*"City Lights"* (U.A.) 6th week	34,369	*"City Lights"* (U.A.) 5th week	45,000	High 2-14-31 "City Lights"..... 66,200 Low 12-20-30 "Sleeping Partners" 3,700
Globe 1,050—50c-$1.50	*"Cimarron"* (Radio) 9th week	14,500	*"Cimarron"* (Radio) 8th week	15,500	High 10-18-30 "Half Shot at Sunrise" ..... 28,000 Low 7-26-30 "Hell's Island"..... 8,030
Mayfair 2,300—40c-85c	*"Behind Office Doors"* (Radio)	15,500	*"Lonely Wives"* (Radio)	19,500	High 11-8-30 "Check and Double Check" ..... 51,000 Low 3-28-31 "Behind Office Doors" 15,500
Paramount 3,700—40c-$1.00	*"Man of the World"* (Par.)	62,300	*"June Moon"* (Par.)	57,700	High 8-23-30 "Anybody's Woman" ..... 91,200 Low 12-6-30 "Fast and Loose".. 52,100
Rialto 1,904—40c-$1.00	*"Dishonored"* (Par.) 3rd week	25,800	*"Dishonored"* (Par.) 2nd week	39,200	High 9-6-30 "Animal Crackers".. 62,500 Low 7-26-30 "Raffles"..... 17,000
Rivoli 2,103—40c-$1.00	*"The Front Page"* (U.A.) 2nd week	55,300	*"Kiki"* (U.A.) 2nd week	15,100	High 12-27-30 "Royal Family".. 57,000 Low 3-14-31 "River's End"..... 9,519
			"Front Page" (U.A.) 4 days 1st week	36,300	
Roxy 6,200—65c-$1.50	*"Charlie Chan Carries On"* (Fox)	81,160	*"Body and Soul"* (Fox)	105,450	High 1-10-31 "Man Who Came Back" .....130,430 Low 2-14-31 "Girls Demand Excitement" 57,315
Strand 3,000—50c-$1.00	*"Woman Hungry"* (F.N.)	18,602	*"Hot Heiress"* (F.N.)	21,142	High 11-8-30 "Doorway To Hell" 46,445 Low 5-17-30 "The Wedding Bells" 15,017
Warners 1,490—25c-65c	*"Right of Way"* (F.N.)	7,595	*"Single Sin"* (Tiff.)	5,638	High 8-30-30 "Old English"..... 22,203 Low 3-21-31 "Single Sin"..... 5,638
Winter Garden 1,493—35c-85c	*"My Past"* (W.B.) 3 days 3rd week	6,166	*"My Past"* (W.B.) 2nd week	21,153	High 7-19-30 "Dawn Patrol".... 51,128 Low 11-8-30 "Life of the Party". 10,750
	"Fifty Million Frenchmen" (W.B.) 4 days	14,881			
Oklahoma City					
Capitol 1,200—10c-50c	*"Unfaithful"* (Par.)	6,500	*"Trader Horn"* (MGM) (at 50c-$1.50)	9,500	High 11-8-30 "Check and Double Check" ..... 17,000 Low 4-6-30 "Party Girl"..... 3,800
Criterion 1,900—10c-50c	*"Honor Among Lovers"* (Par.)	7,500	*"Reaching for the Moon"* (U.A.)	7,500	High 2-21-31 "Cimarron"..... 15,500 Low 4-6-30 "Locked Door"..... 4,400
Liberty 1,500—10c-35c	*"Man to Man"* (W.B.) 3 days	2,000	*"Divorce Among Friends"* (W.B.) and *"Princess and Plumber"* (Fox)	4,000	High 11-29-30 "Truth About Youth" ..... 8,500 Low 4-6-30 "Such Men Are Dangerous" 3,500
	"Right of Way" (F.N.) 4 days	2,300			
Mid-West 1,500—10c-50c	*"City Lights"* (U.A.)	10,000	*"The Hot Heiress"* (F.N.)	6,700	High 8-9-30 "Dawn Patrol"..... 15,000 Low 11-8-30 "Last of the Duanes" 3,800
Warner 1,800—10c-50c	*"Doctors' Wives"* (Fox)	7,000	*"Don't Bet on Women"* (Fox)	6,500	....
Omaha					
Orpheum 3,000—25c-60c	*"Ten Cents A Dance"* (Col.)	17,500	*"Kept Husbands"* (Radio)	14,500	High 11-1-30 "Check and Double Check" ..... 26,400 Low 12-27-30 "See America Thirst" 11,500
Paramount 2,900—25c-60c	*"A Connecticut Yankee"* (Fox)	11,000	*"East Lynne"* (Fox)	9,500	High 5-24 and 12-13-30 "Caught Short" 5-24; "Hell's Angels" 12-13 ..... 12,750 Low 9-27-30 "Song of My Heart" 5,950
State 1,200—25c-40c	*"Gentleman's Fate"* (MGM) 4 days	1,000	*"Viennese Nights"* (W.B.) 3 days	950	High 3-14-31 "Trader Horn" (at 50c-$1.50) ..... 10,000 Low 3-28-31 "Gentleman's Fate" and "Connecticut Yankee"..... 1,850
	"Connecticut Yankee" (Fox) 3 days 2nd run	850	*"Fair Warning"* (Fox) 4 days	2,000	
World 2,500—25c-60c	*"New Moon"* (MGM)	8,500	*"Stolen Heaven"* (Par.)	10,000	High 10-4, 10-11, 11-22-30 and 1-3-31—"Office Wife" 10-4; "Call of the Flesh" 10-11; "Doorway to Hell" 11-22; "Morocco" 1-3-31.. 13,750 Low 4-6-30 "Girl Said No"..... 6,750
Ottawa					
Avalon 990—15c-35c	*"The Bat Whispers"* (U.A.) 3 days	1,300	*"The Lash"* (F.N.) 3 days	1,300	High 3-23-30 "Disraeli" and "Cockeyed World" ..... 3,555 Low 5-3-30 "Oh Yeah" and "Navy Blues" 1,810
	"New Moon" (MGM) 3 days	1,400	*"Tol'able David"* (Col.) 3 days	1,400	
B. F. Keith's 2,592—15c-60c	*"Ten Cents a Dance"* (Col.) 3 days	3,700	*"Body and Soul"* (Fox) 3 days	3,900	High 3-30-30 "Sacred Flame" and "Love Comes Along"..... 9,900 Low 12-27-30 "Billy the Kid" 3 days and "Oh, For A Man!" 3 days 5,050
	"Resurrection" (U.) 3 days	4,200	*"The Steel Highway"* (W.B.) 3 days	4,100	

(THEATRE RECEIPTS--CONT'D)

Theatres	Current Week		Previous Week		High and Low Gross
	Picture	Gross	Picture	Gross	(Tabulation covers period from March, 1930. to March, 1931)
Ottawa (Cont'd)					
Centre 1,200—15c-60c	*"Little Caesar"* (F.N.) 6 days	4,100	*"One Heavenly Night"* (U.A.) 6 days	5,500	High 1-24-31 "Madam Satan" 3 days and "Du Barry, Woman of Passion" 3 days..... 8,800 Low 12-13-30 "Remote Control".. 2,400
Imperial 1,200—10c-50c	*"The Painted Desert"* (Pathe) 6 days	2,500	*"The Seas Beneath"* (Fox) 6 days	3,000	High 8-9 and 8-30-30 "Byrd at South Pole" and "Children of Leisure" 8-9; "All Quiet on Western Front" 8-30 ..... 4,100 Low 12-20-30 "East Is West".... 2,050
Regent 1,225—15c-75c	*"East Lynne"* (Fox) 6 days	5,100	*"The Criminal Code"* (Col.) 6 days	5,600	High 5-24-30 "High Society Blues" ..... 6,600 Low 12-20-30 "Scotland Yard"... 3,200
Philadelphia					
Arcadia 600—50c	*"The Seas Beneath"* (Fox) 6 days	3,000	*"The Gang Buster"* (Par.) 6 days	3,500	High 11-1 and 11-22-30 "Animal Crackers" 11-1; "Anybody's Woman" 11-22 ..... 5,500 Low 2-21-31 "No Limit" and 2-28-31 "Scandal Sheet" and 3-14-31 "Finn and Hattie"; 3-28-31 "Seas Beneath" 3,000
Boyd 2,400—35c-75c	*"Behind Office Doors"* (Radio) 6 days	19,000	*"Kiki"* (U.A.) 6 days	18,000	High 10-11 and 11-1-30 "Whoopee"; "Check and Double Check" 11-1; 2-21-31 "Illicit" ..... 28,000 Low 9-6 and 12-13-30 "Big Boy" 3rd week) 9-6; "Sin Takes a Holiday" 12-13 13,000
Chestnut 1,860—50c-$1.50	*"Trader Horn"* (U.A.) 6 days 5th week	9,000	*"Trader Horn"* (U.A.) 6 days 4th week	11,500	....
Earle 2,000—25c-65c	*"The Great Meadow"* (MGM) 6 days	23,000	*"Cohens and Kellys in Africa"* (U.) 6 days	18,000	High 9-6-30 "Sap from Syracuse" 25,000 Low 2-14-31 "Ex-Flame"..... 15,500
Erlanger 2,000—50c-$1.00	*"City Lights"* (U.A.) 6 days 5th week	14,000	*"City Lights"* (U.A.) 6 days 4th week	18,000	....
Fox 3,000—35c-75c	*"Don't Bet on Women"* (Fox) 6 days	26,000	*"Along Came Youth"* (Par.) 6 days	25,000	High 2-7-31 "Man Who Came Back" ..... 40,000 Low 3-7-31 "Girls Demand Excitement" and "East Lynne"..... 23,000
Karlton 1,000—40c-50c	*"The Royal Bed"* (Radio) 6 days	4,500	*"Resurrection"* (U.) 6 days	3,000	High 10-25-30 "Whoopee"..... 10,000 Low 11-15-30 "For the Love of Lil" and 3-21-31 "Resurrection" 3,000
Keith's 1,800—35c-75c	*"Unfaithful"* (Par.) 6 days	19,000	*"Honor Among Lovers"* (Par.) 6 days	15,000	High 1-3-31 "Tom Sawyer"..... 24,000 Low 3-7-31 "It Pays To Advertise" and "Stolen Heaven"..... 8,000
Mastbaum 4,800—35c-75c	*"Strangers May Kiss'* (MGM) 6 days	52,000	*"Ten Cents a Dance"* (Col.) 6 days	44,000	High 1-3-31 "Going Wild"..... 58,000 Low 10-11 and 10-18-30 "Maybe It's Love" 10-11; "Madame Satan" 10-18 35,000
Stanley 3,700—35c-75c	*"Reaching for the Moon"* (U.A.) 6 days 2nd week	18,000	*"Reaching for the Moon"* (U.A.) 4 days 1st week *"Dracula"* (U.) 2 days	*16,000* 4,500	High 8-23-30 "All Quiet on Western Front" and 2-14-31 "Cimarron" ..... 26,000 Low 12-27-30 "The Lash" 3 days; and "Abraham Lincoln" 3 days 11,500
Stanton 1,700—25c-65c	*"The Last Parade"* (Col.) 6 days 2nd week	15,000	*"The Last Parade"* (Col. 6 days 1st week	16,500	High 3-21-31 "The Last Parade" 16,500 Low 2-28-31 "Beau Ideal" (8 days) 7,500
Portland, Ore.					
Fox Broadway 1,912—25c-50c	*"Unfaithful"* (Par.)	7,000	*"East Lynne"* (Fox) 2nd week	6,000	High 1-10-31 "Min and Bill".... 21,000 Low 3-28-31 "Unfalthful"..... 7,000
Fox Paramount 3,068—25c-50c	*"Body and Soul"* (Fox)	15,500	*"Gentleman's Fate"* (Par.)	14,900	High 1-3-31 "Paid" ..... 26,000 Low 4-20-30 "Ladies Love Brutes" 9,456
Fox Rialto 1,498—25c-50c	*"Great Meadow"* (MGM)	6,000	*"Trader Horn"* (MGM) (at 50c-$1.50)	12,000	High 10-18-30 "Road to Paradise" ..... 12,800 Low 3-14-31 "Fair Warning"..... 3,500
Hamrick's Alder 1,000—25c-50c	*"Ex-Mistress"* (W.B.)	4,000	*"It Pays to Advertise"* (Par.)	5,500	....
RKO Orpheum 1,700—25c-50c	*"Ten Cents a Dance"* (Col.)	12,500	*"Kept Husbands"* (Radio)	9,000	High 2-14-31 "Cimarron"..... 20,000 Low 3-7-31 "Dracula" and 3-21-31 "Kept Husbands" 9,000
United Artists 945—25c-85c	*"City Lights"* (U.A.) 2nd week	5,700	*"City Lights"* (U.A.) 1st week	10,200	High 12-13-30 "Hell's Angels".... 16,400 Low 3-16-30 "Lummox"..... 7,125
Providence					
Loew's State 3,800—10c-50c	*"The Prodigal"* (MGM)	18,500	*"City Lights"* (U.A.)	24,000	High 12-13-30 "Hell's Angels".... 28,000 Low 10-25-30 "Du Barry, Woman of Passion" 16,500
Majestic 2,400—10c-50c	*"Kismet"* (F.N.)	10,000	*"Once a Sinner"* (F.N.)	12,000	High 3-7-31 "Little Caesar"..... 18,000 Low 7-19 and 7-26-30 "Golden Dawn" 7-19; "Adventure of Dr. Fu Manchu" 7-26 9,000
Paramount 2,400—10c-50c	*"June Moon"* (Par.)	10,500	*"Honor Among Lovers"* (Par.)	13,000	High 7-19-30 "Son of the Gods". 18,000 Low 3-7-31 "Rango" 8,000
RKO Albee 2,300—10c-50c	*"Ten Cents a Dance"* (Col)	11,000	*"Dracula"* (U.)	12,000	High 8-2-30 "All Quiet on Western Front" ..... 20,000 Low 9-27-30 "Santa Fe Trail" and 12-20-30 "Boudoir Diplomat"... 8,000
RKO Victory 1,600—10c-50c	*"Dracula"* (U.)	5,000	*"The Painted Desert"* (Pathe)	*6,000*	High 4-6-20 "Golden Calf"..... 13,500 Low 3-28-31 "Dracula"..... 5,000

[THEATRE RECEIPTS--CONT'D]

Theatres	Current Week		Previous Week		High and Low Gross
	Picture	Gross	Picture	Gross	(Tabulation covers period from March, 1930, to March, 1931)
St. Paul					
Paramount 2,300—25c-50c	*"The Southerner" (The Prodigal)* (MGM)	8,000	*"Illicit"* (W.B.)	8,000	.....
Riviera 1,600—25c-50c	*"Scandal Sheet"* (Par.)	7,000	*"Reaching for the Moon"* (U.A.)	7,500	.....
RKO Orpheum 2,000—25c-50c	*"Ten Cents a Dance"* (Col.)	13,000	*"Lonely Wives"* (Pathe)	15,000	.....
RKO President 1,200—25c-50c	*"City Lights"* (U.A.) (at 50c)	8,000	*"The Last Parade"* (Col.)	3,500	.....
Tower 1,000—15c-25c	*"Sit Tight"* (W.B.)	2,000	*"Rango"* (Par.)	3,000	.....
San Francisco					
California 2,345—35c-60c	*"Connecticut Yankee"* (Fox)	15,500	*"It Pays to Advertise"* (Par.)	11,000	High 1-10-31 "The Blue Angel".. 25,000 Low 9-20-30 "Bad Man"..... 9,000
El Capitan 2,100—25c-60c	*"The Man Who Came Back"* (Fox)	13,500	*"Paid"* (MGM)	13,000	High 12-6-30 "Up the River".... 17,000 Low 1-10-31 "Renegades" and 3-14-31 "Part Time Wife"..... 12,000
Fox 4,600—60c-$1.00	*"Doctors' Wives"* (Fox)	33,000	*"Connecticut Yankee"* (Fox)	65,000	High 1-3-31 "Lightnin'" ..... 70,000 Low 5-3-30 "Children of Pleasure" 18,000
Golden Gate 2,800—35c-65c	*"Behind Office Doors"* (Radio)	16,000	*"The Flood"* (Col.)	16,000	High 7-5-30 "Fall Guy"..... 19,000 Low 9-20-30 "The Storm"..... 9,800
Orpheum 3,000—35c-90c	*"Millie"* (Radio) 8 days 2nd week	10,000	*"Millie"* (Radio) 1st week	18,000	High 2-14-31 "Cimarron" ..... 30,000 Low 9-6-30 "Outside the Law"... 7,000
Paramount 2,740—35c-90c	*"Unfaithful"* (Par.)	17,500	*"Rango"* (Par.)	20,000	High 2-7-31 "Morocco"..... 35,000
Warfield 2,700—50c-90c	*"The Prodigal"* (MGM)	25,000	*"Body and Soul"* (Fox)	26,000	High 5-24-30 "All Quiet on Western Front" ..... 41,000 Low 4-5-30 "Bishop Murder Case" 9,500
Warners 1,385—30c-75c	*"Fifty Million Frenchmen"* (W.B.)	10,000	*"My Past"* (W.B.) 2nd week	8,000	High 1-21-31 "Illicit"..... 14,500
Seattle					
Blue Mouse 950—25c-75c	*"It Pays to Advertise"* (Par)	6,000	*"My Past"* (W.B.)	5,500	High 2-28-31 "City Lights"..... 14,000 Low 9-13 and 9-27-30 "Ladies Must Play" 9-13; "Eyes of the World" 9-27; 2-21-31 "She Got What She Wanted"; 3-21-31 "My Past" 5,500
Fox 2,450—25c-75c	*"The Gorilla"* (F.N.) 6 days	4,000	*"The Gorilla"* (W.B.) 4 days	3,500	High 12-20-30 "Min and Bill".... 15,000 Low 3-14-31 "Parlor, Bedroom and Bath" 5,500
	"Going Wild" (F.N.) 4 days	3,500	*"Mother's Cry"* (F.N.) 3 days	2,500	
Fifth Avenue 2,750—25c-75c	*"A Connecticut Yankee"* (Fox)	16,000	*"East Lynne"* (Fox)	14,000	High 9-6-30 "Call of the Flesh".. 16,900 Low 3-14-31 "Inspiration" (10 days) 10,000
Liberty 2,000—15c-30c	*"Lion and the Lamb"* (Col.)	5,500	*"Utah Kid"* (Tiff.)	6,000	High 1-10-31 "The Lash"..... 11,500 Low 3-7-31 "Jaws of Hell" and 3-28-31 "Lion and the Lamb".. 5,500
Music Box 950—25c-75c	*"My Past"* (W.B.)	5,500	*"Painted Desert"* (Pathe)	7,500	High 2-28-31 "City Lights"..... 14,000 Low 3-28-31 "My Past"..... 5,500
Paramount 3,150—25c-75c	*"Stolen Heaven"* (Par.)	12,000	*"Little Caesar"* (F.N.)	16,000	High 9-13-30 "Animal Crackers". 21,000 Low 10-11-30 "The Bad Man"... 10,000
RKO Orpheum 2,650—25c-75c	*"Ten Cents a Dance"* (Col.)	13,000	*"Kept Husbands"* (Radio)	10,000	.....
Toronto					
Imperial 3,444—15c-75c	*"Unfaithful"* (Par.) 6 days	16,000	*"The Bachelor Father"* (MGM) 6 days	17,000	High 9-27-30 "The Spoilers"..... 22,000 Low 12-20-30 "The Cat Creeps".. 14,500
Loew's 2,200—25c-75c	*"Reaching for the Moon"* (U.A.) 6 days	15,500	*"Way for a Sailor"* (MGM) 6 days	15,500	High 11-8-30 "Whoopee"..... 22,000 Low 10-4-30 "Love in the Rough" 10,500
Shea's 2,600—30c-75c	*"Madonna of the Streets"* (Col.) 6 days	14,000	*"Fair Warning"* (Fox) 6 days	13,500	High 9-6-30 "Once a Gentleman" and 3-7-31 "Those Three French Girls" ..... 16,500 Low 3-28-31 "Madonna of the Streets" 10,000
Tivoli 1,600—15c-75c	*"East Lynne"* (Fox) 6 days 2nd week	10,000	*"East Lynne"* (Fox) 6 days 1st week	15,000	High 2-28-31 "Cimarron" (with premiere at advanced prices).. 19,500 Low 12-20-30 "Alf's Button"..... 9,000
Uptown 3,000—15c-60c	*"The Gang Buster"* (Par.) 6 days	13,500	*"Bean Ideal"* (Radio) 6 days	13,000	High 8-16-30 "For the Defense". 17,500 Low 1-31-31 "Young Woodley".. 9,500

MUSIC AND TALENT

MUSIC WEEK IS NEAR FOR ARTISTS; SPECIAL SHOWS ON CIRCUIT BILLS

STAGE SHOWS

Chicago Oriental

Week ending April 2

"Bits of Broadway," a Will Harris production, is one of the fastest moving and genuinely entertaining Publix stage units to play the Oriental in months. The fast tempo of the presentation is achieved by eliminating secondary principals and their acts which, more often than not, are only time killers at best. Charlie Crafts, orchestra director and master of ceremonies, steps into the interludes thus created and succeeds in definitely contributing to the merit of the production, whereas he probably was expected to do no more than keep the show moving at the best pace possible.

The show opens with a Fifth avenue backdrop of crowded traffic lanes, and the chorus emerges from the front row of motors for a brief turn. Crafts comes on stage in a prop taxi, and his song of Broadway introduces a pageant of show girls. The Lambert Ballet follows on stage.

Tom Patricola and the Pearl Twins, hard working headliners of this production, appear for fast dance turns and some comedy bits in the second scene. They are sure fire to the Oriental's audience and finish with a friendly house behind them. Ann Roth, introduced by Crafts as a sister of Lillian Roth, follows with songs and is assisted by Crafts in good staging of several of them. Miss Roth's "Sing You Sinners" solo, given as an encore, proves to be the highlight of her act.

The Lambert Ballet and Crafts' orchestra fill in an interlude following Miss Roth's appearance and give way to a second turn by Patricola and the Pearl Twins. Some fast dances, Patricola alone, then the Pearl Twins together, interspersed with comedy, comprise the act's second appearance.

In the finale number Miss Roth leads the ballet in a fast and colorful "inferno" dance number, the girls in satanic costumes and the stage in an excellent flame lighting effect. Usual ensemble on stage for the curtain.

The merit of the two acts, Patricola's and Miss Roth's, together with the individual capabilities of Crafts, raises the production to a high level of entertainment. Its fast movement, as has been noted, is due to lack of crowding of the program with the elimination of mediocre performers which, on this bill, undoubtedly would have left the audience conscious of a letdown.

Ted Mack



This personable young chap has been master of ceremonies at the ace Paramount Publix house, the New York Paramount, for the last 17 weeks. He comes, originally, from the West Coast where, for the last four or five years, he was one of the favored sons. Ted didn't get the usual ballyhoo when he first came to New York but after a few weeks his pleasing personality and good showmanship had won every audience and before he realized it his fan mail had grown to tremendous proportions. Ted is also the originator and inventor of a new kind of megaphone. Ted conceived the idea of a megaphone through which his face could be seen and immediately went to work with a transparent substance and made it. He calls it the "transparaphone" and it really is an innovation over the old type of meg. Ted is also a feature on the "Paramount on Parade" hour over WABC and is becoming well known for his clever stunt, in which he is called the "Radio Newsreel Reporter." He is finishing up at the Paramount for the time being and is to be a feature in another "deluxer" of the circuit starting next week.

Organists and Stage Acts Can Assist Theatres in Increasing Attendance

By ED DAWSON

It devolves upon the artist of the console or the stage to plan exceptionally fine programs for the week May 2 to 9, which marks the national observance of Music Week.

This is the period when the organists and the stage artists can impress the theatre with their indispensibility as adjuncts to the picture program.

Good music brings a new audience to the theatre. This potential patronage can become regular once it is impressed with the entertainment value of the motion picture.

The big circuits are now preparing for Music Week through special programs and tieups. They see in these activities increased attendance—not temporary, but permanent.

On the shoulders of the artist lies much of the responsibility for making Music Week a success.

Vallee Back in Brooklyn

Rudy Vallee and His Connecticut Yankees, after an extended tour throughout the United States, are back at the Paramount, Brooklyn, in a specially produced "welcome home" show. Featured with Vallee is Hortense Ragland, a Southern society girl, whom Rudy discovered and is now introducing to Brooklyn as the newest singing star.

Played Juvenile, Fined

Philadelphia—George Ritch, manager of the State here, was fined $10 and costs for playing Davy Lee, juvenile. The case will be carried to appeal to test the Child Labor act.

Adding Stage Shows

Denver—Several houses in the southern part of the state are adding stage shows to film attractions, including two Fox theatres.

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way N. Y. City

STAGE SHOWS

Boston Metropolitan

Week ending March 18

One of the most hilarious shows of the year, entitled "Down Came McGinty," was presented at the Met in this bill.

The show was staged by Boris Petroff, and included the clever Merriel Abbott Girls, who opened the show with a dance number. Their bright green costumes and tall green silk hats must have pleased old St. Pat, to say nothing of their good dancing.

Phil Arnold entertained with some double quick tap dancing that made us out of breath from just watching him. He sure could shake those feet. Then came a selection by Benny Meroff and the band in the form of a contest to see which member of the orchestra was the best player. The audience chose the drummer as the star, but when Benny asked the winner to stand up and take a bow the joke was on us as a member we hadn't even heard from responded.

Then the girls came back again in blue and orange costumes and did some acrobatic dancing to prove their versatility.

Wilton Crawley with his soprano sax did some tricky performing. He nearly turned himself inside out in some contortionist stunts and kept right on playing his saxophone at the same time. This got a great hand from the audience. They applauded his next stunt even more, when he danced, rolled over on the floor and twisted himself into all kinds of contortions, and yet managed to balance a kerosene lamp on top of his head all through it. After that he put his chin on the floor and took the lamp off his head with his feet and then placed it back on his head in the same way. The audience seemed to want him to stay on the whole evening by the way they applauded.

Sugar Marcel rendered some clever vocal selections, and then came a side-splitting pantomime act by Willie West and the McGinty family. It was a takeoff on carpenters building a house, and got one continual laugh from the audience from beginning to end. They worked so fast and each one did so many funny things that you had to keep your eyes peeled so as not to miss any of it.

After their act the entire company came on stage for the final curtain.

San Francisco Warfield

Week ending April 1

The third all-vaudeville stageshow since the first of the year holds forth this week at the Warfield, but scarcely comes up to the former offerings in point of merit. It is Fanchon & Marco's "Talent" Idea, but the talent seems to just fall short of headliner calibre, although some of the numbers are refreshingly pleasing.

Rube Wolf and His Musical Maniacs occupy a moveable platform on the stage and offer a vaudeville performance of their own, with novelties in instrumental music, songs, dances and stories. A trumpet trio is especially well received.

Rube introduces the Six Marinelli girls, gymnasts who perform feats expected only of men, climaxed by a ladder climbing stunt. Jeanne Carr does some nifty tap dancing and then brings on her mother, who offers some oldtime steps that please. Pa Carr also shows his nimble feet and the three then do an ensemble number. This act, not headlined, wins the applause honors of the show.

Harry Savoy offers a smooth line of patter, with a lot of stories that some people like, and gets able assistance from Maebehan, a good looking girl of the willowy type. George Wilson, who looks like Einstein and takes the role of a philosopher pianist, goes through with a lot of tomfoolery on a grand piano. He finally plays in a manner which reveals him as an accomplished musician. Adele Beers sings, to his accompaniment, but her efforts never reach the point of seriousness.

The concluding act is that of Gaynor & Byron, fancy roller skaters, who set a fast pace in a small space. They perform on a raised platform not much larger than a table, and go through thrilling stunts at top speed. Their offering is enjoyed by those who like the sensational.

Fox, RKO Houses Compete on Acts

San Francisco—Fox West Coast and RKO have engaged in a battle over stage presentations, with the Fox Warfield booking 10 acts after the RKO Golden Gate announced eight.

New York Capitol

Week ending April 3

The program this week opens with a unique type of overture for this orchestra. Yasha Bunchuk conducts the overture called "Harlem to Broadway." A colored quartette sings Negro spirituals and jazz as the orchestra accompanies them. Though this was different from this orchestra's usually fine type of overture, and though many of the audience seemed to like it, it did fall short.

The stageshow, "Let's Go Collegiate," produced by Chester Hale, proved to be a pleasing bit of entertainment, but no outstanding bits, except the final routine by the Chester Hale girls. Chester Fredericks, this unit's master of ceremonies, clowns around and does some very fine dancing throughout the show, proving himself to be the delight of most of the girls in the audience. The show opens to Fredericks leading the band as the Chester Hale girls do an "exercise" routine and are followed by a group, the Galenos, sensational acrobats who come in for the biggest share of applause in the show. The Chester Hale girls, in pastel shaded costumes, offer a simple but pleasing precision dance routine and are followed by Nina Olivette, a comedienne, who pleases with a comedy song and a loose-jointed comedy dance that gets her a good hand. Her dance with Fredericks also goes over well. Deszo Retter, international comedian, has the house in howls at his funny antics, especially when he does his routine of wrestling with himself. A precision routine, in which the girls used various colored lighted megaphones, closes the show.

New Orleans Saenger

Week ending March 27

"Birds of a Feather," Publix revue, as a lead or follow to the film "Man of the World," played to excellent business.

There are no headliners in this act, all the artists being on a common level, just betwixt and between as it were, but the honors go this time to the lowly chorus girls, billed here as Fred Evans' Ensemble of Gorgeous Girls in "Birds of Paradise"—and they are with no mistake, for, with gorgeous wardrobe, a change at each appearance, they are the bright spot in 30 minutes of pleasurable entertainment.

The Arnut Brothers, musicians and bird imitators, first as mandolin players in a comedy act, and later as two cookoos with bird talk, are pleasing in an act that leads to the grand finale a bird cage, a triumph in scenic art.

Stella Powers & Miriam Lax, young ladies in a high class vocal act pleased in an operatic program and received many hands, something unusual in these days of jazz, especially in the South.

The Four Carlton Brothers, dancers and what nots, in a series of quick-stepping hoofing, imitation foot ball movements and other jiggerarews, known years ago as "supper chasers," got away with it fairly well.

Lou Forbes, leader of the Saenger Grand Orchestra, is still going strong with repertoires of popular and classical selections. During the life of this pit orchestra, audiences have heard and witnessed the antics of many leaders, but Brother Forbes is one of the favorites, as for wiggling he has the original Fatima backed off the boards—but he is delivering the goods just the same.

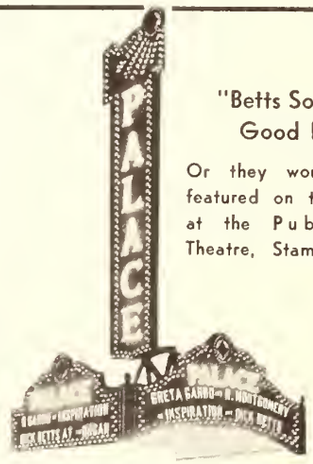
Herbie, organist, presented a pretty feature, "My Cigarette Lady," with practical effects, a real he-man sitting before a fire place dreaming of a shapely she-woman, clad only in bridal veil in a hazy distance.

Eddie O'Rouke, master of ceremonies, sang. Business was exceptionally good.

PARAMOUNT-PUBLIX SAYS:
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PAUL ASH SAYS:
"He is an 'Ace' Master of Ceremonies"
Now Featured at the
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"Betts Solos ARE Good Betts"

Or they would not be featured on the marquee at the Publix Palace Theatre, Stamford, Conn.



EGON DOUGHERTY
A PERMANENT FEATURE AT THE ORGAN
Community Singing Now An Institution At
LOEW'S TRIBORO THEATRE
ASTORIA, LONG ISLAND
NEW YORK CITY



"GOT THE BENCH, GOT THE PARK"—(Irving Berlin, Inc.)—One of the best novelty songs of the year. Great tune, great lyrics and looks commercial, too. Words and music by Fred Phillips, Al Sherman and Al Lewis.

"A PILLOW WET WITH TEARS"—(Villa Moret)—A lover thinks of his dear one even at bedtime. These writers have been quite successful in the past and this number looks as though it should sell. Words by George Waggner. Music by Neil Moret.

"MAMA INEZ"—(Edward B. Marks Music Company)—This firm who gave us the "Peanut Vendor" is getting back of this Cuban number. Of course with the furore created by the "Peanut Vendor" we can expect a lot of this type of numbers. Lyrics by L. Wolfe Gilbert. Music by Eliseo Grenet.

"THERE'S RHYTHM IN THE RIVER"—(Famous Music Corporation)—A spiritual that is well written both as to melody and lyrics. Is one of the best of this type of numbers and will no doubt be heard plenty. Music by John Jacob Loeb. Words by Paul Francis Webster.

"I HAVE TO LAUGH (WHEN I THINK HOW I DANCED WITH TEARS IN MY EYES OVER YOU)"—(De Sylva Brown & Henderson, Inc.)—The title is long enough to almost take up the entire chorus. Is a comedy travesty on the song that was recently a big hit. Has some clever lines and also a very good tune. Lyric by Jack McGowan. Music by Al Siegel.

"YOU'LL BE MINE IN APPLE BLOSSOM TIME"—(Joe Morris Music Company)—The firm that has been very successful with this type of song has another here that should develop into a good seller. Words by Charles Tobias. Music by Peter De Rose.

"I'M JUST A FOOL IN LOVE WITH YOU"—(Remick Music Corporation)—A strong lyric of one who loves even though he knows it's not reciprocated. A nice tune goes with same. By Sidney D. Mitchell, Archie Gottler and Geo. W. Meyer.

"WHEN THE MOON COMES OVER THE MOUNTAIN"—(Robbins Music Corporation)—Of the hill billy type this number has a great chance to be a good seller. It's as good as a lot of past numbers of this type. As a waltz ballad it sure has merit. Lyric by Howard Johnson. Music by Harry Woods.

"THE SONG OF THE HILLS"—(Leo Feist, Inc.)—A pretty story built around the hills. The melody too is quite appropriate. Looks commercial. Words and music by Al Jacobs, Chas. A. Haufe and Chester Cohn.

"GEORGIA ON MY MIND"—(Southern Music Publishing Company, Inc.)—A Southern song as the title plainly tells. Well written and with the proper plugging may develop. This firm just recently gave us "Rockin' Chair." Music by Hoagy Carmichael. Lyric by Stuart Gorrell.

"SOUS LES TOITS DE PARIS (UNDER A ROOF IN PARIS)"—(Harms, Inc.)—Written as the theme song for a foreign picture. A beautiful waltz with both American and French lyrics. Words by René Nazelles. English Version by Irving Caesar. Music by Raoul Moretti.

Sid Bernards

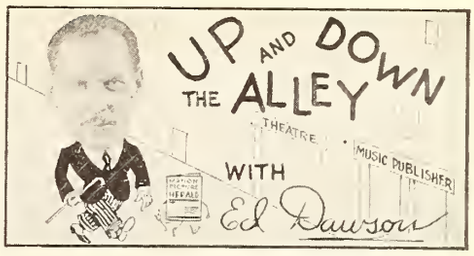
Slices of "Mellin"

By BOBBY MELLIN

Frank Magine and Walter Hirsch, popular song writers, appeared in person at the Davis store, singing and playing their latest songs. . . . Jan Garber and orchestra are doing a great job in their new location, Congress Hotel. . . . Louis Panico's NBC time has been changed from Thursday to Monday evening. . . . Vern Buck and his band, now playing at the Drake hotel, is another good NBC bet. . . . Jesse Stool, brother of Joey Stool, manager of De Sylva, Brown & Henderson's Chicago office, is learning the music business from the bottom up, and if he is anything like his brother he should be a successful music man, for that Stool personality is dominating at all times. . . . The Remick Music Corporation will give up their headquarters in the State & Lake building soon, to take over their new office in the Woods theatre building. . . . Herbie Mintz and orchestra are now playing at the Southmoor hotel.

A. W. (Sen) Kaney, that veteran of announcers who was recently named program manager for the Chicago division of NBC, has decided that he will stick to radio rather than go in for the movies. Sen worked in a short sequence shot in multi-color at studio A, the world's largest radio studio, the other day and found that it involved more than three hours work in getting but little more than 30 seconds of moving pictures. . . . The Wanderers Quartette, one of the best known male quartettes in radio heard over station WGN, have been together less than a year. In that short space of time they have built up one of the most enviable records in radio. They have been featured on several of the most important Chicago NBC programs, including the Florsheim Frolic and the Maytag Program, and have also made extended tours on the stage and in special performances. . . . Chick Castle is now connected with the Ollman Music company. Chick is a great little fellow but has played in tough luck, but we all feel that if he gets a decent break he will prove himself to be one of the best little music men in the business. Best wishes, Chick. . . . Talent that first manifested itself in a 4-year-old boy who followed organ grinders on the streets of Chicago, is heard almost daily on programs over a nation wide network, while Harry Kogen, native of Chicago, and master of the violin, directs his band before the microphones of the NBC.

Herr Louie and the Weasel, that inimitable comedy team heard each night over station WGN, are having much ado these nights about the "Sweet Tooth Peanut and Candy Corporation." The Weasel has become a salesman for this firm but thus far he's been having a cracking good time trying to get the peanuts to open noiselessly. "It's really a great invention," said Hal Gilles, alias the Weasel, "Just think of being able to attend the Chicago Civic Opera with a bag of peanuts and munch them without attracting attention. Since Columbus discovered America there hasn't been anything that demands the attention of civilization as does these noiseless peanuts. . . . Del Owens, director of programs for WGN, is a composer of note. When you hear a peppy theme song for a commercial program for this station, two to one Del has written it. To his prolific pen is credited the music for many musical comedies.



HELLO EVERYBODY!

A discriminating audience last Sunday night applauded and applauded **Emil Velazco's** successful introduction of his new jazz concerto, **"Kaleidoscope."** Velazco, well known theatre and radio organist, should reach new heights of fame now that he has composed this fine piece of work. **Henry Hadley** conducted the **Manhattan Symphony Orchestra** and **Velazco** played the piano solo part at the concert at **Carnegie Hall,** in which **"Kaleidoscope"** first was introduced.

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Don Albert, after making a tour of the entire **Loew** circuit and supervising the concert orchestra, and in some instances conducting the orchestras, is now conducting overtures at the **Loew's Jersey** theatre, **Jersey City,** where he will also be a feature over the air.

▲ ▲ ▲

George Lottman, chief publicity director for **Robbins Music Corporation,** can be credited with one of the cleverest announcements of its kind I have ever seen . . . George is the proud **Daddy** of a **seven pound boy.** His announcement reads like a theatre program . . . **Congratulations, George . . .**

▲ ▲ ▲

At a recent gathering out at **Fred Kinsley's** (organist at RKO Chester) home, a short time ago, in the course of the evening "Imitations" were suggested. Fred did a **Rudy Vallee** (with megaphone and sax), **Bernie Cowham** (organist at RKO Flushing) had a grapefruit ready, and when Fred sang "Something to Remember You By," Bernie did an imitation of **Bernie Cowham** welcoming his audience . . . **Harry Blair** imitated **Harry Blair** when he was in a minstrel show and nearly "killed" them with it. And **George Thomas** imitated **Jerry Coe** doing "Snake-hips." The entire gang had a great time. . . .

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Universal Music Company is still doing great with its hit song, **"Little Sweetheart of the Mountains"** . . . **Herb Kessler,** formerly with **Green & Green,** is now with **Arthur Behim,** who recently went back into the music publishing business for the third time . . . Herb is hustling plenty of air plugs on "In Perfect Harmony," which was written by **Eddie Nelson, Al Goodheart** and **Al Hoffman . . . Joe Shuster, Johnny Tucker** and **Monroe Silver** are now known as the **"Wheatie Boys,"** since they joined the **"Gold Medal Fast Freight** hour over **WJZ** . . . The boys in the know say that "I'm Crazy 'bout My Baby," which **Alex Hill** and **"Fats" Waller** have written for **Joe Davis,** has all the ear-marks of another "S'posin'." . . .

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Harry Pearl, organist at the Lafayette, Buffalo, has been appointed president of the new **Buffalo Theatre Organists' Round Table Club . . . Henry B. Murtagh,** organist at Shea's Buffalo, is chairman of the executive board . . . **Benny Ross,** formerly of the Stanley, Jersey City, the Saenger, New Orleans, and lately of the Paramount, Toledo, is the new m.c. at Shea's Buffalo . . . **Eddie Moebus** for years and years with **Shapiro, Bernstein & Co.,** is now on the office staff of **DeSylva, Brown** and **Henderson** . . . Eddie is one of the collaborators of the **Phil Kornheiser** hit, "I'm the Last One Left of that Old Gang of Mine."

S'long

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PLAYABLE, SINGABLE LIKABLE

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IF YOU SHOULD EVER NEED ME

The Cheer-Up Hit with the Contagious Melody
SMILE, DARN YA, SMILE

A Novelty You'll Enjoy Featuring
I HAVE TO LAUGH WHEN I THINK HOW I DANCED WITH TEARS IN MY EYES OVER YOU

Here's the Song to Start 'Em Singing
WALKING MY BABY BACK HOME

Another Great Melody Ballad
MINE YESTERDAY, HIS TODAY

New German Waltz Sensation
AFTER THE DANCE
"DER TANZ IST AUS"

And, of Course, the Sensational
JUST A GIGOLO

SPECIAL
A Novelty that will Click Immediately
WHEN THE OLD OAKEN BUCKET WAS NEW

WRITE—CALL—WIRE
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ORGAN SOLOS

ADA RIVES (Loew's State, New Orleans) scores a decided success with "Let's Do Imitations," her organ solo. Opening with a request for the audience to help her with imitations of famous stage stars, she renders "You Brought a New Kind of Love to Me" and asks the audience to imitate Maurice Chevalier with her. Next comes "Give Me Something to Remember You By," featuring a Rudy Vallee imitation and a number of laughs. Follows "Helen Kane" in "You're Driving Me Crazy," and a closing number, "When Your Hair Has Turned to Silver." This is the third week of Miss Rives' solos, Loew's State having brought back the organ spot when it assumed a presentation policy instead of vaude-film.

STANLEY PINHERO (Newark, N. J., RKO Proctor's) took advantage of spring by giving his audience advice on "A Spring Sing Tonic," which incorporated by clever word slides and oral talk the beneficial effects of singing if used as a tonic. He used the following songs: "99 Out of a 100," "Baby Just Cares," "Reaching for the Moon," "April Showers" and "Just a Gigolo." A smart solo, everyone sang and apparently (by the tremendous applause at the finish) everyone enjoyed Pinhero's efforts.

WESLEY LORD (Omaha Paramount) plays the role of a doctor who prescribes pills to cure ills. His is the song treatment for curing the flu patient. Lines projected upon the screen which the audience is invited to follow in song include such as these: "The world is full of ills for which they give us pills." The screen background is a futuristic study in colors, long triangular shapes. One of the first melodies is "Something to Remember You By." Lord wears a physician's surgical coat. When at first the audience does not do much singing there are words projected upon the screen: "There was very little singing so you see I'm right about the colds."

He suggests that the audience try his little piece called "K-Chooo," in which most of the house sneezes and then follows the lines of the group singing. Other lines which follow include "Don't fool with Aspirin, Gordon Gin or Bromo Quinine"—"Don't mind the cough, just sing it off." Suggested remedies in the lines are "Whoopee for whooping cough, Anchors for floating kidneys, Tiffany setting for ring worms." "You're Driving Me Crazy" and "Sonny Boy" are tunes heard in the medley accompaniment.



HAL FRIEDMAN (Dorchester, Mass., Publix Morton) has an interesting and novel organlogue, this week, which is entitled "Let's Go Gangster." Specially written gag slides to the effect that everyone has a racket introduced the solo. This was followed by the scram song, "Would You Like to Take a Walk," and a parody on "Just a Gigolo," written with special lyrics which started out with "Just a Racketeer." The balance of the program consisted of the singing of "King's Horses," "Tears," "You're the One I Care For," and a final chorus of "99 Out of a 100." Hal has just returned from a "guest" trip in other Publix houses in the Boston district and the way the audience greeted him proves that he is a big favorite at the house.

HENRIETTA KAMERN (New York Loew's 175) presented a clever novelty called "The Social Club," which carried as its theme the idea of getting together and singing. It was effectively worded and all the audience joined in singing these songs: "Lady, Play Your Mandolin," "On Account of Your Kisses," "Tears," "One Little Raindrop," "Let Me Call You Sweetheart" and closed with a medley of oldtimers, starting with "Good Night Ladies." Audience reaction to this solo was very good and Miss Kamern received a gratifying reception for her efforts.

JACK WARD (Brooklyn Fox Carroll) the singing organist, orally introduced each of the numbers in his program before playing them. There was no title to this novelty, other than an introduction of Ward and then the singing by the audience of the following songs: "When You Fall in Love," "Got the Bench," "All On Account of Your Kisses," "We Can Live on Love," "Cryin' Myself to Sleep," "Smile, Darn Ya Smile" and a closing special about a local contest. Ward plays a good organ and as he has found that this local audience wants to sing only and not listen to a lot of chatter, and so on, he is making himself very popular by giving them this type of community singing.

IRIS WILKINS (Wisconsin theatre Milwaukee) offers "The Face on the Drug Store Floor." Introductory words to the solo are sung to the melody of "On the Road to Mandalay." Included in the painting of the picture of the fair young maiden are the hits "Blue Again," for the eyes; "When Your Hair Has Turned to Silver," for the hair; "And Then Your Lips Met Mine," for the lips and "Cheerful Little Earful" for the ears. The presentation closes with "You're Nobody's Sweetheart Now." Miss Wilkins sings the numbers the words to which are flashed on the screen.

EARL ABEL (Texas, San Antonio) offered as his organ solo late song hits: Three Little Words," "Go Home and Tell Your Mother," "I'm Alone Because I Love You" and "You're the One."

On the first two, Abel had to coax them along to get 'em started, but once under way they sang long and loud.

Earl also put on a slide to the strains of "Swanee River," that helped to make the audience mimic the old time singers. The organist also got in a tongue-twisting song-slide that made the patrons pay close attention to the screen in order to sing just what was on the slides.

YOUR PUBLIC

by
RITA C. McGOLDRICK

A MONTH ago we emphasized in this department the importance of the "thematic" program—a program that suitably commemorates a national holiday, an historic birthday or event, or a civic celebration. In the past few years forward looking theatre managers have found pictures appropriate to the occasion a most valuable box office attraction largely because of their advertising possibilities and for the opportunities they afford for original lobby displays.

In last week's MOTION PICTURE HERALD there was a strong article on "100% Community Representation Needed for Success of Theatre" which analyzed the need of local showmen and presented an outline which Paramount Publix theatre men have been ordered to study. First on the list of suggestions was the following:



RITA C. McGOLDRICK

"1. Local holidays and occasions . . . the date, spirit and extent of the celebration; facts which will hamper theatre attendance; facts which can be used to *increase theatre attendance.*"

Another paragraph suggests: "Clubs and Societies, purpose, type of membership, character of activities, meeting days (include Chamber of Commerce, Rotary, commercial, civic, fraternal and social organizations, American Legion, Boy Scouts, camera clubs, dramatic societies, etc.)."

And finally, the following important inquiry: "What is to be done to develop children's patronage, since children are the patrons of tomorrow? What are the possibilities of children's matinees; Saturday morning matinees; children's souvenir performances and Kiddie Clubs?"

These pertinent questions mesh with identical precision into the aims, possibilities and thoughts for community cooperation with the theatre which this department has stressed and with which we are particularly concerned. When theatre managers and public are so strongly agreed upon the same essential points then there is bound to be a leaping momentum in local patronage of motion pictures.

April Suitability

Early April, with the closing of Lent and the religious festical of Easter, is the time for dignified programs and for the avoidance of the blatantly sophisticated picture with lurid captions that would unintentionally strike a jarring note to that element in your community whose good will you are anxious to retain. These are the days for a revival of "The King of Kings," for Pathe's short features on jaunts through the Holy Land; for garden and flower subjects and for dignified music. "The Magic Garden," an RKO feature of seven reels, would also be appropriate, with any of the following shorts:

"Birds of a Feather" (Silly Symphony), Columbia, 1 reel.

"King of Bugs" (Fable), Pathe, 1 reel.

"Blossoms" (Spring), RKO Pathe Review No. 20, 1929.

"Bre'r Rabbit and His Pals" (Pathe), 1 reel.

Saturday, April 11.

Peary Reached the North Pole (April 6, 1909).

Invite school and church officials and members of historical or geographic societies as guests of honor.

Features:

"Nanook of the North," Pathe, 6 reels.
"With Byrd at the South Pole," Paramount, 7,593 feet.
"At the Bottom of the World" (South Pole), Talking Picture Epic, 3,300 feet.

Shorts:

"Arctic Antics" (Silly Symphony), Columbia, 1 reel.
"Explorer" (cartoon), Educ., 1 reel.

Saturday, April 11, is also in Garden Week.

Invite as guests of honor: Members of Garden Clubs, Teachers of Agriculture of the public schools, horticulturists and a representative member of Chamber of Commerce. Children might be invited to submit garden sketches, members of Garden Club to act as judges and make awards. Free packets of flower and garden seeds may be obtained from Department of Agriculture in Washington, D. C. Garden week offers excellent opportunities for art store, florist and library cooperation.

Upon careful check up with the exchanges we find that there is no suitable feature picture available for this year's Garden week, but that there are any number of attractive short subjects:

"Enchanted Forest," Tiffany, 1 reel.
"King of Bugs" (Fable), Pathe, 1 reel.
"Mickey's Warriors" (comedy — garden party), RKO, 2 reels.
"Springtime" (Silly Symphony), Columbia, 1 reel.
"Playful Pan" (Silly Symphony), Columbia, 1 reel. (The year's best cartoon.)

Saturday, April 18.

Be Kind to Animals Week.

Guest of honor: Officers of Humane Society and school officials.

The promotion of a Pet contest, with suitable awards would be an amusing attraction likely to cause a good deal of local attention and newspaper publicity.

Features:

"Land of the Silver Fox" (Rin Tin Tin), Warner, 5,200 feet.
"Million Dollar Collar" (Rin Tin Tin), Warner, 5 and 6 reels.
"On the Border" (Rin Tin Tin), Warner, Warner, 4,410 feet.

Shorts:

"Barefoot Days," Warner, 1 reel.
"Dogs of Solitude" (St. Bernard Dogs), Vagabond Series, Pathe, 1 reel. An excellent and interesting feature.
"Big Dog House" (dog comedy), M-G-M, 2 reels.
"Birds of a Feather" (Silly Symphony), Columbia, 1 reel.
"Like a Beaver" (Beaver Life), Talking Picture Epics.
"So Quiet on the Canine Front" (Dog Comedy), M-G-M, 2 reels.

Saturday, April 18.

Is also American Forest Week.

It was designated as such by President Coolidge in order that interest might be aroused in the forestry problems of the nation. From a long list of announced films suitable for forestry week only one short is available: "Tree Saps," Paramount, 1 reel.

Saturday, April 25.

Opens Boys' Week.

It is aimed to arouse the consciousness of manhood toward boyhood; also to call attention in every possible way to the agencies which are operating to help boys to work toward the higher aims in life. Boys' Week offers theatre men an exceptional opportunity to win community interest and appreciation and should be featured in an especial manner.

Guests of Honor: Boy Scout Executives; School executives; Y. M. C. A.; Committee on Boys' Promotion and Welfare; Camp and club directors. Have a father and son night. Ask Boy Scouts to be ushers; invite book stores and libraries to feature books of special interest to boys. Banners for your marquee and special lighting effects should announce the occasion.

Features:

"Tom Sawyer" (mischievous boy), Paramount, 7,972 feet.
"Skippy," Paramount (excellent—the best Juvenile picture of many years). nile picture of many years).
"Connecticut Yankee" (with Will Rogers and Maureen O'Sullivan), Fox.

Shorts:

"Barefoot Days," Warner, 1 reel.
"Brats" (Laurel and Hardy), M-G-M, 2 reels.
"Self Defense" (Sportlight), Pathe, 1 reel. Almost any of the Grantland Rice Sportlights available are suitable.

Saturday, April 25.

Ulysses S. Grant (birthday April 27, 1822-1885), a Union general and 18th president of the United States.

Guests: Civil War veterans, in uniform, if possible. United Daughters of Confederacy; officers of any patriotic organization. Display Civil War flags, guns, relics, etc.

Features:

"Fighting Caravans," Paramount, 8,566 feet.
"Only the Brave" (Civil War), Paramount, 6,347 feet.
"Abraham Lincoln," United Artists. Magnificent! 8,280 feet.

Shorts:

"Two Americans" (Lincoln and Grant characterization), Paramount, 2 reels.
"Our Presidents," 1930 Pathe Review No. 36, 1 reel.

(*The above named pictures have all been checked with the exchanges and are all available.*)

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The Month's Best Pictures

The following pictures have been reviewed by the leading national organizations interested in distributing information on better films, and have merited unanimous indorsement for family audiences and selected entertainment:

Juvenile Suitability

"Skippy," Paramount.
"Charlie Chan Carries On," Fox.
"A Connecticut Yankee," Fox.
"Forgotten Frontiers," Duo Art.
"Gun Smoke," Paramount.
"Heroes of the Flame," Universal (serial).
"Dirigible," Columbia.

Adult Classification

"Skippy," excellent for adults as well as children, Paramount.
"Drums of Jeopardy," Paramount.
"Flood," Tiffany.
"The Last Parade," Columbia.
"Tabu," Paramount.
"Heimatsklange" (in German), Otto Trippel, distributor.
"The Painted Desert," Pathe.
"The Perfect Alibi," RKO.
"Riders of the North," Syndicate Pictures.

Lists of endorsed pictures issued by the various national organizations engaged in this work may be obtained from this department as a free service upon request.

SOUND REPRODUCTION

The BLUEBOOK School

Answer to Question No. 71

By F. H. RICHARDSON

THE question was: (A) Describe the slit optical system and tell us exactly what the condition must be at each point or element along the system if the best results are to be had. (B) Name the requisites for perfect results, insofar as has to do with the exciting lamp and its optical system.

First of all, I want to give some of you chaps a bit of a jacketing up. Each week there are anywhere from 50 to 200 replies come in too late to receive consideration. If men away out in British Columbia are able to get their answers in on time, certainly the rest of you ought to be able to do it without much trouble. Pep up and get a trifle more busy.

The following have presented acceptable answers to this question. Earl Boyer, Lester Borst, C. Rau and S. Evans, Leslie Yates, Thomas Peters, George Thompson, W. B. True, G. E. Doe, John Kotarch, John Williams, Carl Daugherty, John Doe, Tom Turk, J. C. Hamlin, R. B. Whitnah, R. P. Franklin, Claud Addington, Andy Richards, Frank Mitchel, James McGuire, G. T. Baldy, Thomas Van Vaulkenburg, Harry Crowley, S. Kleine, Frank S. Cimms, Robert Dodson, Frank T. Jenkins, G. Stapleton, A. R. Reisman, D. L. Herbert, D. Marsh, Wm. Gibson, George L. Walker, D. L. MacArthur, Lewis Henderson and T. L. Woods.

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And now, gentlemen, I am faced with a queer proposition. To this question many have returned excellent answers, particularly Earl Boyer, Lester Borst, John Williams, Robert Dodson, Leslie Yates and G. Stapleton. However, again there is not one of them which, from the publication viewpoint, shows up as well as does the reply of C. Rau and S. Evans, Victoria, B. C.

The trouble lies here. I have recently published several of the answers of these two gentlemen, and since naturally each man likes to see his answer published, publishing too many of the answers of one person (in this case really two, but combined into one answer) may discourage others from sending in answers.

Well, gentlemen, that is unfortunate, but I cannot do otherwise than select for publication the answer which seems, everything considered, best. That does not mean, however, that the answers of the men named in the list are not just as correct, as far as they go. Most of them don't go so far as do Rau and Evans, however, or else do not work it into such excellent form. So all I can say is, won't you work just a bit harder to make your answers a bit more complete, and to put them into the very best possible form? Rau and Evans answer follows:

"(A)—The name 'slit optical system' is applies to the condensing and objective lenses which are mounted in the brass barrel containing the mechanical slit.

"The condenser consists of two plano-convex lenses (five-eighths of an inch in diameter in Western Electric and one inch in diameter in RCA installations), which are mounted apex to apex, so as to collect the light from the exciting lamp and converge the rays on the mechanical slit.

"The slit is an aperture (in Western Electric, 1½ thousandths high by 3/16 inch wide; in RCA, .006 of an inch high by .51 of an inch wide), placed in a horizontal position in the barrel, through which the light from the condenser passes in the form of a thin line.

"This beam of light falls upon an objective lens, which further reduces the size of the beam (the intensity of this beam, however, is increased), so that when it reaches the film the beam is .001 of an inch high by .08 of an inch wide (in books put out by RCA, the corporation claims that the dimensions of the beam after it passes through the reduction lens should not be more than .00075 of an inch high by exactly .07 of an inch wide).

"To get the best results from the 'slit optical system' (granting that the exciting lamp, film and photo-electric cells are in good condition and adjustment) the condenser surfaces must be clean and polished; the slit must be clean and in an absolutely horizontal position as regards the lines on the sound track of variable density on the film. That is, supposing a line to be running down the exact center of the sound track, the slit will be at right angles to this line. The surfaces of the lenses of the objective or reducing lens must be kept clean and polished. The projectionist is concerned only with the outer surfaces of the objective lens, as he is forbidden *to disturb the seal* made by the engineers on the assembly. The light from the objective lens must be focused sharply at the sound track of the film. In the case of Western Electric and RCA installations this is done by the service engineer, but the projectionist must know how to do it in case he is called upon to take charge of other installations which are not serviced.

"One method of focusing the light from the objective lens on the film is to thread a piece of high frequency (about 8,000 cycles) film from the lower sprocket in the projector head to the constant speed or takeup sprocket in the sound head, closing the sound gate leaving the usual loop above it. Next, place a white card or paper to cover the opening to the photoelectric cell housing. Then, with the exciting lamp turned on, with the finger slowly pull the film down past the sound gate aperture, meanwhile watching the image of the sound track which is reproduced on the card. The lines of the sound track are greatly magnified on the white card. Should the lines be moving either up or down, as the film is pulled down, the image of the slit is not properly focused on the film. When properly focused, the lines seem to dissolve into one another at the center. When focusing, the entire assembly in the barrel is moved backwards or forwards until the correct position is reached, at which position it is clamped in place by a set-screw.

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"(B)—Perfect results as regards the exciting lamp and its optical system may be obtained by having the lamp in good condition and adjusted correctly so that a maximum of its light will fall on the slit. A lamp that shows signs of blackening on its interior surface should be discarded, as this blackening will mean a loss of light. The filament of the lamp should be absolutely straight, with no signs of sagging. If the filament shows signs of sagging it means that the slit will not be entirely covered with an even illumination; therefore the volume and quality of the reproduced sound will suffer. The lamp must be adjusted so that its most intense light will fall upon the entire area of the slit.

"In RCA equipments, this is done by placing a card at the opening to the photoelectric cell housing, turning on the exciting lamp, and adjusting the lamp, either up or down, until a clear white field in the form of a spot is shown on the card. This vertical adjustment is the only one necessary in RCA as the other adjustments are taken care of by the way the exciting lamp sockets are mounted. The RCA exciting lamps are usually three in number, mounted on a turret, so that the spares may be quickly brought into action by merely turning the turret. However, in the latest small RCA types, only one lamp, mounted in a bracket similar to the Western Electric form, is used,

BLUEBOOK SCHOOL QUESTION NO. 77 — Are horns directional? What is the limit of sound distribution of horns? Explain, in your own way, just what might be the effects of wrong horn positioning in a wide auditorium. Should the theatre manager or projectionist believe the horn positioning might be improved, what is the proper procedure if the theatre be sound serviced? If it be not so serviced?

with an extra bracket containing a lamp previously adjusted, ready as a spare.

"In Western Electric equipment, one lamp is used in the sound head, and another lamp, previously adjusted in its bracket, is on hand as spare. If the lamp in the projector goes bad, the spare bracket may be installed in a very short time.

"To adjust the lamp, first place a white card in front of the sound gate aperture on which card will be seen a white spot which must be free from shadows and in sharp focus when the lamp is adjusted in its correct position.

"The lamp should be clamped in its socket so that the filament is parallel with the slit which is in a horizontal plane. If there are shadows at the top, bottom or side of the spot on the card, the clamping screws of the vertical and sidewise adjustments must be loosened and the lamp moved to the position where the spot is free of shadows, whereupon the clamping screws are tightened. The exciting lamp must now be focused. This is done by loosening the clamping screw, and then carefully turning the adjusting screw until the sharpest possible focus is obtained at the spot on the card."

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New Lens Turret

THE International Projector Corporation is out with a Simplex improvement—a lens turret, concerning which that corporation is doing a lot of talking. Well, that's quite all right, for it really is a most excellent and welcome accessory. And now I will try and tell you exactly what it is.

First of all, it may be applied to all models of Simplex projector, so if you have one with more or less gray whiskers, or the whiskers would be gray if projectors that old had any, still you may attach the new turret, and bring it that much up to date.

The turret carries, or will carry, three projection lenses. One will of course be the regular silent film lens. The second may be a lens of sufficiently short focal length to cause the sound-on-the-film screen image to just fill the silent picture screen when an aperture mask of suitable proportions has been slipped into place. The third lens may be a "Magniscope." With this assembly the projectionist has only to rotate the turret one-third around to bring the next lens into position, which same may be done in the fraction of a second.

If neither silent nor sound-on-disc is used, or if magniscope is not used, then the idle opening may be fitted with a lens suitable for some other effect it may be desired to project.

The device does not necessitate the removal of any of the fire prevention devices, hence the fire prevention properties of projectors equipped with the turret are in no way impaired. The turret is so mounted that it rotates freely, though rigidly supported and entirely free from all vibration. There is a stop and suitable lock to hold the turret in the position desired. The change from one lens to another is accomplished by moving a small lever which releases the lock, and rotating the turret in the desired direction. When the new position is arrived at the lock automatically snaps into position.

With the turret a new film protector and gate latch assembly are supplied, which obviates the necessity for the projectionist placing his hand inside the mechanism to close the gate when threading. An arrangement of three mirrors is provided in the rear end of the turret, by means of which the aperture may be observed, in order to check up and make sure the framing of the picture is correct after the film is in place over the aperture.

The new turret has been so designed that it may be very easily attached to Simplex projector mechanisms of any model. This may be done without cutting away any part of the mechanism. Installation may be attended to by the projectionist himself. He has only to carefully follow the excellent installation instructions which will accompany each turret. The openings are made to accommodate "half size" lenses, but suitable adapters will be supplied for lenses of smaller diameters. The turret is well designed and handsome in appearance. It may be used on Simplex equipped with either front or rear rotating shutter.

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Erpi Installations Now Reach 4,948

Total number of installations of Western Electric sound systems in the United States now total 4,948, according to Electrical Research. The theatres installed since the last report was published are:

City and State	Theatre	Seats
Kauai, Hawaii	Kealia	474
Chatsworth, Ill.	Virginia	255
Clermont, Fla.	Reliance	....
Philadelphia, Pa.	Elite	623
Chester, S. C.	City	....
New York, N. Y.	Central Park	1762
Owatonna, Minn.	Tonna	492
Suisun, Cal.	Arlington	....
Bristol, Tenn.	Paramount	....
Buffalo, N. Y.	Circue	....
Brooklyn, N. Y.	Nassau	514
Astoria, L. I.	Loew's Tri-Boro	3276
Newberry, S. C.	Ritz	....
Hillsboro, Ill.	Orpheum	761
Rockwell City, Ia.	Empress	....
North Platte, Neb.	Paramount	1196
New York, N. Y.	B. & B.	....
Kansas City, Mo.	Aladdin	911
Des Moines, Ia.	Grand	544
Wakefield, R. I.	Opera House	....
Orange, Cal.	Colonial	....
Chicago, Ill.	Apollo	1478
Brooklyn, N. Y.	Teatro Gil	578
Kimball, W. Va.	Rialto	409
Mt. Dora, Fla.	Mt. Dora	474
Salina, Kans.	Fox Watson	1485
Amarillo, Tex.	Rialto	692
New Rochelle, N. Y.	Cameo	429
Nazareth, Pa.	Broad	....
Pawtucket, R. I.	Broadway	....
Hagerstown, Md.	Henry's	432
Forest Hills, L. I.	Inwood	....
Helena, Ark.	Paramount	....
Du Quoin, Ill.	Grand	....
Des Moines, Ia.	Casino	587
Los Angeles, Cal.	Unique	....
Los Angeles, Cal.	Fox Stadium	....

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New Blood Needed?

RECENTLY in conversation with a prominent projectionist of New York City a matter came up which set your editor's think works going. Said this projectionist, who is a man of long experience in the profession and quite prominent in its councils: "We are beginning to very badly need new blood in projection."

Now I am least unwilling to pronounce that statement untrue. In fact, I am not at all certain but that it is based upon a solid foundation of fact. Until a relatively few years ago the motion picture industry was constantly growing. The number of theatres was increasing, thus new men were being brought into projection in large numbers.

Today all that is changed. Existing theatres are tending to reduce rather than enlarge their projection force. The number of theatres also is decreasing. Instead of men being brought into projection they are now being dropped, and in considerable numbers, too.

The projectionist of today finds himself rather well paid, when both the year-round steadiness of the work and the further fact that it is in many ways light, rather pleasant work is considered.

This, of course, means that not many men are dropping out voluntarily, and those who do find their places quickly filled by others who have been forced out.

Not only does this situation pretty thoroughly bar new blood for a time at least, but, due to the thorough organization of nearly all our cities, it is practically impossible for a new man to break into the city field until or unless an old man drops out by death or otherwise.

Your editor does not feel disposed to comment much upon this situation at this time. It is merely briefly set before you, with the suggestion that, while this is perhaps inevitable, still in such work as projection it seems to make for a rather bad situation.

New men entering the field of human endeavor have, for a considerable time at least, a rather keen interest in that field. They are "new brooms" and rather like to raise a dust. The very fact that new blood may offer serious competition has a decided tendency to keep the older men a bit on their toes, and anything which does that is beneficial.

On the other hand, when men already in the business or profession for a considerable time are made, through the strength of organization or otherwise, to feel that their position is unassailable, they, in the very nature of things, are inclined to more or less lose that keen interest which is so necessary to excellence in any line of work. The business or profession is an old story to them. Its duties have become more or less monotonous and humdrum. They are inclined to and usually do settle down into a rut. The easiest way is to let things slide along, and that usually is just about what they proceed to do.

I do not care to discuss this matter further at this time. I do believe, however, that since the time now is here when new blood can only enter in proportion as the old drops out, the unions which are to a considerable extent responsible for the condition, owe it to the motion picture industry, to the exhibitor and to projection as a profession, to find and apply some effective means for keeping interest in projection alive and keen. We will duscuss this particular problem more at length later.

104 A.C. Units Installed by RCA

RCA Photophone reports 104 complete A. C. sound units contracted for by exhibitors here and abroad.

Of the number, 61 were domestic and 43 foreign. Of the latter, 26 were in England and 17 divided among houses in Chile, Argentina, the Philippines, India, Venezuela and South Africa.

Erpi Staff Covered 5,000 Miles by Airplane in 1930

Service engineers of Erpi covered 5,000 miles by airplane in 1930 in response to 21 emergency calls, according to H. M. Wilcox, operations head.

He also reported that service calls have decreased 90% since December, 1928. The greatest demand for plane use is in the West, where train service is limited.

Fox Accessory Sales Set Company's Weekly Record

Accessory sales of Fox for the week ending March 28, exceeded any previous week in the company's history, officials reported.

Lee D. Balsley, sales head, saw the report as indicative of renewal of optimism by exhibitors.

VOICE OF THE INDUSTRY

FROM JANUARY 25 to MARCH 14, showing every night, I have only got by on six pictures: "Check and Double Check" (RKO), "All Quiet" (U.), "Africa Speaks" (Col.), "Half Shot At Sunrise" (RKO), "Our Blushing Brides" (M-G-M), "Safety In Numbers" (Para.). The first four are especially worth running in any man's house.

"Tol'able David" (Col.), "The Lash" (F.N.), "King of Jazz" (U.), "Byrd at the South Pole" (Para.), "Caught Short" (M-G-M), "Desert Vengeance" (Col.), "Love Among Millionaires" (Para), and "Trigger Tricks" (Col.) could not make the grade, and are all good pictures. "The Lash" is not so slow as critics report it. Do not be afraid of it. Put it on your best nights. "Outside the Law" (U.) is not much, just fair.

"The Girl Said No" (M-G-M), "Seven Days Leave" (Para.), "Divorcee" (M-G-M), and "Laughing Lady" (Para.), gave us a terrible set back, yet the last two pictures are fine in their class.

The producers when they charge prices so that I can't make a dime on their average product are merely asking me to give them a dole—they are so hard up from the "big slump" I presume. How fortunate it is that I am a Croesus!

Well! It's small town fellows such as I who have contributed "till it hurts" for those Hollywood actors' palaces. Such is the motion picture racket!

I just ran "Common Clay" (Fox), and I believe it is the best picture we have had in a long, long time. While it made no money it is very satisfying and you will do well to run it. It is a "Madam X" type of play and of absorbing interest. There is nothing objectionable about it.—PHILIP RAND, Rex Theatre, Salmon Idaho.

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Thanks for the Congrats!

NOTICED YOU HAVE INSERTED A complete release chart in the HERALD issue of March 21.

I wish to congratulate you on this move, if it is only to appear once a month.

At the Allied convention in Chicago, a number of exhibitors stated they sure missed the release chart in the HERALD.

I trust the release chart increases your subscriptions.—J. R. MCKINLAY, Grand Theatre Company, International Falls, Minn.

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Misses Music Survey

I NOTICE WITH REGRET THAT THE MOTION PICTURE HERALD has discontinued the weekly survey of popular music. This was an invaluable help to orchestra leaders and organists and I used it as a handy guide to feel the pulse of the public's response to popular numbers; both radio and "platters" being inadequate.

I hope that the discontinuance of the survey is only temporary and the department will be restored. I subscribe to your publication.—EGAN M. DOUGHERTY, Organist Loew's Triboro theatre, Astoria, Long Island.

UP UNTIL THE LAST FEW WEEKS you used to publish under the music section of your magazine a list of "Broadway Best Sellers."

I've certainly missed this list lately as it is indeed itself worth the price of a year's subscription to me.

Here's hoping you will reinstate same to good standing again.—JAMES MOFFITT, Auditorium theatre, Tampa, Kan.

▲ ▲ ▲

Ditto for Zim Zim

WE REGRET VERY MUCH THAT YOUR music department does not contain is former list of the week's best sellers of sheet music.

May we have this valuable service restored or retained from your EXHIBITORS HERALD Publication. We are missing it very much in our theatre.—M. W. ZIMMERMANN, Zim Zim theatre, Cumberland, Wis.

▲ ▲ ▲

Needs Music Lists, Too

I REGRET VERY MUCH THAT YOU have discontinued publishing a list of best sellers in popular sheet music. I am in the sheet music business and rely very largely on these lists which I have always found to be exceedingly reliable.—CLINT MCDADE, Chattanooga, Tenn.

Two to Five

Hollywood (QP)—"It is not necessary to take a scene in talkies as many times as in silent; the distinction between a good and a bad performance is more sharply drawn in dialogue pictures." These are the opinions of Cecil B. DeMille.



Cecil B. DeMille

"In silent pictures," states DeMille, "I was accustomed to take at least five shots of each scene, and oftimes upwards of a dozen of the same scene. In my current talkie 'The Squawman,' two takes were enough.

"The difference is that you can tell pretty closely from the dialogue whether the scene will be good. In silent, pantomimic pictures, without the yardstick of dialogue, one could not make final judgment of worth on a set. One could never know how a certain bit of pantomine would get over until you saw it on the screen.

"Therefore, we shot very many more added takes than is customary in the talking picture medium."

1,270 Film Theatres In Japan; Increase 40 Yearly Since '96

Tokio—Picture theatres have increased in Japan at the rate of 40 a year since 1896, when films were introduced into that country, until today there are 1,270 theatres. These figures are brought out by a survey of Yoshiyuki Mizuno, of the *Osaka Mainichi*.

In Tokyo and Osaka, there are over 10 film theatres with sound. Five of these have Western Electric equipment.

"In addition to this rapid commercial development, the cinema has necessarily influenced national thought and the habits of the people," Mizuno declares. "Motion pictures have, in fact, become one of the important elements in Japanese civilization."

Recently, 718 films have been produced in Japan, all of which were released. Most of the foreign product shown is imported from the United States.

Mascot Sells 7 Franchises on Serials

Mascot has completed franchise arrangements on four 12-episode serials to be released this season. Tom Brenon, Affiliated Producers, will handle the product in the South; George Montgomery, All Star Features, in the West, and Earle Cohen, also in the West.

Columbia Holds Western Meet

San Francisco—A regional convention of Columbia managers and salesmen in the territory from Denver west was held this week under the direction of L. E. Tillman, Western division manager. J. B. Riley is now managing the local office, having succeeded Phil Weinstein.

Richards Film Ready April 15

Vincent Richards, tennis star, will make his first screen appearance in "Tennis Topnotchers," a Van Beuren-Grantland Rice Sportlight, set for RKO Pathe release April 15.

Trial Set For Operators

Sacramento, Cal.—Superior Judge John F. Pullen has set April 22 as the date of the trial of the group of projectionists charged with an attempt to dynamite a local theatre.

Yorke Denies "Out" Rumor

G. S. Yorke, Fox advertising director, denies reports that he is to resign. He starts this week on a circuit-wide tour.

Darrow AMPA Guest

Clarence Darrow was honor guest at the AMPA meeting this week, speaking on censorship.

"Seed" at Rialto

Universal has booked "Seed" into the New York Rialto for a run starting April 23 or April 30.

MANAGERS' ROUND TABLE CLUB

CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
A Consolidation of Exhibitors Herald World and Motion Picture News
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

Pass the Sulphur and Molasses!

'TIS spring! And of course, according to Hoyle, one must soliloquize (good word that) when spring rolls around.

So, while soliloquizing, we must admit that this has been one tough winter for a lot of the boys, but since it's proper to become more optimistic in the spring than at other times, we'll wax optimistic and say that the future ought to be a darned sight more pleasant than the past.

* * * *

More Club members changed their address this past winter than in the two previous winters of the Club's existence. That's a positive barometer that more switching was done than ever before.

* * * *

More district managers made monkeys of themselves than ever before, because there are more district managers than ever before. In fact, some of them found anywhere from a dozen to a hundred new ways to annoy good house managers and showmen. Seems like those d.m.'s lay awake nights thinking up how to be better supervisors, the only trouble is that they "soup" a little too much when they might be helping the boys on the firing line.

* * * *

With the Club office located high up overlooking Central Park, it's going to be a battle of mind over matter to keep from playing hookey so as to go romping (?) in the park. Stop in whenever you are in the neighborhood boys and take a look at the view from our windows. You will have to admit that to be able to keep your mind on work requires much will-power.

* * * *

If we ever start a box score of circuits making the most managerial changes we'll bet you can guess which one would head the list. And talking about these changes reminds us of that now famous expression, "Don't worry about your jobs boys, we don't contemplate any changes." You've all heard that line at least six times in the past twelve months. And you also know that it was really a lot of baloney. As witness the wholesale changes which do take place about ten days after the famous speech is made.

* * * *

And then they will talk about the need of manpower in showbusiness. Well, we would hate to enumerate the many fine showmen who have cut loose from this racket in disgust to find new fields for their ability. You can't blame them after the runaround they were getting from, so-called, supervisors and home office executives. Some day, some one,—(Lord bless whoever it will be)—will make the startling discovery that a good organization requires good manpower. And that manpower must be made up of real showmen and not doormen or rubber stamps. And that the penny-wise-pound-foolish plan never can apply to running a theatre. If a house is worth an investment of hundreds of thousands of dollars then it's worth a salary of decent proportions for the man who looks after that investment. A fact recognized in most every business except theatre circuits.

* * * *

Here's hoping some of those wealthy theatre-owners will take an extra large dose of sulphur and molasses; perhaps it will restrain them from cutting the managers' salary this summer and even make them generous enough to give the boys a little much-needed vacation. Miracles DO happen, however rarely it may be.

* * * *

Hi Ho, Just can't concentrate on work this morning, 'Smust be spring fever. Now if I could only play golf instead of just swinging a club . . .!!!

"Chick."

Happy Birthday Greetings

TO THE FOLLOWING CLUB MEMBERS:

Merle R. Blair
William Briemann
Howard Ernstthal
J. T. Hughes
Joseph Isaac
E. H. Maritsky
Adolph Schlessinger
Milton Schonberger
Milton A. Schosberg
David Steinway
Laurie Webb
Ben Weshner

Lawter Sends Out A Personal Letter To Plug Coming Shows

Each week, A. H. Lawter, manager of the Egyptian Theatre, De Kalb, Ill., sends out a personal letter through his mailing list. It has been found by him to be of great value in apprising the local public of the shows.

The letter is mimeographed, and written in a nice, easy style. Lawter discusses both the stars and their vehicles. The letters are looked forward to with interest by the various patrons of the house. Incidentally, Lawter has another angle that goes over great in his town.

Each week a special, autographed photo is given away at the theatre. The photos, all of the one star appearing in the big picture of the week, are bought by a local restaurant, that also pays for the printing, that is placed on the back of the photo. The photo is in a form of rotogravure. To stimulate interest in the stunt, the back of the photo also carries a number. A box informs holders of the photo that those possessing a photo with a number corresponding to one on a bulletin in the theatre lobby or a board in the restaurant are entitled to free tickets.

Oke, A. H. we are glad to see that you are doing lots of business boosting. Keep it up and let's hear from you again in the near future.

Bowman's Campaign On "Min and Bill" Was A Laugh-Getter

When "America's New Sweethearts"—as Marc Bowman, manager of the Broadway Theatre, Portland, Ore., styled Wallace Beery and Marie Dressler when they appeared in "Min and Bill" at the theatre got together, there was sure to be fireworks. Bowman showed this to be true by the unique lobby display that he showed a week in advance of the picture.

We are showing a photo of this lobby display, which, as you will notice, consisted of a large display case, headed by a card: "Min and Bill's Museum of Art." "Min and Bill," or Marie Dressler and Wallace Beery, are now known as "America's New Sweethearts." The displays contained stills and exhibits. A card would read: "Min's Preferred Weapon of Love—As Bill Knew It," and would show a revolver, backed by a still of Marie Dressler and Beery in characteristic pose. Another card stated: "Min Wooed Bill with a Razor—Ah, Verily, Theirs Was not a Dull Love Affair" (a razor was on display). Another card was flanked by a still showing Min, axe in hand, prepared to break down Bill's resistance by splintering a door behind which Bill has fled for refuge.



We would like to hear some more about Mr. Bowman's work, and we hope that he will pass it along to us. What do you say, Marc? Can we expect to hear from you soon?

Managers' Round Table Club Section

A PUBLICATION WITHIN A PUBLICATION
Devoted Exclusively to the Interests of the

—HOUSE MANAGER—

and all others participating in theatre management, exploitation, publicity and advertising.

THE INDUSTRY'S CLEARING HOUSE FOR IDEAS!

A GOLD MINE OF VALUABLE "DOPE" EVERY WEEK FOR THE LIVE-WIRE SHOWMAN WHO SEEKS TO GET AHEAD IN A BUSINESS WHERE "YOU HAVE TO GO LIKE HELL TO STAY WHERE YOU ARE"

And our slogan is typical of our organization:

"All For One And One For All"

Club Index for Month of March

Members and readers who keep their copies of Motion Picture Herald close by their desks should find this monthly index of great value in looking for specific types of stunts or exploitation. A glance through any one of the indices will clearly show how thoroughly the field of activity is covered. Practically every angle in show-selling has been published in detail after being used successfully. All you need do is refer to the index to find the date and page of the issue in which the story was carried. The next one will be a complete coverage of the last six months from November to April and will be published in the issue of May 2nd.

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	"	"	14th,	"	"	88
	"	"	14th,	"	"	94
	"	"	14th,	"	"	95
	"	"	14th,	"	"	96
	"	"	14th,	"	"	97
	"	"	14th,	"	"	101
	"	"	21st,	"	"	70
	"	"	21st,	"	"	72
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Marquees	"	"	7th,	"	"	91
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	"	"	28th,	"	"	75
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	"	"	7th,	"	"	91
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	"	"	7th,	"	"	93
	"	"	14th,	"	"	78
	"	"	14th,	"	"	82
	"	"	14th,	"	"	84
	"	"	14th,	"	"	90
	"	"	21st,	"	"	68
	"	"	21st,	"	"	72
	"	"	21st,	"	"	77
	"	"	21st,	"	"	80
	"	"	21st,	"	"	81
	"	"	28th,	"	"	79
	"	"	28th,	"	"	81
	"	"	28th,	"	"	84
Newspaper Tie-Ups	"	"	7th,	"	"	86
	"	"	28th,	"	"	72
	"	"	28th,	"	"	74
Novelty Gags	"	"	7th,	"	"	83
	"	"	7th,	"	"	88
	"	"	14th,	"	"	104
	"	"	21st,	"	"	73
	"	"	21st,	"	"	77
	"	"	28th,	"	"	75
	"	"	28th,	"	"	78
	"	"	28th,	"	"	82
	"	"	28th,	"	"	84
Painted Highway Sign	"	"	14th,	"	"	84
Programs	"	"	7th,	"	"	86
	"	"	7th,	"	"	79
	"	"	14th,	"	"	84
	"	"	14th,	"	"	102
	"	"	21st,	"	"	68
	"	"	21st,	"	"	81
	"	"	28th,	"	"	76
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Short Subjects Issue	"	"	14th,	"	"	
Street Car Tie-Up	"	"	14th,	"	"	83
Street Ballyhoo	"	"	7th,	"	"	91
	"	"	14th,	"	"	88
	"	"	14th,	"	"	100
	"	"	21st,	"	"	67
	"	"	21st,	"	"	69
	"	"	21st,	"	"	70
	"	"	21st,	"	"	78
	"	"	21st,	"	"	82
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Theatre Anniversary	"	"	14th,	"	"	100
Theatre Opening	"	"	14th,	"	"	82
Theatre Operation	"	"	7th,	"	"	87

THE CLUB PAGES ALWAYS OFFER MANY ANGLES TO EXPLOIT YOUR ATTRACTIONS!

"I Knew Him When - - -!"

Maybe you did, if so, you'll enjoy reading about it at this late date.

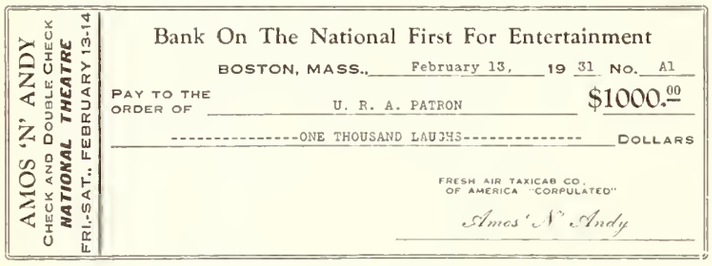
With this week's issue we have inaugurated a new feature dealing with showmen happenings of Fifteen Years Ago. Besides reading about some of the old timers you will be surprised to learn how old some of the supposedly new ideas of today really are.

Follow the story of "Showmanship, Fifteen Years Ago," and see if you don't find it mighty interesting.

Herald Novelty Used By Richmond Clicked For Excellent Biz

An idea that clicked very well for him and created a lot of talk around the vicinity of the National Theatre, Boston Mass., was the gag used by Louis W. Richmond when he played Amos 'N' Andy in "Check and Double Check."

The checks, as shown in the cut, were made up in regulation style being printed on the usual check paper stock. The check entitled the bearer to 1,000 laughs when witnessing the blackface comics' film. They were passed out at various sections of the town. The cost of the printing was very small since the makeup was simplified. In addition to giving out the checks, Richmond also distributed some heralds made up in the form of reserved seat theatre tickets. The tickets, like the checks, went over very well.



A word about Richmond. He's former general manager of the Winchester Amusement Company, Springfield, Mass., and former owner of the Bijou, also in Springfield. For the past 18 months he has been working in Boston for the E. M. Loew Theatres. With that background, it's small wonder that he's active. We want to see some more, Louis.

Waugh Wallops Still Another Over Fence For B. O. Home Run

The intrepid Howard Waugh, master showman from the wilds of Winnipeg, Can., has gone and done it again. Howard recently put over a smashing campaign at the house he manages, the RKO Capitol Theatre, in "Charley's Aunt."

He contacted the Winnipeg Public Library and branches in the city to use 3,000 bookmarks on the picture, for three weeks in advance of the playdates. An amusing situation came to light during the time the bookmarks were being handed out. Howard and the library found out that no book by the name had ever been written.

Five hundred special one sheets were posted carrying copy: "National Laugh Week Commences March 2nd—'Charley's Aunt' (big type) Will Be Winnipeg's Guest Gloom Dispenser."

A tie-up was made with 198 chain stores, and each store distributed circulars (totaling in all 150,000) with every purchase. They also put out a special "Charley's Aunt" cookie. Window strips plugging the picture were placed on many of the store windows. The chain store company also mentioned the picture in their ads.

Another very valuable tie-up was obtained with the Canadian General Electric Company and their dealers, who, combined, used over 10,000 lines of display advertising, giving Waugh practically the whole part of an ad campaign estimated to cost $1,200. The campaign commenced 7 days in advance of the opening day and appeared on the amusement pages of all local papers. They also donated to the theatre an electric refrigerator, which was given away to a lucky patron. The local dealers all arranged window displays on this angle, mentioning, of course, the picture.

On the Sunday before the picture opened Waugh distributed 1,000 special rubber nuts in pay envelopes suitably labelled with copy, at the various toboggan slides.

The activities we have so far listed are but highlights of his campaign. He also went through the regular routine, which included a knockout front, made up for laughs, newspaper ads, publicity, pictures, trailers, etc. Small wonder, huh, that the picture clicked in an excellent box-office? But then, "Where there's a Waugh there's a Waugh," as the Manitoba Mystic might murmur.

Boucher Is Artist At Promoting Goods In Hagerstown, Md.

His activity at the Warner Brothers' Maryland Theatre in Hagerstown, Maryland, has again been productive of excellent business along the patronage building line for Frank M. Boucher, district manager for Warners in Maryland. Frank has done quite a bit of promoting since last we heard of him, and the list of stuff that he has landed would stock a fairly large sized store.

Here's his promotions for the special ladies' matinees given every afternoon but Wednesday: four pair of silk hose, to four ladies bearing ticket numbers corresponding to those called off the stage; two ten-pound sugar cured hams; three two-pound boxes of chocolates; six dinners at a local hotel. These form the special inducements for the females to attend the matinee. Frank also plans to run another Maryland Gift contest similar to the one he ran last year, and which you all remember as successful. For this stunt he has already promoted: a Ford automobile, an electric refrigerator, an electric clock, a kitchen cabinet, an electric washing machine, a savings account, a gas range, an electric radio, a lady's outfit, a man's outfit, and a wrist watch.



Some list of promotions, huh? But Frank is busy on other lines, too. We are showing a cut of the co-operative page he obtained on "Free Love," when the film played the theatre. Look over the page and see if you can pick out a couple of its points and use them in your own town. Incidentally, Frank had the "Our Gang" kids as guests at the theatre recently and during the engagement of the youngsters gave them a fine campaign that delighted not only the kid movie stars but the youngsters of Hagerstown as well. Eskimo pies were but one of the treats given the kids. Thanks, Frank, we are looking forward to the success of your Gift Nights.

A Friendly Tip!

If the press book on one of your coming attractions carries an advance story particularly worthwhile in your town, DON'T, DON'T and DON'T clip it and send it to the paper in that form.

Type it out first, adding your local slants, theatre and playdates, then send it along to the paper.

Even newspaper editors lose their respect for a manager who makes a pair of scissors his chief assistant and publicity man. If you use stories from your press book, just follow the suggestion and type them out first.

Harold Kaplan Had Fine Campaign To Put "Reducing" Over

Harold Kaplan, manager of the Century Theatre, Minneapolis, Minn., planned an extensive exploitation campaign in order to insure the success of his showing of the Metro-Goldwyn-Mayer production, "Reducing." He was assisted quite ably by an M-G-M exploiteer.

Kaplan arranged with the advertising director of the theatre and a Mr. Murphy of the Purity Bread Co., in Minneapolis, for the use of a diet card which stated, "For breakfast, one slice of toast." Right after this was inserted "Taystee Bread," and also copy on the production and the theatre. Fifty thousand of these were printed and distributed through the Purity Bread Co., who inserted these cards in loaves of bread.

Kaplan also secured a tie-up with the Witts Meat and Grocery Market, the largest in the city. They distributed 10,000 special heralds on "Reducing," with copy on the picture on one side and on the other a list of foods for reducing purposes. These heralds were put into each package that went out of the store.

With the co-operation of Edward Lewis, who is in charge of the Liberty Magazines in this territory, Kaplan arranged for 500 small cards to be printed and attached to each Liberty bag which the boy carried. Copy on these cards read: "It's a Riot—See 'Reducing' with Marie Dressler and Polly Moran at the Century Theatre Now." These were carried for four days during the showing of the picture.

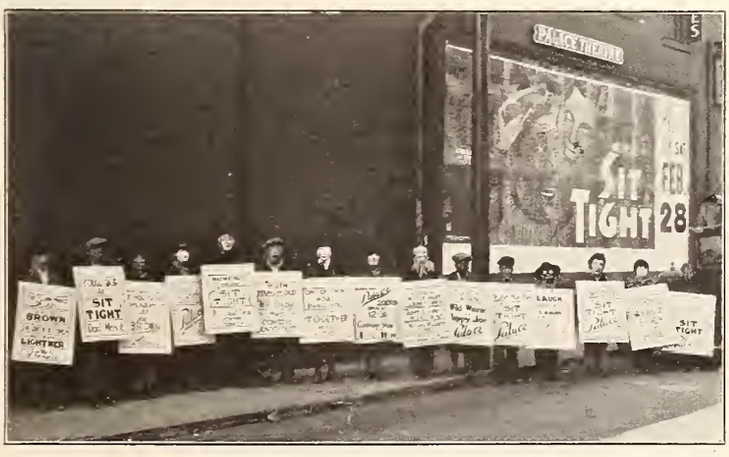
In addition to these tie-ups, Kaplan arranged for announcements to be made over radio stations SKTP, WCCO and WDGY.

The results of this campaign more than justified the work put in by Kaplan. We hope that we'll have some more of this live-wire showman's work to pass along in the very near future. What do you say, Harold? Let's hear from you.

Hamilton Used This 12 Years Ago; But It's Still A Corker

The picture being plugged by R. B. Hamilton, manager of the Palace Theatre in Norwich, Conn., was "Sit Tight," the laugh riot starring Joe E. Brown and Winnie Lightner, and so Hamilton felt that he needed a street ballyhoo that would have the town laughing, and at the same time sell them on the show in a manner that would impress.

Fourteen boys were hired and equipped with compoboard sandwich signs carrying various plugs on the picture. The boys were also given masks to wear. The masks were placed on their faces and the back of their heads. The youngsters paraded about the various sections of the town, attracting attention wherever they appeared. This stunt, which, incidentally, clicked very well, for Hamilton was first pulled by him in Chicago some 12 years ago with Eddie Cantor in "The Midnigh t Rounders." Which again proves that a stunt doesn't have to be discarded when once used in conjunction with a certain form of amusement.



Here's a gag that should go over very well for you in your own town. It can be handled quite inexpensively, and, after all, that's what every one is looking for. Remember, it can be used in conjunction with many kinds of plugs. We want to thank Hamilton for passing this one along and we are already looking forward to seeing what else he has that will boost business and keep the ticket machine singing a continuous song.

"The Showman's Calendar"

AN EXCLUSIVE CLUB FEATURE

Check up on these dates each week and see how you can turn them into "money dates" for your theatre.

Each new month offers new days of untold opportunities.

APRIL

April 6th to 13th	National Baseball Week
April 8th	Battle of Appomattox (1865) Louisiana Admitted to Union (1812)
April 9th	Surrender of General Lee (1865)
April 10th	Last Day of Passover
April 13th	Thomas Jefferson's Birthday
April 14th	Lincoln Assassinated (1865)
April 17th	"Boston News Letter," first permanent newspaper in English America, established (1704)
April 19th	Patriot's Day (Maine and Massachusetts)
April 20th	West Virginia admitted to the Union (1863)
April 22nd	Cuban Blockade Declared in (1898) Oklahoma Opened to White Settlement (1889)
April 23rd	Shakespeare Born (1564) James Buchanan, 15th Pres., Born (1791)
April 24th	War between U. S. and Mexico (1846)
April 25th	War Declared with Spain (1898)
April 26th	Confederate Memorial Day (Ala., Fla., Ga. & Miss.) Slavery Abolished in U. S. (1865) First shot of War between U. S. and Germany fired (1917)

Can you tie any of the above events into your theatre's activities?

And don't overlook the many local events that are constantly turning up right in your own town, county or state.

Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.

It's Clean-Up Time!

Following our suggestions for brightening up the theatre, we again call your attention to several items worthy of immediate attention.

Relamping flasher and signs.
Inspection of ventilating equipment.
Carpet cleaning on a big scale with beaters and vacuum.
Touching up or refinishing the lobby and front frames.
Relamping the lobbies and interiors.
Clean out those isolated coves and reflectors.
Weather permitting, air out the entire house every morning.
Get after those spots where the hired help like to throw refuse and rubbish and see that they are cleaned out thoroughly.
Don't let the ashes accumulate in the cellar.
Wash down the stone work in front of the theatre.

A close inspection of the entire house from roof to cellar is now in order. Make it a complete job this time regardless of when you last went over the house. See that everything is in ship-shape for the warm weather to come.

Hilton Has Had Ten Years Of Show'nship At Plaza In Norwood

We don't know just who, among our thousand of showman members, holds the record for remaining longest at one house, but we do know that we have many to whom ten years of service is nothing at all. We want to introduce a new member at this time who has served not ten but thirteen years in the same house.

Irvin S. Hilton is the manager of the Plaza Theatre in Norwood, Ohio. Mr. Hilton has remained all this time in the one spot. He has done the buying of film; the booking of it; and the advertising and selling of it. It may well be supposed that he knows his town from the showman angle. He has certainly studied it enough to obtain a first hand knowledge of the public likes and dislikes in Norwood. We think that his work should furnish some interesting sidelights and we would like to hear some of them.



Listen, Irvin, how about sitting down one of these days and letting us know what you are doing to keep them coming up to the box-office and ringing the cash register? We want to welcome you into the Club and we hope to hear lots more from you in the very near future. Oke?

Kay Edits Part Of Special Supplement Of His Local Paper

You will recall that some time ago we told you that out in Painesville, Ohio, the local paper, in an effort to stimulate business and reader interest, decided to inaugurate a special Saturday feature section. And, as might be expected, Harold Kay, on the loose trying to grab publicity for his house, took the most of the opportunity to offer to take care of a large portion of the make-up and contribute some items from the theatre world that would interest the patrons of the Park and Utopia Theatre, as well as the public at large.

We have the first issue of the Saturday feature section of the Painesville Telegraph on hand. It is certainly a nice piece of work, and shows that Harold, besides being a showman also knows something about the writing and newspaper racket. The section contained twelve pages, a number of which were on the theatre. The rest of the pages were diversified, containing fashion and home items, rod and gun notes, and news of general interest. The issue on our desk is the first. We are sure that as time goes on it will improve. We must say that their first issue is oke. If you want a copy we are sure that Kay will send one along to you.

Oke, Harold, we want to see your next few issues too so that we can see what's being done along the lines of better business.

Special Attraction At Blenheim Was A Box-Office Winner

At various times showmen endeavor to secure for their houses special stage attractions that will be of major interest. Of such calibre are "The Siamese Twins" acts; magic acts; mind reading acts, and others notable as possessing neighborhood appeal and box-office power.

Recently at the Blenheim Theatre in the Bronx, New York City, J. B. Hardy, manager of the house arranged for the appearance of a mystic called "Prince Shah Barba," who professed to know past, present, and future. And as far as neighborhood reaction went, the Shah was alright. How they flocked to the theatre to listen to him talk and to ask questions! The mystic proved one of the biggest drawing cards to play the house in many a month. Not only did men and women, young men and young women, ask questions of interest, but the children also flocked to the house. They were given attention, too. Which made a big hit with the mothers who were in the house.



But we'll give the Shah a rest now and tell you how Hardy sold him. One of his first stunts was the use of a special herald that plugged the mystic and the pictures at the Blenheim. Hardy then created a nice setting in the lobby. We are showing a photo of it, so that you can look it over. A portrait of the Pshaw, (pardon us, we mean Shah) was placed against a background of royal proportions. A red spot played upon the mystic, lending to the inscrutible, indefinable, Oriental features a mystic tone calculated to induce awe. Yep! The stunt proved to be very effective, though. You should have seen the mob that turned out for the shows. The best part of the whole campaign was the fact that ace results were obtained at a minimum cost. Which, you will all agree, is showmanship.

And maybe you don't think Hardy is turning out good work at the Blenheim. Well, we'll tell you that since he has been there he has more than made good and is displaying that kind of showmanship that has characterized his work ever since he has been in the show racket. He is well acquainted with the neighborhood now and can about figure just what will best hit for the public. And, best of all, the public up in the Bronx knows Hardy. Which helps, too, you will agree.

From South Africa!

Our latest member to enroll from South Africa is Alexander Sullivan, manager of the Recreations Theatre in Stellenbosch.

The Recreations Theatre is located in the country, but is nevertheless a busy place, as the locality is noted as a University center. We want to take this means of welcoming Mr. Sullivan to the fast growing ranks of showmen from across the seas, who are becoming members of the Managers' Round Table Club, and express the hope that we'll hear from him again very soon.

Meet Edward O'Donnell Who Hails From Chi; Ace Showman!

Here we introduce Edward Emmett O'Donnell, resident manager of Publix, Balaban, and Katz Senate Theatre in Chicago, Ill. We have quite a few good things to say about O'Donnell, so we think that we'll go into our speech right away and show you how he shows Chicago showmanship.

O'Donnell, on Lincoln's Birthday, found himself confronted with an "adults only" picture. That meant kid business would be null and void for the day, a day on which no schools were in session. It wouldn't do. O'Donnell decided that he wanted a special morning show for the kids. There'd have to be some live exploitation, though. So into the scene stepped Jonas Perlberg, formerly of Jacksonville, Fla., and now working out of the Balaban & Katz exploitation department in Chicago.



Together the two showmen doped out an effective plan. It was decided upon that the local bank, celebrating its anniversary, should take part in the plan and sponsor the party. The bank readily agreed, the president of the organization heartily approving the idea and immediately issuing an order that 15,000 pluggers be gotten out and cards placed in all of the bank windows.

Next was placed on the street a large decorated float with a public address system. The float visited all of the schools where announcements of the forthcoming show were broadcast to the children, who were certainly delighted to learn that they were in line to obtain free tickets from the local bank. The newspapers picked up the story and gave it an excellent break in the colmns, and like the bank plugged the fact that any kid, accompanied by a parent, going to the bank on party day would be given a free ticket.

Four thousand kids jammed the theatre on the day of the party, which consisted of an organ solo, a stage presentation by the Boy Scouts, a Lincoln tableau, novelties, a comedy, and a screen feature, "With Byrd at the South Pole." A box of birthday cake and a small American flag was given every kid attending the show.

The bank paid for the admission tickets, pluggers and all advertising. It is interesting to note that they deemed the party such a success that they plan another in the very near future. And that's good judgment, if you ask us. And now for a word about O'Donnell.

He started as an usher 13 years ago at the Balaban & Katz Central Park Theatre, attending during days Loyola University. The Central Park has been called America's first de luxe motion picture house and was the start of the Balaban-Katz chain, later becoming a part of Publix. It was at the Central Park that Sam Katz, A. J., and Barney Balaban worked out their ideas for stage presentations and augmented orchestra, introducing also the first cooling system.

After studying under the tutelage of John Balaban for six months, O'Donnell was promoted to assistant manager, which ultimated later in the management of the house. He remained at the Central Park for five years, after which time he managed other Balaban Katz theatres in Chicago, which included the Chicago, Roosevelt, Tivoli, Paradise, McVickers and the Senate. He also supervised installation of the Vitaphone in the McVickers, the first theatre in the Central West to inaugurate and introduce sound and talkies. O'Donnell has introduced many innovations in the Chicago theatres, and, in addition, has schooled hundreds of men for the B. & K. service staff.

Of All Things!

Jack Benny, the nimble-witted monologist, is appearing in Baltimore this week. Last week he played one of those immense sized movie theatres in Washington.

"The house was so large," he writes, "that they do not hire a manager every four years. They elect a governor!"

—Winchell in "N. Y. Mirror"

May—A Good Show Month!

During the month of May the following special events take place, all of which can be tied in effectively with the theatre. Watch the Showman's Calendar each week for advance dope on these dates, but here are some particularly worth starting on now:

May 1st to 8th, National Child Health Week.
May 3rd to 10th, National Music Week.
May 4th to 9th, National Golf Week.
May 10th, Mother's Day.

The coming of real warm weather in May generally cuts into the theatre's usual business, but smart showmen will more than make up for this loss through the activities in connection with the above events and dates.

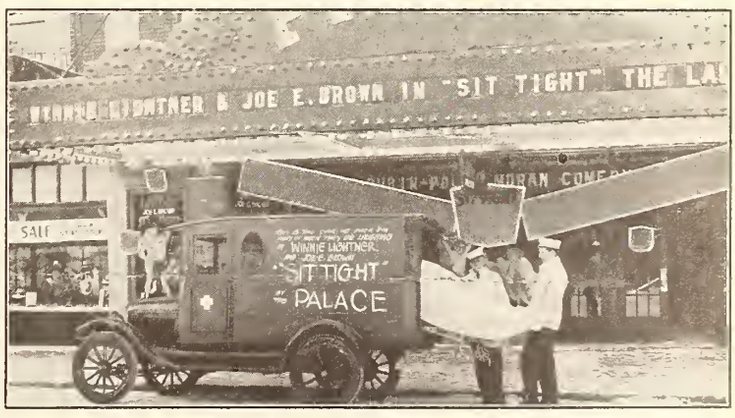
Egan, Now At Calgary, Batting Out Great Showmanship

Pete Egan started to bat out showmanship the moment he landed in his new assignment at the Palace Theatre in Calgary, Alberta, Canada, where he had been transferred from the Capitol Theatre in Regina, Saskatchewan.

One of the first things that dazzled the Calgary public was the ace front Pete turned out for "Vienesse Nights." Since it packed considerable wallop we are passing it along to the rest of the Club so that it can be looked over, and perhaps used, should any of our members be planning to play the picture. The front, as you will note, is carried out in a dignified tone throughout, and the cut-outs, etc., are well spotted. You will note, too, that Pete believes in selling them with corking copy on the marquee.



Pete's next was an exploitation stunt on "Going Wild," and it was well timed to break just when most persons would see it. He hired an old flivver truck and converted it into an ambulance. On the sides was painted copy. "This is the car we pack 'em away in when they die laughing at Winnie Lightner and Joe E. Brown (picture, playdates). Two attendants, dressed in appropriate costume, lifted a dummy body on and off the truck



whenever crowds were about. This stunt had nearly all of Calgary laughing. It most assuredly helped boost business an extra amount at the box-office.

As Pete gets to know the town even better we are sure that there will be more showmanship stuff from his vicinity.

"Col." Flynn Stubblefield

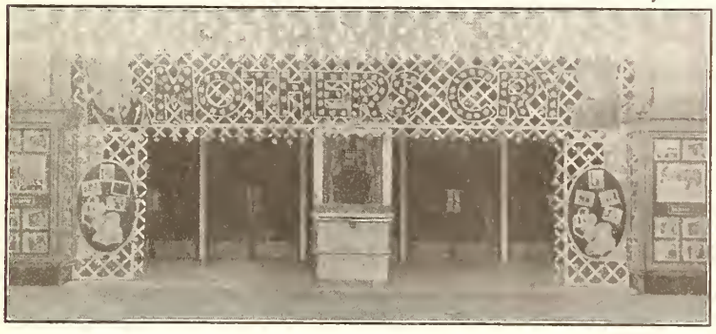
One of Louisville's showmen received a fine honor recently by an appointment as Colonel on the staff of Governor Flem S. Sampson. The showman is Flynn J. Stubblefield, manager of the Strand Theatre in Louisville, Ky.

The fact that the Strand was the first theatre in Louisville, and one of the first in the United States to install talkie equipment and the efforts of Stubblefield to present worth-while entertainment to the city were factors taken under consideration when it was suggested that Stubblefield receive the honor. Congratulations, Flynn.

Hostler's Displays Are Aid To Him In Selling Of Pictures

Not only does Alvin Hostler, manager of the Warner Theatre, Altoona, Pa., know how to sell his shows, but when it comes to making up a display, he knows how to make it up. And why not? He is an expert artist.

The other photo, created for "Mother's Cry," shows a display built entirely of white lattice work, covered with red, yellow, and pink roses. The cut-out letters spelling out the name were made of beaverboard and painted black with a silver metallic outline, the centers of the letters being built up with roses. At either end of the lattice work was placed figures of leading characters in the production. An oval at either end on the bottom of the lattice work carried stills from the picture.



Hostler has always been noted for the ace displays he turns out in Altoona, and since he is very active along this line we hope that he will send some more along to us in the near future, so that we can pass them along.

Stage Attraction Given Great Plug By Bolivar Hyde, Jr.

They had a great anniversary party at the Paramount Theatre in Montgomery, Alabama, recently, and its success was due, in no small measure, to the work turned out by Bolivar Hyde, Jr. Not only did Hyde plug the anniversary, but also the special stage attraction he was featuring, and the picture, which happened to be an exceptionally good one.

The stage attraction was Mercedes, a well-known vaudevillian who has been using a mind reading act for years. Hyde knew that the act would go over great in his town, accordingly he stepped out to sell the show with a great deal of pep, vim and vigor. Here's a line on what he did.

Mercedes and his assistant, Mlle. Stantone, appeared at the Governor's inaugural luncheon. This netted stories in the daily papers. Next they appeared at the Mayor's office, and again netted publicity. A special radio tie-up was arranged and Mercedes displayed some of his talent—just enough to excite interest and bring persons into the theatre. A piano company tied the act into its copy and ran a special ad. Mercedes appeared at the Women's College of Alabama and addressed the psychology class. The talk was productive of the students' business. 200 prominent citizens were called by telephone and given a direct sales talk. 5,000 envelopes, containing lifesavers, were distributed. They carried copy on the picture and Mercedes. Special trailers, heralds, art work, comment cards, stunts—all combined to give Bolivar an excellent week's business. The campaign was one of the most extensive ever used in Montgomery. And business showed it. We hope that we'll hear from Bolivar again with some more of his live-wire work so that we can pass it along.

Bumper Cards Placed On Canton Cars Were Ace Plug For Riester

"There'll be no depression around me," shouted George J. Riester, manager of the Warner Palace Theatre in Canton, Ohio. And to prove that he meant what he said, he distributed a bunch of paper napkins imprinted with: "Please hand this crying towel to the next bozo who comes to you crying depression and tell him to go and see Bert Wheeler and Bob Woolsey in "Hook, Line and Sinker." They were very effective.

But Riester has other stunts equally effective. He pulled a good one recently on "Sit Tight." A quantity of bumper cards were imprinted with the title of the picture. The cards measured seven by forty-two inches and were placed on the rear bumpers of every parked car in the town, by means of rubber bands. At least a thousand were driven around the town. The title of the picture received plenty of plugging on this one.

Then there was the gag on "The Big Trail." For this, Riester concentrated on the theatre front, and an immense compoboard covered wagon, completely covering the theatre front and extending to the sidewalk was constructed. Patrons were obliged to stoop slightly before entering, but this discomfort only served to enhance the effect. Small covered wagons, made of cardboard were spotted under the marquee. They were also placed in some of the downtown stores. The picture's receipts, as a result of this alert exploitation, we feel sure increased more than was expected. We'd like to have some more of your work so that we can pass it along, George. What do you say?

Borland Executed An Excellent Campaign Opening Two Houses

Just to show you that he continues ot display activity in his capacity as general manager of the Quality Amusement Corp., of Chicago, Ill., we want to pass along these recent opening campaigns Hugh Borland made use of to announce the shows at the Olympia and Oak Theatres.

For his campaign at the Oak, he started a week in advance and posted 500 one sheets with copy: "Don't Fail To Attend The GRAND OPENING of the NEW OAK THEATRE (location and date) Greater Entertainment For Less Money," In addition, the neighborhoods were flooded with 5,000 heralds carrying copy on both sides.

On the night of the opening, a sedan, equipped with microphone and record attachments toured the community and played several of the newer song hits. It was announced that the songs were played through the courtesy of the New Oak Theatre. Following the musical rendition, Borland spoke through the mike saying: "At last your neighborhood has the first miniature de luxe theatre, bringing to you the same type of entertainment that is now being shown at B. & K. loop and outlying neighborhood theatres at 75-60-50 cents, and which we will show at prices that will take Chicago by storm. Come one! Come all! Get acquainted with the neighborhood's new joy spot of greater entertainment at prices to fit everyone's pocketbook."

That stunt went over very well. Another equally successful was the placing on lamp posts for two blocks in every direction from the theatre streamers and shields announcing the opening of the picture and plugging its policy and features.

The campaign for the opening of the Olympia was similar to that of the Oak, following the one sheet posting and radio street talk idea closely. A special stunt was the distribution of 5,000 heralds as plugs on the kiddie business and also announcing that kids could see the matinee show on Saturday for a nickel. Good-work, Hugh. We'd like some more.

Titians Trekked Theatrewards!

Here's one for "Millie" that you might want to use. (And if you want to use it on any other picture, remember you can.) Vic Meyers, manager of the Orpheum Theatre, New Orleans, La., announced that any ladies possessing red hair would be admitted as guests during the run of the picture.

P. S.—He didn't know that New Orleans was so well red! We think next time, he'll allow the ladies only at a specified matinee. Right, Vic?

Take A Look At This: Credit Goes To Ted Gamble Of Portland

An eyeful of up-to-the-minute showmanship that again exemplifies the opportunities that await a live-wire showman is, to us, seen in the full-page we are showing here that represents one of the recent activities of Ted Gamble, manager of the RKO Orpheum Theatre, Portland, Ore.

Some time ago a New Jersey judge declared the 18th Amendment void. At about this time, Gamble was playing "See America Thirst." He immediately turned out a full page, conforming to newspaper standards, even to the paper, and distributed them about the streets. What a sensation the gag created. Every one reached out the papers being given away by kids.


THE PORTLAND RKO NEWS

18TH AMENDMENT VOID

SAYS JUDGE WILLIAM CLARK IN NEW JERSEY BEER CASE

"SEE AMERICA THIRST"

SAYS SUMMERVILLE & LANGDON IN RKO ORPHEUM SCHMEER CASE

Adoption Is Held Illegal By Nation

"SEE AMERICA THIRST" HILARIOUS SATIRE ON GANG LIFE COMING

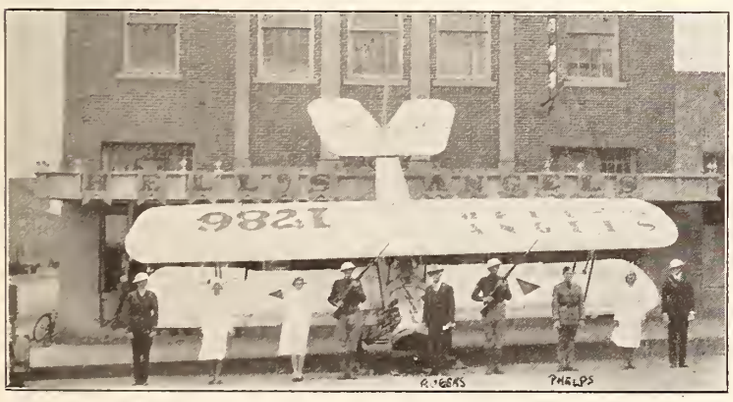
Biggest Laugh In Ten Years Hits Town Today

Here again is to be seen the value of keeping in touch with events that are going on all over the country. You can never tell when they will prove productive of publicity for your theatre. We number many showmen in the Club who have, like Gamble, been pulling special stunts every time that opportunity offered. You, too, can do it. Perhaps not nationally, or on stunts of national interest, but locally, which, after all, may prove to possess more pulling power than a stunt of other kind. We'd like to see some more of the showmanlike work we know is going on around Oregon. Let's hear from this section more often.

Highway Commiss'n Refused Rogers Permiss'n On State Road

Quite some job H. M. Rogers had recently when he set out to sell "Hell's Angels" to the residents of Sweetwater, Texas, and the surrounding vicinity, but, as all good showmen do, Rogers hopped over the obstacles and hit the fast track along the home stretch to good box-office business.

The obstacle that presented itself to Rogers—and it was quite a formidable one, too—was that of the State Highway Commission. Rogers wanted to transport a plane, by truck, along the highway to the theatre. Thumbs down were placed on the proposition by the commish. But did Rogers give up then? No, sir! The next thing he did was to inform the plane company tying up with him that they could use a competent pilot and drop the plane in one of the vacant lots in Sweetwater.



This, accordingly, was done. And so we find that Rogers was on hand with a truck, which transported the plane to the front of the theatre, where it was placed on display. The signs to be seen on the wings of the plane were placed there a couple of weeks before playdates, as the plane was flown about the various towns, low enough for the residents to note the title of the picture; some of them, so Rogers says, even believed that the plane was one of the original used by Hughes.

The plane's transportation to the theatre didn't cost Rogers a cent. A very clever catchline was originated and placed on both sides of the hauling truck. The signs said: "We haul anything from baby buggies to aeroplanes." The plane gag was one that did a lot to help put the picture across. We are showing a photo of it here, and if you'll study it you will notice that Rogers has promoted nurses' uniform and National Guard suits. Rogers, himself, can be seen in the photo. He is the unassuming gent with the felt hat. His assistant, H. E. Phelps, can be seen wearing an air uniform. He's a student pilot, we are told. The rest of the individuals in the picture are members of the house staff, the ushers, doorman and cashier. We think that Rogers and his gang of live-wires deserve a hand for the splendid work that was turned out in the face of the obstacles encountered. Congratulations, "H. M.," and let's hear from you some more.

Showmanship—Fifteen Years Ago!

J. W. Ballenger, of the Opera House in York, Neb., published the "York Theatre News" as a regular part of his showselling. . . . Guy A. Curtis created a novel vest-pocket, folding program for his Isis Theatre in Independence, Ia. . . . and the Stanley Theatre in Philadelphia, Pa., started a campaign to sell the theatre's name to the public via a series of house organs and ads. . . . W. H. Wasserman, manager of the Knickerbocker Theatre in Nashvalle, secured and distributed to all lady patrons small phials of perfume as a booster for "Gloria's Romance" at his theatre, and, according to the records, it was classed as one of the greatest drawing cards ever pulled off at the Knickerbocker. . . . Manager Rhoades of the Gilman Theatre in Kansas City, Mo., made a count of the vehicles passing his theatre each hour and discovered the number to be one thousand. . . . We wonder what today's count would be? . . . Then we find that Manager Uran of the Grand Theatre in Mattoon, Ill., tied up with a public library on "The Call of the Cumberlands," whereby he placed that book on the shelves of the library and advertised the fact to the theatre-goers of his town. . . . And here's one for the W & V boys in Pennsy to talk about. . . . C. Floyd Hopkins, of the Wilmer and Vincent interests in Harrisburg, Pa., made arrangements to photograph the mobilization of the Harrisburg guardsmen and their activities at the training camp. . . . These pictures brought out the mobs in Harrisburg who were anxious to see how the home-town boys behaved while in camp. . . . Arthur J. Stolte, of the Palace in Vinton, Iowa, pulled a real fast one when he capitalized on President Wilson's call to state guardsmen to prepare for the Mexican invasion. . . . He made up a novelty herald to resemble the front page of a newspaper and distributed it throughout Vinton and vicinity. . . . And in case you don't know it, Chick Lewis was taking amateur movies up in Hazleton, Pa., for the Palace Theatre in that city. . . . But who cares about that. . . . The court summons gag for advertising a picture was used with much success by Joe Vion of the Crescent Theatre in the Bronx, N. Y. Incidentally the picture they were selling was a locally made affair with a strictly local cast. . . . We'd like to see it today. . . . The Alhambra Theatre in Detroit, Mich., under the direction of John H. Kunsky, popularized Kiddie Matinees with specially prepared programs for the youngsters and kept the idea going for years without a letup. . . . And the Alpha Airdrome in Bethany, Mo., sent out a ballyhoo consisting of two boys with large mirrors to create interest in "As in a Looking Glass," then current at the Airdrome. . . . And while on the subject of ballyhoos . . . let us tell you that Harry V. Side, manager of the Monroe Theatre out in Omaha, dressed a flock of boys in sailor suits and paraded them around the town to plug "The Secret of the Submarine" for his house. . . . T. A. Boatwright, of Tabor, Ia., was called upon, via a special resolution of the women's clubs of that city, to run a special children's show at least once a week . . . while Manager John Cummings, of the Apollo in Omaha, earned the praise of the Mother's Club by reason of the fine shows he was putting on for the kiddies . . . incidentally, we might add at this time that Manager Phil Goldstone, of the World Film Exchange in Omaha, in order to convince the management that children shows were profitable, donated the film free to Cummings for several weeks . . . and last, but not least, the "fast-work" medal of fifteen years ago should have been given to H. C. Smith, of Almena, Kansas, for using his head in an emergency when the lighting plant burned out and he had a "big special" booked for his theatre . . . he scouted around until he found a spare generator at an ice plant some fourteen miles away and brought it in, hooked it to a Ford car and, after stretching wire across the street from the garage where he was generating his current to the theatre, proceeded to give his show. . . .

So long 'til next week!

Scared?

Well, maybe some one else was, but not Harry Storin, managing director of the RKO Albee Theatre in Providence, R. I., for Harry insisted on opening "Dracula" on Friday the 13th, birthday of ghosts, ghouls, goblins, witches and "Dracula."



Taking his cue from a New York newspaper story that stated Roxy refused to open "Dracula" on the legendary unlucky day, Storin broke in the Providence newspaper with the shown ad smash.

It was practically impossible to miss it on the amusement page. It stood out like a Scotchman in a speakeasy, and it absolutely did plenty to put the picture across.

It created a sensation! And if you know Providence, you'll know that a stunt has to be good to create a sensation. Look over some of the ace ads that have recently emanated from there, and you'll agree with us!

Harold Lee, Running Babcock In Bath, N. Y., Active Showman

If you have seen, many times, the work turned out by Harold C. Lee, manager of the Babcock Theatre in Bath, N. Y. At this time we are going to show you what Lee looks like and tell you a bit about his career in the show game.

The theatre game, thinks Lee, is a great racket, and that, if lived as is done in other professions, it can't be beat. Lee started at the bottom of the ladder, being but 15 years old when he started winding reels and working about the theatre. Since then he has handled all angles, both backstage and out front of the house. Back in the days of the travelling road attractions he had charge of the stage. On the side he operated and ushered. He didn't make much money then, but he certainly received a wealth of experience.



He has been working with circuits only six years, five of which were spent with the Schine interests and the other with Fox. It was for Schine that Lee opened the Babacock Theatre in Bath six years ago. He has striven since then to secure and hold good-will for the house, because he thinks that in a small town this is very, very important, and is also in keeping with the company's policy. His house has been redecorated and new carpets laid, and wall treated with acoustic tile. New projection equipment and a wide screen was installed. Keep your eye on Lee and see what else he does to keep business humming.

Selette Was Turning Out Ace Work Up In Portsmouth, N. H.

According to what we hear—and all we hear is what goes on in the showselling end of the show business—the showman who formerly handled the Arcadia Theatre in Portsmouth, N. H., turned out some excellent work. The showman was Edward Selette, who, not so long ago, was located right here in the Big City, acting as artists' representative and producer; his offices being situated on Broadway.

Selette is selling his shows at a house that boasts the distinction of being the first to bring low prices to the city. This move, incidentally, put Selette way ahead of his competitors, as it seems that the residents, for quite some time, had been wanting low prices. Selette got them back to the theatre. When he got them back to the theatre, he started to sell them so that they'd keep on patronizing the house. And how he sold them!

A stunt that goes over very well in the house is that of giving away gifts, promoted from the local merchants, on one night a week. The gifts range from candy to floor lamps, and from manicure sets to a bank account. The stunt is one that goes over very well, and it has been more than instrumental in the procuration of additional business. The gifts are placed on display in advance of the special night. The photo will show you how many gifts are obtained and given away weekly to holders of lucky numbers.

Then there's the matter of kiddie business getting at the Arcadia. Selette calls his club a booster club. He had quite a large number of kids registered in it already. To stimulate interest, he, in addition to pulling stunts with the kids, places 25 numbers on a bulletin board afront the theatre. Kids having



membership cards corresponding with the numbers on the board are granted free admission to the theatre. Selette also has a novel method of securing new memberships. He tells the kids, in his newspaper ads, that if they want to join, the member wishing to join should bring in two other members at the same time. And the kids do!

The residents of the town take a great deal of interest in the theatre. Selette tells us that his is a patrons' theatre; the patrons have gotten into the habit of requesting pictures, and making suggestions; but never have they criticized a picture. In order to further ascertain the interest taken by the public in the theatre, Selette announced a contest on "Why I Patronize the Arcadia," in which the best letters on the subject were given free tickets to the theatre. The contest was limited to the first 50 letters received. The first week he received over 500 letters—and they are still coming in!

Selette, himself, takes a great deal of pride in the service that is given the patron. During a snowstorm a boy, carrying a whisk broom, brushes the snow from the clothing of the patrons. A stunt that has met with the favor of the matinee patrons is that of giving free candy to all attending the matinee shows. Still another stunt—and one that boosted a serial opening to fine results—was the giving away of a free ticket to the opening chapter to the first kids with dogs appearing to see Rin-Tin-Tin. The kids' business, incidentally, grew so big that a couple of hundred kids had to be turned away for lack of seats, thus necessitating the starting of the show at 10 A. M. This show was given plenty of plugging and went over well.

We are sure that this showman will prove an active member, and we hope that his next contribution will include his photo.

J. P. THOMPSON Says:

"We have picked up several excellent ideas from the* Managers' Round Table Club, *and may I say it should be heavily endorsed by all members connected with such a wonderful bunch of splendid showmen."

Manager, Temple Theatre, Ft. Smith, Arkansas.

Oscar Fashions A Group Of Heralds That Are Corking

At this time we want to say a word or two regarding the show-selling going on in Athens, Ala. And why should we say a word or two about the show-selling in Athens, Ala.? Just because we want to keep you posted on Earle Oscar's doings at the Ritz Theatre and let you know that he is active as usual.

Earle has a hobby for getting up neat looking heralds and programs, and he is pretty proud of his work (as he should be). He found time to send us in a whole batch of impressive programs and heralds, and he decided that we'd have to show one that made a particular impression. In selecting it from the batch, we did so only because it, to us, embodies not only simplicity and judiciousness in the use of cuts and copy, but also represents a minimum expenditure in printing, and a not too tedious job of makeup for the printing, thereby eliminating long waits before the heralds were done, and allowing Oscar to give them proper distribution.



The herald measures five by five and one-half inches. It is printed in black and white. Again we ask you to note the simplicity of make-up through the use of midget mats whenever possible. Study this herald, and if you think that it will be of account to you in your town, use it. If you would like to get a look at some of Oscar's heralds, all of which are made up at a minimum expenditure, drop him a line at the Ritz Theatre, Athens, Ala., and we are sure that he'll respond with any information requested. Thanks, Earle, for keeping us posted.

Remember our story not so long ago "Kids Are the Public, Too!" in which we stressed the importance of kiddie klubs? Get a load of this gang of youngsters all members of the Capitol Theatre Booster Club of Wilkes-Barre, Pa. The showman handling the Publix house is Morris Rosenthal, who is responsible for the sensational



success of a kiddie klub which has grown to the proportions of a small army in the past few months. Morris derives a great deal of publicity for his house as a result of this medium. How about sending us in a photo or an account of your kiddie klub and the benefits your house has obtained as a result of it?

A Suggestion!

In many of the larger towns—those possessing daily papers—smart showmen send in weekly their starting time of features to the newspaper. The paper runs a box daily listing the various theatres, their attractions, and the time of starting.

Should your local paper not be doing this, perhaps it will be to your advantage to secure the stunt. The editors of various cities throughout the country are more than pleased with any suggestion which insures reader interest. Why not try it?

Shhh—It's a Secret, Salmon!

Determined to make his wedding event a secret affair, Joseph S. Salmon, manager of the Fox Riverside Theatre in New York, joined the ranks of the "worse halves" and married Betty Bentley of London, England.

Joe met his "Waterloo" out in Ocean Park, Calif., while working under Harry Arthur and the "little girl" followed him east. They were married last Saturday (March 28) by City Clerk Cruze before such celebrities as Harry Woodin, Charlie Kurtzman, Bill Madden, MacGuest and Ed. Vaughan, and you can imagine what a great guy Joe is when we say that most of these guests came from far distant points to attend.

Here's wishing the happy couple lots of luck and several bouncing, promising showmen???

Harrison's "Hell's Angels" Campaign A Corker In Waco, Tex.

To attempt to set down every one of the angles covered by J. P. Harrison, manager of the Waco Theatre in Waco, Texas, when he played "Hell's Angels" would take up more space than we can afford at this writing; so we'll just have to content ourselves with the highlights—among which was an excellent lobby and front display.

In the rear of the lobby was placed a large cut-out plane. It had a wing spread the whole length of the lobby and was about 15 feet in height. On the wings of the plane were cut-outs; in the panel with red paper over them and illuminated from the rear and reading, "Hell's Angels." On the body of the plane was painted the figures of Jean Harlow and Ben Lyon in a love scene with painted red flames leaping at them from the bottom of the plane. The cast was painted on the red flames.

Two small cut-out aeroplanes were placed in front of the lobby facing patrons coming out of the theatre. On them was painted the name of the picture, cast, etc., as well as announcement that the theatre would open at 12 o'clock for the engagement of the picture.

Ten small shadow boxes illuminated inside and on flasher buttons, were hung around in the lobby, foyer and on the mezzanine floor. Red crape paper was pasted behind the cut-outs on them which read, "Hell's Angels."

The front was also appropriately decorated with plane cut-outs, flags, etc., to give the house an elaborate display that caused people to believe that an outstanding picture was being shown.

Another excellent stunt that was used in advance was the showing of the trailer at the High School. The local school has a movie booth—and arrangements were made to show the trailer at a general assembly of the students.

A hookup was made with the local Penzoil dealers as to their oil being used in the flying machines that appeared in the picture. Ten large banners were hung in as many different stations advertising the picture, name of theatre and play dates. The Penzoil Company also played up the picture, theatre and play dates in their regular newspaper ads.

A Ford truck on which an aeroplane was mounted was driven around the town for two days in advance and during engagement. The plane was painted red and white and also contained the title of picture and prominent members of the cast.

At a vacant store window was placed a very attractive display. Around the back of the window was a gold drop which reached about half way to the floor and with panels from the bottom in flame-like formation. The center of the window beheld a miniature plane that had all the features of a real plane. In the background of the store window was a cut-out of a Zeppelin lumming upward. This was surrounded with cut-out "falling" planes and still on one of the panels. A display of stills was also placed in the foreground.

Two cut-out aeroplanes were placed on the outside of the window and also a regular-sized propeller with "Hell's Angels" painted on it.

These mediums alone would have been sufficient to sell the show. But Harrison, as is his custom, makes sure that his newspaper ads, etc., all are set in a manner that will sell. Which accounts for the fact that nearly all of his campaigns are great winners. Let's have some more accounts of your work, "J. P.," so that we can pass along your other activities.

Picking Up The Pieces

Pete Egan, former manager of the Capitol Theatre, Regina, Sask., Canada, and Regional Chairman of the Managers' Round Table Club, was editorialized recently. Occasion was Pete's transfer to the Palace Theatre in Calgary. "Broad and generous in his sympathies, his has been a helping hand in such activities that will be remembered with appreciation for a long time to come," declares the story of Pete's work in Regina.

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In Hamilton, Ohio, recently, an individual tried to crash and was stopped by the doorman. "What's this?" demanded the doorman. "Listen, bo!" spieled the crashing gent, "you're using my name in a picture and if you don't let me in, I'll stop the show." Investigation developed the fact that the crasher's name was Bill Barnickel, a local truckman, and someone had told him that the theatre was playing "Barnicle Bill, the Sailor," and that the name had been swiped. The yokel was finally placated.

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A police escort was obtained by Eddie Cline, manager of the State Theatre in Scranton, Pa., when Ed invited a local Boys' Club to see a comedy show playing the theatre.

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E. E. Bair grabbed off a lot of publicity and good-will as a result of a preview he ran on "Abraham Lincoln," before an audience composed of school teachers from East Liverpool, Chester, and Newell, Ohio. Slips were handed out for fifteen word comments from the teachers.

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The theatre going public of Wheeling, W. Va., was given a free treat the other day when G. B. Odlum, director of publicity for the Capitol Theatre, arranged to have "Red" Grange hurl a football from the top of a building housing one of the local papers. Odlum grabbed off a week's mention on the sport pages.

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Tom Kane, regional chairman for the Managers' Round Table Club enjoyed a deep sea fishing trip not so long ago. He caught half a sack of rock cod, yellow tail, and blue fish. He's getting to be quite some angler. this angular Kane man from Redwood City, Cal.

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General Manager Leroy V. Johnson of the Jensen and Von Herberg Theatres tells the world that his circuit did its bit to combat the fast disappearing depression by handing out imprinted paper napkins called "Crying Towels," with instructions to give them to anybody with the blues. A pep talk was printed on the reverse side of the towel.

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The stockholders in the Honor Building and Loan Association of Lansdale, Pa., were given a treat when the execs of the organization made arrangements with the showman handling the Lansdale Theatre and tickets distributed entitling the stockholders to admittance at reduced rates for a special show.

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The fad continues to spread. And showmen are showing many columnists how to handle a column. In many towns throughout the country showmen are running newspaper columns on the movies. The editors all like the idea, particularly so since they do not have to pay for the material submitted.

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Club corespondence, you know, has grown to magnititudinous proportions, and it's all that can be done to rush the various stunts into print as fast as we receive them. Here's a line on what to expect in the future and from whom:

An air stunt from J. C. Rundell, manager of the Kaufman Theatre, Montpelier, Ohio; a story from Herman Brown of the New Majestic Theatre, Nampa, Idaho on "Clinches"; another gag from Maurice Bliss, manager of the Metro Theatre in New York; a ballyhoo from R. W. Van Hook of the Rialto Theatre, Morrilton, Ark.; some more of Russell Bovim's work at the Loew's Theatre in Canton, Ohio; a corking batch of ads from Nat Holt, of Wichita, Kas.; Gus Carlson's latest from the Peoples' Theatre in Superior, Wis.; a talk by Don Davidson, the activities of Ralph E. Phillips at the State Theatre in Chattanooga, Tenn.; Anniversary Week at Frank Hill's house in Walla Walla, Washington; Ed Hiehle's Fashion Model Contest at the Midland Theatre in Newark, Ohio; some outdoor billboard campaigns; a story on E. B. Coleman, selling shows in Oklahoma City, Okla.; a front display ad by Otto Meister at the White House Theatre, Milwaukee, Wis.; John W. Creamer's recent activities at Muscatine, Iowa; Jack Goodwin's work at the Ritz Theatre, Scranton, Pa.; the work turned out by Murray Lafayette at the Broadway Theatre, Norwich, Conn.; Warren Slee's newspaper gag in Allentown, Pa.

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We could go on for a page or so more and tell you of the other ace showmanship slants that are on the way. But we need the space right now. So keep your eye on the pages and find the solution to your show-selling problems.

Carrying A Gun Netted Arrest Of Man Selling Cowboy Film

Here's "Billy the Kid" all decked out in cowboy regalia but minus his "shootin' irons." And why? Just because, as Burns once said, "The best laid plans of mice and men oft go amiss." It happened this way to Heinie Johnson and Fred Polacek, the team from the R. & R. Ritz Theatre in Big Spring, Texas.

The boys decided that in order to properly sell "Billy the Kid," a street ballyhoo was in order. They, therefore, set out and hired a man and equipped him with all the cowboy outfit appurtenances, including a "shootin iron." The boys had arranged for a permit from the Chief of Police and the Sheriff's department, so that the cowboy could carry a gun, minus a cylinder. The cylinder was placed in the care of a deputy sheriff.



Out set "Billy the Kid," mounted on a fiery steed, much in the manner of the famous movie cowboys. Things went along wonderfully until the mounted horseman from the Big Spring prairies hit a crowded section of the town. Then into view hove the burly form of a minion of the law.

"Halt," demanded the officer, "will you come along peaceably or shall I use force?"

The astonished cowboy gasped.

"What's the matter?" he managed to gurgle.

"You're under arrest for carrying arms!"

"But," attempted to argue the cowboy, "I got a permit."

The officer, though, was not to be convinced nor swerved from what he considered to be the proper pursuit of his duties. In the sight of a few hundred people "Billy the Kid," the most desperate bandit of the Southwest was ignominously marched off to the hoosegow. He was later released when the situation was explained to the judge. But he didn't carry the gun.

The newspapers grabbed the item and used it as a story. We are showing it here. It helped boost business for the theatre. (And so did the officer.) Well, boys, let's hear some more from you. Your house certainly got a break on this stunt. What else are you doing? Let us know because we are sure that your activities are of interest to the rest of the Club.

Advantageous Tie-up Was Made By Owen On Schools Co-Op

Educational films have long been one of the mediums used by showmen to effect tie-ups with their local schools and educational centers; so it was only natural that Freddy Owen, manager of the Ritz Theatre in Tuscaloosa, Ala., should tie-up the local schools as a plug for "Birth of a Nation." And he made a tie-up of fine value.

Owen made a personal visit to the local superintendent of schools. The superintendent agreed, in consideration of the fact that Owen was going to give a reduced rate to children wishing to view the Griffith masterpiece, to permit the children, as many as wished, to visit the special morning shows that Owen planned to hold, and after the shows allow the pupils to enter the classroom without being counted absent for tardiness. How this gag made a hit with the kids! But Owen sold 2,000 tickets—and his house seats only 370. What a job he had to figure out a program. It was finally arranged to set a certain morning apart for three shows, one to be held at 9:30 A. M., another at 11 A. M., and another at 12:30 P. M. This did the trick. Every kid was accommodated, and all expressed their appreciation of the show.

When you stop to consider that Owen, during the run of "Birth of a Nation" had powerful opposition in the form of a million dollar or so production, you can easily see that he displayed a fine piece of showmanship. Good work, Freddy.

MAINTENANCE OF THE THEATRE!

MASTER SHOWMAN GIVES HIS VIEWS ON IMPORTANT TOPIC!

BY
JACK O'CONNELL
VITA-TEMPLE THEATRE
TOLEDO, OHIO

LIKENS WELL-RUN THEATRE TO SEA-WORTHY SHIP! . . .

I saw a shot in the news reel of the Leviathan—the giant ocean liner. She was in dry dock high out of the water having the barnacles scraped off her hull. The scene was dynamic with activity . . . an army of men climbing all over this great ship, scraping, painting repairing and doing a hundred and one things to put her in readiness for another season of transatlantic voyages. Apparently each man had his job to do and he was leaving nothing undone to make his job a success.

The scene made me think how much alike is the care of that big ship and the care of our theatre, and how careless some of us are in keeping our theatre ship shape, by failing to attend to the little details as well as the major jobs around the theatre—especially so of our failure at times to attend to the things out of order below the water line, where we think it will escape the notice of the patron, but which we find out later to our regret affects the general operation of the theatre.

LIKE THE FARMER

When I see some theatre executives trying to reduce operating expenses by depriving patrons of the ordinary comforts and conveniences, to which they are entitled, I am reminded of the farmer carrying a heavy sack of grain to market some miles away. On being asked by a passerby why he carried the heavy sack, when he could have just as well hitched up his horse and wagon, replied, that he did not like to use the horse because the horse ate too much when he worked.

There are a lot of us in this business like that farmer. . . . We fail to light our theatre properly because of the light bill . . . we fail to put up the proper display because we do not want to buy accessories . . . we fail to extend the proper treatment to our patrons because we will not pay a dollar or two more to secure the right type of house attaches and we fail to do many important things because we think we are getting by and the public will not notice.

How foolish—how short sighted is the manager who thinks he can fool the public week after week. And when I stop to think of it, I do not recall one man in this business who ever made a lasting success operating on that policy.

This latest article from Jack O'Connell once again proves his versatility in show show business. Not only can he take a century old church building and turn it into a successful and famous movie temple; discuss the whys and wherefores of "De-Bunking The Ballyhoo"; pass along up-to-the-minute slants on publicity and other show-selling ideas; but, now he comes along and tells you something about the important phase of theatre operation dealing with the maintenance of the theatre's expensive and much-needed equipment and furnishings.

Showbusiness needs men like Jack O'Connell because, through their ability to understand what they are doing, they can convey something of their knowledge to their brother showmen. "Knowledge Through Understanding" and especially through experience is the kind of knowledge necessary to the proper operation of a theatre. O'Connell quailfies for that classification. He knows what he is talking about because he has learned through actual experience.

* * * *

We have devoted much space on the Club pages to the maintenance angle and will continue to do so because, in our opinion, it represents one of the most important phases of a manager's job. We are, therefore, making a specific request at this time to our many members and readers to express themselves on this subject for the benefit of those who need a little enlightenment.

How you keep YOUR theatre's equipment and furnishings in tip-top condition is what we are all anxious to know. The Club pages are open to all for this discussion.

"Chick"

MASTER OF THE SHIP

Some weeks when we have a big hit in the house we are apt to stand in front, throw our chest out and take credit for the crowds trying to get into the theatre. The next week we become very humble and meek when we play the dud and the crowds pass us by. . . . One week in the clouds the next in the depths of despondency. . . . That's show business. . . . The great leveler of ego is a few poor shows in a row.

So let's remember during the good weeks when everything is going great and the goose hangs high that there might be something that we can do to add to the enjoyment and comfort of our patrons—to make our theatre a nice place to come to—to prove that our equipment and service is spic and span and that the little annoyances and inconveniences that might have cropped up have been anticipated by us in our careful daily inspection of the theatre and the immediate attention of the staff, to correct what is found to be wrong. If we operate along those lines we will find that when that poor week comes along and we are down in the mouth we will find consolation in the thought that we have done our best for our patrons. . . . We have pleased them and that no matter how black the sky and how rough the water we are master of our ship.

Cutting down the light bill by cutting down the lighting in the front of your theatre is rather poor economy if it takes away from that much-needed "flash" . . . Lighting attracts and adds to the appearance of your theatre; instead of trying to save money there you should be figuring out new ways of making that front even more attractive . . . Practice your economy by finding the "leaks" where money is being spent foolishly or carelessly, but not in making a morgue of your theatre. . .

No patron ever went out of a theatre praising it after they tripped on a piece of worn out carpet, tore a stocking on a broken seat, found a piece of chewing gum on their dress or coat, or had to use a foul-smelling lavatory. . . . Figure it out for yourself.

PATRON REACTION

The only time a patron comes to the manager to complain is when complaint directly affects that patron, seriously so, for instance—ripping a brand new pair of hose on a seat, falling down the stairs—getting chewing gum on the dress or many other of the more important complaints. But that same patron would not bother to look up the manager if he thought the house was mismanaged generally or there was nothing definite to complain about—the patron would leave the manager very much alone, in fact he would leave the theatre alone and go some where else for his entertainment.

You will hear some of the boys say that the public will stand for sawdust on the floors and soap boxes to sit on if they really want to see your show, that's probably true to a certain extent. . . . Sarah Bernhardt, some years ago, appeared in a tent in her tour of the southwest and packed 'em in, but that does not mean that the same public would sit in a tent week after week and that you can play a Sarah Bernhardt every week. We must remember that at best there are very few big money making pictures in a season and we must operate our theatres with that in mind.

It is our job to bring people back to our theatre week after week, or as many of them as we can sell on the idea that we are doing everything humanly possible to make their visits to our theatre comfortable and enjoyable.

After all the patron is the big shot in the scheme of things, in this business, as well as in any other business—not a bad thought to keep in mind by the way. We are only as valuable as our patrons make us; we cannot succeed without their good will and their money.

If the rental of your theatre amounted to ten or fifteen dollars a week more than you pay at present would you shut the house down as a bad investment? . . . we think not . . . then why hesitate and take six months to finally decide to buy some badly needed furnishings for your ladies' lounge or gentlemen's smoking room . . . or a new piece of carpet for that worn-out centre aisle . . . or a new change of bulbs for the interior of the house . . . or any little comforts which send the patron home with a kindly thought for you and your theatre.

Totaled up over the period of a year would reveal that the ten or fifteen extra dollars a week, mentioned above, is a high estimate of what you owuld be spending. . . . Don't you believe it's worth it?

Notice to Members

PLEASE be sure to notify the Chairman of any change of address.

—THANK YOU.

Lights Strung Across Street Plugged Film For Holden & Bailey

Since he has been located at the Arcade Theatre, West Palm Beach, Fla., Earle Holden, manager of the house, has been hitting the showman apple into the center field bleachers week after week. He hit the town a terrific wallop on "Cimarron," Arkayo's film story of the Oklahoma land rush.

For the first time in the history of the city administration, permission was granted for the stringing of three-foot high cut-out letters across the main street of the city. Permission for the stunt was obtained by Nathan Bailey, Holden's assistant, who followed right after the civic body until he secured permission for the gag. The letters could be read in both directions and seen for a distance of three blocks. They were outlined in silver metallics, and at night street lights played upon the tinselled surface. This proved an excellent aid toward the success of the entire campaign.

Holden used an effective stunt, too, as an advance plug on "Dance, Fools, Dance." A week in advance window cards were distributed bearing copy:

$40,000
REWARD
For the Murderer of
BERT SCRANTON
Reporter On the
EVENING HERALD
KILLED BY GUNMEN
Enroute to His Office to
Reveal Inside Working of
VICE AND RACKETS
Phone West Palm Beach 8872

The theatre name, as will be noted, was not mentioned. The phone number listed in the Arcade Theatre. Persons calling up were informed that Bert Scranton is a character in "Dance Fools, Dance." Newspapers also ran similar copy. The stunt was one that excited a great deal of interest and as a result meant something at the box-office. Good work, Earle. And that goes for Bailey, too.

Kuehn Contacted A Local Drug Store; 5,000 Powder Kits

When it comes to making promotions there are many showmen in the Manager's Round Table Club who are certainly artists in the art of securing merchandise for nothing. We have among our promoters, Sid Lawrence, Howard Waugh, Jack Kaplan, Louis Orlove, Bill Levey, Frank Boucher, Bill Brown, Wally Allen, Jonas Perlberg and numerous others whose names we do not, at the moment, recall. And oh yes! there's Rudy Kuehn, managing the R. K. O. 58th Street Theatre in New York City. It's about Rudy's latest tie-up that we are going to say a word or two now.

When "Millie," the film with Helen Twelvetrees portraying the title role, played the theatre Kuehn contacted one of his neighborhood drug stores on a tie-up on the picture. The druggist agreed to furnish—and did—5,000 samples of face powder which were enclosed in small envelopes carrying copy relative to the theatre and the store and distributed at theatre and drugstore. They made quite a hit with the women of the neighborhood. Kuehn didn't shell out a cent, all of the advertising and printing being paid for by the druggist.

This tie-up was followed by another on the vaudeville show running with "Millie." The headline act was Doctor Rockwell and the vaude comic made up a number of heralds plugging his act. The druggist distributed 5,000 of them at the store. They went like hot cakes, as they were amusingly written. That's what Rudy is doing along the lines of merchandise promotion. Keep your eye on the Club pages and see what else he is doing.

Quint Keeps An Eye On Kid Biz. To See That It Hits Mark

In his town, Marshall E. Quint, manager of the Colonial Theatre in Belfast, Maine, displays a lot of activity. And it's helped him plenty in getting additional business into the theatre.

Recently he started the serial, "The Indians Are Coming," and to give it proper plugging he placed a special banner outside of the theatre as an advance plug. The banner was constructed of compoboard and contained cut-out metallicized letters. To further stimulate interest a kid club was started, based on cards carrying an announcement to the effect that if all numbers on the cards the serial. Kids were given membership (designating chapters) were punched, a free pass would be given to the theatre. The kids were more than enthused over the idea.



Quint is a showman who has had quite a bit of experience in the show game. Since he is, as we said, active in his town, we are sure that he will keep us posted on his future work so that we can pass it along to the rest of the Club, and let the other showmen see what is going on up at this section of New England. Oke, Marshall?

CLUB EMBLEM PIN!!!

—WILL IDENTIFY YOU AMONG THE WHOLE SHOW WORLD AS A MEMBER OF THIS GREAT ORGANIZATION AND A REAL LIVE-WIRE SHOWMAN!

Use This Blank:

Managers' Round Table Club
1790 Broadway, New York

Kindly send me, postpaid,.....Club pins, for which I enclose payment at $1.00 per pin.

Name of Member.....
Theatre .....
Address .....
City ..... State.....

Making New Friends Every Day!

HOWARD W. PETTENGILL manages the Palace Theatre in Lawrence, Mass., for Warner Brothers. Mr. Pettengill is located in a town that permits of some showselling of a high order, so we feel that he must be hitting along on all six and keeping right in line with the rest of the New England showmen. Listen, Howard, when you send us in your first contribution, how about giving us a little dope and a photo of yourself so that we can give you a regular introduction.

———*Wear Your Club Pin! ! !*———

JOHN BIANCO is the manager of the State Theatre, Clymer, Pa. Mr. Bianco is the latest of the Pennsylvania showmen to hook up with the Round Table Club. Since we have been receiving a lot of fine showmanship from Pennsylvania, we are sure that Mr. Bianco will want to pass along his work too so that we can let the res' of the show world see what he is doing. Let's hear from you, John.

———*Wear Your Club Pin! ! !*———

FRED G. HINDS is the assistant manager of the R.K.O. Keith's Theatre in White Plains, N. Y. D. J. Levoy, as many of you know, is the manager of the theatre. Well Fred we are sure that you'll hit it off oke with Mr. Levoy and that your association with him will be productive of a lot of slants of showmanship. Keep us posted on your work.

———*Wear Your Club Pin! ! !*———

BERNARD BIRDWELL is an artist who does the art work for the American and Royal Theatres in Guymon, Okla. In his position, Mr. Birdwell finds it necessary to know the public pretty well, and it is for that reason we'd like to hear something about his work. And see something of it, too, Bernard, so that we can pass it along.

———*Wear Your Club Pin! ! !*———

HARRY A. HOLDSBURG manages the Strand Theatre, Waterloo, Ia., and he must certainly do a pretty good job of it. And why? Well, all that you have to do is to consult the back issues of the Manager's Round Table Club to see what has been done in this town along the showselling line. And if you're going to keep right along with the leaders, Harry, you'll have to be active.

———*Wear Your Club Pin! ! !*———

J. NOBLE ARNOLD is the manager of the Carolina Theatre in Rocky Mount, N. C. He hails from a section of the country that is rapidly signing on the dotted line and hooking up with the Managers' Round Table Club. We are glad to extend you a welcome, Noble, and we hope that we'll hear from you often.

———*Wear Your Club Pin! ! !*———

MAX BECKER is the assistant manager of the Capitol Theatre in Woodbine, N. J. The manager of the house is Joseph Levenson, who also owns the theatre. Working with the owner, and noting how he buys, books, and sells his films, Mr. Becker should pick up quite a fund of information that will later help him to manage a house on his own hook. Keep us in touch with your work, Max, so that we can see how you are progressing.

———*Wear Your Club Pin! ! !*———

C. MORELOCK handles the advertising for the Arcade Theatre in Cottage Grove, Oregon. In his official capacity, he supplies ideas that are directed towards bringing money into the box-office. He created some very effective program hangers, carrying the month's attractions at the theatre, that went over very well with the patrons of the house. We are sure that from time to time Mr. Morelock will keep us informed on his work so that we can pass it along.

BERNARD H. C. BUCHANAN is the manager of the Colonial Theatre, in Buffalo, N. Y. Located in a town of showselling possibilities, Mr. Buchanan is doubtless giving a lot of showmanship to his local public. We'd like to hear from you, Bernie, regarding your work so that we can pass it along to the rest of the club.

———*Wear Your Club Pin! ! !*———

ERNIE WILLIAMS manages the Aris Theatre in Erie, Pa. And he is a live-wire in his town, too. We are quite sure of it, as he promises to be an active member of the Club and keep us posted on the work he turns out. And listen, Ernie, when you send in your first contribution, include your photo with it, will you?

———*Wear Your Club Pin! ! !*———

TOM WALL manages the Modern Theatre in Boston, Mass. And he manages it in a modern manner! Tom recently effected an excellent tie-up with a local university and grabbed off for himself a flock of publicity. He's going to be a live-wire, so we are giving you a tip to keep your eye on Wall. Let's have a photo of yourself, Tom.

———*Wear Your Club Pin! ! !*———

HARRY H. GOLDBERG is the assistant manager of the Modern Theatre in Boston, Mass. He assists Tom Wall in selling shows at the house. We know that since Tom is active, Harry will be likewise. Oke, Harry, and it's certainly going to help a lot towards you getting a house of your own to handle some day. Keep us posted.

———*Wear Your Club Pin! ! !*———

M. L. SILVERMAN is the manager of the New Palmer and the Strand Theatre in Palmer, Mass. Though he is doubtless busy with two houses to look after, we are of the opinion that he will find time to sit down and give us an account of what he does to keep both houses filled. Are we right, "M. L."?

———*Wear Your Club Pin! ! !*———

NAT HOLT of the Miller Theatre in Wichita, Kas., is no stranger to the Club pages. His work, especially on shorts—which have made for him quite a name—has appeared on our pages before and has been passed along. We are glad to welcome Nat into the Club and we look forward to some very interesting show selling slants from him.

LEONARD A. SILVERMAN is the manager of the Rivoli Theatre in Schenectady, N. Y. We have already had some samples of the type of work fashioned in this upstate city, so we know that its showman are right up-to-the-minute. Since we believe that Leonard wants to keep right out front with the rest of the showmen from his territory, his work will be found often on our pages. Oke, Leonard, it's alright with us.

———*Wear Your Club Pin! ! !*———

PAT McSWAIN is the assistant manager of the Carolina Theatre, in Durham, N. C. We have already enrolled a good many showmen from Mr. McSwain's state, and we are pleased to extend him a welcome. Keep us in touch with your work, Pat, so that we can show how you are progressing in your show selling and how you help the showman handling the house sell his shows.

———*Wear Your Club Pin! ! !*———

EDWARD C. SPENGEMAN is the resident manager of the Warren Park Theatre in Front Royal, Va. He has been in the show game for quite some time, and is quite well informed on the various methods of showselling. The Warren Park is a neat little house situated in a part of Virginia that permits of showselling. Welcome, Ed, and remember to keep us informed on your work.

———*Wear Your Club Pin! ! !*———

JOSEPH F. KENNEDY is the manager of Loew's Warwick Theatre in Brooklyn, N. Y. We want to extend Joe a welcome into the Club and give him a membership along with that of the rest of the up-to-the-minute showmen from the Loew circuit. But listen, Joe, if you want to keep right along the front line with the rest of the gang, you'll have to be pretty active on our pages. As your first contribution, how about a photo and a little dope on yourself?

———*Wear Your Club Pin! ! !*———

CARL F. HERMANN manages the Roosevelt Theatre in Scranton, Pa. In the past, Mr. Hermann's town has boasted a reputation for fine showmanship. How it is going now, we are not informed. However, Carl, you can set us right by shooting in some of your recent work so that we can pass it along to the rest of the members of the Managers' Round Table Club. What do you say? And include your photo, too!

Date . . . .

HEY "CHICK"!!!

HERE I AM—DON'T LEAVE ME ON THE OUTSIDE—JUST CHALK ME UP FOR MEMBERSHIP IN THE GO-GETTING, LIVE-WIRE

MANAGERS' ROUND TABLE CLUB

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POSITION . . . . . .

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P. S.—PLEASE SEND ME MY FRAMED CERTIFICATE TOO!

(MAIL THIS BLANK TO 1790 BROADWAY, NEW YORK CITY)

ROUND TABLE BIOGRAPHIES!



Floyd D. Morrow

In his official capacity as advertising manager for a newspaper, Morrow used to write ads for the theatre account. He did it for some time. Then it became a habit with him, and he decided that he liked writing theatre ads better than he did being advertising manager. He resigned his position and started in the show game by leasing a theatre in Fairmont, West Va.

He was 21 years old when he entered the show game in 1917 as owner and manager of the Grand Opera House in Fairmont, West Va. Since then he has done this: Been in the World War, attached to air service; managed the Nelson Theatre, after the war, in Fairmont, West Va.; publication manager of the Palace Theatre, Washington, Pa.; owner and manager of the Regent Theatre, Washington, Pa.; manager of the Downtown State Theatre, Pittsburgh, Pa.; publicity director of four theatres for the Columbus Amusement Company, New Kensington, Pa.; owner and manager of the Palace Theatre, Tarentum, Pa.; general manager of the five-house "L" Theatre Circuit in Cincinnati, Ohio; city manager for Paramount-Publix. of two theatres, in Marion, Ohio; manager of Warner Brothers' Sherman Theatre, Chillicothe, Ohio. And now recently promoted to city manager for Warners at Portsmouth, Ohio.

Morrow was born in Fairmont, West Va., and educated in the town's grammar and high school. He is well known in Fairmont and well liked by all of its residents. It was here that he started his theatrical career, and no place was more interested in learning of his recent promotion than the home-towners. An active showman, Morrow's work has often been represented on the pages of the Managers' Round Table Club, and that it will be continued is quite certain. He is married. His lodge membership is in the Elks. If he could pick a profession all over again he would choose the show game.



Herbert D. Grove

He's known to nearly every one as "Herb." He was born in Des Moines, Ia., educated there, and there received his first start in the show game. He entered the amusement field with a determination to become a projectionist. He became a projectionist: in the first picture house in Des Moines. A nickelodeum.

But shortly after Herb entered the booth, the house went vaudeville. And out went Herb. He next took a position as doorman and janitor in a small outlying theatre. But this wasn't for long. He soon obtained another job as projectionist at the Family Theatre in Des Moines. He remained there seven years. This was followed by three years as manager-projectionist of the Casino Theatre in Davenport, Ia. During this time he supervised construction and electrical work of a new theatre in Davenport and two in Des Moines. Then the war, and Herb's enlistment.

For eighteen months Herb was overseas, in France and Germany. While in Germany he was given supervision over movie entertainment in nine towns, as well as taking care of equipment in fourteen towns each week. After the war he went back to Des Moines and a job supervising electrical equipment at the then being built Des Moines Theatre. When the house opened he was made electrician, then assistant manager and, finally, manager. Job after job followed and in March, 1930, he was made district manager for Publix in Rock Island. He attended the Publix District Managers' School. In August, 1930, the district was eliminated and Herb was given his present spot as Manager of the Fort Theatre, Rock Island, Ill., and city manager of Davenport, Rock Island, and Moline.

Herb is married and has two children. His lodge affiliations are: the Masons (32nd Degree), the Shriners, the Rotary Club, the American Legion, and the Rainbow Division Society.



H. M. Addison

If a privileged man for a circus hadn't been living in the same house as H. M. Addison, the now managing director of Loew's and United Artists Penn Theatre in Pittsburgh, Pa., wouldn't have entered the show business. Addison was slated to become a medico, and to insure that objective being accomplished, his parents sent him, at the age of 10, to become an errand boy for a local doctor, figuring that in time Addison would grow right into the profession. But the doctor went to Pittsburgh and took Addison with him. It was in Pittsburgh that Fate in the guise of the privilege man stepped into the picture and blasted all hopes (if he had any) of Addison becoming a doctor.

Addison offered to help the peanut and popcorn concessionnaire, and from then on it was the amusement racket. And when the privilege man, later on, stepped out, Addison picked up the concession. It wasn't long before he made a success of it. Thirty kids worked for him at one stage of the game. Next for Addison was a road show, of which he was appointed assistant manager—in title, and not in authority. His real position was errand boy. Still a break came. It became necessary for Addison to steer the show back East when the manager fell ill. His reputation was then made. Then at twenty he managed the Shubert Theatre, in Utica, New York.

He has since worked for Shubert, Klaw and Erlanger, O. S. Hathaway, Wilmer and Vincent, Fox, RKO, and Loew. He has managed houses in Reading, Pa.; in Utica and Binghamton, N. Y.; in Buffalo and Rochester, N. Y.; in Norfolk and Newport News, Va., and in York and Pittsburgh, Pa. He was born in Hawthorn, Pa., and educated, he says, in the school of hard knocks. He is married and has three children. He is a member of many lodges, including four honorary memberships in the Shrine.



Nathan Hoffman

His first movie experience was with one of those things that you look into and turn a crank (after putting in a penny), and see "Three Old Maids," a French farce. And such machines, in those days, flourished in but two places —amusement parks and penny arcades. It was in the latter place that Hoffman worked. As penny distributor!

From this, his first contact with the public, he graduated into the real end of show business. But not until after he had finished school. He wisely figured that he needed the education first; show business second. The years rolled on, as is their custom, and Hoffman got deeper and deeper into the show business. He became interested in Hoffman's Theatre Corp. The houses he has managed and been financially interested in are the Regent in Arlington, Mass.; the Broadway and Orpheum in Somerville, Mass.; the Home in Everett, and the Columbia in Boston, Mass. He served as general manager of the houses.

In all of these houses he has displayed a brand of live-wire and up-to-the-minute showmanship. Like other showmen who are progressive, he is always willing to learn, and you can bank on it that he is picking up new knowledge daily that enables him the better to sell his shows.

Hoffman was born in Boston and educated in the Paul Revere Grammar School; Northeastern High School; Boston University's School of Business Administration, and Boston U's Law School. With this background he has forged ahead in the show game, and is now operating the Brooklyn Theatre in Los Angeles, Cal. Hoffman is married and has four children. His lodge and fraternal organizations are: Bostonians of Los Angeles; Phi Delta Tou law fraternity: Elks; Masons, and the Shriners. He has always liked show business and he hopes to stay in it. More power to him!

COMPLETE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributor. Where they vary in different cities or towns, the change is probably due to state or local censorship deletions. All dates are 1930, unless otherwise specified.

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Bar L Ranch	Buffalo Bill, Jr.	Aug. 4	5400	60	Aug 23
Beyond the Rio Grande	Jack Perrin	Apr. 12	5400	60	June 7
Breed of the West	Wally Wales	Nov. 12	5400	80	
Canyon Hawks	Yakima Canutt	Aug. 26	5400	60	Oct. 18
Firebrand Jordan	Lane Chandler	June 28	5400	60	July 26
Hell's Valley	Wally Wales	Mar.18,'31	5400		
Red Fork Range	Wally Wales	Jan. 12, '31		60	Mar. 7,'31
Ridin' Law	Jack Perrin	May 24	5600	62	July 5
Sheer Luck	Ralston-Stuart	Jan. 26,'31		62	July 5
Trails of Danger	Wally Wales	Sept. 30	5400	60	

Coming Feature Attractions

Masters of Steel
So This Is Arizona — Wally Wales
Trapped — Stuart-Quartaro-Dean-Santschi

Shorts

Big Flat, The	Jamison-Murdock	2 Reels	
Radio Razzberry, A	Jamison-Murdock	Jan.26,'31	2Reels
Wages of Gin, The	Jamison-Murdock	2 Reels	

COLUMBIA

(Available sound-on-film and sound-on-disc)

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Africa Speaks		Sept. 15	7054	74	Sept. 27
Atlantic		Jan.17,'31	6575		Oct. 11
Around the Corner	Sidney-Murray	Apr. 26	6356	71	May 3
Avenger, The	Buck Jones	Mar.8,'31	5865	65	Mar. 28
Brothers	Lytell-Sebastian	Oct. 25	6843	76	Nov. 1
Call of the West	Revier-Matt Moore	May 10	6500	72	May 31
Charley's Aunt	Ruggles-Collyer	Dec. 28	7890	88	Dec. 6
Criminal Code, The	Holmes-Huston-Doran	Jan.15,'31	7920	88	Dec. 13
Dawn Trail, The	Buck Jones-Miriam Seegar	Nov. 28	6936		Dec. 27
Desert Vengeance	Buck Jones-Barbara Bedford	Jan.25,'31	5907	65	Feb.28,'31
Dirigible	Holt-Graves-Wray	Apr. 4			Mar.14,'31
For the Love O' Lil	Mulhall-Starr-Nugent	Oct. 5	7000	72	Oct. 4
Ladies Must Play	Hamilton-Sebastian	Aug. 1	5978	65	Aug. 18
Ladies of Leisure	Stanwyck-Graves-Sherman	Apr. 5	9277	103	Apr. 19
Last of the Lone Wolf	Lytell-Patsy Miller	Aug. 28	6500	64	Sept. 13
Last Parade, The	Holt-Moore-Cummings	Feb.28,'31	7238		Feb. 14,'31
Lion and the Lamb, The	Byron-Myers-Hatton-Love	Jan. 1,'31	7236		Feb. 14,'31
Lone Rider, The	Jones-Reynolds	June 9	5432	60	July 12
Madonna of the Streets	Brent-Ames	Dec. 1	6932	77	Dec. 8
Man From Chicago					
Men Without Law	Buck Jones	Oct. 15	6090	70	Nov. 29
Middle Watch, The		Mar.3,'31	6626		
Murder		Oct. 24	8200	91	Nov. 1
Rain or Shine	Joe Cook-Joan Peers	Aug. 15	8273	92	July 26
Shadow Ranch	Buck Jones	Sept. 1	5766	58	Nov. 15
Sisters	O'Day-O'Neill	June 15	6284	70	June 28
Squealer, The	Holt-Revier-Davy Lee	Aug. 25	6358	70	Sept.13
Sweethearts on Parade	White-Hughes	Aug. 16	6247	67	Sept. 8
Temptation	Wilson-Gray-Percy	June 6	6279	70	June 28
Ten Cents A Dance	Barbara Stanwyck-Cortez	Mar. 6'31	7156		Mar. 14,'31
Tol'able David	Cromwell-Beery-Peers	Nov. 15	7350	70	Nov. 15
Young Woodley	Carroll-Lawton	Sept. 26	7600	73	Oct. 4

Coming Feature Attractions

Arizona
Fifty Fathoms Deep
Flood, The — Boardman-Blue
For the Defense — Evelyn Brent
Lover Come Back
Meet the Wife
Miracle Woman, The — Barbara Stanwyck
Subway Express — Holt-Kelsey-Pringle
Virtue's Bed
Woman Who Came Back

Shorts

Title	Star	Rel. Date	Length	Reviewed
Alaskan Knights	Krazy Kat Kartoon	May 22	1 reel	July 12
Apache Kid, The	Krazy Kat Kartoon	Oct. 9	1 reel	
Aretic Antics	Silly Symphony	June 5	1 reel	Aug. 2
Bandmaster, The	Krazy Kat Kartoon	Sept. 8	1 reel	Nov. 8
Barnyard Battle	Mickey Mouse	Apr. 25	1 reel	
Birds of a Feather	Silly Symphony		1 reel	
Birthday Party	Mickey Mouse		1 reel	Feb. 7,'31
Cactus Kid	Mickey Mouse	Apr. 11	1 reel	Aug. 23
Came the Pawn	Eddie Buzzel	Oct. 1	1 reel	Nov. 29
Chain Gang	Mickey Mouse	Aug. 6	1 reel	
Check and Rubber Check	Specialties (Eddie Buzzell)		1 reel	
China Plate	Silly Symphony			
Cinderella	Krazy Kat Kartoon	Aug. 14	1 reel	Nov. 15
City of Peace	Rambling Reporter		1 reel	
Crystal Gazer	Specialties (Eddie Buzzell)	Nov. 18	1 reel	Nov. 8
Curiosities	Novelty		1 reel	Feb. 21,'31
Disarmament Conference	Krazy Kat			
Dutchman's Paradise	Rambling Reporter	Nov. 18	1 reel	
Faith, Hope and Charity	Specialties (Eddie Buzzell)	Sept. 6	1 reel	Feb. 22
Firefighters	Mickey Mouse	June 11	1 reel	Nov. 15
Fortunate Isle, The	Rambling Reporter		1 reel	
Frollicking Fishes	Silly Symphony	May 8	1 reel	Sept. 27
Gorilla Mystery	Mickey Mouse	Oct. 10	1 reel	Dec. 6
Ham Berger & His Horse Radish	Color Sensation	July 16	1 reel	
Hard Boiled Yeggs	Specialties (Eddie Buzzell)	Oct. 10	1 reel	Nov. 15
Haunted House	Mickey Mouse	Aug. 1	1 reel	Jan. 4,'31
Hawaiians	Columbia-Victor Gem	Apr. 9	1 reel	
Home of the Sheikh	Rambling Reporter		1 reel	
Honolulu Wiles	Krazy Kat Kartoon	July 17	1 reel	Jan. 24
Hot and Bothered	Specialties (Eddie Buzzell)	Sept. 26	1 reel	Nov. 8
Jailhouse Blues	Mamie Smith		1 reel	Aug. 18
Jazz Fool	Mickey Mouse	July 5	1 reel	Nov. 9, '29
Jazz Rhythm	Krazy Kat	July 19	1 reel	July 28
Jewel of Asia	Rambling Reporter	Sept. 23	1 reel	Nov. 8
Jungle Rhythm	Mickey Mouse	July 19	1 reel	Jan. 11
Karnival Kid	Mickey Mouse	May 23	1 reel	
Lambs Will Gamble	Krazy Kat Kartoon	Nov. 1	1 reel	Nov. 29
Land of Long Ago	Rambling Reporter	Sept. 23	1 reel	
Let's Talk Turkey	Rambling Reporter	Nov. 11	1 reel	Nov. 29
Little Trail, The	Krazy Kat Kartoon	Dec. 3	1 reel	Feb. 7,'31
Lone Star Stranger	Specialties (Eddie Buzzell)		1 reel	Feb. 7,'31
Mickey's Follies	Mickey Mouse	June 26	1 reel	Sept. 14, '29
Mickey's Choo Choo	Mickey Mouse	June 20	1 reel	Oct. 12, '29
Midnight in a Toy Shop	Silly Symphony	July 3	1 reel	
Monkey Melodies	Silly Symphony	Aug. 10	1 reel	Oct. 18
Moose Hunt, The	Mickey Mouse			
Mother Goose Melodies	Silly Symphony		1 reel	
Never Strike Your Mother	Specialties (Eddie Buzzell)	Aug. 10	1 reel	
Night	Silly Symphony	July 31	1 reel	June 28
Old Flame, An	Krazy Kat Kartoon	Apr. 24	1 reel	
Picnic, The	Mickey Mouse	Oct. 1	1 reel	Nov. 29
Pioneer Days	Mickey Mouse		1 reel	
Playful Pan	Silly Symphony	Dec. 28	1 reel	
Plow Boy	Mickey Mouse	May 9	1 reel	
Prodigal Daughter, The	Specialties (Eddie Buzzell)	Sept. 26	1 reel	
Rodeo Dough	Krazy Kat Kartoon		1 reel	Mar. 7
Shindig	Mickey Mouse	July 9	1 reel	
Stage Door Knights	Buddy Doyle	Apr. 23	1 reel	
Subway Jam	Krazy Kat			
Swiss Movements	Krazy Kat			
Traffic Troubles	Mickey Mouse		1 reel	Feb. 15
Talking Screen Snapshots	Released twice a month		1 reel	June 9, '29
Vagabond Salesman, The	Specialties (Eddie Buzzell)		1 reel	
When the Cat's Away	Mickey Mouse	Apr. 11	1 reel	
Wild Man's Land	Rambling Reporter	Nov. 19	1 reel	
Wild Waves	Mickey Mouse	Aug. 15	1 reel	Jan. 11
Wine, Woman—But No Song	Specialties (Eddie Buzzell)		1 reel	
Winter	Silly Symphony		1 reel	
Ye Heartte Shop	Color Sensation	Apr. 12	1 reel	May 3

CONTINENTAL PICTURES CORP.

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Fourth Alarm, The	Nick Stuart-Ann Christy	Oct. 25	5494		Oct. 18
Sea Devils	Molly O'Day-Edmund Burns	Jan.15,'31	5274		
Second Honeymoon, The	Josephine Dunn	Sept.	5586	67	
Worldly Goods	Kirkwood-Kennedy	Aug. 1	6065	65	Aug. 2

Coming Feature Attractions

	Star	Rel. Date	Length Feet	Mins.	Reviewed
Air Eagles			6 reels		
Defenders of the Law	Catherine Dale Owen-Holland-Gleckler	May 1,'31	6 reels		
Hellion's Last Cruise, The			6 reels		
Mystery Train, The			6 reels		
Rose of Chinatown			6 reels		
Streets of Shadows			6 reels		

EDUCATIONAL

Shorts

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
An Anonymous Letter	Wm. J. Burns Detective Mysteries	Jan.4,'31	962	10½	Feb.7,'31
Asbury Park Murder Mystery, The	Wm. J. Burns Detective Mysteries	Dec. 21	957	10½	Jan.24,'31
Average Husband	Clyde-Moorhead	Sept. 7	1646	18	Aug. 23
Bank Swindle, A	Wm. J. Burns Detective Mysteries	Jan.18,'31	1005	11	
Bitter Friends	Lambert-McPhail	Apr. 27	1609	18	
Bluffer, The	Clyde-Stedman	Sept. 28	922	11	Oct. 25
Bride and Gloomy	Bert Roach-Eleanor Hunt	Mar.22,'31	1764	20	
Bride's Mistake, The	Beebe-Dent-Thomson	Mar. 1,'31	1605	18	Jan.17,'31
Bully Beef	Terry-Toon	July 13	543	6	July 12
Campus Crushes	Clyde-Beebe-Stuart	June 15	1929	21	June 28
Chop Suey	Terry-Toon	Aug. 24	529	6	
Chumps, The	Beebe-Clyde	July 6	1888	21	July 12
Clowning	Terry-Toon	Apr.5,'31	568	6	Mar. 28
Club Sandwich	Terry-Toon	Jan.25,'31	506	5½	Jan.24,'31
Codfish Balls	Terry-Toon	June 15	678	6	
College Cuties	Tamblyn-Rondell	Dec. 28	1649	19	Dec. 7
College Vamp, The	Clyde-D'Avril	Feb.15,'31	1933	22	Feb.7,'31
Come to Papa	Ford Sterling	Feb.22,'31	1754	20	Feb.21,'31
Costa Rican Case	Wm. J. Burns Detective Mysteries	Dec. 21			
Crashing Hollywood	Rita Flynn-Phyllis Crane	Apr.5,'31	1801	20	Mar. 21
Dance Hall Marge	Gribbon-Beebe	Jan.18,'31	1925	21	Jan.17,'31
Divorced Sweethearts	Christy-Irwin-Pollard-Beebe	Oct. 26	1822	22	Nov. 1
Dog Doctor, The	Clyde-O'Leary-Farley	Mar.15,'31	1630	18	Jan.17,'31
Don't Bite Your Dentist	Clyde-Pollard	Nov. 9	1937	22	Sept. 27
Don't Give Up	Buster and John West	Oct. 28	1724	19	Oct. 11
Don't Leave Home	Johnny Hines	Dec. 28	1665	19	Jan.3,'31

Dutch Treat	Terry-Toon	Sept. 21	612	6		
Expensive Kisses	Bert Roech	Dec. 7	1614	18	Dec. 8	
Explorer, The	Terry-Toon	Mer.22,'31	522	6	Feb.28,'31	
Ex-Plumber	Lloyd Hamilton	Mar. 8,'31	1907	21	Feb.24,'31	
Fat Wives for Thin	Beebe-Barraud-Clyde	May 25	1980	22	May 31	
Flying Trip, A	Hodge Podge	Sept. 7	895	10		
Follow the Swallow	Lloyd Hamilton	Apr. 27	1686	19	Apr. 26	
Fowl Affair, A		Apr. 26,'31	541	6		
French Fried	Terry-Toon	Sept. 7	547	6	Oct. 18	
Freshman's Goet, The	Bobby Agnew	Sept. 7	1789	19		
French Kisses	Cook Sheckley	June 15	1684	19	Aug. 9	
Fried Chicken	Terry-Toon	Oct. 19	569	8	Sept. 27	
Girls Will Be Boys	Charlotte Greenwood	Jan.25,'31	1801	21	Jan.24,'31	
Golf Nuts	Terry-Toon	Dec. 14	520	6	Nov. 22	
Goodby Legs	Pollard-Stuart	July 27	1961	22	July 12	
Good Morning Sheriff	Lloyd Hamilton	May 25	1735	19	June 14	
Go West Big Boy	Terry-Toon	Feb.22,'31	562	8	Feb.21,'31	
Grandma's Girl	Clyde-Stuart-Kane	Oct. 12	1885	21	Oct. 25	
Hail the Princess	Boley-Collins	May 11	1573	17		
Happy Little Honeymoon, A	Glenn Tryon	Feb.15,'31	1877	21	Feb.7,'31	
Hawaiian Pineapple	Terry-Toon	May 18	602	7	May 24	
Hello Television	Clyde-Christe	Aug. 17	1844	20	Aug. 23	
His Error	Barnes-Collins	Sept. 14	1750	20		
Hollywood Theme Song	Gribbon-O'Leary-D'Avril	Dec. 7	1859	20	Nov. 1	
Honeymoon Lend	Romantic Journeys	Feb.1,'31	928	10	Mar. 28	
Honeymoon Zeppelin	Beebe-Pollard	Apr. 13	1976	22	Apr. 28	
Honk Your Horn	Lloyd Hamilton	June 29	1716	10	June 28	
Hot Turkey	Terry-Toon	May 4	604	7		
How's My Baby	Barnes-Collins-McPhail	June 22	1667	19		
Hungarian Goulash	Terry-Toon	June 29	515	6		
In Conference	Clyde-Gribbon-Wilson	Apr.26,'31	1897	21		
Indian Pudding	Terry-Toon	June 29	515	6	Apr. 28	
Irish Stew	Terry-Toon	Oct. 5	535	8	Oct. 11	
Johnny's Week End	Johnny Hines	Sept. 14	1653	18		
Jumping Beans	Terry-Toon	Nov. 2	499	6	Oct. 25	
Just a Bear	Clyde-Gribbon-O'Leary	Mar.29,'31	1735	20	Feb.21,'31	
Kangaroo Steak	Terry-Toon	July 27	535	6		
Love a La Mode	Granville-Drew	Nov. 2	1770	19		
Love Bargain, The	Alberta Vaughn-B. Agnew	Jan.11,'31	1843	21	Jan.17,'31	
Love Your Neighbor	Lloyd Hamilton	Oct. 12	1756	22	Sept. 27	
Marriage Rows	Lloyd Hamilton	Jan.18,'31	1882	21	Jan.24,'31	
Medley of Rivers, A	Hodge-Podge	Nov. 9	892	10		
Monkey Meat	Terry-Toon	Aug. 10	548	6	Aug. 23	
My Herem	Moran-Bradbury	Nov. 16	1764	19		
No, No Lady	Clyde-Christy	Jan.4,'31	1798	20	Dec. 8	
One Yard to Go	Beebe-Eastman	Feb.1,'31	1913	21	Jan.31,'31	
Our Nagging Wives	Ford Sterling	Nov. 9	1780	19	Oct. 25	
Over the Air	Hodge-Podge	Oct. 12	935	10	Sept. 27	
Passionate Pups, The	Bert Roach					
Peace & Hermony	Lambert-Collins-McPhail	May 18	1660	18	May 10	
Pete and Repeat	Harrison-Elms	Mar.1,'31	1754	20	Feb.21,'31	
Philadelphia Lancaster Counter-feiters, The	Wm. J. Burns Detective Mysteries	Feb.1,'31	777	9	Feb.21,'31	
Pigskin Capers	Terry-Toon	Dec. 28	544	8		
Popcorn	Terry-Toon	Jan.11,'31	543	6	Jan.17,'31	
Poor Fish, A	Beebe-Stewart-Stone	Jan.4,'31	974	12		
Prize Puppies	Lloyd Hamilton	Aug. 3	1724	19		
Queck, Quack	Terry-Toon	Mar.8,'31	583	6	Feb.21,'31	
Racket Cheers	Clyde-Irwin-Pollard	Nov. 23	1994	22	Nov. 8	
Radio Kisses	Beebe-Duryea-Carewe	May 4	1891	21	June 14	
Rezzberries	Terry-Toon	Feb.8,'31	561	8	Feb.7,'31	
Romen Punch	Terry-Toon	Apr. 20	560	8	Apr. 28	
Rough Idea of Love	Beebe-Eastman	Dec. 21	1896	21	Jan.3,'31	
Salt Water Taffy	Terry-Toon	Nov. 30	582	8		
Scotch Highballs	Terry-Toon	Nov. 16	560	6		
Shotgun Wedding, A	Buster & John West	Apr.19,'31	1837	20	Mar.14,'31	
Shooting of Dan the Duck, The	Cook-McPhail	Feb.22,'31	1772	20	Feb.21,'31	
Si, Si Senor	Tom Patricola	Sept. 21	1755	20		
Sing Sing Song	Terry-Toon	Apr.19,'31	1680	8	Mar. 28	
Strange Birds	Beebe-Eastmen-Alberni	Nov. 23	937	10	Feb.7,'31	
Suppressed Crime, The	Wm. J. Burns Detective Mysteries	Nov. 23	1022	11	Jan.3,'31	
Swiss Cheese	Terry-Toon	June 1	547	8		
Take Your Medicine	Andy Clyde	Oct. 26	969	10	Oct. 25	
Speed Up	Hodge-Podge	Dec. 21	736	8		
Their Wives' Vecation	Kelton-Murray	Dec. 14	1895	21		
Three Hollywood Girls	L. Lane- R. Flynn-P. Crane	Jan.4,'31	1902	21	Jan.3,'31	
Up e Tree	Lloyd Hamilton	Nov. 30	1777	19		
Ulrich Case, The	Wm. J. Burns Detective Mysteries	Jan.4,'31				
Veeetion Loves	Clyde-Betty Boyd	Sept. 28	1904	21		
Western Knights	Lambert-St. John-McPhail	Apr. 20	1881	20	Apr. 5	
Wilkins Murder Mystery	Wm. J. Burns	Dec. 7	1023	11	Sept. 27	
Won by a Neck	Lloyd Hamilton	Oct. 5	1885	21	Oct. 11	

FIRST NATIONAL

(Available sound-on-disc and sound-on-film)

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Beck Pay	Corinne Griffith	June 1	5672	62	June 7
Bed Men, The	Huston-Revier	Sept. 14	7007	77	Aug. 30
Big Business Girl	Loretta Young-Ricardo Cortez		7200	80	Mar.14,'31
Bride of the Regiment	Segal-Pidgeon	June 22	7418	82	May 24
Bright Lights	Dorothy Mackaill	Sept. 21	6416	72	July 5
College Lovers	Whiting-Nixon	Oct. 5	5633	63	Sept. 8
Dawn Patrol, The	Barthelmess-Fairbanks, Jr.	Aug. 10	10054	112	July 19
Father's Son	Janney-Stone-Rich	Mar.7,'31	7020	77	Oct. 4
Finger Points, The	Barthelmess-Wrey	Apr.11,'31		88	Mar. 21
Flirting Widow	Dorothy Mackaill	May 11	6664	74	June 7
Girl of the Golden West	Herding-Rennie	Oct. 12	7278	75	June 21
Going Wild	Joe E. Brown	Dec. 21	6488	72	Aug 23
Gorilla, The	Joe Frisco	Nov. 2	5911	63	Oct. 4
Hot Heiress, The	Lyon-Munson	Mer.28,'31	7309		Jen.24,'31
Kismet	Otis Skinner	Jan.18,'31	8253	92	Nov. 8
Kiss Me Again	Clare-Tidgeon	Feb.23,'31	6775		Jen.10,'31
Lesh, The	Richard Barthelmess	Dec. 28	7169	80	
	(Reviewed under title "Adios," issue of Oct. 4)				
Little Ceeser	Edw. G. Robinson	Jan.25,'31	7300		Jen.17,'31
Misbehaving Ladies	Lee-Lyon	Apr.18,'31	6480	72	Mar.14,'31
Mothers Cry	Peterson-Manners	Jan.4,'31	6860	75	Dec. 13
Murder Will Out	Mulhall-Lee	Apr. 6	6200	68	Apr. 19
Naughty Flirt	Alice White	Jan.11,'31	5187		
Notorious Affair, A	Billie Dove	May 4	6218	69	May 8
Numbered Men	Nagel-Claire	Aug. 3	6065	72	June 7
One Night at Susie's	Dove-Fairbanks, Jr.	Oct. 19	5769	64	Nov. 1
Right of Way, The	Nagel-Young	Feb.7,'31	6142		
Road to Paradise, The	Young-Mulhall	May 20	6926	77	July 5
Scarlet Pages	Ferguson-Nixon	Sept. 28	5937	65	Aug. 9
Show Girl in Hollywood	White-Mulhall	Apr. 20	7213	80	May 3
Song of the Fleme	Grey-Cleire	May 25	6500	72	May 3
Spring Is Here	Claire-Gray	Apr. 13	6386	70	Apr. 28
Sunny	Marilyn Miller	Nov. 23	7256	81	Oct. 11
Sweethearts and Wives	Billie Dove	June 15	7003	77	June 7
Sweet Mama	Alice White	July 8	5012	55	July 19
Top Speed	Brown-Claire-Whiting	Aug. 24	7200	82	June 21
Truth About Youth	Young-Tearle	Nov. 30	6235	69	Nov. 29
Way of All Men, The	Fairbanks, Jr.-Revier	Sept. 7	6032	67	July 28
Widow From Chicago	Neil Hamilton	Nov. 9	5773	65	Oct. 25
Woman Hungry	Lee-Kohler-Blackmer	68	Mar. 28	Apr. 4,'31	

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Broadminded	Joe E. Brown				
Chances	Douglas Fairbanks, Jr.				
Men of the Sky	Irene Delroy-Jack Whiting				
Honor of the Family	Bebe Daniels				
Party Husband	Dorothy Mackaill-Jas Rennie				
Reckless Hour	Dorothy Mackaill-Conrad Nagel				
Spent Bullets	Richard Barthelmess				
Too Young to Marry	Young-Withers				
Upper Underworld	Huston-Warner-Kenyon				
We Three	Ben Lyon-Rose Hobart				
You and I	Lewis Stone-Doris Kenyon				

FITZPATRICK PICTURES, INC.

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Lady of the Lake	Percy Marmont-Benita Hume	Nov. 1	3955	45	Oct. 25

Shorts

Traveltalk Series

No. 1—From Barcelona to Valencia	Sept.		1008	11	
No. 2—From Valencia to Granada	Oct.		971	11	Oct.12,'29
No. 3—From Granada to Toledo	Nov.		975	11	Nov.16,'29
No. 4—In Old Madrid	Dec.		867	10	Feb. 8
No. 5—Egypt—The Land of the Pyramids	May		972	11	June 21
No. 6—Gateway to India	June		850	9½	
No. 7—Temple of Love, The	July		958	10½	Sept. 6
No. 8—Imperial City	Aug.		832	9	Aug. 23
No. 9—Picturesque Hong Kong	Sept.		716	10	
No. 10—The Island Empire	Oct.		716	8	Sept. 6
No. 11—Japan in Cherry Blossom Time	Oct.		766	9	Nov. 22
No. 12—Java—The Fragrant Isle	Nov.		773	9	
No. 13—Charming Ceylon	Nov.		705	9	
No. 14—Honolulu to Havana	Dec.		943	10	
No. 15—Siam to Korea	Jan.,	'31	923	10	Jen.3,'31

American Holiday Series

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Abraham Lincoln				3	
Armistice Day				3	
Christopher Columbus				3	
George Washington				3	
Independence Day				3	
Labor Day				3	
Memorial Day				3	
Mother's Day				3	
Origin of Christmas				3	
Thanksgiving				3	

Movie Horoscope Series

One Release for Each Month of the Year

Title	Ster	Rel. Date	Length Feet	Mins.	Reviewed
People Born in August			830	9	
People Born in September			991	11	
People Born in October			954	10½	
People Born in November			711	8	Nov. 9
People Born in December			714	8	
People Born in January			901	10	
People Born in February			910	10	
People Born in March			901	10	
People Born in April			689	8	
People Born in May			749	8½	
People Born in June			944	10½	
People Born in July			823	9	Aug. 2

Music Master Series

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Georges Bizet		Sept.	972	11	
Johannes Brahams		Sept.	971	11	Feb. 15
Franz Liszt		Sept.	998	11	Apr. 5
George Frederick Handel		Oct.	990	11	
Frederick Chopin		Oct.	932	10½	
Ludwig Von Beethoven		Oct.	681	7½	Apr. 19
Johann Strauss		Nov.	544	6	Dec. 13
Guiseppe Verdi		Nov.	851	9½	Nov. 29
Felix Mendelssohn		Dec.	819	9	

FOX FILMS

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Are You There	Lillie-Garrick	Feb. 22,'31	5400	60	Nov. 29
Arizona Kid, The	Baxter-Maris	Apr. 27	7450	83	May 17
Big Trail, The	Wayne-Churchill-Marshall	Nov. 2	Standard 11116		Oct. 11
			Grandeur 14200		
Body and Soul	Ferrell-Landi	Feb. 22,'31	7400		Mar. 7,'31
Charlie Chan Carries On	Oland-Churchill	Apr. 12,'31	8200	69	Mar. 28
Cheer Up and Smile	Lee-Lake-Baclanova	June 22	5600	62	Aug. 2
Common Clay	Bennett-Ayres-Marshall	Aug. 17	7961	88	June 21
Connecticut Yankee, A	Will Rogers	Apr. 5,'31	8700	96	Mer. 21
Crazy That Way	Bennett-MacKenna	Mar. 30	5828	64	Mer. 29
Dancers, The	Moran-Holmes-Byron	Nov. 9	7500	83	Oct. 4
Devil With Women, A	McLaglen-Maris	Nov. 16	5750	64	July 26
Doctors' Wives	Baxter-Bennett	Mar. 15,'31	7354		
Don't Bet on Women	McDonald-Lowe-Merkel	Feb. 15,'31	6300		Feb. 21,'31
Double Cross Roads	Ames-Lee	Apr. 20	5800	64	Mar. 29
East Lynne	Harding-Brook-Negel	Mar. 1,'31	9548	104	Feb. 28,'31
Fair Warning	O'Brien	Feb. 1,'31	5600		
Fox Movietone Follies	Special Cast	Mey 4	7422	84	May 10
Girls Demand Excitement	Wayne-Cherrill	Feb. 8,'31	6060	88	Feb. 14,'31
Good Intentions	Lowe-Churchill	June 29	8340	70	June 14
High Society Blues	Gaynor-Farrell	Mer. 23	8750	75	Mar. 1
Just Imagine	Brendel-Sullivan	Nov. 23	10056	111	Oct. 18
Last of the Duanes	O'Brien-Loy-Brown	Aug. 31	5500	81	July 12
Lightnin'	Will Rogers-Dresser	Dec. 7	8500	94	Oct. 25
Lilliom	Ferrell-Taylor	Oct. 5	8472	94	Sept. 13
Man Trouble	Sills-Mackaill	Aug. 24	7800	84	Aug. 30
Men Who Came Back	Gaynor-Ferrell	Jan. 11,'31	7786	81	Jan. 3,'31
Men on Cell	Edmund Lowe-Clerke	Mar. 22,'31	6331	70	Mar. 7,'31
Mr. Lemon of Orenge	Brendel-Dorsay	Jan. 18,'31	6050		Mar. 7,'31
Not Demaged	Moran-Byron-Ames	May 25	6500	72	June 14
Not Exactly Gentlemen	McLaglen-Wray-Cody-Gribbon	Mar. 8,'31	5530		
Oh, For A Men!	MecDonald-Denny-White	Dec. 14	7800	88	Nov. 6
Once A Sinner	Dorothy Mackaill-Joel McCrea	Jan. 25,'31	6275	70	Jan. 24,'31
One Mad Kiss	Don Jose Mojica	July 13	5566	64	July 26
On the Level	Victor McLaglen	Mar. 23	5600	62	June 14
On Your Back	Rich-Warner	Sept. 14	6600	74	July 28
Part Time Wife	Lowe-Hyams	Dec. 28	6580	72	Dec. 6
Princess and the Plumber, The	Farrell-O'Sullivan	Dec. 21	6480	72	Oct. 18
Renegades	Baxter-Beery-Loy	Oct. 26	8400	83	Oct. 4
Rough Romance	O'Brien-Chandler	June 15	4800	54	June 21
Scotland Yard	Lowe-Bennett	Oct. 19	6750	75	Oct. 4
Sea Wolf	Milton Sills	Sept. 21	8000	89	Aug. 30
So This Is London	Will Rogers	June 8	8300	92	May 31
Song O' My Heart	John McCormack	Sept. 7	8243	92	Mer. 15
Soup to Nuts	Healy-Winninger-Smith	Sept. 28	6340	70	Oct. 25
Temple Tower	MacKenna-Day	Apr. 13	5200	58	May 17
3 Sisters	Dresser-Patricola	Apr. 6	6442	71	Apr. 28
Up the River	Luce-Bogart-Tracy	Oct. 12	8200	92	Oct. 11
Under Suspicion	Murray-Moran	Jan. 4,'31	5800	64	Nov. 22
Wild Company	Albertson-Warner-Lynn	July 19	7209	90	July 19
Women Everywhere	Murray-Dorsay-Kellard	June 1	7500	83	June 14

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Always Goodbye	Landi-Stone-Mercer	May 31,'31			
Black Camel	Warner Oland-Eilers				
Blondie	Spencer Tracy-W. Hymer	June 21,'31			
Cure for the Blues	Will Rogers-Dorsay				
Daddy Long Legs	Gaynor-Baxter	June 7,'31			
Hush Money	Meinhan-J. Bennett	June 28,'31			
Misbehaving	MacDonald-McLaglen	June 14,'31			
Quick Millions	Tracy-Churchill-Eilers	May 3,31			

Riding for A Fall	Spencer Tracy-Merkel	May 17					
Seas Beneath	O'Brien-Lessing-Maris	Mar. 29, '31	.8152			Feb. 7,'31	
Spy, The	Hamilton-Johnson	May 24, '31	.5255				
Their Mad Moment	Baxter-Mackaill-Pitts	July 12, '31					
Three Girls Lost	Wayne-Young	Apr. 19, '31	.6438				
Women of All Nations	McLaglen-Lowe-Nissen	May 10, '31					
Young Sinners	Meighan-Jordan-Kirkwood	May 24, '31					

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Bachelor Father	Davies-Forbes	Jan.10,'31	.8237		Dec. 13
Big House, The	Beery-Morris-Hyams	June 21	7901	88	June 28
Billy the Kid	John Mack Brown	Oct. 18	8808	82	Sept. 13
Call of the Flesh	Ramon Novarro	Aug. 16	9061	99	July 12
(Reviewed under title "Singer of Seville")					
Caught Short	Dressler-Moran	May 10	6873	71	May 10
Children of Pleasure	Gray-Rubin-Johnson	Apr. 26	6400	72	Aug. 9
Dance, Fools, Dance	Joan Crawford	Feb.21,'31	.7336		Jan.3,'31
Divorcee, The	Shearer-Morris	Apr. 19	7533	84	Apr. 19
Doughboys	Buster Keaton	Aug. 30	7325	81	July 26
(Reviewed under title "The Big Shot")					
Easiest Way, The	Bennett-Menjou-Montgomery	Feb.7,'31	.6600		
Free and Easy	Buster Keaton	Mar. 22	8413	93	Feb. 22
Floradora Girl, The	Davies-Gray	May 31	7260	81	June 7
Gentleman's Fate, A	Gilbert-Wolheim	Mar.7,'31	.8428		Jan.31,'31
Good News	Special Cast	Aug. 23	7931	88	Apr. 12
Great Meadow, The	Brown-Boardman	Jan.24,'31	.7243		Nov. 29
In Gay Madrid	Ramon Novarro	May 17	7654	85	June 7
Inspiration	Greta Garbo	Jan.31,'31	6897		Dec. 27
Lady's Morals, A	Grace Moore	Nov. 8	7856	88	Oct. 4
(Reviewed under title "The Soul Kiss")					
Lady of Scandal	Chatterton-Forbes-Rathbone	May 24	6858	77	May 31
Let Us Be Gay	Shearer-LaRoque	Aug. 9	7121	79	May 3
Love in the Rough	R. Montgomery-D. Jordan	Sept. 6	7668	85	Aug. 16
Madam Satan	K. Johnson-Reginald Denny	Sept. 20	10320	113	Aug. 30
Men Call It Love	Hyams-Menjou-Duncan-Foster	Mar.14,'31	.6616		Feb.28,'31
Men of the North	Leonard-Roland	Sept. 27	5359	60	Oct. 25
Min and Bill	Dressler-Beery	Nov. 29	5977	67	Oct. 18
Montana Moon	Joan Crawford	Mar. 29	7917	88	Feb. 8
New Moon	Tibbett-Moore	Jan.17,'31	.7016	78	Oct. 25
Our Blushing Brides	Crawford-Page-Sebastian	July 19	9138	102	July 19
One Embarrassing Night	All English Cast	June 21	8611	90	Aug. 16
Paid	Crawford-Armstrong	Dec. 20	7819	87	Nov. 15
(Reviewed under title "Within the Law")					
Parlor, Bedroom and Bath	Keaton-Eilers-Denny	Feb.28,'31	.6563		Jan.31,'31
Passion Flower	Francis-Johnson-Bickford	Dec. 6	7171	80	Oct. 25
Prodigal, The	Lawrence Tibbett	Feb.21,'31	.6980		Jan.17,'31
(Reviewed under title "The Southerner")					
Redemption	Gilbert-Nagel-Adoree	Apr. 5	6019	67	May 10
Reducing	Dressler-Moran	Jan.3,'31	6930	77	Dec. 13
Remote Control	Haines-Doran	Nov. 15	5958		Oct. 11
Rogue Song, The	Lawrence Tibbett	May 10	9723	108	Feb. 1
Romance	Greta Garbo	July 26	6977	76	Aug. 2
Sea Bat, The	Bickford-Miljan-Torres	June 5	6253	69	May 3
Sins of the Children	Mann-Nugent	June 28	7716	86	July 5
(Reviewed under title "Richest Man in the World")					
Strictly Unconventional	Stone-Cavanaugh-Owen	May 3	4970	55	Feb.22,'29
(Reviewed under title "The Circle")					
Their First Mistake	Laurel and Hardy				Sept. 27
(Reviewed under title "The Rap")					
Those Three French Girls	Reginald Denny	Oct. 11	6760	76	Oct. 18
Unholy Three, The	Chaney-Lee-Linow	July 12	6478	72	May 24
War Nurse	Walker-Page-Montgomery	Nov. 22	7335	82	Sept. 20
Way for a Sailor	John Gilbert	Nov. 1	7967	89	Sept. 20
Way Out West	Haines-Hyams	Aug. 2	6407	71	Aug. 9

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Cheri-Bibi	John Gilbert-Leila Hyams				
Daybreak	Ramon Novarro	May 2			
Dancing Partner	William Haines				
Five and Ten	Marion Davies				
Flying High					
Free Soul, A	Norma Shearer-Leslie Howard				
Girls Together	Joan Crawford				
Great Lover, The	Adolphe Menjou				
It's a Wise Child	Marion Davies	Mar. 21	6850	75	Feb.28,'31
Man In Possession, The	Robert Montgomery				
Never the Twain Shall Meet	Montenegro-Smith-Howard	May16,'31			
Sea Eagles	Beery-Rambeaa				
Secret Six, The	Beery-Harlow	Apr. 18			
Shipmates	Montgomery-Jordan-Torrence	May 9,'31			Mar. 28
Squaw Man, The	Denny-Greenwood-Hyams	Apr. 11			Mar. 21
Stepping Out	Norma Shearer	Apr. 4	6930	77	Feb.28,'31
Strangers May Kiss	Greta Garbo				
Susan Lenox, Her Rise and Fall	William Haines	Mar. 28	7318		Mar.7,'31
Tailor Made Man, A	Joan Crawford	May 9			
Torch Song	Harry Carey-Renaldo-Booth		11252		Jan.24,'31
Trader Horn					

Shorts

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Air Tight	Boy Friends	May 9,'31	1571		
All Teed Up	Charley Chase	Apr. 19	1895		Mar. 29
Ambitious People	Colortone Revue	Mar. 21,'31			
Another Fine Mess	Laurel-Hardy	Nov. 29	2591		Dec. 13
Baby Follies	Revue	Apr. 12			
Baby Talk	Boy Friends	Jan. 17,'31			
Bargain Day	Our Gang	May 2,'31	1723		
Bark Brothers, The	Dogville				
Be Big	Laurel-Hardy	Feb. 7,'31	2563	24	Mar. 28
Bear Shooters	Our Gang	May 17	1881		Feb. 15
Below Zero	Laurel-Hardy	Apr. 26	1889		Dec. 25
Big Dog House, The	Dogville	Mar. 14,'31	1479		
Big Kick, The	Harry Langdon	Mar. 29	1827		Jan. 25
Bigger and Better	Boy Friends	Oct. 25	1789		
Blood and Thunder	Boy Friends	Jan. 17,'31	1801		
Brats, The	Laurel-Hardy	Mar. 22	1928		Apr. 5
Busy Barcelona	Holmes	Apr. 11,'31			Mar. 14,'31
Chickens Come Home	Laurel-Hardy	Feb. 21,'31	2782		Mar. 14,'31
China's Die Man River	Holmes	Oct. 4	862		Dec. 13
Clock Shop, The	Revue	May 10	2 reels		
College Hounds	Dogville	Sept. 27	1524		Mar. 28
Copy	Novelty	Oct. 11	1877		Dec. 13
Crazy House	Dane-Moran	Nov. 1		16	Mar.14,'31
Cuckoo Murder Case, The	Flip the Frog Series	Oct. 18	724		Nov. 1
Devil's Cabaret	Revue	Dec. 13			Mar. 14,'31
Doctor's Orders	Boy Friends	Sept. 13	1920		Dec. 13
Dogway Melody	Dogville	Dec. 20	1493		Nov. 1
Dollar Dizzy	Charley Chase	Oct. 4	2354		Sept. 8
Dublin and Nearby	Holmes	Dec. 27	882		
Fast Work	Charley Chase	June 28	1866		May 24
Fiddlesticks	Cartoon	Aug. 16	568		Aug. 16
Fifty Million Husbands	Charley Chase	May 24	1846		Mar. 29
Flying Fists	Flip the Frog Series	Sept. 6	628		
Gems of M-G-M	Novelty	Jan. 3,'31	1846		
Geography Lesson	Colortone Revue	Mar. 28,'31			
Girl Shock	Charley Chase	Aug. 23	1786		Aug. 23
Glories of Nikko, The	Holmes	Aug. 23	908		Dec. 13
Haywire	Laurel-Hardy	May 29	1775		June 7
Helping Grandma	Our Gang	Jan. 3,'31	2 reels		Nov. 1
High C's	Charley Chase	Dec. 27	2623		
High Gear	Boy Friends	Feb. 28,'31	2278		
Hog Wild	Laurel-Hardy	May 31	1775		
Hoosegow	Laurel-Hardy				Oct. 25
Hot Dog	Dogville	Aug. 18	1400		Feb. 15
Into Morocco	Holmes	Dec. 6	900		
King, The	Harry Langdon	June 14	1787		
Laurel & Hardy Murder Case	Laurel-Hardy	Sept. 8	2781		Aug. 2
Ladies Last	Boy Friends	Dec. 6	1893		
Laughing Gas	Flip the Frog Series	Mar. 14,'31			Mar. 14,'31
Laughing Gravy	Laurel-Hardy	Apr. 4,'31			
Little Daddy	Our Gang	Mar. 28,'31	1917		Mar. 14,'31
Looser Than Loose	Charley Chase	Nov. 15	1893		Dec. 13
Love Business	Our Gang	Feb. 14,'31	1857		Dec. 13
Love Fever	Boy Friends	Apr. 11,'31	1825		
Modern Madrid	Holmes	Nov. 15	851		
Old Man Trouble	Davidson-Nichols		2 reels		
Peeps at Peking	Holmes	Jan. 17,'31	804		
Pip from Pittsburgh, The	Charley Chase	Mar. 21,'31	1908		Mar. 14,'31
Pups Is Pups	Our Gang	Aug. 30	1693		Oct. 18
Rough Seas	Charley Chase	Apr. 25,'31	2471		
Rounder, The	Novelty	Nov. 22	1812		
School's Out	Our Gang	Nov. 22	1893		Aug. 30
Shrimp, The	Harry Langdon	May 3	1738		Feb. 15
Snappy Cabellero	Revue	Sept. 20			
Song Writer's Revue, The	Novelty	Aug. 30	1861		
So Quiet on the Canine Front	Dogville	Jan. 31,'31			
Soup Song, The	Flip the Frog Series	Jan. 31,'31	682		
Spain's Maddest Fiesta	Holmes	Sept. 13	908		Nov. 15
Sultan's Camp of Victory	Holmes	Feb. 28,'31			
Tale of the Alhambra, A	Holmes	Feb. 7,'31			
Teacher's Pet	Our Gang	Oct. 11	1894		Aug. 18
That Little Bit of Heaven	Holmes	Mar. 21,'31			
Through the Yangtze Gorges	Holmes	Oct. 25	879		
Thundering Tenors	Charley Chase	Feb. 7,'31	1929		
Tough Winter, A	Our Gang	June 21	1880		Mar. 29
Village Barber, The	Flip the Frog Series	Sept. 27	856		Oct. 11
Village Smithie, The	Flip the Frog Series	Jan. 31,'31	682		
Vodeville	Laurel-Hardy		2 reels		
What a Man	Charley Chase	Feb. 7,'31			
When the Wind Blows	Our Gang	Apr. 5	1795		
Who Killed Rover?	Dogville	Nov. 8	1346		Dec. 13

PARAMOUNT-PUBLIX

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Along Came Youth	Charles Rogers	Dec. 20	6623		Oct. 18
Animal Crackers	Marx Brothers	Sept. 8	8897	99	Aug. 30
Anybody's War	Moran & Mack	Aug. 2	8117	75	Apr. 5
Anybody's Woman	Chatterton-Brook	Aug. 30	7243	91	Aug. 16
Big Pond, The	Chevalier-Colbert	May 3	6984	78	May 17
Blue Angel, The	Emil Jannings-Marlene Dietrich	Jan. 3,'31	8848	100	Nov. 22
Border Legion, The	Arlen-Wray-Holt	June 28	6068	68	July 5
Conquering Horde, The	Arlen-Wray	Mar. 7,'31	6596		Feb. 21,'31
Dangerous Nan McGrew	Helen Kane	July 5	6571	71	June 28
Derelict	Bancroft-Francis	Nov. 22	6622	75	Oct. 18
Devil's Holiday, The	Nancy Carroll	May 24	6743	75	May 17
Fast and Loose	Hopkins-Starrett-Lombard-Morgan	Nov. 8	6384	71	Nov. 29
Feet First	Harold Lloyd	Nov. 8	8351		Jan. 17, '31
Fighting Caravans	Cooper-Damita	Feb. 14,'31	8187		Feb. 7, '31
Finn and Hattie	Errol-Green	Feb. 28,'31	6841	90	Oct. 11
Follow Thru	Rogers-Carroll	Sept. 27	8386	94	May 24
Follow the Leader	Ed Wynn	Dec. 13	6851	85	Dec. 13
For the Defense	William Powell	July 26	5670	63	July 12
Gang Buster, The	Oakie-Arthur	Jan. 17,'31	5769	68	Dec. 13
Grumpy	Cyril Maude	Aug. 23	6647	66	July 12
Heads Up	Rogers-Kane	Oct. 11	6785	78	Sept. 27
Her Wedding Night	Clara Bow	Oct. 18	6924	75	Sept. 27
Honey	Nancy Carroll	Mar. 29	6701	74	Feb. 22
It Pays to Advertise	Foster-Gallagher-Lombade	Feb. 28,'31	5764		Feb. 14, '31
Ladies Love Brutes	George Bancroft	Apr. 26	7171	70	Apr. 19
Laughter	Nancy Carroll	Oct. 25	7134	99	Nov. 1
L'Enimatique Mr. Parkes (Slightly Scarlet)	A. Menjou-C. Colbert		6390	71	Sept. 6
Let's Go Native	MacDonald-Oakie	Aug. 18	6787	70	May 31
Light of Western Stars	Arlen-Brian-Green	Apr. 19	6312	65	May 31
Love Among the Millionaires	Bow-Smith	July 19	6910	71	July 12
Man From Wyoming	Cooper-Collier	July 12	5989	68	July 12
Manslaughter	Colbert-March	Aug. 9	7954	89	July 26
Monte Carlo	Buchanan-MacDonald	Oct. 4	8077	85	Aug. 9
Morocco	Cooper-Dietrich	Dec. 8	8237	92	Oct. 11
No Limit	Clara Bow	Jan. 24,'31	6525		
Only Saps Work	Errol-Arlen-Brian	Dec. 6	6644	74	Nov. 29
Paramount on Parade	Special Cast	Apr. 28	9125	101	Apr. 5
Playboy of Paris	Maurice Chevalier	Oct. 18	6512	73	Sept. 13
Queen High	Ruggles-Rogers-Morgan	Aug. 23	7905	88	Aug. 9
Rango		Mar. 7,'31	5906		Jan. 24,'31
Return of Fu Manchu	Oland-Arthur	May 15	6586	73	May 10
Right to Love, The	Ruth Chatterton	Dec. 27	7120		Dec. 6
Royal Family of Broadway	Ina Claire-Fredric March	Jan. 31,'31	7325		Jan. 3, '31
Safety in Numbers	Charles Rogers	June 7	7074	79	June 7
Santa Fe Trail	Richard Arlen	Sept. 27	5839	65	Sept. 27
Sap From Syracuse	Jack Oakie	July 26	8018	88	Aug. 2
Scandal Sheet, The	Bancroft-Brook-Francis	Feb. 7,'31	6689	73	Dec. 20
Sea God, The	Arlen-Wray	Sept. 13	6534	73	Aug. 30
Sea Legs	Jack Oakie	Nov. 29	5673	90	Nov. 15
Shadow of the Law	Powell-Schilling	June 14	8392	68	June 7
Silent Enemy, The	Indian Cast	Aug. 2	7551	88	May 17
Social Lion, The	Oakie-Brian	June 21	5403	60	June 21
Spellers, The	Cooper-K. Johnston-B. Compson	Sept. 20	8128	92	Aug. 30
Stolen Heaven	Nancy Carroll-Phillip Holmes	Feb. 21,'31	6832		Feb. 21,'31
Tabu	South Sea Island natives and Chinese half castes		7333	81	Mar.21,'31
Texan, The	Gary Cooper	May 10	7142	68	May 17
Tom Sawyer	Jackie Coogan	Nov. 15	7648		Oct. 18
True to the Navy	Clara Bow	May 31	8396	71	May 12
Unfaithful	Chatterton-Lukas	Mar. 14,'31	7059	85	Feb. 28,'31
Vagabond King, The	King-MacDonald-Oland	Apr. 19	9412	105	Jan. 11
Virtuous Sin, The	Huston-Francis	Nov. 22	7233	81	Oct. 4
With Byrd at the South Pole		June 28	7411	82	June 28
Young Eagles	Charles Rogers	Apr. 5	6405	71	Mar. 22
Young Man of Manhattan	Colbert-Ruggles	May 17	7306	85	Apr. 26

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
City Streets	Sylvia Sidney-Gary Cooper	Apr. 18, '31			
Dishonored	Marlene Dietrich-McLaglen	Apr. 4,'31	8188		Mar. 7,'31
Dude Ranch, The	Jack Oakie	May 9, '31			
Gun Smoke	Arlen-Brian	Apr. 11, '31	5815		Mar. 14,'31
Honeymoon Lane	Eddie Dowling	July 18, '31			
Honor Among Lovers	Colbert-March-Ruggles	Mar. 21, '31	6775		Mar. 7,'31
June Moon	Jack Oakie-Frances Dee	Mar. 21, '31	6630	70	Feb.28,'31
Kick In	Clara Bow	May 16, '31			
Ladies' Man	Wm. Powell-Kay Francis	Apr. 25, '31			
Lawyer's Secret, The	Clive Brook	June 13, '31			
Man of the World	Wm. Powell-Lombard	Mar. 28,'31	6364		Mar. 7,'31
Skippy	Mitzi Green-Jackie Searl-Jackie Cooper	Apr. 25,'31	7695	88	Mar. 21
Vice Squad	Lukas-Francis	May 30, '31			

Shorts

Title	Star	Rel. Date	Length	Reviewed
Ace of Spades, The	Talkartoon	Jan. 17, '31	1 reel	
Accidents Will Happen	Smith and Dale	Aug. 2	2 reels	
Accordion Joe	Talkartoon	Dec. 13	1 reel	Dec. 13
Actions Speak Louder Than Words	Wm. & Joe Mandel	May 3	1 reel	
Antique Shop, The	Burns and Allen	Mar. 7, '31	1 reel	Feb. 21, '31
Around the Samovar	A Columbia Broadcasting Feature	Feb. 28, '31	1 reel	Feb. 28, '31
Anything But Ham	Smith and Dale	Jan. 24, '31	1 reel	Jan. 3, '31
Artist's Reverie, The	Gamberelli & Co.	Aug. 2	1 reel	June 14
At Home	Lulu McConnell	Aug. 9	1 reel	
Ballet Class	Dancing Act	May 31	1 reel	
Barnacle Bill, the Sailor	Talkartoon	Aug. 30	1 reel	Aug. 2
Big Splash, The	Weismuller-Kruger	Jan. 17, '31	2 reels	

Broadway Romeo, A	Jack Benny	Mar.	28,'31	2 reels	
By Appointment	Craig-Bond	Nov.	1	1 reel	
By the Beautiful Sea	Screen Song	Jan.	24, '31	1 reel	
Camera Trails	Bruce Scenic	Oct.	11	1 reel	Dec. 13
Chinatown Fantasy	Miller-Dova	July	5	1 reel	May 24
Chords of Memory	R. Bruce Scenic	May	10	1 reel	
Cleaning Up	C. Conklin-M. Swain	Sept.	27	2 reels	
Cockeyed News No. 1	Eddie Cantor	Aug.	9	1 reel	
Come Take a Trip in My Airship	Screen Song	May	24	1 reel	June 14
Confounded Interest	Raymond-Caverly	Oct.	11	1 reel	
Cow's Husband, The	Talkartoon	Mar.	14,'31	1 reel	8...Mar. 28
Desperate Sam	Bert Gordon	Mar.	29	1832	
Devil Sea	Ethel Merman & Leslie Stowe	Feb.	28,'31	1 reel	
Discovered	Sally Ward	Jan.	17, '31	1 reel	Jan. 17, '31
Dizzy Dishes	Talkartoon	Aug.	9	1 reel	
Dresden Dolls, The	Marie Gamberelli	July	28	1 reel	
Drifting Along	Robert Bruce Scenic	Sept.	8	1 reel	Dec. 20
Elmer Takes the Air	Jordanoff	Apr.	25,'31	2 reels	
Excuses	Bruce Novelty	Nov.	29	1 reel	
Fatal Card, The	W. & E. Howard	Nov.	8	1 reel	
Firebugs	Talkartoon	May	10	1 reel	Apr. 19
Fit to Be Tied	Burns & Allen	Aug.	2	1 reel	
Food for Thought	Allen & Canfield	Sept.	13	1 reel	
French Line, The	Gina Malo	Jan.	24,'31	1 reel	
Getting a Break	Block & Sully	May	17	1 reel	June 28
Glow Worm, The	Screen Song	Aug.	23	1 reel	July 19
Go Ahead and Eat	Tom Howard	Jan.	3,'31	1 reel	Dec. 13
Go Ahead and Sing	Tom Howard	Oct.	25	1 reel	Dec. 13
Grand Uproar	Talkartoon	Oct.	4	1 reel	
Great Pants Mystery	Smith & Dale	Feb.	14,'31	2 reels	
Happiness Remedy	Ted Lewis	Feb.	14,'31	1 reel	
Headache, The	Billy House	Mar.	14,'31	2 reels	
He was Her Man	Gilda Gray	Apr.	25,'31	2 reels	
Helping Hand, The	Solly Ward	Oct.	4	1 reel	
Her Future	Ethel Merman	Sept.	8	1 reel	
His Price	Johnny Burke	Dec.	13	1 reel	Mar. 21
His Wife's Birthday	Solly Ward	Oct.	28	2 reels	
Hot Air Merchant	Charlie Ruggles	Sept.	13	2 reels	
Hot Dog	Talkartoon	Mar.	28	1 reel	
Hot Time in the Old Town Tonight, A	Screen Song	Aug.	2	1 reel	July 5
I Came First	Herman Timberg	Apr.	12	1 reel	
I'd Climb the Highest Mountain	Screen Song	Mar.	7,'31	1 reel	
I'm a Wild Woman	Boydell-Ash	Aug.	16	1 reel	
I'm Telling You	Willie & Eugene Howard	Mar.	7, '31	1 reel	
In Again, Out Again	Cook-Bond	Dec.	20	1 reel	Nov. 22
In My Merry Oldsmobile	Screen Song			6	Mar. 21
In the Good Old Summer Time	Screen Song	June	7	1 reel	
Insurance	Eddie Cantor	Aug.	23	1 reel	June 28
Introduction of Mrs. Gibbs	Lulu McConnell	Sept.	20	1 reel	
It Might Be Worse	Georgie Jessel	Jan.	3,'31	2 reels	
It's All Over	Marion Harris	Dec.	20	1 reel	
I Wonder Who's Kissing Her Now	Screen Song	Feb.	14,'31	1 reel	
Jazz Preferred	Zelaya	Aug.	30	1 reel	July 5
Just a Pal	Minor Watson	Nov.	15	1 reel	
Kandy Kabaret	Children's Ballet	Aug.	23	1 reel	June 28
Knights in Venice	Smith & Dale	Mar.	23	1 reel	
Lady, You Slay Me	Perkins-Hillpot	Sept.	8	1 reel	
La Paloma	Screen Song	Apr.	12	574	
La Schnapps, Inc.	Smith & Dale	Nov.	8	2 reels	
Laugh It Off	June MacCloy	Feb.	14, '31	1 reel	
Let'a Stay Single	Frances Williams	Mar.	14,'31	1 reel	
Love in the Suburbs	Victor Moore	Jan.	31,'31	2 reels	
Make Up Your Mind	Alice Boulden	Jan.	10, '31	1 reel	
Many Moons	Bruce Novelty	Aug.	9	1 reel	Sept. 6
Marlutch	Screen Song	Nov.	15	1 reel	Nov. 6
Marry or Else	Arthur & Morton Havell	Oct.	25	2 reels	
Meek Mr. Meek, The	Jimmy Barry	Aug.	30	1 reel	
Meet the Boy Friend	Lillian Roth	Aug.	30	1 reel	
Melodies	Smith Bros., Singing			1 reel	
Million Me's, A	Lee Morse	Apr.	28	964	Jan. 25
Miscast	James Kelso-Dolores DeMonde	Mar.	21,'31	1 reel	
Model Women	All Star	Dec.	8	1 reel	
My Gal Sal	Screen Song	Oct.	18	1 reel	
Moonlight and Romance	Moreno-Martini	Feb.	21,'31	1 reel	
M'Lady	Irene Bordoni	Mar.	28,'31	1 reel	
My West	Bruce Novelty	Mar.	7,'31	1 reel	Mar.14,'31
Mysterious Mose	Talkartoon	Dec.	27	1 reel	Dec. 13
Neighborly Neighbors	Lulu McConnell	Aug.	16	2 reels	Oct. 25
New Rhythm	Azplazer & Band	Oct.	18	1 reel	
Noah's Lark	Talkartoon	Oct.	26	1 reel	
Office Blues	Ginger Rogers	Nov.	22	1 reel	
Oh Teddy	Billy House	Dec.	20	2 reels	
Ol' King Cotton	George Dewey Washington	Dec.	27	1 reel	
Ole Man Whoopee	Art Frank	Sept.	27	1 reel	July 30
On a Sunday Afternoon	Screen Song	Nov.	29	1 reel	
One Big Night	Ben Blue	Feb.	7,'31	1 reel	
Operatic Selections	Tito Schipa	May	24	1 reel	Nov. 22
Paramount Acts				1 reel	
Paramount Comedies				2 reels	
Paramount Pictorial No. 1	Clara Bow	Sept.	27	1 reel	
No. 2 Fish Faces: Munich Mannikins; Walrus Hunting in Siberia; Stars of To-morrow		Oct.	25	1 reel	
No. 3 In the Gloaming—Lowell Thomas-Jesse Crawford		Nov.	29	1 reel	
No. 4 Whaling in North Atlantic—Lowell Thomas-Leslie Thrasher		Dec.	27	1 reel	
No. 5 Up the River in Mexico—Lowell Thomas-John Phillip Sousa		Jan.	31,'31	1 reel	
No. 6 The Trout Harvest—The Children's Hour— Lowell Thomas		Feb.	28,'31	1 reel	
No. 7 Rudy Vallee—Lowell Thomas Marionette Show		Mar.	28,'31	1 reel	
No. 8 . Jesse Crawford-Ruth St. Denis-Lowell Thomas		Apr.	25		
Paramount Sound News	(Two Editions Weekly)			1 reel	
Patient, The	The Three Swifts	Nov.	29	1 reel	
Pent House Blues	Muriel O'Or-Cy Kahn	Feb.	21,'31	1 reel	
Pest, The	Tom Howard	Mar.	14,'31	1 reel	
Plastered	Willie, West & McGinty	Nov.	22	1 reel	
Please Go 'Way and Let Me Sleep	Screen Song	Jan.	10,'31	1 reel	
Pulling A Bone	Burns & Allen	Jan.	10,'31	1 reel	Nov. 8
Pusher In The Face				28	Mar. 28
Putting Party, The	Juliet	Dec.	27	1 reel	
Radio Salutes				10	Mar. 28
Raising the Roof	Lillian Roth & Band	Aug.	24	1 reel	Oct. 11
Red, Green & Yellow	Lulu McConnell	Oct.	18	1 reel	
Resolutions	Billy House	Aug.	30	2 reels	
Row, Row, Row	Screen Song	Dec.	20	1 reel	
Rube, The	Jimmy Barry	June	21	1 reel	
Runaway Boys	Bruce Novelty	Jan.	31,'31	1 reel	
Sailor's Luck, A	George Beatty	Sept.	13	1 reel	Nov. 15
Seeing Helen Home	Helen Lynd	Dec.	6	1 reel	
Seven In One	Juliet	May	21,'31	1 reel	
Simply Killing	Willie & Eugene Howard	Jan.	31,'31	1 reel	
Sing, You Dancers	Puck & White	Sept.	20	1 reel	
Sky Scraping	Talkartoon	Nov.	1	1 reel	
Sky Scrappers	Chester Conklin	Dec.	6	2 reels	Jan. 25
Somebody Stole My Gal	Screen Song	Mar.	21,'31	1 reel	
Song Service	Lee Morse & Co.	Oct.	25	1 reel	
Stateroom 19	Clute-La Mar	Jan.	17,'31	1 reel	
Stein Song	Screen Song-Valee	Sept.	6	1 reel	Sept. 6
Story Book Parade, The	Children's Ballet	Oct.	4	1 reel	Aug. 23
Strike Up the Band	Screen Song	Sept.	27	1 reel	
Studio Sap	Chester Conklin	Feb.	28,'31	2 reels	
Sunset Hunter	R. Bruce Scenic	July	12	1 reel	
Sure Cure	Lynn Overman	Nov.	1	1 reel	Sept. 6
Swing You Sinner	Talkartoon	Sept.	20	1 reel	Oct. 11
Teacher's Pest	Talkartoon	Feb.	7,'31	1 reel	
The Tide Rises	R. Bruce Scenic	July	14	1 reel	
Tongue Tied	Lulu McConnell	Dec.	13	1 reel	
Tons of Trouble	Rudy Muller and Rosie	Jan.	3,'31	1 reel	
Top Notes	Willy Robyn	Mar.	21,'31	1 reel	Mar.14,'31
Tree Saps	Talkartoon	Feb.	21,'31	1 reel	
Two's Company	Marion Harris	Feb.	7,'31	1 reel	Jan. 3,'31
Tune Detective, The	Dr. Sigmund Spaeth	Feb.	14,'31	1 reel	Nov. 22
Toys	Three Ormonde Sisters	July	28	1 reel	
Up to Mars	Talkaroon	Nov.	22	1 reel	Nov. 22
Voices of Lonely Men	R. Bruce Scenic	Apr.	19	1 reel	
Wanderlust, The	R. Bruce Scenic	Apr.	5	1 reel	
While the Captain Waits	Armida	Nov.	8	1 reel	Nov. 8
Why Continue the Struggle	Casey-McHugh	Nov.	15	1 reel	
Wise Flies	Talkartoon	July	19	1 reel	June 14
Yes, We Have No Bananas	Screen Song	Apr.	26	1 reel	May 24
You're In the Army Now	Johnny Burke	Oct.	11	2 reels	

RADIO PICTURES

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Alias French Gertie	Daniels-Lyon	Apr. 20	6416	85	Apr. 19
Bachelor Apartment	Lowell Sherman-Irene Dunn	Apr.15,'31	6880	77	Feb.28,'31
Beau Ideal	Vall-Forbes-Stengel-Rich-Young	Jan.25,'31	7133	79	Dec. 13
Behind Office Doors	Astor-Ames-Cortez	Mar.15,'31	7413	82	
Check and Double Check	Amos 'n' Andy-Carol-Rich	Oct. 25	6923	75	Oct. 24
Cimarron	Richard-Dix-Irene Dunn	Feb.9,'31	11111	124	Jan.3,'31
Cracked Nuts	Wheeler-Woolsey	Apr. 18, '31			Feb.14,'31
Conspiracy, The	Love-Trevor-Sparks	Aug. 3	915	72	Nov. 8
Cuckoos, The	Wheeler-Woolsey	May 15	7455	82	Apr. 5
Danger Lights (Reviewed Sept. 6 Standard Film and Dec. 8 Wide Film)	Wolheim-Armstrong-Arthur	Sept. 22	6556	73	
Dixiana	Bebe Daniels	Aug. 1	8908	99	July 28
Escape	All Star Cast	Sept. 1	6025	88	Feb. 15
Fall Guy, The	Mulhall-Sparks-Clarke	June 15	8175	88	May 31
Half Shot at Sunrise	Wheeler-Woolsey	Dec. 27	6758	79	Sept. 27
He Knew Women	Sherman-Joyce	May 18	6319	70	Apr. 28
Hook, Line & Sinker	Wheeler-Woolsey	Dec. 27	6758	75	Dec. 6
Kept Husbands	Dorothy Mackaill-J. McCrea	Feb.22,'31	6832	78	Jan.24,'31
Inside the Lines	Compson-Forbes	July 20	8852	75	July 12
Lawful Larceny	Daniels-Thompson	Aug. 17	6309	89	July 19
Lady Refuses, The	Betty Compson-John Darrow	Mar. 8, '31	6449	72	
Leathernecking	Foy, Jr.-Rubin-Irene Dunne	Sept. 22	7600	81	Sept. 8
Lovin' the Ladies	Richard Dix	Apr. 6	8138	88	Feb. 22
Midnight Mystery, The	Compson-Sherman	June 1	6489	72	May 31
Pay Off, The	Lowell Sherman	Oct. 15	6377	70	Sept. 13
Runaway Bride, The	Astor-Hughes	May 24	6194	72	May 31
Millie	Helen Twelvetrees	Feb.8,'31	7808	85	Jan.17,'31
Perfect Alibi	All Star	Apr.1,'31	8829	78	
Royal Bed, The	Sherman-Astor	Jan. 15, '31	6480	72	Dec. 13
She's My Weakness	Carol-Lake-Bunce	Aug. 1	6727	73	June 28
Shooting Straight	Dix-Lawlor	July 20	8720	71	July 12
Silver Horde	Brent-Wolheim	Oct. 25	6768	75	Sept. 27
W Plan, The	All Star	Mar.15,'31	8814	98	

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Big Brother	Richard Dix-Shilling-Sheridan				
Laugh and Get Rich (tentative title)	Edna May Oliver-Dorothy Lee	Apr. 20	6493	72	
Madame Julie	Lily Damita-Miriam Seegar				
Too Many Cooks	Bert Wheeler-Dorothy Lee				
Traveling Husbands	Evelyn Brent				
Waltino at the Church	Kerr-Prevost-Brian-Hines				
White Shoulders	Astor-Cortez				

Shorts

Title	Star	Rel. Date	Length	Reviewed
Aunts in the Pants	W. Catlett	Nov. 22	2 reels	20.Dec. 13
Blondes Prefer Bonds	Louise Fazenda			
Broken Wedding Bells	Dane-Arthur	Sept. 1	2 reels	20.June 21
Cash and Mary	Vaughn-Cooke-Sargent	Mar. 18	2 reels	
Dizzy Dates	Dane-Arthur	Dec. 7	2 reels	19.
Dumbells in Derbies	Geo. K. Arthur-Karl Dane	Feb. 7,'31	1712	19.Mar. 7,'31
Eventually But Not Now	Vaughn-Cooke	Apr. 13	2 reels	Apr. 19
Fall to Arms, A	Louise Fazenda	Oct. 20	1774	20.
General Ginsburg	Nat Carr	Apr. 13	2 reels	
Golf Specialist, The	W. C. Fields	Aug. 19	2 reels	21.July 6
Good Time Kenneth	Marc Connelly	July 20	1 reel	Aug. 9
Guest, The	Marc Connelly	May 25	1 reel	
Hey Diddle Diddle	Nick & Tony	Dec. 7	1 reel	19.
Hot Bridge		May 11	2 reel	
Humanette No. 1	Benny Rubin	Aug. 22	1 reel	8.July 5
Humanette No. 2	Hutchinson-Lorch	Sept. 1		10.
Humanette No. 3	Clyde-Rubin	Oct. 1		8.
Humanette No. 4	B. T. Murray	Nov. 20	1 reel	8.Nov. 8
Humanette No. 5	All Star	Dec. 27	1 reel	
Humanette No. 8	Benny Rubin	Jan. 25, '31	1 reel	9.Jan. 3,'31
Humanette No. 7	Nat Carr	Feb. 25,'31	925	10 Mar.14,'31
Humanette No. 8	All Star	Mar. 22,'31	773	9.Mar. 7,'31
He Loved Her Not	Nick & Tony	Jan. 25,'31	1803	20.
Itching Hour, The	Louise Fazenda	Feb. 1,'31	1937	22.
Knights Before Xmas	Dane-Arthur	Nov. 15	2 reels	18.
Land of the Sky Blue Daughters	Vaughn-Cooke	Mar. 30	2 reels	May 3
Lime Juice Knights	Dane-Arthur	Mar. 22,'31	1831	21.Mar. 7,'31
Magnate, The	Marc Connelly	Mar. 30	1 reel	
Men Without Skirts	Dane-Arthur	Aug. 19	2 reel	July 5
Mickey's Bargain	Mickey Yule	Dec. 27	2 reels	19.Dec. 13
Mickey's Crusaders	Mickey Yule	Apr. 12'31		
Mickey's Luck	Mickey Yule	Mar. 30	2 reels	Apr. 12
Mickey's Merry Men	Mickey Yule	July 20	2 reels	Aug. 16
Mickey's Musketeers	Mickey Yule	Oct. 20	1823	18.Aug. 16
Mickey's Stampede	Mickey Yule	Feb. 7,'31	1878	19.
Mickey's Winners	Mickey Yule	Aug. 17	2 reels	
Mickey the Romeo	Mickey Yule	June 22	2 reels	
Mickey the Whirlwind	Mickey Yule	Apr. 27	2 reels	
Mickey the Warrior	Mickey Yule	May 25	2 reels	
Moonlight & Monkey Business	Nick & Tony	Nov. 15	2 reels	21.Nov. 15
Off to Peoria	Nick & Tony	July 13	2 reels	June 14
Palooka Flying School		June 22	1 reel	21.
Peep on the Deep, A	Clarke-McCullough	Sept. 1	2 reels	20.July 8
Pure & Simple	Louise Fazenda	Sept. 15	2 reels	Oct. 11
Razored in Old Kentucky	Nick & Tony	Oct. 20	1699	18.Nov. 8
Second Hand Kisses	Louise Fazenda	Mar. 29'31	1678	
She Went for a Tramp	Hugh Herbert-Rosco Ates	Mar. 15,'31	1771	Mar. 7, '31
Society Goes Spaghetti	Nick & Tony	Sept. 15	2 reels	20.Sept. 27
Talking Turkey	Benny Rubin	Jan. 25, '31		
Toby In the Bughouse	Toby, the pup	Dec. 7	1 reel	8.Dec. 13
Toby In Circus Times	Toby, the pup	Jan. 25,'31	563	6
Toby in the Brown Derby	Toby, the pup	Mar. 22,'31	826	7 Mar. 7,'31
Toby Down South	Toby, the pup	Apr. 15,'31	575	7
Toby the Fiddler	Toby, the pup	Sept. 1	1 reel	7
Toby the Miner	Toby, the pup	Oct. 1		8.Nov. 15
Toby In the Museum	Toby, the pup	Aug. 19	1 reel	May 24
Toby the Milkman	Toby, the pup	Feb. 25,'31	620	7
Toby the Showman	Toby, the pup	Nov. 22	1 reel	7.Nov. 8
Too Hot to Handle	Louise Fazenda	Nov. 15	2 reels	21.Dec. 13
Trader Ginsburg	Nat Carr	Dec. 27	2 reels	18.Dec. 13
Wife O'Reilly	Nick & Tony	Feb. 25,'31	1763	20.Mar. 7,'31
Who's Got the Body	Nick & Tony	Aug. 3	2 reels	May 24

RKO PATHE

Features

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Beyond Victory	Boyd	Apr. 12			
Big Money	Quillan-Armstrong-Gleason	Oct. 26	7310	82	
Her Man	Twelvetrees-Holmes-Rambeau-Gleason	Sept. 21	7508	85	Sept. 13
Holiday	Harding-Astor-Horton-Ames	July 13	8870	97	June 14
Lonely Wives	Horton-Ralston-Laplante-Miller	Feb. 22,'31			Jan. 24,'31

Night Work	Eddie Quillan	Aug.	3	8394	95	Aug.	23
Painted Desert	Boyd-Twelvetrees	Jan.	18,'31	7650	85	Jan.	17,'31
Pardon My Gun	Starr-Duryea	June	29	5654	63	July	5
Sin Takes a Holiday	Constance Bennett	Nov.	23	7304	81	Nov.	29
Swing High	Twelvetrees-Scott	May	18	7500	75	May	8

Coming Feature Attractions

Born to Love	Constance Bennett	May 11, '31
Gangster's Wife	Helen Twelvetrees	
Kid from Madrid	Eddie Quillan	
Little Flat in The Temple, A	Ann Harding	
Rebound	Ina Claire	
Registered Woman, The	Helen Twelvetrees	
Suicide Fleet, The	Bill Boyd	
Whoop-Te-Do-Kid	Eddie Quillan	

Shorts

(Note: RKO Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

2 reel comedies....22 min.
Pathe News....10 "
Pathe Review....11 "
Aesop's Fables....8 "
Grantland Rice Sportlights....10 "

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
All For Mabel	Carney-Wills	Oct. 12	2 reels		Aug. 23
America pr Bust	Pollard	July 27	2 reels		June 21
Angles on Angling	Sportlight	Dec. 28	1 reel		Jan. 3,'31
Animal Fair, The	Aesop Fable	Feb. 1,'31	1 reel		Jan. 31,'31
Backfield Aces	Rockne Football	Oct. 15	1 reel		
Bare Knees	Pollard	Mar. 8, '31	2 reels		Mar. 7,'31
Beauties, The	Hiatt-Kaley	June 29	2 reels		
Big Cheese, The	Fable	Oct. 26	1 reel		Nov. 8
Boss's Orders, The	Morgan-McPhail	Aug. 31	2 reels		Aug. 2
Big Hearted	Harry Gribbon	June 22	2 reels		June 28
Breakfast In Bed	Pollard-Pangborn	Nov. 16	2 reels		
Bugville Romance	Fable	June 8	1 reel		June 21
Call of Mohammed	Vagabond Adventure		1 reel		Mar. 22
Campus Champs	Nat Carr	Feb. 1,'31	2 reels		Feb. 14,'31
Campus Favorites	Sportlight	June 29	1 reel		July 5
Carnival Revue	Hiatt-Hughes	Aug. 3	2 reels		July 19
Chasing Rainbows	Sportlight	Aug. 10	1 reel		
Champion Makers	Sportlight	June 15	1 reel		June 21
Circus Capers	Fable	Sept. 28	1 reel		Oct. 4
Cobb Goes Fishing	Sportlight	Oct. 5	1 reel		Oct. 4
College Capers	Fable	Mar. 15, '31	1 reel		Mar. 21
Cowboy Blues	Fable	Feb. 15,'31	1 reel		Feb. 7,'31
Dance With Me	Wanzer-Palmer	Nov. 23	2 reels		
Dangerous Youth	Pollard	Sept. 14	2 reels		Nov. 29
Deep South	Song Sketch	Aug. 24	1 reel		June 28
Disappearing Enemies	Dot Farley-Rex Bell	March 1,'31	2 reels		
Dixie Chase, The	Sportlight	Nov. 30	1 reel		Dec. 13
Dogs of Solitude	Vagabond Adventure	Feb. 6,'31	1 reel		Feb. 14,'31
Drums of Fear	Vagabond Adventure	June 29	1 reel		June 28
Dude Ranching	Sportlight	Sept. 21	1 reel		Aug. 16
Duffer Swings	Farrell Golf Series	Feb. 22	1 reel		Mar. 7,'31
Ebony Shrine	Vagabond Adventure	Sept. 21	1 reel		May 31
Eve's Fall	All Star	Dec. 28	2 reels		
Farm Foolery	Fable	Sept. 14	1 reel		Sept. 20
Flying Feet	Knute Rockne Football	Oct. 28	1 reel		Sept. 13
Fore!	Farrell Golf	Feb. 15,'31	1 reel		Feb. 14'31
Frozen Frolic	Fable	Aug. 31	1 reel		Sept. 13
Gem of Agra	Vagabond Adventure	Oct. 19	1 reel		Sept. 27
Getting on the Green	Farrell Golf	Mar. 22	1 reel		
Give Me Action	Manning-Holman	Aug. 17	2 reel		Aug. 9
Glacier's Secret, The	Vagabond Adventure	June 1	1 reel		May 31
Gliding	Sportlight	Sept. 21	1 reel		Sept. 7
Glory of Spain	Vagabond Adventure	Nov. 18	1 reel		Nov. 8
Gypped in Egypt	Fable	Nov. 9	1 reel		Nov. 15
Hearts and Hoofs	Rico-Keefe	Sept. 7	2 reel		May 31
Help Wanted—Female	Pollard	Jan. 11,'31	2 reels		Jan. 10,'31
Hidden Goal, The	Rockne Football	Oct. 15	1 reel		Aug. 30
High Steppers	Sportlight	Nov. 16	1 reel		Dec. 13
Hokum Bucket, The	Fable	Mar. 29	1 reel		
Hold the Baby	Agnew-Crane-McPhail	Nov. 9	2 reels		
Hooked	Sportlight	May 18	1 reel		May 24
Hot Tamale	Fable	Aug. 3	1 reel		Aug. 9
Hot Wires	Pollard	Feb. 22	2 reels		Feb. 21,'31
Hurricane Island	Vagabond Adventures			9	Mar. 28
In the Rough	Farrell Golf	Mar. 8,'31	1 reel		Feb. 28,'31
I'll Take That One	All Star	Oct. 5	2 reels		
Jungle Jazz	Fable	July 8	1 reel		July 19
Jungle Terror	Vagabond Adventure	Oct. 5	1 reel		Sept. 20
Kid thp Kidder	Owsley-Marsh	Dec. 7	2 reels		Sept. 20
King of Bugs	Fable	Dec. 21	1 reel		Jan. 3,'31
Lair of Chano-How	Vagabond Adventure	June 15	1 reel		June 7
Last Yard, The	Rockne Football	Oct. 12	1 reel		Aug. 30
Laundry Blues	Fable	Aug. 17	1 reel		Aug. 23
Let 'Er Buck	Sportlight	July 27	1 reel		Aug. 9
Live and Learn	McPhail-Deering	Jun 15	2 reels		Aug. 2
Love's Memory	Song Sketch	Feb. 16	1 reel		June 7
Love That Kills	Vagabond Adventure	Aug. 24	1 reel		June 7
Midnight	Fable	Oct. 12	1 reel		Dct. 25
Mind Your Business	Agnew-Gulliver	July 30	2 reels		June 12
Monarchs of the Field	Sportlight	Dec. 14	1 reel		Dec. 20
Musical Beauty Shpp	All Star	June 7	2 reels		June 7
Mystic Isles	Vagabond Adventure	Nov. 30	1 reel		Nov. 22
Neat and Tidy	All Star	Nov. 28	2 reels		
Next Door Nelohbers	Housman-Deering	Jan. 28,'31	2 reels		Jan. 3,'31
New Waiter, The	All Star	Sept. 14	2 reels		
Office Boy, The	Fable	Nov. 23	1 reel		Nov. 29
One Nutty Night	Wills-Carney	Nov. 30	2 reels		Nov. 22
Oom Pah Pah	Fable	May 11	1 reel		June 7
Open House	Nat Carr	Mar. 22	2 reels		
Over the Radio	Pangborn	Dec. 14	2 reels		Feb. 7,'31
Parading Pajamas	Johnny Arthur	Dep. 21	2 reels		Jan. 24,'31
Par and Double Par	Sportlight	Nov. 2	1 reel		Nov. 22
Pathe Review	Released Weekly		1 reel		
Pathe News	Released Twice Weekly		1 reel		
Perfect Match, The	Butler-Maye	Apr. 8	2 reels		Apr. 5
Pick 'Em Young	Agnew-Geraghty	May 4	2 reels		May 10
Parents Wanted	Felly Comedy	Mar. 15,'31	2 reels		
Racqueteers	Sportlight	Oct. 19	1 reel		Dct. 11
Radio Racket	Fable	Mar. 1,'31	1 reel		Feb. 28,'31
Red Riding Hood	Fable	Jan. 18,'13	1 reel		Jan. 31,'31
Rich Uncles	Richard Carle	May 11	2 reels		May 3
Ride 'Em Cowboy	White-Carney	Apr. 15	2 reels		Apr. 5
Romeo Robin, A	Fable	June 22	1 reel		June 28
Rough and Tumble	Sportlight	Jan. 25,'31	1 reel		Feb. 7,'31
Rough House Rhythm	Ed Kennedy		2 reels	26	Mar. 14,'31
Royal Flush, The	All Star	Dec. 19	2 reels		Aug. 30
Sacred Fires	Vagabond Adventure	July 27	1 reel		
Sands of Egypt	Vagabond Adventure	Nov. 2	1 reel		
Satan's Fury	Vagabond Adventure	Sept. 7	1 reel		Aug 23
Seein' Injuns	Pollard	Feb. 15,'31	2 reels		Jan. 3,'31
Sell Defense	Sportlight	Sept. 7	1 reel		Sept. 13
Shadow of the Dragon	Vagabond Adventure	Mar. 8,'31	1 reel		Mar. 14
Sink or Swim	Sportlight	Mar. 22	1 reel	9	Mar 28
Sixteen Sweeting	White-McNaughton	Apr. 20	2 reels		Apr. 19
Ski Hi Frolics	Sportlight	Aug. 24	1 reel		
Ski Pilot	Sportlight	Feb. 8	1 reel		Feb. 14,'31
Snow Time	Fable	July 20	1 reel		July 28
Some Babies	Carle-Hiatt	Sept. 21	2 reels		Aug. 16
Somewhere Out	Sportlight	July 13	1 reel		
Spills and Thrills	Sportlight	Apr. 8	1 reel		Apr. 12
Speed Limit	Sportlight	Mar. 8,'31	1 reel		Mar. 14,'31
Spirit of She-Gun	Vagabond Adventure	Dec. 28	1 reel		Jan. 3,'31
Sporting Brothers	Sportlight	June 1	1 reel		June 7
Stone Struck	Walter Catlett	Jan. 18	1 reel		Feb. 28,'31
Stone Age Stunts	Fable	Dec. 7	1 reel		Dec. 13
Swell Peeole	Farley-Grihhon	Aug. 24	2 reels		July 19
Tale of Tutulia	Vagabond Adventure	Jan. 25,'31	1 reel		Feb. 7,'31
Temple of Silence	Vagahond Adventure	July 13	1 reel		July 19
Thom the Unknown	Vagabond Adventure		1 reel		
Tigers of the Deep	Sportlight	Feb. 22	1 reel		Mar. 7,'31
Touchdown	Rockne Football	Nov. 2	1 reel		
Toytown Tale	Fable	Jan. 4,'31	1 reel		Jan. 3,'31
Traffic Tangle	Carr-Farley	Nov. 2	2 reels		Nov. 8
Trying Them Dut	All Star	May 25	2 reels		June 7
Two Fresh Eggs	St. John-Aubrey	July 6	2 reels		July 5
Two Minutes to Go	Rockne Football	Oct. 15	1 reel		
Two Plus Fours	Carr-Hill	Aug. 10	2 reels		July 28
Under Cover	Sportlight	Jan. 11,'31	1 reel		Jan. 24,'31
Under Par	Farrell Golf	Mar. 15,'31	1 reel	9	Mar. 28
Under the Cock-Eyed Moon	Carney-Wills	Oct. 28	2 reels		Nov. 15
Venetian Nights	Vagabond Adventure	Aug. 10	1 reel		Aug. 16
Voice of the Sea	Song Sketch	May 4	1 reel		May 3
Well of Fortaleza, The	Vagabond Adventure	Feb. 28,'31	1 reel		Feb. 21,'31
Western Whoopee	Fable	Apr. 13	1 reel		Apr. 19
What A Tune	Pangborn	Feb. 8	2 reels		
Winning Putts	Farrell Golf	Mar. 1,'31	1 reel		
Wizard Land	Vagabond Adventure	Dec. 14	1 reel		Dec. 13

SONO ART-WORLD WIDE

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Air Police	Kenneth Harlan-J. Dunn	Apr. 1,'31	5500	60.	Mar.21,'31
Big Fight, The	Williams-Lane	Sept. 1	5850	85	Apr. 19
Cock D' the Walk	J. Schildkraut-Loy	May 15	7200	80	Apr. 19
Costelle Case	Tom Moore-Lola Lane	Dct. 15	7200	78	Dct. 18
Damaged Lovp	Collyer	Dec. 15			Jan.24,'31
Dude Wrangler, Thp	Duryea-Basquette	Junp	6200	68	May 24
Jaws of Hell	McLaglen-Hume	Dec. 30	8850	100.	Jan.10,'31
Just for a Song	Davis-Carpenter	Dec. 20			
Once a Gentleman	Horton-Wilson	Sept. 1			June 21
Reno	Roland-Thomson-Love	Oct. 1	7200	80	Oct. 11
Rogue of the Rio Grande	Hatton-Loy Bohr	Oct. 15	7000	70	Dec. 6
Symphony In Twp Flats	Novelle-Logan	Dec. 15			
Swanee River	Withers-Todd	Mar. 15,'31		58.	Jan.31,'31
What a Man	Denny-Segar	June 1	7000	79	Mar. 29

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Features

Title	Star	Dist'r	Rel. Date	Length Feet	Mins.	Reviewed
Alma de Gauche	Special Cast	Edw. L. Klein				Sept. 8
Bali		J. C. Jackson	Nov.	15	7 reels	
Bride 68	Veidt-Brink	Am. Anglo	Apr. 6		100	Apr. 19
Bright Eyes	Balfour-Trevor	New Era	July 10	6800	76	July 9
By Rocket to the Moon		Ufa	Feb. 6,'31	9700	97	Feb. 14,'31
Caught in Berlin Underworld	Fritz Kortner					Feb. 15
Chess Player, The	Johanne-Blanchard	Unusual Pict.				
Civilization	Hickman-Markey	Am. Trad. Assn.				July 12
Comrades of 1918		Forenfilm				Feb. 28,'31
Constant Nymph, The	Ivor Novelle	Big Three Exc.	Aug. 17	7800	87	July 6
Danger Man, The	Chas. Hutchinson	Cosmos	May 20	6516	82	May 24
Der Tiger von Berlin	Susa-Frank	Ufa Film	Sept. 12	5554	55	Sept. 27
Docks of Hamburg	Jugo-Fritsch	Ufa Film				
Ex-Flame		Liberty Prpd.		6480	72	Nov. 29
Eternal Fools		Judea Films	Sept. 23	6120	88	Sept. 8
Figaro		Franco-American			71	Dec. 7
Heart's Melody	Fritsch-Parlo	Ufa Film				
Immortal Vagabond	Hald-Froelich	Ufa Film				
In the South Seas with Mr. and Mrs. Pinchot		Talk. Pic. Epics	Sept. 1	5538		May 31
Ingagi	African Hunt	Congo Pic. Ltd.	Apr. 18	7776	86	Apr. 26
Jade Casket, The	French Cast	Cosmos		5800	64	
Jazz Cinderella	M. Loy-J. Robards	Chesterfield	Aug. 14	6181	68	Sept. 20
Ladies In Love	Day-Walker	Chesterfield	May 17	6095	69	May 3
Lotus Lady		Audible	Oct. 31	6100	68	Nov. 15
Lost Patrol		Pro Patria			57	Dec. 21
Made to Order	Julian Eltinge	Jesse Weil		6240		Jan. 25
Madonna of the Slepping Cars	Claude Frane	Little Playhouse Film Co.				Dct. 19,'29
Manxman, The	Carl Brlason	Ufa	Dec. 21	6800		Dec. 14
Melody of the Heart		Ufa Film	Aug. 29	Eng.8061 Germ.8543	90	Sept. 6
Midnight Special, The		Chesterfield	Dec. 15	6190	60	Dec. 8
Mother's Millions	May Robson	Liberty Prod.				Feb. 28,'31
Mysteries of Nature		Ufa			71	
Pagliacci	Italian Opera	Audio Cinema				Mar. 7,'31
Passion Song, The	Olmstead-N. Beery	Excellent		5080	56	
Peacock Fan, The	Dorothy Dwan	Chesterfield		5400	60	
Poor Millionaire	Talmadge-Howard	Biltmore	Apr. 7	5200	58	May 17
Pori	Special Cast	Ufa Films				
Primrose Path, The	Foster-Darrow	Hollywood Films.	Mar.	1930	94	Jan.24,'31
Rasputin, the Holy Devil	Special Cast	Martin Berger				Aug. 30
Romance of the West	Jack Perrin	Jack Trop	June 15	5494	61	Aug. 2
Saddle King, The	Cliff Tex Lyon	Anchor				Oct. 12
Sea Fury	Mildred Harris	Tom White			58	Dec. 7
Slums of Tokio	Japanese Cast	Moviegraphs				
Smoke Bellew	Conway Tearle	First Division		6605	73	
South of Panama	Carmelita Geraghty	Chesterfield		6300	70	
Strange Case of District Attorney "M"		Unusual Photoplay	Mar.	6800		Mar. 22
Throw of the Dice	Seeta Dvl	Hollywood Pic.	Dec. 29	6700		May 31
Thunder God	Cornelius Keefe	Crescent		5917	66	
Today	Nagel-Owen	Majestic	Nov. 1	6660		Oct. 25
Trails of the Golden West		Cosmos Exchange	Feb. 5,'31	55		Jan. 31,'31
Treasure, The		Film Arts Guild				Nov. 30
Two Hearts in Waltz Time	Janssen-Thelmer	Asso. C. of A	Oct. 10	8800	98	Oct. 25
Two Worlds	Nora Baring-John Longdon	E. A. Dupont	Nov. 21	8000	82	Nov. 29
White Devil	Mosjukin-Dagover	UFA Films				
Why Cry at Parting	Halm-Gralia	International		7000	78	Feb. 22
Wild West Whoopee	Jack Perrin	Allied				Feb.28,'31
Women Men Marry	Harlan-Blaine	Charles Hutchinson				Mar. 7,'31
Wonderful Lies of Nina Petrovna	Helm-Ward	Allied Films	May 30	8 reels	80	June 14
Yiddish Mama, The	Mae Simon	Judea Films		4000		

Shorts

Title	Star	Distributor	Length Feet	Mins.	Reviewed
Anyway By Air		Visugraphic	3 reels		May 17
At the Photographers	Harry Delf	Elbee	2 reels		
Beauty Secrets from Hollywood—No. 1 (technicolor)		Welshay			Mar. 14,'31
Besides the Western Sea		Castle Film	1 reel		
Blind Youth	Lou Tellegen	Capital	2 reels		
Bosom Friendship	Novelty	UFA	10 min.		
Bring on the Bride		Elbee	2 reels		Nov. 9
Broken Doll, The	Sadie Banks	Judea Films	1 reel		
Conquest of the Cascades	Educational	Gen. Electric Co.			Apr. 19
Coast to Coast	Talker	Visugraphic	2 reels		Aug. 30
Down Hawaii Way	Color Novelty	Castle	1 reel		
Electric Ship	Educational	General Electric		9	Nov 8
Eli-Eli	Cantor Waldman	Judea Film	950 ft.		
Evening in Jewish Camp	Eval Miller	Judea Film	1000 ft.		
Felix Fernandino		Imperial		9	Nov 22
Friend Husband		Burr	2 reels		
Frost and Old Lace		UFA	1 reel		Sept. 20
Jewish Gypsy	Hymie Jacobson	Judea Films	1900 ft.		
Jewish Melody	Cantor Waldman	Judea Films, Inc.	1 reel		
Kiddie Cabaret		Mayfair	2 reels		Apr. 26
Kids and Pets	Color Novelty	Castle	1 reel		
Kol Nidre No. 1	Cantor Schmilikel	Judea Films	900 ft.		
Kol Nidre No. 2	Cantor Waldman	Judea Films	950 ft.		
Land of Freedom	Seymour Reitztelt	Judea Films, Inc.	2 reels		
Legend of the Skies		Ideal	6 min.		Mar. 14,'31
Mai-Ko Mashma-Lou	Harry Feld	Judea Films			
Mawas		Capital Prod.	3½ reels		June 7
Measuring Time		UFA Film	7 min.		Sept. 27
Meet the Family	Harry Delf	Elbee	2 reels		
Monkey Squawks		Burr			
Natascha	Pinchus Lavenda	Judea Films, Inc.	2 reels		

Niagara Falls		Essanay	Dec. 20
Oh Doctor	Special Cast	Judea Films	1600 ft.
One Day		Visugraphic	Dec. 6
Peas and Ques		Pro Patria	Dec. 6
Poem In Stone, A		Ideal	7 min. Mar. 14,'31
Polo		Visugraphic	10 min. Nov. 29
Sailors' Sweetheart	Hymie Jacobson	Judea Films, Inc.	2 reels
Shoemaker's Romance		Judea Films	1900 ft.
Should I	Charles Lawmer	Advance Trailer	May 17
Signed, Sealed & Delivered	Special Cast	Burr	
Sixty Minutes From Broadway	Color Novelty, Felix Fernandino &	Castle	1 reel
Spanish Rhythm	Orch.	Imperial	9 min. Nov. 29
Style and Class	Marty Barratz	Judea Films	2000 ft.
Summer Harmonies	Song Cartoon	Biophone	1 reel Oct. 5
Talk-o-Graphs	Norman Brokenshire	Henry Sonenshine	9 min. Nov. 29
Tee Time	Felix the Cat	Copley Films	1 reel Apr. 5
Trouble from Abroad	Brock-Radio		Mar. 14,'31
Una-Sana-Takof	Cantor Waldman	Judea Films	950 ft.
When My Dreams Come True	Gene & Glenn	Advance Trailer	1 reel Apr. 5
World Unseen, A	Scientific	UFA	12 min.

SERIALS

NAT LEVINE

Title	Star	Rel. Date	Length	Reviewed
King of the Kongo	Logan-Miller	Aug. 15,'29	10 episodes	Aug. 17,'29
Lone Defender, The	Rin Tin Tin	Sept. 1,'30	12 episodes	
Phantom of the West	Tyler-Gulliver	Nov., 1930	10 episodes	

TALKING PICTURE EPICS

Title	Star	Rel. Date	Length	Reviewed
Across the World	Mr. & Mrs. Martin Johnson	June 15	4 episodes	Aug. 9
Hunting Tigers in India	Commander Geo. M. Dyott	April 15	3 episodes	

UNIVERSAL

Title	Star	Rel. Date	Length	Reviewed
Fingerprints	Kenneth Harlan	Mar. 23,'31	10 episodes	Dec. 20
Heroes of the Flames	Tim McCoy	June 2,'31	12 episodes	
Indians Are Coming, The	Tim McCoy	Oct. 20	12 episodes	Aug. 23
Jade Box, The	Perril-Lorraine	Mar. 24	10 episodes	Feb. 22
Lightning Express, The	Lorraine-Chandler	June 2	10 episodes	Apr. 12
Spell of the Circus	F. Bushman, Jr.-A. Vaughn	Jan. 12,'31	10 episodes	
Tarzan the Tiger	Merrill-Kingston	Dec. 9,'29	10 episodes	
Terry of the Timss	Howes-Thompson	Aug. 11	10 episodes	Aug. 11

SYNDICATE PICTURES CORP.

Features

Title	Star	Rel. Date	Length	Reviewed
Beyond the Law	Robert Frazer	Oct.	1 reel	Nov. 8
Breezy Bill	Bob Steele		4500 50	Sept. 20
Canyon of Missing Men	Tom Tyler	June	1 4742 50	Aug. 2
Code of Honor	Mahlon Hamilton	Oct.	1 5605 50	Nov. 15
Code of the West	Bob Custer		57	
Convict's Code, The	Cullen Landis		56	Oct. 4
Frontier Days	Bob Custer	May 15	6 reels	
Hunted Men	Bob Steele	Apr.	4853	
Lonesome Trail, The	Chas. Delaney	Sept. 15	5786 65	Sept. 13
Overland Bound	Leo Maloney	Apr. 15	5040 56	Mar. 29
Parting of the Trails	Bob Custer	Mar.	1 4700 52	Mar. 29
Phantom of the Desert	Jack Perrin	Nov.	1 6 reels	Feb. 14,'31
Riders of the North	Bob Custer	Mar.	1,'31 6 reels	
Rider of the Plains, A	Tom Tyler	Apr.	1'31 6 reels	
Rose of Rio Grande	Tom Tyler	May	1 6 reels	
Under Texas Skies	Bob Custsr	Nov.	15 5119	Jan. 17,'31
Western Honor	Bob Steele	Mar.	4849 50	May 17
West of Cheyenne	Tom Tyler	Jan.	15,'31 6 reels	Mar. 7,'31
Westward Bound	Buddy Roosevelt	Jan.	1,'31 6 reels	Jan. 24,'31

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
God's Country and the Man				
Last of the Pawnees				
Red Coats of Canada				
Song of the Plains				
Texas Ranger, The				

Shorts

Title	Star	Rel. Date	Length	Reviewed
Alice Chops the Suey		Feb.	1,'31	
Alice Gets Stage Struck		Jan.	15,'31	
Alice Gets Stung		Oct.	15	
Alice Loses Out		Mar.	1,'31	
Alice on the Farm		Oct.	1	
Alice Picks the Champ		Mar.	15,'31	
Alice Plays Cupid		Apr.	1,'31	
Alice Rattled by Rats		May	1,'31	
Alice Solves the Puzzle		Apr.	15,'31	
Alice the Jailbird		Nov.	1	
Alice Wins the Derby		Nov.	15	
Alice in the Jungle		Jan.	1,'31	
Alice's Balloon Race		Dec.	15	
Alice's Egg Plant		Dec.	1	
Alice's Little Parade		Sept.	1	
Alice's Mysterious Mystery		May	15,'31	
Alice's Orphan		Feb.	15,'31	
Alice's Tin Pony		Sept.	15	
Broken Spur, The	Jack Hoxie	Feb.	1,'31 2 reels	
Cyclone Bliss	Jack Hoxie	Oct.	15 2 reels	
Desert Bridegroom	Jack Hoxie	Jan.	15,'31 2 reels	
Desert's Crucible	Jack Hoxie	Oct.	1 2 reels	
Dead or Alive	Jack Hoxie	Nov.	15 2 reels	
Double-O, The	Jack Hoxie	Dec.	1 2 reels	
Marshall of Money Mint	Jack Hoxie	Sept.	15 2 reels	
Rider from Nowhere	Jack Hoxie	Nov.	1 2 reels	
Romantic Sheriff, The	Jack Hoxie	Jan.	1,'31 2 reels	
Sparks of Flint	Jack Hoxie	Feb.	15,'31 2 reels	
Two-Fisted Jefforson	Jack Hoxie	Sept.	1 2 reels	
Western Romance	Jack Hoxie	Dec.	15 2 reels	

TALKING PICTURE EPICS

Features

Title	Star	Rel. Date	Length	Reviewed
"Across the World with Mr. and Mrs. Martin Johnson" Around the World Via Graf Zeppelin	Commander Hugh Eckener	Feb. 1,'30	6400	
Bottom of the World	Dr. Robt. Cushman Murphy	May 15	4600	Nov. 9,'29
The Break-Up	Captain Jack Robertson	July 26	3800	July 19
Girl from the Reeperbahn	German Imnort	July 4	4600	
Hunting Tigers in India	Comm. G. M. Dyott	Mar. 6,'31	6460	
Lost Gods	Count Byron Khun de Prorok	Nov. 15,'29	7400	
To the South Seas	Mr. & Mrs. Gifford Pinchot	Nov. 1	4900	July 12
Wild Men of Katihari	Dr. C. Ernest Cadle	Sept. 15	5400	
		Nov. 21	4600	Nov. 29

[Note—Features above also released as serials. Exhibitors have the choice of booking either the Feature versions or as serials.]

Coming Feature Attractions

Title	Star		
Mexico Today	Emma Lindsay Squier	June,	'31
Ship-Wrecked in the Arctic	George Palmer Putnam	Sept.,	'31
World Below the Sea	Dr. William Beebe	Sept.,	'31

Shorts

Title	Star	Rel. Date	Length	Reviewed
Animal World of Make Believe	Dr. Raymond L. Ditmars	Apr.,	'31 1 reel	
Bird Islands of Peru	Dr. Robt. Cushman Murphy	Feb. 12,	'31 1 reel	Nov. 8
Fight to Live	Dr. Raymond L. Ditmars	Apr.,	'31 1 reel	
Freaks of Nature	Dr. Raymond L. Ditmars	June	14,'31 900	
In the Realm of Goblins	Dr. Raymond L. Ditmars	Aug.	31,'31 960	
Land of Evangeline	Wanderlust (No. 2)	Jan.	30, '31 1 reel	Feb. 14,'31
Let's Sing	Howard Wade Kinsey	Sept.	1 960	
Like a Beaver	Dr. Raymond L. Ditmars	Feb.	12,'31 940	Feb. 14, '31
Monkey Whoopee	Dr. Raymond L. Ditmars	Dec.	25 900	
Naked Man vs. Beast	Martin Johnson	Oct.	15 960	
Seeing Bermuda on a Bicycle	(No. 1) Wanderlust	Oct.	15 960	Dec. 13
Today and Yesterday	Hearst News	Nov.	15,'29 2900	

TIFFANY

Features

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length	Reviewed
Aloha	Torres-Lyon	Feb.	16,'31 6132 67	
Border Romance	Armida-Terry	May	20 5974 65	May 31
Borrowed Wives	Rex Lease	Sept.	10 5560 62	Aug. 30
Caught Cheating	Murray-Sidney	Jan.	21 5678	Mar. 7
The Command Performance	Hamilton-Merkel	Jan.	16,'31 7084	
Drums of Jeopardy	Oland-Collyer-Hughes	Mar.	2,'31	Feb. 21,'31
Extravagance	Hughes-Collyer	Oct.	10 5892 66	Sept. 20
Fighting Thru	Maynard-Loff	Dec.	25 5487	Dec. 20
Headin' North	Bob Steele	Nov.	1 4950 55	Nov. 8
Hell Bound	Carrillo-Lane-Hughes	Mar.	7,'31	Feb. 7,'31
High Treason	Hume-Thomas	June	15 7693	June 7
Hot Curves	Rubin-Lease-Day	Apr.	15 11416	July 12
Journey's End	Colin Clive	Mar.	25 6210	Apr. 12
Just Like Heaven	Louise-Newell	Oct.	22 5650 65	Oct. 11
Kathleen Mavourneen	O'Neil-Delaney	June	20 5169 56	Aug. 2
Land of Missing Men	Bob Steele	Oct.	13 5179 56	Oct. 4
Love Trader	Leatrice Joy	Oct.	9 5700 64	Oct. 18
Medicine Man, The	Benny-Bronson	June	25 8211 89	June 21
Near the Rainbow's End	Bob Steele	June	10 5189 58	July 5
Oklahoma Cyclone	Bob Steele	Aug.	8 5918 86	Aug. 30
Paradise Island	Harlan-Day	July	15 6507 73	July 5
Ridin' Fool	Bob Steele	Mar.	23,'31 5789	
Salvation Nell	Graves-Chandler			
She Got What She Wanted	Glass-Compson	Dec.	16 6203	Oct. 18
Single Sin, The	Johnson-Lytell	Feb.	23,'31 73	Feb. 21,'31
Sunny Skies	Benny Rubin	May	1 6994 76	May 24
Sunrise Trail, The	Bob Steele	Feb.	7,'31 5993	
Swellhead	Gleason-Shilling-Walker	Mar.	20 7040	Apr. 20
Third Alarm, The	Hall-Louise	Nov.	17 5707	Nov. 6
Thoroughbred	Garon-Barry	Aug.	10 5425	Aug. 23
Under Montana Skies	Kenneth Harlan	Sept.	10 5273 57	Nov. 15
Utah Kid	Rex Lease-Dorothy Sebastian	Oct.	27 4408 49	Nov. 22
Wings of Adventure	Rex Lease	Aug.	1 5050 56	Aug. 9

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
Barbarian, The				
Gangster Girl				
Hijack				
Husband Hunters				
Leftover Ladies				
Luxury Girl, The				
Morals For Women				
Moran of the Lady Letty				
Price, The				
Two Gun Man, The	Ken Maynard			
Unpardonable Sin, The				
Wild Youth				
* Marks the Spot				

Shorts

Title	Star	Rel. Date	Length	Reviewed
Color Symphonies Series	6 In Technicolor		1 reel	
Chinese Flower Boat		July	5	
Dancing Bear		June	10	
Parisian Nights		June	25	
Kentucky Jubilee Singers	Series of 6			
Old Black Joe		May	1 2 reels	
On a Plantation		Apr.	15 2 reels	May. 10
Pickin' Cotton			1 reel	Dec. 13
Road Home, The			2 reels	
Slave Days			1 reel	Dec. 6
Welcome Home		Dec.	12 1 reel	Nov. 29
Musical Fantasies	Series of 6		1 reel	
Fire Worshippers		Aug.	10	Sept. 27
Memories		Apr.	23	
William Tell		Aug.	1	
Way Down South				Dec. 6
Paul Hurst Comedies	Series of 6			
De World's Champion				Dec. 6
One Punch O'Toole		Mar.	23 16	Mar. 28
Tale of a Flea, The				
Missing Link, The				
Rolling Stone Series	Series of 6			
In the Mountains		Sept.	25 1 reel	Sept. 6
The Desert		Dec.	16	
Tiffany Chimp Series	6 Monkey Comedies		2 reels	
1. Blimp Mystery, The				Sept. 27
2. Little Covered Wagon, The		Sept.	5	Aug. 30
3. Little Big House, The		Oct.	15	Oct. 4
4. Little Divorcee, The				Dec. 6
5. Nine Nights in a Bar Room		Jan.	26, '31	Jan. 3,'31
6. Chasing Around		Mar.	23,'31 2 reels	16 Mar. 28
Voice of Hollywood Series	Station S-T-A-R		26 1 reel each	
No. 8	Ben Turpin			Apr. 26
No. 9	Bert Wheeler			Apr. 19
No. 10	Robert Woolsey			
No. 11	Billy Bevan			May 24
No. 12	George Stone-Ruth Roland			May 21
No. 13	Geo. K. Arthur			July 19
No. 14	George K. Arthur			Aug. 9
No. 15	Joe Cobb			July 12
No. 16	Neil Hamilton	Aug.	10	
No. 17	Laura La Plante	Aug.	20	
No. 18	Gleason & Armstrong	Sept.	11	
No. 19	Johnny Hines			
No. 20	James Hall			Oct. 11
No. 21	Conklin & Christy			
No. 22	Ian Keith			
No. 23	Sammy Cohen-Tiffany Talkino Chimps			Dec. 6
No. 24	Leon E. Janney	Dec.	21	
No. 25	Seben 'n' Leben	Jan.	20,'31	
No. 26	Kenneth Harlan	Mar.	2,'31 10	Mar. 26

UNITED ARTISTS

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Abraham Lincoln	Walter Huston	Nov. 8	8704	97	Aug. 23
Bad One, Ths.	Del Rio-Lowe	May 3	6673	74	Mar. 22
Bat Whispsrs, The	Chester Morris	Nov. 29	7610	68	Nev. 15
Devil to Pay	Ronald Colman	Jan. 31,'31	6643	74	Dec. 6
Du Barry, Woman of Passion	Norma Talmadge	Oct. 11	8110	90	Nov. 1
Eyes of the World	Merkel-Holland	Aug. 30	7272	81	Aug. 23
Hell's Angels	Lyon-Hall-Harlow	Nov. 15	10390		June 7
Hell Harbor	Velez-Hersholt	Mar. 22	8354	92	Mar. 8
Indiscreet	Gloria Swanson				Mar. 14,'31
Kiki	Mary Picktord	Mar. 14,'31	6000	89	Fsb. 21,'31
Lottery Bride, The	MacDonald-Garrick	Oct. 25	7472	83	Nov. 22
Ooe Hsavenly Night (Reviewsd under title "Queen of Scandal")	Evelyn Laye-John Bolss	Jan. 10,'31	7342	82	Oct. 25
One Romantic Night	Gish-Nagel-La Roque	Apr. 12	6592	72	Mar. 29
Raffles	Ronald Colman	July 26	6509	70	Aug. 2
Reaching for the Moon	D. Fairbanks-Bebo Danisls	Feb. 21,'31	8239		Dec. 20
What a Widow	Gloria Swanson	Sept. 13	6128	90	Sept. 20
Whoopee	Eddie Cantor	Sept. 27	6393	93	July 12

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Ags for Love, The	Billie Dove				
City Lights	Charlie Chaplin		7909		Feb. 14,'31
Corsair	Chester Morris				
Front Page	Adolphe Menjou	Apr. 4,'31	6100	90	Mar. 28
Palmy Days	Eddie Cantor				
Rivets					
Scarface					
Sons O' Guns	Al Jolson				
Street Scene					
Unholy Garden, The	Ronald Colman				

Shorts

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Glorious Vamps	Bobby Watson	Jan. 25	952		Jan. 25
Second Hungarian Rhapsody		May 24	895		July 19
The Americans Come	Otto Matieson	Aug. 2	976		
Wizard's Apprentice		Apr. 20	840		Sspt. 20
Zampa		Sept. 8	1 reel		Sspt. 6

UNIVERSAL

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
All Quiet on Western Front	Wolheim-Ayres-Wray	Aug. 24	12423	138	Apr. 26
Bad Sistsr	Nagel-Fox-Davis	Mar. 23,'31	6083	67	Mar. 14,'31
Big Timber (Re-issus)	William Desmond	Mar. 30	4388		
Boudoir Diplomat	Compson-Keith-Duncan-Loff	Dec. 25	6093	68	Oct. 4
Burning Trail (Re-issus)	William Desmond	July 29	4223		
Captain of the Guard	La Plante-Boles	Apr. 20	7519	83	Apr. 5
Cat Creeps	Twelvetrees-Hersholt-Hackett	Nov. 10	6493	73	Sept. 20
Cohens and Kellys in Africa	Sidney-Murray	Jan. 19,'31	7225		Nov. 8
Concentratin' Kid	Hoot Gibson	Oct. 26	5148	57	Nov. 1
Czar of Broadway	Wray-Compson-Harron	May 25	7314	81	Apr. 26
East Is West	Lupe Velez-Lew Ayrss	Oct. 23	6683	75	Sept. 27
Dracula	Lugosi-Manners-Chandler	Feb. 14,'31	6735		Jan. 3,'31
Fighting Legion, Ths.	Ksn Maynard	Apr. 6	6763	75	Dec.21,'29
Free Love	Nagel-Tobin	Jan. 5,'31	6356		Dec. 6
Hids-Out	Murray-Crawford	Mar. 30	5299	59	Apr. 19
The Iron Man	Lew Ayres	Apr. 30			Mar. 28
King of Jazz, The	Whiteman's Band & Special Cast	Aug. 17	9631	102	Apr. 5
Lady Surrenders, A	Nagel-Tobin-Rathbone-Hobart	Oct. 6	6465	95	Sspt. 27
Little Accident	Fairbanks, Jr., Page	Sept. 1	7697	87	July 12
Many A Slip	Ayres-Bennstt	Mar. 2,'31	6630		Feb. 28,'31
Mountain Justice	Ken Maynard	May 4	6746	75	Mar. 22
Outside the Law	Nolan-Robinson	Sept. 18	7118	78	Aug. 23
Resurrection	Boles-Velez	Feb. 2,'31	6957		Jan. 10,'31
Roaring Ranch	Hoot Gibson	Apr. 27	6094	67	May 24
See America Thirst	Langdon-Love-Summerville	Nov. 24	7575	84	Oct. 18
Song of the Caballero	Ken Maynard	June 29	6524	73	July 12
Sons of the Saddle	Ken Maynard	Aug. 3	6672	78	Aug. 9
Spurs	Hoot Gibson	Aug. 24	5303	58	Sept. 8
Storm, The	Special Cast	Aug. 18	7203	60	Aug. 23
Trailing Trouble	Hoot Gibson	Mar. 23	5198	67	Mar. 29
Trigger Tricks	Hoot Gibson	June 1	5462	57	June 21
Virtuous Husband	Compson-Elliot Nugent	Apr. 12			Mar. 21
What Men Want	All Star	July 31	6041	67	Sept. 6
White Hell of Pitz Palu	Special Cast	Juns 1	7727	88	May 10
White Outlaw, The (Rs-issus)	Jack Hoxis	May 25	4511		
Young Desire	Mary Nolan	June 8	6529	73	July 12

Coming Feature Attractions

Title	Star	Rel. Dats	Length Feet	Mins.	Reviewed
Blind Husbands					
Seed	John Boles-Genevieve Tobin				
Strictly Dishenorable					
Up For Murder	Ayres-Tobin-Peterson				

Shorts

Title	Star	Rel. Date	Length Fest	Mins.	Reviewed
Arabian Knights	Slim Summerville	Apr. 8,'31	2 reels		Mar. 28
All Excitsd	Sidney-Murray	Mar. 25,'31	2 reels		
Africa	Oswald Cartoon	Dec. 1			Nov. 29
Alaska	Oswald Cartoon	Dec. 15			Dec. 20
All for a Lady	Leather Pusher Series No. 6	Dec. 31	2 reels		Nov. 29
Brother for Sale	Sunny Jim	June 25	2 reels		Dec. 21
Butter in Yeggman	Sidney-Murray	May 6,'31	2 reels		
Champion, Ths	Leather Pushsrs	Feb. 25,'31	2 reels		
Cat's Paw, Ths	Red Star Comedy	June 17,'31	2 reels		
Chinese Blues	Sporting Youth	Mar. 31	2 reels		Mar. 29
China	Oswald Cartoon	Jan. 12,'31	1 reel		
Cold Feet	Oswald Cartoon	Aug. 18	1 reel		
Comeback, The	Leather Pusher Series No. 4	Dec. 3	2 reels		
Country School, The	Oswald Cartoon	May 5,'31	1 reel		
Dangerous Daze	Red Star Comedy	Mar. 11,'31	2 reels		Mar. 14,'31
Detective, The	Oswald Cartoon	Sept. 22	1 reel		Oct. 11
Discontented Cowboys	Sidney-Murray	Nov. 12	2 reels		Oct. 11
Divorce A La Carts	Sidney-Murray	Apr. 15,'31	2 reels		Mar. 14,'31
Farmer, The	Oswald Cartoon	Mar. 23,'31	1 reel		Mar. 14,'31
Fireman, Ths	Oswald Cartoon	Apr. 6,'31	1 reel		
Fellow Students	Sidney Saylor	Apr. 9	2 reels		Mar. 8
Fowl Ball, The	Oswald Cartoon	Oct. 13	1 reel		
Framed	Leather Pusher Series No. 7	Jan. 14,'31	2 reels		Dsc. 13
Go to Blazes	Sidney-Murray	Oct. 15	2 reels		Nov. 8
Hallowe'en	Sporting Youth	Apr. 14	2 reels		Apr. 8
Hammer & Tongs	Leather Pusher Series No. 2	Oct. 8	2 reels		
Hash Shop	Oswald Cartoon	Apr. 14	1 reel		Apr. 12
Hello Russia	Slim Summerville	Jan. 7,'31	2 reels		Dec. 20
Hello Napoleon	Red Star Comedy	Juns 3,'31	2 reels		
Here's Luck	Slim Summerville	May 20,'31	2 reels		
Hot and Bothered	Sidney-Murray	Mar. 4,'31	2 reels		
Howdy Mate	Red Star Comedy	June 24,'31	2 reels		
Hell's Heels	Oswald Cartoon	June 2	1 reel		June 7
Henpecked	Oswald Cartoon	Aug. 11	1 reel		
His Bachelor Daddy	Sunny Jim	May 14	2 reels		Apr. 19
Hot for Hollywood	Oswald Cartoon	May 19	1 reel		May 24
In Old Mazuma	Sidney Murray	Jan. 21,'31	2 reels	Jan.	3,'31
It Hannened in Hollywood	Red Star Comedy	Feb. 2,'31	2 reels		Nov. 29
Kane Meets Abel	Lsather Pushers	Feb. 11,'31	2 reels		
Kid Roberts	Leather Pusher Series No. 1	Sept. 3	2 reels		
Knockout, The	Leather Pusher Series No. 3	Nov. 5	2 reels		Oct. 11
Lady Killer, A	Leather Pusher Series No. 6	Jan. 28,'31	2 reels		
Laughback, The	Red Star Comedy	Dec. 24	2 rcels	Jan.	3,'31
Let's Play	Slim Summerville	Apr. 29,'31	2 reels		
Love Punch, The	Sidney-Murray	Dec. 10	2 reels		Nov. 22
Mardi Gras	Leather Pusher Series No. 5	Dec. 17	2 reels		Nov. 22
Mars	Oswald Cartoon	Dec. 29	1 reel		
Mexico	Oswald Cartoon	Nov. 17	1 reel		Nov. 29
Mush Again	Sunny Jim	Apr. 23	2 reels		Mar. 29
My Pal Paul	Oswald Cartoon	June 16	1 reel		June 28
Navy, The	Oswald Cartoon	Nov. 3	1 rsl		Nov. 15
Neighbors	Sunny Jim	Mar. 26	2 reels		Mar. 1
No Privacy	Red Star Comedy	Apr. 22,'31	2 reels		
One Day to Live	Red Star Comedy	Apr. 1,'31	2 reels		
Parisian Gaieties	Slim Summerville	June 10,'31	2 reels		
Not So Quiet	Oswald Cartoon	July 7	1 reel		July 26
Ou La La	Slim Summerville	Nov. 28	2 reels		Nov. 15
Parlez-Vous	Summerville	Sept. 10	2 reels		Aug. 16
Prison Panic	Oswald Cartoon	Apr. 26	1 reel		May 10
Rolling Along	Sidney-Murray	Dct. 1	2 reels		
Royal Bluff	Slim Summerville	Feb. 18,'31	2 reels	Feb.	26,'31
Sargie's Playmates	Slim Summerville	Mar. 8,'31	2 reels	Feb.	21,31
Scared Stiff	Red Star Comedy	May 13,'31	2 reels		
Stay Out, The	Sidney-Murray	May 27,'31	2 reels		
Shipwreck	Oswald Cartoon	Feb. 9,'31	1 reel	Feb.	21,'31
Schoolmates	Sporting Youth	Apr. 26	2 reels		Apr. 26
She's a He	Sunny Jim	June 4	2 rsels		May 10
Singing Sap	Oswald Cartoon	Sept. 15	1 reel		Sept. 20
Snappy Salesmen	Oswald Cartoon	Aug. 18	1 reel		
Spooks	Oswald Cartoon	July 21	1 reel		
Stop That Noise	Sunny Jim	July 18	2 reels		June 14
Strange as It Seems No. 1	Novelty	Sept. 1	1 reel		Sept. 20
Strange as It Seems No. 2	Novelty	Sept. 29	1 reel		Oct. 11
Strange as It Seems No. 3	Novelty	Nov. 3	1 reel		Nov. 22
Strange as It Seems No. 4	Novelty	Dec. 22	1 reel		Dec. 13
Strange as It Seems No. 5	Novelty	Jan. 19,'31	1 reel	Jan.	3,'31
Strange as It Seems No. 6	Novelty	Feb. 18,'31	1 reel	Feb.	7,'31
Strange as It Seems No. 7	Novelty	Mar. 16,'31	1 reel	Mar.	14,'31
Strange as It Seems No. 8	Novelty	Apr. 13,'31	1 reel		
Strange as It Seems No. 9	Novelty	May 11,'31	1 reel		
Strange as It Seems No. 10	Novelty	May 8,'31	1 reel		
Sunny South	Oswald Cartoon	Apr. 20,'31	1 reel		
Talking Newsreel		Sept. 29	1 reel		
Tramping Tramps	Oswald Cartoon	Mar. 31	1 rsel		Mar. 29
We We Marie	Slim Summerville	Dct. 29	2 reels		Oct. 11
You said It Sailor	Red Star Comedy	Nov. 19	2 reels		Nov. 15

WARNER BROTHERS

Features

(Available sound-on-film and sound-on-diso)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Big Boy	Al Jolson	Sept. 6	6275	69	July 26
Captain Applejack	John Halliday	Jan. 31,'31	5776	83	Aug. 23
Captain Thunder	F. Wray-V. Varconi	Dec. 13	5675	67	Sept. 27
Courage	Bennett-Nixon	June 7	6830	74	May 31
Dancing Sweeties	All Star	July 19	5658	62	June 14
Divorce Among Friends	All Star	Dec. 27	6076	66	Oct. 4
Doorway to Hell	Lewis Ayres	Dct. 18	7092	78	Sspt. 20
Dumbbells in Ermine	Armstrong-Gleason-Kent	May 10	6300	70	June 7
Golden Dawn	Woolf-Segal	June 14	7447	83	June 21
Hold Everything	Lightner-Brown-O'Neill	May 1	7513	84	Apr. 12
Illicit	Stanwyck-Rennie	Feb. 14,'31	7344	61	Oct. 25
Life of the Party	Winnie Lightner	Oct. 25	7152	79	Oct. 25
Maybe It's Love	Brown-Bennett	Dct. 4	6566	73	Oct. 25
Mammy	Al Jolson	May 31	7570	84	Mar. 29
Man From Blankey's, The	John Barrymore	May 24	6167		Apr. 12
Man Hunter	Rin-Tin-Tin	May 3	4363	49	Apr. 12
Man to Man (Reviewed under title "Barber John's Boy")	Holmes-Mitchell	Dec. 6	6261	69	Oct. 4
Matrimonial Bed	All Star	Aug. 2	6242	69	Aug. 9
Moby Dick	John Barrymore	Sept. 13	7109	76	Aug. 16
My Past (Reviewed under title "Ex-Mistress")	Daniels-Lyon	Mar. 14,'31	6693	74	Dec. 20
Office Wife	Mackaill-Stone	Aug. 23	5390	59	Oct. 4
Oh! Sailor Behave	Irene Delroy-Chas. King	Aug. 16	6223	65	July 12
Old English	George Arliss	Sept. 27	7926	87	Aug. 30
Other Men's Women (Reviewed under title "Steel Highway")	Astor-Withers	Jan. 17,'31	6403	71	Oct. 4
Outward Bound	Leslie Howard	Nov. 29	7568	83	Sspt. 20
Recaptured Love	Bennett-Halliday	July 8	6120	68	June 7
River's End	Bickford-Knapp	Nov. 8	6774	74	Oct. 4
Rough Waters	Rin-Tin-Tin	June 7	4260	68	July 26
Royal Box (German)	Moissi-Horn		8000	89	Dec. 26
Second Floor Mystery	Withers-Young	Apr. 28	5268	59	May 10
Sit Tight	Lightner-Brown	Feb. 26,'31	7108	79	Oct. 4
Sinners Holiday	Withers-Knapp	Oct. 11	5538	62	Oct. 4
Soldier's Plaything, A	Loder-Langdon-Lyon	Nov. 1	5166	57	
Those Who Dance	Monte Blue	Apr. 19	6876	78	July 12
Three Faces East	Bennett-Von Stroheim	July 26	6520	72	June 21
Under A Texas Moon	Fay-Torres-Loy-Beery	Apr. 1	7498	83	Apr. 12
Viennese Nights	Gray-Segal-Pidgeon	Jan. 31,'31	9001	99	Aug. 30

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Rsviewsd
Alexander Hamilton	George Arliss				
The Genius	John Barrymore				
God's Gift to Women	Fay-LaPlante	Apr. 25,'31	6706		Mar. 14,'31
Gold Dust Gertie	Winnie Lightner				
The Idol	Edw. G. Robinson				
Millionaire, The	George Arliss	May 1,'31			Mar. 14,'31
Public Enemy, The	Woods-Cagney	May 15,'31			
Svengali	John Barrymore	May 22,'31			
Woman of the World	Daniels-Cortez				

Vitaphone Shorts

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Adventures in Afrioa	No. 1. Into the Unknown		2 reels		
Adventures in Afrioa	No. 2. An Afrioan Boma		2 rsels		
Adventures in Africa	No. 3. The Lion Hunt		2 reels		
Absent Minded	Perkins-Ford		862	10	Apr. 12
Africa Shrieks	Hugh Cameron		1 reel		
Ain't Nature Grand	Looney Tunes No. 7				Jan. 24,'31
Alaska—Laff Tour	Eddie Lambert		1 reel		
Algiers	Novelty Scenic		1 reel		
Alpine Echoes	Douglas Stanbury		1 reel		Dec. 13
And Wife	Elliott-Davis		971	11	Apr. 12
Angel Cake	A. Rasch Girls-C. Landry, J. Ray Foursome, 2 reels	Feb.	21,31		
At Home, Potter Series	Littlefield-Ward		1435	16	Mar. 15
At the Round Table	Hellinger-Hopper-Runyon-Corbett		1 reel		Oct. 4
At Your Service	Landis-Halligan-Blackwood		633	7	
Baby Bandit, Ths	Babby Watson-Ann Cornwall		1 reel		
Bard of Broadway, The	Walter Winchell		2 reels		Oct. 4
Barefoot Days	Cast of Children		1 reel		
Battery of Songs, A	Hoyt-Coots-Quintello		719	8	May 10
Believe It or Not, No. 1	Robert L. Ripley		2 reels		May 24
Believe It or Not, No. 2	Robert L. Ripley		1 rsl		Dec. 6
Believe It or Not, No. 3	Robert L. Ripley		1 reel		
Believe It or Not, No. 4	Robert L. Ripley		1 reel		Nov. 1
Believe It or Not, No. 5	Robert L. Ripley		1 reel		Aug. 30
Believe It or Not, No. 8	Robert L. Ripley		1 reel	7	Mar. 26
Believe It or Not, No. 7	Robert L. Ripley		1 reel		Feb. 21,'31
Believe It or Not, No. 8	Robert L. Ripley		1 reel		
Believe It or Not—No. 10	Robert L. Ripley		1 reel		
Benefit, The	Jos Frisco		928	10	Feb. 6
Bernie, Ben	Orchestra		771	9	Apr. 19

Big Deal, The	Harry Holman	1 reel			
Big Man From the North	Looney Tunes No. 6	1 reel		Jan.	10,'31
Big Money, Potter Series	Littlefield-Ward	1141	12	May	24
Body Slam, The	Lambert-Ledoux-Irving	1 reel		July	19
Border Patrol, The	Frisco-Knapp-Graham	2 reels		Jan.	24,'31
Booze Hangs High, The	Looney Tunes No. 4	1 reel	6	Oct.	4
Box Car Blues	Looney Tunes No. 5	1 reel			
Bridal Night	Arthur-Merriam	1 reel			
Bright Sayings	Shirley-LeMay	1 reel			
Broadway's Like That	Ruth Etting	865	10	Mar.	8
Bubble Party, The	Geo. Sweet	629	7		
Bubbles	Vitaphone Kiddies	688	8		
Cave Club, The	Leach, Merman-Pierlot	793	9		
Celeste Aida	Giovanni Martinelli	1 reel	9	June	21
Check Up, The	Jack Hazzard	1 reel			
Cheer Leader, The	Tom Douglas	826	9		
Christmas Knight	Washburn-Eddy-Middleton	696	8		
College Capers		1 reel		Nov.	8
Collegiate Model, The	Ona Munson	2 reels		May	10
Compliments of the Season	Dressler-Lane-O'Brien	2 reels			
Congo Jazz	Looney Tunes No. 2	1 reel		Aug.	30
Contrary Mary	Bobby Watson	839	9	June	7
Court Plastered	Helen Broderick	1 reel		Jan.	24,'31
Crimes Square	Pat O'Brien-Mary Duncan	1 reel			
Cry Baby	Vernon-Treen	1 reel			
Cryin' for the Caroline		1 reel			
Curses	Moore-Clement-Blackwood	2 reels		Feb.	21,'31
Danger	Litel-Champeau-Merriam	744	8	May	24
Darling Brute, The	Jack Hazzard	1 reel			
Desert Thrills,	Edwin Bartlett	725	8	July	28
Devil's Parade, The	Sidney Toler	888	10	June	14
Dining Out	Kent-Lake	1 reel			
Doctor's Wife	Pangborn-Astor-Mitchell	2 reels			
Done In Oil, Potter Series	Littlefield-Ward	1539	17	June	14
Donkey Business	Edgar Bergen-C. Graver	1 reel			
Ducking Duty	Conklin-Morgan	493	5		
Dumb Luck	Frank Orth-Ann Codle	1 reel			
Dumb Patrol	Looney Tunes No. 9	1 reel	7	Mar.	28
Duel, The	Fields-Teasdale	1 reel			
Emergency Case	Hugh-Comeron	1 reel		Sept.	27
Envy	Dressler-Brent-Evans	1 reel			
Eternal Triangle, The	Rich-Standing-Kailz	1 reel			
Everything Happens To Me	Carson-Hoyt	1 reel			
Evolution	Progress of Motion Pictures	1 reel	10	June	21
Evolution of the Dance	Lupino Lane	1071	12	Feb.	22
Excuse the Pardon	Morgan-Alexander	1 reel		Dec.	13
Family Ford	Jim Harkins	1 reel			
Fashion's Mirror	Newberry-Thompson	1 reel			
Feminine Types	Jean Barrios	1 reel			
Fight, The	Norman Brokenshire	1 reel		May	10
Find the Woman	Hugh O'Connell	817	9		
Five Minutes From the Station	Overman-Churchill-Sidney	2 reels			
Footnotes	Page Sisters & Oscar Grogan	519	8	Apr.	19
For Art's Sake	Broderick-Crawford	1 reel		Sept.	27
For Two Cents	De Wolf Hopper	934	10		
Fore	Ford-Lane	1 reel			
Fowl Triangle		1 reel		Feb.	14,'31
Frame, The	Boyd-Middleton	1 reel			
Freshman Love	Ruth Etting-Jeanie Lang-Don Tompkins	1 reel			
Gates of Happiness	Arthur Pat West	1 reel	8	Sept.	27
Ginsberg of Newberg	Eddie Lambert	2 reels		Aug.	2
Girls We Remember		1 reel		Dec.	13
Going Places	Shaw & Lee	860		June	7
Good Pie Forever	Billy Wayne-Selma White	1 reel			
Good Times	Madge Evans	1 reel		Mar.	14,'31
Gob, The	Skelly-Evans-Shannon-Shea	2 reels			
Grand Uproar	Jim McWilliams	702	8	May	31
Grounds for Murder	Foster-Glendenning	1 reel			
Hangover, The	Neely Edwards-B. Granville	1 reel			
Gym Jams	Lew Mayer	635	7	Apr.	19
Happy Hottentots, The	Joe Frisco	1 reel		Oct.	25
Harmonizing Songs	Joseph Harmon	1 reel			
Hard Guy	Spencer-Tracy, Katherine Alexander	1 reel		Sept.	6
Headache Man, The	Clements-Cavanaugh	1 reel		Jan.	17,'31
Head Man, The	O'Connell-Kelly	798	9	Apr.	19
Heart Breaker, The	Eddie Foy, Jr.	1315	15	Oct.	4
Hello Sucker	Hugh O'Connell	1 reel			
Her Relatives	Neely Edward	1 reel			
His Big Ambition	Potter Series, Littlefield-Ward	2 reels	19	Aug.	30
His Public	Morris & Campbell	2 reels			
Hocus Pocus	Edgar Bergen-C. Graver	1 reel			
Holland	Technicolor	733	8	June	14
Hitting the High C's	Frank & Milt Britton & Band	1 reel		Aug.	30
Hold Anything	Looney Tunes No. 3	1 reel			
Home Maid	Hackett-Hall-Burley	1 reel			
Honeymoon Trail, The		1 reel			
Honolulu	Madison-Marsh	1 reel			
Horse Sense	Bob Roebuck	1 reel			
Horseshoes	Lynn Overmann	1 reel			
Hot Sands	Billy Wayne-Thelma White	1 reel			
Idle Chatter	Lou Holtz	908	10	Apr.	19
Ill Wind, An	Hibbard-Lorch-Graham	2 reels		June	14
I'll Fix It	Kent-Lake	1 reel	9	Mar.	28
Japanese Bowl, The	Technicolor	694	8	June	14
Jay Walker, The	Chester Clute	1 reel	10	Sept.	13
Jessel, George, and The Russian Art Choir		1 reel		Feb.	21,'31
Keeping Company	Eddie Buzzell	1748	19	May	10
Knocking 'Em Cold	Andrew Tombes	1 reel			
Last But Not Leased	Billy Wayne-Thelma White	1 reel			
Lady Killer, The	Erlo Dressler	1 reel			
Last Straw, The	Romney Brent	1 reel			
Legacy, The	Betty Compton	2 reels	15	Aug.	30
Letters	Pauline Garon	800	9		
Let's Elope	Betty & Jerry Browne	645	9	June	14
Let's Merge	Doree Leslie	1 reel			
Lobo, Dog of Dogs	Lobo	590	7	Mar.	8
Lodge Night	Phillips-Cox	1 reel			
Lonely Gigolo	Lotti Loder	922	9	Oct.	25
Lost and Found	Demarest-Bond	1 reel			
Love Boat, The	Herman Timberg	754	8	Mar.	1
Love Nest, The	Billy Wayne-Thelma White	1 reel		Mar.	21
Lucky Break	Fox	21		Oct.	25
Madame of the Jury	Judith Anderson	1 reel			
Maid to Order	Eleanor Shalor-Bob Lynn	1 reel			
Making Good	Joe Penner	1 reel			
Many Happy Returns	Connolly-Gottschalk-Evans	2 reels	17	Aug.	30
Married	Flint-Ridges-Foran	1 reel			
Masquerade	V. Osborn-R. D'Arcy-W. Lytell	2 reels			
Master Sweeper, The	Chester Conklin	904	10	Mar.	8
Martinelli					
Aria from "Aida"		1 reel			
Pagliacci		1 reel			
Prison Scene from "Faust"		1 reel		Sept.	27
Temple Scene from "Aida"		1 reel			
The Ship's Concert		1 reel			
Two Songs in English		685	8	June	14
Matinee Idle	Henry Hull	570	8	Mar.	15
Military Post, The	Roberto Guzman	1 reel			
Modern Fairy Tales		1 reel			
Modern Business		1 reel			
Money, Money, Money	Mason-Keeler	876			
Mr. Intruder	Otto Kruger	1 reel			
Music Racket, The	Lee Morse	1 reel		Oct.	25
My Mistake	Donald Brian, Pat O'Brien	1 reel			
My Hero	Foy-Chard	1 reel		June	14
Naggers, The	Mr. & Mrs. Jack Norworth	1 reel			
Naggers at Breakfast, The	Mr. & Mrs. Jack Norworth	845	9	June	14
Naggers' Day of Rest, The	Mr. & Mrs. Jack Norworth	1 reel		Jan.	17,'31
Naggers Go Rooting, The	Mr. & Mrs. Jack Norworth	1 reel		Jan.	10,'31
Naggers Go South, The	Mr. & Mrs. Jack Norworth	1 reel			
Naggers Go Camping, The	Mr. & Mrs. Jack Norworth	1 reel	8	Mar.	28
Naggers at the Dentist's, The	Mr. & Mrs. Jack Norworth	1 reel			
Nay, Nay, Nero	Cameron-Watson	1 reel			
New Racket, The	Bradbury-Homer	1 reel			
Night Club Revels	W. O'Keefe-Collette Sisters	1 reel			
Nightingale, The	Osborne-Talbot-O'Brien	2 reels		Jan.	31,'31
Nile Green	Broderick-Crawford	740	8	June	7
No-Account, The	Hardie-Hutchinson	777	9		
No Questions Asked	Little Billy-Prounty	1 reel			
Number, Please	Sheila Barrett-L. Barrie	1 reel	10	Mar.	21
Office Scandal, The	Bergen-Graber	1 reel		Jan.	31,'31
Office Steps		835	9	Aug.	9
Old Flame, The	Audray Dale-John Marsdon	1 reel			
Old Seidelburg	Peterson-Renme-Reed-Gilmore	1 reel			
One Good Turn	Ruth Etting-Jay Velle	2 reels			
One on the Aisle	Lon Hascall	1 reel			
One Way Out	Chas. Lawrence-Thelma White	1 reel		Feb.	21,'31
Only the Girl	Wattles-Marsh	580	8		
On the Job	Frank Orth-Ann Codee	1 reel			
Opening Night	Sands-Jacqson-Hoyt	1 reel			
Operation, The	Edgar Bergen	835	9	Aug.	9
Out for Game, Potter Series	Littlefield-Ward	2 reels		Aug.	2
Pa Gets a Vacation, Potter Series	Littlefield-Ward	1243	14		
Papa's Slay Ride	H. Cameron-Spring Byington	1 reel		May	31
Painter, The	Frank Orth				
Paper Hanging	Johnny Arthur	1 reel			
Partners	Wm. Gaxton-Gco. Heggerty	2 reels			
Paulo, Paquita & Chiquita		832	9		
Pay Off, The	H. B. Walthall	1078	12	Mar.	8
Peace and Quiet	Billy Wayne-Barbara Leonard	1 reel			
People Versus, The	Champeau-O'Malley	548	8	Apr.	12
Perfect Understanding, A	May-Oaks	537	6		
Pest of Honor, The	Short-Fielding-Hall	1 reel			
Play Boy, The	Fox-Curtis	2 reels			
Playing With Fire	Jack Hazzard	1 reel			
Politics	George Jessel	2 reels		Dec.	13
Poor Little Butterfly	Technicolor	1 reel			
Poor Fish, The	Cavanaugh-Ridges-Schafer	1 reel			
Private Engagement, A	Yacht Club Boys	1 reel	8	Sept.	27
Purely An Accident	Brown-Kearns-Otto	1 reel			
Putting It On	Jarvis-Bond	1 reel			
Railroad Follies	Morgan-Hagcr	1 reel		Aug.	23
Reno or Bust	Pangborn-Elliott	1150	13	June	7
Romeo & Juliet	Charles Hackett-Rosa Low	9		Nov.	8
Recruits, The	The Three Sailors-Clements	1 reel		Feb.	21,'31
Revenge Is Swect	L. Adams-Weeks-Allworth	2 reels	9	Mar.	28
Road Knights		1 reel	9	Aug.	9
Rhythms	Reisman Band	2 reels	15	Aug.	9
Roscland	Eddie Buzzell	2 reels	14		
Royal Fourflusher, The		1558	17	June	14
Rural Hospitality	Roger Imhof	1 reel			
Russian Around	Arthur Pat West	1 reel			
Russian Rhapsody, A	Kuznetzoff & Nicolina	704	8		
Salesmen, The	Orth-Vernon	1 reel			
Santry, Henry, & Orchestra		1 reel		Feb.	28,'31
Sax Appeal	Joe Penner	1 reel			
School Daze	Musical-song-dance skit	1 reel		Aug.	30
Scotch Love	Blare-Swinburn-Collins	1 reel			
Scotch Taffy	Scott Sanders	1 reel		Oct.	25
Second Childhood	Mayall-Mackin	1 reel			
Seeing Off Service	Penner-Busley-McNaughton	2 reels		Nov.	1
Seeing Sarah Off	Slyvia Clark	1 reel			
Seeing Things	Demarest-Auer-Fielding	1 reel	9	Oct.	18
Service Stripes	Penner-Waddell	1 reel		Jan.	10,'31
Servant Problem, The	Murray-Oakland-Stauber	1 reel			
Shakespeare Was Right	Technicolor	1 reel		June	7
She Who Gets Slapped	Tem Dugen	1 reel		June	7
Ship Ahoy	All Star	1 reel			
Showin' Off	Vitaphone Kiddies	1 reel			
Sinkin' in the Bathtub	Looney Tunes No. 1	1 reel		May	16
Sitting Pretty	Joe Phillips-Ruth Donnelly	1 reel			
Skin Game, The	Irving-White-Duffy	1 reel			
Sky High	Janet Reade-Dudley Clements	1 reel	10	Mar.	28
Sleepy Head	Frank Orth-Ann Codee	1 reel		Feb.	21,'31
Slick As Ever	H. J. Conley	2 reels		June	7
Song Paintings	Ann Seymour	1 reel		June	7
Song Plugger, The	Joe Frisco	1390	16	June	7
South Sea Pearl	Gaston Glass	2 reels		May	10
Spirits of 76th Street	Helen Broderick	1 reel			
Squaring the Triangle					
Stars of Yesterday	Old Film Stars	1 reel		Feb.	28,'31
Stepping Out	Penner-Phillips-Donnelly	1 reel		Oct.	25
Still Alarm, The	Webb-Allen	1 reel		June	7
Streight and Narrow	Robins-Jenkins	1 reel			
Strange Case, The	Charles Halton	1 reel			
Strong and Willing	Trixie Friganza	1 reel		Sept.	27
Strong Arm, The	Harrington-O'Neil	1 reel			
Stuttering Romance, A	Joe Penner-Dorothea Chard	1 reel			
Substitute, The	Chas. Lawrence	1 reel		Sept.	27
Surprise	Dugan-Leonard	1038	12		
Suspicion	Lyons-Earle-Morne	1 reel			
Syncopated Sermon, A	Hall-Johnson Choir				
	Willard Robinson	1 reel		Nov.	15
System	Clements-Knapp	1 reel			
Taking Chances	Billy Wayne-Thelma White	1 reel			
Taking Ways	Codee & Orth	2 reels		May	10
Talking It Over	Jack Osterman	739	8		
Taxi Talks	Tracy-Alexander	1348	15	June	14
Temple Belles	Green Blackman	1348	15	June	14
Tenement Tanole, A	Ryan & Lee	758	9	June	14
Thank You, Doctor	Ravold-Taylor-Clute	1 reel		Aug.	23
Thirteenth Prisoner, The	Willie Howard-Lee Kohlmar	1 reel		Nov.	15
Tintypes	Yorke & King	1 reel		Oct.	11
Tom Thumbs Down	Jarvis-McNaughton	1 reel			
Tip to Paris, A	Jarvis-Taylor	1 reel			
Trip to Tibet, A	Scenic	1 reel			

New Swiss Color Invention Developed by German Firm

Berlin—Arena Co. has been formed to market a new color film, known as Spectrocolor, a Swiss development. It is noted here as being the first step in the practical application of the color process known as the adding system.

The company was organized with a capital of 300,000 marks. The company controls 40 patents.

Wilmington To Get 2 Houses; Publix and Warners Building

Wilmington, Del.—Options have been secured on several important properties here, which it is understood are to be the site of a new Publix house, which, with adjoining stores, is said to involve about $2,000,000.

Stanley-Warner have also planned the erection of a house in the city which should, according to present arrangements, be completed by 1932.

Schine, Warners, Publix In Fight For Small Town Spot

Fremont, O.—Despite the fact that this town has a population of only 14,000, three chains, Schine, Warners and Paramount are battling for a foothold here.

Schines have an option on a 10-year lease on two houses. Warners are understood to be negotiating for a site and Paramount has already closed for a prominent location.

CLASSIFIED Advertising



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The Recognized National Classified Advertising Medium

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S.O.S. IS UNDISPUTED LEADER—LOOK AT THESE VALUES WHILE THEY LAST!—Tone-O-Graph Sound-on-Film Heads, $49.50; Wright-DeCoster 108 Speakers, $19.95; Re-conditioned Simplex Projectors, $75.00; Powers Projectors complete with lamps, $75.00; Synchronous Turntables, $49.50; Sterling Faders, $12.75; Ward-Leonard Faders with dummy, $39.75; Racon 6′ exponential Horn with Jr. Unit, $29.75; Standard Microphone, $13.75; Double Turntable non-sync steel case, $44.00; Powers Inductors, $17.50; AC Speedometers, $8.00; ¼ h.p. Constant Speed Motors, $11.47; Giant 10′ Macy Exponential Horns, $57.75; Samson Pam 19 Amplifiers, $69.15; Silver-Marshall 690 Amplifiers, $110.75; 1,000 Watt G.E. Mazda Lamps, $5.35; 10 Volt G.E. Exciter Lamps, $1.12; Powers Aperture Masks, $1.90; Simplex Aperture Masks, 98c; Da-Tone Sound Screens, 39c sq. ft.; Genuine Audak Pickups, $8.97; Automatic Changeovers, $39.85 pr.; BEWARE OF FLY-BY-NIGHTS—DEAL WITH ESTABLISHED COMPANIES. Write S.O.S. Corp., Dept. E-H, 1600 Broadway, New York City. Cable Address: "SOSOUND." New York.

THEATRE SOUND PRODUCTS AT WHOLESALE—Samson 6-tube Amplifiers, $53.50; Giant Racon Exponential Horn, complete with Unit, Exciter and Transformer, $107.00; Turn Tables complete with Pickups and Fader, $69.50; Sound-On-Film Heads $198.50; ¼ H.P. Constant Speed Motors, $12.50; G-E Exciter Lamps, 98c; Automatic Reflector Arcs, $147.50; Other Exceptional Values.
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BEST SHOP for repairing projection machines. Prompt service, reasonable prices. Address Movie Supply Co., 844 Wabash Ave., Chicago, Illinois.

SKILLED MECHANICS, specialized tools, and a shop equipped for but one purpose can offer you nothing but the best in repair work. That is what I have, and I can offer you the best in the overhauling of your motion picture machinery equipment. One of the oldest repair men in the territory, and serving some of the largest houses. Relief equipment furnished free. For results bring your work to Joseph Spratler, 12-14 E. Ninth St., Chicago, Illinois.

Theatres Wanted

WE ARE EXPERTS on theatre sales and purchases. Send particulars. Address ALBERT GOLDMAN, 5 South Wabash Avenue, Chicago, Illinois.

BUY, SELL, LEASE and EXCHANGE THEATRES anywhere in New England. All matters treated strictly confidential. Address Box No. 39, Motion Picture Herald, 1790 Broadway, New York.

Equipment Wanted

WANTED—Peerless or Simplex projectors, also Strong reflector arc lamps. State price, condition and number of machines. Will pay cash, or one-third down and balance C.O.D. Address Box No. 2. Motion Picture Herald, 1790 Broadway, New York.

WANTED—Ticket Machines. We will buy for CASH either "Gold Seal" AUTOMATIC or SIMPLEX ticket registers. Please forward information giving serial number, current and general condition. MIDWEST TICKET AND SUPPLY COMPANY, Inc., 910 South Michigan Avenue, Chicago, Illinois.

Films Wanted

WANTED—Westerns, Musical Comedies, Comedy Dramas, Sensational's Six Features and Comedies. Must be combination recording disk and film for Paramaribo, Surinane, Dutch Guiana. Address Box No. 40, Motion Picture Herald, 1790 Broadway, New York.

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HIGHEST PRICES paid for used opera chairs, projection machines, etc. Address Movie Supply Co., 844 Wabash Ave., Chicago, Illinois.

WANTED: Used Amplifiers; Automatic Arcs; Booth Equipment; Chairs; Cameras; Faders; Horns; Generators; Projectors; Rectifiers; Sound Heads; Speedometers; Motors; Turntables. State Makes, Price, Condition, Full Information. Simplex and Powers Projectors for sale at reasonable prices. Address Box No. 24, Motion Picture Herald, 1790 Broadway, New York.

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OPERA CHAIRS, seats and backs for all makes, five-ply, at prices that save you money. Jobs in new and used chairs. Address Redington Company, Scranton, Penna.

BIG BARGAIN in used Opera Chairs, 600 upholstered, 800 veneer. Address Movie Supply Co., 844 Wabash Ave., Chicago, Illinois.

1,500 HIGH GRADE A. H. ANDREWS CO. SPRING CONSTRUCTED CHAIRS, Full Upholstered Backs covered in green Velour, Box Spring Seats covered in Imitation Spanish Leather, Massive Wood Ends, Iron Middles. 1,000 A. H. Andrews Co. Upholstered Chairs, Panel Backs, Squab Seats, Covered Brown Imitation Spanish Leather; Reasonable Prices. Write ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 So. Michigan Avenue, Chicago, Illinois.

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LEARN Modern theatre management and theatre advertising. Through approved home-study methods, the Institute has successfully trained hundreds of theatremen. Free particulars. Address Theatre Managers Institute, 325 Washington St., Elmira, New York.

Theatres For Sale

THEATRE—Indiana factory town, 1.600 population, 327 seats, good sound. Theatre just remodeled. No competition. low overhead. An opportunity to get in the business very cheap. Address, Box No. 42, Motion Picture Herald, 1790 Broadway, New York.

Printing

ADVERTISE YOUR FEATURES—100 11x14 Window cards, $2.25, postage extra. 1,000 4x9 bills, $1.35. Address KING SHOPRINTERS, Warren, Illinois.

Equipment For Sale

THEATRE EQUIPMENT, new and used. Opera chairs, projectors, screens, generators, rectifiers, reflecting arc lamps, etc. Write for bargain list and catalog. Address Movie Supply Co., 844 Wabash Ave., Chicago, Illinois.

FOR SALE — ATTENTION INDEPENDENT DEALERS: Simplex large and small magazine rollers, and Asbestos Heat Shields, made of the best grade heat resisting material. Write for prices. Address Joe Spratler, 12-14 East Ninth St., Chicago, Illinois.

BIG BARGAINS—Re-Built Simplex Motor Driven Machines with type "S" Lamp Houses, with late type Flat Belt friction drive Speed Controls, $300.00 each. Re-Built Powers 6B Motor Driven Machine, $235.00 each. DeLuxe Motiograph Machine, $250.00 each. Big Stock of Exhaust and Oscillating Fans for DC and AC current. Generators, all makes, ticket selling machines, film containers, etc., all at bargain prices for immediate shipment. Write—
ILLINOIS THEATRE EQUIPMENT COMPANY,
1150 South Michigan Avenue Chicago, Illinois.

FOR SALE—2 Late Model Peerless Reflector Arc Lamps like new, $130.00 each; 2 Simplex Projectors perfect condition, $195.00 each; Hertner Generator complete, $150.00. Address Box No. 485, Rochester, New York.

BARGAIN—Peerless and Motiograph Reflector Arc Lamps Slightly Used, $100.00 each; one Roth Actodector, 25-25, $200.00; one 5 Kilowat Martin Converter, $375.00. Address—GUERCIO & BARTHEL, 1018 So. Wabash Avenue, Chicago, Illinois.

SPECIAL AMPLIFIER SALE—All equipment brand new, shipped direct from factory; Silver Marshall No. 692, $96.50; Samson No 19, $69.00; other amplifiers at low prices. Address THEATRE SOUND SERVICE, 130 SOUTH CLINTON AVENUE, ROCHESTER, NEW YORK.

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STANDARD REPLACEMENTS FOR ALL SOUND SYSTEMS INCLUDING PACENT, DeFOREST, PHOTOTONE, TONE-O-GRAPH, MELLAPHONE, WEBER, UNIVERSAL, SONOFILM — Photocells, $14.95; DeForest Photocells, $19.75; G. E. Exciter Lamps, 98c; Optical System, $29.50; Head Amplifiers, $29.50; ¼ h.p. Synchronous Motors, $29.50; Powers or Simplex Sound-on-Film Heads, $198.50; Sound Mixers, $11.50; Jensen Auditorium Speakers, $14.85. Everything brand new. S. O. S. Corp., Dept. E-H, 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

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EXPERT PROJECTIONIST AND SOUND ENGINEER, 15 years' experience—capable of installing, repairing and adjusting any Sound Projection Equipment or Sound Recording Equipment, wants permanent connection as Sound Engineer, Experimental Engineer, or Projectionist in Theatre where most exacting results are demanded. Member of Local 364. Excellent references. For detailed application, communicate with AL B. WERHAN, 86 Tuxedo Avenue, Highland Park, Detroit, Michigan.

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J. C. Jenkins—His Colyum



STORM LAKE, IA.

DEAR HERALD:

The robins are here, the boys are playing marbles in the streets and that's a sure sign that spring has returned, and this brings to us the suggestion that now is the time to go down in the basement and dig up that paint brush and some fresh paint and get out front and doll the old show house up a bit.

There is no place in the world where paint will return as large a dividend as out in front of your theatre. A theatre should always be the brightest spot in town, and it should be a place to invite PEOPLE rather than LIVESTOCK. You can get a man's measure more accurately by the looks of the front of his theatre than you can in any other way. If you will show us the front of a theatre we can tell you 99 times out of 100 whether that manager is taking a trade journal or not.

To illustrate this: We drove into a town in Illinois some time ago to call on the theatreman. We inquired for him and he was pointed out to us, and when we introduced ourself, he said: "Well, what the ——— do you want?" We told him we were not sure we wanted anything, but that we represented (or tried to) the *Exhibitors Herald* and we would like to take a look at his theatre.

As we started down the street toward his theatre, he began to curse the film salesmen and everybody else connected with the business for taking up his time, and just as we arrived at the theatre, a couple of little girls came along and one of them asked what the show was going to be that night, and he replied: "There it is; can't you read anything; what's the matter with you?" And he pointed to a one sheet standing in front of the box office window. We went into the house and took one glance at the surroundings.

The floor of the aisles and lobby were littered with paper, popcorn boxes and cigarettes, and when we came out he said to us: "Well, what are you going to say about my theatre in your ——— magazine?" And we replied: "We are not going to say anything about your theatre, for you haven't any theatre. You may think you have, and whoever told you you have a theatre must have pulled a fast one on you, for it's so chilly around here that this dump suggests a cold storage plant, and if we were in your place we'd forget about pictures and go to buying dressed chickens to store in here and then all you will need will be the market quotations on dressed poultry."

Then we got into our car and drove out of town as quick as we could for we wanted to be out of reach by the time that soaked in.

There are not so very many theatremen like that chap, but what few there are are altogether too many. The finest theatres in the world have streaks of bad business at times, but there are too many who fail to take an invoice of themselves. If they did, they would find, in many cases, that the fault would lie with themselves in not keeping their theatres attractive and comfortable. How's that paint brush of yours; have you got one?

Some years ago, we found a theatre in a town with a tall pole standing out in front of it with an electric light on top of it. We asked the manager what that light was for up there and he said it was a signal light; that when the people saw that light burning they knew he had a show. That guy must have been a lighthouse keeper before he went into the show business, and it is to be hoped that that signal light kept him from going on the rocks. You know how molasses around the bunghole of a barrel will draw flies! Well, your theatre front is the bunghole of this business, and if you don't put some molasses in the shape of fresh paint around it, you are not going to draw many flies. We will give you just two weeks from today to "doll up" that theatre front, and that's more time than you ought to have.

▲ ▲ ▲

Oh, Yeah!

HURRAH! There are some hopes for Chicago now. Mayor Thompson's cabinet has resigned. We knew something like that would happen as soon as Jay and George left there and went down to New York with the *Herald.*

▲ ▲ ▲

Winnie From Iowa

Everytime we cross the Missouri river into Iowa it starts raining. As soon as we hit the Iowa end of the bridge the other day, it began to cloud up and by the time we got to La Mars, it began raining and has kept it up ever since, and last night it turned into snow and this morning there is a blizzard raging outside (!) and we are going to stay inside.

Whenever Iowa needs rain all that is necessary to get it is to send for us. The Iowa legislature is in session and if they wanted to do the square thing they would pass an appropriation giving us a pension for life, but they won't do it. That's always been the trouble with Iowa. Being as close to Nebraska as she is, it would seem that they would learn something after a while. She used to have mud holes in her highways until Nebraska made her ashamed of herself, and now she has about the best road system of any state in the union, which shows that Nebraska has finally had some influence on her.

There is this we must say for Iowa: She's the corn crib and the hog pen of the world. Without her corn and hogs, her butter and poultry, there would be a lot more people go hungry than there are. If they would lift Iowa and Nebraska up and sit them down in Europe, the ships coming this way would carry more corn and dressed pork than they would people. There is one thing very noticeable about Iowa: too many of her people live in Long Beach, Cal. If it weren't for Iowa, Long Beach would still be a whistling post, and what would Los Angeles be if it weren't for Nebraska? Jevver think about that?

Iowa has turned out some very prominent people, among them being Winnie Lightner. And, speaking of Winnie, have you seen her latest picture with Joe Brown, "SIT TIGHT"? We haven't, but we will risk half of our weekly salary, or $7.50, that it's a good one. We never saw Winnie do anything yet that she didn't do just about right.

▲ ▲ ▲

Spring Is Here

Everytime we come to Iowa it either rains or snows.
The wind sweeps down from Canada and blows and blows and blows.
It makes the farmers all feel gay
For they know they'll have both corn and hay,
And they all join in and shout, Hurray!
In the state where the tall corn grows.

▲ ▲ ▲

Did you ever ponder on the life of a columnist? A columnist is one with but little present, no future, but lots of past. When we first began to take life seriously, we wanted to be a railroad engineer. Then we decided to become a lawyer, but people with judgment dissuaded us from making that mistake. Then we looked with favor upon the ministry but we found that ministerial clothes didn't fit us very good, so we gradually drifted from one thing to another until we finally landed in the theatre business right at a time when the field was opening up for bootleggers.

That just shows what luck a columnist has; always choosing the wrong profession. Had we sensed the opportunities that would open up to people with ability after the adoption of the Eighteenth Amendment, we might have had our name on the front page of every daily in the land, but now look at us! Just a columnist whom nobody loves. Just a target for ripe tomatoes, or sawed-off shotguns, depending upon the state of mind of the individual.

We told a fellow once that we believed there were other columnists who were very nearly as bad as we are and he said that was impossible; that we were crazy. We left before the doctor had all the bones set, which reminds us that now is a good time to quit while you can control yourselves.

J. C. JENKINS,
The HERALD Man

TWICE AS FAST!

AT LEAST *twice the speed of ordinary emulsions*....that is the greatest distinguishing trait of Eastman *Super-Sensitive* Panchromatic Negative. And along with doubled speed comes a combination of qualities never before assembled in a motion picture film. In this remarkable new negative film Eastman makes another notable contribution to the advance of the motion picture industry. Eastman Kodak Co., Rochester, N.Y. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN *SUPER-SENSITIVE*
Panchromatic Negative, *Type 2*

FOX FILM CORP.

FOX BOX OFFICE

Honorable Dick Ducks Death And Gets His Man . . .

CHARLIE CHAN CARRIES ON

with

WARNER OLAND

JOHN GARRICK • MARGUERITE CHURCHILL
WARREN HYMER • MARJORIE WHITE
C. HENRY GORDON • WILLIAM HOLDEN

By Earl Derr Biggers

Directed by HAMILTON MacFADDEN

Excitement! Kisses! Mystery!





Popular El and Fiery Fifi Make Your Box Office Merry . . .

EL BRENDEL and FIFI DORSAY in

MR. LEMON OF ORANGE

with

WILLIAM COLLIER, Sr. • RUTH WARREN
DONALD DILLAWAY

By Jack Hayes

Dialog by EDDIE CANTOR and EDWIN BURKE **Directed by JOHN BLYSTONE**

When you aren't laughing, you're throbbing with thrills

AND THE BEST ARE YET TO COME

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

THE WRITER IN HOLLYWOOD
by Leo Meehan and William A. Johnston

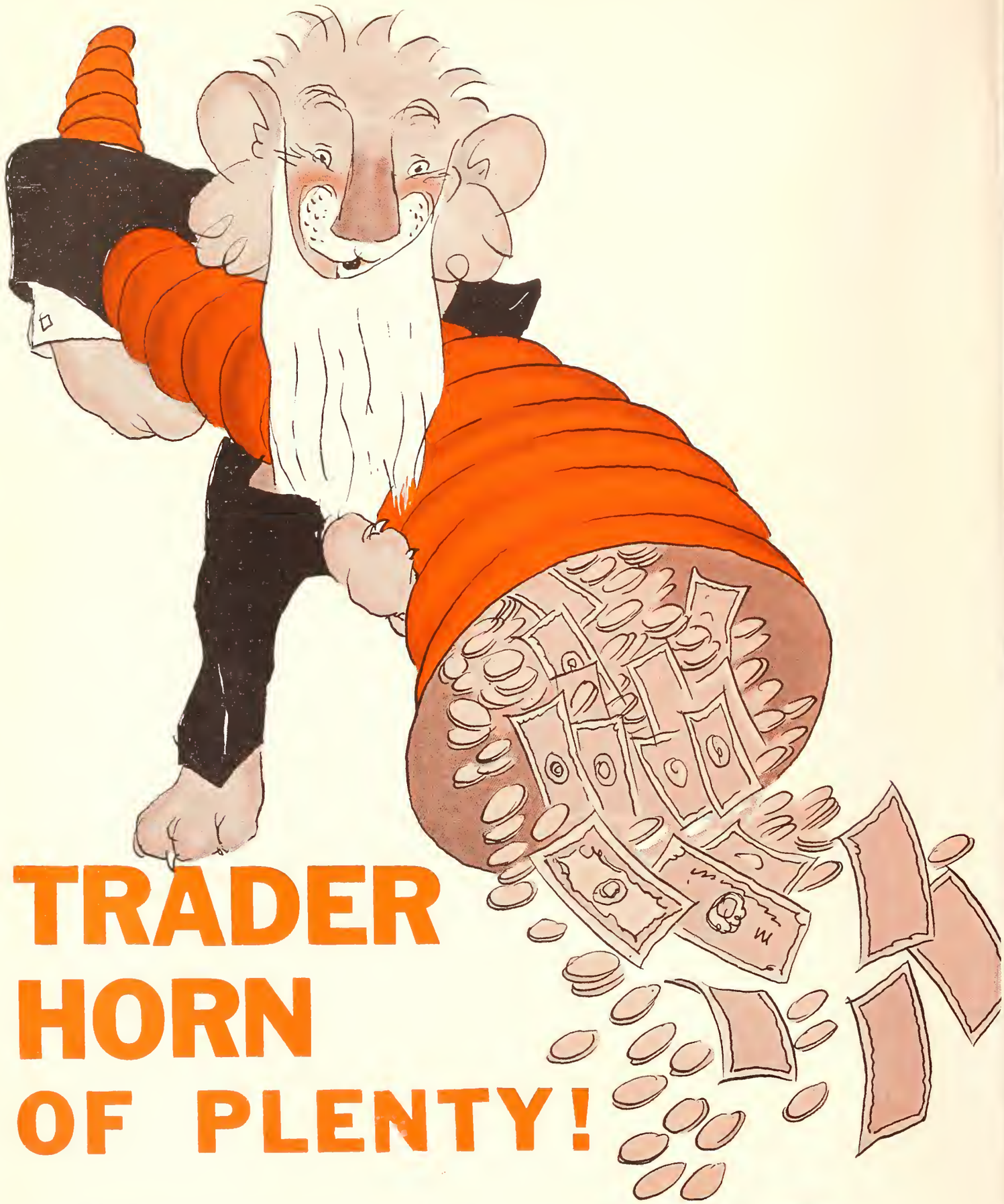
MUSIC AS THE NARRATOR
by Joseph O'Sullivan

WHEN THE SCREEN TEACHES
by Rita C. McGoldrick

In Two Sections

Section One

Vol. 103, No. 2 *Entered as second-class matter, January 12, 1931, at the Post Office at New York, N. Y. under the act of March 3, 1879. Published by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* April 11, 1931



TRADER HORN OF PLENTY!

Making motion picture history in 32 Road-Show engagements at $1.50 top. No other picture today is so keenly awaited by the public!

"SKIPPY" IS GREAT!

"A picture that will gladden the hearts of children by showing them that the screen has not deserted them; a picture that will provide delightful amusement for children's parents up to the point where it suddenly will grip their hearts and thereafter will [redacted] tears on eyelashes and lumps in throats until the tale is ended; a picture gloriously human, gloriously tender and gloriously clean; a picture without a single false note or a technical weakness, one that will bring self-respecting people back to motion picture houses—'SKIPPY'.

"In making this picture PARAMOUNT is of service to the entire film industry. Unless picture patrons have lost their sense of appreciation of the beautiful things in life, 'SKIPPY' IS GOING TO BE ONE OF THE GREATEST BOX-OFFICE PICTURES OF THE YEAR."

—Welford Beaton in Hollywood Film Spectator

50 MILLION AMERICANS

Can't Be Wrong Either!

They're
rushing!
pushing!
hurrying!

to theatres showing the comedy-hit of the hour. It's knocking 'em over simultaneously in 28 key cities.

50 MILLION FRENCHMEN

with OLSEN & JOHNSON, WILLIAM GAXTON, JOHN HALLIDAY, HELEN BRODERICK, CLAUDIA DELL. Photographed entirely in Technicolor.

The crowds that attended the Winter Garden, N. Y.; Fisher, Detroit; Warner, Frisco; Apollo, Indianapolis, have stamped it as the funniest picture that has hit the screen this season. Tremendous at Oriental, Chicago; Boyd, Phila.; Warner, Pittsburg; Capitol, Springfield; Strand, Hartford; Strand, Albany. Watch the records go!

Get WISE!
Get MODERN!
Get WARNER BROS. STAR HITS!



George
ARLISS
in his first modern comedy-drama . . . The MILLIONAIRE *with* **Evalyn Knapp, David Manners . . . . . Now packing the big Winter Garden to the rafters. N. Y. critics say "Greatest hit Arliss ever made."**



The **PUBLIC ENEMY**
Vital, powerful as it lays bare the greatest menace modern society has ever experienced! *with* **James CAGNEY**
Giving the best screen performance of the year. **Jean HARLOW**
EDWARD WOODS
JOAN BLONDELL



It's PERFECT!

We saw it three days ago and we're still laughing! Clever! Smart! Funny! Dramatic! IT'S GOT EVERYTHING!

LORETTA YOUNG

makes

"BIG BUSINESS GIRL"

as human as your next door neighbor. What a title for exploitation! *With* RICARDO CORTEZ, FRANK ALBERTSON, JOAN BLONDELL

BIG BUSINESS *is* RIGHT!

HELD OVER!



3rd Week
N. Y. STRAND
2nd Week
B'KLYN STRAND
SENSATIONAL
EVERYWHERE

Nothing can stop it! Good Friday, Palm Sunday, Easter, Passover, it ripped through them all for a record at the N. Y. STRAND.

RICHARD BARTHELMESS

Biggest star on the screen in a story that's turning thousands of New Yorkers into praise agents.

THE FINGER POINTS

By the authors of "Dawn Patrol" and "Little Caesar."

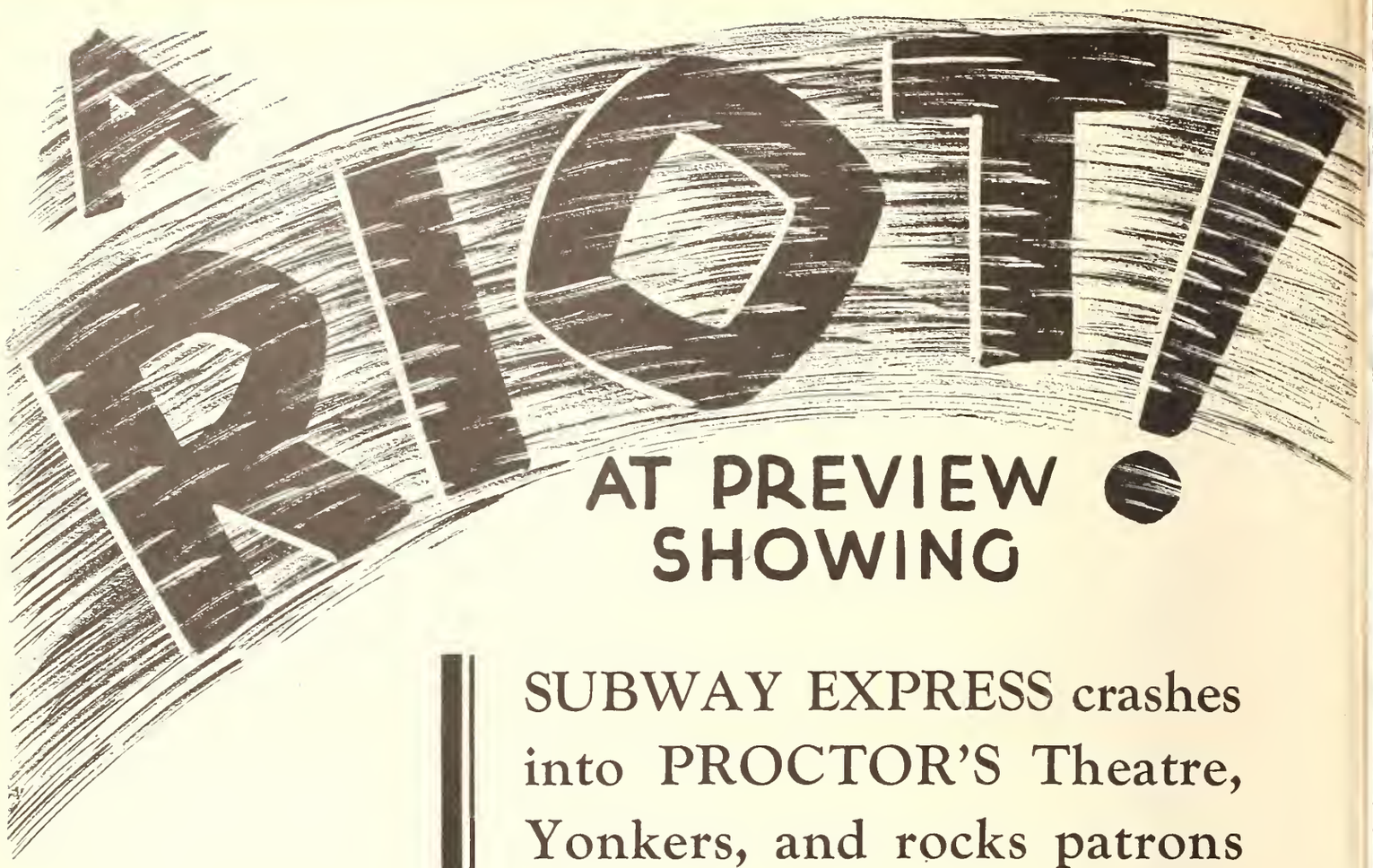


FAY WRAY
as a sob-story writer loved by Dick



REGIS TOOMEY
Dick's pal, in love with the same girl

BIG STARS in BIG STORIES *from* **FIRST NATIONAL**



SUBWAY EXPRESS crashes into PROCTOR'S Theatre, Yonkers, and rocks patrons off their seats with laughs, thrills and chills in the

Laughing-Smashing
Mystery Melodrama

BROADWAY STAGE SENSATION
ROADSHOW SMASH ALL OVER
U.S. THEN BACK TO BROADWAY
NOW A COLUMBIA
BOX OFFICE RIOT

Coming to GLOBE Theatre, N. Y.

JACK HOLT
AILEEN PRINGLE
From the play by
Eva K. Flint &
Martha Madison
Directed by
FRED NEWMEYER

COLUMBIA PICTURES



APR 11 1931

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MOTION PICTURE HERALD

Vol. 103, No. 2 — April 11, 1931

Positively All Talk

ANENT the observation in Mr. Martin Quigley's discussion of "The Code or Censorship" in which he recorded that a great many persons have heard of the Production Code and very few, of those who should, have read it, one is painfully reminded that the motion picture industry in general operates to a most amazing degree on word of mouth, whispers, and guesses and hearsays.

There appears to be a widespread reluctance to indulge in the exercise of the use of the visual imagination in the translation of printed words into mental pictures. Motion picture executives tend to insist on conversation and verbal report. The motion picture industry is conspicuously an extravagant user of the long distance telephone. Two hour conversations with Hollywood are held many times a day in many offices and the telephone to Paris is a commonplace in film offices. The motion picture was a talking business long before sound came to the films.

And along with this dependence on the spoken word has developed a curious inattention to the maintenance of archives and records, and a habit of ignoring those which do exist.

Records and statistics have been slow in coming into the world of the motion picture, slower probably than in any other great industry. The dearth of adequate statistical information is reflected in the large eagerness with which banks and financial publications have reached for the graphs, the box office reports and the business charts which have more recently been made a regular feature of MOTION PICTURE HERALD. Also no day passes in which the HERALD is not asked by telegram or telephone for facts that stand before the inquirers in the pages of MOTION PICTURE ALMANAC. Written and printed words of letter and book are tools which the motion picture industry can find useful.

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A Brighter Tomorrow

THE sympathy of the whole world of the motion picture goes out to Mr. and Mrs. Harry M. Warner in their grief at the passing of their son Lewis. The house of Warner has indeed experienced a mingling of triumphs and tragedies. For the grief that comes with death, let condoling friends strive as they will, there is no real balm but time and that healing afterglow of memories that survive the days of bitter despair. May those days pass swiftly for the Warners.

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Naming the Rose

IN these days while the picture program makers are all a-froth about titles, there is reassurance in recalling that few if any of the great outstanding screen successes have been aided by especially appealing titles. "The Clansman" was a better title than its successor, "The Birth of a Nation," which had no more box office promise than "The Fall of Rome." "Quo Vadis" did well in its day when most of the customers would have thought it was the name of a cigar. "The Covered Wagon" did its best business where they had never heard of one. No one will insist that "The Four Horsemen of the Apocalypse" gave the millions of the mass a 24-sheet thrill.

Experience shows that in the main the picture makes the title. However, there can be no harm in intelligent or even smart titles. They make excellent conversational material. It is curiously evident that sales executives do a tremendous lot more laboring about titles than consideration of story material. There often appears to be a vague hope that some way production in Hollywood will make good on the titles concocted in New York. Hollywood has a way of being independent about such matters.

One highly effective promoter of motion pictures of long experience observed over the luncheon table the other day that it would be much better for the whole industry if the annual announcements of program could merely list productions by number, leaving the titles to be written after the pictures were made. That, however, would tend to establish a relation between the picture and the title, which would upset tradition.

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The Laemmle Story

"THE Life and Adventures of Carl Laemmle," by John Drinkwater, is published by G. P. Putnam's Sons, this week. It presents in its 300 pages an intensely human and sometimes exciting story of one of the motion picture's most interesting careers. Through the drama of the life of Mr. Laemmle one sees a vivid cross-section of many phases of the evolution of the business organism of the motion picture.

In a foreword tribute to the founder of Universal, Will Hays writes: "The pioneers of the screen were fired by the same vision that beckons men to the conquest of wilderness in territory or in thought. But the true pioneer is a dreamer, not a drudge. He struggles but to create. He dares but to achieve. Of such stuff and with such vision is Carl Laemmle."

Mr. Drinkwater's work is a distinct contribution to the growing library of the literature of the motion picture.

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Style Is the Issue

OUR dignity has been outraged by Mr. Jay Emanuel, editorializing in "The Exhibitor" concerning MOTION PICTURE HERALD'S observations on the word "substitution," when he writes: "If, then, as the HERALD says, pictures may be likened to gowns and hats, can it be assumed that women will accept a pair of cotton panties for a silk gown which was contracted for a year previously?" We protest that in our high minded manner we made metaphor of gowns and hats, and when Mr. Emanuel comes in with cotton panties in his hand he is raising a very different question. But we dare the opinion that if the silk dress were last year's model and the cottons the new season's creation by M. Poiret the panties would win, and that goes for the picture parallel, too.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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INSIDERS' OUTLOOK

TRUE romance item: About twenty years ago when a certain publicity man now of fame in the industry was a dashing, flashing gallant of a young reporter on a great newspaper in New York, he got entangled in a decidedly wet party and found himself at the dawn in what was then called a cabaret.

It was an hour of much mellowness and susceptibility. Across the room She sat. She was a lovely bit of beauty, only slightly disarrayed by the night of wine and dance. It was love at sight and no questions asked. Impulses like that come sometimes at the pink edge of dawn, especially when there has been a purple and hectic night behind.

In tears our Hero repented his dissolute life. Here was his ideal, his dream girl, his, etc., etc. He told her so. In telling her so he accumulated a gallery of interested and equally mellow friends.

"You love the girl, see—why don't you get married—just like that—it'd be swell."

With a grandiose gesture of profound gallantry and tender consideration the young man gravely proposed, in the presence of the gathering, and was accepted on the spot.

There was a round of drinks, perhaps two rounds. Then all hands were off in a fleet of taxicabs for such matters as licenses and a marrying magistrate.

Within two hours the strangers of dawn were made man-and-wife.

The sun was getting up in the sky and the bride-of-the-morning was weary. Her gallant husband emerged from the magistrates office with her and drove her forthwith to her home, kissing her hand in adieu at her home.

Thence the groom went to join his friends again at the caravanserie to make merry with the bowl.

It was mid afternoon in his apartment when the raucous telephone jangled him awake. He sat up and held a throbbing head. The voice on the wire said in words and figures substantially as follows: "I'm that girl's brother and your a damned scoundrel to marry her like that and you've got to let her get an annulment right away—and so on and on."

The Hero could not well remember—but he pieced together bits of the sequence of the night before as they rose from the mists of alcohol. Indeed it was true there had been some sort of a fuss at the city hall and maybe—well yes in fact he had been married, but he wasn't sure just about to whom or the details.

"Oh, go on and get the old annulment, I'm sleepy," he answered the phone. Then he filled a pitcher with cold water and put it beside the bed.

* * *

Many years elapsed and the young reporter, young no longer, was sitting at a publicity desk in a West Coast studio.

His phone rang and the production manager for the establishment announced: "I'm sending over Miss———, to give you the dope for some publicity items. She's a swell jane and be sure and give her a break. I think she'll make the grade out here."

Presently the beautiful lady was admitted. There was a considerable consultation about photographs and a large array of notes on stories and copy was made.

Then in a diffident manner the publicity man looked up. "I'm sorry, but I just didn't quite get your name," he said.

She stood up in a whimsical silence for a long minute.

"And, really, you don't remember me?" She smiled, and also pouted.

The publicity man flushed and puzzled.

"No—sorry, but I'm afraid I don't."

"Why—you married me one morning in New York, years ago."

* * *

They had dinner together that night. Soon they were married, again. And marvelously enough, they have been happy in all the several years since.

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"True-Shot Mike" Goes Blind

The weekly efficiency story: The big nickel-and-dime saver on the staff of a widely known distributing concern took a look about the building the other day and in a gust of enthusiasm decided he could dispense entirely with one floor which could then be leased to an outside tenant. His moving squad came at the gallop with the dollies to skid the desk out and the place was cleared in a jiffy. The partition wrecking crew was just about to go to work when the big economy executive heard sounds from behind a door in the corner. He investigated and found that he had overlooked the company's telephone exchange. A call to the telephone company's service department disclosed the fact that it would cost more to move the switchboard and rewire than could be had in rental for the floor for two years. All moves were reversed and another day was spent in moving desks back. Meanwhile two costly departments were out of business for two days and it will take another month to restore morale.

The moral is that efficiency and idea men in the motion picture industry should not be permitted to shoot from the hip. In a crowded industry the innocent bystanders always get hit.

IT was one of those gala nights in Hollywood with another grand world premiere. The canopy was bedecked with two thousand orchids. There were bands playing. There were empty cameras grinding. There was a flaming glare of endless lights and the throb of many motor-generator sets. Flashlights were popping as newsmen, or imitation newsmen, dashed about. It was a big night staged for Her by Him, about her picture and through his money.

"Death Valley Scotty," blue shirted and informal, stood by regarding the manifestations. Presently we cut out of the crowd and went over to pass the time of the evening with a friendly traffic officer.

"This convinces me," observed the dry "Scotty," "that both Barnum and Darwin were right."

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Grabbing the Credit

The artists' agents of Hollywood are some where near the top of the in-bad list in the industry these days. The rumblings of a rising tide of disapproval are to be heard in many quarters. All too often it has happened that the agent has been able to dash in and claim his 10 per cent on engagements to be classified as breaks with which he could not conceivably have had anything to do.

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You Can't Beat the Dutch!

Once each month Kodak Research Laboratories issues an abstract bulletin covering papers and publication of articles of technological interest and patents issued pertaining to the art of photography, both motion and still. We are all excited this month by the discovery that French patent 679,568 on a color filter projection process has been issued to none other than the *Naamlooze Vennootschap tot Exploitatie van Fotografische Finlay en andere Procedes.* What a business!

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What Price Fame?

Fame has its troubles. Frank Wilstach, editorial functionary at the Hays office, between labors for that esteemed organization and the writing of books, also collects similes, publishing an annual summary as, for instance, "The Best Similes of 1931." A year ago he included one of the bon mots of Percy Hammond, dramatic critic of the *New York Tribune.* The other day Mr. Hammond, meeting Mr. Wilstach on Forty-second street, protested: "Take me out of that damn list. Do you know it cost me $9 this year paying for clippings the bureaus sent in on it?"

THE INSIDERS

CLARKE SETS NEW $73,800,000 FOX FINANCE PROGRAM WITH BANKERS

Play 'Em or Leave 'Em

Chicago (QP)—Joe Vergesslich, new Warner manager from New York, thinks Chicago's protection and release system is an improvement over New York's because here you have to either play them or pass them up for the next in line, whereas New York exhibitors, under their system, may procrastinate indefinitely if they are so minded.

Albert and John Do Not Agree on Relative Values

Hollywood—And now that Professor Einstein is back home in Germany, the story of his Hollywood tilt with John Barrymore may be told. It was a great battle.

Barrymore, wearing frowsy make-up, was notified one morning that Einstein was to be the luncheon guest of Jack Warner and other studio officials. Barrymore was asked to attend.

He replied, according to Photoplay, that he was not sure whether he could, in view of his make-up and "shooting" conditions, and he sent to the dining room a picture of himself with the request that the scientist autograph it.

Meanwhile Einstein had arrived and explained that his time was so brief he would not be able to visit all stages. In view of the circumstances, he asked that Barrymore attend the luncheon for the purpose of meeting him. That is said to have riled the Barrymore temper.

"He said a lot of things about Einstein, to the effect that if Einstein couldn't come to the Barrymore stage, Barrymore would be so-and-so if he'd go to the Einstein lunch," it is stated. Then Einstein declined to autograph the Barrymore picture!

At this juncture, a technician on the Barrymore set hastened over to the lunch room and when Einstein came out, presented his autograph book.

Einstein took it.

Frau Einstein took it out of the professor's hands. "No, enough today," she said. Crestfallen, the autograph-seeker returned to the lot and Barrymore heard the tale.

The actor ordered that Einstein be not allowed on the set.

So Einstein didn't meet Barrymore, and Barrymore didn't meet Einstein.

So that's that.

Grainger Back in New York

James R. Grainger, Fox vice-president in charge of distribution, arrived in New York from the Coast last Thursday.

Wall Street Becomes More Interested in Pictures

30 Millions from Debenture Issue, 15 Millions to Aid Wesco and 28 for Transfer of Loew's

Fox refinancing is set!

Harley L. Clarke, president of Fox Films, emerged triumphant this week in his battle with one of the toughest financial markets of history to secure permanent financing for Fox Film and allied interests.

With acquisition of adequate funds to retire Fox's $55,000,000 one-year 6% secured gold note issue, maturing on April 15, many of the country's leading banking institutions assume a more intimate and active interest in the standing structure of motion picture corporate and business activities, particularly as they affect Fox-Loew-Wesco and their holdings.

When the annual stockholders' meeting is held on April 15, the following, all representing important financial interests, will be added to the directorate:

ALBERT H. WIGGIN, chairman of the governing board of the Chase National Bank.

CORNELIUS VANDERBILT, capitalist.

PHILIP STOCKTON, president of the First National Bank, Boston.

PHILIP R. CLARKE, president of the Central Trust Co. of Illinois, Chicago.

FRANK O. WATTS, chairman of the board of directors of the First

(Continued on page 23)



Harley L. Clarke

2,000 Ft. Reels Taboo

Terrific expense of adopting 2,000 ft. reels in place of the present 1,000 ft. standard will prevent a change-over indefinitely, according to Sam Katz, Publix chief, who cites entire revamping of exchange systems, rebuilding of vaults, installation of new film inspection layouts, larger shipping cases, and, in fact, a new exchange set-up, as reasons for preventing a switch to the long form of reel.

Dreiser Would Make a Couple Of "Tragedies"

Hollywood—Terseness of treatment is revealed in a copyrighted *Los Angeles Herald* yarn, as the basic objection of Theodore Dreiser to Paramount's scenario for "An American Tragedy."

Dreiser held out on film offers for many years because he believed "They can't even begin to suggest the psychology of 'An American Tragedy' in a motion picture of ordinary length."

And sure enough, no sooner had Paramount submited the scenario for Dreiser's okay than the novelist bellowed loud and long on the limited treatment.

He immediately rushed to Hollywood and demanded a lengthier theatment.

At the studio, Dreiser was received very "courteously," he said, but did not indicate to what extent Paramount had conceded to his point—if at all.

An earlier scenario prepared by S. M. Eisenstein, Russian director, thoroughly met with his approval. It called for many more reels, and probably would have resulted in Paramount releasing the feature in two sections, a la Von Stroheim.

Dreiser threatens to ask an injunction restraining Paramount from showing the picture version of his "An American Tragedy" and to seek an equity ruling defining the rights of authors unless the version is "perfectly satisfactory," says the *Los Angeles Examiner*. The newspaper quotes Dreiser as saying Paramount paid $150,000 for the rights and that "when I read the script I went into a trance."

"Tragedy" Not Right Yet

Hollywood—Several of the "American Tragedy" sequences are said to fall short of the production Code of Ethics requirements, though the script was reported passed by Will Hays. New sequences may be shot, though the film is near completion. Meanwhile, Theodore Dreiser has agreed to await previewing of the completed picture before suggesting any changes.

THE WRITER IN HOLLYWOOD

The situation in the studios today finds the authors preparing a "bill of rights" to present to producers

By LEO MEEHAN

A STANDARD form of contract for writers and probably a standardized code of practices seem to be the next important development in production circles as a result of preliminary meetings which have been held in Hollywood recently under the auspices of the Academy of Motion Picture Arts & Sciences.

Furthermore, it is not venturesome to predict that a similar development quickly follow, or even go along almost simultaneously, with the directors. While the latter have not yet taken anything resembling organized action, discussions among important directors would indicate the likelihood of their seeking the assistance of the Academy in working out an agreement with producers.

The standard form contract for actors, drafted after many conferences with the producers, has now been in operation a year. It is believed to have given general satisfaction to all concerned in the majority of cases. It is conceded to be a document which has eliminated much grief and argument both for the actor and the producer.

Should a standard contract be developed for the writer and for the director, then there would be an almost complete understanding of many vexing questions arising in the creative—and expensive—branches of motion picture production. And since the Academy seems to have done a successful job for the actors, the writers and directors are now indicating an earnest desire to have it act as intermediary to extend such practices to their professions.

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Under the chairmanship of Alfred A. Cohn, head of the writers' branch of the Academy, a meeting of writers was held last week at the Writers Club in Hollywood. While the meeting was sponsored by the Academy, it was not limited to Academy members. It was the most representative meeting, possibly, ever held by writers connected with the studios. Not only were all the major studios represented by writers, but there were notable stage playwrights and prominent writers of fiction as well.

As at similar gatherings held previously, the discussions covered a wide field. Some discussed personalities, others discussed companies. But a sincere effort was made by the leaders to guide the discussions toward principles and away from personalities. It was the consensus that a representative committee could best draft a preliminary form of contract, this to be submitted later for general consideration and final consideration and final action.

Mr. Cohn was therefore instructed to appoint a committee, to include a writer from each of the major studios, and that this committee proceed to draft recommendations which will be submitted to another general meeting of writers to be held on April 23. Following are the members of the committee announced by Mr. Cohn, who will be ex-officio members of it:

John Meehan, Percy Heath, Frank Woods, Barney Glazer, Richard Schayer, Waldemar Young and Howard Estabrook. This committee will begin outlining a program during the present week, to be presented at the next general meeting.

Out of the numerous informal talks and comments made by prominent writers present, there seemed to be quite general agreement that the quality of picture stories could not and will not be improved until such a time as writers are given more freedom, more recognition of the importance of story, and less domination by studio executives.

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The opinion was freely stated that unless the quality of motion picture stories was quickly improved, taking product as a whole, the industry would suffer as severe a loss of patronage from the public as it experienced just before the advent of sound. In other words, it was the belief of the writers that the novelty of sound which revived patronage had worn off; that the public was again shopping, and refused to spend money on inferior product.

It was expressly stated by a number of writers that their purpose was not to create dissention, but rather to help build toward better product and consequently increased patronage. This they believed could be done if a clearer understanding was reached as to the duties and purposes of the writer, in contrast to those of executives, supervisors, directors and others having a hand in the making of pictures.

Elmer Rice, who was among the speakers, pointed to the experiences of the Dramatists Guild as a result of the drafting of a standard contract form now in use between them and the New York stage producers. He granted that there were differences in the problems involved as to screen writing, but expressed the belief that the fundamental principles involved were the same, and said he was confident the same happy results could be achieved in the field of motion picture writing if the whole matter was intelligently threshed out and crystallized as to conditions, recognition, payments and various other practices.

The writers are unanimous in their belief that the introduction of sound has made their work of much greater importance. They hold that no longer can a picture be said to be a "director's picture" or an "actor's picture" but that story development, dialogue, treatment and the like must be

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By WILLIAM A. JOHNSTON

THE writers of Hollywood are getting ready a bill of rights to present to the producers. Their magna charta, say the writers, is designed not merely to help themselves but, principally, to help motion pictures.

Which sounds very logical. Pictures at present cannot be greatly improved until the writing of them is improved.

The producers say—and undoubtedly with all sincerity—that the writer is the important individual in production today. But that remains considerably more of a theory than a fact. And so it will remain until the studios adapt themselves to the writer and stop trying to adapt the writer to the studio.

Picture production, in these days of the talkers, is a good deal like stage production; necessarily so. And, in stage production, the wheels don't move at all until a play comes out of the blue sky.

Writing is an intangible thing. You cannot buy it as you would buy silk—for a price. It isn't altogether a matter of money. Writers have come to Hollywood, enjoyed fat salaries, made motions of working and saved the real children of their brains and taken them away for the stage or the magazines. Cheaters you may call them, but that doesn't get to the bottom of things.

To begin with—the best within the writer does not blossom forth until he is in mental and emotional travail. And he won't sweat like this without mighty good reason.

There is one thing a writer wants, deserves and will have—and that is full credit publicity, fame if such it becomes, for the thing he creates.

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That—mostly that—is what spurs him on. Hollywood will not get far with the writer until the studios stop diverting the full credit due him to the director, supervisor, associate producer,—or worse still, to some other writer who is a cousin of somebody. That is deadly.

Again, writers are not designed to be—and never have been—cogs of a machine. The best in them cannot be had out of the pressure of rules and rontine. And if their efforts are to be made subservient to stars or to any other studio assets and departments, well and good—but don't expect too much of any creative work set in motion to meet such ends.

Another thing: stories cannot be blacksmithed into shape any more than they can be blackjacked into being. Story conferences, it seems to me, are apt to be poisonous affairs. They may be valiant occasions for every one present; but pity the story and its creator!

I was once the humble member of the staff of a magazine whose editor (self-

(Continued on page 58)

SCREEN ADVERTISING GOES TO TRIAL ON 3000 SCREENS IN ALLIED DEAL

General Looks for Credit Data on Conn, and Conn Starts After Ditto on General; Result: Amazing

There's an amusing yarn going the rounds involving Jacob Conn, the militant exhibitor from Providence, who, after contracting with General Talking Pictures for DeForest sound equipment, was deluged by a flood of credit investigators, all prying into his financial affairs and credit status before okehing installation of the equipment.

All of which made "Jake" plenty "hot" under the collar. "Why," he reasoned, "should they snoop around my business and delve into my credit affairs? I know little or nothing about the credit of General, but there's nothing to stop me now from getting the low-down on that organization," or words to that effect.

Conn, as a result, started an investigation of his own. But, nowhere in banking circles could he find a line on General. Conn did not know that the Schlesingers, who control General-DeForest, avoid the listing of credit data in the U. S.

Conn, however, enlisted the services of seven prominent banks, and after a long and exhaustive search found credit of the Schlesingers to be satisfactory. Very much so, as a matter of fact, inasmuch as the investigating banks found the combined wealth of the Schlesinger interests to be somewhere between $200,000,000 and $250,000,000, principally in South Africa.

Clarke Going to London This Month To Talk Expansion

London—The proposed London visit of Harley L. Clarke late this month will involve new Fox expansion plans in Europe, it is believed here by insiders, who also expect Clarke to discuss the present indebtedness of the company to British banking interests in connection with Fox's theatre holdings in England.

Hammons to Confer With Film Leaders On Product

Hollywood—When E. W. Hammons, Educational president, arrives from New York after completing arrangements to take over Tiffany, he will confer with Phil Goldstone, Tiffany's studio chief, and production executives of both companies regarding product and policy for 1931-32.

At the same time, Hammons is expected to iron out reported differences between Goldstone and Tiffany. Goldstone is said to have made several attempts to quit since Emil Jensen, his candidate for buyer of Tiffany, failed to negotiate purchase of the company.

Details of the Educational-Tiffany deal were definitely worked out Thursday. Only a few minor hitches remain to be settled.

E. W. Hammons, Educational president, and Grant L. Cook, executive chief of Tiffany, under President L. A. Young, leave for Hollywood in a few days.

Beacom Slated For Saul Rogers' Fox Law Post

Saul Rogers will be succeeded by Harold Beacom as general counsel of Fox Film on May 1, it is understood.

Beacom, a member of Winston, Strawn & Shaw, Chicago law firm, returns to New York from a honeymoon in Bermuda on Sunday. Beacom's law organization, probably the most outstanding in Chicago, serves as one of Harley L. Clarke's legal advisors on his public utility interests.

It is understood Beacom joins Fox under a five year contract and that Rogers, under terms of his agreement, still has four years to go.

Technical Chiefs to Discuss Radio City

Hollywood (QP)—Carl Dreher, supervising sound engineer at Radio Studio, leaves for New York April 15 to represent the studio in a technical conference on plans for the Radio City building being planned in conjunction with Rockefeller interests.

Tom Santschi Dead

Hollywood—Tom Santschi, noted screen actor, died suddenly Thursday morning.

Open $1,000,000 House

Erie, Pa.—Warner opened its new $1,000,000 theatre on April 10.

One-half of Association's Theatres Booking

First Large Scale Direct Test of Merchandising Invasion Now to Go Before Box Office Public

Not less than three thousand of the six thousand screens of the members of the Allied States Association are to be involved in what is to be the most extensive and intensive endeavor to make the motion picture theatre an instrument of paid advertising in the general merchandising field, in competition with radio and the press.

The machinery of production and distribution is now being set up in the project by which Kinograms, a silent newsreel of varying fortunes operating from 1919 until last January, becomes the vehicle of advertising, delivered to the public through Allied Theatres.

Is First Real Trial

This will constitute the first reel trial on a large scale of the advertising on the theatre screen idea in terms which will permit a positive choice and decision by the theatre managements. The considerable distribution of advertising pictures which has thus far occupied the speculative attention of the industry has been through circuits where the will of a New York home office was superimposed on the local management.

In the opinion of some of the more important executives of the industry, all of whom, however, are reluctant about public expression, the advertising picture and the endeavor of merchandisers to get before amusement seeking audiences presents an issue of the utmost seriousness. One of the keenest sales executives in the business holds that the advertising picture is fraught with tremendously destructive probabilities. Others, including notably persons of more recent acquisition of power, point to the radio as a promising precedent of public acceptance.

Developing Sales Machinery

Now it appears the Allied theatres are to supply the crucible of experience, with Kinograms, a resuscitated silent reel with sound strip accompaniment, as the channel of delivery.

Kinograms will confine itself exclusively to the production of the reel and space selling to national advertising accounts, while Allied's various state units will set up a sales organization, with 100 to 120 salesmen, to sell the reel, a twice weekly issue to theatres. In some states, Allied leaders will handle sales. A large number of the contracts, it is expected, will be negotiated at Allied meetings or directly through association headquarters.

Allied, it is understood, already has received between 1,600 to 1,800 signed con-

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KANSAS THEATRES AWAIT DRASTIC OUSTER SUIT ON SUNDAY CLOSING

Wichita Group Launches Statewide Fight

Supreme Court Uniformly Has Approved Proceedings Based on Corporation Law Violations

Kansas City (QP)—Fox theatres of Kansas face the threat of an ouster suit unless they cease alleged violation of the Sunday labor laws, and similar action looms against other film organizations in various cities of the state where Sunday shows are being presented.

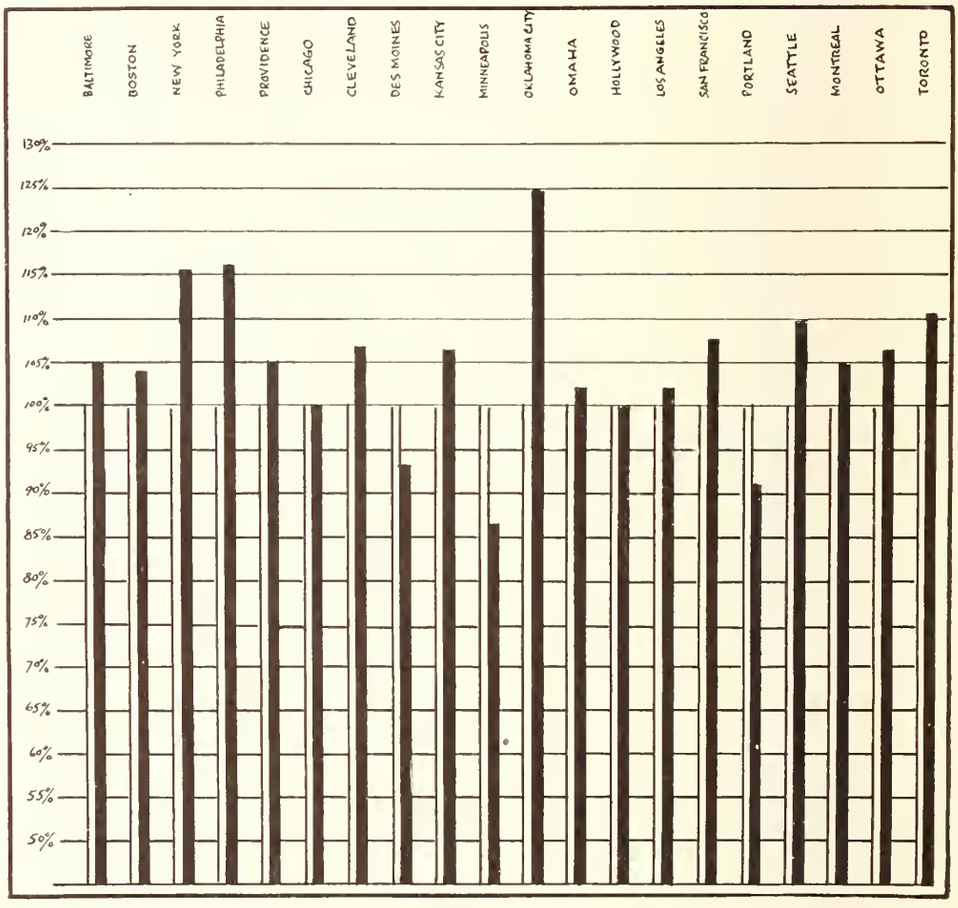
The proposed action against the Fox organization has its origin in Wichita. A group of business and professional men of that city met this week with Attorney General Boynton and discussed their plans to force Sunday closing in Wichita. At the conference the possible effects on showings in other cities of the state also were taken up.

Boynton, in a letter to George L. Adams, Sedgwick county attorney, held that a "limited ouster" proceeding would lie against Fox West Coast Theatres "if it controls shows which operate on Sunday in violation of the state law."

The state supreme court uniformly has approved limited or complete ouster proceedings in cases called to its attention in which a company has been found to have violated the state corporation or general laws. A survey of decisions of the court shows the tribunal very jealous of the requirements of the law on corporations in Kansas.

With Fox West Coast owning many houses in the state, some of them operating on Sundays, the plan of the Wichita group calls for the launching of ouster proceedings first against the parent organization, to be followed by additional actions against the individual units operating the local motion picture houses.

At the same time, members of the Wichita citizens' group said they had not planned to attempt an ousting of the entire Fox organization from the state, but would ask for a limited ouster order to prevent the company or any of its subsidiaries from presenting shows on Sundays, or otherwise violating the labor laws or any other state regulations. Leaders in the film trade, however, see the danger of the action going out of all bounds once it becomes a subject for court decision.



GROSSES TRAVEL UPWARD! Average theatre grosses for the first three months of 1931 showed an increase of from 5 per cent to 25 per cent over average grosses for the last 30 weeks of 1930. In only three of the 20 cities from which receipts were obtained was a decline noted, these three being Des Moines, Minneapolis and Portland. In the above chart the white uprights indicate the average gross for the last 30 weeks of 1930, while the black shows the average receipts for the first three months of this year.

Galsworthy Says Films Are Often Unfair With Writers

John Galsworthy, in New York from Arizona, expressed the belief that the writer for pictures must guard himself always with a sound and inclusive contract, "so one can talk of injunctions and things like that."

He calls it unfair that an author's name is put to a work when little of his work is left in the production. "The ideal solution, it seems to me," he said, "would be to get authors to write direct for the screen."

Warners Reach Production Peak

Hollywood (QP)—Warner-First National, with six in production and seven other features slated to start within two weeks, faces the biggest schedule since the companies consolidated. By April 15, thirteen will be in production. In addition to features, the Bobby Jones shorts are in production.

J. D. Williams Coming Back; Handling Viking Picture

Release of the Viking picture will mark the re-entrance of J. D. Williams in films. The feature, retakes for which cost the lives of scores when the vessel was wrecked off Newfoundland shores last month, will be handled on an elaborate scale, possibly roadshowing. "J. D.'s" deal for distributing rights has already been closed.

Dowling to Film Famous Comedy

Eddie Dowling's famous Broadway comedy, "Honeymoon Lane," goes into production soon at the Metropolitan Studios in Hollywood. It is scheduled for release by Paramount in July and is dated for the Paramount Theatre, New York, late in that month.

"Honeymoon Lane" will be produced by Dowling, personally, and is the only independent production on the Paramount 1930-31 release schedule. It is an adaptation of the play that ran eighteen months at the Knickerbocker Theatre in New York City and then played more than a year on the road.

William Vogel, well known in the export field, has become associated with Dowling and George Weeks in the production of "Honeymoon Lane" and leaves with them and Mrs. Dowling (Ray Dooley) for Hollywood this week.

INDUSTRY FACES HANDICAP IF NEW FIRE PREVENTION CODE IS ADOPTED

Penny Ante

Chicago (QP)—The extent to which this town has gone in for double featuring may be gleaned from the following newest wrinkles:

One house, in order to steal a march on competition, is distributing 100,000 pasteboards which may be exchanged for three admissions for the price of one. Heretofore, the theatre heavily had plugged two-for-one admissions.

Teatro del Lago had to go double features when it discovered its North Shore millionaire patronage was driving over into Chicago to take advantage of the bargain bills in various North Side houses.

Double featuring of "Hell's Angels," which was supposed to be the height of something or other in this town, was outclassed with double featuring of "Cimarron."

The 20th Century offered a double Jewish talker program during the Passover.

In addition to its triple feature programs, the New Drake stages "give-away" nights.

Next? Perhaps a move by which the management would permit customers to kiss the cashier or the usher, or else take home three rows of seats and a lobby divan.

Two New Color Device Firms Are Established in New York

Opticolor Corporation, Merrill Waide, president, has been formed to market a new three-color, additive process, to be made at the studio in Long Island City. It involves a lens to be attached to any standard projector. T. W. Phillips of Pennsylvania and Chester Breining are the men behind the venture.

Rotocolor, invented by Harold Muller of New York, has opened offices. The new device involves a shutter attachable to any standard projector, and easily removed, allowing a quick change from black and white to color.

Publix Theatres in Texas Eliminate All Stage Shows

San Antonio—All Publix theatres in Texas will revert to a straight sound film policy beginning April 17, with all stage shows eliminated from the entertainment henceforth.

Prohibitive cost of presentations is assigned as the reason. One year ago the same thing was tried, with a drop in box office receipts which made reinstallation imperative.

Proposed Change Would Cost Huge Sums

Wholesale Revision of Regulations on Handling Film Is Asked As Result of Sound

The industry faces considerable difficulty in wholesale mechanical changes costing tremendous sums, if the annual convention of the National Fire Protection Association, scheduled for Toronto, May 11 to 14, passes recommendations calling for complete revision of standard regulations governing measures for fire prevention in handling motion picture film in exchanges, laboratories, studios and theatres.

The adoption of a new code would automatically change local ordinances throughout the country, municipal authorities and fire insurance interests accepting codes of the N.F.P.A. as an official model for fire prevention.

The association's Committee on Hazardous Chemicals and Explosives already has compiled the changes and will recommend their passage. This would be the first wholesale change since 1919, and is understood to be considered necessary because of sound.

Ask Fire-Resistive Construction

New regulations provide for fire-resistive construction wherever feasible, automatic sprinkler protection over all rooms where film is handled in quantity, standard vaults for storage, and strict control of smoking and other potential sources of ignition of film.

Following a series of fires in exchanges where nitrocellulose film was handled in quantity, the association prepared in 1919 regulations for safeguarding against this hazard. These regulations were applied largely by the industry, which through the Hays organization has been co-operating

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Operators Closely Watching Reopening of Golf Courses

San Francisco—Theatre owners are watching carefully the reopening of numerous miniature golf courses throughout the city.

One exhibitor, who installed a course near his house, claimed he was not at all affected at the box office by the other courses last year.

Remarque May Aid in Filming "Quiet" Sequel, "Road Back"

Hollywood—Erich Remarque, German author of "All Quiet on the Western Front" is expected at the Universal studio in the fall for filming of the sequel, "The Road Back."

Meanwhile, another Remarque story, "Fate," will go into production for June release.

"Little Caesar" Goes Free!

Chicago (QP)—Little Caesar has been ordered set free!

At last, after three months, the Warner Brothers picture of that name comes out of the detention camp established by the Chicago censor board, but it took a writ of mandamus, issued by Judge Marcus Kavanagh, ordering the Chicago censor board to release the print. The court action was initiated only after the exchange had tried in vain to effect a compromise with the board on the cuts demanded.

Plans were made immediately to open the picture simultaneously Thursday at the Woods and Warners Orpheum, but—

The censors at latest reports were not burning up any fountain pens in issuing a permit as ordered by the court, and the exchange had visions of a move for a restraining order. The case has paralleled that of "The Doorway to Hell," in which censors, churches and women's clubs raised their voices stentoriously in protest.

Judge Kavanagh's writ permits exhibition of the picture without change—no eliminations and no restriction to adults.

Evans Makes Dramatic Exit From PCT at Annual Meeting

London—Lack of harmony between the Ostrer brothers, bankers and owners of P. C. T., and the circuit's managing director, Will Evans, is understood to have promoted the resignation of Evans, tendered dramatically at the annual stockholders' meeting here.

Evans will temporarily remain with the company, but minus the managing director's title. His resignation was followed by a request that stockholders vote employees an extra week's salary for aiding progress of the company. Stockholders, however, turned thumbs down on the proposition; nor did Isidore Ostrer, chairman, appear favorably inclined to the bonus.

Profit of P.C.T. in 1930 increased $350,000 over 1929. ...

Gaynor and Baxter Teamed

Hollywood (QP)—Janet Gaynor and Warner Baxter will star in "Daddy Long Legs" for Fox. Charlie Farrell will return from his European trip on May 1 and will make "Merely Mary Anne" with her.

Laemmle Biography April 10

"The Life and Adventures of Carl Laemmle," biography by John Drinkwater, will be issued April 10. A foreword has been written by Will H. Hays.

MUSIC AS THE NARRATOR

A musician's exposition for laymen on the new art indicated by "Tabu"

by JOSEPH O'SULLIVAN

IN the last days of the silent feature productions the coalition of music and motion pictures had reached a point where a new and distinctive art was coming into being. With the advent of sound to the screen and the consequent recording of dialogue, music—in the sense that it interpreted feeling, action or pictorial moods—has been relegated to a subordinate position in talking pictures. This was inevitable. No longer is it the sole voice that expresses in various shades, intensity and tempo the pictorial presentation of drama. Only in special short subjects designed for that purpose is music synchronized in the tone-picture sense.

What the future will bring to the talking-singing-sound screen, will be in exact proportion to the ability and vision of those who control its destiny; but it can safely be predicted that a new art just as distinctive as the fusion of the silent screen and the well synchronized score, will be evolved for the talking screen play; not the hybrid art of the old-fashioned conventional opera, nor the abstruse compromise of the music-drama, but a talking-photoplay-music art that will derive from within its own integral being and ultimately find its own niche in the realm of things that endure.

In whatever form it is molded (if it be a definite form), it is indubitably true that the welding of pictures that are inarticulate to music that is eloquent—when done by a master—has an enchantment all its own, quickening the emotions while stimulating the imagination of the observer.

A truly remarkable example of musical interpretation of photographic screen material is to be seen—and heard—at the Central Park theatre in Fifty-ninth street. The picture is "Tabu," described as "a dramatic romance of the South Seas by F. W. Murnau and Robert J. Flaherty—musical setting by Hugo Riesenfeld." The music is made an integral part of the narration, to a degree beyond previous screen treatment.

To the musical cognoscenti the score which Mr. Riesenfeld has given to this production will reveal a rich tapestry of tonal texture and open up new vistas of picture-tone possibilities; while to the philistine who takes his music on the screen as he finds it, there will be a multitude of sensory impressions that cannot but stamp indelibly on his consciousness the luscious beauty and lyric drama of this saga of elemental emotions. Of the witchery of the pictorial matter, there is no question; but it is doubtful if even the loveliness of the scenes and the emotional appeal of the naive story would linger in the mind if it were not for the entrancing musical conception synchronized by Dr. Riesenfeld. Emerging from the theatre into the gas-impregnated atmosphere of Fifty-Ninth Street, above the roar, the rattle and raucous riot of traffic, there came to this reviewer again and again fragments of the lilting melodies of the South Sea Island maidens, the haunting love theme, the fateful motif of the old chieftain, and that insistent *marche funebre* ending with a dramatic cymbal crash on the word "Tabu" which concludes the score—and the picture.

One cannot disassociate the music from the picture. Not a word is spoken throughout the entire production and the titles are but very few, confined to written script, and yet the drama is told as forcefully, as definitely, and more effectively than if the actors spoke in perfect dramatic cadence.

Mr. Riesenfeld has accomplished something here that impresses through its sensitiveness an appreciation of the psychological as well as emotional contents of the story; psychological in that it translates into musical terms the motivation of these elementary characters—the superstition—the dread of the unknown—the utter simplicity of their natures. This is evidenced as much in the coloring of the orchestration as in the melodic character of the music itself. For the melodic line is at all times evident—melody that never degenerates into the cheap, interspersed with descriptive and dramatic moments that shift in kaleidoscopic synchrony with the picture. If the score itself were played unaccompanied by the picture, there would be revealed a tone poem that would stimulate mental picture of shifting fantasy.

A first audition of this masterly score inevitably suggests much of the manner in which Puccini created "Madame Butterfly." Perhaps it is the exotic

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Themes from "Tabu"

LOVE THEME — W. FRANKE HARLING



This melodious theme, announced usually in the strings, typifies the naive love of Matahi, the boy, and Reri, the girl. It is used in scenes of romance and in reminiscent episodes.

"TABU" THEME — HUGO RIESENFELD

BRASS



A strong, emphatic sequence of chords, scored for the brass, was written by Mr. Riesenfeld, as the "Tabu" theme. It is reiterated many times throughout the picture, interpreting the superstitious motif that predominates.

FATE THEME — HUGO RIESENFELD

MUTED BRASS



Similar in character to the "Tabu Theme" is the "Fate Theme," scored for muted brass. The sinister character and tone color of this theme synchronizes with the inexorable destiny that pursues the lovers.

SAMOAN LOVE SONG — CORYNN KIEHL

WOODWIND



This haunting melody is based on a traditional folk song of Samoa. It is first heard when sung by the chorus of natives, and recurs frequently. It adds tonal authenticity to the setting and an exotic atmosphere that is convincing.

THE CAMERA REPORTS



W. E. Stoddard, who as general sales manager of Triangle, Film Corp., is distributing the synchronized version of D. W. Griffith's "Birth of a Nation."



Royalty "goes to the movies," as M-G-M's "Trader Horn" is shown at the Palladium theatre in Stockholm. They are Crown Princess Astrid of Belgium, Prince Carl of Sweden, Crown Prince Olav of Norway, Crown Princess Martha of Norway, and Margereta of Denmark.



Florenz Ziegfeld picked her. Claire Dodd of Little Rock, Ark., one of three girls chosen for a part in "Whoopee," which Paramount will shortly produce.



How it's done. Workmen laying track down which the camera and "mike" will travel, keeping pace with a rowboat of romance, while Constance Bennett and Joel McRae rehearse for this sequence of the Radio picture starring Miss Bennett, as yet not definitely titled.



A billion-candlepower searchlight used now in picture making. Indicating the spot where a carbon arc provides the illumination of the lamp, said to be the largest of its kind in existence, is Raquel Torres, featured player at M-G-M, where the big light has been placed in service.



Black lace and ermine—and that's as far as Irene Delroy gives us any opportunity to go in describing her costume in this offering, which has for its purpose two things: The news that her next First National picture will be "Men of the Sky." And Miss Delroy.



Another DeMille in pictures. Cecil B. DeMille, now producing as well as directing for M-G-M, with his daughter, Katherine, shown as assistant script girl on her father's next, "The Squaw Man."



Peering into the future picture. The cameraman took one of those less familiar trips behind the scenes for this one showing Sidney Brod, assistant director for Paramount, visualizing a page out of the script of a coming production—and smiling, therefore, rather auspiciously for Paramount.



Gone native. Conchita Montenegro, native of Spain and also, for this picture, of the South Seas, doing her bit by the native fruit of California between scenes at M-G-M. It's frivolous, we know, but altogether now: We like our oranges but oh, you, etc., etc.



The first and the second. C. Gardner Sullivan, M-G-M writer, with C. Gardner II, who was recently host to 12 other four-year-olds of picture people at his first birthday party.



A screen celebrity at home. Jack Oakie and "the district attorney." And we'll have to explain that one: It's what he calls his mother, with whom we see the Paramount comedian in the charming living room of the Oakie home in a delightful residential section of the film capital.



In New York, after finishing up with "Too Many Crooks." Ah, well, far be it from us to moralize. And, of course, Broadway was glad to see pretty Miss Dorothy Lee (yup, it rhymes) when she arrived the other day from Hollywood after completing her latest Radio production.



Seems the cameraman got the wrong picture! However, besides something very nice indeed by way of background, we here have Samuel Zierler, producer and president of James Cruze Productions, and Cruze himself. Their adaptation of "Salvation Nell" has been titled "Divine Love."

MARKET QUOTATIONS OF FILM STOCKS

(Week ended Thursday, April 9)

Stock Exchange

1931 High	1931 Low	Stock & Div.	Sales (in 100s)	High	Low	Thurs. Close	Net Change
9	6½	Amer. Seating	1	8	7½	8	
15	7⅞	Cons. Film	35	8⅜	7⅞	7⅞	— ⅛
18⅞	15¾	Cons. Film pf. (2)	21	17⅝	16¾	16⅞	— ⅛
185¾	143⅜	Eastman Kodak (8a)	267	165	156⅜	158½	— 3½
38⅜	24¼	Fox Film A (4)	2377	34	24¼	26⅜	— 6⅛
15½	6¼	Gen. Thea. Eq.	399	12⅜	8¼	11	— 1
63½	45¾	Loew's, Inc. (3b)	277	54⅞	51⅝	53¼	— ⅜
99	86	Loew's pf. (6.50)	9	96½	96½	96½	
		Loew's pf. xw (6.50)					Not quoted
26⅝	25	M-G-M pf.	2	26⅝	26½	26½	
50¼	36⅝	Para-Pub. (4)	325	44¼	41⅞	43¾	+ 1⅝
2⅞	1½	Pathe	33	2½	2¼	2¼	
6½	3	Pathe A	59	6¼	5⅞	6	+ ⅜
24½	15¾	Radio-Keith-Or. A.	540	22	20½	21	+ ⅛
42	29	Univ. Pic. 1st pf. X (8)	50	32	32	32	— 3
20⅜	10⅛	Warner Bros.	1040	12⅛	10⅛	12⅛	+ 1⅜
40½	25	Warner Bros. pf. (3.85)	3	26	25	26	—12½

X 10 share lots.
a including extras.
b plus extras.

Curb Exchange

		Columbia Pic. (1½a)					
		Columbia Pic. vtc. (1½a)	4	19¼	19	19	
6⅛	4⅛	Fox Theatres A	46	4⅞	4⅜	4½	— ⅛
31¼	21½	Gen. Thea. Eq. cv. pf. (3)	79	27	21⅞	25	— 2⅜
		Loew's deb. rts.					Not quoted
		Loew's wts.					Not quoted
24	20	Nat Screen Serv. (2)	18	23	21½	21⅜	+ 1⅛
3½	1¼	Sentry Safe Con.	48	1⅞	1½	1⅝	— ¼
15¼	7⅛	Technicolor	13	11	10¼	10½	— ½
13¼	6⅝	Trans-Lux DPS	270	11¼	8⅞	9⅜	— 1⅜

A plus 5 p.c. in stock.

Bonds on Stock Exchange

1931 High	1931 Low	Bond & Maturity	Sales (in 1000s)	High	Low	Thurs. Close	Net Change
74	51	Gen. Thea. Eq. Cv. 6s '40	108	68	61⅝	63½	+ ¾
		Loew's 6s '41 ww					Not quoted
99¾	94½	Loew's 6s '41 xw	69	97	96¼	96⅜	
105	101½	Para-Bwy. 5½s '51	37	103	102⅛	102⅛	— ⅝
97	92¾	Para-F-L 6s '47	9	94½	94¼	94¼	+ ¼
89¾	84	Para-Pub. 5½s '50	43	85⅞	85	85	
89	50¾	Pathe 7s '37 ww	143	89	85	86¼	+ 1¼
74½	50	Warner Bros. cv. 6s '39	180	54	50¼	53½	+ ½

Bonds on Curb Exchange

70	55	Am. Seat 6s '36	14	68	65	67	+ 2

Produce Exchange Stocks

Color Pic.	100	2⅝	2⅝	2⅝	+ ⅛
Photocolor					
Roxy	100	1	1	1	

Over the Counter Stocks

Roxy	¾	1¼
Roxy A (3.50)	15	16
Roxy units	15½	16½

AMUSEMENT STOCKS JOIN IN RALLY

Fox Recovers After 8 Point Drop—Paramount Advance Is Made On Steady Demand

By THE ANALYST

Heavy selling of Fox Film A featured amusement shares on the New York Exchange during the past week. After a rise of more than a point early in the week, Fox was subject to unloading in anticipation of the refinancing announcement made late in the week and the stock broke to a new low for the year at 24¼, off more than eight points from last Thursday's closing level.

Fox recovered about two points of the loss later in a general market improvement. Most of the selling was ascribed to a large holder who was anxious about the company's delay in arranging new financing, but, with that factor out of the way, financial circles were of the opinion that the long-term outlook was better, although it was pointed out that a period of readjustment must be looked for as a result of the changes in directorate.

Rallying tendencies cropped out in the other amusement stocks late in the week, Eastman Kodak, Loew's and General Theatres Equipment scoring substantial recoveries from their earlier lows, although holding below last Thursday's closing levels.

Paramount was a bright spot in the list, responding to the impressive 1930 earnings report and favorable showing made by the company's latest balance sheet by advancing more than a point on a steady demand. RKO displayed steadiness and held in a comparatively narrow range. Warners dipped fractionally into new low ground for

(*Continued on page* 40)

Eastman Kodak Company

Consolidated Income Account, Years Ended

	Dec. 27,'30	Dec. 28,'29	Dec. 29,'28
Net Income	$20,353,788.73	$22,004,915	$20,110,440
Preferred Dividends	369,942.00	369,942	369,942
Common Dividends	17,861,380.00	16,630,511	16,224,680
Reserved for Dividends on Common Stock in Litigation	227,600.00	227,600	227,600
Surplus for Year	1,894,866.73	4,786,862	3,288,198
Profit and Loss, Surplus	84,675,404.06	82,780,537	77,993,675
Earnings per Share, Common	$8.84	$9.57	$9.60

Expect New York Exhibitors To Merge Within Two Weeks

At an organization meeting within two weeks, final merging of the three New York state exhibitor units is expected. TOCC officials from New York City, Buffalo and Albany will attend.

A disused charter may be put into effect, the organization probably taking the title MPTO of the State of New York.

Maude Adams May Play "Kim"

Hollywood—It is understood D. G. Bachmann has signed Maude Adams for two pictures, one of them Kipling's "Kim." She owns rights to many Kipling stories.

Fox Signs Mae Marsh

Hollywood—Fox has signed Mae Marsh to replace Cecilia Loftus as the mother in the talker version of "Over the Hill."

Adopt Five-Day Week

Seattle—Projectionists local 154 and stage employees local 15 jointly have adopted a five-day week.

Big 4 Shooting Western

Tucson, Ariz.—Wally Wales and a company is on location here for the next Big 4 Western.

Eastman 1930 Earnings Top $20,353,789

With the exception of the record-breaking year of 1929, all previous annual earnings were surpassed by Eastman Kodak in 1930.

Net income amounted to $20,353,789, equal to $8.84 a share on the common, compared with $22,004,916, or $9.57 a share in the previous year. Total surplus at the end of 1930 aggregated $84,675,404, against $82,780,537 at the close of 1929.

A generally strong condition was revealed in the balance sheet, which showed total assets of $167,135,319 at December 27, 1930, compared with $163,467,508 at the end of 1929. Current assets of $86,559,184 compared with current liabilities of $13,415,573, while at the close of 1929 current assets were $93,764,138, against current liabilities of $15,134,401.

Preferred dividends paid by the company during 1930 amounted to $369,942, the same as in 1929, while common stock dividends amounted to $17,861,380, compared with $16,858,112 in the previous year. The company has no bonded debt.

Victor McLAGLEN Edmund LOWE

PICTURE NEWS

of Raoul Walsh's

WOMEN OF ALL NATIONS

All-Embracing FOX Comedy Drama



IF LOOKS COULD SLAY—When Eddie discovers that Vic has the upper hand on Greta Nissen, he'd like to take him for a slay-ride.



OFF DUTY—Life in the marines is not all beer and skittles, but it has its compensations.



VIC AND EDDIE—Those two cock eyed marines —always faithful—to the women of all nations.



WHY TRAVEL?—Vic is putting up an argument about joining the marines and seeing the world, but there are some very attractive views right at home—particularly when a pretty girl forgets she's not right at home. A scene from "Women of all Nations"—comedy of vimen, vigor and vitality.

FLAGG and QUIRT MERRY-GO-ROUND **The World**

Adv.

"WOMEN OF ALL NATION



TOP SERGEANT—Victor McLaglen in a strictly military mood. "Port arms!" And a girl in every port.



ALL'S FAIR IN LOVE AND WAR—And Greta Nissen's the fairest of all in the new comedy of those cock eyed marines—Flagg and Quirt. Their motto is "A girl in every port hole."



RISKING ONE EYE—El Brendel is such a lover of beauty that he gets down on his knees in search of some.



GRETA HATH CHARMS—But there's nothing like fur for keeping the neck warm.

NOT HARD TO TAKE—More than enough girls to go around, so Vic and El are playing no favorities.



A TRAVELAUGH OF LOVE





LINE SERGEANT—Edmund Lowe continues his clashes—oral and fistic—with Vic McLaglen, his perpetual friend and foe.



HE CAN'T BE ANNOYED—With Fifi Dorsay in a melting mood, Vic straight-arms the opposition in true football fashion.



COMPLETE ECLIPSE—If your eyes are good, find Edmund Lowe in the picture. If they're not so good, rest them on the rest of the picture.





PERFECTLY NORMAL—The characters created by Laurence Stallings and Maxwell Anderson on the verge of one of their familiar fights.



SENORITA—Vic and Eddie may not know the words of love in a foreign language, but they have a way of making themselves understood without an accent.

Adv.

GURGLES AND GIGGLES GIRLIES AND GIRLIES



MAID TO LAUGH—The blonde and snappy Marjorie White exchanges fast ones with her boy friend.



MAID TO LOVE—"There's only one Fifi, I dare say," says Vic McLaglen to Dorsay.



MAID TO SHOCK—He could tell it to the marines, but should he tell it to Joyce Compton?



EDDIE IN EARNEST—But Greta doesn't seem to have her mind on what he's saying. Can it be that she's thinking of Vic, her other boy friend in the Marines?



HARMONY—And close harmony at that, with El sounding the chords and Greta the strings.



STUDY IN REPOSE—No men in sight and Greta doesn't seem quite pleased about it.

PEEK-A-BOO!—A custom more honored in the breech than in the barrel, as the poet said.



Adv.

Clarke Sets New Finance Program Of Fox Company

(*Continued from page 9*)

National Bank, St. Louis.

J. A. MOFFETT, vice president and director, Standard Oil Company of New Jersey.

Those of the present board who are expected to be re-elected are:

HARLEY L. CLARKE, president of Fox Film Corporation and of Utilities Power & Light Corporation.

MATTHEW C. BRUSH, president American International Corporation.

C. W. HIGLEY, president, Hanover Fire Insurance Company.

WINFIELD SHEEHAN, vice president and general manager of Fox Film Corporation.

WILLIAM FOX, former president of Fox Film Corporation.

When these new directors are elected next week, the proposed refinancing of Fox will have been entirely completed.

A syndicate headed by Chase Securities Corp. and including Dillon Read & Co., Bancamerica-Blair Corp., Harris, Forbes & Co., Chatham-Phenix Corp., Central-Illinois Co., and Hayden, Stone & Co. will underwrite $30,000,000, five-year, 6% convertible debentures, to be offered to stockholders and the public.

Outstanding capitalization of Fox Film upon completion of the present financing program will consist of

5 year debentures....	$30,000,000
Class A Common....	2,425,660 shares
Class B Common....	100,000 shares

Fox subsidiaries have outstanding approximately $28,000,000 in bonds, notes, mortgages and purchase money obligations, in addition to preferred stocks of $250,000 par value.

In conjunction with the $30,000,000 debenture issue, the refinancing plan provides for the sale of Fox's 660,900 shares in Loew's, Inc. to Film Securities Corporation, a new holding company organized by the Fox bankers which will pay $28,800,000 and 462,000 shares of Securities Class A stock for 660,900 shares of Loew common held by Fox.

This procedure is being studied by the Department of Justice with a view of determining its possible effect upon the government's action to force Fox to divest itself of the Loew holdings. This suit is scheduled for trial in about two months in the United States district court in New York. While it is said that the sale of the stock might have some effect upon the government's suit, the trial will be held as scheduled unless a consent decree is entered prior to it.

Fox has grossed $441,000,000 in the 15 years of its operation, of which $54,771,000 represents net profit, before Federal income tax.

Estimated net for 1930 is $13,000,000, after Federal taxes, with the gross for the last year reaching approximately $102,000,000.

Growth of Fox's assets and earnings since its organization 15 years ago is shown in the tabulation which follows:

	Total Assets	Gross Income	Net Profit*
1915.....	$2,420,000	$2,181,000	$523,000
1916.....	3,177,000	4,113,000	365,000
1917.....	4,023,000	6,849,000	593,000
1918.....	4,567,000	8,110,000	270,000
1919.....	6,426,000	11,266,000	2,028,000
1920.....	9,892,000	15,525,000	2,029,000
1921.....	9,739,000	17,552,000	1,946,000
1922.....	13,106,000	18,547,000	3,005,000
1923.....	14,584,000	16,966,000	2,006,000
1924.....	16,542,000	17,797,000	2,224,000
1925.....	26,642,000	22,133,000	2,835,000
1926.....	33,309,000	22,707,000	3,372,000
1927.....	36,840,000	25,543,000	3,370,000
1928.....	74,003,000	66,525,000	6,470,000
1929.....	124,244,000	83,184,000	10,735,000
1930.....	a192,524,313	b102,000,000	c13,000,000
TOTALS:		$440,998,000	$54,771,000

*Before Federal income tax.
a—As of June 30, 1930.
b—Per statement by Fox Film.
c—Estimated, after Federal income tax.

Creation by Film Securities of three additional types of stock issues in addition to the Class A turned over to Fox for the Loew holdings, will develop the financial structure of Film Securities along the following lines:

Class A	462,000 shares
2 year 6% Notes.....	$20,000,000
(Secured by 660,900 shares of Loew stock)	
$7 Cumulative Pfd....	100,000 shares
(With preference on liquidation of $100 per share)	
Common	51,000 shares

Transfer of Film Securities Class A to Fox gives Fox a 90% equity in the profits of the Loew stock. No public offering of any of Film Securities issues will be made, at least for a while.

The syndicate of bankers has also underwritten a non-public issue of $15,000,000 2- year 6% gold notes for West Coast Theatres. These notes bear the name of Wesco, holding company of West Coast, and bring the total cash acquisition by Fox in the current refinancing program to $73,800,000 of which only $30,000,000 is available to the public. The total obtained is divided as follows:

5 year 6% Fox Debentures	$30,000,000
From transfer of Loew holdings to Film Securities	28,800,000
(Plus 462,000 "A" Securities shares)	
2 year 6% Notes for Wesco	15,000,000
TOTAL	$73,800,000

The new 5-year debentures, redeemable at 110, are convertible at any time after October 1, 1931, into Fox Class A common, on the basis of 30 shares of Fox "A" for each $1,000 debenture.

The new debentures are to be issued under an indenture to the Chase National Bank of New York as trustee. Among other provisions of this indenture, it is provided that the debentures will be redeemable at option of the corporation as a whole or in part at 110 per cent of the principal amount plus accrued interest. Another provision of the indenture is that the corporation will apply the net cash proceeds realized from the sale of all or any part of the stock interests in Wesco Corp. or in United American Investing Corp., including Metropolis & Bradford Trust Co., Ltd., or in Film Securities Corp., to the retirement of these debentures by purchase or redemption.

Just prior to announcement of the refinancing plans, Fox Film issued a statement saying the financing program would reduce the consolidated funded debt of the corporation by more than $25,000,000 and leave it with more than $9,000,000 cash and more than $16,000,000 working capital.

"The annual report will show that gross income increased about 33% during the year," the statement said.

"The gain of approximately $19,000,000 in gross income was accounted for in part by acquisition of theatres and increase in theatre income, and in part by an increase of nearly 11 per cent in domestic film rental and approximately 55 per cent. in foreign film rentals. The total of film rentals and sales for 1930 increased $4,000,000 over 1929."

The Class A shares of Film Securities will participate in dividends on a share for share basis with approximately 51,000 shares of common to be acquired by the banking syndicate, but will be entitled to a preference over such common stock on liquidation up to $100 per share, and to participate as a class on a parity with the common stock in any distribution of assets in excess of such preferential amount. The Class A stock will have no voting rights in respect of election of directors, this right being reserved exclusively to the common stock, but it will be entitled to vote on other matters share for share with the common stock. The net earnings of Loew's, Inc., applicable to its common stock for the fiscal year ended August 31, 1930, including undistributed share of earnings of affiliated companies, as shown in the annual report of that company, were equivalent to $9.65 per share on the shares outstanding at the end of that period. Based on the current annual dividend payments on such stock ($3 regular and $1 extra) the 660,900 shares of stock to be owned by Film Securities would receive annual dividends of $2,643,600. This amount is substantially in excess of interest charges on the two-year notes and priority dividends on the preferred stock of Film Securities.

Based on New York Stock Exchange closing quotations on April 7, 1931, the 2,425,660 shares of Class A common of Fox Film now outstanding had a market value of approximately $70,000,000.

Wesco Corporation was formed in 1926 and is a wholly owned subsidiary of Fox Film. The 521 theatres owned, controlled or leased through subsidiary or associated companies, operate in California, Washington, Kansas, Colorado, Wisconsin, Illinois, Oregon and Montana. Net earnings of Wesco and its subsidiaries for the 52 weeks ended September 27, 1930, were alone more than the total annual interest requirements of Fox Film and subsidiaries.

Consolidated net earnings before interest and Federal income taxes of Fox Film and wholly owned subsidiary, controlled and/or affiliated companies for the 52 weeks ended September 27, 1930, adjusted to give effect to the elimination of all income from dividends on the common stock of Loew's, due to the sale of this common stock as part of the present financing program, were $10,203,440.

The $15,000,000 of 2-year 6 per cent gold notes of Wesco Corporation representing a

(*Continued on page 46*)

Acquires Funds To Retire Bonds Of $55,000,000



"Skippy"

"THROW your hats in the air! Sing in the streets. 'SKIPPY' IS HERE! It's a priceless gem. A riotous hit! A gorgeous surprise for every one from 6 to 60. A picture picnic for the whole world. 'SKIPPY'—the kid you can't forget."

—Review from New York American, typical of "SKIPPY" reviews everywhere.

Skippy

Wins Nation!

Upward Surge of Business from Coast to Coast Starts as Crowds of All Ages Rush to Theatres Showing "SKIPPY"!



NEW YORK

Packed houses since opening. Holding picture second week at Paramount.

CHICAGO

Tremendous business forces Chicago Theatre to stop ticket sale hour after opening.

ST. LOUIS

Even extra de luxe shows fail to accommodate mobs at Ambassador.

LOS ANGELES

Outstanding business despite pre-Easter opening at Paramount. Critics high in praise.

NEW HAVEN

"Skippy" far outgrossing "Tom Sawyer". Audience reaction and newspaper comments wonderful.

DENVER

"Skippy" equals house record at opening. Business mounting all the time.

PITTSBURGH

They're hanging on the rafters at both Fulton and Sheridan Sq. Theatres to see "Skippy".

BUFFALO

In spite of Good Friday opening, record audiences from start greet "Skippy". Tumultuous applause.

KANSAS CITY

Lines two blocks long wait to see "Skippy" at Newman Theatre Journal-Post says picture is so great, it will buy tickets for all unable to do so, because whole city "must see this picture".

NOTE

All comments based on actual wires!

By Sam Mintz. Based on Percy Crosby's story. Directed by Norman Taurog

PARAMOUNT'S WONDER-SHOW!

The Greatest Spring Product in History!

Sunday Bill Gets Right of Way In England But Faces Hard Row

Shakeup at British International Studios—Garratt May Succeed Captain Auten

By W. H. MOORING

London (QP)—The bill to amend the existing situation in regard to Sunday cinemas and theatres will be introduced without fail in a few days, the home secretary, the Rt. Hon. J. H. Clynes, announced in the House of Commons March 26. It will be left to a free vote of the House, which means that if any really progressive step were proposed it most certainly would be defeated, since the Sabbatarians have been busy over a long period and have not only organized themselves in the provinces—among local licensing bodies—but have attained the pledges of a very large percentage of the local legislature.

Furthermore, by the irony of things, their representatives are supported by the M. P.s pledged to uphold in Parliament the interests of the brewers who own Britain's Sunday opening liquor bars.

The cinema industry has not attempted to organize public opinion on the question of Sunday entertainment, although there is no doubt a terrific bulk of public demand for this. Instead, the leaders of the industry have tried hard to influence the introduction of a measure compromising the situation, and legalizing Sunday cinemas and theatres on certain conditions. Among these is likely a statutory decree that theatres shall pay a good proportion of their profits made on Sundays—if not all—to charities.

Another condition in the new bill will forbid the employment of cinema workers for a total of seven days of the week.

▲ ▲ ▲

British International Changes

Indications are that big changes are likely within the next three weeks on the British International studio personnel at Elstree.

For a considerable time whispers have been going that John Court Applebee Thorpe, the general manager, and John Maxwell, the B. I. P. chief, were shortly to part company. Inside matters have been much awry over the past six months—several in big jobs fighting several others in other big jobs.

Walter Mycroft, former film critic and for the past three years scenario chief for B. I. P., is said to be marked for a bigger job. There is some surprise at this, though. Mycroft is known to be popular with John Maxwell.

Other minor changes may come also, and although many agree that changes for the better could be made, there is some doubt whether they will be sweeping enough to get rid of all deadwood.

▲ ▲ ▲

Garratt May Succeed Capt. Auten

Sidney Garratt, of Inter Globe and Export Company, D'Arblay street, London, is under consideration by British International as a possible successor to Capt. Harold Auten, V. C., the company's present American representative.

Garratt is said to have expressed his keen anticipation of an early trip to U. S. A. to take over for B. I. P. there. Immediately the beans were thus spilled, B. I. P. executives declared that "it is one of those matters which is by no means settled yet." And then Garratt also said things were not fixed firmly yet. However, it is interesting to know that at least there have been thoughts of making changes in this direction.

Garratt has visited U. S. A. fairly often for his own company, which is not of course a big one. He will need to be a strong man to follow the V. C., whose popularity among the trade in America is something worth while.

▲ ▲ ▲

Report Colorcraft Interested

Capt. A. C. N. Dixey, M. P., a well known and respected solicitor, is exchanging overtures with Colorcraft and Hollywood International. The idea is to get American support, and presumably cash, to back a plan for erection of new film studios at Richings Park in Buckinghamshire, about an hour's trip from London.

A private syndicate was formed nearly a year back to run up studios at Esher Surrey, but local individuals felt superior and turned down the idea.

At the time a certain Capt. Myles was doing the preliminary business, but some few weeks ago he was given a term in jail for larceny. Now it is understood he will be deported. The company, having shaken free of unpleasant conditions, may get ahead. Anyway, Capt. Dixey is working for American associations.

▲ ▲ ▲

Expensive Story for Warner

"Murder on the Second Floor," fairly successful on the London stage, is to be filmed by Twickenham Film Studios, Ltd., as a Warner Bros. British quota picture. As Warner paid approximately $30,000 for the rights, this is probably the costliest story ever put into British quota. Last week a well known writer offered a good work to B. I. P. and asked $15,000. He was told that they never pay more than $500 or so for an original story.

▲ ▲ ▲

Eckman for "Individualism"

Sam Eckman, Jr., British chief for M-G-M, who is the newly appointed president of the British Kinematograph Renters Society, made a characteristic speech at the society's ninth annual dinner this week. He is regarded as one of the strong men among distributors over here.

Top table speeches, he said, would never solve trade problems. The industry always would have problems—they are the mileposts on the road to progress, he added, but warned that those sowing seeds of discontent were not serving the industry well. We need a revival of faith and optimism, he declared. While the K. R. S. believes in working in harmony with other trade associations in solving trade difficulties, it is a fallacy, he pointed out, to think that all problems could be so settled. "You can not take away from individuals the right to do business among themselves, and to remedy evils by the same methods by which they are created," Eckman stated.

The guest of honor at this dinner was Brigadier General C. G. Dawes American ambassador here. But he said nothing.

Oppose Home Rule Bill

Baltimore—The home rule bill, which has passed both houses and is awaiting the governor's signature, is expected to meet strong opposition before final action is taken.

Pola Negri Due Shortly

Pola Negri, en route to Hollywood from Europe, will stop in New York for a few days before starting work for RKO Pathe.

New Board Head

Former municipal Court Justice John R. Davies, of the New York law firm of Davies & Lesser, who has been elected chairman of the National Board of Review, of which Wilton A. Barrett is executive secretary, succeeds Dr. Walter W. Pettit, who will continue as an active member of the executive committee.



John R. Davies

For 20 years Judge Davies presided in the municipal courts, and is at present one of the six official referees of the municipal courts of New York. Prior to his election to the bench he served four years in the board of aldermen, two years as chairman of the finance committee. In 1923, Gov. Alfred E. Smith appointed him as one of two judges upon the commission including the bar association to recommend legislation for improvement of administration of the municipal court. Judge Davies is a member of the American, state, city and county bar associations and the Society of Medical Jurisprudence.

Dr. Pettit, whom Judge Davies succeeds as chairman of the National Board, is director of the community organization department of the N. Y. School of Social work. In 1915-16 he was special assistant to the American Embassy in Petrograd, and in 1918 was commissioned by President Wilson to secure first-hand information regarding the situation in Soviet Russia.

Charell, Berlin Producer, With Ufa To Direct Film

Berlin—Erik Charell, comic-opera producer, has joined Ufa to direct a film under Eric Pommer, "The Vienna Congress." Charlotte Susa, stage player, heads the cast of "Express No. 13 is Late."

Ufa has opened a new 2,000-seat house in Coblenz. Two new films are in production at the Tempelhof plant, "The Merry Wives of Vienna" and "Soldiers March Through Town."

Fairbanks in Europe

Douglas Fairbanks has left Bombay, India, for Europe, prior to an early return home.

Goldburg in New York

Jesse J. Goldburg, Van Beuren Coast production chief, is in New York.

ASIDES & INTERLUDES

IN the palatial Centenary, N. Y., residence of Sam (Publix) Katz appear many beautiful and costly objects. . . . And one of the most impressive is a gorgeously colored and finely executed Bonawit vignette window. . . . Which is appropriately captioned: SOUSE. . . . Revealing a typical case, bending the more or less mythical lamp post. . . .

▲

O. O. McIntyre sees Will H. Hays as "a slicker among the worldly" . . . one who has "the most meticulously knotted evening tie on Broadway. . . . But, out in Sullivan, Ind., he can out-whittle anyone." . . . McIntyre says Hays "is the most restless man he ever know." . . .

▲

Not to be outdone by the Prince of Wales, Will Rogers plans a goodwill plane tour of South America. . . .

▲

Did you know that Ernest Torrence always puts a dash of perfume on his hanky? . . . And that it was Marion Davies who befriended the late Alma Rubens in her trouble, guaranteeing attorney fees? . . .

▲

Wonder why Ralph Graves has a particularly strong aversion to cemeteries? . . .

▲

Germany can't get so fresh with Universal's "All Quiet" and not expect retaliation. . . . Which Carl Laemmle plans in the form of cancelling future annual visits to that country. . . .

▲

The chap who is supposed to have continually sent love letters to Bebe Daniels for three years is last reported to have been seen entering an insane asylum. . . .

▲

Cameramen on the "Sea Eagles" unit in the Canal Zone sent in a rush order for ten rubber "nipples" . . . which caused plenty of excitement on the MGM lot until it was discovered that they were wanted to protect camera lenses from water. . . .

▲

Al Boasberg's new home at Malibu Beach is called "Yes Manor." . . . 'S 'fact.

▲

Dick Hunt swings a mean butterfly net. . . .

▲

Add theme songs heard on the Sennett lot. . . . "I'm just a little dandruff trying to get a head." . . . Grrrrrrr. . . .

▲

Distributors spend enough yearly on direct mail stuff sent to theatres to pay salaries of 172 additional studio supervisors. . . . If supervisors were really needed. . . .

▲

Question (in a letter to the editor) . . . "Kindly advise when the new Radio City will be completed." . . . *Answer*: Autant d'Hommes, Autant d'Avis. . . .

▲

A national circuit sent to Detroit a supposed well-educated, highly polished Harvard graduate to manage its houses in that town. . . . The illusion of higher learning was soon dispelled, however, when he called in various local managers and department heads and loudly bellowed: . . . "Youse guys aint managers; youse is a buncha plumbers!" . . .

▲

"Camerad" in *Filmmerk*, suggests that Eugene O'Neill spend a few months in Hollywood to find out what a Strange Interlude really is! . . .

How Many Is Exclusive!

Chicago (QP)—How can one call a club exclusive when the outsiders outnumber the members? That was the poser that broke up the Cloud Reachers Club, formed by Chicago exhibitors whose theatres had been robbed.

The exclusive few who were not members of the club, organized last winter, began to highhat the brotherhood. And the Cloud Reachers came down to earth with a thud.

ALMOST simultaneously with the appearance of "paper" on a new release which classifies the film as "overshadowing any other picture made," appears the following in a Fox house organ: ". . . . Theatrical advertising is following in the same old rut. . . . Violating every principle of logic, every picture of any consequence that comes along is hailed as . . . 'the greatest,' . . . 'the grandest' . . . 'the most wonderful ever produced.' . . . Superlatives predominate." . . . All of which, we believe, will eventually develop into a situation over which plenty in this business will have considerable to worry about. . . . Wait!

▲

William Bakewell narrowly missed arrest in Hollywood . . . when he absent-mindedly stepped into someone else's car. . . . And was his face red when the woman owner rushed over crying for help! . . .

▲

Claudia Dell wondered how come when she drew four perfect hands in a studio bridge game. . . . She was unaware that Director Melville Brown had slipped a trick deck into the game. . . .

▲

Just to prove that producers bear no ill-will toward those who appeared in "Once in a Lifetime," in which Hollywood is kidded aplenty, MGM has signed Janet Currie, featured in the legit production.

▲

Radio is "pushing" Johnny Darrow . . . upward!

▲

That yarn about Mayor Walker which appeared in the HERALD a few weeks ago, mentioning the (almost) impossibility of a picture job for "Jimmy," still holds good . . . and will for some time. . . .

▲

Ted ("Cook-Coos") Cook thinks it's "nice to know that the innocence of censors is not at all apt to be corrupted by the things they have to see." . . .

▲

Ned ("Dead Pan") Sparks is the greatest sufferer in the world . . . hating sunshine . . . abhorring rain . . . and writhing in agony at the thought of weather in-between. . . .

▲

"Uncle Carl" Laemmle is, for the present, the big anniversary man of Hollywood . . . having recently celebrated his 63rd birthday . . . the 25th anniversary of his entrance into films . . . and the 15th anniversary of Universal City. . . .

AND L. A. Young goes back to the wire business, leaving between six and eight millions behind him. . . . Young's bankers, say insiders, are mystified over the fact that he made such a splendid showing in other fields and was unable to reach the top with his picture unit. . . . The answer, we presume, may be found in whatever difference exists between wire and pictures. . . .

▲

One of New York's critics thinks Cecil B. DeMille faces quite a comedown in "The Squaw Man" . . . because the only bathtub "C. B." could get into the picture was a tin one. . . .

▲

Out Hollywood way they're relating the yarn about the writer who got a job at a studio only because he could cook a special kind of spaghetti for the boss' lunch. . . .

▲

Mme. Chanel, whom Sam Goldwyn brought from Paris to teach players the art of dressing, has a tidy little nest egg . . . of $15,000,000. . . . One of those dinosaurus eggs. . . .

▲

Florabel Muir writes from Hollywood that "The old Pathe studio is the most crowded and inadequately equipped of all the film factories." . . . So?

▲

"Photoplay" queries the whereabouts of that flicker for which the Gershwins were paid $100,000. . . . The ten-week job brought only one tune from George and Ira wrote exactly 42 words. . . . Easy money! . . .

▲

And speaking of high finance, Photoplay lists Will Rogers' annual salary as follows. . . . From movies, $900,000 . . . from writings, $250,000 . . . and from Los Angeles real estate —pahlenty! . . .

▲

Newspaper headline: "Hollywood's Swelled Heads Don't Show in Size of Hats That Top Them." . . . Which is okay with us, if a typographical error in numerals had not made the subcaption read this way: ". . . . Average Size of Skypieces Worn by Male Actors Is 9⅛; Almost As Many Wearing 9¼." . . . 7 should have appeared instead of 9. . . .

▲

RKO will star Dolores Del Rio in "The Dove." . . . And, if Radio executives like the lil' lady, they'll give her a termer. . . . Maybe.

▲

Eph Asher will handle exploitation and distribution of "Mother's Millions" . . . which Universal has purchased from Gumbin. . . .

▲

Oswald (the cartoon) Rabbit is five years old . . . and is suffering from Kleig eyes. . . .

▲

Convicts of Ohio state "pen" who have been denied entertainment and privileges since they mutinied in 1930 and caused the death of 318 of their number by fire, received their first liberty the other day when Warden Thomas screened "City Lights."

▲

One of the industry's leaders left recently for Hollywood after placing details of a deal upon which he had been working in the hands of his second "looie." . . . The important one is keenly interested in the deal and would like very much to see its consummation. . . . But his man "Friday" took an inaccurate slant and threw cold water on negotiations. . . . The 4th of July will be celebrated a little earlier in this outfit. . . .

BERT AND BOB I

Critics Tab New Wheeler and Woolse



WHEEL

"CRACK

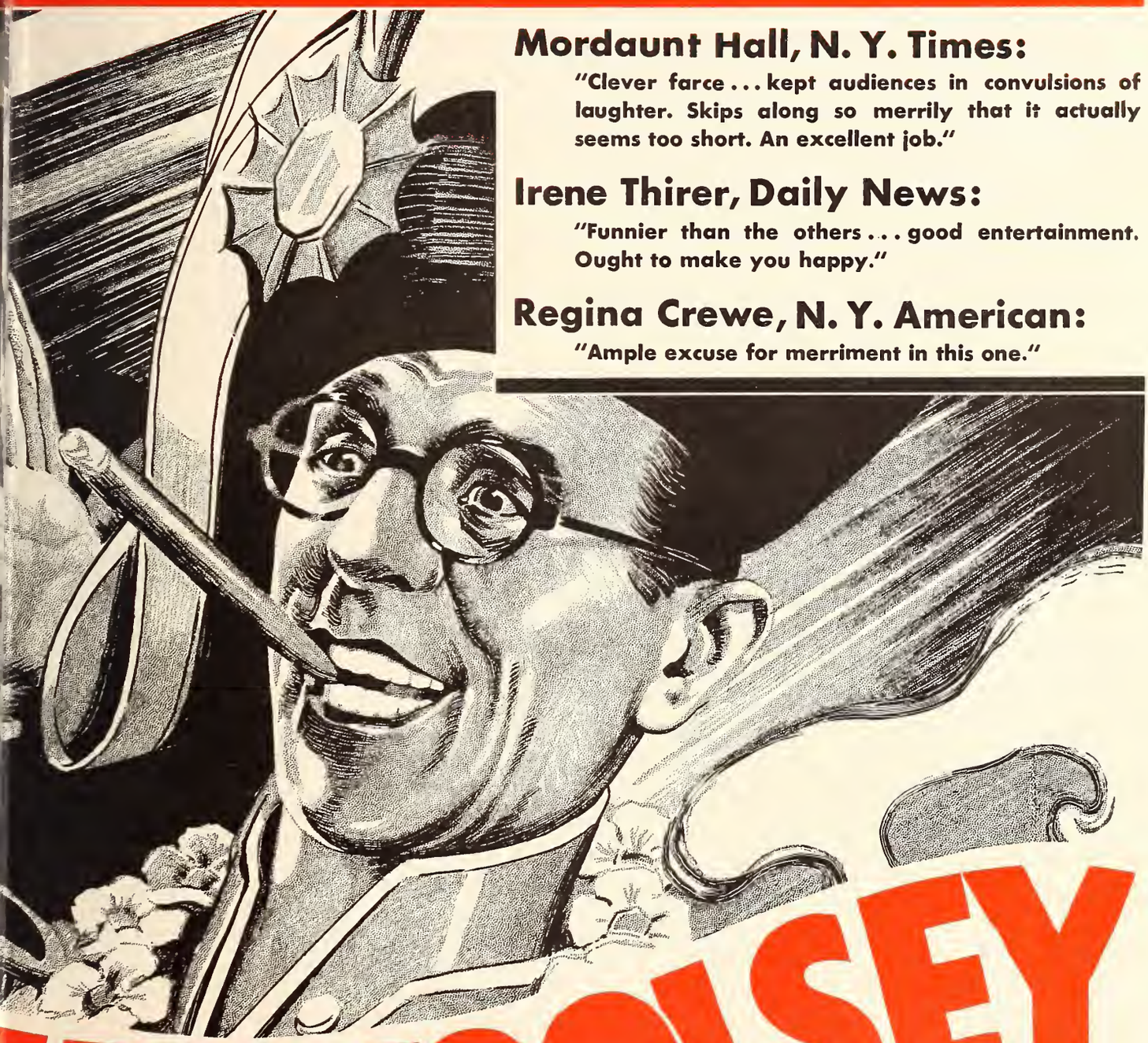
HALF A STEP AHEAD OF THE
SQUIRRELS WITH THE SCREEN'S
DIPPY NAPOLEONS . . .

Radio PICTURES

Reg. U. S. Pat. Off.

AY LUNACY!

ow Oke in Joyous Spring Premiere!



Mordaunt Hall, N. Y. Times:

"Clever farce . . . kept audiences in convulsions of laughter. Skips along so merrily that it actually seems too short. An excellent job."

Irene Thirer, Daily News:

"Funnier than the others . . . good entertainment. Ought to make you happy."

Regina Crewe, N. Y. American:

"Ample excuse for merriment in this one."

R-WOOLSEY

D NUTS"

ig Three of 'Cuckoos' and 'Half Shot' Click Off Merry New Hit in Rollicking Romp through South American Revolution . . .

DOROTHY LEE

EDNA MAY OLIVER

STANLEY FIELDS

Directed by ED. CLINE

18 MILLION NET VERIFIES WALL STREET OPINION OF PARAMOUNT STRENGTH

Assets Are $306,269,158; New Record High

Ratio of Current Assets to Liabilities at End of 1930 Was 2.46 to 1

Wall Street opinion that Paramount-Publix Corporation is one of the soundest units financially in American industry, and one of the top notch business structures in the motion picture field, was corroborated this week by issuance of the corporation's financial statement for the past year, which revealed net profits of $18,381,000, and a net of $4,834,989 for three months ended December 27, after charges and reserves for all taxes.

The record earnings for 1930 are 18 per cent ahead of 1929, previous record year, when the net reached $15,544,000, and are more than double the 1928 net of $8,713,000.

Earnings of 1930 equalled $6.15 per share. Fourth quarter profit equalled $1.55 per share.

Per Share Earnings Since 1928

Earnings for the fourth 1930 quarter compare with $5,812,000 net for the same period in 1929. Fourth quarter 1928 net totaled $2,737,000.

Comparison of profits per share yearly since 1928 follows:

Year	Profits	Av. No. Shares Outstanding	Earnings Per Share
1930	$18,381,178	$2,986,829	$6.15
1929	15,544,544	2,445,304	6.36
1928	8,713,063	2,062,857	4.22

The company during the year paid out in dividends approximately 66 per cent of its net income and its earned surplus account increased from $26,764,000 at the end of 1929 to $33,004,000 at the end of 1930.

All items in the asset column of the balance sheet showed increases over 1929 and 1928, current assets rising to $39,579,378 from $37,053,395 at the end of 1929, and $35,312,723 at the close of 1928. Net working capital gained from $22,092,712 at the end of 1929 to $23,497,831 on December 27, 1930.

In spite of increased taxes and appearance of additional items in the liabilities column, total current liabilities rose only $1,120,864 during 1930 and the ratio of current assets to current liabilities at the end of the year 1930 was 2.46 to 1, against 2.47 to 1 at December 28, 1929.

Maintains Strong Position

Paramount has maintained the strong working capital position which it has built up over the last few years by the policy of making most of its acquisitions through share exchanges, thus conserving cash and other assets to the fullest extent. During 1930, property and plant account was heavily added to, fixed assets at the end of the year totaling $233,419,188, compared with $174,838,176 at the end of 1929 and $106,872,337 at the close of 1928.

Total assets of $306,269,158 at the end of 1930 compared with $236,710 at the end of 1929 and $170,631,704 at December 29, 1928. Decreases in accounts payable, money due to subsidiaries, purchase money obligations, serial payments and appropriated surplus were shown in the liability column.

Although net profit for 1930 established a new high record, per share earnings were slightly smaller, amounting to $6.15 a share in 1930, against $6.36 a share in 1929, due to a larger number of shares outstanding. Consolidated earned surplus at the end of the year amounted to $33,004,167, against $26,764,025 last year.

Funded Debt Increased

Funded debt of the corporation increased during 1930 as a result of the issuance in August of $15,000,000 20-year 5½ per cent sinking fund gold bonds for the purpose of providing funds for theatre acquisitions. In

Paramount Publix Corporation

Comparative Consolidated Balance Sheets

ASSETS

	Dec. 27, '30	Dec. 28, '29	Dec. 29, '28
Cash, including call loans	$8,366,189.63	$7,971,133	$6,155,119
Accounts and bills receivable, etc.	6,356,297.00	7,528,001	7,585,893
Inventories	23,691,660.30	20,564,091	19,454,005
Securities	1,165,231.88	990,170	2,117,768
TOTAL CURRENT ASSETS	$39,579,378.81	$37,053,395	$35,312,723
Deposits to secure contracts	$3,290,688.01	2,962,100	2,729,166
Invest. in subs. and affil. cos. (not consolidated)	22,392,693.19	16,473,111	10,399,129
Fixed Assets (land, bldgs., etc.)	233,419,188.65	174,838,176	106,872,337
Deferred Charges	7,587,210.16	5,383,625	5,033,816
TOTAL ASSETS	$306,269,158.82	$236,710,407	$170,631,704

LIABILITIES

Accounts payable	$3,661,436.16	$4,278,262	$2,941,262
Due to subs. cos. (not consolidated)	288,635.99	367,377	148,222
Unsecured trade accept. disc. by foreign subs.	675,718.32		
Excise taxes, payrolls and sundries	4,491,202.19		
Owing to outside producers	1,113,488.16	1,086,651	1,797,593
Purchase money obligations maturing in 12 mos.	2,253,455.32	2,588,236	2,412,035
Serial payments on investments due in 12 mos.	1,377,610.92	1,313,259	1,218,166
Federal taxes (est.)	2,220,000.00	2,380,000*	920,000*
Accruals		2,946,918	2,209,627
TOTAL CURRENT LIABILITIES	$16,081,547.06	$14,960,683	$11,646,905
Purchase money obligations maturing after 1 year	$7,480,935.48		
Serial payments on investments due after 1 year	4,426,018.31	$5,776,913	$7,294,143
Mortgages and bonds of subs. cos.	76,859,795.23	59,030,217	41,607,802
20 year 6% sinking fund gold bond	13,363,000.00		
20 year 6½% sinking fund gold bonds	14,756,000.00	14,323,000	14,885,000
Advance payments	1,373,754.38	836,983	666,388
Appropriated surplus and other reserves	7,918,853.53	9,310,996	2,107,808
Minority Interest	7,534,939.72	6,728,415	5,686,624
Capital Stock	123,470,147.41	98,979,175	68,187,331
Surplus	33,004,167.70	26,764,025	18,549,703

Paramount Dividend Record

Year	Dividends Paid in Cash	and Rights Paid in Stock	on Rights	Stock Total
1917	$10.00	.....	.....	$10.00
1918	.....	.....	.....	.....
1919	5.50	.....	.....	5.50
1920	8.00	.....	.....	8.00
1921	8.00	.....	.....	8.00
1922	8.00	.....	.....	8.00
1923	8.00	.....	.....	8.00
1924	8.00	.....	.....	8.00
1925	8.00	.....	$6.56*	14.56
1926	8.00	$2.00	4.81*	14.81
1927	8.00	2.00	1.88*	11.88
	8.00**	.....	.....	8.00**
1928	.75**	.....	.....	.75**
1929	3.00***	.....	.....	3.00***
1930	4.00***	.....	.....	4.00***

*Rights valued at average of highest and lowest market price.

**Four Dividends of $2.00 each paid on old stock; first quarterly dividend of 75 cents on new stock, which had been split three for one, paid December 29, 1928.

***On new stock.

Paramount Surplus A/C

At December 27, 1930	
Surplus at December 28, 1929	$26,764,025.02
Add: Profit for twelve months to December 27, 1930, after providing for Federal taxes	18,381,178.00
	$45,145,203.02
Less: Dividends on common stock (paid in 1930)	12,141,035.32
Surplus at December 27, 1930	$33,004,167.70

Paramount's Committee in Charge of Finances

William H. English, Chairman — Adolph Zukor — Norman Collyer, Secretary

Sir William Wiseman — Frank Bailey — Casimir I. Stralem

▲ ▲ ▲

Board of Directors

Frank Bailey, Chairman, Prudence Co., Inc.
Jules E. Brulatour, Eastman Films
William H. English, Director, Irving Trust Co.
Daniel Frohman, Theatrical Manager
John Cecil Graham, General Foreign Representative
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Casimir I. Stralem, Hallgarten & Co.
Sir William Wiseman, Kuhn, Loeb & Co.
Herman Wobber
Adolph Zukor, President
Eugene J. Zukor, Asst. Treasurer

1930 Paramount's subsidiaries acquired additional theatre interests in Pennsylvania, New Jersey, Massachusetts and Connecticut.

In addition, consolidated subsidiaries started operation of 19 theatres newly constructed in 1930 with a total seating capacity of 33,000, while partially owned companies opened seven newly built houses seating 12,000. By the end of the year Paramount and affiliates operated theatres in 422 cities and towns in 44 states.

Foreign distribution made the best showing in the company's history, the report said, gaining nearly 20 per cent over 1929, the previous record year. This resulted in construction of a studio in Paris and, in conjunction with the New York and Hollywood studios, productions were made in French, German, Spanish, Italian, Swedish, Hungarian, Czechoslovakian and other languages, totaling 96 features and 96 shorts.

Consolidated Income

The profit and loss account and balance sheet, respectively, for the first time disclosed profits of $31,000,000 before Federal taxes and depreciation of fixed assets and a segregation of fixed assets into two items—the first, "Land," carried at $69,000,000, and the second, "Building, Leases and Equipment," carried at $138,000,000 after depreciation. Depreciation against fixed assets amounted to $12,400,000 for the year, $1,700,000 of which was capitalized and written off as film exhaustion.

Comparative consolidated income account for the past three years follows:

	Dec. 27, '30	Dec 28, '29	Dec. 29, '28
Operating Profit	$31,130,374	not stated	$15,300,525
Depreciation	10,731,548		3,040,317
Fed. Taxes	2,017,647	$1,992,903	616,530
Balance	$18,381,178	$15,544,544	$8,713,063

Elsewhere on this page appears a three-year comparison (1930-1929-1928) of Paramount's consolidated balance sheet.

New Publix Ohio House

Mansfield, O.—The new 1,600-seat house being erected by Publix and Skirboll will be called the Madison upon completion next August.

Publix May Take Chamberlain Circuit, In Financial Tangle

Philadelphia—The Chamberlain circuit, involved in litigation and financial difficulties, may pass to Paramount Publix on May 1, when bond and mortgage interest falls due, it is understood.

Mortgages total $672,000 and interest on bonds is said to be $101,000. The $100,000 necessary to refinance the company, which stockholders are seeking to raise, is meant to put the company on a paying basis, and take it out of receivership.

Four New Publix Theatres Add 6,000 Seats to Circuit

The early completion of four Publix houses, two in Illinois, one in Ohio and one in Kentucky, will add 6,000 seats to the circuit. Each house will be called Paramount.

Three of the houses will operate on straight sound policy, and one Illinois house will run vaudeville and pictures.

Court Enjoins Outside Use Of "Publix" In Federal Suit

The federal district court in Massachusetts has rendered a decision enjoining all persons from using the name Publix, or any simulation thereof.

Paramount-Publix legal department will prosecute such concerns as are at present using the name Publix or Paramount in connection with their business.

And They're Right!

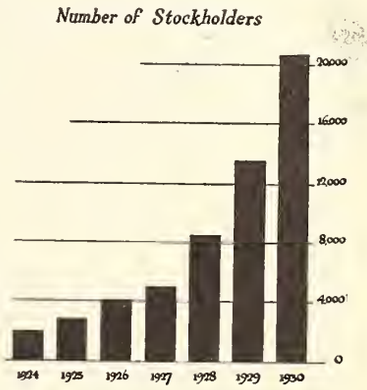
Los Angeles—The General Ministerial Association denounced "wholesale censorship of motion pictures" as "unwise" and states: "Censorship should come in the hearts and minds of the people. The screen can be made a most powerful instrument for betterment of Government and morals."

Close to 21,000 Holding Stock in Paramount Now

Never before in the history of the industry has the public evidenced such keen interest and confidence in motion picture stocks, as evidenced by the vast numbers which have in recent months become owners of film issues.

Paramount's list of holders has increased from approximately 12,500 in 1929 to 20,778 at the end of 1930, an increase of 13,000, the largest for any year of the company's operation.

Stockholders now on Paramount's books are located in every state of the Union and 23 foreign countries and U. S. possessions, further indicating that the public's interest in amusements and its stock issues is widespread.



Approximately 2,000 stockholders were listed on the books of Paramount at the end of 1924, indicating a 19,000 increase in six years. Between 1924 and 1927, the increase was slow, the number only jumping in that period from 2,000 to 4,200. Following years, however, saw a sensational rise, with the list increasing from 8,050 at the end of 1928 to 14,000 at the close of 1929.

Portugal Decorates Zukor For First Native Picture

Civil honors have been bestowed upon Adolph Zukor and three other Paramount men by the Portuguese government, in appreciation of the production of the first film in Portuguese made at the Joinville studio in Paris.

Besides Zukor, Robert T. Kane, general manager of the studio; M. J. Messeri, Paramount manager in Spain and Portugal, and Andre Daven, studio production supervisor, were decorated.

Product Letter for Publix Men

Managers of Publix theatres will in future get the lowdown on new releases in a monthly analysis by Sam Dembow, Jr. "Hits of the month," of all companies, will form the basis of the analysis.

New Paramount Exchange

Charlotte, N. C.—Paramount is looking for a site for a new exchange here, following the killing of the Harris bill, designed to impose heavy taxes on exchanges.

Marilyn Miller Returns

Hollywood—Marilyn Miller, returned from Europe, is due at the Warner studio shortly to begin work on a new film.

"A TRIUMPH



SEE

Presented by
CARL LAEMMLE

Produced by
CARL LAEMMLE, JR.

with John BOLES Genevieve TOBIN Lois WILSON Raymond HACKETT. Zasu PITTS Jed Prouty Richard Tucker

From Charles G. Norris' sensational best-selling novel

OR 'U'!"

"... right alongside 'All Quiet On The Western Front' ... will 'hit' every place it plays ... will come through one of season's biggest winners!"
—The Hollywood Reporter

AND THAT'S WHAT EVERYONE WILL SOON BE SAYING!



D

Another Big John Stahl Production From Universal

PASSING IN REVIEW

This department does not attempt to predict the public's reactions to pictures. It does, instead, present detailed and accurate information on product, together with the frank and honest opinion of the reporter.

City Streets

(Paramount)

Knockout Gangster Fare

A story with numerous interesting twists plus unusually good direction and fine acting makes "City Streets" an outstanding underworld talker. To Rouben Mamoulian who directed the picture goes a great deal of credit. He knows how to use a camera to emphasize the dramatic moments and that, coupled with good acting, makes them unsually effective. Short closeups are used to build up the dramatic interest and, aided by expert cutting, heighten the interest in the picture to a large degree.

Gary Cooper in the main role handles a part different from his usual type, in a highly competent manner. Sylvia Sidney in her film debut makes a pleasing heroine and her dramatic moments are most praiseworthy.

William Boyd, Paul Lukas, Guy Kibbee and Wynne Gibson offer characterizations that are commendable. The camera work by Lee Garmes is especially good and the effects he obtains are most interesting.

The picture does not in any way glorify the gangster, which is somewhat unusual.

The story deals with Miss Sidney's love for Cooper, a shooting gallery operator whose ability to handle a gun, makes him outstanding. Sidney tells Cooper that big money is to be made in the beer racket and she tries to get him into it. Her father, Guy Kibbee, being one of the racketeers, Sidney gets into trouble with the police while helping Kibbee and is sent to jail for being an accomplice to a murder Kibbee has committed. Kibbee lets the girl take the blame instead of himself. He then gets Cooper to join up with Paul Lukas, the gang chief, to earn enough money to free Miss Sidney. In the beer game Cooper makes rapid strides and becomes fairly important. When Sidney is freed from the penitentiary she tries to get Cooper to give up the beer game, realizing it is a losing battle.

Lukas, upon meeting Miss Sidney, makes a play for her and, when Cooper interferes, has him "put on the spot." Cooper turns the tables on the gang and escapes. In the meantime Wynne Gibson, Lukas' friend, kills Lukas for forcing her from his home, and Miss Sidney is blamed for the murder. As a result the gang plans to take her for a ride, with Cooper driving the "death" car. Going up mountain roads at a terrific speed he is able to intimidate the gunmen and forces them to leave the car, saving himself and Miss Sidney.

Plenty of action and thrills keep the audience interest throughout and make this fascinating screen fare.

Use comedy or musical shorts for best results here.

Produced and distributed by Paramount. Directed by Rouben Mamoulian. Story by Dashiell Hammett. Adapted by Max Marcin. Screen Play by Oliver H. P. Garrett. Photographed by Lee Garmes. Release date, April 18, 1931. Footage, 7,200. Running time, 80 minutes.

CAST

"The Kid".....Gary Cooper
Nan Cooley.....Sylvia Sidney
Big Fellow Willis.....Paul Lukas
McCoy.....William Boyd
Pop Cooley.....Guy Kibbee
Blackie.....Stanley Fields
Agnes.....Wynne Gibson
Pansy.....Betty Sinclair

William Crouch

Not Exactly Gentlemen

(Fox)

Action, Thrills

This is being played at the New York Roxy under the title of "Three Rogues." It has wide appeal, and should find general favor, for it has action, thrills, romance and comedy. It is a story of the South Dakota land rush, showing the mad dash for the gold lands in the days of the wild West.

To this setting comes Fay Wray, southern girl, carrying a map which shows the location of her late father's mine. She is accompanied by McLaglen, Lew Cody and Eddie Gribbon, three rogues whom she believes her friends and protectors. The night before the land rush all three try to devise ways and means to get the map and each unsuccessfully proposes marriage. Their scheming is overheard by the villain who kidnaps the girl and steals the map.

She is rescued by the three partners in one of the most thrilling fights ever screened, a rough and tumble affair which is short but snappy. Then the land rush and the outwitting of the villain. Just as the girl gives the three a share in the mine, a United States marshal appears with a posse and the three make their escape, leaving the girl with her sweetheart.

The acting is uniformly good with McLaglen and Lew Cody standing out over Gribbon, chiefly because they have more to do. Direction is fine and the land rush thrilling.

Use comedy shorts and musicals on the bill with this.

Produced and distributed by Fox. Directed by Benjamin Stoloff. Film editor, Clyde Carruth. Sound, Arthur Von Tirbach. Cameraman, Daniel Clark. Release date, March 8, 1931. Footage, 5,530. Running time, 61 minutes.

CAST

Bull Stanley.....Victor McLaglen
Lee Carleton.....Fay Wray
Ace Beaudry.....Lew Cody
Nelson.....Franklin Farnum
Bruce.....David Worth
Bronco Dawson.....Eddie Gribbon
Bull's Girl.....Carol Wines
Ace's Girl.....Joyce Compton
Bronco's Girl.....Louise Huntington
Marshal Dunn.....James Farley

Broadminded

(Warner)

Fairly Funny

Joe E. Brown's mouth and Joe E. Brown's noises have the lead in this picture, which is strangely remindful of other pictures in which Mr. Brown has appeared and other pictures, in which other comics have appeared from time to time down through the years of motion picture progress. Bert Kalmer and Harry Ruby get credit for "Broadminded," which has a few laughable jokes and gags in it. The preview audience laughed now and then but not very consistently.

The story involves the departure of Mr. Brown and Buster Collier from New York in an Austin after one singularly wild party which gets into headlines and attracts the attention of Buster's father. They go to California with the idea of staying away from women. Unfortunately, as far as the idea is concerned, they meet Ona Munson and Marjorie White stranded by the roadside just out of Pasadena.

Romance continues, in spite of the interruptions of Bela Lugosi, delightful semi-heavy, cast as a South American who is easily insulted and who is on the warpath to kill Brown. Thelma Todd, his girl friend, also gets herself mixed into the tangled skeins of the plot when Margaret Livingston, Collier's ex-flame, starts blackmailing him. Grace Hampton is an aunt who doesn't approve, and she does admirably.

The picture is entertaining insofar as Mr. Brown is entertaining. If you like the antics of the comedian there's entertainment in store for you. Also Buster Collier does very well.

The settings are excellent and the sound reproduction is good. Mervyn LeRoy has done a fair job of direction considering the story's tendency toward the routine. Nice process and action shots.

Dramatic shorts and musicals to put some weight in the bill.

Produced and distributed by Warner Brothers. Story by Bert Kalmer and Harry Ruby. Directed by Mervyn LeRoy. Cameraman, Fred Hickock. Editor, I. Hall.

CAST

Ossie Simpson.....Joe E. Brown
Constance.....Ona Munson
Jack Hackett.....William Collier, Jr.
Penelope.....Marjorie White
John Hackett, Sr.....Holmes Herbert
Madel Robertson.....Margaret Livingston
Gertie Garden.....Thelma Todd
Pancho Rodriguez.....Bela Lugosi

Pueblo Terror

(State Rights)

Not So Good

A Western that is heavy with old ideas. Most of the action takes place outdoors and the photography and recording are not up to standards. Wanda Hawley, Buffalo Bill, Jr., and Yakima Canutt are listed as the principals, but the only one who does any intelligent acting is Buffalo Bill, Jr. The former film star, who in her heyday did some excellent acting, is totally miscast as the heroine. The direction by Alvin J. Neitz is weak, probably because of the material he had to work with.

The story concerns Bill, returned from the war after three years abroad and finding Paradise Valley a valley of gloom. He learns from the servant who has watched the old home in his absence that one of the ranchers is buying up all the land. But when Bill asks for a showdown, it is found that the rancher blamed for the situation is not responsible.

One of the cowboys is killed and Bill is blamed. The rancher's niece doubles the $5,000 reward offered for his capture, but when it comes to the final sequence the culprit is revealed and everything ends as anticipated.

Strengthen the bill with good shorts of diversified type.

Produced by West Coast Studios. Distributed by State Rights. Directed by Alvin J. Neitz. Story by L. V. Jesserson. Cameraman, William Thompson. Release date, April 15, 1931. Footage, 5,360. Running time, 60 minutes.

CAST

Wm. Sommers.....Buffalo Bill, Jr.
Helen Weston.....Wanda Hawley
John Weston.....Jack Harvey
Buck Peters.....Art Mix
Ballan.....Yakima Canutt
Pedro.....Jim Spencer
Martha.....Aline Goodwin
Shcriff.....Horace Carpenter
Al.....Al Ferguson
Hank.....Hank Bell
Bob Morgan.....Bob Walker

TO THE EXHIBITORS OF AMERICA

This isn't NEWS, but it's IMPORTANT

The new SOUND version of "The Birth of a Nation" is going over with a SMASH! In many houses it has broken long standing records, often pulling better than the latest talking spectacles, proving again that it is still THE GREATEST MOTION PICTURE EVER FILMED!

Exhibitors wire me daily—

"FORCED GIVE EXTRA SHOW DAILY TO HANDLE CROWDS." . . . "BUSINESS WITH 'BIRTH OF A NATION' TOPPED COMBINED RECEIPTS TWO BIG FEATURES" . . . "CROWDS CHEERED 'BIRTH OF A NATION' CONTINUOUSLY. WILL HOLD OVER 3 MORE DAYS" . . . "CRITICS CLAIM 'BIRTH OF A NATION' MORE THRILLING THAN EVER. SMASHED FIFTEEN MONTHS HOUSE RECORD" . . . "SOUND HAS MADE THIS GREAT PICTURE FAR GREATER. BOOK AGAIN IN MAY." . . . "SOUND IN BATTLE AND KLAN SCENES MAGNIFICENT. PULLING CAPACITY."

You have no idea how much sound has added to "The Birth of a Nation" until you have HEARD the roar, crash and thunder of its famous thrill sequences. This picture HITS THEM ALL. It is 1915 all over again. Crowds storm the box offices, force extra performances and pay in CASH their tribute to the greatest SHOWMAN'S PICTURE of all time.

Sole Licensees and Distributors Under Contract With EPOCH PRODUCING CORPORATION.
D. W. Griffith, Pres.
A. H. T. Banzhaf, Treas.

President

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Territory—Georgia, Alabama, Tennessee, Louisiana, North and South Carolina, Florida, Mississippi.

JOE SILVERMAN, INDEPENDENT FILM CORPN.
113 West 18th Street, Kansas City, Mo.
Territory—Eastern-Western Missouri and Kansas, Missouri, Southern Illinois.

GOUCHENOUR AND CARTER
Box, 496, Greenville, Tenn.
Territory—Kentucky, Maryland, Virginia, District of Columbia.

M. J. LEVINSON, PENN PRODUCTIONS, INC.
1331 Vine Street, Philadelphia, Pa.
Territory—Eastern Pennsylvania, Southern New Jersey, Delaware.

R. W. J. BETTIS
704 West Grand Ave., Oklahoma City, Okla.
Territory—Texas, Oklahoma, Arkansas, Arizona, New Mexico.

CHAS. V. BROWN
Strand Theatre, Iowa City, Ia.
Territory—Iowa, Nebraska.

A. W. NICOLLS
70 Glenwood Ave., Minneapolis, Minn.
Territory—Minnesota, North Dakota, South Dakota.

HUNTER GLOVER, STAR FILM EXCHANGE
Portland, Ore.
Territory—Oregon, Washington, Montana, North Idaho, Alaska.

FRED G. SCHOAM
401 Film Bldg., Cleveland, Ohio
Territory—Ohio, West Virginia, Western Pennsylvania.

NEW ENGLAND FILM EXCHANGE
Boston, Mass.
Territory:—New England States.

GREIVER PRODUCTIONS
831 So. Wabash Ave., Chicago, Ill.
Territory—Northern Illinois and Indiana.

FOREIGN DISTRIBUTOR:
AMERANGLO CORP.,
Arthur Lee, Pres.,
226 W. 42nd St., New York

Riders of the North

(Syndicate)

Entertaining

J. P. MacGowan has directed a nice piece of entertainment notwithstanding the old plot. As a result of a series of beautiful outdoor shots with the mountains and lakes blending for beautiful landscapes of the Canadian mountains, one somehow overlooks certain shortcomings as long as the picture appeals generally. And this one should. It has good direction, acting that is satisfactory and photography that can take a place among the best of exterior pictures.

As for the story, it deals with the fur trappers of the Canadian woods, and how a gang awaits its prey as they return from their rounds, to kill them and steal their prizes of beaver fur, and the like. The pilferers get away with it until a Northwest mounted officer is killed and then the law sets out to track down its enemy. With the hero assigned to the case, it is not long before the villains are uncovered and the heroine, a cashier at the barroom run by the gang leader, falls in love with Bob Custer. Blanche Mehaffey does well in her role as the heroine.

Play comedy or cartoon shorts on the bill with this film.

Produced and distributed by Syndicate Pictures. Directed by J. P. MacGowan. Story by G. Durlam. Editor, Charles Hunt, Dialogue by G. Durlam. Cameraman, Carl Hunn. Release date, March 1, 1931. Footage, 6022. Running time, 67 minutes.

CAST

Sergeant Ned Stone.....Bob Custer
Ann .....Blanche Mehaffey
Timothy McGuire.....Eddie Dunn
Tom .....Buddy Shaw
Leclerc .....George Rigas
Inspector Devlin.....Wm. Walling
The Parson.....Frank Rice

The Lightning Flyer

(Columbia)

Fair Railroader

Nothing new in the way of material in this fair railroad yarn. Efforts of James Hall, Dorothy Sebastian and a fairly good supporting cast are wasted in a story that has been done so many times that recently a short was made kidding the identical plot.

After being told by his father, president of the railroad, that he go on his own and make good, James Hall is fired from the company's employ. Under an assumed name he rejoins as an engineer, accidentally kills his sweetheart's brother and sends the man responsible for the accident to prison. After the villain breaks jail, he learns that Hall has been transferred and hunts him up for a grand fistfight. In the interim a freight train has broken loose and runs wild, headed toward the special carrying the president of the road and the girl. Totally exhausted from the fight, how Hall has the energy to pick up the weighty track to derail the freight is a feat hard to imagine. Of course all that is lost is a couple of freight trains.

Play strong comedy shorts and musicals for best results.

Produced and distributed by Columbia. Directed by William Nigh. Adaptation and dialogue by Barry Barringer. Editors, James Sweeney. Cameraman, Teddy Tetzlaff. Release date, March 20, 1931. Footage, 5784. Running time, 64 minutes.

THE CAST

Jim Nelson.....James Hall
Rose.....Dorothy Sebastion
Tom .....Walter Merrill
Mr. Nelson.....Robert Homans
Durkin.....Albert J. Smith
Mr. Rogers.....Ethan Allen
Slats.....Eddie Boland
Pudge.....George Meadows

Jules Levy in New York

Jules Levy, general manager of RKO booking department, has returned to the home office from the Coast.

SHORTS

Our Wife

(Educational-Roach)

Great

Another winner from the team of Stan Laurel and Oliver Hardy, and it is one long laugh from start to finish. Plot concerns the efforts of Hardy to stage an elopement with the large Babe London. Marriage is opposed by girl's father but Laurel offers to fix everything. He does. He buys them an Austin in which to make a getaway. One of the picture's high spots is the sequence where the three try to crowd into the tiny car. Seeking a justice of the peace, they find our old cross-eyed friend, Ben Turpin, who reads the marriage ceremony. It is all very confusing, as no one can tell to whom Turpin is speaking. The final gag finds him congratulating Laurel and asking permission to kiss the bride. Whereupon he kisses Hardy. Book this short on any program. It's sure-fire. Running time, 22 minutes.

Strange As It Seems No. 8

(Universal)

Has Interest

A young man of Nevada eating razor blades, electric bulbs, carpet tacks and the like, is the highlight in this colorful and interesting group of oddities filmed here and there. An Oklahoman Indian, an oil millionaire, who sticks to the primitive life, despite modern conveniences, and the Navajo custom which prohibits a mother-in-law from looking upon the face of her daughter's husband, provide interest. The running accompaniment of remarks are not up to par. Running time, 9 minutes.

Open House

(RKO Pathe)

Weak

Another of those Tate College comedies, this time dealing with a basketball game, but the comedy is rather conspicuously lacking. Nat Carr contributes what laugh spots are present, as the tutor who accidentally tacks a quarantine sign on the house in which the students are holding a party. Nick Stuart, Marion Shockley, Kane Richmond and Claire DuBrey do little enough as the support.—Running time, 20 minutes.

Roy Evans

(M-G-M)

Satisfactory

Roy Evans, vaudeville player, does a blackface novelty act, playing two numbers on the piano while singing, with a saxaphone accompaniest helping things along in the third and final number. The introduction is by way of a window with the two men helping themselves uninvited. Then comes the music. Good entertainment.—Running time, 9 minutes.

The Big Butter and Yegg Man

(Universal)

Fairly Good

George Sidney plays the banker, who is threatened with death by a bandit who holds him up, if he should tell the police. The thief is caught, Sidney identifies him in the belief that he is unconscious, and then the bandit returns to carry out his threat. A few good laughs, and fairly wide appeal. Running time, 20 minutes.

Speed

(Sennett)

Educational Humor

"Speed," done beautifully in Sennettcolor and released as a comedy special, combines education and humor to a marked degree. While the story behind the picture is a race between Alberta Vaughn and Marjorie Beebe to marry Frankie Eastman, football star, and is filled with humorous incidents, the backgrounds are virtually an air-travelogue. Transcontinental airplanes are used by Miss Vaughan in the race to Eastman and a descriptive narrative covering points of interest and beauty seen from the airplane windows is a part of the picture. Marjorie and her father, Andy Clyde, start off in an old flivver, but also end in the plane. The ending offers a clever twist. Mack Sennett directed, with Babe Stafford assisting. Clyde and Beebe furnish most of the comedy. The title was originally "Air-Minded Brides." Running time, 22 minutes.

One Day to Live

(Universal)

Weak

The story of a young hypochondriac who is told he has but one day to live, is a forced and rather weak attempt at comedy. At the doctor's office there are references to operations and the like, and burlesque. The doctor gives him alcohol by mistake and he begins to step about. Then it is discovered the heart beats were really the ticking of his watch. Not much. Running time, 19 minutes.

Cross Roads

(Educational)

Great

Multicolor in various attractive tints does its part to make this an unusual and interesting travel short, being one of the Romantic Journeys numbers, produced by Brown-Nagel. Claude Fleming relates the story of Samoa to his children, while the film pictures the natives in their natural surroundings. Several beautiful panoramic shots are high spots in the short. Harry Perry did the photography. Running time, 11 minutes.

Windy Riley Goes Hollywood

(Educational)

Not Very Much

The auto record of Windy Riley from New York to Hollywood and the subsequent excitement at a studio when he works a fake publicity stunt, cannot be rated more than fair. The story by Ken Kling is not at all unusual. Jack Shutta, Louise Brooks, William Davidson, Dell Henderson, Wilbur Mack and Walter Merrill do their best but not very successfully. Running time, 21 minutes.

Hunting Thrills

(RKO Pathe)

Real Thrills

A look at this short will disabuse anyone's mind of the idea that crocodile hunting is easy. The hunter goes after them unarmed and even captures one under water. There are thrills and then more thrills in the number. The Everglades of Florida is the locale, and the film's appeal should be national.—Running time, 9 minutes.

In Conference

(Educational-Burns)

Fine

Harry Gribbon and Andy Clyde head the cast in this play on the sudden transition from silent to sound pictures, with the consterna-



WHEN THE BOSS ASKS . . . .

What did Paramount carry to surplus in the last statement?

Who is in charge at RCA Photophone now?

What is Will Hays' middle initial?

How many theatre seats are there in Illinois?

What was the gross on the Four Horsemen?

What are the subsidiaries of RKO-Pathe?

Who is purchasing agent at M-G-M Studios?

Produced by the combined editorial and statistical facilities of

MOTION PICTURE HERALD
MOTION PICTURE DAILY
and **BETTER THEATRES**

You will find the answers in

MOTION PICTURE ALMANAC

A QUIGLEY PUBLICATION

tion which results when the big hero is found to have a falsetto voice. It is humorous and should have wide appeal. George P. Wilson, Patsy O'Leary, Earnest Hilliard, Marion Sayers and Spec O'Donnell complete the cast. Running time, 21 minutes.

The Triangle Murder

(Educational-Burns)

Fair

Some of the punch noticeable in the earlier number of these Burns detective shorts is lacking in this particular number, dealing with the solution of a murder committed under the eyes of the police. As entertainment it is satisfactory but the detective story fan probably will find it a bit lacking. Running time, 11 minutes.

Getting on the Green

(RKO Pathe)

Good

The last of the Johnny Farrell golf series of six. The golfer explains and demonstrates a number of very intricate shots, and the manner in which the club should be handled. Farrell and another instructor go around the course.—Running time, 9 minutes.

The Back Page

(Educational)

Fine

A play on "Front Page" in which a pressman, in love with the editor's daughter, hies himself out to capture a gangster, in order to marry the girl on the reward. Numerous amusing spots, a highlight being a mixup with an Englishman. Funny and good for a light spot on the bill.—Running time, 20 minutes.

The Ringleader

(Educational)

Satisfactory

Another of the William Burns detective mysteries, which rates higher than the regular run of the series. Plenty of suspense until the revelation that one Morton, whose son is in his employ, has been robbing him steadily. For almost any audience.—Running time, 11 minutes.

Cinderella Blues

(RKO Pathe)

Below Standard

This Aesop Fable indicates lack of originality in the artist. The cat visits Fairyland as Cinderella in a limousine, and flys about in a plane, but there is little or no comedy in the short.—Running time, 8 minutes.

The Fireman's Bride

(Universal)

Good

A Paul Terry-Toon with plenty of cleverness in idea and possessing wide appeal. The fireman rescues his bride at a fire, and the bride sings a song to her hero fireman at the end. Entertaining.—Running time, 6 minutes.

Oklahoma Passes Two Tax Bills, Income and License

Oklahoma City—The state legislature passed two tax bills April 1, one an administration corporation license tax of $1 per 1,000 on capital stock, and the other a net income tax on individuals and corporations.

A special amusement tax bill, a tax on seating capacity, and a film tax bill failed to pass earlier in the session.

Rogers Driving

With 11 of 1930-31 features already released, and the third of the ten scheduled "Thrill-o-Dramas" in production, Budd Rogers, sales director of Sono Art-World Wide, is girding the loins of his sales force for a concerted spring play date drive.



Budd Rogers

Branch managers of all exchanges have pledged concentrated effort for dates on the 11 pictures, which include three Cruze features, six World Wide "Winners," and two Thrill-o-Dramas. Titles are: "Air Police," "Swanee River," "Damaged Love," "Costello Case," "The Big Fight," "Once a Gentleman," "Symphony in Two Flats," "Reno," "Charge of the Light Brigade," "Rogue of the Rio Grande," and "Just For a Song."

Freuler Sees Ad Films As Menace To the Industry

"The industry, having overcome external obstacles by great effort, is now menaced from within!" according to John R. Freuler, head of Big 4, who believes that "after long probation, and, having successfully weathered the annexation of acoustics, a new hazard now appears on the screen in the form of merchandising propaganda."

Freuler says that he is "convinced that the keynote of successful operation has been, is, and always will be, the importance of supplying the buyer with exactly what he is paying for—entertainment, with no strings attached!"

"It is true," he states, "that the financial end involved in the industrial subject is attractive, not only to Class 'A' theatres, but to subsequent run houses; however, these latter, which draw consistent audiences, can, even less, afford to run advertising film.

"The public, while cheerfully accepting a carefully selected, limited amount of advertising, per se, will resent the subtle short. They resent it because they are taken unaware, have no redress, and, in order to receive what their money has bought, they are required to bear with 'subsidized' entertainment. They feel, and rightly, the theatre has received just revenue at the box-office, without seeking additional source of revenue at their expense.

"Propaganda of this kind should, at the outside, last no longer than two-and-a-half minutes for a complete program. That time should include the theatre's own announcements in slides or trailers.

"It is, therefore, my belief that the clever exhibitor, surrounded by the rising tide of antipathy to advertising film, will take advantage of the situation by announcing in front of his house that 'No advertising film is shown at this theatre.' It is also my belief that producers will profit by aligning themselves on the side of concerted public sentiment."

Myrick Named Vice-President, On Board of United Theatres

New Orleans—E. J. Myrick, theatres director for United Theatres, Inc., has been elected executive vice-president and member of the board of directors.

United Theatres operates 24 houses, with headquarters here. M. H. Jacobs is president and general manager.

H. Wayne Pierson Signed to Handle "Dirigible" Roadshow

H. Wayne Pierson, film executive, has been signed by Columbia to handle the roadshow production, "Dirigible," nationally.

He has established New York headquarters, assuming his duties immediately.

McConnell Made General Sales Manager of Mascot

Thomas McConnell, formerly with First National, has joined Mascot Pictures as general sales manager, and will concentrate on first run and circuit bookings.

The first serial, "The Vanishing Legion," will be released June 10.

Picture Exhibit Again to Be Featured at Steel Pier

Atlantic City—Practically all major film companies will cooperate in the picture exhibit at the Steel Pier here, to open shortly.

Free to all Steel Pier visitors, the Hollywood exhibit acts as an exploitation move for the industry in general.

"Red" Grange to Make Serial For Mascot; Out September 1

Harold E. (Red) Grange, former Illinois football star, has been signed by Mascot Pictures for a 12-episode talking serial.

Release date for the first episode is September 1. Grange is reported to be receiving $50,000 for his work. Title will be "The Galloping Ghost."

German Society Honors SMPE

Honorary membership in the German Society of M. P. Engineers has been conferred upon the presidency of the similar American organization.

Two Adverse Iowa Bills Die

Des Moines—The Iowa legislature having voted to adjourn on April 15, a censorship bill and an admission tax measure will not be brought up this session.

Reopening Booking Office

Cleveland—Paramount will reopen its local booking office, under George Tice, to service Toledo, Youngstown and Marion, in northern Ohio.

16 Contracts On Houses Set For Hughes-Franklin

Hollywood—Arrangements have been completed for construction of 16 of the 33 houses making up the spring and summer Hughes-Franklin building program.

The houses will be located in California, Oregon, Washington, Texas, Montana, Kansas and Missouri, with an effort being made, according to Harold B. Franklin, to concentrate on territory not over-seated.

The 16 for which contracts have been closed are:

One in the Leimert Park section of Los Angeles to be constructed by Walter H. Leimert; three in Hollywood, the Chief, Los Feliz and Mansion; one in Los Angeles, to be called the Florence; one in Pomona; one in Whittier, to be called the Whittier; one at Yakima, Wash., to be constructed in conjunction with J. von Herberg and associates; one in the Green Lake section of Seattle; and new theatres in Wichita, Kan.; Topeka, Kan.; Bremerton, Wash.; Sherman, Texas; Dallas, Texas; McAlester, Okla., and Palestine, Texas.

Big 4 in National Tieup Releasing Three in April

Big 4 has effected a nationwide tieup with Federal, Puritan and National clothing stores, jointly operating 176 shops through the country.

The company will release "Trapped." "So This Is Arizona" and "The Wages of Gin" in April. Phil Ford, former Tiffany salesman, has been appointed a Big 4 representative.

Shapiro Going to Coast When Allvine Comes East

Hollywood (QP)—Glendon Allvine, Fox publicity director, arrived here this week, following a series of conferences in the East with his co-director, Vic Shapiro. He will remain here three weeks, returning to New York for the Fox annual sales convention and to remain in the New York offices. Shapiro then will come to Hollywood to take charge of Coast publicity.

Whitbeck Resigns Fox Post; Yorke to Coast Temporarily

Frank Whitbeck, who has resigned as advertising director of Fox West Coast, is understood to be considering a post with the Hughes-Franklin circuit.

G. S. Yorke, Eastern advertising chief, has been sent to the Coast until Whitbeck's permanent successor is chosen.

B. & D. Signs Schildkraut

London—Joseph Schildkraut has been signed by British and Dominion Films for "Carnival," to go into work next month.

Berry Flies to Coast

Wallace Beery left Newark in his plane last Wednesday bound for Chicago and the Coast.

Sound Sans Equipment!

The Arlequin, in Quebec City, alternated between silents and French stock, and it was no market for talking films, but M. Burnet, Sono Art salesman, turned the trick anyway, and sold him 14 English dialogue pictures. He arranged to forward to the manager complete dialogue sheets on each picture, which the members of the stock company could memorize after translation. When the film is run, the actors stand behind the screen and render the synchronized dialogue in their own peculiar French way. The customers get the benefit of talking films, and the manager saves the price of sound installation.

RCA Breaks All Sales Records On Photophone

In addition to having broken all previous company records for sale of sound apparatus for theatres during the past 60 days, RCA Photophone is increasing activities in the non-theatrical field. The largest single order for sound apparatus ever placed by state authorities was received this week by Sydney E. Abel and the order was from Washington. Four complete units of sound reproducing apparatus were ordered for the reformatory at Monroe, Washington penitentiary at Walla Walla, Eastern hospital at Medical Lake and the state training school at Chehalis.



Sydney Abel

It is the intention of the Washington authorities to install sound in every large state institution.

Independents Take House for "Lights"; U. A. Invasion Seen

Philadelphia—A hint of a United Artists invasion of the city is contained in the unexpected taking of the Chestnut Street Opera House, a Shubert theatre, for "City Lights" showing, by Abe Sablosky, John McGurk and others of the Principal Theatres Corporation.

The group is independent, with Paramount alliances. The closing of the deal is expected momentarily, and coincides with the failure so far of United Artists to dispose of the film in this territory.

Book Stage Units

Seattle—Stage units have been booked into the Fox Pacific circuit for two-day stands in the larger houses.

Fox's Exchange Building Plans In Full Swing

New buildings or complete remodeling of present exchange structures at all key spots is the plan of James R. Grainger, Fox sales chief, who has placed the exchange rehabilitation program in the hands of Herman. Livingston, of the real estate department.

The program has been undertaken to establish up-to-date quarters for company branches and with a view to requirements years hence. In less than a year, aggregate floor space in the 37 domestic branches has been more than doubled.

New equipment is being installed and all projection rooms placed on a standardized basis, making it possible for every office to include a modern screening room.

All Branches Included

Last week Philadelphia and St. Louis branches moved into new quarters, the former featuring a ventilating system.

Portland's new exchange will be ready for occupancy April 15.

The San Francisco branch's new building will be ready May 1.

Los Angeles exchange is being entirely re-equipped.

A new shipping station has been opened at Butte, Mont., serving accounts in that state.

Improvements are planned for the Salt Lake City branch.

Denver will have a new exchange building, with plans now in the architect's hands.

The new exchange at Dallas will be ready May 15.

New Orleans' new exchange has opened.

The Kansas City personnel moved into its new quarters several months ago, the total ground space having been considerably increased.

Pittsburgh will move into its new exchange building April 1.

Buffalo branch will be remodeled this Spring, plans calling for an expansion doubling the size of the present quarters.

Atlanta moved into its new and much larger building a few months ago.

The New Haven exchange has been enlarged, the branch absorbing the offices formerly occupied by Warners, thus giving it more than twice the space it formerly had.

Boston will move into a new building being planned for it.

St. John will move into a larger exchange within four months.

The new Calgary building is now in the process of construction.

New Chain to Use Turnstile In 25 Houses; Cuts Prices

Indianapolis—Five men, H. C. Harrington, M. J. Thompson, J. H. Wanner, Troy Edgar and Harry E. Taylor, under the incorporated company title of Syndicate Theatres, Inc., have bought operating control of 15 houses in Indiana and 10 in Ohio, planning a circuit with admission prices slashed 30 percent from the local standard.

The turnstile is to be used, without ticket sellers or ushers in the houses. Reports indicate that Eastern interests are behind the proposed effort. Stock has been issued.

Offers "Skippy" Prizes

Paramount is offering prizes for best "Skippy" reviews by New York school pupils during the local run.

Five Stations Now on Air

Five Eastern studios regularly broadcast television programs, four broadcasting daily and the fifth once weekly. With the addition of the new studio to be opened in New York soon, the daily total will jump to five.

W2XCD, Passaic, broadcasts on 2035 kilocycles (synchronized voice 1604 k.). This station broadcasts daily from 9 p. m. to 10 p. m.

W3XK, Washington, sends out a two hour daily program, from 7 to 9 p. m. on 2850 k, and W2XBS, of New York, a daily program from 2 to 5 p. m. and 7 to 9 p. m., on 2100 k.

WIXAV, 2870 k., broadcasts two periods daily, from 1 to 2 p. m., and 7:30 to 10:30 p. m. This station is in Boston.

W2XR, Long Island City, N. Y., broadcasts on 2950 k., once weekly, usually on Wednesdays, from 5 to 10 p. m.

Amusement Stocks Rally with Others

(*Continued from page* 18)

the year. Pathe common and A were steady in a light turnover.

Trading in film stocks on the curb exchange was very light, attention centering mainly on Trans-Lux, which sold off to a net loss of more than a point on realizing attracted by an early advance. General Theatres Equipment preferred came back strongly after a dip in sympathy with Fox Film A. The former stock is dependent upon Fox dividends to maintain its own rate and thus is sensitive to any movement of Fox shares on the Big Board.

National Screen Service was firm in a light turnover, gaining more than a point, while Technicolor, Fox Theatres A and Sentry Safety Control were restricted to narrow price movements.

Amusement bonds were remarkably firm in the face of a generally declining fixed interest-bearing securities market. Pathe 7s again featured with a run of four points to a new high for the year at 89, from which it eased off a couple of points. General Theatres Equipment convertible 6s moved up from a low of 62¾ to 68, subsequently selling off to around 64. Loew's issues were very dull and little changed, while Paramount bonds were steady in a fractional range.

Lichtman of United Artists Due With Convention Outline

Al Lichtman, United Artists distribution head, is due from the Coast early next week, following conferences with Joseph M. Schenck, president, on sales convention plans, which will be announced on his arrival. The convention will be held late in May or early in June. All salesmen will attend the single national meeting, to be held either in New York or on the Coast.

Pittaluga Death Robs Italian Film Trade of Leader

Italy's motion picture industry suffered a blow in all three of its major branches—production, distribution and exhibition—through the death of Stefano Pittaluga, head of Cines-Pittaluga of Rome, leading producing organization of Italy, as well as operator of an extensive chain of theatres. His death on Sunday, April 7, was a shock to the trade, in both Europe and America. He was thought to have practically recovered from a recent slight illness.

Born in Genoa 47 years ago, Pittaluga began his career in the industry as a very young man, distributing pictures in Genoa. Soon he expanded his activity to northern Italy and from his offices in Turin he also directed a number of small theatres. Realizing the necessity of developing the Italian industry on a thoroughly modern foundation, he opened his first theatre, the Itala, in the central section of Turin at the time when Lombardi Film, Caesar Film and Ambrosio Film were at the height of their activity. Soon afterwards he entered exhibition in Genoa and other Italian cities.

Next he entered production. In the years of the World War he released a few pictures, but greater success began when he introduced American product, of such companies as Triangle, Fine Arts, Famous Players and Metro. After the war, with the cooperation of such leading business men as Ottolenghi and Levi of Turin, he produced the well known "The Machiste."

The Banca Commerciale Italiana now took an interest in the Pittaluga developments and with its cooperation he went on to his greatest triumphs, within a period of less than three years. He obtained control of the largest circuits of theatres in Italy, totaling more than 350 houses, and formed the Societa Anonima Stefano Pittaluga.

Then, to supply product for his own theatres and the many others that his company controlled, he established an office for the booking of American, English, German and French productions. In the face of the world business depression he continued to forge ahead, with the aid of sound and talking pictures. Recognizing the value of this new instrument, Pittaluga undertook the presentation of sound to a rather skeptical Italian people. He effected the amalgamation of his organization with Cines of Rome, reorganized Cines and established modern studios for talking picture production in Rome.

Pittaluga, who recently was made Commandatore of the Italian Crown, was a dynamic personality of decision and modern ideas. His forcefulness in business transactions combined with frankness and honesty made him one of the foremost figures in the industry in Europe.

He introduced his productions in foreign countries and recently in the United States through J. V. Cremonim of New York. Two of the first sound and talking productions, "Napoli Che Canta" and "La Canzone dell 'Amore," have been presented in several American cities.

Ontario Censor Has Deficit; Manitoba Passes 1,848 Films

Toronto—Ontario made a profit in 1930 of $32,567 on censoring fees, but lost $102,431 on operation of its studio.

The Manitoba board passed without alteration 1,848 of the 2,103 films submitted last year. Of the others, 56 were banned and 206 were deleted. There were 19 British films.

And Harry Let Her Slumber

Hollywood—Apropos of his flying activities, Harry Bannister recently launched into a discussion of the part aviation is playing in modernizing the backwoods regions which had never been reached by railroad or good roads.

"Soon," said Harry, "we will have no villages like the one at which a motorist stopped when a storm had washed out a bridge on the main road and made it necessary to use a detour.

"The motorist sought refuge from the rain in the only restaurant of the town.

" 'It looks like the flood,' he remarked to the waitress.

" 'Like what?' the girl asked.

" 'Like the flood. You've read of the flood and how the Ark landed on Mount Ararat, haven't you?'

" 'No sir,' confessed the waitress, 'You see no newspapers have been delivered here for over a week.' "

Screen Advertising on Trial with Allied

(*Continued on page* 11)

tracts, although the first issue of the reel will not be delivered until early June. Kinograms, insiders say, can make it pay with 2,000 accounts. When actual operations start in two months, Kinograms and Allied expect to have 3,000 theatres lined up.

Kinograms' present newsreel organization will be enlarged. With its Educational agreement already terminated and the deal for production of a Universal reel ending June 1, the Kinograms organization, headed by Capt. George McL. Baynes, will concentrate on the Allied tieup. Oscar Hanson is the contact between Allied States and Kinograms.

Financial arrangements with exhibitors playing the reel are more or less a state unit matter. The exhibitor will book the reel at straight rental charges and receive financial remuneration, depending on the size of his house, for showing the advertising contained in the reel. Whether all of the fees received by exhibitors will be turned over for support of the state and national Allied units is a matter for each state association to decide. At least part of the returns, however, will be claimed by each factor in the transaction.

A committee of Allied members will pass upon the "quality" of the advertising matter contained in each reel. This is to protect the exhibitors from obnoxious screen material. Each of the 104 annual issues will contain no more than 30 per cent of advertising matter, with the plan providing for non-advertising treatment of industrial phases of big business, that is to say, screen treatment will be given to the manufacture of a certain product, eliminating all but minor reference to the manufacturer's name.

Only Allied members will be solicited, at least until after sales possibilities in the Allied ranks have been covered.

Discusses Wide Film Obstacles



N. D. ("Nate") Golden, assistant chief of the motion picture division of the Department of Commerce, who, elsewhere on this page, predicts from two to five years will develop "before greatly increased color production may be anticipated."

Turnstile Idea Abandoned For Trans-Lux Theatres

Deciding that the original plan is impractical, the Trans-Lux Movies Corporation has decided to abandon the idea of having patrons enter its theatres through turnstiles operated by the insertion of a quarter. Since opening of the first theatre in New York a few weeks ago, it has been decided that patrons too often would have to hunt for places to get the proper change.

As a result, all Trans-Lux theatres, which employ rear projection and are to be operated on a basis of greatly reduced overhead. will have cashiers to make change and take the money for admission.

Decides Children Under 14 Will Be Barred From Stage

Philadelphia—Children under 14 will be prohibited from appearance on Pennsylvania stages, according to an opinion rendered by Judge Francis Brown, Jr.

A test case, involving Davey Lee, 9, screen player, was decided in favor of the state, on the ground that employing the child on the stage was a violation of the Child Labor Act.

Texas Senate Passes Sunday Bill, Now Awaiting Signature

Austin, Texas—The senate has passed a bill legalizing Sunday performances, similar to one passed two years ago but vetoed by the governor.

Sunday prohibition is openly disregarded in most cities in Texas, and has been for many years.

Big Increase in Usage of Color Seen After 2 to 5 More Years

Discovered: One Town Which Has No Crime Wave!

Hollywood (QP)—"We have no crime wave," said Sam Bradford, chief of police of the City of M-G-M. "We have none because we have an efficient and active police force. Just like other cities, we have traffic problems to meet, thievery and so forth. And besides we have a constant stream of embryonic gate crashers and sightseers to take care of, probably more than almost any other city of the size."

The "chief," with 30 years of active police service behind him, both in Seattle and Oklahoma, then explained the intricate peace service of a novel city, one with a large residential section, concentrated business section and huge industrial section.

"Just take our traffic department," he continued. "We have miles of streets, all busy ones. Our blocks are short and everything must be kept moving at intersections. The delay of a sound truck on the way to location would hold up an entire company. We have to have our 'stop streets' and we have a regular force to direct pedestrians and cars. We even have a parking problem for the ways must be kept clear. And though we have a fine fire prevention system, we have to have officers to make way for fire apparatus in case a blaze should start."

The police department is built like that of a large city, with chief, captain and lieutenants. M-G-M City keeps a force large enough to handle a city of 25,000 or more, and in time of greatest production has to put on still more men.

"But to come back to our lack of any crime wave," the "chief" went on. "Our difficulty is with outside people with light fingers. There has to be every type of article on the sets. We have no trouble with regular studio citizens, but at times we have thousands of extras and other outsiders to contend with, and occasionally these cause trouble."

Sues Circus for $1,040,000; Charges Effort to Monopolize

Chicago—Zack T. Miller of the Miller 101 Ranch, has filed a $1,040,000 damage suit against Sells-Floto, Ringling and affiliated circus operators, charging a monopoly in the circus business, and specifically, "enticing" Tom Mix from their employ.

This was done, according to the complaint, after Mix had been widely advertised, and was part of a conspiracy to drive independents out of the circus business.

Pathe Meeting Proxies Called

Proxies have been requested for the annual Pathe meeting April 28, when complaints on the RKO deal are expected. George Armsby, Stuart W. Webb and Lester D. Burton are the company's proxies.

"Nate" Golden Sees Wide Film Remaining on Shelf Until More Economical Method Develops

Washington—The "giant" screen and its ally, wide films, as a new departure in production-exhibition, will not become a widespread reality until such time as more economical methods for its operation and a standard wide film size is accepted by all companies, states N. D. ("Nate") Golden, assistant chief of the M. P. Division of the U. S. Dept. of Commerce.

Both color and wide films are being held in abeyance, though the industry anticipates increased color production during 1931, his government report states.

Color film, on the other hand, Golden says, is growing in popularity, and its value does not lie in its novelty, but in its intrinsic value as a portrayer of scenes in their natural state, Golden stated.

Discloses New Plan

To overcome one of the difficulties of production in the early days of color, it was necessary to double the length of the film and the number of still pictures per minute in order to gather in all the primary colors.

A plan has been recently developed, however, to superimpose one still picture upon another, so that all colors could be flashed simultaneously.

Under the old plan it was necessary for the film to be run off at a rate of 180 feet per minute, while under the new plan the normal rate of 90 feet per minute is correct.

In from two to five years, greatly increased color production may be anticipated, Golden predicts.

The giant screen and accompanying film development was undertaken, he said, in order to produce the optical illusion of three dimensions, one of the three major objectives of the industry. The other two, he explained, are sound and color. Mr. Golden gave the following additional information:

Sound has obviously succeeded and has become permanently established, while color is still in the developmental stage, and, although greatly advanced over the early efforts, much remains to be done.

Production in Abeyance

Difficulties arising from color-film production fall entirely upon the producer, while the difficulty of production and exhibition of the giant-size film fall with equal burden upon producer and exhibitor.

When the giant-size film and screen was first developed by motion picture engineers, different producing corporations adopted different gauged films for their production. From the original 35-millimeter old-style film, producers changed to 56, 65 and 70 millimeters. Because of the confusion brought about by these variations, the Society of Motion Picture Engineers recommended a standard giant film of 50 millimeters. None of the producers committed themselves to that standard, however, and none of them have really come around to its adoption.

Lewis Warner's Death Mourned As Severe Loss

Death of Lewis J. Warner, 22, who had just completed the first courses in the business training that was expected to place him eventually in the chair of his father, Harry M. Warner, president of Warner Bros., was the second tragedy in the Warner family. Sam Warner, one of the four brothers, died several years ago at the time that Vitaphone was coming into its own.

Lewis Warner's end on April 4 came directly as a result of double pneumonia, but the illness started with septic poisoning following a tooth extraction in the middle of February. He was on his way to Havana on a vacation at the time the poisoning set in. By plane he was taken from Havana to Miami and thence by a special Pullman to New York. A series of operations upon the infected jaw were necessitated and these so weakened the patient that blood transfusions were resorted to. The seven weeks' fight for life ended Saturday night, at Doctors' Hospital.

The body lay in state at Riverside Memorial Chapel until the services were conducted the morning of April 7 at Temple Emanu-El by Dr. Nathan Krass. Burial was at Salem Fields in Cypress Hills. The Warner offices in Chicago closed for the entire day, and branches throughout the world closed their doors from 11 A. M. to 1 P. M.

A graduate of Worcester Academy, where he was an outstanding athlete, Warner continued his education at Columbia, but left school to go into his father's business. This was at the time that Warner Bros. took over the Witmark music publishing house. The past year he had been centering his training on the theatre phase under Spyros Skouras, then head of the Warner circuit, at the same time acting as a general executive.

Lewis was the only son of Harry M. Warner. Besides his parents, two younger sisters survive, Doris and Betty. Jack Warner, Jr., is the only other son in the families of the Warner brothers.

Throws Out Suit Against M-G-M

Judge Frank J. Coleman, United States District court, refused to grant a preliminary injunction to Ivan Abramson in his intended plagiarism suit against M-G-M on the film, "Reducing."

Abramson contended the company had plagiarized from the picture, "Enlighten Thy Daughter," produced in 1917, and asked all profits from the film and $250,000 in damages. The judge, after reviewing the case, said: "I believe it would be merely a waste of the court's time to have a trial of the issues."

"City Lights" Is Bringing Children Back to Theatre

Providence—Child attendance has increased since the opening of "City Lights" a month ago.

Exhibitors are anticipating a similar result from Paramount's "Skippy."

Pathe's Soviet News

Pathe News, beginning with the current mid-week issue, is presenting in six successive issues of the reel, the various phases of the revolutionary Russian Soviet five-year plan of industrial development. The first instalment of the "serial," pictures the wide expanse of territory and the variety of races affected by the "plan," with succeeding issues going more into detail on the situation. An editor's introduction precedes the pictorial records, noting in conclusion that "these pictures make no plea either for or against Russia's drive."

Columbia Starts New Sales Plan

Columbia has inaugurated a new sales policy, with Jack Cohn, treasurer, supervising, assisted by a sales cabinet of 10 members. They are Lou Metzger, sales director; Abe Montague, Joe McConville, Lou Weinberg, Morris Safier, Wayne Pierson, road-show director; Joe Goldberg, West; Phil Dunas, Middlewest; Sam Moscow, South; and Phil Meyers, New York.

With the exception of Goldberg and Moscow, all members are in New York conferring with Cohn. "Dirigible" and "Subway Express" head the company's releases.

Radio Broadcasts Dialogue of Features Through KFI

Hollywood (QP)—Radio is using a new system of business building to aid exhibitors booking Radio product. The studio here is sponsoring a concentrated broadcast of its features. The dialogue of each picture is boiled down and broadcast by the Book Drama Players, headed by Guy Hedlund.

Thus far, "Cimarron," "Bachelor Apartment" and "Millie" have been radioed in concentrated form, with commendable response. This week the players are presenting "Behind Office Doors," recently completed by Melville Brown, director. Station KFI is being used.

Warner, Carideo To Replace Rockne in Universal Shorts

Universal City—Universal has chosen Pop Warner of Stanford and Frank Carideo of Notre Dame to replace Knute Rockne in the series of football shorts.

The late coach met his untimely end on the way here to confer on the coming short series.

18 States Reported Seeking Billboard Tax to Cut Number

The National Association of Real Estate Boards reports 18 states seeking taxation on billboards to cut down the number, particularly in scenic spots.

The various states have different methods of taxation, but all aim at increases in the assessment.

Sticks for Slaps And Canned Bark New Sound Aids

Hollywood—(QP)—It's hard to believe your own ears in the talkies.

A trip through the sound departments of Hollywood studios reveals a weird assortment of new-fangled gadgets to imitate various noises.

One of the strangest is a wooden box with a key protruding from the side. When you turn the key there comes forth the perfect imitation of canaries singing.

Pounding of hoofs is duplicated by rubber plungers working on a wooden board. A can with a resin string produces a dog's bark. Hinged sticks are slapped together to re-create the sound of foot-steps. Other sticks imitate a slap in the face.

If you turn the crank of a large box the sound of a speeding train is evoked. A twist of another crank on a different box will "convince" you that a window glass has been crashed.

Files reveal they have instruments to imitate crickets, cathedral chimes, crying babies, mooing cows, quacking ducks, squalling tom-cats, snarling tigers and innumerable other noises.

Whenever possible, real sound effects are recorded and filed away in the library. Any unusual noise heard on a location will be recorded and tucked away for future reference. One of Hollywood's rare thunderstorms recently sent technicians scurrying to the roofs of numerous studios to get a genuine peal of thunder. Other crews have spent weeks at the harbor recording steamboat whistles and dock sounds.

Not Interested, Repeats Capone

Chicago—Al Capone, personally, has denied to Quigley Publications that any $1,000,000 film offer has been made to him. He did say that a man, representing to be from film interests, approached him in a Miami hotel last year, and that he merely "laughed," probably in the inimitable Capone way.

"How would a picture offer strike you now?" he was asked.

"It wouldn't interest me," he replied.

The vagrancy charge on which he was being held while interviewed was dropped for lack of evidence. Capone is not a vagrant, at any rate.

SMPE Announces Tentative Program for Spring Meet

Hollywood—The tentative program for the spring meeting of the Society of M. P. Engineers, May 25 to 29, indicates that as much time as possible will be allowed Eastern members to visit studios.

Only one afternoon session will be devoted to papers. Two technical meetings will be held at night so that studio workers may attend. A banquet is scheduled for the Hotel Roosevelt Wednesday evening.

CHICAGO FILM ROW

GANGSTER FILMS BRING MOST CUTS



Originality characterizes Educational's Chicago's Prosperity drive for May playdates, now in full swing there. The first advertising matter mailed to exhibitors calls attention to the drive and encloses a "deposit" slip for May playdates and the classification of product desired. "Deposits" are made with the "First Educational Trust & Savings Bank, Chicago." These slips serve as confirmations for Educational's booker. A "bank book" recording the "deposits" is retained by the exhibitor. Followup material, similar in nature to savings account paraphernalia, has been prepared and will be distributed later. Educational's booking department has also been given the appearance of a bank depository to further carry out the idea of the Prosperity drive.

Half of Chicago Deletions In Crime Pictures

But Censor Board Notes "Definite Improvement" in Subject Matter of Short Product

Chicago (QP)—Gangster pictures are the particular aversion of the Chicago board of censors. This is revealed by a further analysis of the board's annual report to Acting Commissioner of Police John Alcock. The "alky" and artillery pictures were the targets of almost 50 per cent of the total cleansing orders issued by the board in 1930.

Of the 2,959 cuts ordered in the year, 1,358 were in gangster pictures, the report discloses. The views or dialogue deleted from these pictures, the censors say, showed disrespect for law enforcement agencies; glorification of the gangster or outlaw; justification of murder and brutality; methods of evading apprehension and justice; methods of planning and committing criminal acts, and collusion between law authorities and the underworld.

Protests Court Orders

One such picture, which was banned in its entirety by the board, was exhibited by court order, the report adds. The exhibition was cited as a "deplorable instance," illustrating the limitations of censorship authority.

Second on the list of deletions, and characterized in the report as "the most dangerous phase of talking pictures," was sex immorality. In this category 850 cuts were ordered. Of these the report says:

"There is a general tendency in talking pictures to present a 'modern' attitude with its elusive standards in such a subtle or confusing manner that it is impossible for the large majority of picture audiences to make any distinction between the rightness and the fallacy of that attitude. This tendency is evidenced in an increasing number of productions having for their themes, or incorporating in some form, aspects of illicit relations between the sexes, illegitimacy, disrespect for or ridicule of the marriage state, and other forms of sex immorality. These comprise the most dangerous phase of talking pictures. Very little of true love or romance is pictured."

"Vulgar" or "indecent" views or references are next on the list of deletions, with 350 such cuts ordered. These were centered largely in short subjects which, according to the report, incorporated much of the worst entertainment of the old variety stage.

Cites Definite Improvement

"There has been a significant change in the quality of these short acts in the last three months," the report comments. "A definite improvement in subject matter has been noted."

The remainder of the cuts included 47 deemed by the censors to be racially offensive, and 35 considered to be offensive to religion or to sects. There were 37 rejections of complete pictures, of which 15 were features and the remainder shorts.

"Pink" or "adults only" permits were issued for 45 features, an increase over other years.

ON WABASH AVENUE

CHICAGO

J. Franklin Young has returned to the United Artists sales staff on city accounts. Maurie Hellman has been transferred to country sales and Charles Kranz, from United Artists' Cleveland exchange, also will cover country territory.

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J. S. Harrington, Sono Art-World Wide purchasing agent, appeared on the local scene this week.

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Metro ran into plenty of opposition and few customers when it tried to sell "Trader Horn" on a 50-50 *split basis here.*

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The new manager of the Grand (North avenue) is Jack Friedman.

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The Calumet, at Hammond, is now Lou Rineheimer's.

Frank Phelps, formerly with RKO here, is managing three Warner theatres at Cleveland.

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Ted Levy is now with Ad-Vance Trailer.

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L. Sussman's younger brother lost that arm as a member of a German gun crew on one of the Big Berthas when it was bombed by British airmen.

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The Fire Prevention Bureau's cases against theatres using acoustical materials not approved were continued to June 4.

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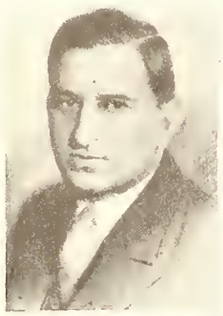
Sussman's Adelphi is canvassing patrons to obtain opinions as to their preferences for "balanced" programs or double features. A free pass is being given for every written reply and a majority will decide the theatre's policy either way.

KANE

HIT-OR-MISS PRODUCTION

By HAROLD B. FRANKLIN

AN industry that spends approximately one hundred fifty million dollars each year on production ought to establish methods that would insure a higher proportion of box-office successes. Under present conditions the element of chance remains too big a factor in determining results. While there are studio executives who have shown a flair in guiding production into successful channels, this branch of the industry as a whole is governed by a hit-or-miss" policy.



H. B. Franklin

For four years I have been privileged to observe production from a perspective accorded few. Over 95 per cent of the pictures made in Hollywood were previewed in theatres which I controlled, giving me an opportunity to observe, not alone the pictures produced, but to come in close contact with those who made them, as well as the conditions under which they were made. Continuous contact with the box-offices of over 500 theatres placed me in the unique position of knowing which organizations and which producers came closest in determining box-office values.

Out of approximately 450 pictures produced during the past year, scarcely 100 were real box office. Such a ratio is entirely out of proportion to the investment of effort and money in the making of motion pictures. If this is a fact, serious consideration must be given to production methods if the continued interest of the public is to be maintained.

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I do not mean to imply that the studios are manned by inefficients. As a matter of fact, few industries can boast of a manpower of higher intelligence, or who are burdened with as many responsibilities. Many studio executives are extraordinarily industrious, and are men of talent, ability and acumen. The fault is not with the personnel, but with the system that has enveloped production with many important companies. The solution of this problem concerns not any one producer alone, but the entire industry. The success of every branch of the industry right through production, distribution and exhibition is dependent on a steady flow of good pictures, not from one or two studios, but from most of them. Theatres as a whole cannot reflect a prosperous condition if the supply of good pictures comes from limited sources. The pictures produced in Hollywood determine the prosperity of the theatre in Oshkosh as it does in the most important cities. Therefore, the box offices of the country can be depended upon as being the surest gauge in measuring the qualifications of those responsible for production activities, and the box offices of the country indicate that all is not right in Hollywood.

The studio whose production schedule is dependent on a single individual, no matter how capable, has not safeguarded itself sufficiently against the human equation, and gambles entirely more than it should, both as to the merit of its pictures as well as the diversification of its program. There are studio executives who consider themselves capable of passing on every important production detail of twenty to forty pictures a year, yet a Belasco considers himself fortunate if he succeeds in producing two or three successes. Let us assume that one having such superhuman qualities does exist. How long can such a man continue to function? I have known studio executives to work under a tension of wrought nerves which made it difficult to discuss problems with them normally. Is it any wonder that they are surrounded by so many "yes men"? Such executives finally get an exaggerated and abnormal point of view, a condition that is finally reflected in the pictures they make.

There is a tendency to surround themselves with favorites, and in instances relatives, making it difficult for much talent to break into the inner circle. Persons who are engaged in the making of pictures must, to a degree, park their personality outside before approaching such executives; yet this is a creative business. This policy of isolation has made it difficult for those responsible for production to maintain proper contact with the public. Sympathetic understanding of public requirements cannot always be acquired through secondary channels, yet studio executives to a degree hold themselves aloof from the rest of the world.

An insidious custom fostered by most studios is the engaging of talent through a favored and exclusive agent. One might as well storm a fortress as break through these agents, and some of these, in a measure, are responsible for many of the exorbitant salaries. Is it any wonder that new talent is discouraged, and in many instances, stifled?

Real values are lost sight of. A director or player through chance scores a success, and his salary and prestige soar to unjustified heights, yet he may not have another success. Under present conditions executives who should be only concerned with production, occupy much of their time with company politics. Where such a condition continues to exist, production from that source must continue on a low level.

"There are studio executives who consider themselves capable of passing on every important production detail of twenty to forty pictures a year, yet a Belasco considers himself fortunate if he succeeds in producing two or three successes."

The production staff of many companies has built a Chinese wall around itself. In contrast to other important industries, few indeed are given a chance to step into more important positions. During the past five years, new executive talent was given an opportunity only where there has been a complete change of management, and in one instance the infusion of this new point of view resulted in positively brilliant accomplishments, and brought distinction to an otherwise prosaic organization.

In almost any other industry new executive talent is not only encouraged and sought, but actually cultivated. A new point of view is the very life blood of any creative industry. It should be the principal business of the leaders of the motion picture industry to encourage and foster the development of creative ability, and where found, should be given an opportunity to express itself. Encouragement along this line will rebound to the credit of every production chief. The motion picture will continue to grow only to the extent that new talent of every description is injected into its activities.

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The responsibilities of production should be divided among a greater number of executives. No production executive should be assigned to more than four or five pictures a year if they are to merit a good box office rating. A division of responsibilities along some such plan would bring greater diversification to the production schedule of each organization. On the other hand, every production executive should be given full sway in the preparation and the making of each picture assigned to him. This would bring a healthy competitive situation in each studio. Pictures would be given individual attention and would have every advantage of stimulated effort. Studios would cultivate a larger staff of production executives, which, in turn, would have the tendency to encourage additional talent in other departments, and no organization would be dependent upon the effort of one or two super-showmen. Successful production in the final analysis is based on common sense and plenty of preparation. Successful production is not dependent on geniuses or secret formulas.

Those who have been responsible for good box office product will probably concur with most of the views expressed herein. At any rate, every one interested in the progress of the screen will be interested in the point of view of one who has been close enough to view the problem from an unprejudiced perspective.

RKO Makes General Shift Of Managers in the East

Cincinnati—In a general shift of RKO managers, Mark M. Silver, of the Lyric, takes the Capitol, succeeding Joe Goetz, transferred to the Palace. Richard Emig, recently here from New York to take the Palace, goes to Keith's Memorial, Boston. Edmond Yarbrough, of the Strand, is Silver's successor at the Lyric, while H. Schreiber has been brought from Keith's, Washington, to take the Strand. Jerome Baker, assistant manager, Albee, goes to New York and will be assigned a house. Harry Hastings, Texas, recently at the RKO Majestic, Dallas, Texas, replaces Bager here.

Al R. Lever, formerly with Publix, was made manager of the Albee.

THE SHORT FEATURE

COMEDIES TOP YEAR'S SHORT OUTPUT

Comprise 60 Per Cent of Product for 1930-31

Promote Spirit of Friendship and Act As Elixir for 27 Nations, Says Wunder

Hollywood—Sixty per cent of the short subjects made last year were comedies. The remainder being travelogues, sport features and educational subjects, Clinton Wunder, executive manager of the Academy of M. P. Arts and Sciences, told the Los Angeles Breakfast Club.

"Motion picture comedy is of value because it produces a spirit of friendship within an audience and subsequently spreads into factory, shop, office and home," Wunder said. "Wide smiles on the part of individuals mean wide smiles for the masses. These smiles have helped weather the financial depression."

He said picture comedies acted as an elixir for 27 nations.

NEWS PICTURES

FOX MOVIETONE NEWS—No. 55—President Hoover hailed on visit to West Indies—Nevada revives "good old" days—C. C. Woods of Buffalo wins $886,360—Here's the latest in Austrian gloves—Troops of Poland drill on skis—Wild kangaroos caught for pets.

FOX MOVIETONE NEWS—No. 56—Northern racing begins at Bowie track—Princes of Britain leave Argentina—Aviation conquers darkest Africa—Movietone explores New York at dusk—Cops of Mexico are rough riders—Everybody cooks in Germany—Marines in American Samoa, oddest soldiers of the United States.

HEARST METROTONE NEWS—No. 254—Metrotone goes back 14 years—Race for world's squealing title at Hermosa Beach, Cal.—Knute Rockne dies in airplane crash—Samoan Islands look backward—Great earthquake in Nicaragua—Ann Pennington demonstrates new dance—Australian racers battle for life in surf.

HEARST METROTONE NEWS—No. 255—German veterans hold huge rally—Philadelphia man, blind since birth, sees at 22—Grand National thrills 300,000—Washington, D. C. police try new bullet proof vest—Earthquake disaster in Nicaragua.

PARAMOUNT SOUND NEWS—No. 71—Bobby Jones in charity match at Agua Caliente—Hoover ends tour—Buffalo man wins $886,360—Elephants perform in final circus workout—Dirigible mast on Empire State building completed—Rockne's last game.

PARAMOUNT SOUND NEWS—No. 72—Easter throngs out in Washington—Rockne marches on—Mayor Walker discusses Rogers for president at Palm Springs—Grand National thrills—First earthquake pictures from Nicaragua.

PATHE NEWS—No. 30—Hoover is acclaimed in Porto Rico—"We" fly again in new speed plane—10,000 face famine after Balkan quake wipes out 20 towns—The latest in Easter hats from New York—Idaho's "babe in arms," a state military officer—New York's Jimmy Walker meets California's Jimmy Rolph.

PATHE NEWS—No. 31—Hoover returns home after trip—Nicaragua quake destroys capital—Italian royalty reviews Fascists—Miss Devoe, formerly Clara Bow's secretary, out of jail—Eastertide throngs in St. Augustine, Fla.—Brooklyn father has a bargain in geniuses—Empire State dirigible mast is completed.

PATHE NEWS—No. 32—Russia's gigantic five-year plan—Nicaragua dazed by quake leaving Managua in ruins—New York parrot called a wise bird—Official pictures of Grakle winning Grand National.

UNIVERSAL NEWSPAPER NEWSREEL—No. 28—World mourns passing of Knute Rockne—Silesia celebrated 10th anniversary of post-war secession—Early risers in New York greet arrival of circus—News Paragraphs—Police seize Burke, murder suspect—French grand prize fair opened by President Doumergue—Young daredevils in thrilling auto climb.

UNIVERSAL NEWSPAPER NEWSREEL—No. 29—2,000 dead as earthquake wipes out Nicaraguan capital—Army display celebrates United States entry into war—Royalty at celebration of Fascist birthday—Mayor Walker back in New York—Throngs pay tribute to Rockne—New York hails arrival of circus—Hoovers in sunrise worship at Arlington—Sensational finish marks Grand National.

Screen As An Ad Media Discounted By Agency Chief

Limitations of the screen as an advertising medium are very definite, in the opinion of Richard E. Strobridge, secretary of Newell-Emmett, national advertising agency, who believes the screen "is dedicated to the duty of entertaining those who pay their admission at the box-office, and, therefore, it can offer nothing but entertainment if it is to keep faith with the public."

"This fact alone," Strobridge states, "places it at once in the category of secondary advertising media, for its sole purpose, that of entertainment, bars its use for direct advertising or sales appeal."

In making this statement, to *Printers' Ink*, Strobridge said he was voicing no new thought in expressing his conviction that the screen can in no way be substituted for newspapers or magazines.

"We see no escape from the basic principle," Strobridge concluded, "that the advertiser must please and entertain his audience. If we can place pictures on the screen that bring sufficient pleasure to theatre audiences, the fact that these pictures are sponsored by an advertiser, far from causing hostility, should arouse a feeling of gratitude to the manufacturer responsible for a new entertainment."

Warners Take Over Two

Lima, O.—Warners have taken over the State and Sigma from Ad Ritzler.

Ten to Go on Educational's Current Lineup

Hollywood—With 46 completed, and six in work, ten more two-reelers remain to be produced on Educational's 1930-31 schedule of 62 short comedies.

Sennett has two to go, Lloyd Hamilton has completed his series, and Educational is preparing for the final Ideal. The eighth and final Mermaid comedy is slated for immediate production, while at Metropolitan, Educational-Christie units are working on a rush schedule.

At Christie's plant, a new Sterling comedy is working, and also a new Vanity. Shooting has started on the next Tuxedo, with one more coming. Frank Moser and Paul Terry have completed 19 of the Terry-Toons, with seven more to complete the series.

Lyman Howe's Hodge Podge unit still has a few to finish.

The Burns Detective Mysteries and the Romantic Journeys, both one-reelers, will continue through next season.

Buy the Outstanding Shorts
Book Them Sensibly
Advertise Them Properly
And Cash In On Those Shorts

English Film Man to Start A French Newsreel Circuit

Paris—Sam Ford, once head of Fordys Films, plans a chain of French newsreel theatres, starting in this city and expanding later to the provinces. He is also understood to have bought the "Kermesse" theatre in the Saint Denis district of Paris.

Cartoon Comedies from Levene

Hollywood—Behn Levene now has in preparation a series of short reel animated comedy cartoons, for release on the state rights market.

Make Washington Film

Warners will make a $60,000 film depicting the city of Washington, as a contribution to the Bicentennial next year.

Vitaphone Short for Carnera

Primo Carnera, boxer, has been signed for a short subject by Vitaphone, to be made at the Eastern studio.

FitzPatrick Due Soon

James A. FitzPatrick will return to New York soon to edit his world tour travel series, nearly completed.

Get Mascot Foreign Rights

J. H. Hoffberg Co., Inc., have acquired exclusive foreign distribution rights on Mascot serials, which they had last year.

Pastor Charges Film Ads Show Ignoring of Industry's Codes

Chicago Theologian Urges Woman's Club to Support Four "Reform" Movements

Chicago—By reading motion picture advertisements authored by Chicago and St. Louis circuit theatres, Dr. Fred Eastman of the Chicago Theological Seminary endeavored to show the representatives of 100 state, county, and city women's organizations, meeting at the Chicago Woman's Club here, that the industry's Production Code and the theatre's Advertising Code are ineffectual and repeatedly are being disregarded by the producers and their theatres.

After describing the Hays organization and its public relations department as "agencies created by the motion picture trust to convert the public, not the movies," and referring to it as "a naive organization that has no power to eliminate a single foot of objectionable film," Dr. Eastman urged the women to support four so-called "reform" movements, which, he promised them, would make motion pictures everything the women desired them to be. The reforms he asks are:

Passage of Senator Dill's bill calling for a federal investigation of the industry.

Effectual picture censorship at the source.

Previewing by the state department before shipment of all films designed for export.

Passage of the Brookhart bill calling for elimination of block booking and blind buying.

Public support of the Chicago board of censors and elimination of "pink" or "adults-only" permits for picture exhibition in Chicago were asked by Father Dineen, a Chicago clergyman identified with exhibition reform movements here.

Separate programs for both children and adults were recommended by Mrs. Alice Miller Mitchell, former chief censor of the Chicago board, as a solution of the "child movie problem."

Other speakers at the meeting included Nelson A. Green, editor of *Educational Screen;* Mrs. O. E. Brooks, chairman of the joint committee on motion pictures of the Chicago Woman's Club; and Paul Hutchinson, editor of *Christian Century.* Mrs. Arthur Plank was chairman.

17 Fox Houses Already Sold; 180 of 208 Now in Operation

Fox has disposed of 17 houses since Harry Arthur took over operation, including three in Brooklyn to Louis Frisch, who will resign as head of Fox Brooklyn and Long Island houses.

Of the 208 remaining, 181 are in operation, but will be reduced by summer. A. H. Schwartz circuit and Dave Rosenzweig are negotiating for others.

Urges Blue Law Home Rule

Philadelphia—The All-Philadelphia conference has passed a resolution urging home rule in reference to Sunday blue laws.

Spring and the Dustpan

With the advent of spring, exhibitors turn thoughts to theatre housecleaning, and with it the customary freshening and decorating of lobby and interior. This year, more than ever before, concentrated effort should be given over also to proper mechanical facilities for cooling, so that when "Ol' Sol" sends the mercury skyward and it reads "90" in the shade, the competition of heat will be met with comfort.

To Transfer Loew's To Film Securities

(*Continued from page 23*)

part of the present financing program, have been sold by the company.

Clarke early in the week foreshadowed the withdrawal of Halsey-Stuart from present refinancing by omitting the name of Charles B. Stuart, vice-president of Halsey-Stuart, in announcing the composition of the directorate he would recommend for election at the forthcoming annual meeting.

Halsey-Stuart had been expected to continue in the Fox picture. The company had previously been prominent in Fox financial affairs, having underwritten Fox Theatre notes and led in the reorganizing plan of a year ago, when Clarke purchased control of Fox from William Fox. Halsey-Stuart's short term financing plan was accepted by Clarke at that time pending betterment of the stock market, when arrangements would be made for permanent financing.

When Clarke brought Glenn Griswold to Fox Film recently as a vice-president in charge of public relations and financial publicity matters, he had in mind the creation of a new type of liaison officer between the industry and Wall Street. Thus Griswold was prominently active in the current financing arrangements. Griswold had been editor of the *Chicago Journal of Commerce* prior to joining Fox.

More Newspaper Writers Move Talents to Studios

Hollywood (QP)—Invasion by newspaper writers from New York continues with Imogene Stanley and Irene Kuhn, former members of the editorial staff of the *New York Daily News,* arriving Sunday, April 5, with Fox contracts.

It is reported that Edward Doherty, former West Coast reporter for the *Chicago Tribune* and recently of the staff of *Liberty* and the *New York Daily News,* is considering motion picture writing contracts.

250 Publix Houses Dark

It is understood some 250 Publix houses here and in Canada are dark. Reports put the company's total number of houses at 1,659 in both countries.

New Fire Code Would Handicap Film Industry

(*Continued fromp age* 13)

with the National Fire Protection Association for 10 years in safeguarding against the film hazard and endeavoring to confine nitrocellulose film to professional use, keeping it from amateurs who may not understand its hazards and who do not have proper facilities for safe storing and handling. As a result of this co-operative activity, fire losses in exchanges have been reduced to a small fraction of previous totals.

Point to Recent Fires

Regulations adopted in 1919 and amended in minor details in 1922 and 1926 have proved fully satisfactory in application to exchanges, but with new developments it seemed advisable to revise them to bring them up to date and make them more inclusive in application, according to the association. The need for widening the scope of the regulations, it is pointed out, was indicated by a number of serious fires the past few years.

Film of the professional type is a nitrocellulose product considered particularly hazardous by authorities because of its ease of ignition, the fact that it will decompose or burn without the necessity of an external air supply, and in combustion may generate poisonous and explosive gases. This variety of film, however, is distinguished from the narrow width amateur film printed on so-called safety stock, which presents no more of a fire hazard than a similar quantity of paper.

A. H. Nuckolls, chemical engineer of Underwriters' Laboratories, Chicago, is chairman of the committee which will present this report.

Much of the time of the convention will be devoted to action on more than a score of similar technical reports embodying revised standards for the control of specific fire hazards and for new methods of fire fighting.

New Chain To Use Turnstile In 25 Houses; Cuts Prices

Indianapolis—Five local men under the company name of Syndicate Theatres, Inc., have bought operating control of 15 houses in Indiana and 10 in Ohio, planning a circuit with admission prices slashed 30 per cent from standard.

The turnstile is to be used, without ticket sellers or ushers in the houses. Reports indicate that Eastern interests are behind the proposed effort. Stock has been issued.

Lord's Day Unit Has Million And Half Names on Petition

London—Petition against Sunday opening of theatres to be presented by the Lord's Day Observance Society now has 1,425,000 names.

Takes Salvation Army Post

A. O. Brown, Lambs' Club Shepherd, is chairman of the theatrical division of Salvation Army's 1931 maintenance drive to raise $528,000. The campaign will be from May 18 to June 1.

SOUND REPRODUCTION

The BLUEBOOK School

Answer to Question No. 72

By F. H. Richardson

THE question: Tell us exactly what the conscientious motion picture sound projectionist who expects to get the best possible results from the horns will do every day with reference to the exciting lamps. Tell us just what will happen if the exciting lamp filament is sagged. Explain why this effect will be brought about. Tell us just what the effect will be of using an exciting lamp which has discoloration on the interior of its globe. Tell us just how you would proceed to test the sidewise adjustment of the exciting lamp filament image at the sound gate aperture.

Here are the names of those submitting correct answers out of a total of 793 replies: S. Evans and C. Rau, Herman B. Billings, Earl Boyer, Leslie Yates, A. R. Reisman, Wm. Gibson, John Doe, Frank Mitchel, R. P. Franklin, George Anderson, G. E. Doe, Andy Richards, R. B. Whitnah, Wm. Borlson, Tom Turk, S. Kliene, Lewis Henderson, L. D. Herbert, Alex Smith, T. L. Woods, Robert Dodson, Frank Gibson, S. Cimms, R. P. Franklin, T. Van Vaulkenburg, R. D. Albert, C. Daugherty, Harry Crowley, John Katarch, George Thompson, George Peterson, Thomas Peters, L. L. Hays, D. R. Martin, F. C. Richards, Albert Rowan, Tom Simpson, Robert D. Edwards, T. L. D. Peters, Harry Sommers, Wm. U. Tinney and Edgar D. Wilson.

▲ ▲ ▲

Of all these I have selected the anwers of Evans and Rau, Billings, Boyer, Dodson, Henderson, Turk, Van Vaulkenburg and G. E. Doe as best, and from them I have selected the reply of Tom Turk for publication, though the eight named are essentially even in quality. Here is what brother Turk says:

"The projectionist who proposes to get the best possible results from his sound apparatus must pay very close attention to certain things concerning the exciting lamp and its optical train. First of all, each day before starting the show he must examine the exciting lamp critically, making sure that (a) its globe is perfectly clean inside and out; (b) That its filament is perfectly straight; (c) That the lamp is in perfect adjustment so that the focus at the slit is correct in all details. He must make sure that it is making good electrical contact. He must check up and know that the exciting lamp current value is just what it should be. If too high the lamp will not last through its rated period of life. If too low there will not be sufficient sound volume, except at a too high fader setting, and perhaps not even then. Also if the exciter lamp current be too high I have found the fader action to be unsatisfactory—too sensitive.

"If the exciting lamp filament be sagged, then of course its image at the mechanical slit will also not be in a straight line, and since the slit itself is a straight line, the two cannot be made to match properly throughout the slit length. The result will be loss of volume and to a certain extent sound distortion.

▲ ▲ ▲

"Discoloration on the interior of the exciting lamp globe results, of course, in light absorption, hence loss in sound volume, provided such discoloration is low enough to be opposite the filament. Discoloration begins at the top of the lamp and gradually works downward. Also such discoloration results in tonal injury, because of the impurity of the light which is not so absorbed. I am not altogether certain as to this latter, but believe it must be true. I have talked with our service engineer concerning this point. He also would not express a positive opinion, but is of the opinion that the effect would be set up."

(Your editor also is not entirely certain, but like the service engineer and brother Turk, believes tone quality would be injured by globe discoloration, for the reason that surely a certain amount of color would be added to the light by the deposit it must pass through. F. H. R.)

"In order to test the sidewise adjustment of the lamp filament at the sound gate aperture . . ." No, we will stop right there. The answer of friend Turk to this particular item is to some extent faulty. Sorry, but that is the fact. I have therefore concluded to substitute the answers of Evans and Rau and Earl Boyer to this phase of the matter. Here is what Evans and Rau have to say:

"To test the sidewise adjustment of the exciting lamp filament image at the sound track, secure a piece of negative film and thread same through the sound gate, with the emulsion side toward the light. Then light the exciting lamp and allow the light from it to shine on the film while slowly counting to 10. Then turn the flywheel of projector until the film has moved about a fraction of a sprocket hole. Repeat the count while light is shining on film. Do this several times. Then remove the film and there will be a series of lines on that part of the film whic hwas exposed to the light. These lines are imprints of the image of the slit. By cutting off a bit of sound film and comparing it with the test strip, with sprocket holes perfectly matched, it can be seen whether the slit image is correctly centered sidewise or not."

▲ ▲ ▲

And now we will listen to brother Boyer, who explains thusly:

"The sidewise adjustment of the exciter lamp: There are sound equipments that have a fixed sidewise position for the exciter lamp, hence this adjustment is not necessary. Other equipments require this adjustment and some sound heads are constructed so that this test can be made with the eye. In the front part of the sound head there is a hole through the housing in line with the slit in the lens system and the filament of the exciter lamp. The photoelectric cell is removed and a piece of very dark film is placed in the sound gate, the exciter light is turned on. Now you can look through this hole in front of the sound head and see the image of the slit on this dark film that is over the aperture in the sound gate. The exciter lamp is now moved sidewise back and forth until a position is found where the image will be the brightest. The adjustment is now complete and the exciter lamp's filament will be in perfect line sidewise with the aperture in the sound gate. The image will have a uniform brightness all the way across the sound tract. There are other ways to make this test, but I have found this method to be more practical."

Would be glad to have the comment of some of you chaps on just what you have found to be the most practical method of sidewise adjustment.

Simplifying Sound

RCA Photophone this week issued to the trade a "Handbook for Projectionists," a 215 page, splendidly presented manual in which appears a comprehensive description of its apparatus and the elementary fundamentals of an understanding of its operation.

In addition to explaining the "how" and "why" of Photophone operation, RCA "aims to give this information in such a fashion as to enable the projectionist to intelligently recognize, locate and remedy such minor defects as might occur during the operation of the equipment, and make whatever minor adjustments which may become necessary."

BLUEBOOK SCHOOL QUESTION NO. 78: Should the theatre manager or projectionist feel obliged to alter the horn setting without the assistance of a service engineer, what should be done first? What is the best sound projector location? Tell us just how you would proceed to locate horns in a wide auditorium.



Fox Washington theatre projection staff. Left to right: C. W. Plunkett, T. D. Bittenbender, Chief Projectionist Walter Bush, J. H. Lehman, J. T. Hamilton, F. Mitchell and E. Gill.

Survey on How to Improve the Release Print Standard

MOTION PICTURE HERALD PROJECTION DEPARTMENT

This is a national survey to get the constructive opinions of projectionists who have had experience with the Standard Release Print. It is sponsored by the Technical Bureau of the Academy of Motion Picture Arts & Sciences, with the cooperation of the Projection Advisory Council and the American Projection Society.

The Standard will be enforced as it is or changed, depending on what theatre projectionists want.

Since the producing companies started to release reels with uniform leaders and cues, many letters of comment have been received. Most of these said the Standard was a big step forward. Many also offered suggestions for improvement. The questions raised by these suggestions have been analyzed and it has been decided to put them up to the projectionists of the country for an answer.

Every projectionist is urged to give his opinion and experience. This will guide the producers in making Standard prints so they will be best for threading and change-over in all types of houses. The improvement of the Standard and its maintenance by projectionists and exchanges will mean that no projectionist will have to work with a print that has been mutilated with punch holes, pencil marks, scratches, or unnecessary patches.

Name.....Local No.....
Theatre.....City, State.....
Seating about..... If circuit, what circuit.....
State run your theatre gets.....
Sound Equipment: ERPI..... RCA..... Other (name).....
Theatre uses about.....percent sound-on-film; about.....percent sound-on-disc; about .....percent silent. Projectionists per shift.....

The cues in the Standard Release Print were intentionally made fairly large to start with. Now that projectionists have had experience with the Standard the cues can be made smaller, or their length or position can be changed if desirable. Or the cues can be done away with entirely if any better plan is offered that can be put into effective and economic operation in all the talking picture theatres throughout the country.

Are the cues about right now?.....If not, suggest improvements in size, number of frames, position or any combination of these. In other words:
(*Size*) Is the present size right?.....Should the cues be larger?.....Should they be a third smaller?.....Half present size?.....Present size but on fewer frames? .....(*Number of Frames*) Is four frames the best length?.....Should cues be only three frames?.....Only two?.....(*Position*) The cues are in the upper right hand corner now. Is this the best place?.....Should they be in the lower right hand corner instead?.....

Do you have any other suggestions on cues?.....
.....
.....

While many pictures now being shown were cut and released before the Standard went into effect, the number of non-Standard prints will decrease. Once a picture has been released on Standard the responsibility for keeping it so is on the exchanges and the projectionists as outlined in the instruction booklet.

In general are the leaders and cues in good condition on the Standard prints you get? That is: The synchronizing leader?.....The start motor cue?.....The change-over cue? .....The final eight frames after the change-over cue?.....Is any exchange sending you prints released on Standard but which the exchange has not properly inspected and kept according to Standard specifications?.....

What other technical matters should be taken up or improved in the interest of better sound picture projection?.....
.....
.....
.....

AS SOON AS POSSIBLE—RETURN TO ACADEMY OF MOTION PICTURE ARTS AND SCIENCES, HOLLYWOOD

Remote Control Sound Recorder Is Demonstrated

Chicago (QP)—A new recording system, which uses no mechanical means for recording sound on films, has been given a first remote control test. It was built for the Whitman Company of New York at the Jenkins & Adair laboratories. The system has a frequency range of as high as 14,000 cycles.

In the test, 5,000 feet were shot in the sound studio of the Chicago Film Laboratories, with the sound sent by telephone wires to the Jenkins laboratory eight miles away. Synchronization is obtained by running the motors of the cameras in the studio and the laboratory at identical speeds.

The value of the remote control idea lies in obviating the necessity of moving sound recording equipment.

4,976 Erpi Units Installed in U. S.

Total number of sound installations by Western Electric in the United States now total 4,976. Theatres installed since the last report are:

City & State	Theatre	Seats
Brooklyn, N. Y.	Majestic	1708
Central City, Neb.	Sun	..
Birmingham Ala.	West End	434
Scranton, Pa.	Family	837
Gainesville, Ga.	Royal	..
Newark, N. J.	Carlton	..
Iselin, N. J.	Kay	600
Los Angeles, Cal.	Riverside	..
Statesville, N. C.	Crescent	..
Houston, Tex.	National	424
Waterville, Minn.	Gem	391
Southbridge, Mass.	Strand	1629
Marshfield, Mo.	Ritz	481
Chicago, Ill.	North Town	..
Brooklyn, N. Y.	Art	..
Sherman, Texas	Texas	902
Abilene, Tex.	Queen	583
Milan, Mo.	Miller	357
Houston, Tex.	Crown	351

SMPE to Study Projection; Three Committees Selected

Hollywood—The Society of M. P. Engineers has started a study of all phases of projection, with three committees appointed to carry on the work.

The committees are Projection Practice, Projection Theory and Projection Screens, with H. Rubin, W. B. Rayton and S. K. Wolf acting as chairmen, respectively.

New House for Warners

San Francisco—Warners plan a 5,000-seat house in a $13,000,000 hotel to be built 17 stories high.

Stench Bombers Visit Six

Dallas, Texas—Five suburban and one city second-run were victims of stench bombers. Theatres had to refund money or issue return passes.

Issue Stock For House

Montreal—A $325,000 issue has been floated for construction of a sixth theatre here, by Confederation Amusements.

MUSIC AND TALENT

NEW F. & M. PRODUCTION STUDIO ENTRENCHES STAGE ENTERTAINMENT

STAGE SHOWS

New York Paramount

Week ending April 9

The Boris Petroff stageshow, "Carnival of Youth," featuring Charlie Davis and His Joy Gang opens to a spring-time setting in which the band, led by Davis, plays a hot number as little Tommy Wonder does a mean strut routine. Tommy incorporates splits, strut and snake-hips in this new dance of his and gets a good reception for it. His encore consisted of his well known waltz routine which he does with a girl dummy tied to each foot.

Davis and his band of 15 musicians and showmen follow with the playing of "Reaching for the Moon" and "99 Out of 100." Davis proves himself a great leader, a personable and likeable chap and above all he and his boys are versatile. They earned the best applause of the show.

A different type of announcement, a singing introduction of Anna Chang, was next made by Davis, who led the band in Chinese music as Anna entered through a bower or arch of flowers. She appeared as a demure little girl in pajama costume, and then surprised the audience by singing, "When You Fall in Love," in a most pleasing blues voice. She received a fine reception.

Charlie Hill, comedian, pianist and monologist, had the house boisterously laughing at his funny psychology on the origin of songs. He demonstrated and proved himself right to the amazement and pleasure of the audience.

Dub Taylor, harmonist, came in at the finish of Hill's act. Bernice and Emily, two young, good looking and hard working girls, received a great reception at the finish of their act of acrobatic dancing which they did mainly on a flight of stairs.

The Allen Foster Girls do a "drum and tap" routine for the finale. The show caught was but half of the regular time for this unit. It was cut on account of the length of the feature picture, "Skippy." The house was packed and the audience apparently enjoyed the entire show.

Paramount Names Kalcheim Head of Artists Booking

Nat Kalcheim, formerly with the William Morris office, has been appointed head of the artists booking office of Paramount, replacing Earl Sanders, who died recently.

Kalcheim was with RKO in Chicago before going with the Morris organization.

King Back in Oakland

Oakland, Cal.—Hermie King, former m.c. at the Paramount Seattle, has returned to the Fox-Oakland here.

Anne Lee Anderson



Quite the newest thing in theatre circles for the state of Oklahoma, and as far as can be learned, in the entire Southwest, is the new mistress of ceremonies for the Warner theatre in Oklahoma City. The young woman is none other than the diminutive little blonde, Anne Lee Anderson, 18 years old, of Memphis, Tenn.

Several weeks ago Manager J. F. Schoeppel decided to augment his RKO vaudeville programs each week with local talent. Miss Anderson, who had done similar work at the Warner's Liberty, was called in. Now in her pleasing Southern dialect she calls the numbers on the RKO bill, ballyhooing for the various actors and prepares the audience for the local talent number.

She had not done public stage work before coming to Oklahoma City. During Easter week she had a life-long ambition realized when she was featured on the vaudeville bill in Southern melodies and special dance numbers.

Boston and Seattle Organists Visit Noonday Club, N. Y. C.

Ann Coffyn, organist at the Egleston theatre, Boston, visited New York last week for one of her short and snappy sojourns. While dining at Harry (Pop) Blair's Noonday Club she was introduced to Stan Cannon, erstwhile organist at the Paramount and Fox theatres, Seattle. Cannon is in town awaiting a new assignment.

36 Cities Playing Units of Fox Affiliate

Plant on West Coast Has Floor Space of 50,000 Square Feet; 250 Employes

By ED DAWSON

Are talking pictures driving the stageshow into the discard? You heard a lot about it in 1929, less in 1930, and this year—

Completion of one of the largest studios devoted exclusively to stage production.

And in Hollywood of all places!

Throwing this defy at talkerdom are a sister and brother, Fanchon & Marco, who 12 years ago were a dancing act in vaudeville.

Today they head a great organization affiliated with Fox Theatres Corporation employing 2,000 performers, producing vaudeville and unit presentations in 36 cities—a new act almost every week. Two years ago, when the talkies waxed so strong in the song-and-dance field that it looked as if the stage unit was doomed, Fanchon & Marco booked only 22 weeks.

Because Fanchon & Marco believe the public fancy is veering back to live performers, this large stage studio has become a fact.

Fifty thousand square feet of floor space are occupied by the studio: seven large buildings with a staff of 250 persons. In the new home an "Idea" can be conceived, cast, rehearsed and made ready for its nation-wide tour without any member of the production staff leaving the buildings.

The month of rehearsal in the great rehearsal halls is interspersed with trips to the costume department. Costumes were designed and ordered weeks before the troup was engaged, and the garments must be fitted to the various troupers. A whole section of the Hollywood Fanchon & Marco "home" is devoted to seamstresses who make and fit the gorgeous costumes of an "Idea." The limitations imposed on garments by the demands of convention are lifted here. Gowns such as madame might not conceive are shaped in the deft fingers of the corps of dressmakers. Extravaganzas of what every woman would like to wear cover the tables of this extraordinary workshop. And there are crazy garments made in this place, too. Calico cows . . . skeleton costumes for chorus numbers . . . anything which has been ordered as a garment for part of an "Idea" is made here.

The scenery and drop department is doing its own variety of stuff while the acts are in rehearsal. In huge lofts skilled workmen are building, and painting, using tiny models from the designers as their patterns. White canvas becomes a vehicle for a trip into the lands of fancy. Skies are bluer, lakes deeper, mountain crags craggier . . . the world's wonders more

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way N. Y. City

STAGE SHOWS

Omaha Orpheum

Week ending April 2

The "Second Hungarian Rhapsody" by Liszt, featuring Frank Strawn, pianist, is the opening stage number, with "Eddie" and his R-K-Olians in the pit playing the obliggato. Others on the week's bill include Sidney Tracey and Bessie Hay, Nelson Clifford and Marie Marion, and a company of nine operatic singers headed by Caesar Rivoli.

In the Tracey-Hay act, there is a rather replete group of dance numbers. In their first appearance, a third member of their act, a youth, accompanies them on a piano. He later also sings "O Give Me Something to Remember You By." In their next dance Tracey does considerable balancing and swinging of Miss Hay, presenting a dance in æsthetic-athletic style. Her share of the number is a toe dance. He next dances a tap number. Their last number is the presentation of an Apache dance.

"Just Dumb" is the name of the comedy skit offered by Clifford and Marion. Miss Marion is the clown of the act, a mistress at facial expression and ability to clown with her body. Clifford recites to music something about the uselessness of arguing with a wife, when she reappears in a most gaudy red and green dress and red hat, with large stems of goldenrod dangling before her. She also brings a cornet with her and finally leaves without playing, except for a few measures of what was asked to be "Ramona" but actually was "My Old Kentucky Home." They clown along with the pit musicians and she finally sings "When My Dreams Come True." More clowning follows and the act closes with her song, "I Love You, I'm Yours."

"The Melody Parade," introduced with a drop front stage showing in black and gray a mixture of musical interest, fantastically done in affected modernistic fashion. Caesar Rivoli, leading the pit orchestra for the act, presents his conception of the "St. Louis Blues," the curtain rising and revealing three men and four women seated and standing nonchalantly upon and along a stone fence. They wear calicoes, polka dots, bandannas, straw hats, etc. Rivoli from the pit then gives his own impersonations of Johann Straus, Franz Liszt, Suppe and John Philip Sousa, the orchestra playing compositions of each and Rivoli wearing masks and affecting the conductorial peculiarities of each with striking effect and hearty, appreciative applause from the house. The last of his group is presented from the stage. It is of Victor Herbert, the group of singers representing the "Fortune Teller," "Mlle. Modiste," "Sweethearts" and "Babes in Toyland," singing "Kiss Me Again." Then back of them a second curtain rises and in the center of the stage is a trumpeter in white and still farther back, elevated, Caesar himself, both of them in pantomine to appear as statues. It is a picturesque scene.

Salt Lake Orpheum

Week ending March 31

One of the most entertaining and all-around stage and screen shows seen at the Orpheum in many weeks is headed by Johnny Burke, soldier-monologist, who entertains with sure-fire comedy patter of his army experiences. He provides more fun with musical numbers.

Jarvis, Harrison and company have a new idea for making laughs, called "Twenty Gallons of Gas," which produces a bombardment of fun and introduces a youngster in well-presented dance numbers.

Wilton Sisters, with a selection of delightful melodies and Mae Falls, Johnny Reading and Ted Boyce in what they call "Versatile Doings," complete the bill.

"Kept Husbands" is on the screen.

Denver Denver

Week ending April 2

The outstanding features of the stage bill at the Denver this week were the junior chorus of twenty-five and the Easter overture of the Denver Grand Orchestra, directed by Fred Schmitt. The youngsters, members of the Denver Post Kiddie Club, sang the Russian religious chorus, "Kamennoi Ostrow," and the manner in which they sang it was a revelation. The music was arranged for the girls by Miss Geraldine O'Neill, musical director of the club, and Fred Schmitt rehearsed them into perfection. The orchestra presented an overture appropriate to the season and it was well received.

The stage show, a Publix, "On With the Dance," was a splurge of nonsense, melody and footwork. The opening setting, with a medallion background, showed the stagehand spread out more than usual. Dave Craig merely ran the show and the audience missed his usual vocal offering. It's not so good, either, for patrons to expect something and not get it. Folk here like his singing and want it every week. Ted Leary, hiccoughing artist and comedian, helped Dave with his m. c. work. Gus and Will tapped a military number and the mechanical dance of Erner and Fisher also went over well. The Fred Evans ballet and a specialty dancer did some nice work and the finale was better than usual, using giant musical instruments for a good closing flash.

Omaha World

Week ending March 26

Under the leadership of Frank Hodek, the orchestra plays an overture of popular airs, including parts also of "Toreador," before the stageshow.

The stageshow opens with the World band upon the stage, Orville Rennie, m. c., directing. The musicians are in an oriental setting, a nomadic tent in orange and black stripes. A style revue, under the auspices of a local department store, is conducted during the stage performances, interspersing acts. A stairway leading down from center backstage and seeming to be a part of the oriental tent is used to introduce the various gowns, street to evening, the girls descending singely and in pairs from time to time.

On the vaudeville bill for the week are the Letts sisters, three harmony singers; the eight girls known as the World Rockets; Jack & Jerry, who clog dance on roller skates, and Clifton & Brant, who do eccentric tap dance numbers and a fiddle stunt in which the instrument seemingly falls to pieces, reminding one of a "Taming of the Shrew" scene.

The World Rockets first appear in a dance number wearing gaily colored pajamas and colored wide-rimmed straw hats, this fitting in with the style revue idea. The Letts sisters sing "The Little Things in Life," "You're Driving Me Crazy" and medleys of other popular airs. Jack & Jerry, in white clothes and on their roller skates, get a big hand from the house in the clog dance number. Orville Rennie sings "Lady of the Evening," when evening gowns are in revue.

Roxy Concerts Resumed

The Roxy Symphony Concerts, recently discontinued, will be resumed Sunday morning, April 12, being broadcast over the NBC network.

Forbes Directs Band, Too

New Orleans—Lou Forbes, orchestra leader, hereafter will direct the stage band as well at the Saenger, acting as master of ceremonies.

Stageshows Are Entrenched by New F. & M. Studio

(*Continued from preceding page*)

wonderful as they are brought to the theatre from the Fanchon & Marco shops.

The efficiency code of the organization is well represented in the scenery department. Paints in a variety of colors are in constant use in this unit of the studio . . . and the pots containing them are kept heated on a special steam table in order to insure instantaneous fluidity of the pigments.

Carpenter shop requirements are strenuous in the Fanchon & Marco studio. Every stage production demands "hand tailored" woodwork in surprising quantities. A corps of workmen is maintained permanently in the shops of the Hollywood studio, doing nothing but construction of act settings.

A staff of electrical technicians also forms an important part of the studio. Lighting effects, majored as a stage feature by the Fanchon & Marco producers, are planned and tried out in the studio. This phase of the revue production is steadily gaining in importance as tests on theatre audiences have indicated that modernistic illumination effects add greatly to the attraction of shows. Many of the "Ideas" on tour have highly skilled electricians traveling with them to handle the intricate switchboards which control the startling electrical "Ideas."

Spacious store rooms are contained in the studio constituting a veritable museum of the theatre. Uniforms, enough for whole divisions of an army . . . musical instruments . . . dancing slippers enough for a nation of centipedes . . . paraphernalia for almost any kind of an "Idea" which might be conceived. All are contained in the studio morgue.

Fanchon & Marco have provided an unique angle to the stage business in their entering to talented beginners. They brought out Mary Lewis, Nell Kelly, Nancy Carroll, Frances Williams, The Dodge Sisters, Paul Ash, Abe Lyman, Horace Heidt and scores of other names. Youngsters showing promise are entered in huge training classes, and are coached until they attain the perfection of veterans Commanding talented stage directors, Fanchon & Marco's studio is in the position of being a college of the stage.

The little revues produced by Fanchon & Marco have always been noted for the youthful enthusiasm of performers and this appealing exuberance is due to the "give the beginner a chance" policy.

It is planned that within the next few months effort will be directed to running the newly acquired studio on a full capacity basis, which will allow doubling of the present producing budget.

Bluementhal, Graham Here

Ike Blumenthal, Paramount general manager in Germany, and John C. Graham, European general manager, are in New York. Blumenthal returns to Berlin after four days.

Drops Warner Houses

Washington, Pa.—Nat Walken, in the theatrical business here for 12 years, has resigned as manager of Warner houses to take over the State, Royal and Grand in Salem, Ohio.

"Home-Made" Stage Music Units

Los Angeles—The Paramount will have stage shows of home product in the future, instead of New York units.

STAGE SHOWS

San Antonio Majestic

Week ending April 2

This week's bill is good, clean, wholesome entertainment throughout, and if RKO continues to put on such lengthy programs in the future, the patrons can't kick about not getting their money's worth.

Dave Smason and His R-K-Olians are in the pit and start this peppy vaudeville presentation off with a bang.

Doris Girton and Girls, three women and a man, with the aid of as many bicycles, did some whirlwind feats of daring on one and two wheels. The man and one woman did a few acrobatic turns that drew a good hand.

Rita Burgess Gould held the deuce spot and was accompanied at the ivories by an unbilled gentleman who didn't have anything to say, as Miss Gould said it all. She offered a most pleasing impersonation of the life of a French prima donna from her start to when she arrived in this country, then on to her elderly days. Miss Gould also presented some good, sound advice and philosophy that made the audience pay close attention to what she was telling them. She blended this with a song, "Here Comes the Sun," and she put it over in big style. This was followed by a curtain spiel and she took three bows and received a nice hand from the patrons.

White and Manning were on the trey spot with the Three Bernie Brothers, who did some fancy tap dancing, a military drill with footwork well above par. The girl was clever as a toe stepper while the male did comic antics and later they both got funny. One of the unbilled men in this number possessed a pleasing voice. Two bows and one encore.

Britt Wood, billed as "The Boob and His Harmonica," headlined this well balanced stage show and scored a show-stop with his little French harp. This instrument brought Wood out eight times and he was forced to do several encores before the patrons would let him go. He also did a guitar solo and yodeled for good measure. His hilarious monologue and dance, with other chattering talk, went over in a great way. His songs were "The Chocolate Soldier" and "Under the Double Eagle," the latter on the little mouth organ. Britt is about the best liked comedian and musician to come through here so far, according to the applause and curtain calls that he received.

As an added attraction, The Earle Cobb Kiddies, a dance revue and recital, with about 20 or more children of all ages, presented a series of neat hoofing, songs, tap and toe steps, Russian dances, soft-shoe and struts. These youngsters are all pretty fair for local talent and most of them show real signs of developing into professionals.

Cincinnati Albee

Week ending March 27

With "names" of screen and stage featured, and practically all the acts billed in heavy blackface type, the current bill measures up to the RKO standard.

Alice & Sonny Lamont, two men and two women, announced as a family, occupy the "hello" spot. Sonny, who claims a weight of 268 pounds, and looks it, opens in one with a round of wisecracks, after which the act goes into full stage for some more or less conventional wire work, later returning to one with additional wisecracking, closing with some really clever tumbling by the corpulent Sonny.

Rin-Tin-Tin and his master, Lee Duncan, holds down the deucer. Practically the first half of the act is taken up by a film showing "Rinty" doing many of his unusual stunts. After a short talk by Duncan, the dog is put through his paces, and seems to have lost none of his audience appeal since seen here last season.

"Vaudeville, Please"!

Dayton, O.—Backed by a petition containing 20,000 names of local residents, John F. Ahlers, president of the chamber of commerce, petitioned Joseph Plunkett, head of RKO, to return vaudeville to the Keith here. Beside the Lyric, a burlesque house, which closed several weeks ago, but recently reopened, there is nothing even resembling a stage performance in the city.

Leavitt & Lockwood, aided and abetted by Eddie Cassell, Fred Kuhlman and Vera Dunn, present a tab musical comedy turn. Opening in one, they use four flash back scenes, a living room, a doctor's office, miniature golf course and dance hall to get their comedy effects across, some of which is accomplished with several "dummies." Closing in one, they offer a few songs, some ambitious hoofing and considerable clowning. The act runs unusually long, and the running time could be reduced without detracting from the net result.

Dora Maughan, on next to closing, is heralded as a late star of "Fine and Dandy," Joe Cook's stage play, and is billed as "The Bad, Bad Woman," which impression she tries to convey in her songs and chatter, the former being rendered in a semi-talking style. Although somewhat handicapped by a cold, she had no difficulty in registering with the aid of an unbilled accompanist at the grand. "Can This Be Love?" one of the songs she used in "Fine and Dandy," was especially well received.

Sammy Cohen closes the show. His act is preceded by a movie trailer showing his screen work in "What Price Glory" and "Plastered in Paris." He does considerable wisecracking before introducing his recently-acquired wife, who projects a couple of songs. Cohen also offers a few dance steps and body gyrations, all the while featuring through his action the generous size nose with which nature has endowed him. This becomes rather monotonous.

Providence Fay's

Week ending April 3

Ilse Marvenga, blond songbird of the musical comedy stage, headed the vaudeville program at Fay's this week, presenting a colorful act that scored an instantaneous hit with all classes of patrons. Despite the fact that few in the audience knew of her reputation, Marvenga's personality is so magnetic that she clicked on her merits alone. She wisely uses a romantic theme in her repertoire. With her are two clever dancers, Rita Townsend and William Bold.

A speedy adagio spectacle is second in the spotlight, the Six California dancers headed by Jack Randall. The act is spectacular in the extreme, with pretty girls being hurled through the air into strong masculine arms. This human juggling is done against a pirate setting with picturesque costumes.

The comedy on the bill is provided by Al Tucker and Manny Smith, "Two Gentlemen From Nowhere." Despite the fact that they are gagging all the time, the two put across some real musical numbers that score mightily. The Cyclonic Trio, claiming the roller skating speed record, is a good opening attraction, and a diminutive trapeze artiste, Flo Myo, has a nice little swinging act that takes her high into the wings and over the audience.

Books 8 Vaudeville Acts

Milwaukee—RKO Riverside has booked eight acts of vaudeville, starting this week, to revive the old stage entertainment.

SLICES OF MELLIN

By BOBBY MELLIN

Leon Bloom, director of WBBM studio orchestra, is a wizard at the piano. His complete knowledge of music and composition was gained as a student and later as a concert pianist in the leading cities of Europe. He has directed both symphonic and theatre orchestras in Chicago. His is one of the few studio bands in the country that is a complete symphonic and a full dance orchestra in one. . . . Theo Alban, the Lucky Strike Tenor, had his palm read by Josef Ranald, world famous palmist, this week. Ranald predicted that when Theo finished his Lucky Strike contract next February, he would be engaged for operatic work. . . . Louis Lipstone recently returned from a vacation in sunny California. . . . Duke Ellington returned to the Oriental theatre for a return engagement. . . . Austin Mack and orchestra have replaced Johnny Constantine at White City. . . . Harry Bloom singing his hit song over station WJJD. . . . Ann Cameron doing her part to put over Bernard Granville's programs with her beautiful voice.

Getting up in time to rehearse and broadcast a program heard at 7:30 in the morning may be tough luck for Ford and Wallace, nationally known harmony crooners, but it's good luck for a number of more or less antiquated milk wagon horses posted along the route taken by the two radio entertainers to reach the NBC studios. Antoine "Tony" Wallace and Jackie Ford both hail from the wide open spaces, Miss Wallace from Colorado and Ford from Canada, and neither has forgotten his early love for animals of all descriptions. Believe it or not, each usually carries a pocket full of sugar cubes to give to the milk wagon horses they meet in their early morning dashes to reach the studio in time not to disapoint a large audience of early rising fans. . . . Added to the Blue Book of radio aristocracy is the name of Sing Loo Brown. Sing Loo is the latest addition to the family of Bobby Brown of WBBM. Sing Loo, presented to Bobby by Paul Whiteman, is a Siamese cat, from a long line of ancestors owned by celebrities. . . . Clyde McCoy, with his irresistible personality and his perfect dance orchestra, has become a great favorite of Chicago audiences. Clyde, renowned as a trumpet player, is heard in thrice nightly broadcasts.

Morgan L. Eastman, pioneer Chicago broadcaster and former director and manager of station WENR, has been named assistant to the vice-president of the Chicago division of the NBC. Niles Trammel, vice-president and manager, announced today. His appointment is effective immediately. Eastman is credited with having put the first radio program on the air from Chicago. . . . One of the most envied men in the radio in the eyes of many people is Bill Hay, announcer for Amos 'n' Andy in their nightly episodes. Fans often say they wish they could know what's going to happen like Bill does—but the funny part of it is, Bill doesn't know any more than the radio audience. Just before going on the air Amos 'n' Andy hand him the synopsis of the preceding program, which he reads—but he never sees the manuscript for the program being broadcast. Of course, Correll and Gosden always write every word of their episodes and always have—and no one but themselves has been heard in their broadcasts.

Vaudeville for RKO House

Seattle—RKO New Orpheum inaugurates its policy of eight vaudeville acts this week, in addition to the feature film.

"You Can't Go Wrong With Any Feist Song"

LONESOME LOVER

THE KING'S HORSES

THE WALTZ YOU SAVED FOR ME

THE SLEEPY TOWN EXPRESS

LITTLE SPANISH DANCER

SKIPPY

(You Gave Me) EVERYTHING BUT LOVE

I KEEP REMEMBERING SOMEONE I SHOULD FORGET

MILLIE
(from the RKO Picture "Millie")

I'M HAPPY WHEN YOU'RE HAPPY

HEAVENLY NIGHT

LET'S PRETEND WE'RE SWEETHEARTS

Leo Feist, Inc.
1629 Broadway
New York, N. Y.

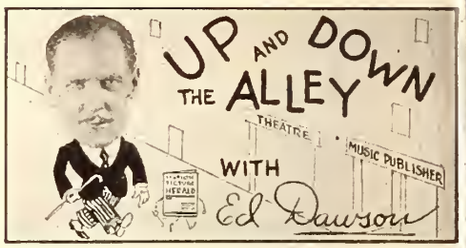
ORGAN SOLOS

BERNIE COWHAM (RKO Flushing, New York City), presented another of his original novelties, "Grab-Bag of Songs," for this week's solo and did very well with it. His usual opening, that of the playing of "Voice of the RKO" was followed by his own inimitable manner of welcoming his audience and was followed by a slide explaining that the huge bag at the side of the console was full of popular songs, and that the audience would have to sing any song that he would pull from it. During all this explaining, Bernie ad libbed with the audience and at the finish of the last slide, pulled out the popular number, "King's Horses." The second song pulled was a specially written version, incorporating well known slogans, and played to the tune, "You're the One I Care For." Next was "For You," then a tongue-twister to "Cheerful Little Earful" (this was a most clever one) and then a final chorus of "Let Me Call You Sweetheart." Cowham has his own distinct manner of playing and presenting his novelties and has proven himself a huge success at this house.

BETTY HAMMOND (Publix Strand, New Orleans) works the old one about "Organ For Sale," and manages to inject enough showmanship in it to make it go. The slides announce the Strand as going into a talkie policy and offers the organ for sale. Betty then walks up to the organ, which bears a "For Sale" sign, and plays another slide saying that if the public will sing, perhaps the organ may be kept and with it her job. The public obliges by singing "Mmm, Mmm, Mmm, Don't You Wanna Take a Walk," after more urging it again obliges with "To Whom It May Concern," followed by "Ninety-nine Out of a Hundred." By this time it seems the Strand management has decided to keep both the organ and Betty, so Miss Hammond tears up the "For Sale" sign and plays "You're Driving Me Crazy." Applause is heavy at this spot.

RALPH (Loew's Paradise, New York City) presented a novel and entertaining songfest called the "Song Show." It consisted of the display of popular songs, each of which was sung well by this audience. Ralph opened the solo with a slide introduction and explanation, mentioning the various industries having shows at this time of the year, and then went into the playing of these numbers: "Here Comes the Sun," "My Ideal," "Walking My Baby Back Home" and a specially written verse incorporating names of various makes of automobiles, played to the tune, "Baby Just Cares," which closed the solo. Ralph played and presented the solo very well, and was amply rewarded by a good response from the audience.

ARLO HULTS (RKO 86th, New York City), this week presents a burlesque novelty on a radio broadcast. It was offered in a spirit of fun and presented in a showmanly manner to which the audience responded by singing lustily and applauding at the close of the solo. Calling this community songfest, "A Radio Broadcast," he opens with a smart comedy announcement to the effect that this is to be a re-broadcast of some favorite radio hours. The songs used were theme songs used by well known artists and hours and consisted of "Truly, I Love You," "You're the One I Care For," "Give Me Something to Remember You By," a special verse to tune "Curse of an Aching Heart" and "Wabash Moon."



Hello Everybody

Paul Ash, who is proving himself a big feature of the **New York Paramount** shows, is vacationing this week in **Atlantic City.** Incidentally, people who heard him conduct last week's overture are still talking about it. He and his orchestra did a great job of their program of "Impressions of Aida," "Love for Sale" and "Walkin' My Baby Back Home." The Paramount office has been receiving many favorable comments on Ash.

* * *

You have probably heard some of **Robert L. Ripley's "Believe It or Not"** short subjects for **Vitaphone,** but have you recognized the music which accompanies them? It is an old song, written by **Harry Richman** and **Agner Silver,** called "I Don't Believe It, But Say It Again." "Rip" admits that he has been called a liar more times than any man living, so the music of the song is regarded as suitable for playing with his shorts in spite of the fact that "Rip" has the proof for every statement he makes in his **Vitaphone** shorts and in his cartoons.

* * *

The two alleys leading to the stage door of **Loew's Fox Great Lakes** theatre, **Buffalo, N. Y.,** have been named **"Wesley Eddy Lane"** and **"Wild Oscar Alley,"** in honor of the theatre's master of ceremonies and organist, respectively. Did you know that **Al Mitchell,** well known master of ceremonies, opened Friday, April 10, as featured organist at the **Loew's Valencia, Jamaica, Long Island? Miss Edith Schoenfeld** has been assigned as featured organist at **Fox's Academy of Music** and will feature song slides shortly. **Lou Forbes,** leader of the **Saenger Grand Orchestra, New Orleans,** will hereafter direct both the orchestra and stageband, succeeding **Eddie O'Rourke,** m. c. **Lou** will also act as **master of ceremonies.**

* * *

With Bobby Crawford at the helm, things are running smoothly at the **DeSylva, Brown & Henderson, Inc.,** song factory. Though younger in years than many of his competitors in the field, Bobby has about the longest string of song hits to his credit of any of the others. Dropped in to see **George Piantidosi,** general manager for **Phil Kornheiser, Inc.,** and George says things look great for **"Dreaming of My Indiana Sweetheart," "Stories"** and the new **Al Piantidosi** novelty song, **"There Goes a Horse." Abe Oleman,** president of **Oleman Music,** is justly enthusiastic over **"Whispering"** and **"I Found What I Wanted in You,"** the firm's leading songs. The entire force at **Santly Brothers, Inc.,** celebrated the firm's second anniversary at the **Hollywood Restaurant** last Saturday. Congratulations and all best wishes for many more anniversaries, **Santly Brothers.** It is rumored that little **Jackie Kaderly,** half of the organ team of **Jackie & Jean,** who played at the **Paramount, Denver,** has recently been married. Nothing definite on it, but **Eloise (Jean) Rowan** is now featured alone at the **Denver** theatre, **Denver,** and **Stuart Barrie** is featured at the **Paramount. Eddie Schwartz,** organist, played at the **Regent, Bronx,** for the past week. Hope you're enjoying the beautiful (?) spring weather we've been having lately. S'long.

THEATRE RECEIPTS

The last week of Lent brought a very noticeable drop in theatre grosses, especially in the New England states. In the houses in this section of the country new low grosses were established for the last 12 months. At no time in recent months have so many changes been noted in any one seven day period. Despite new lows during the last week of Lent, the 40 day period as a whole held up remarkably well, with exhibitors throughout the country finding business almost at normal and with less depression than during the same period last year.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to April, 1931)	
			Picture	Gross	Picture	Gross		
Albany								
Harm-Bleecker..	2,300	35c-50c	"Passion Flower" (MGM)..... (6 days)	6,100	"Stolen Heaven" (Par.)..... (6 days)	7,650	High 1-24-30 "Reducing".....	$ 18,500
Leland	1,350	25c-35c	"The Dancers) (Fox)..... (3 days) "Girls Demand Excitement" (Fox) (3 days)	2,400 2,150	"The Great Meadow" (MGM)..... (6 days)	4,620	Low 4-4-31 "Passion Flower"..... High 2-7-31 "Reducing"..... Low 4-4-31 "Dancers" and "Girls Demand Excitement".....	6,100 6,400 4,550
Proctor's RKO..	1,500	25c-60c	"Behind Office Doors" (Radio)... (3 days) "The Conquering Horde" (Par.).. (3 days)	2,700 2,200	"The Last Parade" (Col.)..... (6 days)	5,800	High 3-14-31 "Millie"..... Low 4-4-31 "Behind Office Doors" and "Conquering Horde".....	8,600 4,900
Ritz	1,146	25c-35c	"Viennese Nights" (W. B.)..... (6 days)	3,250	"Woman Hungry" (F. N.)..... (6 days)	3,850	High 12-13-30 "The Cat Creeps".....	4,750
Strand	1,900	35c-50c	"My Past" (W. B.)..... (6 days)	5,850	"City Lights" (U. A.)..... (6 days)	9,210	Low 4-4-31 "Viennese Nights"..... High 1-3-31 "Going Wild"..... Low 4-4-31 "My Past".....	3,250 9,250 5,850
Baltimore								
Auditorium	1,600	25c-75c	"My Yiddish Mama" (Judea Films). (3 days)	3,500	.....		.....	
Keith's	2,500	25c-50c	"June Moon" (Par.) ..... (6 days and Sun. midn't show)	5,840	"Unfaithful" (Par.)..... (6 days and Sun. midn't show 2nd week)	7,040	High 2-14-31 "Cimarron"..... Low 5-17-30 "King of Jazz".....	14,500 3,000
Little	267	35c-50c	"The Living Corpse" (Amkino).. (6 days)	1,300	"The Inn at the Rhine" (German) (2nd week, 6 days)	800	High 5-3-30 "Hallelujah"..... Low 1-10-31 "Waterloo".....	1,900 400
Loew's Century.	3,076	25c-60c	"A Gentleman's Fate" (MGM).. (6 days)	21,000	"It's a Wise Child" (MGM)..... (6 days)	23,000	High 1-3-31 "Passion Flower"..... Low 11-1-30 "Her Wedding Night"....	26,000 14,000
Loew's Parkway	987	15c-35c	"Honor Among Lovers" (Par.).. (6 days)	3,500	"Reaching for the Moon" (U. A.) (6 days)	3,500	High 1-3-31 "Follow the Leader"..... Low 8-9-30 "Love Among the Millionaires"	5,500 2,900
Loew Stanley....	3,522	25c-60c	"Father's Son" (F.N.)..... (6 days)	15,500	"Dance Fools Dance" (MGM).... (6 days)	20,000	High 5-31-30 "Caught Short"..... Low 5-3-30 "Honey".....	29,250 12,500
Loew's Valencia.	1,487	25c-35c	"Kiss Me Again" (F.N.)..... (6 days)	3,200	"Reaching for the Moon" (U. A.) (6 days)	2,500	High 7-26-30 "Sins of the Children".... Low 11-29-30 "Only Saps Work".....	7,300 1,800
New	1,600	25c-50c	"Not Exactly Gentlemen" (Fox).. (6 days)	6,500	"Mr. Lemon of Orange" (Fox).. (6 days)	9,000	High 8-30-30 "Common Clay"..... Low 12-27-30 "Princess and Plumber"..	18,500 2,800
Rivoli	1,982	25c-50c	"Caught Cheating" (Tiff.)..... (6 days)	5,600	"The Flood" (Col.)..... (6 days)	6,800	High 3-16-30 "Green Goddess"..... Low 6-14-30 "Golden Dawn".....	14,000 3,200
W. B. Metropol.	1,300	15c-50c	"Dracula" (U.)..... (6 days)	5,400	"Illicit" (W. B.)..... (6 days)	3,900	High 3-16-30 "Green Goddess"..... Low 7-26-30 "Sweet Kitty Bellairs".....	9,000 2,100
Boston								
Keith's	2,800	30c-65c	"The Last Parade" (Col.)..... (2nd week)	21,000	"Last Parade" (Col.)..... (1st week)	22,000	High 10-11-30 "Half Shot at Sunrise".. Low 12-6-30 "Sin Takes a Holiday"....	34,500 16,500
Keith-Boston ...	2,500	25c-60c	"Bad Sister" (U.).....	17,000	"Lonely Wives" (Radio).....	18,500	High 1-10-31 "Danger Lights"..... Low 4-4-31 "Bad Sister".....	22,000 17,000
Loew's Orpheum	3,100	25c-50c	"Gentlemen's Fate" (MGM).....	20,000	"Parlor, Bedroom & Bath" (MGM)	20,500	High 1-17-31 "Hell's Angels"..... Low 6-28-30 "Lady of Scandal".....	31,500 17,500
Loew's State....	3,700	30c-50c	"The Bachelor Father" (MGM)..	21,000	"Kiki" (U. A.).....	23,000	High 10-18-30 "Three French Girls".... Low 6-28-30 "Bad One".....	30,000 18,000
Metropolitan	4,350	25c-60c	"Man of the World" (Par.).....	38,000	"Doctor's Wives" (Fox)	39,000	High 10-11-30 "Sea God"..... Low 6-7-30 "True to the Navy".....	49,000 26,000
Olympia	2,500	25c-50c	"Mr. Lemon of Orange" (Fox)..	15,000	"Fifty Million Frenchmen" (W. B.)	15,500	High 7-5-30 "With Byrd at South Pole" Low 2-21-31 "Sit Tight".....	28,000 12,000
Scollay Square..	1,800	25c-50c	"Charlie Chan Carries On" (Fox)	13,500	"The Great Meadow" (MGM)....	13,500	High 10-11-30 "Numbered Men"..... Low 7-5-30 "Shadows of the Law".....	20,000 11,000
Majestic	1,800	50c-$1.50	"Trader Horn" (MGM)..... (5th week)	9,000	"Trader Horn" (MGM)..... (4th week)	8,500	.....	
Uptown	2,000	25c-60c	"Mr. Lemon of Orange" (Fox)... (25c-50c)	13,500	"Fifty Million Frenchmen" (W. B.)	13,500	.....	
Buffalo								
Buffalo	3,500	30c-65c	"Man of the World" (Par.)..... (At 25c-60c)	20,000	"My Past" (W. B.).....	39,500	High 3-28-31 "My Past"..... Low 4-4-31 "Man of the World".....	39,500 20,000
Century	3,000	25c-50c	"Mother's Cry" (F. N.).....	5,900	"Abraham Lincoln" (U. A.).....	11,000	High 2-14-31 "Cimmaron"..... Low 4-4-31 "Mother's Cry".....	25,600 5,900
Great Lakes....	3,000	25c-60c	"Great Lakes" (Fox).....	18,600	"City Lights" (U. A.)..... (2nd week)	20,500	High 3-21-31 "City Lights"..... Low 12-27-30 "Remote Control".....	28,900 13,400
Hippodrome	2,100	25c-60c	"The Hot Heiress" (F. N.)..... (At 25c-50)	17,300	"The Conquering Horde" (Par.)..	19,900	High 2-14-31 "Free Love"..... Low 12-27-30 "Along Came Youth".....	26,300 15,900
Lafayette	3,300	25c-35c	"The Flood" (Col.).....	9,400	"Kept Husbands" (Radio).....	13,800	High 1-10-31 "Sin Takes a Holiday".... Low 4-4-31 "The Flood".....	23,000 9,400
Charlotte								
Broadway	1,167	25c-50c	"Criminal Code" (Col.)..... (3 days)	4,500	"Father's Son" (F. N.)..... (3 days)	4,000	.....	
			"Hot Heiress" (F.N.)..... (3 days)	3,000	"Viennese Nights" (W. B.)..... (3 days)	4,300		
Carolina	1,441	40c-50c	"Man of the World" (Par.)..... (3 days)	6,000	"Connecticut Yankee' (Fox)..... ((3 days)	7,500	.....	
			"Skippy" (Par.)..... (3 days)	5,500	"Dishonored" (Par.)..... (3 days)	6,750		

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 193 to April, 1931)	
			Picture	Gross	Picture	Gross		
Chicago								
Castle	299	40c-60c	"Under Roofs of Paris" (Tobis) (40c-50c)	4,225	"Drums of Jeopardy" (Tiff.) (8 days)	5,423	High 4-27-30 "White Cargo"	10,6
							Low 4-13-30 "High Treason"	2,6
Chicago	4,000	35c-85c	"Honor Among Lovers" (Par.)	42,300	"Man of the World" (Par.)	47,500	High 9-6-30 "Anybody's Woman"	64,8
							Low 7-12-30 "Unholy Three"	37,1
McVicker's	2,284	35c-85c	"Connecticut Yankee" (Fox)	33,000	"East Lynne" (Fox) (2nd week)	18,300	High 7-12-30 "Big House"	50,8
							Low 4-13-30 "Son of the Gods"	17,5
Oriental	3,940	35c-85c	"It's A Wise Child" (MGM)	35,450	"Charlie Chan Carries On" (Fox)	29,300	High 7-19-30 "Our Blushing Brides"	60,6
							Low 5-24-30 "Adventures of Dr. Fu Manchu"	21,5
Orpheum	665	40c-60c	"Reducing" (MGM)	2,700	"Viennese Nights" (F. N.)	3,350	High 8-2-30 "All Quiet On Western Front"	8,0
							Low 4-4-31 "Reducing"	2,7
Palace	2,509	35c-85c	"Bad Sister" (U.)	24,500	"Lonely Wives" (RKO-Pathe)	27,100	High 6-7-30 "On the Level"	31,2
							Low 7-19-30 "Shooting Straight"	16,2
Punch & Judy	354	25c-50c	"Anna Christie" (German version) (MGM) (9 days 2nd week)	765	"Anna Christie" (German version) (MGM) (9 days 1st week)	1,160		
Roosevelt	1,591	35c-85c	"Conquering Horde" (Par.)	14,375	"Parlor, Bedroom and Bath" (MGM)	15,600	High 7-5-30 "With Byrd at South Pole"	32,80
							Low 11-22-30 "Up the River"	13,30
State Lake	2,776	35c-85c	"Dracula" (U.) (9 days 2nd week)	31,100	"Dracula" (U.) (1st week)	41,875	High 10-18-30 "Half Shot at Sunrise"	45,3
							Low 9-27-30 "Last of Duanes"	18,40
United Artists	1,700	35c-85c	"City Lights" (U.A.) (3rd week)	25,750	"City Lights" (U. A.) (2nd week)	38,950	High 3-21-31 "City Lights"	46,56
							Low 9-6-30 "Eyes of the World"	13,20
Woods	1,166	35c-85c	"The Single Sin" (Tiff.)	5,520	"Men Call It Love" (MGM)	7,950	High 4-27-30 "Ladies of Leisure"	25,50
							Low 4-4-31 "The Single Sin"	5,52
Cincinnati								
Keith's	1,606	30c-50c	"Parlor, Bedroom & Bath" (MGM) (35c-50c)	4,750	"Viennese Nights" (W. B.)	6,000	High 11-20-30 "Africa Speaks"	13,00
							Low 3-7-31 "Numbered Men"	4,00
RKO Albee	3,300	30c-75c	"Conquering Horde" (Par.)	21,000	"June Moon" (MGM)	22,000	High 1-3-31 "Remote Control"	33,32
							Low 12-20-30 "Silver Horde"	20,15
RKO Capitol	2,000	35c-50c	"Gentleman's Fate" (MGM)	10,098	"East Lynne" (Fox)	14,064	High 9-20-30 "Common Clay"	22,00
							Low 3-14-31 "Fighting Caravans"	9,20
RKO Family	1,140	20c-35c	"Desert Vengeance" (Col.) (4 days)	2,275	"Caught Cheating" (Tiffany) (4 days)	2,600	High 11-1-30 "Men Without Law" and "Undertow"	5,60
			"Aloha" (Tiff.) (3 days)	1,225	"The Single Sin" (Tiff.) (3 days)	1,400	Low 3-7-31 "Captain Applejack" and "The Lion and the Lamb"	2,50
RKO Lyric	1,400	30c-50c	"The Seas Beneath" (Fox)	9,873	"New Moon" (MGM) (7 days and Sat. midn't show)	14,090	High 10-25-30 "The Big House"	23,90
							Low 2-7-31 "Little Caesar"	8,65
RKO Palace	2,700	30c-50c	"Man of the World" (Par.)	15,074	"City Lights" (U. A.) (7 days and Sat. midn't show 2nd week)	12,500	High 11-1-30 "Check and Double Check"	28,10
							Low 10-4-30 "The Spoilers"	13,29
RKO Strand	1,350	25c-40c	"Misbehaving Ladies" (F.N.)	4,000	"The Lottery Bride" (U. A.)	4,500	High 10-11-30 "Common Clay"	6,94
							Low 2-21-31 "A Lady's Morals"	3,00
Cleveland								
Allen	3,300	30c-60c	"Men Call It Love" (MGM)	16,000	"Man of the World" (Fox)	16,000	High 7-19-30 "Let Us Be Gay"	31,00
							Low 12-20-30 "Follow Through"	12,50
Hanna	1,406	50c-$1.50	"Trader Horn" (MGM)	20,000				
Keith's 105th St.	2,200	25c-50c	"The W Plan" (Radio)	12,000				
RKO Hippodrome	4,500	35c-75c	"The Last Parade" (Col.) (2nd week)	14,000	"The Last Parade" (Col.) (1st week)	26,000	High 4-27-30 "High Society Blues"	46,000
							Low 7-5-30 "Women Everywhere"	13,000
RKO Palace	3,600	25c-75c	"Bad Sister" (U) (At 40c-75c)	21,000	"The Conquering Horde" (Par.) (At 30c-75c)	23,000	High 3-23-30 "Harmony at Home"	47,000
							Low 12-6-30 "Heads Up"	18,000
State	3,600	30c-60c	"The Prodigal" (MGM)	19,000	"Seas Beneath" (Fox)	20,000	High 1-3-31 "Princess and the Plumber"	25,000
							Low 12-6-30 "Oh for a Man"	14,500
Stillman	1,900	40c-75c	"City Lights" (U. A.) (At 40c-50c) (3rd week)	14,000	"City Lights" (U. A.) (2nd week)	15,000	High 1-3-31 "Min and Bill"	33,000
							Low 4-13-30 "Putting On the Ritz"	10,000
Warners' Lake	800	40c-60c	"Viennese Nights" (W. B.)	5,500	"The Truth About Youth" (F. N.)	6,000		
Denver								
Denver	2,300	25c-65c	"Man of the World" (Par.)	18,500	"Honor Among Lovers" (Par.)	16,500	High 3-7-31 "The Easiest Way"	20,000
							Low 12-27-30 "Remote Control"	13,000
Huff'n's Aladdin	1,500	35c-50c	"Lonely Wives" (Pathe)	6,500	"Body and Soul" (Fox)	7,000	High 3-21-31 "City Lights"	10,000
							Low 12-27-30 "Big Money"	5,000
Huffman's Tabor	1,900	25c-50c	"Fifty Million Frenchmen" (W. B.)	9,500	"Don't Bet On Women" (Fox)	9,000	High 3-21-31 "City Lights"	14,000
							Low 12-27-30 "Sinners Holiday"	8,000
Paramount	2,000	25c-50c	"Par. Bedroom & Bath" (MGM)	10,500	"Reaching for the Moon" (U. A.)	12,500	High 1-10-31 "Hell's Angels"	22,000
							Low 3-14-31 "One Heavenly Night"	10,000
Rialto	1,040	25c-50c	"The Lottery Bride" (U. A.)	3,500	"Trader Horn" (MGM) (At 50c-$1.50)	8,000	High 3-28-31 "Trader Horn"	8,000
							Low 12-27-30 "Fast and Loose"	2,500
Des Moines								
Des Moines	1,600	25c-60c	"Unfaithful" (Par.)	7,000	"The Connecticut Yankee" (Fox)	9,000	High 2-14-31 "Cimarron"	18,000
							Low 4-27-30 "Rogue Song"	5,000
Orpheum	2,000	25c-50c	"Behind Office Doors" (Radio) (3 days)	5,000	"Ten Cents a Dance" (Col.) (3 days)	6,000	High 2-14-31 "Cimarron"	18,000
							Low 12-20-30 "Sin Takes a Holiday"	6,500
			"The Flood" (Col.) (4 days)	4,000	"A Lady Refuses" (Radio) (4 days)	4,500		
Paramount	1,700	25c-60c	"Conquering Horde" (Par.) (3 days)	6,000	"Body and Soul" (Fox) (4 days)	9,000	High 6-14-30 "Lady of Scandal" and "Safety in Numbers"	22,000
			"Tailor Made Man" (MGM) (4 days)	5,500	"June Moon" (Par.) (3 days)	3,000	Low 12-6-30 "Three French Girls" and "Derelict"	8,000
Strand	1,100	20c-30c	"Captain Applejack" (W.B.) (3 days)	1,000	"Gentleman's Fate" (MGM) (3 days)	1,100	High 3-23-30 "Evidence" and "Roadhouse Nights"	9,007
			"Seas Beneath" (Fox) (4 days)	800	"Boudoir Diplomat" (U.) (4 days)	440	Low 3-28-31 "Gentleman's Fate" and "Boudoir Diplomat"	1,540
Detroit								
Fisher	2,800	35c-75c			"Fifty Million Frenchmen" (W. B.)	18,000	High 1-31-31 "No Limit"	29,000
							Low 11-15-30 "Way for a Sailor"	12,000
Fox	5,500	15c-50c			"Charlie Chan Carries On" (Fox)	47,000	High 1-24-31 "Man Who Came Back"	55,000
							Low 11-1-30 "For the Love of Lil"	29,000
Michigan	4,100	35c-75c			"Honor Among Lovers" (Par.)	35,000	High 3-7-31 "My Past"	38,000
							Low 10-25-30 "Her Wedding Night"	20,000
Paramount	3,448	35c-75c			"Dishonored" (Par.)	15,000	High 1-24-31 "Reducing"	30,000
							Low 12-6-30 "Outward Bound"	13,000
RKO Downtown	2,750	10c-50c			"Dracula" (U.)	26,000	High 11-1-30 "Check and Double Check"	31,000
							Low 10-25-30 "East is West"	14,000
State	3,000	15c-50c			"Rango" (Par.) (4th week)	17,000	High 1-24-31 "Little Caesar"	22,000
							Low 10-25-30 "Life of the Party"	7,500
United Artists	2,070	35c-75c			"City Lights" (U. A.)	23,000	High 1-31-31 "Devil to Pay"	27,000
							Low 10-25-30 "Du Barry"	7,000

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to April, 1931)	
			Picture	Gross	Picture	Gross		
Hollywood								
Chinese	2,030	75-$1.50	"Trader Horn" (MGM) (10th week)	15,200	"Trader Horn" (MGM) (9th week)	13,500	High 6-7-30 "Hell's Angels"	40,500
Egyptian	1,800	35c-65c	"The Easiest Way" (MGM)	4,900	"Don't Bet On Women" (Fox)	4,000	Low 4-27-30 "Song of My Heart"	21,000
Pan. Hollywood.	3,000	35c-65c	"Honor Among Lovers" (Par.)	17,100	"Finn and Hattie" (Par.)	10,000	High 3-23-30 "The Love Parade"	15,600
W. B. Hollywood	3,000	35c-65c	"My Past" (W.B.)	14,000	"Kiss Me Again" (F. N.)	14,000	Low 3-21-31 "Stolen Heaven"	3,200
							High 6-14-30 "The Floradora Girl"	30,000
							Low 7-19-30 "True to the Navy"	8,800
							High 2-7-31 "Little Caesar"	30,000
							Low 1-31-31 "Man to Man"	12,000
Houston								
Kirby	1,654	25c-50c	"Charlie Chan Carries On" (Fox)	7,000	"Fifty Million Frenchmen" (Par.)	7,000	High 11-29-30 "Hell's Angels"	16,000
Loew's State	2,700	25c-60c	"The Great Meadow" (MGM)	8,500	"City Lights" (U. A.)	12,100	Low 10-4-30 "Bright Lights"	4,500
Metropolitan	2,512	25c-60c	"Man of the World" (Par.)	10,200	"Honor Among Lovers" (Par.)	14,000	High 5-16-30 "The Divorcee"	18,000
RKO Majestic	2,250	25c-60c	"Behind Office Doors" (Radio)	9,000	"Lonely Wives" (RKO-Pathe)	9,550	Low 12-12-30 "Lion and Lamb"	7,000
							High 1-24-30 "Love Parade"	18,000
							Low 3-11-30 "Gentlemen of the Press"	7,000
							High 10-24-30 "Check and Double Check"	20,000
							Low 7-18-30 "Rough Romance"	8,000
Indianapolis								
Apollo	1,100	25c-50c	"Doctors' Wives" (Fox)	5,500	"Fifty Million Frenchmen" (W. B.)	5,500	High 2-7-31 "Sit Tight"	10,000
Circle	2,600	25c-50c	"Beau Ideal" (Radio)	8,000	"Today" (Majestic) (9 days)	10,000	Low 2-21-31 "Illicit"	4,000
Indiana	3,300	35c-65c	"New Moon" (Par.)	19,500	"Honor Among Lovers" (Par.)	19,000	High 11-1-30 "Check and Double Check"	22,000
Lyric	2,000	25c-50c	"Lonely Wives" (Pathe)	10,500	"Girls Demand Excitement" (Fox)	9,200	Low 4-4-31 "Beau Ideal"	8,000
Palace	2,800	25c-50c	"Parlor, Bedroom & Bath" (MGM)	12,500	"City Lights" (U. A.) (2nd week)	7,500	High 3-21-31 "Unfaithful"	21,000
							Low 2-14-31 "Gang Buster"	16,500
							High 4-4-31 "Lonely Wives"	10,500
							Low 12-6-30 "The Dancers"	7,500
							High 1-31-31 "Reducing"	19,000
							Low 2-14-31 "Passion Flower"	8,000
Kansas City								
Loew Midland	4,000	25c-50c	"Parlor Bedroom & Bath" (MGM)	14,500	"City Lights" (U. A.)	21,750	High 11-29-30 "Hell's Angels"	29,000
Mainstreet	3,067	35c-60c	"Behind Office Doors" (Radio)	15,000	"Ten Cents a Dance" (Col.)	16,500	Low 3-21-31 "Kiki"	10,500
Newman	2,000	25c-60c	"Man of the World" (Para.)	12,500	"East Lynne" (Fox)	12,500	High 2-14-31 "Cimmaron"	24,750
Royal	900	25c-60c	"Fifty Million Frenchmen" (W.B.)	4,500	"The Conquering Horde" (Par.)	4,500	Low 4-13-30 "Framed"	11,000
Uptown	2,200	25c-50c	"Bachelor Father" (MGM)	6,000	"Gentleman's Fate" (MGM)	6,500	High 9-13-30 "Animal Crackers"	23,500
							Low 4-13-30 "Light of Western Stars"	7,000
							High 11-29-30 "Tom Sawyer"	6,000
							Low 4-27-30 "Clancy In Wall Street"	1,350
							High 9-27-30 "King of Jazz"	10,200
							Low 11-1-30 "Last of Lone Wolf"	4,000
Los Angeles								
Carthay Circle	1,650	75c-$1.50	"Strangers May Kiss" (MGM) (3rd week)	16,100	"Strangers May Kiss" (MGM) (2nd week)	17,500	High 3-21-31 "Strangers May Kiss"	28,000
Fox Criterion	1,650	35c-65c	"Dance Fools Dance" (MGM) (3rd week)	7,400	"Dance Fools Dance" (MGM) (2nd week)	10,500	Low 8-16-30 "Holiday"	19,500
International	2,000	25c-50c	"Resurrection" (U)	6,700	"La Fruta Amarga" (MGM)	3,000	High 5-24-30 "The Divorcee"	29,700
							Low 1-31-31 "Royal Family of Bdw'y"	7,000
Loew's State	2,410	35c-65c	"Seas Beneath" (Fox)	16,900	"Parlor, Bedroom and Bath" (MGM)	20,000	High 5-10-30 "Caught Short"	48,000
Los Angeles	2,100	25c-65c	"Lightnin'" (Fox) (2nd week)	8,500	"Lightnin'" (Fox) (1st week)	10,000	Low 10-18-30 "Three French Girls"	15,000
Orpheum	2,750	35c-65c	"Dracula" (U.)	21,000	"Millie" (Radio) (2nd week)	10,000	High 2-14-31 "Cimarron" (5 days)	32,000
Paramount	3,596	35c-65c	"Man of the World" (Par.)	28,000	"Morocco" (Par.) (8 days, 2nd run)	27,500	Low 12-27-30 "Ex-Flame"	6,000
RKO	2,700	35c-65c	"Bad Sister" (U.)	13,600	"Lonely Wives" (Pathe)	13,000	High 9-6-30 "Animal Crackers"	40,000
United Artists	2,100	35c-65c	"Conquering Horde" (Par.)	10,500	"Reaching for the Moon" (U. A.) (3rd week)	8,500	Low 2-14-31 "No Limit"	18,000
W. B. Downtown	2,400	35c-65c	"My Past" (W. B.)	14,200	"Widow from Chicago" (F. N.) (5 days)	16,000	High 8-16-30 "Hell's Island"	17,500
							Low 9-27-30 "For the Love of Lil"	10,500
							High 9-20-30 "What a Widow"	30,000
							Low 10-11-30 "Heads Up"	8,000
							High 9-27-30 "Office Wife"	30,000
							Low 3-14-31 "Captain Applejack"	8,000
Milwaukee								
Alhambra	2,660	25c-60c	"The Boudoir Diplomat" (U) (6 days)	12,000	"Once a Sinner" (Fox)	10,800		
Garden	1,150	25c-60c	"Illicit" (W.B.)	7,800	"City Lights" (U. A.) (3rd week)	4,800		
Majestic	1,990	15c-50c	"Man to Man" (W.B.) and Just For A Song" (SonoArt)	5,000	"Aloha" (Tiffany) and "Damaged Love" (Sono-Art)	5,200		
Palace	2,587	25c-60c	"Behind Office Doors" (Radio)	7,800	"Stolen Heaven" (Para.)	9,500		
Riverside	2,180	25c-60c	"Mother's Cry" (F.N.)	14,000	"A Lady Refuses" (Radio)	10,300		
Strand	1,406	25c-60c	"The Conquering Horde" (Par.)	6,000	"It Pays to Advertise" (Par.)	5,200		
Wisconsin	3,275	25c-65c	"Men Call It Love" (MGM)	12,000	"Honor Among Lovers" (Par.)	14,200		
Minneapolis								
Aster	812	20c-35c	"Part Time Wife" (Fox)	1,500	"The Hot Heiress' (F. N.)	1,300	High 3-30-30 "The Aviator"	8,500
Century	1,640	25c-75c	"East Lynne" (Fox) (2nd week)	9,000	"East Lynne" (Fox) (1st week)	10,000	Low 1-24-31 "Under Suspicion"	900
Lyric	1,238	20c-40c	"It Pays to Advertise" (Par.)	2,500	"Don't Bet On Women" (Fox)	2,000	High 3-21-31 "Trader Horn"	17,000
							Low 1-24-31 "The Blue Angel"	8,000
							High 3-23-30 "They Learned About Women"	5,000
							Low 1-24-31 "Men On Call"	1,200
Minnesota	4,025	30c-75c	"A Connecticut Yankee" (Fox)	30,000	"Honor Among Lovers" (Par.)	24,000	High 7-5-30 "So This Is London"	45,000
RKO Orpheum	2,900	25c-50c	"Behind Office Doors" (Radio)	12,000	"Ten Cents a Dance" (Col.)	14,000	Low 2-28-31 "Dance, Fools, Dance"	18,000
Seventh Street	1,300	50c	"City Lights" (U. A.) (2nd week)	7,000	"City Lights" (U. A.) (1st week)	9,000	High 2-14-31 "Cimarron"	30,000
State	2,300	25c-60c	"My Past" (W. B.)	7,500	"Gentleman's Fate" (MGM)	6,500	Low 4-4-31 "Behind Office Doors"	12,000
							High 5-17-30 "Ingagi"	9,400
							Low 12-20-30 "Boudoir Diplomat"	1,200
							High 4-20-30 "Benson Murder Case"	26,600
							Low 12-20-30 "River's End"	5,000
Montreal								
Capitol	2,670	25c-60c	"Sit Tight" (W. B.) and "Costello Case" (SonoArt)	11,000	"Father's Son" (F. N.) and "Kiss Me Again" (F. N.)	13,000	High 12-6-30 "Her Wedding Night"	19,000
Imperial	1,914	15c-40c	"Mother's Cry" (F. N.) and "Pardon My Gun" (Pathe)	4,600	"Steel Highway" (W. B.) and "Girls Demand Excitement" (Fox)	4,800	Low 4-4-31 "Sit Tight" and Costello Case"	11,000
							High 1-17-31 "The Office Wife" and Oh Sailor Behave"	7,000
							Low 2-28-31 "Under Suspicion" and "Man to Man"	4,500
Loew's	2,982	25c-75c	"Beas Beneath" (Fox)	11,500	"Stolen Heaven" (Par.)	12,000	High 1-31-31 "Derelict"	16,000
Palace	2,600	25c-90c	"Beau Ideal" (Radio)	16,000	"Body and Soul" (Fox) (at 25c-75c)	14,000	Low 12-21-30 "Half Shot at Sunrise"	11,000
							High 2-21-31 "The Man Who Came Back"	19,000

THEATRE RECEIPTS--CONT'D

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to April, 1931)	
			Picture	Gross	Picture	Gross		
Montreal (Cont'd)								
Princess	2,272	25c-65c	"White Cargo" (British)	12,000	"Ten Cents a Dance" (Col.) (2nd week)	9,000	Low 8-30-30 "Romance"	12,000
							High 1-10-31 "Hell's Angels"	18,500
							Low 12-13-30 "Up the River"	8,500
Strand	750	15c-50c	"Right to Love" (Par.) and "Man to Man" (W. B.)	3,900	"Illicit" (W. B.) and "The Lash" (F. N.)	4,000	High 1-31-31 "Captain Thunder"	5,300
							Low 12-20-30 "Golden Dawn"	3,100
New York								
Astor	1,120	35c-75c	"Trader Horn" (MGM) (9th week)	17,987	"Trader Horn" (MGM) (8th week)	18,363	High 7-5-30 "Big House"	24,860
Cameo	549	35c-75c	"Rosenmontag" (Ufa)	6,000	"The W Plan" (Radio)	6,000	Low 11-1-30 "War Nurse"	20,319
Capitol	4,700	35c-$1.50	"Dance Fools Dance" (MGM) (2nd week)	59,182	"Dance Fools Dance" (MGM) (1st week)	79,371	High 8-30-30 "Romance"	98,322
Central	910	50c-75c	"Ingagi" (Congo Pic.) (3rd week)	7,500	"Ingagi" (Congo Pic.) (2nd week)	8,500	Low 3-21-31 "Great Meadow"	49,789
Embassy	598	25c	All Newsreel	8,871	All Newsreel	8,686		
							High 11-29-30 Newsreels	9,995
							Low 8-16-30 Newsreels	6,625
Geo. M. Cohan	1,500	50c-$1.00	"City Lights" (U. A.) (7th week)	31,622	"City Lights" (U. A.) (6th week)	34,369	High 2-14-31 "City Lights"	66,200
							Low 12-20-30 "Sleeping Partners"	3,700
Globe	1,050	50c-$1.50	"Bad Sister" (Radio)	13,500	"Cimarron" (Radio) (9th week)	14,500	High 10-18-30 "Half Shot at Sunrise"	28,000
							Low 7-26-30 "Hell's Island"	8,030
Mayfair	2,300	40c-85c	"Laugh and Get Rich" (Radio)	15,000	"Behind Office Doors" (Radio)	15,500	High 11-8-30 "Check and Double Check"	51,000
							Low 4-4-31 "Laugh and Get Rich"	15,000
Paramount	3,700	40c-$1.00	"Conquering Horde" (Par.)	61,600	"Man of the World" (Par.)	62,300	High 8-23-30 "Anybody's Woman"	91,300
							Low 12-6-30 "Fast and Loose"	52,100
Rialto	1,904	40c-$1.00	"Dishonored" (Par.) (4th week)	21,600	"Dishonored" (Par.) (3rd week)	25,800	High 9-6-30 "Animal Crackers"	62,500
							Low 7-26-30 "Raffles"	17,000
Rivoli	2,103	40c-$1.00	"Front Page" (U. A.) (3rd week)	44,200	"The Front Page" (U. A.) (2nd week)	55,300	High 12-27-30 "Royal Family"	57,000
							Low 3-14-31 "River's End"	9,519
Roxy	6,200	65c-$1.50	"Mr. Lemon of Orange" (Fox)	71,900	"Charlie Chan Carries On" (Fox)	81,160	High 1-10-31 "Man Who Came Back"	130,430
							Low 2-14-31 "Girls Demand Excitement"	57,315
Strand	3,000	50c-$1.00	"The Finger Points" (F. N.)	33,446	"Woman Hungry" (F. N.)	18,602	High 11-8-30 "Doorway to Hell"	46,445
							Low 5-17-30 "The Wedding Bells"	15,017
Warners	1,490	25c-65c	"The Jazz Singer" (W. B.) (4 days)	2,916	"Right of Way" (F. N.)	7,595	High 8-30-30 "Old English"	22,203
			"Divorce Among Friends" (W. B.) (3 days)	3,721			Low 3-21-31 "Single Sin"	5,638
Winter Garden	1,493	35c-85c	"Fifty Million Frenchmen" (W. B.) (2nd week)	17,103	"My Past" (W. B.) (3 days, 3rd week)	6,166	High 7-19-30 "Dawn Patrol"	51,128
							Low 11-8-30 "Life of the Party"	10,750
					"Fifty Million Frenchmen" (W. B.) (4 days, 1st week)	14,881		
Oklahoma City								
Capitol	1,200	10c-50c	"Man of the World" (Par.)	6,400	"Unfaithful" (Par.)	6,500	High 11-8-30 "Check and Double Check"	17,000
							Low 4-6-30 "Party Girl"	3,800
Criterion	1,900	10c-50c	"Parlor, Bedroom and Bath" (MGM)	7,600	"Honor Among Lovers" (Par.)	7,500	High 2-21-31 "Cimarron"	15,500
							Low 4-6-30 "Locked Door"	4,400
Liberty	1,500	10c-35c	"Kiss Me Again" (F. N.) (3 days)	1,500	"Man to Man" (W. B.) (3 days)	2,000	High 11-29-30 "Truth About Youth"	8,500
			"Oh for a Man" (Fox) (4 days)	2,200	"Right of Way" (F. N.) (4 days)	2,300	Low 4-6-30 "Such Men Are Dangerous"	3,500
Mid-West	1,500	10c-50c	"City Lights" (U. A.) (2nd week)	7,400	"City Lights" (U. A.) (1st week)	10,000	High 8-9-30 "Dawn Patrol"	15,000
							Low 11-8-30 "Last of the Duanes"	3,800
Warner	1,800	10c-50c	"Seas Beneath" (Fox)	6,700	"Doctors' Wives" (Fox)	7,000		
Omaha								
Orpheum	3,000	25c-60c	"Lonely Wives" (Pathe)	11,500	"Ten Cents a Dance" (Col.)	17,500	High 11-1-30 "Check and Double Check"	26,400
							Low 4-4-31 "Lonely Wives"	11,500
Paramount	2,900	25c-60c	"Unfaithful" (Par.)	8,750	"A Connecticut Yankee" (Fox)	11,000	High 12-13-30 "Hell's Angels"	12,750
							Low 9-27-30 "Song of My Heart"	5,950
State	1,200	25c-40c	"Parlor, Bedroom & Bath" (MGM) (3 days)	1,625	"Gentleman's Fate" (MGM) (4 days)	1,000	High 3-14-31 "Trader Horn" (at 50c-$1.50)	10,000
			"Seas Beneath" (Fox) (3 days)	1,080	"Connecticut Yankee" (Fox) (3 days, 2nd run)	850	Low 3-28-31 "Gentlemen's Fate" and "Connecticut Yankee"	1,850
World	2,500	25c-60c	"Sit Tight" (W.B.)	9,500	"New Moon" (MGM)	8,500	High 1-3-31 "Morocco"	13,750
							Low 4-6-30 "Girl Said No"	6,750
Ottawa								
Avalon	990	15c-35c	"Man Who Came Back" (Fox) (3 days)	1,600	"The Bat Whispers" (U. A.) (3 days)	1,300	High 3-23-30 "Disraeli" and "Cockeyed World"	3,555
			"Kiss Me Again" (F. N.) (3 days)	1,500	"New Moon" (MGM) (3 days)	1,400	Low 5-3-30 "Oh Yeah" and "Navy Blues"	1,810
B. F. Keith's	2,592	15c-60c	"Stolen Heaven" (Par.) (3 days)	3,900	"Ten Cents a Dance" (Col.) (3 days)	3,700	High 3-30-30 "Sacred Flame" and "Love Comes Along"	9,900
			"It Pays to Advertise" (Par.) (3 days)	3,800	"Resurrection" (U.) (3 days)	4,200	Low 12-27-30 "Billy the Kid" and "Oh, for a Man"	5,050
Centre	1,200	15c-60c	"A Lady's Morals" (MGM) (6 days)	4,900	"Little Caesar" (F. N.) (6 days)	4,100	High 1-24-31 "Madam Satan and "Du Barry, Woman of Passion"	8,800
							Low 12-13-30 "Remote Control"	2,400
Imperial	1,200	10c-50c	"June Moon" (Par.) (6 days)	3,800	"The Painted Desert" (Pathe) (6 days)	2,500	High 8-30-30 "All Quiet on Western Front"	4,100
							Low 12-20-30 "East Is West"	2,050
Regent	1,225	15c-75c	"Inspiration) (MGM) (6 days)	6,000	"East Lynne" (Fox) (6 days)	5,100	High 5-24-30 "High Society Blues"	6,600
							Low 12-20-30 "Scotland Yard"	3,200
Philadelphia								
Arcadia	600	50c	"Command Performance" (Tiff.) (6 days)	3,000	"The Seas Beneath" (Fox) (6 days)	3,000	High 11-22-30 "Anybody's Woman"	5,500
							Low 4-4-31 "Command Performance"	3,000
Boyd	2,400	35c-75c	"Kiss Me Again" (F. N.) (6 days)	14,000	"Behind Office Doors" (Radio) (6 days)	19,000	High 2-21-31 "Illicit"	28,000
							Low 12-13-30 "Sin Takes a Holiday"	12,000
Chestnut	1,860	50c-$1.50	"Girl from the Reeperbahn" (Talk. Pic.) (At 35c-75c) (4 days)	7,500	"Trader Horn" (MGM) (6 days 5th week)	9,000		
Earle	2,000	25c-65c	"Parlor, Bedroom and Bath" (MGM) (6 days)	19,000	"The Great Meadow" (MGM) (6 days)	23,000	High 9-6-30 "Sap from Syracuse"	25,000
							Low 2-14-31 "Ex-Flame"	15,500
Erlanger	2,000	50c-$1.00	"City Lights" (U. A.) (6 days) (6th week)	14,500	"City Lights" (U. A.) (6 days 5th week)	14,000		
Fox	3,000	35c-75c	"Royal Family of Broadway" (Par.) (6 days)	25,000	"Don't Bet on Women" (Fox) (6 days)	26,000	High 2-7-31 "Man Who Came Back"	40,000
							Low 3-7-31 "Girls Demand Excitement" and East Lynne"	23,000
Karlton	1,000	40c-50c	"Strangers May Kiss" (MGM) (6 days)	7,000	"The Royal Bed" (Radio) (6 days)	4,500	High 10-25-30 "Whoopee"	10,000
Keith's	1,800	35c-75c	"Unfaithful" (Par.) (5 days) (2nd week)	12,500	"Unfaithful" (Par.) (6 days) (1st week)	19,000	Low 3-21-31 "Resurrection"	3,000
							High 1-3-31 "Tom Sawyer"	24,000
							Low 3-7-31 "It Pays to Advertise" and "Stolen Heaven"	8,000

(THEATRE RECEIPTS--CONT'D)

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to April, 1931)	
			Picture	Gross	Picture	Gross		
Philadelphia (Cont'd)								
Mastbaum	4,800	35c-75c	"It's a Wise Child" (MGM) (6 days)	43,000	"Strangers May Kiss" (MGM) (6 days)	52,000	High 1-3-31 "Going Wild"	58,000
							Low 10-18-30 "Madame Satan"	35,000
Stanley	3,700	35c-75c	"Reaching for the Moon" (U. A.) (6 days) (3rd week)	13,000	"Reaching for the Moon" (U. A.) (6 days 2nd week)	18,000	High 2-14-31 "Cimarron"	26,000
							Low 12-27-30 "The Lash" and "Abraham Lincoln"	11,500
Stanton	1,700	25c-65c	"The Last Parade" (Col.) (6 days 3rd week)	12,000	"The Last Parade" (Col.) (6 days 2nd week)	15,000	High 3-21-31 "The Last Parade"	16,500
							Low 2-28-31 "Beau Ideal" (8 days)	7,500
Portland, Ore.								
Fox Broadway	1,912	25c-50c	"The Prodigal" (MGM)	3,000	"Unfaithful" (Par.)	7,000	High 1-10-31 "Min and Bill"	21,000
							Low 4-4-31 "The Prodigal"	3,000
Fox Paramount	3,068	25c-50c	"Tailor Made Man" (MGM)	12,000	"Body and Soul" (Fox)	15,500	High 1-3-31 "Paid"	26,000
							Low 4-20-30 "Ladies Love Brutes"	9,456
Fox Rialto	1,498	25c-50c	"Father's Son" (F. N.)	4,500	"Great Meadow" (MGM)	6,000	High 10-18-30 "Road to Paradise"	12,800
							Low 3-14-31 "Fair Warning"	3,500
Hamrick's Alder	1,000	25c-50c	"Rango" (Par.)	3,000	"Ex-Mistress" (W. B.)	4,000		
RKO Orpheum	1,700	25c-50c	"Behind Office Doors" (Radio)	13,500	"Ten Cents a Dance" (Col.)	12,500	High 2-14-31 "Cimarron"	20,000
							Low 3-21-31 "Kept Hushands"	9,000
United Artists	945	25c-85c	""Fighting Caravans" (Par.) (At 25c-50c)	6,000	"City Lights" (U. A.) (2nd week)	5,700	High 12-13-30 "Hell's Angels"	16,400
							Low 4-4-3 "Fighting Caravans"	6,000
Providence								
Loew's State	3,800	10c-50c	"Parlor, Bedroom & Bath" (MGM)	17,000	"The Prodigal" (MGM)	18,500	High 12-13-30 "Hell's Angels"	28,000
							Low 10-25-30 "Du Barry, Woman of Passion"	16,500
Majestic	2,400	10c-50c	"Love of Aloha" (Tiff.) and "Costello Case" (SonoArt)	8,000	"Kismet" (F. N.)	10,000	High 3-7-31 "Little Caesar"	18,000
							Low 4-4-31 "Love of Aloha" and "Costello Case"	8,000
Paramount	2,400	10c-50c	"Man of the World" (Par.)	10,000	"June Moon" (Par.)	10,500	High 7-19-30 "Son of the Gods"	18,000
							Low 3-7-31 "Rango"	8,000
RKO Albee	2,300	10c-50c	"Behind Office Doors" (Radio)	9,000	"Ten Cents a Dance" (Col.)	11,000	High 8-2-30 "All Quiet on Western Front"	20,000
							Low 12-20-30 "Boudoir Diplomat"	8,000
RKO Victory	1,600	10c-50c	"The W Plan" (Radio)	5,500	"Dracula" (U.)	5,000	High 4-6-30 "Golden Calf"	13,500
							Low 3-28-31 "Dracula"	5,000
St. Paul								
Paramount	2,300	25c-50c	"Unfaithful" (Par.)	8,600	"The Southerner" (The Prodigal) (MGM)	8,000		
Riviera	1,600	25c-50c	"Gentlemen's Fate" (MGM)	7,200	"Scandal Sheet" (Par.)	7,000		
RKO Orpheum	2,600	25c-50c	"Behind Office Doors" (Radio)	11,500	"Ten Cents a Dance" (Col.)	13,000		
RKO President	1,200	50c	"City Lights" (U. A.) (2nd week)	5,500	"City Lights" (U. A.) at 50c (1st week)	8,000		
Tower	1,000	15c-25c	"Conquering Horde" (Par.)	2,000	"Sit Tight" (W. B.)	2,000		
San Francisco								
California	2,315	35c-90c	"Conquering Horde" (Par.)	15,000	"Connecticut Yankee" (Fox)	15,500	High 1-10-31 "The Blue Angel"	25,000
							Low 9-20-30 "Bad Man"	9,000
El Capitan	3,100	25c-60c	"Reducing" (MGM)	14,500	"The Man Who Came Back" (Fox)	13,500	High 12-6-30 "Up the River"	17,000
							Low 3-14-31 "Part Time Wife"	12,000
Fox	4,600	50c-$1.00	"Man of the World" (Par.)	40,000	"Doctors' Wives (Fox)	33,000	High 1-3-31 "Lightnin'"	70,000
							Low 5-3-30 "Children of Pleasure"	18,000
Golden Gate	2,800	35c-65c	"Lonely Wives" (Pathe)	16,000	"Behind Office Doors" (Radio)	16,000	High 7-5-30 "Fall Guy"	19,000
							Low 9-20-30 "The Storm"	9,800
Orpheum	3,000	35c-90c	"Dracula" (U.)	18,000	"Millie" (Radio) (8 days 2nd week)	10,000	High 2-14-31 "Cimarron"	30,000
							Low 9-6-30 "Outside the Law"	7,000
Paramount	2,740	35c-90c	"Honor Among Lovers" (Par.)	18,500	"Unfaithful" (Par.)	17,500	High 2-7-31 "Morocco"	35,000
Warfield	2,700	50c-90c	"Not Exactly Gentlemen" (Fox)	25,000	"The Prodigal" (MGM)	25,000	High 5-24-30 "All Quiet on Western Front"	41,000
							Low 4-5-30 "Bishop Murder Case"	9,500
Warners	1,385	30c-75c	"Fifty Million Frenchmen" (W. B.) (2nd week)	9,000	"Fifty Million Frenchmen" (W. B.) (1st week)	10,000	High 1-21-31 "Illicit"	14,500
Seattle								
Blue Mouse	950	25c-75c	"Rango" (Par.)	6,000	"It Pays to Advertise" (Par.)	6,000	High 2-28-31 "City Lights"	14,000
							Low 3-21-31 "My Past"	5,500
Fox	2,450	25c-75c	"Conquering Horde" (Par.)	7,000	"The Gorilla" (F. N.) (6 days)	4,000	High 12-20-30 "Min and Bill"	15,000
							Low 3-14-31 "Parlor, Bedroom and Bath"	5,500
					"Going Wild" (F. N.) (4 days)	3,500		
Fifth Avenue	2,750	25c-75c	"Connecticut Yankee" (Fox) (2nd week)	11,000	"A Connecticut Yankee" (Fox) (1st week)	16,000	High 9-6-30 "Call of the Flesh"	16,900
							Low 3-14-31 "Inspiration" (10 days)	10,000
Liberty	2,000	15c-30c	"The Man Hunter" (W.B.)	6,000	"Lion and the Lamb" (Col.)	5,500	High 1-10-31 "The Lash"	11,500
							Low 3-28-31 "Lion and the Lamb"	5,500
Music Box	950	25c-75c	"Drums of Jeopardy" (Tiff.)	5,500	"My Past" (W. B.)	5,500	High 2-28-31 "City Lights"	14,000
							Low 4-4-31 "Drums of Jeopardy"	5,500
Paramount	3,150	25c-75c	"Tailor Made Man" (MGM)	14,000	"Stolen Heaven" (Par.)	12,000	High 9-13-30 "Animal Crackers"	21,900
							Low 10-11-30 "The Bad Man"	10,000
RKO Orpheum	2,650	25c-75c	"Lonely Wives" (Pathe)	12,000	"Ten Cents a Dance" (Col.)	13,000		
Toronto								
Imperial	3,444	15c-75c	"Body and Soul" (Fox) (6 days)	16,000	"Unfaithful" (Par.) (6 days)	16,000	High 9-27-30 "The Spoilers"	22,000
							Low 12-20-30 "The Cat Creeps"	14,500
Loew's	2,200	25c-75c	"Inspiration" (MGM) (6 days)	15,500	"Reaching for the Moon" (U. A.) (6 days)	15,500	High 11-8-30 "Whoopee"	22,000
							Low 10-4-30 "Love in the Rough"	10,500
Royal Alexander	1,700	50c-$1.50	"Trader Horn" (MGM) (6 days)	16,000				
Shea's	2,600	30c-75c	"Once a Sinner" (Fox) (6 days)	14,500	"Madonna of the Streets" (Col.) (6 days)	14,000	High 3-7-31 "Those Three French Girls"	16,500
							Low 3-28-31 "Madonna of the Streets"	10,000
Tivoli	1,600	15c-75c	"Little Caesar" (F. N.) (6 days)	10,500	"East Lynne" (Fox) (6 days 2nd week)	10,000	High 2-28-31 "Cimarron"	19,500
							Low 12-20-30 "Alf's Button"	9,000
Uptown	3,000	15c-60c	"Hook, Line and Sinker" (Radio) (6 days)	10,500	"The Gang Buster" (Par.) (6 days)	13,500	High 8-16-30 "For the Defense"	17,500
							Low 1-31-31 "Young Woodley"	9,500

Writers Preparing Bill of Rights

By WILLIAM A. JOHNSTON

(*Continued from page* 10)

elected) was a blacksmith. At each manuscript he would roll up his sleeves, set his jaw and say: "Now, boys, let's get to work and lick this damn thing into shape." He licked it. But after the garbled mess was out in galley form every self-respecting author refused to let his name appear at the head of it.

If any able writer is to work successfully under another man he must look up to that individual as one who knows more about his trade than he does. And, it would appear, the studios have a lot to learn about the writing trade.

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There's a new boy actor in Hollywood.

The silents gave us Jackie Coogan; the talkers have delivered Jackie Cooper. And just as soon as "Skippy" is broadly released the people of every town in the country are going to put a new halo about the head of this tousie-haired, lovable youngster whose every grimace, action, speech epitomizes the genus boy. He is so delightfully unselfconscious, so deeply genuine, that, as one observer said, no director in all Hollywood could spoil his acting. Let us hope no one else will.

Of most trade interest, however, at the moment is the box office career of "Skippy," in which young Cooper shines. The production industry, we feel, will regard this different kind of picture as an important index to the present public taste.

"Skippy" comes along like a fresh, sparkling draught amidst the heavy fare of the present theatre banquet table.

Socalled sophisticated pictures, in which our old and cherished institution of marriage is kicked all over the lot like a practice football, abound to a degree of confusion. It has become exceedingly difficult to remember all the titles, which seem to have exhausted every possible description of the various degrees and species of unfaithfulness. In passing we would like to point out to the writers and producers that there is a difference between sophistry and sophistication. Most of the labelled pictures of sophistication we see deal in such farfetched sophistries that tragedy skates on the thin ice of the ridiculous.

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Then there are the gangster pictures, of which there is yet no end in sight.

It is said, in behalf of both types of picture, that they reflect, as pictures must, the facts and the spirit of the times. Certainly they reflect the front pages of our best newspapers. Some of the states are apparently in a neck and neck race to pass quick and easy divorce laws. And racketeering is calling, over the heads of helpless municipalities, for Federal control.

There are some heavy considerations, however, for picture people to weigh carefully.

One is the responsibility, of which this industry is well and most actively aware, namely, that pictures must guide as well as entertain their great mass audience.

The other is the ever practical industrial problem of giving the public what they will cheerfully pay for.

We note the recent purchase of a gangster story in which not a gun is used. That, while possibly disappointing to the sound engineers, is certainly a novelty. But producers know well enough that novelty cannot last for long in such a succession of one-theme pictures. And they know equally well that sameness is always a wet blanket on the box office.

People like red blooded fiction, pictures with gusto in story and acting. "Front Page" is topical proof of that fact and "Dirigible" will add further affirmation. But we cannot hope to, nor do we want to, shock people all the time. When the shocks are overdone they are going to sound very hollow. And it is to be remembered that a little picture called "Caught Short" still holds the record gross at a studio where the year's product includes many pretentious pictures and equally pretentious themes, stars, and cost figures. It made people laugh.

People do enjoy the basic emotions of laughter and tears. Somehow, we feel that a cycle of normalcy and simplicity is just over the horizon, and that pictures like "Skippy" will beckon it to hurry along.

Music as the Narrator

By JOSEPH O'SULLIVAN

(*Continued from page* 14)

character of the music; perhaps it is due more to the naiveness of the principal characters and the fateful prescience that weaves through the drama. But certainly the fluency of the melody, the apt recurrence of the principal motifs and the tragic inevitableness of it all, leaves one in the same mood as that induced by the great work of Puccini.

The score is never a literal interpretation of dramatic or pictorial effects, except where such literalness is imperative. Here are some instances in point: In the very beginning there is a scene of a man blowing on a huge shell-horn. The sound is, of course, authentically imitated here. It is a summons for the islanders to barge out and meet an incoming ship. Shortly after this scene we see a man calling several times. Instead of hearing a human voice the same horn effect is used, synchronized with the movement of his lips. A little later a young girl is shown calling, and the sound of her voice is interpreted by a muted trumpet. This is musical interpretation—not literal imitation.

Another instance of effect: toward the latter half of the picture there is shown a gendarme who accepts a large pearl from the simple-hearted lover of the girl who is "Tabu." It is offered as a bribe to save the girl from being brought back to the island. The gendarme accepts the bribe (worth many hundred times the reward he would get for making the arrest) and laughs—ironically—several times. Each time the woodwinds in the orchestra imitate—while interpreting—his cacchination. These are isolated touches to show the artistry of the score.

The thematic material is handled with an authoritative appreciation of dramatic values. That accorded the old chief is forceful, domineering, inexorable, and deeply tinctured with superstitious mystery. When in the moonlight his shadow is thrown athwart the sleeping lovers—and the girl awakes in terror—the sinister power of the music is awesome. The recurrence of this and other leading themes is done in a manner that reflects the coherence of Mr. Riesenfeld's score.

One of the most apt and appealing touches is where the old chieftain, having discovered the hiding place of the lovers, wings a dart with a message of warning to the girl that unless she returns to the island, she will be sacrificed to their gods. At the moment the girl picks up the message, the opening bars of Schubert's fateful "Death and the Maiden" are announced in the orchestra. The girl rushes over to the old chief, throws herself at his feet and pleads for mercy. Here an exquisitely plaintive Nocturne by Chopin is played, and the effect is poignantly pathetic. The girl goes with the old chieftain to the boat that will carry her back to Bora Bora, leaving a note to her lover—a farewell. When he finds the note, there is an effect in the music that sounds like the cry of some stricken animal—a discordant, high-pitched blast from the brass section terrifying in its tonal expression of anguish of spirit and blasted hopes. He rushes after her—sees the boat far out at sea—and plunges into the water in frantic pursuit. He reaches the boat utterly spent, catches hold of a trailing rope—and is about to pull himself into the boat, when the old chief cuts the rope, and the wretched lover finally succumbs to the sea.

Here in this last dramatic scene the action is intensified by the character and tempo of the music, a *marche funebre* that builds up to a powerful climax, to die away—diminuendo e ritardando—as the youth, frustrated, trails behind the boat that carries his loved one away, and sinks below the waves.

The musical score of "Tabu" was recorded through the Meyer Synchronizing Service at the Tec-Art Studios in Hollywood. The sound effects and recording were under the supervision of Abe Meyer.

Writers to Present Code to Studios

By LEO MEEHAN

(*Continued from page* 10)

correct or a picture will fail, no matter what the director or the cast may do.

They are against the practice of several writers rewriting and rehashing one another's work until a point is reached where so many minds and so many points of view have been applied to a given script that its original thematic entity has been entirely lost and it becomes an innocuous thing. They believe, further, that if a producer rejects their work it should be the property of the writer, and not a thing to be parceled out among other writers for doctoring or revision.

Among the writers who spoke at the meeting were Alfred Cohn, the chairman; Elmer Rice, Herman Mankiewitz, Benjamin Glazer, Waldemar Young, William Slavens McNutt, Frank Woods, Bartlett Cormack, Ernest Vadja, James Seymour, Grover Jones, Clara Beranger, Samuel Raphaelson and Sidney Lazarus.

Petition Against "Birth"

New Orleans—A committee representing 130,000 negroes has petitioned Mayor Walmsley to prevent showing of "Birth of a Nation."

HOLLYWOOD

INDEPENDENTS SPEED PRODUCTION

Produced by—Norman Krasna

(Editor's Note: *We're sorry that we have to keep apologizing for Krasna, but this time it's really necessary. He was riding down Hollywood boulevard in his Austin last week and one of the manhole covers was off, and down he went, Austin and all. He fell on his head, and while it didn't seem that he was hurt when he was brushed off, he is acting very strangely. He doesn't remember anything of the last two or three years. We took him to a doctor who says it's a very usual case. Krasna wrote the following piece under this condition, thinking it was* 1928):

HOLLYWOOD

Mr. Jay Shreck,
Exhibitors Herald-World,
407 South Dearborn St.,
Chicago, Ill.

Dear Jay:

There's a lot of things I want to talk over with you today, Jay. There's a rumor around here about a company putting out pictures that'll have talk in them, just as if they were on a real stage. I told you this town was getting crazier all the time. I didn't even send it in as a news story, Jay, because what's the use of us printing such foolish stuff, hey? It's called Vitingphone, or something.

Jay, I got the biggest laugh for you you ever had. Remember this Hughes fellow who began that "Hell's Angels" pictures four months ago? Well, it isn't finished yet. Can you beat that? Four months and it isn't finished. I'm betting Doug Hodges it'll take three weeks yet.

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From the looks of things I can safely prophesy, Jay, that Colleen Moore will remain on top of the heap for about another five years. Easy that, maybe 10. Maybe it's time we printed another story about what the industry ought to do. We haven't done that for two issues now. I got a few ideas. There's no doubt that the coming pictures will be singing ones. In a few years all you're going to see will be musical films, Jay. No one'll ever get tired of them, no sir. A smart picture company ought to buy up all the songwriters for 10 or 15 years.

Oh, yes, Jay, here's something interesting. A fellow left the Coast recently in a little one-motored airplane to fly to New York. He claims he's going to fly the Atlantic ocean. Imagine, Jay, a nervy guy like that in a little plane, while Byrd and Chamberlain are already in New York, just waiting for the right weather. You know what I think? That guy's just wild to get into the movie game, and if he flies the ocean he'll want to get into pictures as a leading man. I know the type, Jay; you can't fool me. His name's Charles Lingfield, I think.

Those Two Black Crows are certainly going over big. That was a smart idea, all right, having two fellows in blackface. But that's the end of it, Jay, the novelty is gone. There'll never be another blackface colored team popular again in 50 years. Maybe we ought to run an article about it.

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Paramount is pushing some kid called Clara Bow. She's all right, Jay, but she'll never be popular. Too quiet, too subdued, if you know what I mean.

I don't care what people say, Jay. I tell you vaudeville is coming back. Give it a little time, that's all. I read some place that the star system is through. That's right, Jay, it is. By 1931 there won't be a box-office name in the industry. People are through with that sort of hokum. They want stories, actors, not just one big star. Believe me, in 1931 you won't know there ever were such people like Greta Garbo, John Barrymore, Charlie Chaplin, Douglas Fairbanks and George Arliss—no, sir. They're through. I can tell, Jay; you know me.

I feel sort of funny in my head, Jay. I think I'm going to lie down a while. Write you next week.

Sincerely,

NORMAN KRASNA

Two Studios Setting Mark With Spring Output

Volume of Shorts and Score of Features in Work at Tec-Art And Metropolitan

By EDWARD CHURCHILL

Hollywood (QP)—Increased activity among independent producers is noted, with the coming of spring. A volume of shorts and almost a score of feature length pictures are either being prepared or shot at the present time at Tec-Art and Metropolitan Sound Studios alone.

A survey at Tec-Art reveals that Chesterfield Productions is shooting "The Inside Story," with Vera Reynolds and Carol Nye. Hollywood Syndicate is making "Masters of Steel" with Nick Stuart. Charles Hutchinson is busy with "Midnight." Shorts include Mickey Mouse, Vagabond Adventure Series, Voice of Hollywood, Reed Productions, "Detective Shorts," and "Beauty Secrets of Hollywood," of Welshay Pictures, Inc.

Christie has "Meet the Wife" ready for Columbia release at Metropolitan Sound Studios. Al Rogell is preparing "Gangster Girl." Liberty Productions is getting ready another May Robson vehicle and soon will release "The Mad Parade." Harold Lloyd also is preparing his next. Four companies are producing shorts.

Tiffany is back at work with a Ken Maynard and a Chimp comedy. Sennett is making a comedy every two weeks. Hal Roach is taking the annual spring rest, but Larry Darmour is doing both features and shorts. Cruze is cutting "Salvation Nell."

Paramount May Build New Stage at Eastern Studio

Construction of one or possibly two new sound stages in a building bought by Paramount a year ago adjoining the Eastern studio in Long Island, for which plans have already been drawn, awaits approval of the home office executives.

Plans call for a tunnel to connect present studio with the new property, which is across the street. The new stages will not affect the present season's schedule of 17 features. First of a new shorts schedule in the East, calling for three reels per week, went into production this week.

Barsky to Make 6 Features

Bud Barsky, producer of the Chimp comedies released by Tiffany, will produce six feature productions for the independent market. With two more Chimp comedies to come, Barsky will have completed his contract with Tiffany, and it is stated he is looking for another national distributor.

ON THE DOTTED LINE...

Columbia

Richard Cromwell in "Fifty Fathoms Deep" . . . Mae Clark, R. William Neill, director, "Good Bad Girl" . . . Barbara Stanwyck, Charles Middleton, Russell Hopton, Frank Capra, director, "Bless You Sister" . . . Lillian Worth, Nina Quarto, Loretta Sayers, Paul Fix, Robert Ellis, Harlan E. Knight, Tom Bay, Louis King, director, "Red River Rogues" . . . Walter Miller, Ashley Buck, Lloyd Hughes, Marceline Day, Emerson Treacy, Wheeler Oakman, William O'Brien, Ed Le Saint, Christie Cabanne, director, "The Sky Patrol" . . . Edgar Norton, A. Leslie Pierce, director, "Meet the Wife." . . .

Fox

Linda Watkins, long-term contract . . . Cecelia Parker, long-term contract and in "Young Sinners" . . . Jean Harlow, Spencer Tracy Warren Hymer, Benjamin Stoloff, director, "Blondie" . . . Joan Bennett, C. Henry Gordon, Sidney Lanfield, director, "Hush Money" . . . Sheila Manners in "Daddy Long Legs" . . .

M-G-M

Greta Garbo, Jean Hersholt, King Vidor, director, "Susan Lenox, Her Fall and Rise" . . . Alfred Lunt, Lynne Fontaine, contract for one picture . . . Ruth Selwyn in "Five and Ten" . . . Ramon Novarro, Jacques Feyder, director, "The Son of the Rajah" . . . Tod Browning, new directorial contract . . . Neil Hamilton, Hobart Bosworth in "Girls Together." . . .

Paramount

Samson Raphaelson, adaptation of new Chatterton vehicle . . . Mitzi Green, Edna May Oliver, Louise Fazenda, Jackie Searl, Juliette Compton, Norman Taurog, director, "Queen of Hollywood" . . . Otis Sheridan in "Scarlet Hours" . . . Dolores Del Rio, Edward Sloman, director, "The Rose of the Rancho." . . .

Radio

Gregory LaCava, William Seiter, directorial contracts . . . Don Alvarado in "The Next Corner" . . . Lily Damita, Vic Schertzinger, director, Jane Murfin, adaptation, "The Sphinx Has Spoken" . . . Pauline Garon, Emile Chautard, Janne Hebbling, Geymon Vital, Georgette Rhodes, Eva Grippon, Suzanna Hugo, Audre Columbet, Yvonne Darcy, Henri de la Falaise, director, "The Woman Between" (French) . . . Nicholas Soussanin, Robert Keith, Mary Astor, Ricardo Cortez, Kitty Kelly, Jack Holt, Arline Judge, Lita Chevret, Sidney Toler, Helen Fairweather, Jerry Storm, Lex Linsey, Pat Caron in "White Shoulders." . . .

RKO Pathe

Marie Astaire, Hooper Atchley, Wade Boteler, Michael Viscaroff, Walter Long, Brooks Benedict, Harry Frazer, director, "Night Class" . . . Hedda Hopper in "Common Law" . . . Russell Gleason in "Beyond Victory." . . .

United Artists

Lily Damita, new contract, three more years . . . Sidney Franklin, director, "The Unholy Garden" . . . William Collier, Jr., in "Street Scene" . . . Betty Grable, contract. . . .

Universal

Rose Hobart, Charles Bickford in "White Captive" . . . Walter Huston, Genevieve Tobin in "Boulevard" . . . Bela Lugosi, long-term contract and in "Frankenstein." . . .

Warner-First National

Evelyn Knapp in "Side Show" . . . Bebe Daniels, Ricardo Cortez, Dudley Digges, Una Merkel, Robert Elliott, Thelma Todd, James Ashmore Creelman, adaptation, "The Honor of the Family" . . . Constance Bennett, Ben Lyon, Charles Kenyon and Raymond Griffith, adaptation, Archie Mayo, director, "The Dangerous Set" . . . Bert Roach, John Adolfi, director. "We Three" . . . Ona Munson, Mervyn LeRoy, director, "Five Star Final." . . .

Mannon in From Hollywood To Confer on Shorts Group

Alfred T. Mannon, producer of Tiffany's "Voice of Hollywood" series, is in New York to confer with Grant L. Cook on future shorts.

Mannon will produce a series of one-reel football subjects, to be released by Tiffany as "Pigskin Problems," featuring Howard Jones, coach of the University of Southern Cal.

Production will be at Tec Art, Hollywood, of which Mannon is president.

Asks Cheaper Multi-Linguals To Save Foreign Film Trade

Hollywood—Roy J. Pomeroy, director and technical expert, who predicted correctly the method of making multi-linguals would be abandoned as unprofitable, believes this country may lose out in the foreign market unless cheaper multi-linguals are made.

Foreign versions are a technical problem, according to Pomeroy, and should be left to that branch of the industry.

O'Brien Back From Orient; Will Do Another Western

Hollywood (QP)—Following a several months' tour of the Orient, George O'Brien, Fox star, will dock either in San Francisco or Los Angeles within the next few days. He is accompanied by his director, John Ford. He immediately will start work on another Western, "Riders of the Purple Sage," with Edmund Grainger as associate producer.

Originals Will Be Story Source, Says Miss Brown

Hollywood—Most of the story material must come from original sources for the coming year, says Katherine Brown, story chief at Radio's home office. The material must be constructed to fit stars, she holds.

Miss Brown is here for the final selection of stories for 1931-32 program.

Story for Wheeler, Woolsey

Hollywood—Douglas MacLean, Radio associate producer, has done an original for Wheeler and Woolsey, titled "Full of Notions."

Three New Tiffany Westerns

Hollywood—"The Two Gun Man," "Alias the Bad Man" and "The Arizonian" are three coming Ken Maynard Westerns for Tiffany.

Ruggles Will Make Short

Charlie Ruggles, Paramount comedian, will make a short, "A Friend in Need," at the Eastern studio.

Ursula Parrott to Coast

Hollywood (QP)—Ursula Parrott is due soon for conference on "Love Goes Past," her novel which United Artists will film.

Lawson Doing Radio Play

John Howard Lawson, Radio writer, is in New York doing a third play for the company.

STAR-GAZER

HARD LUCK

There was news in the fact that "Dirigible," Columbia's special, opened at Grauman's Chinese theatre April 7 with a great deal of fanfare and hullaballoo, but there was a human interest story behind the opening which probably won't be told. This story concerns the hard luck and the good luck of one Lieutenant-Commander Frank W. Wead, one of the first naval air pilots, wartime flier, writer, and ex-invalid.

Wead flew all kinds of airplanes with amazing luck. He flew them all kinds of ways. He cracked up with amazing frequency. The Navy wore out wreck sirens and ambulances for no good reason, for Mr. Wead—I should say Pilot Wead—always came up smiling. His flying ability was the toast of the San Diego air base and his ability to get out of all kinds of air scrapes was the subject of frequent comment.

That was good luck.

Then, one day, he slipped and fell off the bottom step of a whole flight of steps and broke his back.

Nothing could have been worse luck.

But, in spite of his injury, which placed him on his back for months, he refused to give up fighting. He swore that they couldn't down Pilot Wead, and that was that.

Reading and writing were his only diversions.

AUTHOR

He started penning fiction, and sold several stories to pulpwood adventure magazines.

At about this time—the spring of 1928—a certain writer from M-G-M went to the naval air base in quest of data to be used in connection with that highly successful air picture, "The Flying Fleet."

"Go over to the hospital and see Wead," was the advice given him on all sides.

He went. He talked with Wead and recognized a "motion picture mind" at the outset.

He dashed back to Culver City, and begged Irving Thalberg to hire Wead as technical adviser.

"Not a chance," said Thalberg at first.

"But you don't want the public picking flaws in your story," the writer urged. "You want it technically correct if it's to be a good picture."

Thalberg finally was won over.

The writer returned to San Diego and broke the news to Wead. On crutches, Wead came to Los Angeles. He has been here ever since.

He went on the M-G-M payroll at $200 a week. Now, he gets several times this sum for his work. Whenever a bang-up naval, aviation or sea picture shows up, it's a pretty good bet that Lieutenant-Commander Frank W. Wead had a hand in it.

His latest is "Dirigible." It has been heralded by critics as an exceptionally fine and a very unusual picture.

"The Flying Fleet" was called one of the best of the air pictures. "Shipmates," a naval story without airplanes, starring Robert Montgomery, also is partly his work.

IMPROVING

Wead's physical condition is constantly improving. He's having a lot of fun. So, we have not only an interesting story about an interesting man but a lesson in the old "Never Say Die" philosophy.

The opening of "Dirigible" at the Chinese theatre was a tribute not only to Columbia Pictures, to Harry Cohn, to Frank Capra, the director, and to the players, but to Lieutenant-Commander Wead.

In closing, an interesting item about the picture. It was shot so painstakingly and worked on with such thoroughness, that when it was finished it was 125,000 feet long. Many previews were necessary to get it down to program length. On the first run, the showing consumed an entire day and studio executives were given time out for luncheon and supper.

—CHURCHILL

WHEN THE SCREEN TEACHES

by RITA C. McGOLDRICK

FOR the past two years there has been a growing consciousness among educators everywhere of the important relationship of the sound screen to the class room. Visual education has sprung to the foreground in pedagogic discussions.

Detailed and expensive surveys in this field have been carried on by the Universities of California, Pennsylvania, Wisconsin and Kansas. Yale and Harvard have made it a matter for intensive investigation. Columbia has adopted visual instruction in her courses; and the Horace Mann School of New York has established a successful schedule of screen lessons for its pupils.

Within the past year, Electrical Research Products has created a new educational department for the production of short films designed to meet the demands of the public school curriculum, while other large producing companies have engaged a staff of experts to study the requirements and the equipment of schools.

But in all of this brilliant, intellectual analyzing, one phase of the sound screen in its relationship to children has not been emphasized. Educators generally have been inclined to frown upon the *entertainment* screen as something of a menace rather than an aid for pupils. The invaluable correlation of the best in current pictures with class room work has been almost entirely overlooked.

In the current season several remarkable pictures have come to the screen with an additional number, at this time, on the brink of release. Some of these are of particular significance to educators and to children, yet, their educational opportunities are passed almost unnoted by the schools of the country. For example, "With Byrd at the South Pole" and "Abraham Lincoln" have come, and gone.

The thrilling film record of the discovery of the South Pole is a saga of courage and high adventure, of scientific preparedness and incredible determination. It is a visual experience in Georgraphy, History, Natural History, Science—and Heroism. "Lincoln" is an equally important document. It is a superb re-creation of a great president during the vital days of the Civil War; a *living* picture of the strong men who surrounded him and wrote undying pages in our history. Every school child in this country should have been encouraged to see "Lincoln" if not actually *required* by his teachers to do so. And he should have gone equipped with a prepared questionnaire to help him pick out and *remember* the play's important factors. This would have created an opportunity for lively class room discussion on Sheridan, Lee, Stonewall Jackson, Grant; the political temper of the states; the conditions under which the armies of the North and the South swung into battle; the battles of Fort Sumpter and the bitter losses of Bull Run. And behind all of this great drama, a suffering President, "Lincoln, the Man."

These two supreme accomplishments of the screen passed without the applause or the encouragement of the schools. They faltered at the box office for lack of public interest. If a few courageous teachers with imagination and vision did bring these pictures into their classroom discussion, they did so in humble obscurity. There was no general, organized movement to make use of a priceless educational and patriotic opportunity.

Fast on the heels of these we have several outstanding current offerings such as "Cimarron," "Trader Horn," "Rango," "The Painted Desert," "The Great Meadow" and "Fighting Caravans," with the new epic of the air, "Dirigible", adding its quota to this imposing group. What will the schools do about them? Their pupils, who are the regular patrons of the neighborhood theatres may, accidentally, see one or two of them. For it is largely a matter of chance with children. Titles mean very little to them. They are not readers of the professional critics' columns. They not infrequently flip a coin to determine which of the three pictures within walking distance they will go to see. Heads, or tails? The choice may bring them to a filmed story of divorce; of illicit love; of gangster heroics; or a comedy of vulgarities. Then we hear the loud protests of the righteous decrying the menace of the movies to the youth of the country. It is so easy—and sensational to denounce: and so much more *effort* to marshall groups of eager youngsters into the theatre where the finer film is showing.

What are our educators going to do about it? Are they going to continue to shy away from anything that looks like free advertising, or the making use of a school for a commercial advantage? Or, are they going to face the situation courageously, and fairly, knowing that their active cooperation for the *best pictures* will accomplish three valuable results: it will shunt their pupils into the theatres where the better pictures are playing, *thereby keeping them away from the worst;* it will bring new vitality and discussion into the class-room; and it will encourage the production of higher type pictures.

MOTION PICTURE HERALD believes that the time has come when a national campaign for the helpful coordination of school and screen will be important in results. Toward this end, this new department will select the month's outstanding pictures. It will print brief, authoritative resumes for teachers. This school service will include helpful questionnaires for free distribution in the schools, which the children, after they have seen a recommended picture, should be able to answer intelligently.

This work offers a constructive activity for Better Films Committees, Parent-Teacher groups and women's clubs whose influence will be of enormous value to a national building up of prestige for *better pictures.*

"Cimarron"

An RKO Feature

Stars: Richard Dix and Irene Dunne

"Cimarron" is a story of the rise of Oklahoma from the historic days of her land grants to the present period of her national wealth and influence. The film is made from the novel by Edna Ferber. It is the romance of Yancy Cravatt, pioneer, wanderer, sharp shooter and husband of Sabra Venable, who has been reared within the walls of Southern aristoeracy. The Cravatts pioneer westward. Their covered wagon brings them to the frontier town of Osage, Okla. Yancy, as editor, and the most colorful figure of Osage, loves his wife and their two children. He helps to manage the affairs of the town and prints fearlessly the news that is fit to print. But he is a born adventurer who finds it irksome to have to remain more than five years in any one place. He leaves his family to follow in the wake of new land grants. He is heard of in the Spanish American War; then in the Great World War; and then, back again on the teeming oil fields of Oklahoma.

The picture has much important historic information. The following questionnaire should bring valuable discussion into the classroom.

1. What does the name "Cimarron" mean?
2. When was the first free land grant offered in Oklahoma?
3. What was the Land Rush?
4. How cheaply was land acquired?
5. How did the citizens lay claim to their new land?
6. When did Oklahoma become a state?
7. What President gave citizenship to the Indians?
8. What discovery brought wealth to the citizens of Oklahoma?
9. How many years did it take for Osage to become an important city?
10. How does Oklahoma rank now among the other states of the Union?
11. Is its country mountainous, or flat?
12. What is the climate of Oklahoma?
13. How did the Indians acquire wealth?
14. What Indian tribes lived near Osage?
15. What kind of printing press did Yancy Cravatt use when he arrived in Osage?
16. What kind did they use at the picture's closing?
17. How is oil gathered for commercial uses?
18. Describe the oil field.
19. Name five purposes for which this oil is used.
20. What interested you most in the picture "Cimarron"?

Write a composition of about 250 words on the most thrilling episode of "Cimarron."

MOTION PICTURE HERALD, in establishing the new department, "School and Screen," offers authoritative information to educators and teachers on the better things of the screen. The questionnaires published herewith are designed for free distribution in the schools, with the suggestion that the pupils be encouraged to answer the questions after they have seen the recommended pictures.

"Rango"

A Paramount Picture

Characters: Ben Ali, old hunter; Bin, his son, and "Rango," young ourang-outang

"Rango" is an adventure picture, planned, directed and photographed by Ernest G. Shoedsack, who also brought to the screen "Grass" and "Chang." "Rango" is the best of the three pictures. Its locale is in the ferny tangled jungles of Sumatra where the beasts of prey and the chattering monkeys fill the night and day with their eerie sounds. The word "Rango" is taken from the word orang-outang and is the abbreviation used by the small native boy of the picture. This film has a rare quality of pictorial beauty. It tells the story of simple natives wrenching their sustenance from the wilderness. Its monkeys are almost human and furnish the comedy, the interest and the drama of the jungle.

1. What does the word "Rango" mean?
2. Where is Sumatra? Locate it on your maps.
3. In what zone is Sumatra?
4. In what kind of country is the picture taken?
5. What is a jungle?
6. Describe the foliage of the jungle.
7. What sounds did you hear in the picture?
8. Were they different at night?
9. Why did the natives build their hut on stilts?
10. What kind of animal was their beast of burden?
11. How did they protect their chickens and beast of burden at night?
12. How did the old hunter protect himself at night from the wild creatures of the jungle? (By fire)?
13. Describe the traps they built for tigers.
14. Were the monkeys afraid of the tigers?
15. What did they do when they heard the tigers roar?
16. Were the mother monkeys careful of their young?
17. How many animals did you see in this picture?
18. What was the most exciting moment?
19. What part of the picture did you think was the most beautiful?
    (Ans. Dawn over the jungle. A magnificent lifting crescendo of light and sound).
20. What part of the picture did you like best?

Write a 250 word composition on:
"The Jungles of Sumatra."

"The Painted Desert"

An RKO-Pathe Picture

Stars: Bill Boyd, Helen Twelvetrees, William Farnum

"The Painted Desert" is another Western but has more of pictorial beauty and geological interest than the average. It tells the story of two men of the desert who find a laughing baby boy in a deserted covered wagon. They disagree over who shall possess him and separate bitter enemies. The foster father of the boy raises him tenderly to stalwart young manhood. His embittered partner, in the meanwhile, has married and has been left with a winsome daughter. This situation develops an interesting plot in which there is a good deal of philosophy and heart-interest. The desert in the picture extends to the serrated rim of a magnificent cannon where the beauty of extraordinary rock formation is a lesson in itself.

1. Where is the Painted Desert?
2. How often do water-holes occur in the desert?
3. How long can herds of steer travel without water?
4. Describe the stampede of the steers to the water-hole.
5. What is a cañon?
6. What causes its strange rock formation?
7. Describe the odd stone shapes on the desert itself.
8. What is the cause of these strange formations?
9. Where is tungsten ore generally found in the United States?
10. What commercial uses are made of it?
11. How is it mined?
12. Describe the mine in the Painted Desert.
13. Describe the dynamite explosion in the mine.
14. Does the Government restrict the destruction of the land by planned explosions such as this?
15. What did you consider the most exciting moment in this picture?

Write a composition of 250 words on:
"Strange Rocks and Stones That I Have Found."

To the Exhibitor

Through "School and Screen" the exhibitors of the country are offered a program of active cooperation between educational institutions and the theatre, a program which will be beneficial to the exhibitor playing pictures of significance to the classroom. Principals and teachers in cities and towns of the nation will receive this publication's better pictures service.

This new department will publish synopses for the teachers' information and questionnaires for the pupils on the outstanding picture or pictures. The purpose of this department is to encourage the helpful coordination of school and screen and to offer a program of constructive activity for Better for Better Films Committees, Parent-Teacher groups and various women's clubs.

"Trader Horn"

A Metro Goldwyn Mayer Picture

Stars: Harry Carey, Edwina Booth, Duncan Rinaldo

"Trader Horn" is a triumph of photographic achievement in the jungle. Wild animals roam before the camera with native naturalness: gazelles, wild dogs, giraffes, hyenas and jackals, black panthers and leopards; zebras and horned rhinocieri, boa constrictors and slanting, gleaming crocodiles. The film follows the thread of the book by Ethelreda Lewis which focused the attention of the world on the strange old man whose colorful yarns of interior Africa he retold for her benefit. The Trader is accompanied by his young companion, Peru, in their quest for the fair haired daughter of a missionary who was supposed to be living as a sort of "white goddess" with a fierce cannibal tribe above the Murchison Falls district "where no white man has trod."

1. Locate on the map the trip taken by Trader Horn.
2. Through what part of Africa did this trip take the adventurers?
3. In what type of boat did they travel?
4. What articles did Trader Horn buy from the natives?
5. What did he pay them for his purchases?
6. Who were his guides on these dangerous trips?
7. What kind of place did they select for their first night's camp?
8. What creatures infested the place?
9. What frightening sound did they hear throughout the day and night?
10. Locate the Murchison Falls District on the map.
11. What kind of country did they find above the falls?
12. Why did so many animals congregate in this section?
13. How many kinds of animals can you name from the picture? (This is an excellent memory test. One group of children listed thirty-five.)
14. Which were the most savage of the beasts?
15. How many kinds of birds can you recall from the picture?
16. Describe the native village.
17. What were the names of two of the tribes?
18. What is a pygmie?
19. Describe the pygmie village.
20. What was the most exciting moment of the picture?

Write a 250 word composition on:
"Wild Life in the Jungle."

"Berlin"

A Fox Feature Picture

"Berlin, the Symphony of a Big City," is a skillful and imaginatively woven picture of a city . . . its heart and its soul; its achievements, its efforts and its gaieties. "Berlin" is an effective and beautiful travelogue in flowing, story style. It opens with a train speeding into the German Capital, and then proceeds to show without caption, or story, a day in the city's existence. The Capital arises, shutters are thrown open, and the machinery of a working day set in motion. The children walk out to school; men labor through the morning, they lunch for an hour and return to their work. At twilight, they set their faces toward home in anticipation of dinner and amusement in the evening.

This is the scenario of the picture. Magnificent photography and fine imaginative incidental bits give actual dramatic power. The picture is synchronized with an excellent musical score written for it by Dr. Edmund Meisal. It was conceived by Karl Mayer and Karl Freund, and was directed, brilliantly, by Walther Ruttman.

"Berlin" is a tone poem of a city.

1. Where is Berlin?
2. Compare the population of Berlin with London, Paris, New York and Chicago.
3. How long a period of time does the picture cover?
4. What is the first sign of life in the city in the morning?
5. Describe the various street cars in Berlin.
6. Has the city a subway?
7. Describe the crowds going to work.
8. How many kinds of workmen did you notice?
9. Compare the traffic to the traffic in your city, or town.
10. What did the crowds do at lunch time?
11. Name ten commercial products manufactured in Berlin.
12. How was the mail delivered?
13. What activities of the city police did you notice?
14. Describe the people's afternoon amusements?
15. How many animals do you remember seeing in the zoo?
16. Describe the crowds coming home from work.
17. How did these people spend their evenings?
18. Are the Germans lovers of music? Why do you think so?
19. Are they a sociable people?
20. Describe the end of a city's day.

Write a 250 word composition on:
"A Day in Berlin."

To the Teacher

MOTION PICTURE HERALD, after a careful study, has launched the department, "School and Screen," with the thought of encouraging children to see the better motion pictures, pictures which may be correlated in an important and interesting way with with classroom work in the fifth, sixth, seventh and eighth grades and first and second years in high school.

VOICE OF THE INDUSTRY

Children vs. "Adults Only"

HAVING BEEN AN EXHIBITOR FOR nearly 20 years, and with three years close contact with exhibitors as secretary and treasurer of their organization in North Carolina, I would like to say just a few words which will no doubt bring much condemnation, but which are true, nevertheless.

There is much talk through your valuable paper, as well as other trade papers generally, to the effect that we should appeal to the children in the presentation of pictures on the screens of the country. I believe that if you will check up you will find that only about 5 per cent, and, in many instances, only about 3 per cent of the show-going public, are children. There is nothing finer than to present a motion picture and have hundreds of laughing little folks come and enjoy it, and listen to their laughter, watch their childish faces as they devour the right kind of pictures, and what a joy when you know they are really enjoying the film, and to stand on the door as they exit and hear their comments.

Then, there is the hue and cry now going up all 'round from every direction that the "Adult Only" signs in front of theatres hurt the child business, and greatly hamper the box-office from that angle.

This is true in many instances, but I am firm in my belief that, regardless of what producers and exchanges say today, there is fully 25 per cent of the motion picture—and it might run as high as 35 per cent—that should not be shown in any theatre without the sign, "Adults Only," being prominently displayed. Motion pictures today are so much finer, so much more enjoyable than they were just a few short years ago that there is no comparison, but why all the cry about appealing to children, when such a great percentage of films are being shown that have no appeal to a child, and that they should not see? We realize that some theatres take advantage of certain subjects and display "Adults Only" signs when there is nothing to warrant it.

I now own a film that in many places shows to "Adults Only" but could be shown to children, providing their parents came and explained it properly, but due to the fact that it has no especial appeal for them, I urge the "Adults Only" sign displayed, and the same thing should be done on many of our present day crop of feature pictures.

There is not an exhibitor in the country who desires clean films more than I, and there is no one who would take more delight in completely discarding the "Adults Only" sign, but until present conditions change in our industry it will be much better to polish up the "Adults Only" signs and use them freely. Otherwise we are in for Government regulation and censorship, which is something that we do not need, and should not have, for we have brains enough and are clean minded enough to clean our own house and keep it clean.—"Nat" L. Royster, Readsville Amusement Company, Charlotte, N. C.

Misses the Reports

WE AGREE WITH A NUMBER OF your readers who have written in to express their appreciation of the new release chart. The chart is good. But what we miss more than anything else is the comment of exhibitors on pictures. True, we have never contributed much to the success of that department in your splendid magazine, but we excuse ourselves on the ground that the little burgs cannot play pictures until after everybody else has played them, and therefore anything we might say about a picture has already been said by many others. We appreciate your reviews of pictures, but we think a lot more of the opinion of an exhibitor concerning a picture than we do of the opinion of a professional reviewer.

We are enclosing an editorial from the *Arkansas Democrat* on pictures that we think deserves to be called to the attention of Mr. Hays, and we are sending same to you with the suggestion that it be published in your paper, if you think it worth the space. The *Arkansas Democrat* is one of the leading daily papers of our state.—Royal Theatre, Newark, Ark.

P. S. Here is the Editorial:

"Good News From Brother Hays

"Will Hays, generalissimo of morals of the motion pictures, says the tide of public opinion is shifting rapidly from rawness to romance and a new era of entertainment progress is opening up for the industry.

"'The greatest of all censors—the American public—is beginning to vote thumbs down on the 'hard boiled' realism in literature and on the stage which marked the post-war period,' Will informs us."

"His declaration, he says, was inspired by the 'wide public acclaim' which greeted feature pictures in 1930 dealing with great biographical subjects, with themes of prison and civic reform and with stirring epochs of American history.

"Well, Brother Hays' pronouncement may show signs of the elastic imagination of the publicity man, but it 'reads good' just the same. A lot of evils have been blamed on the post-war psychology not the least of which has been the morbid crime story, the smutty so-called sex pictures and other such offerings.

"Just how many people make up this 'American public' we do not know. But we do know that no inconsiderable number of folk spend their evenings in diversions other than attending the movies, and talkies, because they resent the moral tone of the majority of the pictures.

"The number may be few, but there still inhabit the cities of the land Americans who can see no reason for dragging smutty incidents into stories which need no such 'allurements' to make them popular success. It is not prudish to believe that nothing is gained by parading disgusting characters across a movie screen. One does not deserve the scorn of so-called liberal-minded folk merely because one turns thumbs down on movie themes which shock decent-minded folk.

"Will Hays is right. All of the glamour of romance remains. Let us get back to it."

—*The Arkansas Democrat.*

Popinjays' Promenade

Louisville—Somewhere among fans of the country is a man who objects to uniforms on theatre attendants. He wrote to the Courier Journal, and said theatre attaches should be dressed in "civies" of good taste, because "there may be seen in uniforms bellhops, policemen, firemen, elevator starters, conductors, ushers, admirals and generals, all of which is not exactly restful to the eye." The letter is concluded with this parting shot: "An uncommon and pleasing place of entertainment would be that where the promenade of the popinjays is omitted."

British Studio Chief to Report U. S. Film Status

London (QP Cable)—J. A. Thorpe, studio chief of British International, will sail April 11, on the Berengaria for New York, and from there he will go to Hollywood.

It is denied by British International that the trip represents Thorpe's resignation. He is going to America, it is stated, to get information concerning general conditions in the film trade in that country and will report them to his company.

A. H. Blank Resumes Charge Of His 22 Houses in Iowa

Des Moines—A. H. Blank has returned from the Coast to resume management of his 22 houses, the Central States Theatre Corporation.

He has been returned officially for the past three years.

Chatterton Film December 1

Hollywood—Ruth Chatterton's first Warner film, to be made next fall, will be released December 1.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912

Of Motion Picture Herald published weekly at New York, N. Y., for April 1, 1931.

State of New York } ss.
County of New York }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared George Clifford, who, having been duly sworn according to law, deposes and says that he is the Business Manager of Motion Picture Herald, and that the following is, to the best of bis knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Editor-in-Chief and Publisher—Martin Quigley, 1790 Broadway.

Editor—Terry Ramsaye, 1790 Broadway.

Managing Editor—Jay M. Shreck, 1790 Broadway.

Business Manager—George Clifford, 1790 Broadway.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

Quigley Publishing Company, Inc., 1790 Broadway.

Quigley Publications, Inc., 19-21 Dover Green, Dover, Delaware.

Martin Quigley, 1790 Broadway

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.)

None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is..... (This information is required from daily publications only.)

Geo. Clifford.
Business Manager

Sworn to and subscribed before me this 1st day of April, 1931.
(Seal)

Julia E. Copello.
(My commission expires March 30, 1932.)

MANAGERS' ROUND TABLE CLUB

CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
A Consolidation of Exhibitors Herald World and Motion Picture News
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

SLANTS ON A "BIG" INDUSTRY!

"CONGRATULATIONS are in order, Chick," wrote a rising young chap in a large circuit publicity department, "I've just been promoted to director of publicity." So we congratulated him.

And did he get the substantial salary increase which should go with such a promotion? He did not. So from his optimistic viewpoint opportunity was knocking at his door; while from a practical slant we could only see his promotion as a move to save a few dollars by the circuit.

"Hollow honors" is the title of that incident, and there are hundreds of others just like it. So we are wondering whether the boss who made that "master" move would allow himself to be promoted to a bigger job without asking for the salary increase which goes with important promotions.

* * * *

Those field representatives whose duties consist of watching the theatre overhead might think this one over when tackling the lighting cost problem: Douse all the lights as per the usual method when closing the house for the night and then take a flashlight and go down to the meter room and see if any of those meters are still running.

If they show any signs of activity then it's high time to investigate and find out where some juice is being used all night long. 'Sfact, we tried it on four managers and three of them discovered lights burning where they least expected to find them, such as boiler rooms, organ loft, hanging ceilings, fan houses and projection booths.

One house even discovered a blower fan with a two-horsepower motor going full blast. So this experiment is worth while occasionally.

* * * *

A certain manager met his division chief at the home office and was told that they wanted him (the manager) to know how well-pleased they were with the results he was getting at what was once a "cluck" house. Naturally, the man was elated and felt that his hard work was not ignored.

Imagine his surprise when he reached the theatre to find a new man at his desk with the glad tidings that he was instructed to take over the house.

So back to the home office went the now dejected manager to ask "Why?" And he was told, 'midst apologies, that due to the sale of some of the circuit's houses, it was necessary to place the boys who were without theatres.

But, "Don't worry," he was told, "we'll take care of you." "Report to the B . . . Theatre tomorrow morning and see if you can't help Manager X. . . . put that house over. Of course, you'll have to take a little cut, but as soon as things adjust themselves we'll see that you get a house again."

Pardon, did we call this a business . . . ?

* * * *

For the benefit of some perpetual knockers, we'd like to say that one of the major circuits demonstrated they had hearts when they carried several men without assignments for quite a few weeks at full salary. This particular circuit had been the target for a lot of unfair criticism and if the truth were known it would surprise a lot of boys to know how fair the outfit really is.

And the man responsible for the hiring (and very often the firing) is one executive who will see that a deserving manager gets in line for promotion with a salary increase.

Other large and small chains would do well to add a touch of humane treatment in their contact with the boys running the houses and we are certain that the results would prove it more than worth while.

* * * *

Oh well, if I can't break a hundred this spring, I'm going to throw my clubs in the lake and take up ping-pong.

"Chick"

Your Cooling Plant!

It has lain idle all winter. Now is the time for you to get busy and see that it is thoroughly gone over in preparation for the hot months ahead. Don't wait until the summer rolls around before you decide to oil up the machinery. There's some pretty delicate parts in those unwieldy appearing machines that can more than likely pick up their full quota of dirt.

Better still, since you can never tell when an emergency will arise, become acquainted with its workings yourself. And after you've got the thing whipped into shape and ready for operation, don't forget to let your patrons know that you have a cooling plant. Inform them by your house organ, by trailer, by heralds or cards in your mailing list that they are going to enjoy a cool and comfortable show at your house. If possible it would be well for you to make up a herald to show them how the plant functions and also explain its benefits. Don't forget, it's the attention you pay now to the things of the future that will ultimately benefit your house and you.

Right?

Here Are Two Types Of Ads Used By Gill For The Minnesota

Here's a couple of sets of ads that we offer for your approval. This first group comes from the workshop of Cliff Gill of the Minnesota Theatre, Minneapolis, and represents part of his campaign on "Dance, Fools, Dance," latest vehicle turned out by Joan Crawford.

Note the black and white tone of the ads, a common practice in the West and Mid-West. You've all seen what Frank Whitbeck has done along these lines, and by studying Gill's layout you can readily see that Whitbeck's theory of selling is one that packs a punch. You will notice that the ads contain no great amount of cuts, and absolutely no superfluous copy. The ads, in addition to plugging the picture, plug also the vaudeville acts, or presentation. Use this type of ad, if you think it will go over in your town.

Now take this other group, designed for a college magazine by one of the members of the advertising department, Hale Cavanaugh, said to be the Beau Brummel of the Twin Cities (another member of Gill's staff is Bob McDonald, who sneaks





through tie-ups.) Cavanaugh is up from the managerial ranks. Look his ads over. They show originality (though somewhat on the style of "The New Yorker") and might perhaps prove a welcome relief to you from your regular ads. If local conditions permit your using them, perhaps they'd click for you. Think it over.

Oke Cliff, we're certainly glad to see that you are stepping right along. Give our regards to your efficient help and tell them that we'd like to see some more of their work. And plenty of yours, too.

Humorad Clark Used Went Over Great In Bloom'gton, Indiana

Have you ever used a "Humorad"? You probably know that it consists of contracting the editor or advertising manager of a paper and arranging to run a special plug on the paper's advertising value by the insertion by the paper of an ad called a "Humorad," in which is explained that advertising men, as a change from the routine order of description, often like to write humorous copy. The ad then goes on to state that the paper offers its readers an opportunity to write a comic ad, as would be written by the comedians in the picture current at the local theatre. (In this case the show being plugged was "See America Thirst.") Two ads are then placed in the notice, one a regular ad, and the other a sample "Humorad." The readers of the paper are then invited to rewrite any ad in the paper in a humorous vein.

Arthur B. Clark, manager of the Indiana Theatre, in Bloomington, Ind., was the showman who used the Humorad on "See America Thirst" when it played his house. The stunt met with favor from the local public, the advertisers, and the editor. It met with special favor from the editor, especially so since some of the Humorads were inserted in the paper as regular ads by the merchants. The prize for the best Humorads are tickets to the show. We'll give you here a sample of a Humorad. Let us say the ad is selling luggage. Well, here's how the Humorad reads: "It's In the Bag! What? You Ask. Ahhh! That's It! Value, Maybe, But Perhaps That's Not All. Anything Else You Find You Can Keep—But This Is No Promise. Wherever You Are Leaving for—Mustard-on-the-Frankfort or Mudflats-by-the-Sea, Inspect Our Line, and Hear It, Too! Everyone Will Turn Around and Look At Your Luggage If You Buy It Here and You Will Blush, But With Pride. We Specialize In Trunks for Elephants, Proving That No Order Is Too Big for Us. We Have Nothing to 'Hide'."

Get the idea? Perhaps you can use it in your town. Thanks, Arthur, for passing along this sample of your work. We'd like some more, too. And listen, give our regards to our many friends on the Vonderschmitt Amusement Circuit and tell them we'd like to hear from them. Thanks.

"When the Times Are Hard"

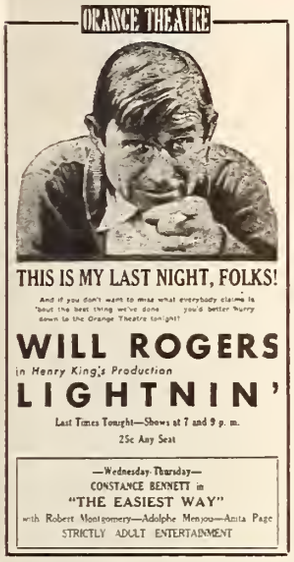
When the times are hard and the people are not buying, is the very time that advertising should be the heaviest. You want to get people in to see what you have to sell, and you must advertise to do that.

When times are good they will come of their own accord. But I believe in advertising all the time. I never stop advertising.—*John Wanamaker.*

Like Moss' Method Of Plugging Last Show Of Feature Picture?

We are glad to report that Dick Moss is still on the go and rapidly getting to know the public of Orange, Cal., where Dick is now handling the Orange Theatre for the newly formed Hughes-Franklin circuit.

And talking about the new circuit. Dick got a break when he first arrived in town. He talked the Chamber of Commerce into sending out a letter to all of the residents to the effect that new management had taken over the operation of the local theatre. This was a fine institutional plug for the circuit.



Not so long after, Dick played "Cimarron," and the co-operation he obtained on his selling of the picture more than showed him that he is going to like the town. Through the courtesy of the principal, the playdates were announced at the local high school. Then Dick secured a couple of miniature models of covered wagons and placed them in a window in one of the best spots in town. Chalk up another winner for him!

His Mickey Mouse Club, newly formed, is going over to excellent results, and he tries hard to have something new for the kiddies every week in order to retain their interest. Recently he arranged with a local dancing school to present its kiddie pupils on the stage of the theatre, as a special treat for the Club members.

The newspaper, a daily, is more than willing to co-operate with Dick in all ways. As a result, the showman is enabled to turn out some good advertising in the town. Which is why we are showing the Will Rogers ad. Look it over and see how cleverly Dick has arranged it, by making it so that Rogers talks direct to the reader. How would this stunt work for you? Think it will click? Then use it! We want to wish Dick lots of luck on his job and we are sure that the activity that has characterized his work ever since he has been on the Coast will be continued.

Meet Jake And Laz Abraham, Showmen From Mississippi

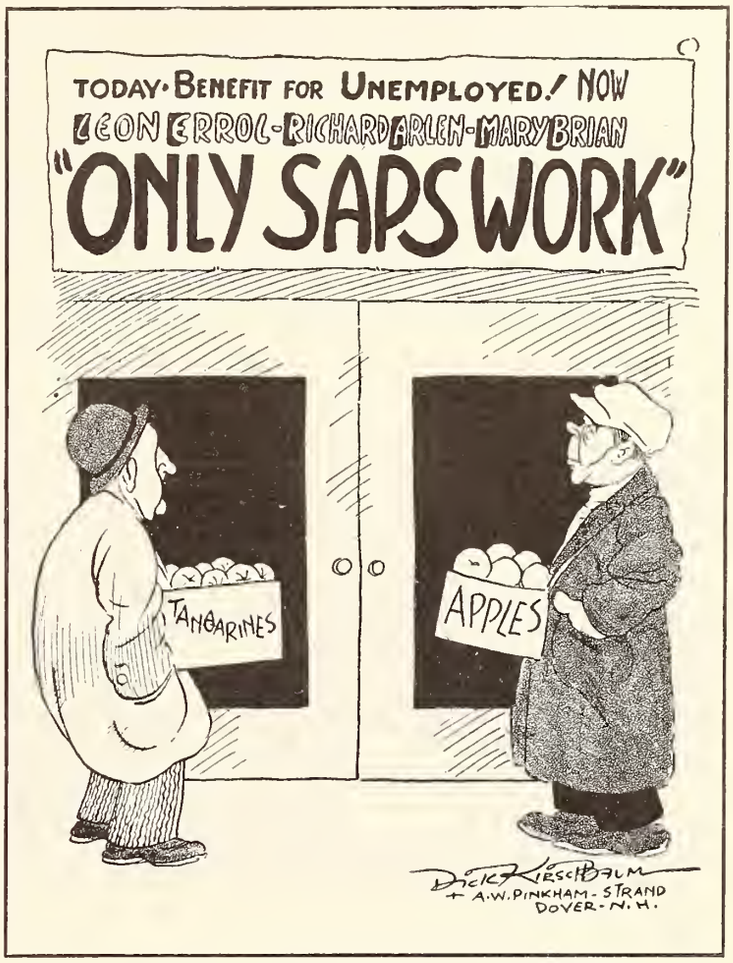
Jake and Laz. Abraham managers and proprietors of the Happyland Theatre, Port Gibson, Miss., have a good break. In addition to being in the show business they are also in the merchandise business. But they never let either business interfere with the other. They sell their shows the way showmen sell them, and their merchandise business the way businessmen sell them. What's the difference, you ask? Figure it out for yourself. Here's what the two Abrahahams do to stimulate business at the theatre they have been running for the past ten years.

When they played "Amos 'n' Andy" recently, they secured an old time Ford and painted it up with sayings such as are used by the dialectians for their films. Two men, made up in blackface, drove the car about town. A tame monkey accompanied them. The flivver stopped at the schools about the time they were dismissing children for the day. The kids were certainly enthused about the idea. When the monkey and the flivver were not being driven about town, they were placed on a vacant lot. A large sign announced the film at the Happyland. The picture, as a result of this one stunt, held up well for the three days of the engagement.

Jake and Laz. have other gags also. They use a new one every Monday night, long a poor night at the theatre. On one Monday ladies are admitted free when accompanied by men. On another Monday, men are admitted free when accompanied by ladies. Still another Monday, the whole family will be admitted for the price of one. Other gags are Old Maids Free and Bachelor Girls Free, another reduced price nights when admission is sliced in half. These gags always meet with favorable response in the town. And let's see you go into Port Gibson and find someone who doesn't know where the Happyland Theatre is located and the name of the current picture. Let's have some more, Jake.

"LOBBY LAFFS"

By DICK KIRSCHBAUM



And it actually happened!

Placing Bookmarks In Fan Mags At The Local Stores Clicks

All five and ten stores, as you know, sell fan magazines. What, then, is more logical than that the showman wishing to secure publicity for his house contact the store and arrange to have bookmarks placed in the magazine. A showman using the plan is J. F. O'Hern, manager of the Olympia Theatre in Chelsea, Mass., up in New England.

Whenever he can, O'Hern sends to the local Woolworth and Kresge stores a bookmark plugging his shows. The copy reads: "A Book-mark for Olympia Theatre Fans" (then follows a Publix slug). In a small box, in small type, is placed stories of the stars and photoplays displayed in this magazine will be seen shortly at the Olympia Theatre. To make your reading and picture entertainment more interesting, call the theatre and ask for coming dates, phone number, store plug and address. This stunt goes over very well in Chelsea. The stores like it, and the results are gratifying to the theatre.

Another gag, a recent one, that caused a bit of laughter, was the novel herald that O'Hern turned out to plug "Rain or Shine" and "Lightnin'." The herald was made up in prescription form and stated that Dr. Will Rogers and Dr. Joe Cook advised that as a tonic for the blues the public should see (pictures). The heralds were made up at small cost and more than paid for themselves in added business.

We want to thank O'Hern for passing along these few items as we are sure that they will receive a good reception by his fellow Club members. We hope to hear from you again in the near future, "J. F."

Happy Birthday Greetings

L. W. Carroll
Arthur Ernstthal
Charles Gusikoff
Nathan Hoffman
Joseph Isaac
Harry L. Levine
E. H. Maritsky
Tom F. McDonald
Willis Parady
M. L. Silverman

Street Ballyhoo Of Goebel Theatres Was Good Plug For Film

The showmen selling the shows playing Goebel Theatres, Inc., of Bristol, Va., are a live-wire group who take a great deal of interest in their houses. We hope to have some of their work to pass along in the very near future, but at this time we want to say a word or two about a recent stunt pulled by H. Somerville, assistant general manager of the circuit and a real live-wire.



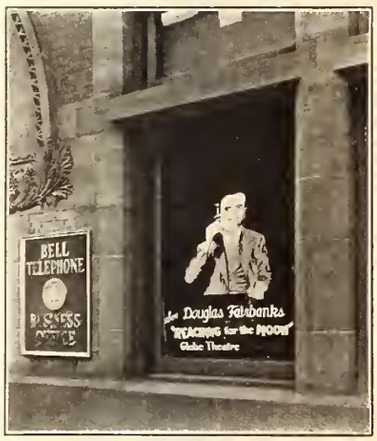
As a matter of fact, the photo we are showing speaks for itself. But we think that we'll tell you the gag was used when "The Big Trail" played in Bristol. This was the first time a street ballyhoo had been used, of this type, in the town. As a result, the residents more than paid attention to it. The covered wagon is not a real covered wagon, but an old wagon converted into a replica of an old settler's wagon train. Compoboard and canvas made up the desired effect. A large sheet of compoboard plugged the picture back of the wagon and special banners alongside also plugged it. That the ballyhoo was an effective one was seen in the standing room only business that was done all week.

Listen, Mr. Somerville, we want to hear some more about what is going on at the various houses of your circuit. Let's have some dope on it, and at the same time include a photo of yourself, so that we can give you a regular introduction. Oke?

Phone Company Was Tied Up By Gammett On Fairbanks Film

Harry Gammett was playing "Reaching for the Moon" with Doug Fairbanks, at the Globe Theatre in Bethlehem, Pa., so he decided to do some reaching for business as well. He certainly showed himself to have a long reach.

In the photo we are showing you can see what he did to plug Doug. A tie-up was made with the telephone company and they agreed to place in their windows life-sized photos of Doug holding a French phone, which the company had been featuring for some time. In order still further to stimulate interest in the picture, and the phones, the telephone company loaned Gammett a number of the French phones, in colors, which were placed on display in the lobby.



Then Gammett got another fine break. The local newspaper shot a photo of the display in the telephone company's window and ran a four-column cut of it, which, you will agree, is free space grabbing with a vengeance. Gammett also landed some more space by running a contest on the classified page of the paper, in which he offered free tickets to the first ten persons to correctly answer five questions pertaining to ads current in the paper. This stunt met with immediate acceptance in Bethlehem.

We don't think that we are far from wrong in stating that nearly everyone in Bethlehem saw the picture, are we Harry? And listen, when you see Frank Mickley and our other friends around your way, tell them we'd like to hear from them. Oke?

A Newsy House Organ

The house organ reproduced below is published in the form of a tabloid newspaper, which will immediately explain the reason why it is laid out in this particular form. And even a quick glance will show that it is not thrown together like so much hash; on the contrary, it seems to us that it is carefully planned from beginning to end.

R. L. Nellis, if we are not mistaken, is the showman responsible for this fine program newsette. He has been an active member for many years in the Club and his rare lapses of silence generally denote hard work; perhaps that is why we are always glad to hear from him. He is now located at the Strand Theatre in Kendallville, Ind., where we expect he will continue his usual fine brand of live-wire showmanship. We're wishing him luck and we know he'll come through.



Cookies To Kids Were B. O. Sweet Cookies At Russ Rose's House

Keep your eye on the kid business around the vicinity of the Strand Theatre in Reading, Pa., and watch the way it will pick up with Russell O. Rose making a play for it.

Many of the Club members are already acquainted with Russell, who in the past has handled a couple of houses in Philadelphia. Well, Russell recently arrived at the Strand in Reading, and noting that the kid business could stand a little pushing up, he set out to bring the youngsters into the house.



He made an advantageous and excellent tie-up that resulted in his obtaining a quantity of cookies. When he announced at the theatre that he was going to give them away on the following Saturday the youngsters were certainly enthusiastic. And they turned out in a mob for the next Saturday's show and the free cookies!

And another of Russell's activities also went over fine not so long ago. This was a whoopee party on the stage, billed as "Russ Rose's Whoopee Party" and using local talent. It certainly went over in a big way. Now that Russell has joined the rest of the live-wires in Reading the town will be hotter than ever for showmanship. We expect it to sizzle plenty! Let's hear from you again, Russ.

Essaness Circuit's Houses Grabbed An Ace Publicity Plug

There are, as we have many times declared, hundreds, even thousands, of ways in which a live-wire showman can grab off a flock of publicity for his house if he takes the trouble to check up on his local opportunities. This point is demonstrated again in the tie-up arranged by H. Elisburg of the Essaness Theatres in Chicago, Illinois.

The Essaness houses, a chain of community theatres, are quite well known in the Chicago, suburbs. But the showmen handling the publicity on the chain decided that they'd grab off a lot of good will and publicity at the same time. Accordingly, a contact was made with one of the largest chain drug stores in the city, that was productive of the desired objective. The drug store paid for the printing of a quantity of large circulars plugging their product. The back page carried the week's program current at fifteen of the circuit houses.

To stimulate interest in the herald, the circuit agreed to permit, for five days, parents to bring the children to the theatres, buy an adult ticket, and the kid would be admitted free. The stunt went over great, being more than enthusiastically received. We want to thank Elisburg for letting us see what is done on the Essaness circuit and we hope that we'll hear some more of the chain's activities in the near future.

It Pays To Advertise Was Proven To Hyde By Co-Operative Page

There's a new film on the market tabbed "It Pays to Advertise," and many showmen are using the title as a basis to secure a co-operative full page or double truck ad in their newspapers as a plug on the picture to eventually sell it. The move has proven one of value, as in few cases will the merchants demur at taking space in the layout. When Bolivar Hyde, Jr., played the picture at the Paramount Theatre in Montgomery, Ala., he, too, grabbed off a full page of ads.

Bolivar pulled a fast one—and a valuable one—on the layout by injecting a contest in which anyone was offered an opportunity to write an ad, conforming to the same measurements as any one of those of the five dealers and the theatre. The best ads, it was announced, would be given prizes. Both cash and tickets were offered. It was announced in the page spread that all ads submitted automatically became the property of the paper, to be used as seen fit. The paper also supplied the judges.

The stunt went over to pretty good results, a number of ads being submitted. Perhaps you can use this stunt in your town, too. The idea's not bad, judging from Hyde's success. And you know, "it pays to advertise."

"The Showman's Calendar"

AN EXCLUSIVE CLUB FEATURE

Check up on these dates each week and see how you can turn them into "money dates" for your theatre.

Each new month offers new days of untold opportunities.

APRIL

April 17th	"Boston News Letter," first permanent newspaper in English America, established (1704)
April 19th	Patriot's Day (Maine and Massachusetts)
April 20th	West Virginia admitted to the Union (1863)
April 22nd	Cuban Blockade Declared in (1898) Oklahoma Opened to White Settlement (1889)
April 23rd	Shakespeare Born (1564) James Buchanan, 15th Pres., Born (1791)
April 24th	War between U. S. and Mexico (1846)
April 25th	War Declared with Spain (1898)
April 26th	Confederate Memorial Day (Ala., Fla., Ga. & Miss.) Slavery Abolished in U. S. (1865) First shot of War between U. S. and Germany fired (1917)
April 27th	Gen. Grant's Birthday (1822)
April 28th	Pres. James Monroe born (1758)
April 30th	Louisiana Admitted to Union (1812) Geo. Washington became 1st president (1789) Boston settled by Winthrop (1630) Rhode Island settled (1636)

Can you tie any of the above events into your theatre's activities?

And don't overlook the many local events that are constantly turning up right in your own town, county or state.

Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.

National Music Week

May 3rd to 10th

This annual event offers tremendous possibilities to live-wire showmen who know how to take advantage of it.

Tie-ups with your various musical organizations, churches, choral unions and societies, special musical attractions in the theatre, over your organ, or through the use of special musical sound pictures, are but a few quick guesses aimed at this one.

The time is short. But not too short for you to be able to work out something to the advantage of everybody concerned, especially your theatre. If the local high school boasts of a good orchestra, give them a night at your theatre. Ditto for any other orchestras in the city (keep away from jazz bands).

One thing you must keep in mind is that National Music Week was created, not for the boosting of interest in popular ditties, but for the better and more classical type of music. Don't spoil it by confusing the idea with some sort of a band contest on the stage of your theatre. Keep to the small local or symphony orchestra idea and aim your appeal to that class of patronage with a love for good music.

Don't let your screen be idle on this one. Make sure that you book special musical sound reels that fit into the spirit of the occasion.

Morrow Promoted To Bigger Spot; Here Is Some Of His Work

Here's a special double truck that Floyd D. Morrow, former manager of the Warners' Sherman Theatre in Chillicothe, Ohio, turned out before he left the town to take over his new job—and promotion—as City Manager for Warners' four houses in Portsmouth, a mighty important assignment.

As you all know, Floyd is right there with the goods when it comes to turning out advertising and exploitation that will mean something to a theatre. He wasn't lacking when it came to batting out an ace double truck on "The Easiest Way" when it played the theatre. Look over the cut we are showing of the stunt and you will see that it is easily adaptable to any picture you might want to plug. In all of the ads, Floyd has placed cut-up bits of pictures of movie stars—not necessarily in the picture, there being but one star in the group who is in the film. The idea is that readers of the page are invited to paste together the scattered photographs, and from the completed set pick out a star in the picture. The photos of the five stars are run intact in the theatre ad.



This ad is one that ought to click in any man's town. Should local conditions permit your using it, why not give it a chance? If you want any more dope on the way Floyd makes up these special pages, drop him a line after he's set at his new spot. Thanks, Floyd, for the nice sentiments you express about the Club. We want to wish you luck on your new job



Street Ballyhoos Are Invaluable In Phillips' Selling

One thing that J. H. Phillips, managing director of the Eagle Theatre on Third Avenue in New York City, has found is that street ballyhoos, for his neighborhood, are especially valuable to him in the selling of his shows. We are showing a photo of one of his recent ballyhoos so that you can see what he uses to bring them to the box-office.

When he played "All Quiet" recently, Phillips sent out on the street a float made up to represent a battlefield. It was as complete in detail as conditions permitted it to be made. Two men dressed in German uniforms, sat on the float as it cruised about the street. Making up the battlefield effect were shells, barbed wire, machine guns, shrapnel, hand grenades, rifles, etc. Besides this a few placards plugged the picture. Alongside the float a banner was strung. The entire effect was one well qualified to attract the eye, and as a result it attracted crowds of persons. The picture received a fine plug, and business boomed.



Another recent street ballyhoo that Phillips used, this time for the Photoplay Theatre when the house played "Morocco" was a man dressed as an Arab who rode a horse about the streets, and whenever a crowd gathered would run the animal through a few tricks. The stunt, like the one above, proved to be a business getter. Oke, "J. H." keep us posted on what else you are doing to keep them coming to your theatre, will you?

"Spumoni Says So"; And Continued To Until The Opening

"Spumoni Says So" had all of Piqua, Ohio, doing some form or other of talking recently. And it was all due to the stunt pulled by H. W. Byrd, whose photo we are showing, when he wanted to get in an advance plug on "See America Thirst," at the Mays Theatre.

As those showmen who have played the films are aware, Spumoni is the king of gangdom, and whatever he says goes; hence "Spumoni Says So." Snipes, 4x16 were made up and placed all over town. All that the snipes read were "Spumoni Says So." The whole town was flooded with the catchline. Before two days had gone by, everyone in town was wondering just what Spumoni was doing so much endorsing for. Newspaper ads also carried the mysterious line.

As a follow up on the stunt, Byrd distributed a quantity of pay envelopes imprinted with copy: "See America Thirst—Spumoni Says So." It got so around town that the catchline was being used in ordinary conversation. You can be sure that by the time Byrd was finished with the teaser campaign and broke with the announcement of the picture, the town knew plenty about it. We don't doubt but that this part of his campaign was in more ways than one responsible for a large amount of extra business at the box-office. Are we right on the subject, "H. W.?"

PLEASE advise us at once in case of change of address. Thank you.

Snowed In, Macris Lays Off Ballyhoos For A Little While

Our showman representative from Wellsville, N. Y., sends us in a photo of himself, so we are going to take this means of introducing you to Orestes Macris, assistant manager and exploitation man for Temple Theatre.

The Temple Theatre is managed by Macris' dad, who also owns the house. To Orestes falls the job of selling the shows at the Temple. Macris, Sr., buys and books them, and his son tries to sell them. We have shown a few examples of his work so you know that he is right there when it comes to displaying showmanship. He has taken quite a bit of interest in his local community and he knows that street ballyhoos and marquee cut-outs are a very effective medium for him. But of late he has not been able to use either. The winds have been too high and the snow too deep. Which accounts for an absence of his work on our pages.



He has been an active member ever since joining the Club and we are of the opinion that he will continue his activity as soon as conditions permit him to get his campaigns out in the open. Oke, Orestes, keep up the good work and remember we like to see what you are doing from time to time.

Georgas Promotes A Full Page Co-Op Ad From Dealers W'kly

Promoting free space in his local newspaper has always been more or less a habit with Chris Georgas, manager of the Classic Theatre in Owen Sound, Ontario, Canada.

Just recently Chris promoted another load of free space for his theatre by arranging a plan with the local editor whereby a full page was to be devoted weekly to co-operative ads. The first week of the stunt went over very well and there is no reason to doubt but that the succeeding weeks will do likewise. In order to stimulate interest in the page, Chris weekly offers 10 guest tickets to the persons who can pick out from the ads assembled the name of the picture playing locally. In order to ascertain the name of the picture, it is first necessary to consult the theatre's ad. And you may be sure that it is consulted often, which is another way of making sure that the ad is read.

The plan is going over very well for Georgas and it is interesting to learn that both the paper and the merchants are well pleased at the results obtained. We don't have to say that Chris is satisfied. Do we, Chris?

McDowell and Flowers!

Walter McDowell, quick to take advantage of the tie-up with florists that Easter offers, featured a special flower show in the lobby of the house he manages, Loew's State Theatre, Louisville, Ky.

Many beautiful specimens were on view during the show, and the immense banks of flowers were plentifully commented upon. Fifteen local florists took part in the exhibit, the purpose of which was to show the public what the Louisville Retail Florists' Association was offering in the way of horticultural specimens.

Rouda Featured A Co-Operative Gag At The Lane Court

In an effort to boost business at his house recently, H. M. Rouda, manager of the Lane Court Theatre in Chicago, Ill., tried a co-operative stunt with his local merchants. We are passing along this stunt so that you can look it over and see what it did for Rouda.

Forty merchants, all members of the Liberty Park Community Merchants' Association were tied-up on the stunt. They purchased rolls of tickets at five dollars a thousand. These tickets had space left on the back for name and address of holders. Whenever a patron entered any of the stores in on the stunt and purchased any of the dealers' products for 25 cents or over, the patron received one of these tickets. The tickets were supposed to be deposited in a box at the theatre. Every Friday night, Rouda had drawn from the box—which was placed on the stage—25 of these tickets. Persons whose names were drawn were then given gift certificates entitling them to a dollar's worth of merchandise at any of the stores participating in the plan and whose names and addresses were listed on the back of the certificate. The certificates, after they had been cashed in at the dealers, were redeemable at the local bank by the merchants, they receiving a dollar for every one turned in. The theatre paid the dollar to the bank, leaving weekly a sum of money to cover presentation of the certificates. The way the theatre benefitted, we are informed, is that the house was permitted to sell the tickets at a quarter apiece.

There's the plan, and we understand that while it did not click so well for the theatre, it at least helped the merchants, thereby gaining their good-will for the house. If you'd like any dope on the stunt you can drop a line to Rouda and we are sure that he'll supply the desired information. Thanks, "H. M.," for passing this one along. Let's hear some more about your work, too.

Halmi Turning Out Ace Art Work!

Under the supervision of T. Z. Halmi, the RKO houses in Fort Wayne, Ind., are getting a brand of art work which ranks with the finest in the country. We recently told you something about this poster artist's fine creations and we now take particular pleasure in passing along three more.

The front on "Fifty Million Frenchmen" was finished completely in green, silver and black. While a little difficult to visualize from a photo, close inspection will quickly reveal many outstanding points. The special display on "Laugh and Get Rich" is one of the finest ever reproduced on these pages and must have been a magnet to the eye of the patrons passing it in the lobby of the theatre. The black velvet background was composed of triple thickness; cutout letters, shaded with shades of yellow and red; treasure chest, gold and brown with the money made up of beaver board circles in gold and gold tinsel; figure, natural flesh color, dollar mark with gold tinsel, sides shades of yellow, 6 inches thick. The Fairbanks front consisted of Turquoise blues for the heads with magenta shading, while letters were all cutout stuff in black.

Regardless of how large or small a scale you handle your own art displays, these reproductions should prove helpful and suggest new ideas to pep up your lobby and front.



New York Paramount's Dispensary Rates Patron Praise!

Too much cannot be said about the excellent service given patrons of the Paramount Theatre in New York City by the hospital dispensary on the ninth floor of the building.

Here emergency cases are taken care of, and the dispensary is equipped to perform all sorts of minor operations from taking a cinder or a piece of dirt out of a patron's eye, to relief from fainting spells; the latter being one of the most common cases.

So courteous and efficient are the nurses in charge that praise of their work is often heard on Broadway. The Paramount is to be complimented on this invaluable service.

Hartung Staged A Treasure Hunt To Sell "Tom Sawyer"

Having read, no doubt, of the successful treasure hunts that have been staged in the past by his fellow members of the Managers' Round Table Club, J. A. Hartung, manager of the Stratford Theatre in Poughkeepsie, N. Y., ran one in conjunction with a clothing dealer on "Tom Sawyer."

The treasure hunt started from the merchant's store and finally ended in a parking space near the theatre where the treasures were hidden. The boys carried banners and placards announcing that "Tom Sawyer" was being shown at the Stratford.

The treasure hunt was preceded by the distribution of 4,000 heralds and 6,000 throwaways—describing the Treasure Hunt as well as copy about the picture, theatre and playdates. The treasure consisted of two "Tom Sawyer" suits, two "Tom Sawyer" shirts, two "Tom Sawyer" blouses and a few guest tickets to see the picture.

The merchant had an excellent window display with a set of 14 x 17 photos and window cards announcing the attraction, etc. This merchant also ran several large ads in the morning and evening papers in which he gave the picture and theatre the greater portion of space. With the exception of the guest tickets, all of the above material, including printing, etc., was paid for by the merchant.

We want to thank Hartung for passing along this account of his work as we are sure that it will receive the favorable reception which it merits. Keep us posted on your future work, too, "J. A.," so that we can let the rest of the Club see the live-wire work you are turning out in your section of the country.

Slee Landed Grand Break In Paper For Three Days In Row

An advance plug that was one of the biggest ever given a showman in Allentown, Pa., was obtained recently by Warren A. Slee, manager of the Colonial Theatre, who pulled the stunt in conjunction with his showing of "Scandal Sheet." "Scandal Sheet," featuring George Bancroft, has as its story background a newspaper office and a hard boiled managing editor. It is the credo of the editor that anything of news value is fit to print, be it clean or sordid. Well, as an advance plug for the picture, Slee contacted the local editor of an Allentown paper and managed to secure a teaser streamer on the bottom of the 3rd page, 1st section, stating: "SCANDAL SHEET EDITOR ARRESTED" (Story on Page 13). On Page 13 Slee landed another teaser, this time in the form of a publicity story headed: "Scandal Sheet Editor Is Jailed; Says He Doesn't Care If It's Fit to Print Or Not."

These two breaks were the first of the series of three, the final one stating the picture and playdates. But here's how Slee managed to land such a corking break. A few days before, a certain Scandal Sheet, read by a great majority of persons, was acquitted in a libel case against a party of local importance. It was a sure thing then, that anything appearing in anotner paper and bearing, to all indications, something on the recent legal entanglement, would most assuredly be read. Neither Slee nor the editor were wrong in their deductions. Slee asks us for our opinion of the gag, but in keeping with the "All for One and One for All" policy of the Club, we submit the question to you. Write in, if you like, and tell us about it so that we can give your views on the subject.

Thanks, Warren, for keeping us posted on your work. We are glad to note that you are continuing the activity that has characterized your work to date and we are sure you'll keep it running along on high. Right?

Proof Positive Paper Possesses Pull Power Can Be Seen In Photo

"The Shoppers' Tribune" of St. Louis, Mo., is, we presume, a paper that is distributed direct to the homes of the St. Louis residents. It contains ads and shopping news on and of the various stores of the Missouri city. The editors and the showman handling the Loew's State Theatre got together recently and decided to stage a stunt in order to test the pulling power of the ads.

The picture playing the theatre at the time was "The Devil to Pay," and the showman agreed to donate, as part of his campaign for selling the show, free tickets, to those readers of the "Shoppers' Tribune" sending in the best criticisms of the ads run in the paper. We are showing a photo of what happened when the paper announced the contest. Over four thousand letters were received! That's what happened.



Here's a stunt that you might be able to work in conjunction with your own local newspaper. Offer free tickets for the best criticisms received of the ads that are run either in the regular section or the amusement page of the paper. It is also possible that you can tie up the local merchants on this stunt. Give it a little consideration and if you think it will prove of aid to you in grabbing publicity and building business at your house, make use of it to suit local conditions. Oke?

Plugging the Organist

A showman offers the suggestion that organ solos can be given considerable plugging through a tie-up with a local paper whereby the theatre offers free tickets daily for the best "nonsense verses" sent to the paper to be printed there and then turned over to the theatre to be included in the next week's organ presentation.

The organist can very easily use tunes that will fit the "nonsense" verses providing they are of four lines each and not too long. They can also be written so as to touch on subjects of local importance, local personalities, and those in the papers frequently. The contest is a natural for a three-weeks break in any paper. Should the showman be located in a town where the paper is a weekly, this should not hinder him from using the stunt. As a matter of fact, a "Request Numbers" column can be run weekly, and patrons can check off the musical numbers they wish played as part of the program.

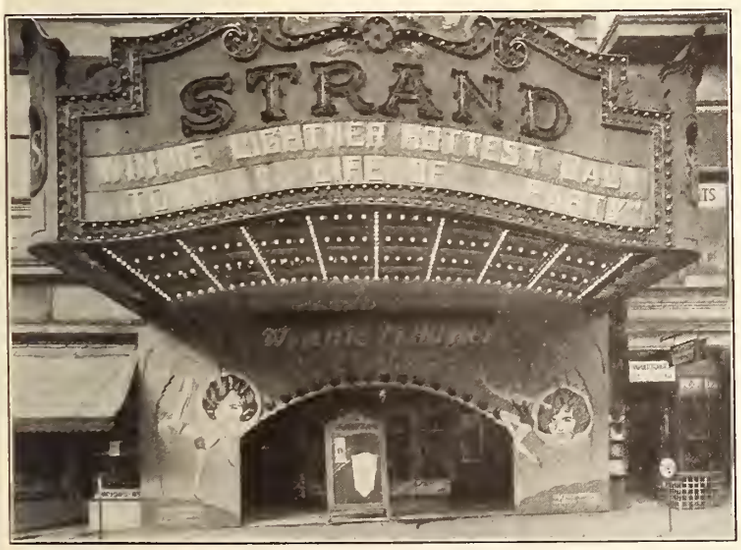
Rosenthal Got Lots Of Publicity On His High Hat First Night

When he played "Hell's Angels" at the Strand Theatre in Albany, N. Y., Robert Rosenthal, manager of the Warner house, turned out a campaign that had plenty of pep in it.

The premiere of the picture was set for a midnight unreeling and it was decided to make the showing a dress affair. And it was one of the biggest ever seen in Albany. Invitations were sent to the Governor, State Senators, Assemblymen, New York State aviation commission, Lt. Governor, and high officials of the State Department of War. As the celebrities arrived at the theatre, their entrance was broadcast over the air. The newspaper had given the special showing plenty of plugging, and immense crowds lined along the police lines set on both sides of the theatre. A stunt, incidentally, that helped a lot to advertise the picture, was that of having three planes, lettered "Strand—Hell's Angels," flying over the city, blowing sirens and dropping smoke screens in midair. An excellent move was that of having a local aviator, who had taken part in the filming of the production, talk on the shooting of the various highlights.



We are showing here another medium that helped boost the picture—the front Rosenthal created for it. Look it over and see how he has managed to secure a maximum of advertising at minimum results. Any wonder, in view of such work, that the picture clicked?



Below we show another picture, this time one on "The Life of the Party" display that was used when the film played the theatre. Here you can get a close-up view of the way Rosenthal uses a large piece of beaverboard to plug his film. Incidentally, you might look over his marquee copy and see the catchy lines he uses to tell the world (in Albany) about Winnie Lightner. Would that copy sell for you? Seeing that Rosenthal is always on the go at his house, we hope that he'll be represented on our pages again.

Trailer Prologue As Presented By Brenon Went Over Very Well

As is his custom—since he knows from past experience that it clicks—Herbert Brenon, Jr., manager of the Orpheum Theatre, Gardner, Mass., put on a special prologue to "The Bat Whispers."

A costume was made up of black material to resemble that of a bat. The man wearing it was placed behind the traveler and next to the screen. The outer plush curtain was lowered and the funeral march of the Marionettes was played on the non-sync and all the house lights with the exception of the exits were taken out.

A dark green spot was shown upon the outer curtain as it began to rise. This spot outlined the shadow of the bat character behind the traveler. The traveler was then opened and the bat walked forward to stage No. 1. The effect was very well received and created a great deal of comment relative to who the bat might be in real life and just what he was going to do at that time.

The bat then walked to stage right in accompaniment with the music and walked slowly up aisle No. 1 and down aisle No. 2—much to the amazement and good-natured surprise of the patrons. As he reached the stage, he backed up against the screen and the traveler was closed in while the plush curtain lowered. When the plush curtain touched the stage, the feature picture title flashed upon the screen as 12 gongs were rung on a chime backstage.

The comment and reaction to this small presentation was very good and Brenon felt that it helped to bring in a great number of persons; perhaps just to have a glance at the bat and try and guess who he really was. The cost of the presentation to the theatre was nothing.

And when that can be obtained, along with loads of publicity, who'll say that trailer prologues are not valuable?

Showmanship—Fifteen Years Ago - - - !

Tommy Costello, live-wire manager of the American Theatre in Washington, D. C., for the Atkinson Chain (yep, they had chains 15 years ago) pulled a good one when he announced that chaperons would be furnished for young folks patronizing his theatre . . . George Bleicli, manager of the Empress Theatre in Owensboro, Ky., injected many novel angles into his house organ when he started stressing the personal slant into his appeal for patronage . . . sounds sorta modern to hear something like that . . . Being his own flag-pole sitter or steeplejack, as you will, is the way we would caption the doings of Bob Jennings, who, at that time, was running the Brewster Town Hall Theatre in Brewster, N. Y., but to get back to the important point in this story; he let loose a flock of toy balloons from the roof of the tallest building in town to advertise "The Mysteries of Myra" . . . some titles in those days! . . . Managers Gerber and Hess of the Majestic Theatre in Dayton, Ohio, took advantage of a local newspaper's giveaway of star rotos by announcing that Blanche Sweet, whose photo was due for distribution on the day they played her in a new attraction, would be the star in the Majestic's current program and patrons could secure beautiful pictures of Miss Sweet through the local paper . . . Yazoo City, Miss., at present represented in the Club by several showmen, is listed in this week's "Fifteen Years Ago" column through the activities of George C. Cacum who managed the Yazoo Theatre that far back . . . he takes the honors of 1916 for ambition in connection with the hand-out of a special throwaway which he distributed himself at 4:30 every morning throughout the community . . . maybe that 4:30 business is a little far-fetched . . . but if he liked getting up at that hour the pleasure was all his . . . If you think a novelty circular in the form of imprinted wall paper is new, let us disillusion you right now because the Regent Theatre in Alameda, Cal., used the gag way, way back when show-business was a business and not a pain-in-the-neck . . . Manager Douglas Creighton of the Globe Theatre in Vancouver created a lot of public sentiment in his favor when he invited the entire 158th Battalion to be his guests at the theatre prior to their entraining for summer camp . . . and he was not asleep when he made sure that they would march to the theatre in a body, thereby attracting no end of attention . . . Emery N. Downs, manager of the Atlas Amusement Company of Cleveland, Ohio, proved he knew theatre operation and patron catering when he issued some much needed advice to other showmen on the question of handling crowds in a busy theatre . . . his article on this subject attracted wide-spread interest all over the country . . . and while on the subject . . . maybe some of those deluxers on Broadway could learn something from Emery . . . ? C. I. Ramsdell who guided the destinies of the Lyric Theatre in Lincoln, Neb., worked out an effective electric display to advertise "The Iron Claw" . . . the gag consisted of a large iron claw with the lettering and play dates illuminated from within . . . nice work even in these days, sez we . . . what sez you? . . . and here is one for the boys who make their first automobile banner tie-up to think about . . . Bill Roper, owner and manager of the Roper Theatre out in Council Bluffs, Ia., arranged for large banners on the sides of several cars to be changed weekly . . . and according to what we read about it now the cash customers sure took notice . . . In order to secure maximum coverage for his peppy house organ, H. P. Wareham of the Wareham Theatre in Manhattan, Kansas, made use of all the listings in his local telephone directory, the city director and through slides on his screen asking for patrons' addresses . . . and what a wedge that list was to plugging his many attractions . . . and jjust to prove that show-women were not unknown in those days, let us tell you that Maude Littlefield, manager of the Electric Theatre in Claremore, Okla., was responsible for a "clean-up" stunt whereby she admitted free all children who brought to the theatre twenty old tin cans or bottles . . . jimminy! . . . and it was only about five years ago that a certain showman tried to tell us that he pulled that gag for the "first" time himself . . . well, well, we really wonder how far back some of those "new and original" ideas really go? . . . 'snuff said, we'll have more to tell you next week. . . .

TYING UP A WHOLE CITY!

FRANK B. HILL PROVES THAT IT CAN BE DONE!

There is in the motion picture industry a class of showmen who are never satisfied unless they can be doing something progressive along the lines of showselling. Picture after picture attraction after attraction, and show after show is sold in a high caliber and high powered style. Not a civic event goes on but that a progressive showman is in some measure a participant. The mere mention of a benefit show, a project to aid the unemployed, or a call to help the distressed is all necessary to secure the hearty co-operation of an alert showman.

The public notices these things, whether it appears to or not. How can one help but see work that reflects towards betterment, and the benefit of the city or town itself? That is why the type of showmen on whom we are discoursing find their houses doing good business at all times. And not only is business good, but the good-will that is tendered the theatre by the town assures the certainty of the house and the showman procuring one hundred percent co-operation whenever such co-operation is needed. Small wonder then that we find most of the progressive showmen holding down fine positions, jobs of trust and responsibility; and find them also to be a credit to their community.

One such showman whose name can be found in the above mentioned group is Frank Hill, of the Liberty Theatre, Walla Walla, Washington. Hill is employed by the Inland Theatres Circuit Inc., a chain headed by Senior and Junior Mercy, operating houses in Washington and Oregon. Frank Hill is very well known among the show circles of the Pacific Northwest section.

Followers of the Round Table Club pages in MOTION PICTURE HERALD will immediately recall, upon mention of Hill's name, the wonderful work he has turned out in the past along the lines of showselling by newspaper advertising. Hill has so throughly studied conditions existing on his circuit that he knows to a "T," the type of ad that will best click for the house plugged.

This same system is current in all of the houses of the circuit. Realizing the value of knowing local conditions, the local likes and dislikes of their respective public, the other showmen on the chain have been quick to adopt Hill's line of work. The weekly results prove the plan's value.



When Hill planned his campaign on "Cimarron" he probably never thought it would develop into so thorough a community proposition, but it did and we felt that it was deserving of special mention, not only as a tribute to Hill but as a guide to those who want to know how other managers engineer successful campaigns. And, incidentally, there is one attractive slant to all of Hill's exploitation; it rarely costs the theatre any money.

Now much has been said about Hill's advertising. But little has been said about his other work, very important work to be sure. This work is his exploiting of shows. Advertising a picture to the nth degree does not necessarily imply that the said picture is going to click for excellent box-office results. If such should be the case, all necessary for a showman would be for him to sit down and figure out his advertising campaign, and that concluded, sit back and take his ease. Of course, there would always be the distressing thought that his job was in constant jeopardy by the presence of advertising men or advertising agencies. So perhaps it's a lucky thing that a showman has to do more than advertising to sell his show.

Hill has been represented on the Managers' Round Table Club pages with but one or two examples of his exploitation work, that part of his campaigns which form a mighty important contribution to the success of any show.

But exploitation, as has been shown before, is worthless unless the show can deliver the goods. Exploitation might bring them in, but it can't bring them back unless the picture reached the value set by the superlatives hurled at the public by the showman. This is an inevitable and foregone conclusion, and explains why the wise showman is careful to either see the picture he is plugging, or lay out his campaign in accordance to what he has heard about the picture read about it in newspaper and trade paper reviews, and thinks about it himself in terms of local public re-action.

Frank Hill was given "Cimarron." This film, he was sure, would prove one of the biggest ever yet seen in Walla Walla. Everywhere the picture played it had been given unanimous and enthusiastic acclaim. Trade papers, newspaper, radio, prominent authors, playrights, and persons in political and public life lauded it. So Hill decided to give it a campaign to equal—if not surpass—any that had ever been given a picture in Walla Walla, Washington.

Hill knows his public, therefore he seldom wastes any expenditures on exploitation. His first move was to tie-up forty local merchants and gain their assent to his plan which consisted of inaugurating a Friday and a Saturday as "Cimarron Days" during which the local merchants were to offer bargains to the persons of Walla Walla and the surrounding towns. The merchants were duly impressed by Hill's statement that the move, in addition to publicizing the products of the merchants would do much to combat the depression that at the time was recorded as sweeping the country and give to the merchants besides good-will, a volume of business that would perhaps make up for any losses suffered during the dark days when persons rather than spend money, preferred, in the true precautionary manner of country folk "putting it aside for a rainy day."

The merchants got behind the "Cimarron Days" idea wholeheartedly. They gave it plenty of plugging through every possible medium obtainable. Hill used the regular channels that the theatre offered. The local newspapers, always willing to help the showman and the merchants placed its staff of workers on call for any special work that might be found necessary. Advertising was done in profusion.

THEATRE, MERCHANTS AND NEWSPAPERS ALL CASHED IN!

Full page co-operative ads, double truck co-operative ads, individual ads, placards, banners strung across the streets—all informed Walla Walla and the surrounding communities of the special value being offered in the Washington city in conjunction with the showing of "Cimarron." The picture, too, was plentifully plugged, receiving daily space on the front page along with the mention of "Cimarron Days."

Then Hill pulled his crowning stroke. He secured from Dorsey M. Hill, the Mayor of the town, an official proclamation setting aside the two days of the showman's designation as days signifying "a very laudable project." The Mayor's proclamation, published in both Walla Walla newspapers the day before the event broke, stated:

"It has been brought to my attention that the two days, Friday and Saturday of this week, have been set aside as 'Cimarron Days' in Walla Walla and that on these days the merchants of the city are co-operating in a very laudable project to attract buyers and to stimulate and encourage retail trade in general. As outlined to me this plan entails the offering, by the cooperating merchants of certain articles of their best merchandise at greatly reduced prices which should mean a tremendous attraction to the people of surrounding communities and to the people of Walla Walla.

"The event . . . is being held in connection with the showing of the great motion picture, 'Cimarron,' which I believe to be one of the outstanding talking pictures in the history of that industry.

"I wish to state that this project meets with my heartiest approval and I urge the merchants of the City to enter into it with the greatest enthusiasm as I feel that it will act as a great stimulant to the business of the Community as a whole. Also I wish to congratulate the management of the local theatres for its sponsorship of the event and for the wonderful co-operation that the Merchants are giving.

"Through this message, I wish to extend a most hearty welcome to Walla Walla on 'Cimarron Days' to all of the people of this section of the great Inland Empire."

That Hill and the merchants found the campaign a financial success goes without saying.

(*Continued on next page*)



Front Roy Fashioned For "Aloha" Created Plenty Of Comment

Whenever the opportunity offers itself, George Roy, manager of the State Theatre, Eugene, Ore., turns out some ace displays on the current production playing his house. He is well versed in showmanship and more than give effective treatment to whatever picture he happens to plug.

Not so long ago, Roy played "Aloha," Tiffany's new south sea drama, and decided to give the picture "that little touch." The result of the display work he turned out can be seen in the photos we are showing. The top photo shows the knockout flash obtained by cutting out scenes from the posters and making of them compoboard cut-outs. At night two concealed spots played on both cut-outs, which were visible for many blocks from the theatre. We'd also like to direct your attention to the streamers placed under the marquee. They were of varied colors and did much to enhance the eye-arresting quality of the display.



The other photo gives a close-up of the front proper. Note how the banner is bordered with light and plugging the picture. The price rate of the theatre can be seen on either side. All of Roy's frames are studded with electric lights and when the poster paper is especially effective, as happens so to be in this case, the highlights are brought out in startling relief. You will also notice in the photo that Roy has dressed his ushers in costume for the picture. They have to go inside now and work, so we'll have to sign off. Thanks, girls.



Listen, George, we understand that you are doing considerable work on your displays of late. How about giving us some more? And include your photo with the next contribution.

FRANK B. HILL (Continued)

That other showmen, too, will find it a boon to boosting box-office business is naturally deducible. All really necessary to make of a campaign, such as Hill used, a success is that the showman put everything he has into it. The merchants, having a leader, will be more than glad to do their part.

We are not going to say that if you haven't yet played "Cimarron," line up your campaign now so that you'll be set when you do play the picture. That is neither our purpose nor our policy. Our main object in presenting to you Frank Hill's campaign on "Cimarron" is to show you that when the goods arrive in the form of educational, thrilling and entertaining ways and means to sell them so that not only motion pictures a showman will always find will the house benefit pecuniarily, but institutionally as well.

The sagacity of Dorsay Hill, the Mayor, was adequate to easily discern the motive of the theatre and the business men; hence he was more than willing to personally endorse the film. All of this tends towards betterment of production and a still greater scope for the "infant industry," the motion picture.

Movie Fan Magazine!

Fashioned more along the lines of a high class Movie Magazine than a house organ, the Movie Fan Magazine made its initial appearance under date of March 27th, as the mouthpiece of the Keith's Theatre in Philadelphia, Pa.

From cover to cover this interesting little booklet shows every indication of being turned out by men who understand, not only the public trend of mind, but the many angles of show-business as well.

Both Ed Corcoran and Jerry Crowley, editor and managing editor, respectively, deserve a lot of credit for the magazine they have produced and should there be any live-wire showmen who would like to find the nucleous for something similar, we doubt whether Corcoran or Crowley would object to sending them a copy. Just address your request to either of these gentlemen at 507 Keith Theatre Building, Philadelphia, Pa.

We shall be looking forward to future issues of this unusual magazine.

Krim's Heralds Are Business Builders; Can You Use Them?

When Sol Krim, manager of the Macomb Theatre in Mount Clemens, Mich., sets out to bring kiddie business to his theatre he certainly goes after it with a vengeance.

We are presenting here a herald showing what he did on Valentine's Day when he decided to give a party to the kids of the town. A bag of candy was given to every kid and a hundred of them were given a special treat in form of an ice cream soda. In addition, he arranged a screen program that he was certain would delight them. It is not only on holidays such as Valentine's Day that he hands out candy and sodas. Through a tie-up he engineered he manages to give away every week a bag of candy and a hundred ice cream sodas. And make believe it doesn't mean anything to the kids! They are lined up for the show an hour or so before opening time.



Krim tells us that heralds he uses weekly are more than valuable to him. In view of the fact that they are addressed just for them, the kids pay especial attention. There is one point that we'd like to bring out here, though. Krim makes it a point to try and spot Saturday pictures that will be of appeal to both young and old. If he has a double feature, he makes sure that one film is at least light, so that the kids will enjoy it. This is a most valuable point to be taken into consideration when using double features. Perhaps the heralds will mean lots for your business, too. Give the idea a little consideration and if you think it has a chance in your town don't hesitate to shoot the works.

Krim offers us another suggestion for business building for showmen located in towns where stores are kept open until 10 o'clock on Saturday nights. He informs us that for the past two months he has been giving midnight shows on Saturday and finds them to be very profitable, as the only expense he incurs is that of operator and electricity. What do you think of the idea? Perhaps it's just what you've been looking for. We want to thank Krim for passing this along to us and we hope that we'll hear from him again in the very near future, as we are sure that his suggestions are more than well received by his fellow showmen and members of the Managers' Round Table Club.

Stollery Displays Lots Of Activity At Fox San Mateo

Just to give you some idea of how the showmen of the Fox West Coast Theatres work to sell their attractions, we have obtained a copy of the publicity report sent in by Edward Stollery for a week's work on his pictures. Stollery, as a number of showmen know, handled the Fox San Mateo Theatre, San Mateo, Cal. And here's his way of handling it.

The pictures he was selling at the time were, "Billy the Kid;" "Her Man;" "Life of the Party," and "Oh, Sailor Behave." To sell these films Stollery used three one sheets on all pictures, one three sheet on all pictures, two window displays on "Billy the Kid," and "Life of the Party," 10,000 programs with the week's pictures, 5,000 of which were distributed in Burling and 4,032 through the mailing list, and the rest at the theatre, signs atop the marquee plugged, "Oh Sailor Behave," newspaper ads, trailers, complete lobby displays, and publicity.

The ads used by Stollery were composed of exchange mats, around which type was cleverly set. To stimulate interest in the theatre and in the ads, Stollery frequently runs tie-ups with the local newspaper and its business directory places the name of a local resident. The resident, upon identifying himself or herself is given two tickets to the theatre. Stollery also received additional publicity on a local review planned for presentation by the Elks at the theatre the following week. The house was sold out in advance for those evenings.

That's all. But it's enough for one week of showselling, isn't it? Just goes to prove that the California air must have something to it to make all of the circuit's showmen turn out ace work. Let's hear from you on the subject, Ed.

Every Manager Should Have

– A –

BOOKING CALENDAR

IN HIS OFFICE

CONTAINS FULL LIST OF ALL HOLIDAYS

ONLY A LIMITED NUMBER LEFT— SO HURRY!

USE THIS ORDER—NOW

MANAGERS' ROUND TABLE CLUB
1790 BROADWAY, NEW YORK

Enclosed please find 50c for one 1931 Booking Calendar.

Signed .....

Theatre .....

Address .....

City ..... State.....

Tie-Up With Railroad Gave Display In Lobby To Buehrig

If you had a lobby display such as we are showing, wouldn't you expect it to command attention? That's just what happened when A. H. Buehrig, Jr., manager of Loew's Century Theatre in Baltimore, Md., used the display to help give an advance plug to "Fighting Caravans."

The display depicted the advance in transportation from the time of the covered wagon right up to today's de luxe passenger airplanes. The Baltimore and Ohio Railroad Company furnished Buehrig with a miniature of "Tom Thumb," the first American built locomotive. The company also supplied a miniature of a modern locomotive.

A tieup with the Pennsylvania Railroad Company was productive of a miniature transcontinental plane called "The City of Columbus," (Ohio) so designated because it connects New York with California via the air route. From a local company, Buehrig obtained a miniature covered wagon and a miniature stage coach. The background of the display was very attractive and the entire display was spotted from a ceiling chandlier.

The display was so attractive that the advertising manager of the Baltimore and Ohio R. R. requested a picture of the display for their monthly magazine, distributed to all B. & O. employees. In addition to the break on the photo, Buehrig also grabbed off some institutional advertising for his theatre in a magazine going to 17,000 B. & O. employees in Baltimore and nearby towns.



Another great break was the placing, by Buehrig, in the lobby of the railroad's Baltimore building (holding over 5,000 persons) of a lobby card which carried the name of the picture and also stressed the point that employees of the B. & O. should not fail to see the transportation show in the lobby. Well, to make the story short, as a result of Buehrig's work the picture "Fighting Caravans" did a good business, the extra few dollars being gladly received, and this, added to the goodwill and publicity received, more than satisfied Buehrig. As who wouldn't be satisfied? How about some more very soon, "A. H.?"

McKay And Wilson Featured Newsheet To Great Advantage

A theatre program that makes a considerable hit with the theatre going public of Rutland, Vt., is the one turned out at the Publix Strand Theatre by T. W. McKay, manager and J. H. Wilson, assistant.

This copy that we have on hand is one used the week "Scandal Sheet" played the theatre. The showmen, deciding that the picture merited plenty of plugging, put a head on their tabloid style house organ "Scandal Sheet." The front page carried a number of stories and pictures on the film, besides a box announcing the playdates of the film. The two inner pages of the newspaper theatre organ contained ads, jokes, and local items; as well as a contest and news items from Hollywood. The last page carries intimate stories on the stars, and also ads plugging products of local merchants.

The program newspaper is printed in black and white and measures 9½ by 12½ inches. It is well made up and printed on good stock paper. The ads pay for the printing of the sheet. We want to thank McKay and Wilson for passing this along.

P·E·R·S·O·N·A·L·I·T·I·E·S

SHOWMEN NEWSETTES FROM EVERYWHERE

JULES S. YURMAN, former assistant manager of the Fox Manhattan Theatre in New York City has been appointed manager of the house.

* * *

MARTIN MESSINGER has been promoted from the managership of the Costello Theatre in New York City to assistant general manager of the Lee Ochs Circuit under Millard Ochs.

* * *

ROLAND DOUCETTE, former assistant manager of the Uptown Theatre, New York City has been made manager of the house.

* * *

EDDIE BREMER announces that the Majestic Theatre, Houston, Texas, will be rebuilt.

* * *

I. H. HARRIS is now managing the redecorated Burley Theatre in Burley, Idaho.

* * *

RAYMOND BIGGS has been appointed manager of the Rialto Theatre, Cuero, Tex.

* * *

EDGAR RANDALL will install new talking equipment in the Liberty Theatre, Condon, Ore.

* * *

E. W. PETERSON is managing the reopened Balboa Theatre, Everett, Wash.

* * *

W. D. HASWELL has purchased the Gem Theatre, Waterville, Minn.

* * *

MRS. EDMUND F. ARMSTRONG has taken over management of the old Lyric Theatre, Fort Dodge, Ia., and plans to renovate the house, opening it as the Park.

* * *

H. FORD TAYLOR has opened the Palace Theatre in Big Lake, Texas, and will manage it.

* * *

LAYTON COMBS has purchased the Orpheum Theatre, West Bend, Ia.

* * *

J. F. MILLER, owner and manager of the Rivoli Theatre, Hickory, N. C., has remodeled and redecorated the house.

* * *

LEWIS J. LAMPERT has been appointed assistant manager of the Joy Theatre, Vernonia, Ore.

* * *

C. C. YOUNG is managing the new Geneva Theatre, Geneva, N. Y.

* * *

C. F. MILLET will manage the New State Theatre in Bridgton, Me., when the house opens early in April.

* * *

E. E. ALGER has subleased the Apollo Theatre, Princeton, Ill., from Hal Opperman. Alger will open the house about April 1.

* * *

I. A. VICTOR, formerly exploitation and press representative for the Texas Theatre, San Antonio, Texas, is now in a similar capacity at the RKO Majestic Theatre, succeeding J. L. Kaufman, assigned to another department for Arkayo.

* * *

FRANK PLATT, former manager of the Doughty Theatre, Ocean City, N. J., has been transferred to the local Moorlyn Theatre. The Doughty Theatre, as well as the Moorlyn is controlled by William F. Shriver, said to be the largest property holder in Ocean City. The Moorlyn is managed by Roscoe Faunce.

NAT TURBERG is the managing director of the new Paramount Theatre, Hamilton, Ohio. Charles Wood has been appointed assistant to Turberg.

* * *

BEN GOLDING has reoponed the Rex Theatre, Amarillo, Texas.

* * *

MAX FREGGER has purchased the Liberty Theatre, Billings, Mont., from Steve Roman. Extensive improvements are planned.

* * *

J. T. HEACOX and **W. L. DAVIDSON** have opened the Fox Theatre, Klamath Falls, Ore.

* * *

MARCUS ASH MYERS, former assistant to Leon S. Shafer, city manager of Schine's Rochester houses, is now managing Schine's Strand Theatre.

* * *

H. H. STARCKE has redecorated the Palace Theatre, Seguin, Texas.

* * *

W. D. FARRELL has installed sound in the Avenue Theatre, Takima, Wash.

* * *

OSCAR STIEFEL has redecorated the old Main Theatre, Meyersdale, Pa., and reopened the house as the Roxy.

* * *

M. T. McKINLEY is now owner and manager of the Lyceum Theatre, Findlay, Ohio.

* * *

FRANK J. REMBUSCH has sold the Riley Theatre, Greenfield, Ind., to the Greenfield Amusement Company. Ira J. Stevens will continue as manager. No changes will be made in the personnel.

* * *

ANTON DRAGINIS, with his wife and son will operate the Uptown Majestic Theatre, Racine, Wis.

* * *

RALPH ORR and **WILLE RODMAN** have taken over the local theatre in Eagle Bend, Minn.

* * *

L. J. SMITH, manager of Warner's Ohio in Sidney, Ohio, has been transfered to the Sigma at Lima. J. D. Gray of Cleveland succeeds Smith.

* * *

FRANK SHEPARD, manager of the Fox Olympic Theatre, Watertown, N. Y., has been transferred to the Cataract Theatre, Niagara Falls, N. Y.

* * *

HARRY JOHANNESSEN has been added to the publicity staff of the Arkayo houses in San Francisco, Cal. Johannessen, who was with the San Francisco Examiner drama department, will assist Emil Umann and Avid Erickson, alternating between the Arkayo Golden Gate and Orpheum.

Items for publication on this page should be addressed to "Chick" Lewis and will be published the week following receipt. Notices of promotions, transfers, change of addresses, and other material of this nature is what we want for our "Personalities" page. The more you send the more interesting will be the page each week.

F. G. WEARY, owner and manager of the Farris Theatre, Richmond, Mo., has leased the house to the Dickinson Theatres, Inc., chain. Frank Dameron, of Moberly, Mo., and former manager of the Paramount-Publix theatre at North Platte, Neb., has been appointed manager of the Farris.

* * *

CLAIRE McINTOSH has purchased the Lincoln Theatre, Clay Center, Kansas.

* * *

GEORGE MONTRAY has replaced Harry Paugh as manager of the Fox Baxter Theatre, Baxter Springs, Kansas. Paugh goes to a Fox house in Ottawa, Kansas.

* * *

ERNEST MICHAEL has assumed management of the Strand Theatre, Leon, Ia.

* * *

CARL R. MORRISON has leased the local theatre in Steelville, Mo., and will remodel and reopen the house.

* * *

JACK RIGGS is managing the Sun Theatre, Omaha, Neb.

* * *

L. KINGMAN is managing the New Empress Theatre in Rockwell City, Ia. House was recently purchased by E. N. Neu from Walter Peterson.

* * *

PAUL A. PETERSON has been appointed temporary manager of the Keith house in North Platte, Neb., during the absence of the regular manager.

* * *

H. E. HARDGRAVE will reopen the Palace Theatre, Frankston, Texas.

* * *

CARL JOHNSON, for 11 years owner and operator of the Arcadia Theatre, Floresville, Tex., has leased the house to Cole's Chain Theatres.

* * *

HAROLD J. MURPHY, formerly with the Orpheum Theatre Circuit, has been named manager of the Fox Liberty and Capitol Theatres in Olympia, Washington.

* * *

C. H. STEWART, former manager of the Majestic Theatre, Abilene, Texas, has shifted to the Dallas district offices for Publix where he will be given a new assignment. The Majestic has been closed.

* * *

JAMES ESHLEMAN, former assistant manager of the Orpheum Theatre, Aberdeen, S. D., has been promoted to the managership of one of the Publix houses in St. Cloud, Minn. Sterling Germasted will manage the local Lyric in Aberdeen, and will be assisted by Morris Arne.

* * *

ANGUS McDONALD announces that his brother John, will install sound in the State Theatres, Grand Forks, N. D.

* * *

W. L. STRATTON and **CHRIS LARTER** are managing the Challis Theatre, Challis, Ida. House has just been equipped with sound.

* * *

HARRY SPIEGEL has been appointed manager of the Family Theatre, Scranton, Pa.

* * *

WILLIAM U. MURRAY and **W. M. GOODRICH** have opened the Savoy Theatre, Grand Rapids, Mich., as a motion picture house.

* * *

A. N. NOTOPOULOS has redecorated and opened the New Olympic Theatre, Altoona, Pa.

Both Camp'gns Used By Hucknall Clicked For Lots Of Publicity

Two in a row was what John W. Hucknall, manager of the National Theatre in Stockton, Cal., had when he played "Cimarron" and followed it up with "Abraham Lincoln." At this writing, we are not going to launch into a description of every phase of his campaign. Rather, we are just going to pass along, a few words on a couple of stunts that proved beneficial to him.

One stunt of especial value was used on "Cimarron." A number of the local dealers co-operated and placed copy relating to the picture in their ads. Another merchant even gave a description of the days of the "Cimarron" to the local newspaper. The paper itself co-operated by running a streamer head on the page. The ads for the picture were also well made up, packing a punch that sold.

For the selling of "Abraham Lincoln," an essay contest of the Emancipator, open to everybody, attracted a great deal of attention from the local public. Prizes were given to adults, high school and grammar school students, and any small child wishing to express his or herself in a few words. Fifty words was the limit for the essay from any participant. The stunt certainly clicked. Indeed, we might say that it was one of the most outstanding ones in the entire campaign. As in "Cimarron," the ads on "Abraham Lincoln" were so directed as to sell the picture as a screen achievement. Hucknall succeeded. Let's have some more, John.

Phone Operator Told Town About Picture Lamb Was Featuring

A novel telephone exploitation stunt was included by Russell Lamb, manager of the Fisher Theatre, Danville, Ill., in the campaign he used to help make a success of his showing of Metro-Goldwyn-production, "Inspiration," with the glamorous Greta Garbo.

Lamb used a telephone operator for special service in calling up a list of telephone subscribers in Danville and vicinity. She told them that "The management of the Fisher theatre had just previewed the latest Greta Garbo picture, 'Inspiration,' and the tremendous import of the entertainment value of this great star and picture, inspired them with the idea that it would be advisable to notify their patrons immediately that due to the importance of other bookings the picture could only be held for three days."

In addition to this Lamb personally visited over eighteen merchants and obtained their consent to tie-ups with strong promotional value of the star and the picture, by allowing appropriate displays combined with their merchandise to be placed in their windows. There were four dry goods stores, two music stores, two department stores, seven drug stores, three flower stores, and two United Cigar stores who were furnished with special window cards upon which special stills from the picture were mounted, along with appropriate theatre and tie-up copy.

This is typical of Lamb's activity, as those of you who have followed his showselling know. We hope that we'll hear some more about his work in the near future. What do you say, Russell?

CLUB EMBLEM PIN!!!

Use This Blank:

Managers' Round Table Club
1790 Broadway, New York

Kindly send me, postpaid, ... Club pins, for which I enclose payment at $1.00 per pin.

Name of Member.....

Theatre .....

Address .....

City ..... State.....

Pierre Boulogne Is A Close Student Of Neighborhood Public

"Give them novelty in a herald," shouts Pierre Boulogne, "and they'll come into the theatre."

And Pierre should know, for he is the manager of the Norva Theatre in Norfolk, Va., and he has so thoroughly studied his local conditions that he is enabled at will to use just the type of stunt that will go over to good results. This was seen when he played "The Royal Family of Broadway," a satirical film that, in Boulogne's estimation warranted selling of an out of the ordinary calibre.

Boulogne finally decided to use the personal letter gag as one of his campaign features. The result was that a well composed letter was despatched to a select mailing list—comprising members of the Women's Club; civic clubs, professional women's club; all school teachers, and to the mailing list of the local Little Theatre. The letter proved to be of value just as Boulogne estimated. The result: a few additional dollars were drawn to the box-office that might not otherwise have found their way there.

For a special herald, Boulogne used the one supplied by the exchange. This herald is in the form of a miniature tabloid, based on New York's famous index sheets. The herald is well made up carrying pictures on front and back pages, with appropriate captions accompanying the photos. 5,000 of these heralds were distributed on busses and street cars between the hours of five and seven P. M., it being Boulogne's idea to hand them out at the dinner time in order that the homegoing workers would carry them right into the houses. He succeeded. And so did the rest of the campaign.

Cowan Contacted A Department Store; Plenty Of Ad Space

At his last contribution as publicity director for the Century Circuit in Brooklyn, N. Y. and Long Island, N. Y., Larry Cowan, resigned, certainly engineered a marvelous tie-up with one of the foremost department stores in Brooklyn.

While perusing the morning paper, Cowan read an ad to the effect that Loeser's, long a conservative store, had finally succumbed to public appeal and opened a basement store. Cowan reached for his hat (unless he already had it on his head, as is customary with some press agents) and hotfooted it to the department store. A short conference with the advertising manager and an excellent tie-up was set.

To the patrons of the Century Circuit Theatre Loeser's agreed to give on a certain night, merchandise orders totalling one hundred dollars. To properly put across the stunt they made up two hundred thousand coupon tickets, paid $50 to a theatre for a trailer to run on the various screens, and also included the stunt and theatre names in all of their advertising. And if you know what it costs to run ads in New York and Brooklyn papers, you'll easily see the value of Cowan's tie-up.

Well, Larry, we'll say that was some present you handed to the Century Citrcuit, and also to the patrons of its houses. We want to wish you lots of luck on your new assignment (wherever it is) and hope to hear from you again.

Join This Army of Real Showmen!

G. N. TURNER manages the Family Theatre in Pine City, Minn. Mr. Turner is well-known in his town and in turn knows his town very well. Which is certainly an advantage to his show selling. Knowing his local public enables him to engineer only such stunts as he is sure will click for him. And since he is active in his town, we hope that he will transfer some of that activity to the Club pages. What do you say, "G. N?"

———*Wear Your Club Pin! ! !*———

DEWEY M. GRAY manages the Pine Lawn Theatre in Pine Lawn, Mo. In his town, Dewey is very active, and his showselling is right on the line. We hope that he will be a showman whose name will appear often on our pages. By the way, Dewey, you might also include a photo of yourself with your first contribution.

———*Wear Your Club Pin! ! !*———

ANGELO FISHER manages the Empire Theatre in Detroit, Mich. He is the most recent showman from that town to sign on the dotted line and become a member of the Round Table Club. And it brings us that much closer to the 100 per cent Round Table quota we are shooting at. Oke, Angelo, we want to welcome you into the Club, and we hope that we'll be hearing from you often.

———*Wear Your Club Pin! ! !*———

ALEXANDER SULLIVAN is the manager of the Recreations Theatre in Stellenbosch, South Africa. Though located in the country, Mr. Sullivan's house is nevertheless situated in a busy spot. It's a big University center. We are sure that if he can find time to sit down and drop us a line or two, he will provide us with some interesting material on his methods of show selling. How about it, Mr. Sullivan, give us some information on the subject, will you?

———*Wear Your Club Pin! ! !*———

LESLIE O. McEACHERN is the manager of the Chic Theatre in Milo, Me. His is the most recent membership application to be received from the live-wire Maine state. In the event that Leslie intends to keep right out front with the rest of the showmen from his territory—as we think he does—he will have to do some fast stepping. And as your first contribution, Leslie, let's have a photo and a little dope on yourself.

———*Wear Your Club Pin! ! !*———

J. E. NEWELL manages the Lido Theatre in Demopolis, Alabama. We have been down in Mr. Newell's territory before, but only in the larger cities, and then we were in a hurry. However, "J. E.," you can drop us a line or two and give us the lowdown on the show situation in your section and how you sell your shows. Include your photo, too.

———*Wear Your Club Pin! ! !*———

WILLIAM PENDER is the assistant manager of the Bexley Theatre in Dover, Ohio. He received his present position through a promotion, so we feel that he must be an observing showman. Well, Bill, just keep your eye on the way Mr. Burton sells his shows and we are sure that under his tutelage you'll pick up enough knowledge to let you some day handle a house of your own.

———*Wear Your Club Pin! ! !*———

GEORGE H. CLARKE manages the Lincoln Theatre in Washington, D. C. for the Lichtman Theatres. Like the other showman on his circuit, Clarke is active and endeavors to sell his shows in the best possible manner, and tries to keep his sixteen hundred seat house filled as often as possible. Which, you will agree, is all that anyone can ask. How about it, George?

JOSEPH PHELPS manages the Patchogue Theatre in Patchogue, Long Island, N. Y., and from what we have already seen of his work, we learn that he is an alert showman, whose specialty lies in creating novel lobby displays. We will endeavor to show some of his work in a future issue of the Club pages. In the meantime, Joe, let's hear some more from you. And you might also include your photo in your next contribution.

———*Wear Your Club Pin! ! !*———

DAVID GOERLITZ is the assistant manager of the York Theatre, Elmhurst, Ill. He assists Stuart De Lang in the management of the house. Goerlitz has had a bit of experience so far in the show game, and we are sure that what he picks up under the tutelage of Mr. De Lang will more than help him towards achieving what he hopes for—a position as manager. Keep us posted David so that we can see how you are progressing.

———*Wear Your Club Pin! ! !*———

JOSEPH N. SCHWARTZWALDER is the City Manager of the Fox Strand, Jefferson, and Palace Theatre in Auburn, New York. His headquarters is at the Strand. Well, it looks as though this showman is plenty busy with so many houses to take care of, but as he is also more than active, we believe that he will find time to sit down and drop us a line regarding his work.

———*Wear Your Club Pin! ! !*———

HARRY H. GOLDSMITH manages the Granada Theatre in Buffalo, New York, for the Schine Circuit. The town, as many showmen know, permits of some live-wire showselling; and the past showselling activities of various showmen in the city have certainly been corkers. How about you, Harry? What are you doing to put your house across? Give us the lowdown so that we can pass it along. Oke?

———*Wear Your Club Pin! ! !*———

HARRY COHEN is the manager of the Warner Bros. Forum Theatre in Los Angeles, Cal. Being a member of Moe Silver's division, Harry is immediately tagged active; for it seems to us that practically all of these Warner West Coast men are on the go every minute. And we don't ask you to take our word for it: consult the back files of the Managers' Round Table Club. Welcome, Harry. And listen. how about a photo of yourself with your first contribution?

———*Wear Your Club Pin! ! !*———

FRED C. CROW, manager of Warner Bros. Theatre in San Pedro, Cal., comes to the Club proposed for membership by Wallace Butler, our Regional Chairman for the district. Crow, like Butler, is a member of Moe Silver's go-getting division of showmen. That puts you in the active fold, Fred. And so we want to see some of your work real soon.

———*Wear Your Club Pin! ! !*———

ALFRED C. POWERS is the assistant manager of the Ideal Theatre, in New York City. The Ideal is located right off Times Square, so you see that the theatre caters not only to a neighborhood crowd, but to a Broadway crowd as well. Which means that some high powered showselling must be used. Let's know what you are doing to help the manager sell shows, Alfred.

———*Wear Your Club Pin! ! !*———

MARTY SCHWARTZ is the manager of Warner Brothers' Huntington Park Theatre in Hungtington Park, Cal. And make believe that Marty doesn't know how to sell his shows! He's one of the live-wires from Moe Silver's division, too; and comes to us proposed for membership by Regional Chairman, Wally Butler.

ALEXANDER GOTTLIEB is the publicity director for the Paramount Theatre, on Times Square, in New York City. We have seen lots of his work, so we know that he is right there when it comes to selling shows. We extend him a welcome into the Club and we hope that he will prove an active contributor as we are sure that his work will provide interesting and profitable reading for the followers and members of the Club pages, who are always interested in seeing how things are done in the Big Town.

———*Wear Your Club Pin! ! !*———

FRANKLIN J. McABEE is the manager of the Costello Theatre, on the Ochs Circuit, in New York City. Mr. AcAbee comes to the Club proposed for membership by Martin Messinger, himself a club member and an active contributor. With Martin proposing you, Franklin, that's all we need right now. However, we'd like a photo of yourself with your next contribution, so that we can give you an introduction. Oke?

———*Wear Your Club Pin! ! !*———

CHARLES O. CLARK of the Maryland Theatre in Hagerstown, Md., is proposed for membership in the Managers' Round Table Club by Frank Boucher, district manager for Warners. When Frank proposes a showman, Charley, we know that the man he proposes is a showman. Which means that we expect you to be an active contributor to the Club pages. You know, the Maryland holds quite a record for harboring live-wire showmanship. Welcome into the Club. And listen, you might include a photo of yourself with your next contribution.

JOIN NOW!!

Here's the Blank

Application For Membership In

"MANAGERS' ROUND TABLE CLUB"

Hey "Chick"!

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to 1790 Broadway, New York)

WHAT ARE YOU WAITING FOR?

Round Table Biographies!



Thomas A. Phelan

Actor, bandmaster, and showman, Thomas A. (Tommy) Phelan, entered the show game as an actor with the Pianophiend Minstrels during the season of 1910-1911. After that season, he toured with his own act for a time. Then he accepted a position as a musical leader with the Reade Circuit in New Jersey, where he had established a residence. Tommy Phelan's showman career then started.

For a number of years Phelan remained as a leader with the Reade Circuit, though being promoted in the meantime to the post of musical director. Three years ago, when things started to buzz with the advent of sound pictures, Phelan transferred his activities to the front of the house, securing a position as manager of two houses in Long Branch, N. J. When the Reade Circuit sold out to Publix, Phelan was retained, and today can be found selling shows at the Strand in Long Branch.

And he certainly sells them, too! He knows the town inside out and upside down. He is well known also, and has many friends among the residents and merchants, and these contacts more than help him in putting across his shows. Phelan has worked for but two circuits, Walter Reade and Publix. The houses he has worked in are the Strand in Long Branch and the Broadway, now named New Paramount. He entered the show business in 1910, automatically through his musical career.

Born in Worcester, Mass., Phelan was educated in the Public and High Schools of Worcester and had musical training at the Boston (Mass.) Conservatory of Music. His lodge affiliations number one: the Long Branch Lodge 742 B.P.O.E. Phelan is married and has one child. The show business still holds his interest and he hopes to remain in it and taking stock again of the work he has turned out since he has been in the game. Is there any reason why he shouldn't?



Frank E. Drachman

Drachman is a name well known in Tucson, Arizona. It was founded and established by Mr. Drachman, father of Frank E., over 25 years ago. Frank Drachman is a native son, having been born in Tucson, atended its grade and high schools, and then the University of Arizona.

Drachman entered the show business at the age of ten. It was inevitable, in view of his parent's record, that he should do so. He likes the business, and that's what gave him the first incentive that led to his today being a manager. When but ten, Frank distributed heralds for his father. Then, when old enough to be an usher, Frank received that assignment. From the usher's berth he was shifted to a doorman's uniform, and after a while he received the coveted promotion. Today, he manages the Opera House in Tucson for Publix, and he manages it with a capital "M".

That he knows the town, its likes and its dislikes, goes without saying. The same is equally true of the town's regard for Frank. Nearly everyone in town knows the Drachman family (there's Roy, too, who also handles a house in the city). Frank has worked for the Richards and Nace Circuit and Publix. He has managed only one house, the Opera House, and he has held the job for the last five years—the post having been given to him in 1926. He is married and has one child, a boy. The Elks and the Sigma Alpha Epsilon fraternity constitute his lodge affiliations. Because he entered the show game with a liking for it, he is sure that he would again choose the same profession if offered an opportunity. And he doesn't ever expect to leave the show game, for any other profession.

Indeed, he wouldn't care to know anything other than the show game, even if 17 or 18 different professions were open to him.



Floyd G. Nutting

The banking business began to prove uninteresting for Floyd Nutting, so he decided to leave it—after he had been in it four years! He figured that counting money for a bank day in and day out was no sort of business for a man with an imagination and a healthful constitution, that demanded he exercise in some other manner than passing his fingers over rolls of bills and using up bottles of ink one after the other. He wanted a business that would provide him with more life, more color, more zest, more glamour. He finally decided that the show business was the thing. And so at the age of 21 he entered the field.

Nutting started in as an assistant manager in Minot, N. Dak. He was sure that he had picked the right profession, for it wasn't long before he received a promotion and a transfer. The promotion was to the post of house manager in a theatre in Rochester, Minn. He worked like blazes on this job. A year later he received another and greater promotion. The post of city manager of the Rochester theatres was assigned to him. He handled the job for two years, and then was shifted to Minot, North Dakota.

To-day, Nutting is handling the State in Minot. He is well known in the town, and well liked. He is a member of the local Rotary Club—his only lodge affiliation, by the way. Nutting was born in Minneapolis, Minn., and was educated in the city's grade school, high school and college. He is married. The circuits that he has worked for are Finklestein and Rubin and the Publix organization, the last named being his present connection. He likes the show game, which is why he entered it, and he hopes to stay in the business for many more years.

He is sure to be counted in on every kind of civic activity that goes on, and he is a familiar figure in all of the town's doings such as anniversary celebrations, special weeks, etc.



Joseph E. Isaac

He left the show business once, but now he's back again. Which always happens with showmen, it seems to us. They leave—for good they say—then first thing you know, they are back again. Isaac entered the show game because he liked it. And so in 1914 he was connected with the Matoaka Theatre, Matoaka, W. Va.

This was before the World War. Isaac enlisted, and after the war—in 1919 to be exact—he took over the Strand Theatre in Norton, Va., later acquiring the Lyric Theatre in the same town. He managed both houses for three and one-half years, at the conclusion of which time he decided to leave the show business. He sold out both houses, and entered into the dry goods business. For two years he remained in that game. But, as was said before, the show business called him. And out of the dry goods game he went. To-day you'll find Isaac at the Cumberland Theatre in Cumberland, Ky., where he is selling shows in a manner that proves he knows what the game is all about. He studied hard to learn the show game, and that may perhaps account for why he never stays out of it for very long. In fact, he might leave it many more times, but he's sure that he'll be back again.

Isaac was born in Syria, came to America, and at the age of 16 entered the show business. He was educated in the Norton, Va., high school and the Roanoke Business College in Roanoke, Va. He is married and has three children, all boys. His lodge affiliations are many: the Masons, Odd Fellows, Moose, Woodmen, American Legion, Cumberland Chamber of Commerce (he served for two years as City Clerk); and the Kentucky National Guard (he's a captain). He has never worked for a circuit; always the independent houses. And he has mostly owned the houses he has worked at.

THE RELEASE CHART

Productions are listed acording to the names of distributors in order that the exhibitor may have a short-cut toward such infortion as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1930, unless otherwise specified.

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Bar L Ranch	Buffalo Bill, Jr.	Aug. 4	5400	60	Aug 23
Beyond the Rio Grande	Jack Perrin	Apr. 12	5400	60	June 7
Breed of the West	Wally Wales	Nov. 12	5400	60	
Canyon Hawks	Yakima Canutt	Aug. 26	5400	60	Oct. 18
Firebrand Jordan	Lane Chandler	June 26	5400	60	July 26
Hell's Valley	Wally Wales	Mar.16,'31	5400		
Red Fork Range	Wally Wales	Jan. 12, '31	5400	60	Mar. 7,'31
Ridin' Law	Jack Perrin	May 24	5600	62	July 5
Sheer Luck	Ralston-Stuart	Jan. 26,'31	5400	62	July 5
Trails of Danger	Wally Wales	Sept. 30	5400	60	

Coming Feature Attractions

Masters of Steel		
Se This Is Arizona	Wally Wales	Apr. 24,'31
Trapped	Stuart-Quartaro-Dean-Santschi	Apr. 14,'31

Shorts

Big Flat, The	Jamison-Murdock	2 Reels
Radie Razzberry, A	Jamison-Murdock	2 Reels
Wages of Gin, The	Jamison-Murdock	Apr.28,'31 2Reels

COLUMBIA

(Available sound-on-film and sound-on-disc)

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Africa Speaks		Sept. 15	7054	74	Sept. 27
Atlantic		Jan.17,'31	6575		Oct. 11
Areund the Corner	Sidney-Murray	Apr. 26	6356	71	May 3
Avenger, The	Buck Jones	Mar.6,'31	5865	65	Mar.28,'31
Brothers	Lytell-Sebastian	Oct. 25	6843	76	Nov. 1
Call of the West	Revier-Matt Moore	May 10	6500	72	May 31
Charley's Aunt	Ruggles-Collyer	Dec. 28	7890	88	Dec. 6
Criminal Code, The	Holmes-Huston-Doran	Jan.15,'31	7920	88	Dec. 13
Dawn Trail, The	Buck Jones-Mirlam Seegar	Nov. 28	6936		Dec. 27
Desert Vengeance	Buck Jones-Barbara Bedford	Jan.25,'31	5907	65	Feb.28,'31
Dirigible	Holt-Graves-Wray	Apr. 4			Mar.14,'31
For the Love O' Lil	Mulhall-Starr-Nugent	Oct. 5	7000	72	Oct. 4
Ladies Must Play	Hamilton-Sebastian	Aug. 1	5978	65	Aug. 16
Ladies of Leisure	Stanwyck-Greves-Sherman	Apr. 5	9277	103	Apr. 19
Last of the Lone Wolf	Lytell-Patsy Miller	Aug. 26	6500	64	Sept. 13
Last Parade, The	Holt-Moore-Cummings	Feb.28,'31	7236		Feb. 14,'31
Lion and the Lamb, The	Byron-Myers-Hatton-Love	Jan. 1,'31	7236		Feb. 14,'31
Lone Rider, The	Jones-Reynolds	June 8	5432	60	July 12
Madonna of the Streets	Brent-Ames	Dec. 1	6932	77	Dec. 6
Man From Chicago					
Men Without Law	Buck Jones	Oct. 15	6090	70	Nov 29
Meet the Wife	Lew Cody & Laura La Plante	Apr.17,'31			Apr. 4,'31
Middle Watch, The		Mar.3,'31	6626		
Murder		Oct. 24	8200	91	Nov. 1
Rain or Shine	Joe Cook-Joan Peers	Aug. 15	8273	92	July 26
Shadow Ranch	Buck Jones	Sept. 1	5766	58	Nov. 15
Sisters	O'Day-O'Neill	June 15	8284	70	June 28
Squealer, The	Holt-Revier-Davy Lee	Aug. 25	6356	70	Sept.13
Sweethearts on Parade	White-Hughes	Aug. 18	6247	67	Sept. 6
Temptation	Wilson-Gray-Percy	June 6	6279	70	June 28
Ten Cents A Dance	Barbara Stanwyck-Cortez	Mar. 6'31	7156		Mar. 14,'31
Tel'able David	Cromwell-Beery-Peers	Nov. 15	7350	70	Nov. 15
Young Woodley	Carroll-Lawton	Sept. 26	7600	73	Oct. 4

Coming Feature Attractions

Arizona		
Fifty Fethoms Deep	Richard Cromwell	
Flood, The	Boardman-Blue	
For the Defense	Evelyn Brent	
The Good Bad Girl		
Lover Come Back		
Miracle Woman, The	Barbara Stanwyck	
Subway Express	Holt-Kelsey-Pringle	
Virtue's Bed		
Woman Who Came Back		

Shorts

Title	Star	Rel. Date	Length	Reviewed
Alaskan Knights	Krazy Kat Karteon	May 22	1 reel	July 12
Apache Kid, The	Krazy Kat Kartoon	Oct. 9	1 reel	
Arctic Antics	Silly Symphony	June 5	1 reel	Aug. 2
Bandmaster, The	Krazy Kat Karteon	Sept. 8	1 reel	Nov. 6
Barnyard Battle	Mickey Mouse	Apr. 25	1 reel	
Birds of a Feather	Silly Symphony	Feb.4,'31	1 reel	
Birthday Party	Mickey Mouse	Jan.6,'31	1 reel	Feb. 7,'31
Came the Pawn	Eddie Buzzell	Oct. 1	1 reel	Nov. 29
Tie Castaways	Mickey Mouse	Apr.6,'31		
Chain Gang	Mickey Mouse	Aug. 8	1 reel	
Check and Rubber Check	Specialties (Eddie Buzzell)	Mar.13,'31	1 reel	
China Plate	Silly Symphony			
Cinderella	Krazy Kat Kartoon	Aug. 14	1 reel	Nov. 15
City of Peace	Rambling Reporter		1 reel	
Crystal Gazer	Specialties (Eddie Buzzell)	Nov. 18	1 reel	Nov. 8
Curiosities	Novelty		1 reel	Feb. 21,'31
Disarmament Conference	Krazy Kat			
Dutchman's Paradise	Rambling Reporter	Nov. 18	1 reel	
Faith, Hope and Charity	Specialties (Eddie Buzzell)	Sept. 6	1 reel	Feb. 22
Firefighters	Mickey Mouse	June 11	1 reel	Nov. 15
Fortunate Isle, The	Rambling Reporter		1 reel	
Frolicking Fishes	Silly Symphony	May 6	1 reel	Sept. 27
Gorilla Mystery	Mickey Mouse	Oct. 10	1 reel	Dec. 6
Ham Berger & His Horse Radish	Color Sensation	July 16	1 reel	
Hard Boiled Yeggs	Specialties (Eddie Buzzell)	Oct. 10	1 reel	Nov. 15
Haunted House	Mickey Mouse	Aug. 1	1 reel	Jan. 4,'31
Home of the Sheikh	Rambling Reporter	Jan.29,'31	1 reel	
Honolulu Wiles	Krazy Kat Kartoon	July 17	1 reel	Jan. 24
Hot and Bothered	Specialties (Eddie Buzzell)	Sept. 26	1 reel	Nov. 8
Jailhouse Blues	Mamie Smith		1 reel	Aug. 16
Jazz Fool	Mickey Mouse	July 5	1 reel	Nov. 9, '29
Jazz Rhythm	Krazy Kat	July 19	1 reel	July 26
Jewel of Asia	Rambling Reporter	Sept. 23	1 reel	Nov. 8
Jungle Rhythm	Mickey Mouse	July 19	1 reel	Jan. 11
Karnival Kid	Mickey Mouse	May 23	1 reel	
Kings or Better Specialities	Eddie Buzzell			
Lambs Will Gamble	Krazy Kat Kartoon	Nov. 1	1 reel	Nov. 29
Land of Long Ago	Rambling Reporter	Sept. 23	1 reel	
Let's Talk Turkey	Rembling Reporter	Nov. 11	1 reel	Nov. 29
Little Trail, The	Krazy Kat Karteon	Dec. 3	1 reel	Feb. 7,'31
Lone Star Stranger	Specialties (Eddie Buzzell)	Dec. 27	1 reel	Feb. 7,'31
Mickey's Follies	Mickey Mouse	June 28	1 reel	Sept. 14, '29
Mickey's Choe Choe	Mickey Mouse	June 20	1 reel	Oct. 12, '29
Midnight in a Toy Shep	Silly Symphony	July 3	1 reel	
Monkey Melodies	Silly Symphony	Aug. 10	1 reel	Oct. 18
Moose Hunt, The	Mickey Mouse			
Mother Goose Melodies	Silly Symphony		1 reel	
Never Strike Your Mother	Specialties (Eddie Buzzell)	Aug. 10	1 reel	
Night	Silly Symphony	July 31	1 reel	June 28
Old Flame, An	Krazy Kat Kartoon	Apr. 24	1 reel	
Picnic, The	Mickey Mouse	Oct. 1	1 reel	Nov. 29
Pioneer Days	Mickey Mouse	Dec. 10	1 reel	
Playful Pan	Silly Symphony	Dec. 28	1 reel	
Plow Boy	Mickey Mouse	May 9	1 reel	
Prodigal Daughter, The	Specialties (Eddie Buzzell)	Sept. 26	1 reel	
Rodeo Dough	Krazy Kat Kartoon	Feb.13,'31	1 reel	Mar.7,'31
Shindig	Mickey Mouse	July 9	1 reel	
Stage Door Knights	Buddy Doyle	Apr. 23	1 reel	
Streets of Cairo	Rambling Reporter			
Subway Jam	Krazy Kat			
Swiss Movements	Krazy Kat	Apr.4,'31		
Traffic Troubles	Mickey Mouse	Mar.14,'31	1 reel	Feb. 15
Talking Screen Snapshots	Released twice a month	Feb.14,'31	1 reel	June 9, '29
Vagabond Salesman, The	Specialties (Eddie Buzzell)		1 reel	
When the Cat's Away	Mickey Mouse	Apr. 11	1 reel	
Wild Man's Land	Rambling Reporter	Nov. 19	1 reel	
Wild Waves	Mickey Mouse	Aug. 15	1 reel	Jan. 11
Wine, Woman—But No Song	Specialties (Eddie Buzzell)		1 reel	
Winter	Silly Symphony		1 reel	

CONTINENTAL PICTURES CORP.

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Fourth Alarm, The	Nick Stuart-Ann Christy	Oct. 25	5494		Oct. 18
Sea Devils	Molly O'Day-Edmund Burns	Jan.15,'31	5274		
Second Honeymoon, The	Josephine Dunn	Sept.	5586	67	
Worldly Goods	Kirkwood-Kennedy	Aug. 1	6065	65	Aug. 2

Coming Feature Attractions

	Star	Rel. Date	Length Feet	Mins.	Reviewed
Air Eagles			6	reels	
Defenders of the Law	Catherine Dale Owen-Holland-Gleckler	May 1,'31	6	reels	
Hellion's Last Cruise, The			6	reels	
Mystery Train, The			8	reels	
Rose of Chinatown			6	reels	
Streets of Shadows			6	reels	

EDUCATIONAL

Shorts

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
An Anonymous Letter	Wm. J. Burns Detective Mysteries	Jan.4,'31	962	10½	Feb.7,'31
Asbury Park Murder Mystery, The	Wm. J. Burns Detective Mysteries	Dec. 21	957	10½	Jan.24,'31
Average Husband	Clyde-Moorhead	Sept. 7	1646	16	Aug. 23
Back Page, The	Geo. Chandler, Virginia Brooks				
Bank Swindle, A	Wm. J. Burns Detective Mysteries	Jan.18,'31	1005	11	
Bitter Friends	Lambert-McPhail	Apr. 27	1609	18	
Black Widow, The				11	Mar.14,'31
Bluffer, The	Clyde-Stedman	Sept. 26	922	11	Oct. 25
Bride and Gloomy	Bert Roach-Eleanor Hunt	Mar.22,'31	1764	20	
Bride's Mistake, The	Beebe-Dent-Thomson	Mar. 1,'31	1605	16	Jan.17,'31
Bully Beef	Terry-Toon	July 13	543	6	July 12
Campus Crushes	Clyde-Beebe-Stuart	June 15	1929	21	June 28
Chop Suey	Terry-Toon	Aug. 24	529	6	
Chumps, The	Beebe-Clyde	July 6	1888	21	July 12
Clowning	Terry-Toon	Apr.5,'31	568	6	Mar. 28
Club Sandwich	Terry-Toon	Jan.25,'31	508	5½	Jan.24,'31
Codfish Balls	Terry-Toon	June 15	678	6	
College Cuties	Tamblyn-Rendell	Dec. 28	1649	19	Dec. 7
College Vamp, The	Clyde-D'Avril	Feb.15,'31	1933	22	Feb.7,'31
Come to Papa	Ford Sterling	Feb.22,'31	1754	20	Feb.21,'31
Costa Rican Case	Wm. J. Burns Detective Mysteries	Dec. 21			
Cow Catcher's Daughter	Clyde-Gribbon-Beebe	May24,'31	1862		Apr.4,'31
Crashing Hollywood	Rita Flynn-Phyllis Crane	Apr.5,'31	1601	20	Mar. 21
Cross Roads	Romantic Jamneys	May 3,'31	1002	11	
Dance Hall Marge	Gribbon-Beebe	Jan.18,'31	1925	19	Jan.3,'31
Divorced Sweethearts	Christy-Irwin-Pollard-Beebe	Oct. 28	1822	21	Jan.17,'31
Dog Doctor, The	Clyde-O'Leary-Farley	Mar.15,'31	1630	22	Nov. 1
Don't Bite Your Dentist	Clyde-Pollard	Nov. 9	1937	16	Jan.17,'31
Don't Give Up	Buster and John West	Oct. 26	1724	22	Sept. 27
Don't Leave Home	Johnny Hines	Dec. 28	1665	19	Oct. 11
Don't Divorce Him	Clyde Cook	May31,'31			
Dutch Treat	Terry-Toon	Sept. 21	612	6	
Expensive Kisses	Bert Roach	Dec. 7	1614	18	Dec. 6
Explorer, The	Terry-Toon	Mar.22,'31	522	6	Feb.28,'31
Ex-Plumber	Lloyd Hamilton	Mar. 8,'31	1907	21	Feb.24,'31
Ex-Sweeties		16.	Mar.7,'31		
Fat Wives for Thin	Beebe-Barraud-Clyde	May 25	1980	22	May 31
The Fireman's Bride	Terry Toon	May3,'31			
Flying Trip, A	Hodge Podge	Sept. 7	695	10	
Follow the Swallow	Lloyd Hamilton	Apr. 27	1686	19	Apr. 26
Fowl Affair, A		Apr. 26,'31	541	6	
French Fried	Terry-Toon	Sept. 7	547	6	Oct. 18
Freshman's Goet, The	Bobby Agnew	Sept. 7	1789	19	
French Kisses	Cook Sheckley	June 15	1684	19	Aug. 9
Fried Chicken	Terry-Toon	Oct. 19	569	6	Sept. 27
Girls Will Be Boys	Charlotte Greenwood	Jan.25,'31	1801	21	Jan.24,'31
Golf Nuts	Terry-Toon	Dec. 14	520	6	Nov. 22
Goodby Legs	Pollard-Stuart	July 27	1961	22	July 12
Good Morning Sheriff	Lloyd Hamilton	May 25	1735	19	June 14
Go West Big Boy	Terry-Toon	Feb.22,'31	562	6	Feb.21,'31
Grandma's Girl	Clyde-Stuart-Kane	Oct. 12	1885	21	Oct. 25

Hall the Princess	Boley-Collins	May 11	1573	17			
Happy Little Honeymoon, A	Glenn Tryon	Feb.15,'31	1877	21	Feb.7,'31		
Hawaiian Pineapple	Terry-Toon	May 18	602	7	May 24		
Hello Television	Clyde-Christe	Aug. 17	1844	20	Aug. 23		
His Error	Barnes-Collins	Sept. 14	1750	20			
Hollywood Theme Song	Gribbon-O'Leary-D'Avril	Dec. 7	1859	20	Nov.		
Honeymoon Land	Romantic Journeys	Feb.1,'31	928	10	Mar.28,'31		
Honk Your Horn	Lloyd Hamilton	June 29	1716	10	June 28		
Hot Turkey	Terry-Toon	May 4	604	7			
How's My Baby	Barnes-Collins-McPhail	June 22	1667	19			
Hungarian Goulash	Terry-Toon	June 29	515	6			
In Conference	Clyde-Gribbon-Wilson	Apr.26,'31	1897	21			
Indian Pudding	Terry-Toon	June 29	515	6	Apr. 26		
Irish Stew	Terry-Toon	Oct. 5	535	6	Oct. 11		
Johnny's Week End	Johnny Hines	Sept. 14	1653	18			
Jumping Beans	Terry-Toon	Nov. 2	499	6	Oct. 25		
Just a Bear	Clyde-Gribbon-O'Leary	Mar.29,'31	1735	20	Feb.21,'31		
Kangaroo Steak	Terry-Toon	July 27	535	6			
Love a La Mode	Granville-Drow	Nov. 2	1770	19			
Love Bargain, The	Alberta Vaughn-B. Agnew	Jan.11,'31	1843	21	Jan.17,'31		
Love Your Neighbor	Lloyd Hamilton	Oct. 12	1756	22	Sept. 27		
Marriage Rows	Lloyd Hamilton	Jan.18,'31	1882	21	Jan.24,'31		
Medley of Rivers, A	Hodge-Podge	Nov. 9	892	10			
Monkey Meat	Terry-Toon	Aug. 10	548	6	Aug. 23		
My Harem	Moran-Bradbury	Nov. 16	1764	19			
No, No Lady	Clyde-Christy	Jan.4,'31	1798	20	Dec. 8		
One Yard to Go	Beebe-Eastman	Feb.1,'31	1913	21	Jan.31,'31		
Our Nagging Wives	Ford Sterling	Nov. 9	1780	19	Oct. 25		
Over the Air	Hodge-Podge	Oct. 12	935	10	Sept. 27		
Passionate Pups, The	Bert Roach						
Peace & Harmony	Lambert-Collins-McPhail	May 18	1680	18	May 10		
Pete and Repeat	Harrison-Elms	Mar.1,'31	1754	20	Feb.21,'31		
Philadelphia Lancaster Counterfeiters, The	Wm. J. Burns Detective Mysteries	Feb.1,'31	777	9	Feb.21,'31		
Pigskin Capers	Terry-Toon	Dec. 28	544	8			
Popcorn	Terry-Toon	Jan.11,'31	543	6	Jan.17,'31		
Poor Fish, A	Beebe-Stewart-Stone	Jan.4,'31	974	12			
Prize Puppies	Lloyd Hamilton	Aug. 3	1724	19			
Quack, Quack	Terry-Toon	Mar.8,'31	563	8	Feb.21,'31		
Racket Cheers	Clyde-Irwin-Pollard	Nov. 23	1994	22	Nov. 8		
Radio Kisses	Beebe-Duryoa-Carewo	May 4	1891	21	June 14		
Razzberries	Terry-Toon	Feb.8,'31	561	6	Feb.7,'31		
Roman Punch	Terry-Toon	Apr. 20	560	8	Apr. 28		
Rough Idea of Love	Beebe-Eastman	Dec. 21	1898	21	Jan.3,'31		
Salt Water Taffy	Terry-Toon	Nov. 30	582	8			
Scotch Highballs	Terry-Toon	Nov. 16	560	6			
Shotgun Wedding, A	Buster & John West	Apr.19,'31	1837	20	Mar.14,'31		
Shooting of Dan the Duck, The	Cook-McPhail	Feb.22,'31	1772	20	Feb.21,'31		
Si, Si Senor	Tom Patricola	Sept. 21	1755	20			
Sing Sing Song	Terry-Toon	Apr.19,'31	1680	8	Mar.28,'31		
Speed	A. Clyde-M. Beebe	May10,'31					
Strange Birds	Beebe-Eastman-Alberni	Nov. 23	937	10	Feb.7,'31		
Suppressed Crime, The	Wm. J. Burns Detective Mysteries	Nov. 23	1022	11	Jan.3,'31		
Swiss Cheese	Terry-Toon	June 1	547	8			
Take Your Medicine	Andy Clyde	Oct. 28	969	10	Oct. 25		
Speed Up	Hodge-Podge	Dec. 21	738	8			
Their Wives' Vacation	Kelton-Murray	Dec. 14	1895	21			
Three Hollywood Girls	L. Lane-R. Flynn-P. Crane	Jan.4,'31	1902	21	Jan.3,'31		
Up a Tree	Lloyd Hamilton	Nov. 30	1777	19			
Ulrich Case, The	Wm. J. Burns Detective Mysteries	Jan.4,'31					
Vacation Loves	Clyde-Betty Boyd	Sept. 28	1904	21			
Western Knights	Lambert-St. John-McPhail	Apr. 20	1881	20	Apr. 5		
Wilkins Murder Mystery	Wm. J. Burns	Dec. 7	1023	11	Sept. 27		
Windy Riley Goes Hollywood	Jack Shutta-Louise Brooks	May 3,'31	1862	21			
Won by a Neck	Lloyd Hamilton	Oct. 5	1885	21	Oct. 11		

FIRST NATIONAL

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed		
Back Pay	Corinne Griffith	June 1	5672	62	June 7		
Bad Man, The	Huston-Revier	Sept. 14	7007	77	Aug. 30		
Big Business Girl	Loretta Young-Ricardo Cortez		7200	80	Mar.14,'31		
Bride of the Regiment	Segal-Pidgeon	June 22	7418	82	May 24		
Bright Lights	Dorothy Mackaill	Sept. 21	6418	72	July 5		
College Lovers	Whiting-Nixon	Oct. 5	5633	63	Sept. 8		
Dawn Patrol, The	Barthelmess-Fairbanks, Jr.	Aug. 10	10054	112	July 19		
Father's Son	Janney-Stone-Rich	Mar.7,'31	7020	77	Oct. 4		
Finger Points, The	Barthelmess-Wray	Apr.11,'31	8021	88	Mar.21,'31		
Flirting Widow	Dorothy Mackaill	May 11	6664	74	June 7		
Girl of the Golden West	Harding-Rennie	Oct. 12	7278	75	June 21		
Going Wild	Joe E. Brown	Dec. 21	6488	72	Aug 23		
Gorilla, The	Joe Frisco	Nov. 2	5911	63	Oct. 4		
Hot Heiress, The	Lyon-Munson	Mar.28,'31	7309	78	Jan.24,'31		
Kismet	Otis Skinner	Jan.18,'31	8253	92	Nov. 8		
Kiss Me Again	Clare-Pidgeon	Feb.23,'31	8775		Jan.10,'31		
Lash, The	Richard Barthelmess (Reviewed under title "Adios," issue of Oct. 4)	Dec. 28	7169	80			
Little Caesar	Edw. G. Robinson	Jan.25,'31	7300		Jan.17,'31		
Misbehaving Ladies	Lee-Lyon	Apr.18,'31	6480	72	Mar.14,'31		
Mothers Cry	Peterson-Manners	Jan.4,'31	8650	75	Dec. 13		
Naughty Flirt	Alice White	Jan.11,'31	5187				
Notorious Affair, A	Billie Dove	May 4	6218	69	May 9		
Numbered Men	Nagel-Claire	Aug. 3	6085	72	June 7		
One Night at Susie's	Dove-Fairbanks, Jr.	Oct. 19	5769	64	Nov. 1		
Right of Way, The	Nagel-Young	Feb.7,'31	6142				
Road to Paradise, The	Young-Mulhall	July 26	8926	77	July 5		
Scarlet Pages	Ferguson-Nixon	Sept. 28	5937	85	Aug. 9		
Show Girl in Hollywood	White-Mulhall	Apr. 20	7213	80	May 3		
Song of the Flame	Gray-Claire	May 25	8500	72	May 3		
Spring Is Here	Claire-Gray	Apr. 13	6388	70	Apr. 26		
Sunny	Marilyn Miller	Nov. 23	7256	81	Oct. 11		
Sweethearts and Wives	Billie Dove	June 15	7003	77	June 7		
Sweet Mama	Alice White	July 8	5012	65	July 19		
Top Speed	Brown-Claire-Whiting	Aug. 24	7200	82	June 21		
Truth About Youth	Young-Tearle	Nov. 30	6235	69	Nov. 29		
Way of All Men, The	Fairbanks, Jr.-Revier	Sept. 7	6032	87	July 26		
Widow From Chicago	Neil Hamilton	Nov. 9	5773	85	Oct. 25		
Woman Hungry	Lee-Kohler-Blackmer	Apr.4,'31		68	Mar.28,'31		

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Broadmindod	Joe E. Brown				
Chances	Douglas Fairbanks, Jr.				
Men of the Sky	Irene Delroy-Jack Whiting				
Honor of the Family	Bebe Daniels				
Party Husband	Dorothy Mackaill-Jas. Rennie				
Reckless Hour	Dorothy Mackaill-Conrad Nagel				
Spent Bullets	Richard Barthelmess				
Too Young to Marry	Young-Withers				
Upper Underworld	Huston-Young-Kenyon				
We Three	Ben Lyon-Rose Hobart				
You and I	Lewis Stone-Doris Kenyon				

FITZPATRICK PICTURES, INC.

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Lady of the Lake	Percy Marmont-Benita Hume	Nov. 1	3955	45	Oct. 25

Shorts

Traveltalk Series

No. 1—From Barcelona to Valencia	Sept.		1008	11	
No. 2—From Valencia to Granada	Oct.		971	11	Oct.12,'29
No. 3—From Granada to Toledo	Nov.		975	11	Nov.16,'29
No. 4—In Old Madrid	Dec.		867	10	Feb. 8
No. 5—Egypt—The Land of the Pyramids	May		972	11	June 21
No. 6—Gateway to India	June		850	9½	
No. 7—Temple of Love, The	July		958	10½	Sept. 6
No. 8—Imperial City	Aug.		832	9	Aug. 23
No. 9—Picturesque Hong Kong	Sept.		718	10	
No. 10—The Island Empire	Oct.		716	8	Sept. 6
No. 11—Japan in Cherry Blossom Time	Oct.		766	9	Nov. 22
No. 12—Java—The Fragrant Isle	Nov.		773	9	
No. 13—Charming Ceylon	Nov.		705	9	
No. 14—Honolulu to Havana	Dec.		943	10	
No. 15—Siam to Korea	Jan., '31		923	10	Jan.3,'31

American Holiday Series

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Abraham Lincoln				3	
Armistice Day				3	
Christopher Columbus				3	
George Washington				3	
Independence Day				3	
Labor Day				3	
Memorial Day				3	
Mother's Day				3	
Origin of Christmas				3	
Thanksgiving				3	

Movie Horoscope Series

One Release for Each Month of the Year

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
People Born in August			830	9	
People Born in September			991	11	
People Born in October			954	10½	
People Born in November			711	8	Nov. 9
People Born in December			714	8	
People Born in January			901	10	
People Born in February			910	10	
People Born in March			901	10	
People Born in April			689	8	
People Born in May			749	8½	
People Born in June			944	10½	
People Born in July			823	9	Aug. 2

Music Master Series

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Georges Bizet		Sept.	972	11	
Johannes Brahams		Sept.	971	11	Feb. 15
Franz Liszt		Sept.	998	11	Apr. 5
George Frederick Handel		Oct.	990	11	
Frederick Chopin		Oct.	932	10½	
Ludwig Von Boethoven		Oct.	681	7½	Apr. 19
Johann Strauss		Nov.	544	6	Dec. 13
Guiseppe Verdi		Nov.	851	9½	Nov. 29
Felix Mendelssohn		Dec.	819	9	

FOX FILMS

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed		
Are You There	Lillie-Garrick	Feb. 22,'31	5400	60	Nov. 29		
Arizona Kid, The	Baxter-Maris	Apr. 27	7450	83	May 17		
Big Trail, The	Wayne-Churchill-Marshall	Nov. 2	Standard 11418 Grandeur 14200		Oct. 11		
Body and Soul	Farrell-Landi	Feb. 22,'31	7400		Mar. 7,'31		
Charlie Chan Carries On	Oland-Churchill	Apr. 12,'31	8200	69	Mar.28,'31		
Cheer Up and Smile	Lee-Lake-Baclanova	June 22	5600	62	Aug. 2		
Common Clay	Bennett-Ayres-Marshall	Aug. 17	7961	88	June 21		
Connoeticut Yankee, A	Will Rogers	Apr. 5,'31	8700	96	Mar.21,'31		
Crazy That Way	Bennett-MacKenna	Mar. 30	5828	64	Mar. 29		
Dansers, The	Moran-Holmes-Byron	Nov. 9	7500	83	Oct. 4		
Devil With Women, A	McLaglen-Maris	Nov. 18	5750	64	July 26		
Doctors' Wives	Baxter-Bennett	Mar. 15,'31	7354	82	Apr.4,'31		
Don't Bet on Women	McDonald-Lowe-Merkel	Feb. 15,'31	6300		Feb. 21,'31		
Double Cross Roads	Ames-Lee	Apr. 20	5800	64	Mar. 29		
East Lynne	Harding-Brook-Nagel	Mar. 1,'31	9548	104	Feb. 28,'31		
Fair Warning	D'Brien	Feb. 1,'31	5600				
Fox Movietone Follies	Special Cast	May 4	7422	84	May 10		
Girls Demand Excitement	Wayne-Cherrill	Feb. 8,'31	6060	68	Feb. 14,'31		
Good Intentions	Lowe-Churchill	June 29	6340	70	June 14		
High Society Blues	Gaynor-Farrell	Mar. 23	8750	75	Mar. 1		
Just Imagine	Brendel-Sullivan	Nov. 23	10056	111	Dec. 18		
Last of the Duanes	D'Brien-Loy-Brown	Aug. 31	5500	61	July 12		
Lightnin'	Will Rogers-Dresser	Dec. 7	8500	94	Oct. 25		
Lilliom	Farrell-Taylor	Oct. 5	8472	94	Sept.13		
Man Trouble	Sills-Mackaill	Aug. 24	7800	84	Aug. 30		
Man Who Came Back	Gaynor-Farrell	Jan. 11,'31	7786	81	Jan. 3,'31		
Men on Call	Edmund Lowe-Clarke	Mar. 22,'31	6331	70	Mar. 7,'31		
Mr. Lemon of Orange	Brendel-Dorsay	Jan. 18,'31	6050		Mar. 7,'31		
Not Damaged	Moran-Byron-Ames	May 25	6500	72	June 14		
Not Exactly Gentlemen	McLaglen-Wray-Cody-Gribbon	Mar. 8,'31	5530				
Db, For A Man!	MacDonald-Denny-White	Dec. 14	7800	88	Nov. 8		
Once A Sinner	Dorothy Mackaill-Joel McCrea	Jan. 25,'31	6275	70	Jan. 24,'31		
One Mad Kiss	Don Jose Mojica	July 13	5586	64	July 26		
On the Level	Victor McLaglen	Mar. 23	5600	62	June 14		
On Your Back	Rich-Warner	Sept. 14	6600	74	July 26		
Part Time Wife	Lowe-Hyams	Dec. 28	6500	72	Dec. 6		
Princess and the Plumber, The	Farrell-O'Sullivan	Dec. 21	6480	72	Oct. 18		
Quick Millions	Tracy-Churchill-Ellers	May 3,'31	6286		Apr.4,'31		
Renegades	Baxter-Beery-Ley	Oct. 26	6400	83	Oct. 4		
Rough Romance	O'Brien-Chandler	June 15	4800	54	June 21		
Scotland Yard	Lowe-Bennett	Oct. 19	6758	75	Oct. 4		
Seas Beneath	D'Brien-Lessing-Maris	Mar. 29,'31	8152		Feb. 7,'31		
Sea Wolf	Milton Sills	Sept. 21	8000	89	Aug. 30		
So This Is London	Will Rogers	June 8	8300	92	May 31		
Song D' My Heart	John McCormack	Sept. 7	8243	92	Mar. 15		
Soup to Nuts	Healy-Winninger-Smith	Sept. 28	6340	70	Oct. 25		
Temple Tower	MacKenna-Day	Apr. 13	5200	58	May 17		
Up the River	Luce-Bogart-Tracy	Oct. 12	8200	92	Dec. 11		
Under Suspicion	Murray-Moran	Jan. 4, '31	5800	64	Nov. 22		
Wild Company	Albertson-Warner-Lynn	July 19	7209	90	July 19		
Women Everywhere	Murray-Dorsay-Kellard	June 1	7500	83	June 14		

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Always Goodbye	Landi-Stone-Mercer	May 31, '31			
Bad Girl	Sally Ellers				
Black Camel	Warner Oland-Ellers				
Blondie	Spencer Tracy-W. Hymer	June 21, '31			
Cure for the Blues	Will Rogers-Dorsay				
Daddy Long Legs	Gaynor-Baxter	June 7, '31			
Hush Money	Meighan-J. Bennett	June 28, '31			
Misbehaving	MacDonald-McLaglen	June 14, '31			
Over the Hill	Cecilia Lofter-Dilloway				
Riding for A Fall	Spencer Tracy-Merkel	May17,'31			
Spy, The	Hamilton-Johnson		5255		
Their Mad Moment	Baxter-Mackaill-Pitts	July 12, '31			
Three Girls Lost	Wayne-Young	Apr. 19,'31	6438		
Women of All Nations	McLaglen-Lowe-Nissen	May 10, '31			
Young Sinners	Meighan-Jordan-Kirkwood	May 24, '31			

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Bachelor Father	Davies-Forbes	Jan.10,'31	8237		Dec. 13
Big House, The	Beery-Morris-Hyams	June 21	7901	88	June 28

Billy the Kid	John Mack Brown	Oct. 18	8808	82	Sept.	13	
Call of the Flesh	Ramon Novarro	Aug. 16	9061	99	July	12	
(Reviewed under title "Singer of Seville")							
Caught Short	Dressler-Moran	May 10	6873	71	May	10	
Children of Pleasure	Gray-Rubin-Johnson	Apr. 26	6400	72	Aug.	9	
Dance, Fools, Dance	Joan Crawford	Feb.21,'31	7336		Jan.3,'31		
Divorcee, The	Shearer-Morris	Apr. 19	7533	84	Apr.	19	
Doughboys	Buster Keaton	Aug. 30	7325	81	July	26	
(Reviewed under title "The Big Shot")							
Easiest Way, The	Bennett-Menjou-Montgomery	Feb.7,'31	6600				
Free and Easy	Buster Keaton	Mar. 22	8413	93	Feb.	22	
Floradora Girl, The	Davies-Gray	May 31	7260	81	June	7	
Gentleman's Fate, A	Gilbert-Wolheim	Mar.7,'31	8428		Jan.31,'31		
Good News	Special Cast	Aug. 23	7931	88	Apr.	12	
Great Meadow, The	Brown-Boardman	Jan.24,'31	7243		Nov.	29	
In Gay Madrid	Ramon Novarro	May 17	7654	85	June	7	
Inspiration	Greta Garbo	Jan.31,'31	6897		Dec.	27	
It's a Wise Child	Marion Davies	Mar.21,'31	6850	75	Feb.28,'31		
Lady's Morals, A	Grace Moore	Nov. 8	7856	88	Oct.	4	
(Reviewed under title "The Soul Kiss")							
Lady of Scandal	Chatterton-Forbes-Rathbone	May 24	6858	77	May	31	
Let Us Be Gay	Shearer-LaRoque	Aug. 9	7121	79	May	3	
Love in the Rough	R. Montgomery-O. Jordan	Sept. 6	7668	85	Aug.	16	
Madam Satan	K. Johnson-Reginald Denny	Sept. 20	10320	113	Aug.	30	
Men Call It Love	Hyams-Menjou-Duncan-Foster	Mar.14,'31	6616		Feb.28,'31		
Men of the North	Leonard-Roland	Sept. 27	5359	60	Oct.	25	
Min and Bill	Dressler-Beery	Nov. 29	5977	67	Oct.	18	
Montana Moon	Joan Crawford	Mar. 29	7917	88	Feb.	8	
New Moon	Tibbett-Moore	Jan.17,'31	7016	78	Oct.	25	
Our Blushing Brides	Crawford-Page-Sebastian	July 19	9138	102	July	19	
One Embarrassing Night	All English Cast	June 21	8611	90	Aug.	16	
Paid	Crawford-Armstrong	Dec. 20	7819	87	Nov.	15	
(Reviewed under title "Within the Law")							
Parlor, Bedroom and Bath	Keaton-Eilers-Denny	Feb.28,'31	6563		Jan.31,'31		
Passion Flower	Francis-Johnson-Bickford	Dec. 6	7171	80	Oct.	25	
Prodigal, The	Lawrence Tibbett	Feb.21,'31	6980	83	Jan.17,'31		
(Reviewed under title "The Southerner")							
Reducing	Dressler-Moran	Jan.3,'31	6930	77	Dec.	13	
Remote Control	Haines-Doran	Nov. 15	5958		Oct.	11	
Rogue Song, The	Lawrence Tibbett	May 10	9723	108	Feb.	1	
Romance	Greta Garbo	July 26	6977	76	Aug.	2	
Sea Bat, The	Bickford-Miljan-Torres	June 5	6253	69	May	3	
Shipmates	Montgomery-Jordan-Torrence	April 25,'31			Mar.	28	
Sins of the Children	Mann-Nugent	June 28	7716	86	July	5	
(Reviewed under title "Richest Man in the World")							
Stepping Out	Denny-Greenwood-Hyams	Apr.11,'31			Mar.	21	
Strangers May Kiss	Norma Shearer	Apr.4,'31	6930	77	Feb.28,'31		
Strictly Unconventional	Stone-Cavanaugh-Owen	May 3	4970	55	Feb.22,'29		
(Reviewed under title "The Circle")							
Tailor Made Man, A	William Haines	Mar.28,'31	7318		Mar.7,'31		
Their First Mistake	Laurel and Hardy				Sept.	27	
(Reviewed under title "The Rap")							
Those Three French Girls	Reginald Denny	Oct. 11	6760	76	Oct.	18	
Torch Song	Joan Crawford	May9,'31	7318				
Trader Horn	Harry Carey-Renaldo-Booth		11252		Jan.24,'31		
Unholy Three, The	Chaney-Lee-Linow	July 12	6478	72	May	24	
War Nurse	Walker-Page-Montgomery	Nov. 22	7333	82	Sept.	20	
Way for a Sailor	John Gilbert	Nov. 1	7967	89	Sept.	20	
Way Out West	Haines-Hyams	Aug. 2	6407	71	Aug.	9	

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Cheri-Bibi	John Gilbert-Leila Hyams				
Daybreak	Ramon Novarro	May2,'31			
Dancing Partner	William Haines				
Five and Ten	Marion Davies				
Flying High					
Free Soul, A	Norma Shearer-Leslie Howard				
Girls Together	Joan Crawford				
Great Lover, The	Adolphe Menjou				
Man In Possession, The	Robert Montgomery				
Never the Twain Shall Meet	Montenegro-Smith-Howard	May16,'31			
Pigboats	Wm. Haines				
Sea Eagles	Beery-Rambeau				
Secret Six, The	Beery-Harlow	Apr.18,'31			
Sidewalks of New York	Buster Keaton				
Squaw Man, The	Roland Young-Velez-Baxter				
Son of the Rajah, The	Ramon Novarro				
Susan Lenox, Her Rise and Fall	Greta Garbo				

Shorts

Air Tight	Boy Friends	May	9,'31	1571		
All Teed Up	Charley Chase	Apr.	19	1895	Mar.	29
Ambitious People	Colortone Revue	Mar.	21,'31			
Another Fine Mess	Laurel-Hardy	Nov.	29	2591	Dec.	13
Baby Talk	Boy Friends	Jan.	17,'31			
Bargain Day	Our Gang	May	2,'31	1723		
Bark Brothers, The	Dogville					
Be Big	Laurel-Hardy	Feb.	7,'31	2563	24 Mar.	28
Bear Shooters	Our Gang	May	17	1881	Feb.	15
Below Zero	Laurel-Hardy	Apr.	26	1889	Oct.	25
Big Dog House, The	Dogville	Mar.	14,'31	1479		
Big Kick, The	Harry Langdon	Mar.	29	1827	Jan.	25
Bigger and Better	Boy Friends	Oct.	25	1789		
Blood and Thunder	Boy Friends	Jan.	17,'31	1801		
Brats, The	Laurel-Hardy	Mar.	22	1928	Apr.	5
Busy Barcelona	Holmes	Apr.	11,'31		Mar.	14,'31
Chickens Come Home	Laurel-Hardy	Feb.	21,'31	2782	Mar.	14,'31
China's Ole Man River	Holmes	Oct.	4	862	Dec.	13
Clock Shop, The	Revue	May	10	2 reels		
College Hounds	Dogville	Sept.	27	1524	Mar.	28
Copy	Novelty	Oct.	11	1877	Dec.	13
Crazy House	Oane-Moran	Nov.	1		16 Mar.	14,'31
Cuckoo Murder Case, The	Flip the Frog Series	Oct.	18	724	Nov.	1
Devil's Cabaret	Revue	Dec.	13		Mar.	14,'31
Doctor's Orders	Boy Friends	Sept.	13	1820	Dec.	13
Dogway Melody	Dogville	Dec.	20	1493	Nov.	1
Dollar Dizzy	Charley Chase	Oct.	4	2354	Sept.	6
Dublin and Nearby	Holmes	Dec.	27	882	Apr.	4,'31
Fast Work	Charley Chase	June	28	1866	May	24
Fiddlesticks	Cartoon	Aug.	16	568	Aug.	16
Fifty Million Husbands	Charley Chase	May	24	1846	Mar.	29
Flying Fists	Flip the Frog Series	Sept.	6	628		
Gems of M-G-M	Novelty	Jan.	3,'31	1846		
Geography Lesson	Colortone Revue	Mar.	28,'31			
Girl Shock	Charley Chase	Aug.	23	1786	Aug.	23
Glories of Nikko, The	Holmes	Aug.	23	908	Dec.	13
Haywire	Laurel-Hardy	May	29	1775	June	7
Helping Grandma	Our Gang	Jan.	3,'31	2 reels	Nov.	1
High C's	Charley Chase	Dec.	27	2623		
High Gear	Boy Friends	Feb.	28,'31	2278		
Hog Wild	Laurel-Hardy	May	31	1775		
Hoosegow	Laurel-Hardy				Oct.	25
Hot Dog	Dogville	Aug.	18	1400	Feb.	15
Into Morocco	Holmes	Dec.	6	900		
King, The	Harry Langdon	June	14	1787		
Laurel & Hardy Murder Case	Laurel-Hardy	Sept.	6	2781	Aug.	2
Ladies Last	Boy Friends	Dec.	6	1893		
Laughing Gas	Flip the Frog Series	Mar.	14,'31		Mar.	14,'31
Laughing Gravy	Laurel-Hardy	Apr.	4,'31			
Little Daddy	Our Gang	Mar.	28,'31	1917	Mar.	14,'31
Looser Than Loose	Charley Chase	Nov.	15	1893	Dec.	13
Love Business	Our Gang	Feb.	14,'31	1857	Dec.	13
Love Fever	Boy Friends	Apr.	11,'31	1825		
Modern Madrid	Holmes	Nov.	15	851		
Old Man Trouble	Davidson-Nichols			2 reels		
Peeps at Peking	Holmes	Jan.	17,'31	804		
Pip from Pittsburgh, The	Charley Chase	Mar.	21,'31	1908	Mar.	14,'31
Pups Is Pups	Our Gang	Aug.	30	1693	Oct.	18
Rough Seas	Charley Chase	Apr.	25,'31	2471		
Rounder, The	Novelty	Nov.	22	1812		
School's Out	Our Gang	Nov.	22	1893	Aug.	30
Shrimp, The	Harry Langdon	May	3	1738	Feb.	15
Snappy Cabellero	Revue	Sept.	20			
Song Writer's Revue, The	Novelty	Aug.	30	1861		
So Quiet on the Canine Front	Dogville	Jan.	31,'31			
Soup Song, The	Flip the Frog Series	Jan.	31,'31	682		
Spain's Maddest Fiesta	Holmes	Sept.	13	908	Nov.	15
Sultan's Camp of Victory	Holmes	Feb.	28,'31			
Tale of the Alhambra, A	Holmes	Feb.	7,'31			
Teacher's Pet	Our Gang	Oct.	11	1894	Aug.	16
That Little Bit of Heaven	Holmes	Mar.	21,'31			
Through the Yangtze Gorges	Holmes	Oct.	25	879		
Thundering Tenors	Charley Chase	Feb.	7,'31	1923		
Tough Winter, A	Our Gang	June	21	1880	Mar.	29
Village Barber, The	Flip the Frog Series	Sept.	27	656	Oct.	11
Village Smithie, The	Flip the Frog Series	Jan.	31,'31	662		
Vodeville	Laurel-Hardy			2 reels		
What a Man	Charley Chase	Feb.	7,'31			
When the Wind Blows	Our Gang	Apr.	5	1795		
Who Killed Rover?	Oogville	Nov.	8	1346	Dec.	13

PARAMOUNT-PUBLIX

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Along Came Youth	Charles Rogers	Dec.	6623		Oct. 18
Animal Crackers	Marx Brothers	Sept.	8897	99	Aug. 30
Anybody's War	Moran & Mack	Aug.	8117	75	Apr. 5
Anybody's Woman	Chatterton-Brook	Aug.	7243	91	Aug. 16
Big Pond, The	Chevalier-Colbert	May	6984	76	May 17
Blue Angel, The	Emil Jannings-Marlene Dietrich	Jan.	8848	100	Nov. 22
Border Legion, The	Arlen-Wray-Holt	June	6068	68	July 5
City Streets	Sylvia Sidney-Gary Cooper	Apr.	8612		
Conquering Horde, The	Arlen-Wray	Mar.	6596	72	Feb.21,'31
Dangerous Nan McGrew	Helen Kane	July	6571	71	June 28
Derelict	Bancroft-Francis	Nov.	6622	75	Oct. 18
Devil's Holiday, The	Nancy Carroll	May	6743	75	May 17
Dishonored	Marlene Dietrich-McLaglen	Apr.	8188		Mar. 7,'31
Fast and Loose	Hopkins-Starrett-Lombard-Morgan	Nov.	6384	71	Nov. 29
Feet First	Harold Lloyd	Nov.	8351		Jan. 17,'31
Fighting Caravans	Cooper-Damita	Feb.	8187		Feb. 7,'31
Finn and Hattie	Errol-Green	Feb.	6841	90	Oct. 11
Follow Thru	Rogers-Carroll	Sept.	8386	94	May 24
Follow the Leader	Ed Wynn	Dec.	6851	65	Dec. 13
For the Defense	William Powell	July	5670	63	July 12
Gang Buster, The	Oakie-Arthur	Jan.	5769	68	Dec. 13
Grumpy	Cyril Maude	Aug.	6647	66	July 12
Gun Smoke	Arlen-Brian	Apr.	5815	64	Mar.14,'31
Heads Up	Rogers-Kane	Oct.	6785	76	Sept. 27
Her Wedding Night	Clara Bow	Oct.	6924	75	Sept. 27
Honey	Nancy Carroll	Mar.	6701	74	Feb. 22
Honor Among Lovers	Colbert-March-Ruggles	Mar.	6775		Mar. 7,'31
It Pays to Advertise	Foster-Gallagher-Lombade	Feb.	5764		Feb. 14,'31
June Moon	Jack Oakie-Frances Dee	Mar.	6630	70	Feb.28,'31
Ladies Love Brutes	George Bancroft	Apr.	7171	70	Apr. 19
Ladies' Man	Wm. Powell-Kay Francis	Apr.	7104		Apr.4,'31
Laughter	Nancy Carroll	Oct.	7134	99	Nov. 1
L'Enimatique Mr. Parkes (Slightly Scarlet)	A. Menjou-C. Colbert		6390	71	Sept. 6
Let's Go Native	MacDonald-Oakie	Aug.	6787	70	May 31
Light of Western Stars	Arlen-Brian-Green	Apr.	6312	65	May 31
Love Among the Millionaires	Bow-Smith	July	6910	71	July 12
Man From Wyoming	Cooper-Collier	July	5989	68	July 12
Man of the World	Wm. Powell-Lombard	Mar.	6364		Mar. 7,'31
Manslaughter	Colbert-March	Aug.	7954	89	July 26
Monte Carlo	Buchanan-MacDonald	Oct.	8077	85	Aug. 9
Morocco	Cooper-Dietrich	Dec.	8237	92	Oct. 11
No Limit	Clara Bow	Jan.	6525		Jan. 24,'31
Only Saps Work	Errol-Arlen-Brian	Dec.	6644	74	Nov. 29
Paramount on Parade	Special Cast	Apr.	9125	101	Apr. 5
Playboy of Paris	Maurice Chevalier	Oct.	6512	73	Sept. 13
Queen High	Ruggles-Rogers-Morgan	Aug.	7905	88	Aug. 9
Rango		Mar.	5906		Jan. 24,'31
Return of Fu Manchu	Oland-Arthur	May	6586	73	May 10
Right to Love, The	Ruth Chatterton	Dec.	7120		Dec. 6
Royal Family of Broadway	Ina Claire-Fredric March	Jan.	7325		Jan. 3,'31
Safety in Numbers	Charles Rogers	June	7074	79	June 7
Santa Fe Trail	Richard Arlen	Sept.	5839	65	Sept. 27
Sap From Syracuse	Jack Oakie	July	6018	68	Aug. 2
Scandal Sheet, The	Bancroft-Brook-Francis	Feb.	6689	73	Dec. 20
Sea God, The	Arlen-Wray	Sept.	6534	73	Aug. 30
Sea Legs	Jack Oakie	Nov.	5673	80	Nov. 15
Shadow of the Law	Powell-Schilling	June	6392	68	June 7
Silent Enemy, The	Indian Cast	Aug.	7551	88	May 17
Skippy	Mitzi Green-Jackie Searl-Jackie Cooper	Apr.	7695	88	Mar.21,'31
Social Lion, The	Oakie-Brian	June	5403	60	June 21
Spoilers, The	Cooper-K. Johnston-Bancompson	Sept.	6128	82	Aug. 30
Stolen Heaven	Nancy Carroll-Phillip Holmes	Feb.	6832		Feb. 21,'31
Tabu	South Sea Island natives and Chinese half castes		7333	81	Mar.21,'31
Texan, The	Gary Cooper	May	7142	68	May 17
Tom Sawyer	Jackie Coogan	Nov.	7648		Oct. 18
True to the Navy	Clara Bow	May	6396	71	May 12
Unfaithful	Chatterton-Lukas	Mar.	7059	85	Feb.28,'31
Vagabond King, The	King-MacDonald-Oland	Apr.	9412	105	Jan. 11
Virtuous Sin, The	Huston-Francis	Nov.	7233	81	Oct. 4
With Byrd at the South Pole		June	7411	82	June 28
Young Man of Manhattan	Colbert-Ruggles	May	7306	85	Apr. 26

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Dude Ranch, The	Jack Oakie	May	9, '31		
Honeymoon Lane	Eddie Dowling	July	18, '31		
Kick In	Clara Bow	May	16, '31		
Lawyer's Secret, The	Clive Brook	June	13, '31		
Vice Squad	Lukas-Francis	May	30, '31		

Shorts

Title	Star	Rel. Date	Length	Reviewed
Ace of Spades, The	Talkartoon	Jan.	17, '31	1 reel
Accidents Will Happen	Smith and Dale	Aug.	2	2 reels
Accordion Joe	Talkartoon	Dec.	13	1 reel Dec. 13
Actions Speak Louder Than Words	Wm. & Joe Mandel	May	3	1 reel
African Dodge, The	Tom Howard	Apr.	4, '31	10 reels Mar. 14, '31
All for the Band	Eddie Younger	Apr.	4, '31	8 reels Mar. 14, '31
Antique Shop, The	Burns and Allen	Mar.	7, '31	1 reel Feb. 21, '31
Any Little Girl That's a Nice Little Girl	Screen Song	Apr.	18, '31	1 reel
Around the Samovar	A Columbia Broadcasting Feature	Feb.	28, '31	1 reel Feb. 28, '31
Anything But Ham	Smith and Dale	Jan.	24, '31	1 reel Jan. 3, '31
Artist's Reverie, The	Gamberelli & Co.	Aug.	2	1 reel June 14
At Home	Lulu McConnell	Aug.	9	1 reel
Ballet Class	Dancing Act	May	31	1 reel
Barnacle Bill, the Sailor	Talkartoon	Aug.	30	1 reel Aug. 2
Big Splash, The	Weismuller-Kruger	Jan.	17, '31	2 reels
Broadway Romeo, A	Jack Benny	Mar.	28, '31	2 reels
Bun Bandit, The	Talkartoon	Apr.	4, '31	1 reel
By Appointment	Craig-Bond	Nov.	1	1 reel
By the Beautiful Sea	Screen Song	Jan.	24, '31	1 reel
Camera Trails	Bruce Scenic	Oct.	11	1 reel Dec. 13
Chinatown Fantasy	Miller-Dova	July	5	1 reel May 24
Chords of Memory	R. Bruce Scenic	May	10	1 reel
Cleaning Up	C. Conklin-M. Swain	Sept.	27	2 reels
Cockeyed News No. 1	Eddie Cantor	Aug.	9	1 reel
Clinching a Sale	Harry Richmond	Apr.	18, '31	1 reel
Come Take a Trip In My Airship	Screen Song	May	24	1 reel June 14
Confounded Interest	Raymond-Caverly	Oct.	11	1 reel
Cow's Husband, The	Talkartoon	Mar.	14, '31	1 reel 8 Mar.28,'31
Crazy Compositions	Fuzzy Knight	Apr.	11, '31	1 reel

Desperate Sam	Bert Gordon	Mar.	29	1	832		
Devil Sea	Ethel Merman & Leslie Stowe	Feb.	28,'31	1	reel		
Discovered	Sally Ward	Jan.	17,'31	1	reel	Jan. 17,'31	
Dizzy Dishes	Talkartoon	Aug.	9	1	reel		
Dresden Dolls, The	Marie Gamberelll	July	28	1	reel		
Drifting Along	Robert Bruce Scenlo	Sept.	8	1	reel	Dec. 20	
Elmer Takes the Air	Stubby Kreuger-Assan-Jordanoff	Apr.	25,'31	2	reels		
Excuses	Bruce Novelty	Nov.	29	1	reel		
Fatal Card, The	W. & E. Howard	Nov.	8	1	reel		
Firebugs	Talkartoon	May	10	1	reel	Apr. 19	
Fit to Be Tied	Burns & Allen	Aug.	2	1	reel		
Food for Thought	Allen & Canfield	Sept.	13	1	reel		
French Line, The	Gina Malo	Jan.	24,'31	1	reel		
Getting a Break	Block & Sully	May	17	1	reel	June 28	
Glow Worm, The	Screen Song	Aug.	23	1	reel	July 19	
Go Ahead and Eat	Tom Howard	Jan.	3,'31	1	reel	Dec. 13	
Go Ahead and Sing	Tom Howard	Oct.	25	1	reel	Dec. 13	
Grand Uproar	Talkartoon	Oct.	4	1	reel		
Great Pants Mystery	Smith & Dale	Feb.	14,'31	2	reels		
Happiness Remedy	Ted Lewis	Feb.	14,'31	1	reel		
Headache, The	Billy House	Mar.	14,'31	2	reels		
He was Her Man	Gilda Gray	Apr.	25,'31	2	reels		
Helping Hand, The	Solly Ward	Oct.	4	1	reel		
Her Future	Ethel Merman	Sept.	8	1	reel		
His Price	Johnny Burke	Dec.	13	1	reel	Mar. 21,'31	
His Wife's Birthday	Solly Ward	Oct.	28	2	reels		
Hot Air Merchant	Charlie Ruggles	Sept.	13	2	reels		
Hot Dog	Talkartoon	Mar.	29	1	reel		
Hot Time in the Old Town Tonight, A	Screen Song	Aug.	2	1	reel	July 5	
Hudson and its Moods	Leslie Stowe & Speed Young	Apr.	11,'31	1	reel		
Hurry Doctor				8	reels	Mar. 14,'31	
I Came First	Herman Timberg	Apr.	12	1	reel		
I'd Climb the Highest Mountain	Screen Song	Mar.	7,'31	1	reel		
I'm a Wild Woman	Boydell-Ash	Aug.	16	1	reel		
I'm Telling You	Willie & Eugene Howard	Mar.	7,'31	1	reel		
Im Again, Out Again	Cook-Bond	Dec.	20	1	reel	Nov. 22	
In My Merry Oldsmobile	Screen Song			6	Mar.21,'31		
In the Good Old Summer Time	Screen Song	June	7	1	reel		
Insurance	Eddie Cantor	Aug.	23	1	reel	June 28	
Introduction of Mrs. Gibbs	Lulu McConnell	Sept.	20	1	reel		
It Might Be Worse	Georgie Jessel	Jan.	3,'31	2	reels		
It's All Over	Marion Harris	Dec.	20	1	reel		
I Wonder Who's Kissing Her Now	Screen Song	Feb.	14,'31	1	reel		
Jazz Preferred	Zelaya	Aug.	30	1	reel	July 5	
Just a Pal	Miner Watson	Nov.	15	1	reel		
Kandy Kabaret	Children's Ballet	Aug.	23	1	reel	June 28	
Knights In Vanlce	Smith & Dale	Mar.	23	1	reel		
Lady, You Slay Me	Perkins-Hilipot	Sept.	8	1	reel		
La Paloma	Screen Song	Apr.	12	574			
La Schnapps, Inc	Smith & Dale	Nov.	8	2	reels		
Laugh It Off	June MacCloy	Feb.	14,'31	1	reel		
Let's Stay Single	Frances Williams	Mar.	14,'31	1	reel		
Love In the Suburbs	Victor Moore	Jan.	31,'31	2	reels		
Make Up Your Mind	Alice Boulden	Jan.	10,'31	1	reel		
The Male Man	Talkartoon	Apr.	25,'31	1	reel		
Many Moons	Bruce Novelty	Aug.	9	1	reel	Sept. 6	
Mariutch	Screen Song	Nov.	15	1	reel	Nov. 8	
Marry or Else	Arthur & Morton Havell	Oct.	25	2	reels		
Meek Mr. Meek, The	Jimmy Barry	Aug.	18	1	reel		
Meet the Boy Friend	Lillian Roth	Aug.	30	1	reel		
Melodies	Smith Bros., Singing			1	reel		
Million Me's, A	Lee Morse	Apr.	28	964		Jan. 25	
Miscast	James Kelso-Dolores DeMonde	Mar.	21,'31	1	reel		
Model Women	All Star	Dec.	8	1	reel		
My Gal Sal	Screen Song	Oct.	18	1	reel		
Moonlight and Romance	Moreno-Martini	Feb.	21,'31	1	reel		
M'Lady	Irene Bordoni	Mar.	28,'31	1	reel		
My West	Bruce Novelty	Mar.	7,'31	1	reel	Mar.14,'31	
Mysterious Mose	Talkartoon	Dec.	27	1	reel	Dec. 13	
Neighborly Neighbors	Lulu McConnell	Aug.	16	2	reels	Oct. 25	
New Rhythm	Azplazer & Band	Oct.	18	1	reel		
Noah's Lark	Talkartoon	Oct.	26	1	reel		
Office Blues	Ginger Rogers	Nov.	22	1	reel		
Oh Teddy	Billy House	Dec.	20	2	reels		
Ol' King Cotton	George Dewey Washington	Dec.	27	1	reel		
Ole Man Whoopee	Art Frank	Sept.	27	1	reel	July 26	
On a Sunday Afternoon	Screen Song	Nov.	29	1	reel		
One Big Night	Ben Blue	Feb.	7,'31	1	reel		
Operatle Selections	Tito Schipa	May	24	1	reel	Nov. 22	
Paramount Acts				1	reel		
Paramount Comedies				2	reels		
Paramount Pictorial No. 1 Clara Bow		Sept.	27	1	reel		
No. 2 Fish Faces; Munich Mannikins; Walrus Hunting In Siberia; Stars of To-morrow		Oct.	25	1	reel		
No. 3 In the Gloaming—Lowell Thomas-Jesse Crawford		Nov.	29	1	reel		
No. 4 Whaling in North Atlantic—Lowell Thomas-Leslie Thrasher		Dec.	27	1	reel		
No. 5 Up the River in Mexico—Lowell Thomas-John Phillip Sousa		Jan.	31,'31	1	reel		
No. 6 The Trout Harvest—The Children's Hour— Lowell Thomas		Feb.	28,'31	1	reel		
No. 7 Rudy Vallee—Lowell Thomas Marionette Show		Mar.	28,'31	1	reel		
No. 8 . Jesse Crawford-Ruth St. Denis-Lowell Thomas						Apr. 25	
Paramount Sound News	(Two Editions Weekly)			1	reel		
Patient, The	The Three Swifts	Nov.	29	1	reel		
Pent House Blues	Muriel D'Or-Cy Kahn	Feb.	21,'31	1	reel		
Pest, The	Tom Howard	Mar.	14,'31	1	reel		
Plastered	Willie, West & McGinty	Nov.	22	1	reel		
Please Go 'Way and Let Me Sleep	Screen Song	Jan.	10,'31	1	reel		
Pulling A Bone	Burns & Allen	Jan.	10,'31	1	reel	Nov. 8	
Pusher In The Face						28 Mar.28,'31	
Putting Party, The	Juliet	Dec.	27	1	reel		
Radio Salutes						10 Mar.28,'31	
Raising the Roof	Lillian Roth & Band	Aug.	24	1	reel	Oct. 11	
Red, Green & Yellow	Lulu McConnell	Oct.	18	1	reel		
Resolutions	Billy House	Aug.	30	2	reels		
Row, Row, Row	Screen Song	Dec.	20	1	reel		
Rube, The	Jimmy Barry	June	21	1	reel		
Runaway Boys	Bruce Novelty	Jan.	31,'31	1	reel		
Sailor's Luck, A	George Beatty	Sept.	13	1	reel	Nov. 15	
Seeing Helen Home	Helen Lynd	Dec.	6	1	reel		
Seven In One	Juliet	May	21,'31	1	reel		
Simply Killing	Willie & Eugene Howard	Jan.	31,'31	1	reel		
Sing, You Dancers	Puck & White	Sept.	20	1	reel		
Sky Scraping	Talkartoon	Nov.	1	1	reel		
Sky Scrappers	Chester Conklin	Dec.	6	2	reels	Jan. 25	
Somebody Stole My Gal	Screen Song	Mar.	21,'31	1	reel		
Song Service	Lee Morse & Co.	Oct.	25	1	reel		
Stateroom 19	Clute-La Mar	Jan.	17,'31	1	reel		
Stein Song	Screen Song-Valee	Sept.	6	1	reel	Sept. 6	
Story Book Parade, The	Children's Ballet	Oct.	4	1	reel	Aug. 23	
Strike Up the Band	Screen Song	Sept.	27	1	reel		
Studio Sap	Chester Conklin	Feb.	28,'31	2	reels		
Sunset Hunter	R. Bruce Scenic	July	12	1	reel		
Sure Cure	Lynn Overman	Nov.	1	1	reel	Sept. 6	
Swing You Sinner	Talkartoen	Sept.	20	1	reel	Oct. 11	
Taxi	Chester Conklin	Apr.	11,'31	2	reel		
Teacher's Pest	Talkartoon	Feb.	7,'31	1	reel		
The Tide Rises	R. Bruce Scenic	July	14	1	reel		
Tongue Tied	Lulu McConnell	Dec.	13	1	reel		
Tons of Trouble	Rudy Muller and Rosle	Jan.	3,'31	1	reel		
Top Notes	Willy Robyn	Mar.	21,'31	1	reel	Mar.14,'31	
Tree Saps	Talkartoon	Feb.	21,'31	1	reel		
Tune Detective, The	Dr. Sigmund Spaeth	Apr.	25,'31	1	reels		
Two's Company	Marion Harris	Feb.	7,'31	1	reel	Jan. 3,'31	
Tune Detective, The	Dr. Sigmund Spaeth	Feb.	14,'31	1	reel	Nov. 22	
Toys	Three Ormonde Sisters	July	28	1	reel		
Up to Mars	Talkaroon	Nov.	22	1	reel	Nov. 22	
Voices of Lonely Men	R. Bruce Scenic	Apr.	19	1	reel		
Why Continue the Struggle	Casey-McHugh	Nov.	15	1	reel		
Wise Flies	Talkartoon	July	19	1	reel	June 14	
Yes, We Have No Bananas	Screen Song	Apr.	28	1	reel	May 24	
You're In the Army Now	Johnny Burke	Oct.	11	2	reels		

RADIO PICTURES

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Alias French Gertie	Daniels-Lyon	Apr. 20	6416	85	Apr. 19
Bachelor Apartment	Lowell Sherman-Irene Dunn.	Apr.15,'31	8880	77	Feb.28,'31
Beau Ideal	Vall-Forbes-Stengel-Rich-Young	Jan.25,'31	7133	79	Dec. 13
Behind Office Doors	Astor-Ames-Cortez	Mar.15,'31	7413	82	
Board and Room	Hugh Herbert, Edna May Oliver				Mar.7,'31
Check and Double Check	Amos 'n' Andy-Carol-Rich	Oct. 25	6923	75	Oct. 24
Cimarron	Richard-Dix-Irene Dunn	Feb.9,'31	11111	124	Jan.3,'31
Cracked Nuts	Wheeler-Woolsey	Apr. 18, '31			Feb.14,'31
Conspiracy, The	Love-Trevor-Sparks	Aug. 3	915	72	Nov. 8
Cuckoos, The	Wheeler-Woolsey	May 15	7455	82	Apr. 5
Danger Lights	Wolheim-Armstrong-Arthur (Reviewed Sept. 6 Standard Film and Dec. 6 Wide Film)	Sept. 22	8556	73	
Dixiana	Bebe Daniels	Aug. 1	8908	99	July 26
Escape	All Star Cast	Sept. 1	6025	88	Feb. 15
Fall Guy, The	Mulhall-Sparks-Clarke	June 15	6175	88	May 31
Half Shot at Sunrise	Wheeler-Woolsey	Dec. 27	8758	79	Sept. 27
He Knew Women	Sherman-Joyce	May 16	6319	70	Apr. 26
Hook, Line & Sinker	Wheeler-Woolsey	Dec. 27	6758	75	Dec. 6
Kept Husbands	Dorothy Mackaill-J. McCrea	Feb.22,'31	6832	78	Jan.24,'31
Inside the Lines	Compson-Forbes	July 20	8852	75	July 12
Lawful Larceny	Daniels-Thompson	Aug. 17	6309	89	July 19
Lady Refuses, The	Betty Compsen-John Darrow	Mar. 8, '31	6449	72	
Leathernecking	Foy, Jr.-Rubin-Irene Dunne	Sept. 22	7600	81	Sept. 6
Midnight Mystery, The	Compson-Sherman	June 1	6489	72	May 31
Pay Off, The	Lowell Sherman	Oct. 15	6377	70	Sept. 13
Runaway Bride, The	Astor-Hughes	May 24	6194	72	May 31
Millie	Helen Twelvetrees	Feb.8,'31	7806	85	Jan.17,'31
Perfect Alibi	All Star	Apr.1,'31	8829	78	
Royal Bed, The	Sherman-Astor	Jan. 15, '31	6480	72	Dec. 13
She's My Weakness	Carol-Lake-Bunce	Aug. 1	6727	73	June 28
Shooting Straight	Dix-Lawlor	July 20	6720	71	July 12
Silver Horde	Brent-Wolheim	Oct. 25	6788	75	Sept. 27
W Plan, The	All Star	Mar.15,'31	8814	98	Apr.4,'31

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Born to the Racket	Richard Dix-Shilling-Sheridan				
Going, Going, Gone	Robert Woolsey-Florence Roberts				
High Stakes	Lowell Sherman-Mae Murray				
Laugh and Get Rich	Edna May Oliver-Dorothy Lee	Apr. 20	6493	72	
The Woman Between	Lily Damita-Miriam Seegar				
Too Many Cooks	Bert Wheeler-Dorothy Lee				
Traveling Husbands	Evelyn Brent				
Waiting at the Church	Kerr-Prevost-Brian-Hines				
White Shoulders	Astor-Cortez				

Shorts

Title	Star	Rel. Date	Length	Reviewed
Aunts In the Pants	W. Catlett	Nov. 22	2 reels	20 Dec. 13
Blondes Prefer Bonds	Louise Fazenda			
Broken Wedding Bells	Dane-Arthur	Sept. 1	2 reels	20 June 21
Cash and Mary	Vaughn-Cooke-Sargent	Mar. 18	2 reels	
Dizzy Dates	Dane-Arthur	Dec. 7	2 reels	19
Dumbells in Derbies	Geo. K. Arthur-Karl Dane	Feb. 7,'31	1712	19 Mar. 7,'31
Eventually But Not Now	Vaughn-Cooke	Apr. 13	2 reels	Apr. 19
Fall to Arms, A	Louise Fazenda	Oct. 20	1774	20
Golf Specialist, The	W. C. Fields	Aug. 19	2 reels	21 July 6
Good Time Kenneth	Maro Connelly	July 20	1 reel	Aug. 9
Guest, The	Maro Connelly	May 25	1 reel	
Hey Diddle Diddle	Nick & Tony	Dec. 7	1 reel	19
Hot Bridge		May 11	2 reel	
Humanette No. 1	Benny Rubin	Aug. 22	1 reel	8 July 5
Humanette No. 2	Hutchinson-Lorch	Sept. 1		10
Humanette No. 3	Clyde-Rubin	Oct. 1		8
Humanette No. 4	B. T. Murray	Nov. 20	1 reel	8 Nov. 8
Humanette No. 5	All Star	Dec. 27	1 reel	
Humanette No. 8	Benny Rubin	Jan. 25, '31	1 reel	9 Jan. 3,'31
Humanette No. 7	Nat Carr	Feb. 25,'31	925	10 Mar.14,'31
Humanette No. 8	All Star	Mar. 22,'31	773	9 Mar. 7,'31
Humanette No. 9		Apr. 15,'31		
He Loved Her Not	Nick & Tony	Jan. 25,'31	1803	20
Itching Hour, The	Louise Fazenda	Feb. 1,'31	1937	22
Knights Before Xmas	Dane-Arthur	Nov. 15	2 reels	18
Land of the Sky Blue Daughters	Vaughn-Cooke	Mar. 30	2 reels	May 3
Lime Juice Knights	Dane-Arthur	Mar. 22,'31	1831	21 Mar. 7,'31
Magnate, The	Marc Connelly	Mar. 30	1 reel	
Men Without Skirts	Dane-Arthur	Aug. 19	2 reel	July 5
Mickey's Bargain	Mickey Yule	Dec. 27	2 reels	19 Dec. 13
Mickey's Crusaders	Mickey Yule	Apr. 12'31		
Mickey's Luck	Mickey Yule	Mar. 30	2 reels	Apr. 12
Mickey's Merry Men	Mickey Yule	July 20	2 reels	Aug. 16
Mickey's Musketeers	Mickey Yule	Oct. 20	1823	18 Aug. 16
Mickey's Stampede	Mickey Yule	Feb. 7,'31	1878	19
Mickey's Winners	Mickey Yule	Aug. 17	2 reels	
Mickey the Romeo	Mickey Yule	June 22	2 reels	
Mickey the Whirlwind	Mickey Yule	Apr. 27	2 reels	
Mickey the Warrior	Mickey Yule	May 25	2 reels	
Moonlight & Monkey Business	Nick & Tony	Nov. 15	2 reels	21 Nov. 15
Off to Peoria	Nick & Tony	July 13	2 reels	June 14
Palooka Flying School		June 22	1 reel	21
Peep on the Deep, A	Clarke-McCullough	Sept. 1	2 reels	20 July 8
Pure & Simple	Louise Fazenda	Sept. 15	2 reels	Oct. 11
Razored In Old Kentucky	Nick & Tony	Oct. 20	1699	18 Nov. 8
Second Hand Kisses	Louise Fazenda	Mar. 29'31	1878	
She Went for a Tramp	Hugh Herbert-Rosco Ates	Mar. 15,'31	1771	Mar. 7, '31
Society Goes Spaghetti	Nick & Tony	Sept. 15	2 reels	20 Sept. 27
Talking Turkey	Benny Rubin	Jan. 25, '31		
Toby Hollowe'en	Toby, the pup	May 1,'31	608	
Toby In the Bughouse	Toby, the pup	Dec. 7	1 reel	8 Dec. 13
Toby In Circus Times	Toby, the pup	Jan. 25,'31	563	8
Toby In the Brown Derby	Toby, the pup	Mar. 22,'31	626	7 Mar. 7,'31
Toby Down South	Toby, the pup	Apr. 15,'31	575	7
Toby the Fiddler	Toby, the pup	Sept. 1	1 reel	7
Toby the Miner	Toby, the pup	Oct. 1	1 reel	8 Nov. 15
Toby In the Museum	Toby, the pup	Aug. 19	1 reel	May 24
Toby the Milkman	Toby, the pup	Feb. 25,'31	620	7
Toby the Showman	Toby, the pup	Nov. 22	1 reel	7 Nov. 8
Too Hot to Handle	Louise Fazenda	Nov. 15	2 reels	21 Dec. 13
Trader Ginsburg	Nat Carr	Dec. 27	2 reels	18 Dec. 13
Trouble from Abroad	Ford Sterling, Lucien Littlefield		2 reeler	Mar.14,'31
Wife O'Reilly	Nick & Tony	Feb. 25,'31	1763	20 Mar. 7,'31
Who's Got the Body	Nick & Tony	Aug. 3	2 reels	May 24

RKO PATHE

Features

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Beyond Victory	Boyd	Apr. 12			
Big Money	Quillan-Armstrong-Gleason	Oct. 26	7310	82	
Her Man	Twelvetrees-Holmes-Ram-beau-Gleason	Sept. 21	7508	85	Sept. 13
Holiday	Harding-Astor-Horton-Ames	July 13	8870	97	June 14
Lonely Wives	Horton-Ralston-Laplante-Miller	Feb. 22,'31			Jan. 24,'31
Night Work	Eddie Quillan	Aug. 3	8394	95	Aug. 23
Painted Desert	Boyd-Twelvetrees	Jan. 18,'31	7850	85	Jan. 17,'31

Pardon My Gun	Starr-Duryea	June	29	5654	63	July	5
Sin Takes a Holiday	Constanee Bennett	Nov.	23	7304	81	Nov.	29
Swing High	Twelvetrees-Seett	May	18	7500	75	May	3

Coming Feature Attractions

Born to Leve	Constance Bennett	May 11, '31
Gangster's Wife	Helen Twelvetrees	
Kid trem Madrid	Eddie Quillan	
Little Flat in The Temple, A	Ann Harding	
Rebound	Ina Claire	
Woman of Experience	Helen Twelvetrees	
Suicide Fleet, The	Bill Boyd	
Whoop-Te-Do-Kid	Eddie Quillan	

Shorts

(Note: RKO Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

2 reel comedies.....22 min.
Pathe News.....10 "
Pathe Review.....11 "
Aesop's Fables.....8 "
Grantland Rice Sportlights.....10 "

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
All For Mabel	Carney-Wills	Oct. 12	2 reels		Aug. 23
Amerlea or Bust	Pellard	July 27	2 reels		June 21
Angles on Angling	Sportlight	Dec. 28	1 reel		Jan. 3,'31
Animal Fair, The	Aesop Fable	Feb. 1,'31	1 reel		Jan. 31,'31
Backfield Aces	Rockne Football	Oct. 15	1 reel		
Bare Knees	Pollard	Mar. 8, '31	2 reels		Mar. 7,'31
Beauties, The	Hiatt-Kaley	June 29	2 reels		
Beauty Secrets from Hollywood	Dorothy Nourse-Rita Roselle	Mar. 14,'31			
Big Cheese, The	Fable	Oct. 26	1 reel		Nov. 8
Boss's Orders, Ths	Morgan-McPhail	Aug. 31	2 reels		Aug. 2
Big Hearted	Harry Gribbon	June 22	2 reels		June 28
Breakfast In Bed	Pollard-Pangborn	Nov. 16	2 reels		
Bugville Romance	Fable	June 8	1 reel		June 21
Call of Mohammed	Vagabond Adventure		1 reel		Apr. 4,'31
Campus Champs	Nat Carr	Feb. 1,'31	2 reels		Feb. 14,'31
Campus Faverites	Sportlight	June 29	1 reel		July 5
Carnival Revue	Hiatt-Hughes	Aug. 3	2 reels		July 19
Chasing Rainbows	Sportlight	Aug. 10	1 reel		
Chempion Makers	Sportlight	June 15	1 reel		June 21
Circus Capers	Fable	Sept. 28	1 reel		Oct. 4
Cobb Goes Fishing	Sportlight	Oct. 5	1 reel		Oct. 4
College Capers	Fable	Mar. 15, '31	1 reel		Mar. 21
Cowboy Blues	Fable	Feb. 15,'31	1 reel		Feb. 7,'31
Dance With Me	Wanzer-Palmer	Nev. 23	2 reels		
Dengerous Ysuth	Pollard	Sept. 14	2 reels		Nev. 29
Deep South	Song Sketch	Aug. 24	1 reel		June 28
Disappearing Enemies	Dot Farley-Rex Bell	March 1,'31	2 reels		Apr. 4,'31
Dixie Chase, The	Sportlight	Nev. 30	1 reel		Doo. 13
Dogs of Solitude	Vagabond Adventure	Feb. 6,'31	1 reel		Feb. 14,'31
Drums of Fear	Vagabond Adventure	June 29	1 reel		June 28
Dude Ranching	Sportlight	Sept. 21	1 reel		Aug. 16
Duffer Swings	Farrell Golf Series	Feb. 22,'31	1 reel		Mar. 7,'31
Ebeny Shrine	Vagabond Adventure	Sept. 21	1 reel		May 31
Eve's Fall	All Star	Dec. 28	2 reels		
Farm Foolery	Fable	Sept. 14	1 reel		Sept. 20
Flying Feet	Knute Rockne Football	Oct. 28	1 reel		Sept. 13
Fore!	Farrell Golf	Feb. 15,'31	1 reel		Feb. 14'31
Frozen Frolic	Fable	Aug. 31	1 reel		Sept. 13
Gem of Agra	Vagabond Adventure	Oct. 19	1 reel		Sept. 27
Getting on the Green	Farrell Golf	Mar. 22	1 reel		
Give Me Action	Manning-Holman	Aug. 17	2 reel		Aug. 9
Glacier's Secret, The	Vagabond Adventure	June 1	1 reel		May 31
Gilding	Sportlight	Sept. 21	1 reel		Sept. 7
Glory of Spain	Vagabond Adventure	Nov. 18	1 reel		Nov. 8
Gypped in Egypt	Fable	Nov. 9	1 reel		Nov. 15
Hearts and Hoofs	Rice-Keefe	Sept. 7	2 reel		May 31
Help Wanted—Female	Pollard	Jan. 11,'31	2 reels		Jan. 10,'31
Hidden Goal, The	Rockne Football	Oct. 15	1 reel		Aug. 30
High Steppers	Sportlight	Nov. 18	1 reel		Dec. 13
Hold the Baby	Agnew-Crane-McPhail	Nov. 9	2 reels		
Hooked	Sportlight	May 18	1 reel		May 24
Hot Tamale	Fable	Aug. 3	1 reel		Aug. 9
Hurricane Island	Vagabond Adventures		9		Mar. 28
In the Rough	Farrell Golf	Mar. 8,'31	1 reel		Feb. 28,'31
I'll Take That One	All Star	Oct. 5	2 reels		
Jungle Jazz	Fable	July 8	1 reel		July 19
Junnie Terror	Vagabond Adventure	Oct. 5	1 reel		Sept. 20
Kid the Kidder	Owsley-Marsh	Dec. 7	2 reels		Sept. 20
King of Bugs	Fable	Dec. 21	1 reel		Jan. 3,'31
Lair of Chang-How	Vagabond Adventure	June 15	1 reel		June 7
Last Yard, The	Rockne Football	Oct. 12	1 reel		Aug. 30
Laundry Blues	Fable	Aug. 17	1 reel		Aug. 23
Let 'Er Buck	Sportlight	July 27	1 reel		Aug. 9
Live and Learn	McPhail-Deering	June 15	2 reels		Aug. 2
Love's Memory	Song Sketch	Feb. 16	1 reel		June 7
Love That Kills	Vagabond Adventure	Aug. 24	1 reel		June 7
Midnight	Fable	Oct. 12	1 reel		Oct. 25
Mind Your Business	Agnew-Gulliver	July 30	2 reels		June 12
Monarchs of the Field	Sportlight	Dec. 14	1 reel		Dec. 20
Musical Beauty Shop	All Star	June 7	2 reels		June 7
Mystic Isles	Vagabond Adventure	Nov. 30	1 reel		Nov. 22
Neat and Tidy	All Star	Nov. 28	2 reels		
Next Door Neighbors	Housman-Deering	Jan. 28,'31	2 reels		Jan. 3,'31
New Waiter, The	All Star	Sept. 14	2 reels		
Office Boy, The	Fable	Nov. 23	1 reel		Nov. 29
One Nutty Night	Wills-Carney	Nov. 30	2 reels		Nov. 22
The Old Hokum Bucket	Aesop Fable		7		Apr. 4,'31
Oom Pah Pah	Fable	May 11	1 reel		June 7
Over the Radio	Panoborn	Dec. 14	2 reels		Feb. 7,'31
Parading Pajamas	Johnny Arthur	Dec. 21	2 reels		Jan. 24,'31
Par and Double Par	Sportlight	Nov. 2	1 reel		Nov. 22
Pathe News	Released Twice Weekly		1 reel		
Pick 'Em Young	Aonew-Geraghty	May 4	2 reels		May 10
Parents Wanted	Folly Comedy	Mar. 15,'31	2 reels		Apr. 4,'31
Raequeteers	Sportlight	Oct. 19	1 reel		Oct. 11
Radio Racket	Fable	Mar. 1,'31	1 reel		Feb. 28,'31
Red Riding Hood	Fable	Jan. 18,'13	1 reel		Jan. 31,'31
Rich Uncles	Richard Carle	May 11	2 reels		May 3
Remeo Robin, A	Fable	June 22	1 reel		June 28
Rough and Tumble	Sportlight	Jan. 25,'31	1 reel		Feb. 7,'31
Rough House Rhythm	Ed Kennedy		2 reels	26	Mar. 14,'31
Royal Flush, The	All Star	Dec. 19	2 reels		Aug. 30
Sacred Fires	Vagabond Adventure	July 27	1 reel		
Sands of Egypt	Vagabond Adventure	Nov. 2	1 reel		
Satan's Fury	Vagabond Adventure	Sept. 7	1 reel		Aug 23
Seelo' Injuns	Pollard	Feb. 15,'31	2 reels		Jan. 3,'31
Self Defense	Sportlight	Sept. 7	1 reel		Sept. 13
Shadow of the Dragon	Vagabond Adventure	Mar. 8,'31	1 reel		Mar. 14,'31
Slak or Swim	Sportlight	Mar. 22,'31	1 reel	9	Mar. 28,'31
Ski Hi Frolics	Sportlight	Aug. 24	1 reel		
Ski Pilot	Sportlight	Feb. 8	1 reel		Feb. 14'31
Snow Time	Fable	July 20	1 reel		July 26
Some Babies	Carle-Hiatt	Sept. 21	2 reels		Aug. 16
Somewhere Out	Sportlight	July 13	1 reel		
Speed Limit	Sportlight	Mar. 8,'31	1 reel		Mar. 14,'31
Spirit of Sho-Gun	Vagabond Adventure	Dec. 28	1 reel		Jan. 3,'31
Sportino Brothers	Sportlight	June 1	1 reel		June 7
Staos Struck	Walter Catlett	Jan. 18	1 reel		Feb. 28,'31
Stone Age Stunts	Fable	Dec. 7	1 reel		Dec. 13
Swell People	Farley-Grihhen	Aug. 24	2 reels		July 19
Tale of Tutulla	Vagabond Adventure	Jan. 25,'31	1 reel		Feb. 7,'31
Temple of Silence	Vagabond Adventure	July 13	1 reel		July 19
Tennis Top-Notchers	Tilden-Wills		1		Apr. 4,'31
Thom the Unknown	Vagabond Adventure	Mar. 22,'31	1 reel		Apr. 4,'31
Touchdown	Rockne Football	Nov. 2	1 reel		
Toytown Tale	Fable	Jan. 4,'31	1 reel		Jan. 3,'31
Traffic Tanels	Carr-Farley	Nov. 2	2 reels		Nov. 8
Trying Them Out	All Star	May 25	2 reels		June 7
Twisted Tales	Arthur Housman-Marion Douglas		2	2	Apr. 4,'31
Two Fresh Eggs	St. John-Aubrey	July 8	2 reels		July 5
Two Minutes to Go	Rookno Football	Oct. 15	1 reel		
Two Plus Fours	Carr-Hill	Aug. 10	2 reels		July 26
Under Cever	Sportlight	Jan. 11,'31	1 reel		Jan. 24,'31
Under Par	Farrell Golf	Mar. 15,'31	1 reel	9	Mar. 28,'31
Under the Ceck-Eyed Moon	Carney-Wills	Oct. 26	2 reels		Nov. 15
Venetian Nights	Vagabond Adventure	Aug. 10	1 reel		Aug. 16
Voice of the Sea	Song Sketch	May 4	1 reel		May 3
Well of Fortaleza, Tho	Vagabond Adventure	Feb. 28,'31	1 reel		Feb. 21,'31
What A Tune	Pangborn	Feb. 8	2 reels		
Winning Putts	Farrell Golf	Mar. 1,'31	1 reel		Apr. 4,'31
Wizard Land	Vagabond Adventure	Dec. 14	1 reel		Dec. 13

SONO ART-WORLD WIDE

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Air Polles	Kenneth Harlan-J. Dunn	Apr. 1,'31	5500	60.	Mar.21,'31
Big Fight, Ths	Williams-Lane	Sept. 1	5850	65	Apr. 19
Cock O' the Walk	J. Schildkraut-Loy	May 15	7200	80	Apr. 19
Castello Case	Tom Meoro-Lola Lane	Oct. 15	7200	78	Oct. 18
Damaged Love	Collyer	Dec. 15			Jan.24,'31
Dude Wrangler, Tho	Durvea-Basquette	Juns	6200	68	May 24
In Old Cheenne	Rex Lease-Dorothy Gulliver	May. 15,'31			
Jaws of Hell	McLaglen-Hume	Dec. 30	8850	100.	Jan.10,'31
Just for a Song	Davis-Carpenter	Dec. 20			
Once a Gentleman	Horton-Wilson	Sept. 1			June 21
Rono	Roland-Thomson-Leve	Oct. 1	7200	80	Oct. 11
Rogue of the Rio Grande	Hatton-Loy Bohr	Oct. 15	7000	70	Dec. 6
Symphony In Two Flats	Novelle-Logan	Aor. 15,'31			
Swanee River	Withers-Todd	Mar. 15,'31		58.	Jan.31,'31
What a Man	Denny-Segar	Juns 1	7000	79	Mar. 29

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Features

Title	Star	Dist'r	Rel. Date	Length Feet	Mins.	Reviewed
Alma de Gaucho	Special Cast	Edw. L. Klein				Sept. 8
Bali		J. C. Jackson	Nov. 15	7 reels		
Bride 66	Veidt-Brink	Am. Angle	Apr. 6		100	Apr. 19
Bright Eyes	Balfour-Trevor	New Era	July 10	6800	78	July 9
By Rocket to the Moon		Ufa	Feb. 6,'31	97	Feb.	14,'31
Caught In Berlin Underworld	Fritz Kortner					Feb. 15
Chess Player, The	Johanne-Blanchard	Unusual Plct.				
Civilization	Hickman-Markey	Am. Trad. Assn.				July 12
Comrades of 1918		Forenfilm				Feb. 28,'31
Constant Nymph, The	Ivor Novello	Big Three Exc.	Aug. 17	7800	87	July 6
Danger Man, The	Chas. Hutchinson	Cosmos	May 20	6516	82	May 24
Der Tiger von Berlin	Susa-Frank	Uta Film	Sept. 12	5554	55	Sept. 27
Docks of Hamburg	Juge-Fritsch	Ufa Film				
Ex-Flame		Liberty Prod.		6480	72	Nov. 29
Eternal Fools		Judea Films	Sept. 23	6120	88	Sept. 8
Figaro		Franco-Amerlean			71	Dec. 7
Heart's Melody	Fritsch-Parlo	Ufa Film				
Immortal Vagabond	Hald-Froelich	Ufa Film				
In the South Seas with Mr. and Mrs. Pinchet		Talk. Pic. Epics	Sept. 1	5538		May 31
Ingagi	African Hunt	Congo Ple. Ltd.	Apr. 18	7776	86	Apr. 26
Jade Casket, The	French Cast	Cosmos		5800	64	
Jazz Cinderella	M. Loy-J. Robards	Chesterfield	Aug. 14	6181	88	Sept. 20
Ladies In Love	Day-Walker	Chesterfield	May 17	6095	69	May 3
Lotus Lady		Audible	Oct. 31	6100	68	Nov. 15
Lost Patrol		Pro Patria			57	Dec. 21
Made to Order	Julian Eltinge	Jesse Well		6240		Jan. 25
Madonna of the Sleeping Cars	Claude Frane	Little Playhouse Film Co.				Oct. 19,'29
Manxman, The	Carl Brlason	Ufa	Dec. 21	6800		Dec. 14
Melody of the Heart		Uta Film	Aug. 29	Eng.8061 Germ.8543	90	Sept. 6
Midnight Special, The		Chesterfield	Dec. 15	6190	60	Dec. 8
Mother's Millions	May Robson	Liberty Prod.				Feb. 28,'31
Mysteries of Naturo		Ufa			71	
Pagliacci	Italian Opera	Aurlo Cinema				Mar. 7,'31
Passion Song, The	Olmstead-N. Beery	Excellent		5080	56	
Peacock Fan, The	Dorothy Dwan	Chesterfield		5400	60	
Poor Millionaire	Talmadge-Howard	Biltmore	Apr. 7	5200	58	May 17
Pori	Special Cast	Ufa Films				
Primrose Path, The	Foster-Darrow	Hollywood Films.	Mar.	1930	94	Jan.24,'31
Rasputin, the Holy Devil	Special Cast	Martin Berger				Aug. 30
Romance of the West	Jack Perrin	Jack Trop	June 15	5494	61	Aug. 2
Saddle King, The	Cliff Tex Lyon	Anchor				Oct. 12
Sea Fury	Mildred Harris	Tom White			58	Dec. 7
Slums of Tokio	Japanese Cast	Moviegraphs				
Smoke Bellew	Conway Tearle	First Division		6605	73	
South of Panama	Carmelita Geraghty	Chesterfield		6300	70	
Strange Case of District Attorney "M"		Unusual Photoplay	Mar.	6800		Mar. 22
Throw of the Dice	Seeta Dvi	Hollywood Plc.	Dec. 29	6700		May 31
Thunder God	Cornelius Keefe	Crescent		5917	68	
Today	Nagel-Owen	Majestic	Nov. 1	6660		Oct. 25
Trails of the Golden West		Cosmos Exchange	Feb. 5,'31	55	Jan.	31,'31
Treasure, The		Film Arts Guild				Nov. 30
Two Hearts in Waltz Time	Janssen-Thelmer	Asso. C. of A.	Oct. 10	8800	98	Oct. 25
Two Worlds	Nora Baring-John Longdon	E. A. Dupont.	Nov. 21	8000	82	Nov. 29
White Devil	Mosjukin-Dagover	UFA Films				
Why Cry at Parting	Halm-Gralia	International		7000	78	Feb. 22
Wild West Whoopee	Jack Perrin	Allied				Feb.28,'31
Women Men Marry	Harlan-Blaine	Charles Hutchinson				Mar. 7,'31
Wonderful Lies of Nina Petrovna	Helm-Ward	Allied Films	May 30	8 reels	80	June 14
Yiddish Mama, The	Mae Simon	Judea Films		4000		

Shorts

Title	Star	Distributor	Length Feet	Mins.	Reviewed
Anyway By Air		Visugraphic	3 reels		May 17
At the Photographers	Harry Delf	Elbee	2 reels		
Beauty Secrets from Hollywood—No. 1 (technicolor)		Welshay			Mar. 14,'31
Besides the Western Sea		Castle Film	1 reel		
Bird of a Feather		Ideal	8 min.		Apr. 4,'31
Blind Youth	Lou Tellegen	Capital	2 reels		
Bosom Friendship	Novelty	UFA	10 min.		
Bring on the Bride		Elbee	2 reels		Nov. 9
Broken Doll, The	Sadie Banks	Judea Films	1 reel		
Conquest of the Cascades	Educational	Gen. Electric Co.			Apr. 19
Coast to Coast	Talker	Visugraphic	2 reels		Aug. 30
Down Hawaii Way	Color Novelty	Castle	1 reel		
Electric Ship	Educational	General Electric		9	Nov 8
Eli-Eli	Cantor Waldman	Judea Film	950 ft.		
Evening in Jewish Camp	Eval Miller	Judea Film	1000 ft.		
Felix Fernandino		Imperial		9	Nov 22
Friend Husband		Burr	2 reels		
Frost and Old Lace		UFA	1 reel		Sept. 20
In the Goold Old Summer Time		Ideal	8 min.		Apr. 4,'31
Jewish Gypsy	Hymie Jacobson	Judea Films	1900 ft.		
Jewish Melody	Cantor Waldman	Judea Films, Inc.	1 reel		
Kiddie Cabaret		Maytair	2 reels		Apr. 28
Kids and Pets	Color Novelty	Castle	1 reel		
Kol Nidre No. 1	Cantor Schmilkel	Judea Films	900 ft.		
Kol Nidre No. 2	Cantor Waldman	Judea Films	950 ft.		
Land of Freedom	Seymour Reitztelt	Judea Films, Inc.	2 reels		
Legend of the Skies		Ideal	6 min.		Mar. 14,'31
Mal-Ko Mashma-Lou	Harry Feld	Judea Films			
Mawas		Capital Prod.	3½ reels		June 7
Measuring Time		UFA Film	7 min.		Sept. 27
Meet the Family	Harry Delf	Elbee	2 reels		
Monkey Business			8 min.		Apr. 4,'31
Monkey Squawks		Burr			
Natascha	Pinchus Lavenda	Judea Films, Inc.	2 reels		
Niagara Falls		Essanay			Dec. 20

Dh Doctor	Special Cast	Judea Films	1800 ft	
One Day		Visugraphic		Dec. 6
Peas and Ques		Pro Patria		Dec. 6
Peculiar Pets		Ideal	8 min.	Apr. 4,'31
Poem In Stone, A		Ideal	7 min.	Mar. 14,'31
Polo		Visugraphic	10 min.	Nov. 29
Sailors' Sweetheart	Hymie Jacobson	Judea Films, Inc.	2 reels	
Shoemaker's Romance		Judea Films	1900 ft	
Should I	Charles Lawmer	Advance Trailer		May 17
Signed, Sealed & Delivered	Special Cast	Burr		
Sixty Minutes From Broadway	Felix Fernandino & Color Novelty	Castle	1 reel	
Spanish Rhythm	Drch.	Imperial	9 min.	Nov. 29
Style and Class	Marty Barratz	Judea Films	2000 ft	
Summer Harmonies	Song Cartoon	Biophone	1 reel	Oct. 5
Talk-o-Graphs	Norman Brokenshire	Henry Sonenshine	9 min.	Nov. 29
Tee Time	Felix the Cat	Copley Films	1 reel	Apr. 5
Trouble from Abroad	Brock-Radio			Mar. 14,'31
Una-Sana-Takof	Cantor Waldman	Judea Films	950 ft	
When My Dreams Come True	Gene & Glenn	Advance Trailer	1 reel	Apr. 5
World Unseen, A	Scientific	UFA	12 min	

SERIALS

NAT LEVINE

Title	Star	Rel. Date	Length Feet Mins.	Reviewed
King of the Kongo	Logan-Miller	Aug. 15,'29	10 episodes	Aug. 17,'29
Lone Defender, The	Rin Tin Tin	Sept. 1,'30	12 episodes	
Phantom of the West	Tyler-Gulliver	Nov., 1930	10 episodes	

TALKING PICTURE EPICS

Title	Star	Rel. Date	Length	Reviewed
Across the World	Mr. & Mrs. Martin Johnson	June	15....4 episodes	Aug. 9
Hunting Tigers in India	Commander Geo. M. Dyott	April	15....3 episodes	

UNIVERSAL

Title	Star	Rel. Date	Length Feet Mins.	Reviewed
Fingerprints	Kenneth Harlan	Mar. 23,'31	10 episodes	Dec. 20
Heroes of the Flames	Tim McCoy	June 2,'31	12 episodes	
Indians Are Coming, The	Tim McCoy	Oct. 20	12 episodes	Aug. 23
Jade Box, The	Perrll-Lorraine	Mar. 24	10 episodes	Feb. 22
Lightning Express, The	Lorraine-Chandler	June 2	10 episodes	Apr. 12
Spell of the Circus	F. Bushman, Jr.-A. Vaughn	Jan. 12,'31	10 episodes	
Tarzan the Tiger	Merrill-Kingston	Dec. 9,'29	10 episodes	
Terry of the Times	Howes-Thompson	Aug. 11	10 episodes	Aug. 11

SYNDICATE PICTURES CORP.

Features

Title	Star	Rel. Date	Length Feet Mins.	Reviewed
Beyond the Law	Robert Frazer	Oct.	1....4930...50	Nov. 8
Breezy Bill	Bob Steele		4500...50	Sept. 20
Canyon of Missing Men	Tom Tyler	June	1....4742...50	Aug. 2
Code of Honor	Mahlon Hamilton	Oct.	1....5605...50	Nov. 15
Code of the West	Bob Custer		57	
Convict's Code, The	Cullen Landis		56	Oct. 4
Frontier Days	Bob Custer	May 15	6 reels	
Hunted Men	Bob Steele	Apr.	4853	
Lonesome Trail, The	Chas. Delaney	Sept. 15	5786...65	Sept. 13
Overland Bound	Leo Maloney	Apr. 15	5040...56	Mar. 29
Parting of the Trails	Bob Custer	Mar.	1....4700...52	Mar. 29
Phantom of the Desert	Jack Perrin	Nov.	1....8 reels	Feb. 14,'31
Riders of the North	Bob Custer	Mar.	1,'31...6 reels	
Rider of the Plains, A	Tom Tyler	Apr.	1'31....6 reels	
Rose of Rio Grande	Tom Tyler	May 1	6 reels	
Under Texas Skies	Bob Custer	Nov.	15....5119	Jan. 17,'31
Western Honor	Bob Steele	Mar.	4849...50	May 17
West of Cheyenne	Tom Tyler	Jan.	15,'31...6 reels	Mar. 7,'31
Westward Bound	Buddy Roosevelt	Jan.	1,'31...6 reels	Jan. 24,'31

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet Mins.	Reviewed
God's Country and the Man				
Last of the Pawnees				
Red Coats of Canada				
Song of the Plains				
Texas Ranger, The				

Shorts

Title	Star	Rel. Date	Length Feet Mins.	Reviewed
Alice Chops the Suey		Feb.	1, '31	
Alice Gets Stage Struck		Jan.	15, '31	
Alice Gets Stung		Oct.	15	
Alice Loses Out		Mar.	1, '31	
Alice on the Farm		Oct.	1	
Alice Picks the Champ		Mar.	15, '31	
Alice Plays Cupid		Apr.	1, '31	
Alice Rattled by Rats		May	1, '31	
Alice Solves the Puzzle		Apr.	15, '31	
Alice the Jailbird		Nov.	1	
Alice Wins the Derby		Nov.	15	
Alice in the Jungle		Jan.	1, '31	
Alice's Balloon Race		Dec.	15	
Alice's Egg Plant		Dec.	1	
Alice's Little Parade		Sept.	1	
Alice's Mysterious Mystery		May	15, '31	
Alice's Orphan		Feb.	15, '31	
Alice's Tin Pony		Sept.	15	
Broken Spur, The	Jack Hoxie	Feb.	1, '31..2 reels	
Cyclone Bliss	Jack Hoxie	Oct.	15....2 reels	
Desert Bridegroom	Jack Hoxie	Jan.	15, '31..2 reels	
Desert's Crucible	Jack Hoxie	Oct.	1....2 reels	
Dead or Alive	Jack Hoxie	Nov.	15....2 reels	
Double-O, The	Jack Hoxie	Dec.	1....2 reels	
Marshall of Money Mint	Jack Hoxie	Sept.	15....2 reels	
Rider from Nowhere	Jack Hoxie	Nov.	1....2 reels	
Romantic Sheriff, The	Jack Hoxie	Jan.	1, '31..2 reels	
Sparks of Flint	Jack Hoxie	Feb.	15, '31..2 reels	
Two-Fisted Jefferson	Jack Hoxie	Sept.	1....2 reels	
Western Romance	Jack Hoxie	Dec.	15....2 reels	

TALKING PICTURE EPICS

Features

Title	Star	Rel. Date	Length Feet Mins.	Reviewed
*Across the World with Mr. and Mrs. Martin Johnson		Feb.	1,'30..8400	
Around the World Via Graf Zeppelin	Commander Hugh Eckener	May	15....4600	Nov. 9,'29
Bottom of the World	Dr. Robt. Cushman Murphy	July	26....3600	July 19
The Break-Up	Captain Jack Robertson	July	4....4800	
Girl from the Reeperbahn	German Import	Mar.	6,'31.8460	
Hunting Tigers in India	Comm. G. M. Dyott	Nov.	15,'29..7400	
Lost Gods	Count Byron Khun de Prorok	Nov.	1....4900	July 12
To the South Seas	Mr. & Mrs. Gifford Pinchot	Sept.	15....5400	
Wild Men of Kalihari	Dr. C. Ernest Cadle	Nov.	21....4600	Nov. 29

[Note—Features marked with asterieks are also released as serials. Exhibitors have the choice of booking either the feature versions or as serials.]

Coming Feature Attractions

Title	Star		
Mexico Today	Emma Lindsay Squier	June, '31	
Ship-Wrecked in the Arctic	George Palmer Putnam	Sept., '31	
World Below the Sea	Dr. William Beebe	Sept., '31	

Shorts

Title	Star	Rel. Date	Length Feet Mins.	Reviewed
Animal World of Make Believe	Dr. Raymond L. Ditmars	Apr., '31	1 reel	
Bird Islands of Peru	Dr. Robt. Cushman Murphy	Feb. 12, '31	1 reel	Nov. 8
Fight to Live	Dr. Raymond L. Ditmars	Apr., '31	1 reel	
Freaks of Nature	Dr. Raymond L. Ditmars	June 14,'31	900	
In the Realm of Goblins	Dr. Raymond L. Ditmars	Aug. 31,'31	960	
Land of Evangeline	Wanderlust (No. 2)	Jan. 30, '31	1 reel	Feb. 14,'31
Let's Sing	Howard Wade Kinsey	Sept. 1	980	
Like a Beaver	Dr. Raymond L. Ditmars	Feb. 12,'31	940	Feb. 14, '31
Monkey Whoopee	Dr. Raymond L. Ditmars	Dec. 25	900	
Naked Man vs. Beast	Martin Johnson	Oct. 15	980	
Seeing Bermuda on a Bicycle	(No. 1) Wanderlust	Oct. 15	900	Dec. 13
Today and Yesterday	Hearst News	Nov. 15,'29	2900	

TIFFANY

Features

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet Mins.	Reviewed
Aloha	Torres-Lyon	Feb. 16,'31	8132...87	
Border Romance	Armida-Terry	May	20....5974...65	May 31
Borrowed Wives	Rex Lease	Sept.	10....5580...62	Aug. 30
Caught Cheating	Murray-Sidney	Jan.	21....5678	Mar. 7,'31
The Command Performance	Hamilton-Merkel	Jan.	16,'31..7084	
Drums of Jeopardy	Oland-Collyer-Hughes	Mar.	2,'31	Feb. 21,'31
Extravagance	Hughes-Collyer	Oct.	10....5892...66	Sept. 20
Fighting Thru	Maynard-Loff	Dec.	25....5487	Dec. 20
Headin' North	Bob Steele	Nov.	1....4950...55	Nov. 8
Hell Bound	Carrillo-Lane-Hughes	Mar.	7,'31	Feb. 7,'31
High Treason	Hume-Thomas	June	15....7893	June 7
Hot Curves	Rubin-Lease-Day	Apr.	15....1416	July 12
Journey's End	Colin Clive	Mar.	25....6210	Apr. 12
Just Like Heaven	Louise-Newell	Oct.	22....5850...65	Oct. 11
Kathleen Mavourneen	O'Neil-Delaney	June	20....5189...58	Aug. 2
Land of Missing Men	Bob Steele	Oct.	13....5179...58	Oct. 4
Love Trader	Leatrice Joy	Oct.	9....5700...64	Oct. 18
Medicine Man, The	Benny-Bronson	June	25....8211...89	June 21
Near the Rainbow's End	Bob Steele	June	10....5189...58	July 5
Oklahoma Cyclone	Bob Steele	Aug.	8....5918...88	Aug. 30
Paradise Island	Harlan-Day	July	15....6507...73	July 5
Ridin' Fool	Bob Steele	Mar.	23,'31	5789
Salvation Nell	Graves-Chandler			
She Got What She Wanted	Glass-Compson	Dec.	18....8203	Oct. 18
Single Sin, The	Johnson-Lytell	Feb.	23,'31	73 Feb. 21,'31
Sunny Skies	Benny Rubin	May	1....8994...78	May 24
Sunrise Trail, The	Bob Steele	Feb.	7,'31	5993
Swellhead	Gleason-Shilling-Walker	Mar.	20....7040	Apr. 20
Third Alarm, The	Hall-Louise	Nov.	17....5707	Nov. 8
Thoroughbred	Garon-Barry	Aug.	10....5425	Aug. 23
Under Montana Skies	Kenneth Harlan	Sept.	10....5273...57	Nov. 15
Utah Kid	Rex Lease-Dorothy Sebastian	Oct.	27....4408...49	Nov. 22
Wings of Adventure	Rex Lease	Aug.	1....5050...58	Aug. 9

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet Mins.	Reviewed
Barbarian, The				
Gangster Girl				
Hijack				
Husband Hunters				
Leftover Ladies				
Luxury Girl, The				
Morals For Women				
Moran of the Lady Letty				
Price, The				
Two Gun Man, The	Ken Maynard			
Unpardonable Sin, The				
Wild Youth				
* Marks the Spot				

Shorts

Title	Star	Rel. Date	Length	Reviewed
Color Symphonies Series	6 in Technicolor		1 reel	
Chinese Flower Boat		July	5	
Dancing Bear		June	10	
Parisian Nights		June	25	
Kentucky Jubilee Singers	Series of 6			
Old Black Joe		May	1....2 reels	
On a Plantation		Apr.	15....2 reels	May. 10
Pickin' Cotton			1 reel	Dec. 13
Road Home, The			2 reels	
Slave Days			1 reel	Dec. 6
Welcome Home		Dec.	12...1 reel	Nov. 29
Musical Fantasies	Series of 6		1 reel	
Fire Worshippers		Aug.	10	Sept. 27
Memories		Apr.	23	
William Tell		Aug.	1	
Way Down South				Dec. 8
Paul Hurst Comedies	Series of 8			
De World's Champion				Dec. 8
One Punch O'Toole		Mar.	23....18	Mar. 28,'31
Tale of a Flea, The				
Missing Link, The				
Rolling Stone Series	Series of 6			
In the Mountains		Sept.	25....1 reel	Sept. 6
The Desert		Dec.	18	
Tiffany Chimp Series	6 Monkey Comedies		2 reels	
1. Blimp Mystery, The				Sept. 27
2. Little Covered Wagon, The		Sept.	5	Aug. 30
3. Little Big House, The		Oct.	15	Oct. 4
4. Little Divorcee, The				Dec. 6
5. Nine Nights in a Bar Room		Jan.	26, '31	Jan. 3,'31
6. Chasing Around		Mar.	23,'31..2 reels	16 Mar. 28,'31
7. Africa Squawks				
8. Apeing Hollywood				
Voice of Hollywood Series	Station S-T-A-R		26..1 reel each	
No. 8	Ben Turpin			Apr. 28
No. 9	Bert Wheeler			Apr. 19
No. 10	Robert Woolsey			
No. 11	Billy Bevan			May 24
No. 12	George Stone-Ruth Roland			May 21
No. 13	Geo. K. Arthur			July 19
No. 14	George K. Arthur			Aug. 9
No. 15	Joe Cobb			July 12
No. 16	Neil Hamilton	Aug.	10	
No. 17	Laura La Plante	Aug.	20	
No. 18	Gleason & Armstrong	Sept.	11	
No. 19	Johnny Hines			
No. 20	James Hall			Oct. 11
No. 21	Conklin & Christy			
No. 22	Ian Keith			
No. 23	Sammy Cohen-Tiffany Talking Chimps			Dec. 6
No. 24	Leon E. Janney	Dec.	21	
No. 25	Seben 'n' Leben	Jan.	20,'31	
No. 26	Kenneth Harlan	Mar.	2,'31....10	Mar. 28,'31

UNITED ARTISTS

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Abraham Lincoln	Walter Huston	Nov. 6	6704	97	Aug. 23
Bad One, The	Del Rio-Lowe	May 3	6673	74	Mar. 22
Bat Whispers, The	Chester Morris	Nov. 29	7810	86	Nov. 15
Devil to Pay	Ronald Colman	Jan. 31,'31	6643	74	Dec. 6
Du Barry, Woman of Passion	Norma Talmadge	Oct. 11	6110	90	Nov. 1
Eyes of the World	Markel-Holland	Aug. 30	7272	81	Aug. 23
Front Page	Adolphe Menjou	Apr. 4,'31	6100	90	Mar. 28,'31
Hell's Angels	Lyon-Hall-Harlow	Nov. 15	10390		June 7
Hell Harbor	Velez-Hersholt	Mar. 22	6354	92	Mar. 6
Indiscreet	Gloria Swanson				Mar. 14,'31
Kiki	Mary Pickford	Mar. 14,'31	6000	69	Feb. 21,'31
Lottery Bride, The	MacDonald-Garrick	Oct. 25	7472	63	Nov. 22
One Heavenly Night (Reviewed under title "Queen of Scandal")	Evelyn Laye-John Boles	Jan. 10,'31	7342	82	Oct. 25
Raffles	Ronald Colman	July 26	6509	70	Aug. 2
Reaching for the Moon	D. Fairbanks-Bebe Daniels	Feb. 21,'31	8239		Dec. 20
What a Widow	Gloria Swanson	Sept. 13	6126	90	Sept. 20
Whoopee	Eddie Cantor	Sept. 27	6393	93	July 12

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Age for Love, The	Billie Dove				
City Lights	Charlie Chaplin		7909		Feb. 14,'31
Corsair	Chester Morris				
Palmy Days	Eddie Cantor				
Rivets					
Scarface					
Sons O' Guns	Al Jolson				
Street Scene					
Unholy Garden, The	Ronald Colman				

Shorts

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Glorious Vamps	Bobby Watson	Jan. 25	952		Jan. 25
Second Hungarian Rhapsody		May 24	695		July 19
The Americans Come	Otto Matieson	Aug. 2	976		
Wizard's Apprentice		Apr. 20	840		Sept. 20
Zampa		Sept. 6	1 reel		Sept. 6

UNIVERSAL

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
All Quiet on Western Front	Wolheim-Ayres-Wray	Aug. 24	12423	136	Apr. 26
Bad Sister	Nagel-Fox-Davis	Mar. 23,'31	6083	67	Mar. 14,'31
Big Timber (Re-issue)	William Desmond	Mar. 30	4388		
Boudoir Diplomat	Compson-Keith-Duncan-Loff	Dec. 25	6093	66	Oct. 4
Burning Trail (Re-issue)	William Desmond	July 29	4223		
Captain of the Guard	La Plante-Boles	Apr. 20	7519	63	Apr. 5
Cat Creeps	Twelvetrees-Hersholt-Hackett	Nov. 10	6493	73	Sept. 20
Cohens and Kellys in Africa	Sidney-Murray	Jan. 19,'31	7225		Nov. 6
Concentratin' Kid	Hoot Gibson	Oct. 26	5148	57	Nov. 1
Czar of Broadway	Wray-Compson-Harron	May 25	7314	61	Apr. 26
East is West	Lupe Velez-Lew Ayres	Oct. 23	6663	75	Sept. 27
Dracula	Lugosi-Manners-Chandler	Feb. 14,'31	6735		Jan. 3,'31
Free Love	Nagel-Tobin	Jan. 5,'31	6356		Dec. 6
Hide-Out	Murray-Crawford	Mar. 30	5299	59	Apr. 19
The Iron Man	Lew Ayres	Apr. 30,'31			Mar. 26,'31
King of Jazz, The	Whiteman's Band & Special Cast	Aug. 17	9831	102	Apr. 5
Lady Surrenders, A	Nagel-Tobin-Rathbone-Hobart	Oct. 6	8485	95	Sept. 27
Little Accident	Fairbanks, Jr., Page	Sept. 1	7697	87	July 12
Many A Slip	Ayres-Bennett	Mar. 2,'31	6630		Feb. 28,'31
Mountain Justice	Ken Maynard	May 4	6746	75	Mar. 22
Outside the Law	Nolan-Robinson	Sept. 16	7116	76	Aug. 23
Resurrection	Boles-Velez	Feb. 2,'31	6957		Jan. 10,'31
See America Thirst	Langdon-Love-Summerville	Nov. 24	7575	84	Oct. 18
Song of the Caballero	Ken Maynard	June 29	6524	73	July 12
Sons of the Saddle	Ken Maynard	Aug. 3	6672	76	Aug. 9
Spurs	Hoot Gibson	Aug. 24	5303	68	Sept. 6
Storm, The	Special Cast	Aug. 18	7203	80	Aug. 23
Trailing Trouble	Hoot Gibson	Mar. 23	5198	67	Mar. 29
Trigger Tricks	Hoot Gibson	June 1	5462	57	June 21
Virtuous Husband	Compson-Elliot Nugent	Jan. 12,'31	6635		Mar. 21,'31
What Men Want	All Star	July 31	6041	67	Sept. 6
White Hell of Pitz Palu	Special Cast	June 1	7727	66	May 10
White Outlaw, The (Re-issue)	Jack Hoxie	May 25	4511		
Young Desire	Mary Nolan	June 8	6529	73	July 12

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Blind Husbands					
Fato					
Seed	John Boles-Genevieve Tobin				
Strictly Dishonorable					
Up Fer Murder	Ayres-Tobin-Peterson				

Shorts

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Arabian Knights	Slim Summerville	Apr. 6,'31	2 reels		Mar. 28
All Excited	Sidney-Murray	Mar. 25,'31	2 reels		
Africa	Oswald Cartoon	Dec. 1			Nov. 29
Alaska	Oswald Cartoon	Dec. 15			Dec. 20
All for a Lady	Leather Pushor Series No. 6	Dec. 31	2 reels		Nov. 29
Brother for Sale	Sunny Jim	June 25	2 reels		Dec. 21
Butter in Yeggsman	Sidney-Murray	May 6,'31	2 reels		
Champion, The	Leather Pushers	Feb. 25,'31	2 reels		
Cat's Paw, The	Red Star Comedy	June 17,'31	2 reels		Apr. 4,'31
Chineso Blues	Sporting Youth	Mar. 31	2 reels		Mar. 29
China	Oswald Cartoon	Jan. 12,'31	1 reel		
Cold Feet	Oswald Cartoon	Aug. 18	1 reel		
Comeback, The	Leather Pusher Series No. 4	Dec. 3	2 reels		
Country School, The	Oswald Cartoon	May 3,'31	1 reel		
Dangerous Daze	Red Star Comedy	Mar. 11,'31	2 reels		Mar. 14,'31
Detective, The	Oswald Cartoon	Sept. 22	1 reel		Oct. 11
Discontented Cowboys	Sidney-Murray	Nov. 12	2 reels		Oct. 11
Divorce A La Carte	Sidney-Murray	Apr. 15,'31	2 reels		Mar. 14,'31
Farmer, The	Oswald Cartoon	Mar. 23,'31	1 reel		Mar. 14,'31
Fireman, The	Oswald Cartoon	Apr. 6,'31	1 reel		
Fellow Students	Sidney Saylor	Apr. 9	2 reels		Mar. 6
Fowl Ball, The	Oswald Cartoon	Oct. 13	1 reel		
Framed	Leather Pusher Series No. 7	Jan. 14,'31	2 reels		Dec. 13
Go to Blazes	Sidney-Murray	Oct. 15	2 reels		Nov. 6
Hallowe'en	Sporting Youth	Apr. 14	2 reels		Apr. 6
Hammer & Tongs	Leather Pusher Series No. 2	Oct. 6	2 reels		
Hash Shop	Oswald Cartoon	Apr. 14	1 reel		Apr. 12
Hollo Russia	Slim Summerville	Jan. 7,'31	2 reels		Dec. 20
Hello Napoleon	Red Star Comedy	June 3,'31	2 reels		
Here's Luck	Slim Summerville	May 20,'31	2 reels		
Heroes of the Flames	Tim McCoy	June 2,'31			17.Apr. 4,'31
Hot and Bothered	Sidney-Murray	Mar. 4,'31	2 reels		
Howdy Mate	Red Star Comedy	June 24,'31	2 reels		
Holl's Heels	Oswald Cartoon	June 2	1 reel		June 7
Henpecked	Oswald Cartoon	Aug. 11	1 reel		
His Bachelor Daddy	Sunny Jim	May 14	2 reels		Apr. 19
Hot for Hollywood	Oswald Cartoon	May 19	1 reel		May 24
In Old Mazuma	Sidney Murray	Jan. 21,'31	2 reels		Jan. 3,'31
It Happened in Hollywood	Red Star Comedy	Feb. 2,'31	2 reels		Nov. 29
Kane Meets Abel	Leather Pushers	Feb. 11,'31	2 reels		
Kid Roberts	Leather Pusher Series No. 1	Sept. 3	2 reels		
Knockout, The	Leather Pusher Series No. 3	Nov. 5	2 reels		Oct. 11
Lady Killer, A	Leather Pusher Series No. 8	Jan. 28,'31	2 reels		
Laughback, The	Red Star Comedy	Dec. 24	2 reels		Jan. 3,'31
Let's Play	Slim Summerville	Apr. 29,'31	2 reels		
Love Punch, The	Sidney-Murray	Dec. 10	2 reels		Nov. 22
Mardi Gras	Leather Pusher Series No. 5	Dec. 17	2 reels		Nov. 22
Mars	Oswald Cartoon	Dec. 29	1 reel		
Mexico	Oswald Cartoon	Nov. 17	1 reel		Nov. 29
Mush Again	Sunny Jim	Apr. 23	2 reels		Mar. 29
My Pal Paul	Oswald Cartoon	June 16	1 reel		June 28
Navy, The	Oswald Cartoon	Nov. 3	1 reel		Nov. 15
Neighbors	Sunny Jim	Mar. 26	2 reels		Mar. 1
No Privacy	Red Star Comedy	Apr. 22,'31	2 reels		
One Day to Live	Red Star Comedy	Apr. 1,'31	2 reels		
Parisian Galeties	Slim Summerville	June 10,'31	2 reels		
Not So Quiet	Oswald Cartoon	July 7	1 reel		July 26
Ou La La	Slim Summerville	Nov. 26	2 reels		Nov. 15
Parlez-Vous	Summerville	Sept. 10	2 reels		Aug. 16
Prison Panic	Oswald Cartoon	Apr. 26	1 reel		May 10
Rolling Along	Sidney-Murray	Oct. 1	2 reels		
Royal Bluff	Slim Summerville	Feb. 18,'31	2 reels		Feb. 26,'31
Sargie's Playmates	Slim Summerville	Mar. 8,'31	2 reels		Feb. 21,31
Scared Stiff	Red Star Comedy	May 13,'31	2 reels		
Stay Out, The	Sidney-Murray	May 27,'31	2 reels		
Shipwreck	Oswald Cartoon	Feb. 9,'31	1 reel		Feb. 21,'31
Schoolmates	Sporting Youth	Apr. 26	2 reels		Apr. 26
She's a He	Sunny Jim	June 4	2 reels		May 10
Singing Sap	Oswald Cartoon	Sept. 15	1 reel		Sept. 20
Snappy Salesmen	Oswald Cartoon	Aug. 18	1 reel		
Spooks	Oswald Cartoon	July 21	1 reel		
Stop That Noise	Sunny Jim	July 18	2 reels		June 14
Strange as It Seems No. 1	Novelty	Sept. 1	1 reel		Sept. 20
Strange as It Seems No. 2	Novelty	Sept. 29	1 reel		Oct. 11
Strange as It Seems No. 3	Novelty	Nov. 3	1 reel		Nov. 22
Strange as It Seems No. 4	Novelty	Dec. 22	1 reel		Dec. 13
Strange ae It Seeme No. 5	Novelty	Jan. 19,'31	1 reel		Jan. 3,'31
Strange as It Seems No. 6	Novelty	Feb. 16,'31	1 reel		Feb. 7,'31
Strange as It Seems No. 7	Novelty	Mar. 16,'31	1 reel		Mar. 14,'31
Strange as It Soems No. 8	Novelty	Apr. 13,'31	1 reel		
Strange as It Seems No. 9	Novelty	May 11,'31	1 reel		
Strange as it Seeme No. 10	Novelty	May 6,'31	1 reel		
Sunny South	Oswald Cartoon	Apr. 20,'31	1 reel		
Talking Newsreel		Sept. 29	1 reel		
Tramping Tramps	Oswald Cartoon	Mar. 31	1 reel		Mar. 29
We We Marie	Slim Summerville	Oct. 29	2 reels		Oct. 11
You said It Sailor	Red Star Comedy	Nov. 19	2 reels		Nov. 15

WARNER BROTHERS

Features

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Big Boy	Al Jolson	Sept. 6	6275	69	July 26
Captain Applejack	John Halliday	Jan. 31,'31	5776	63	Aug. 23
Captain Thunder	F. Wray-V. Varsoni	Dec. 13	5675	67	Sept. 27
Courage	Bennett-Nixon	June 7	6830	74	May 31
Dancing Sweeties	All Star	July 19	5656	62	June 14
Divorce Among Friends	All Star	Dec. 27	6076	66	Oct. 4
Doorway to Hell	Lewis Ayres	Oct. 16	7092	76	Sept. 20
Dumbbells In Ermine	Armstrong-Gleason-Kent	May 10	6300	70	June 7
Fifty Million Frenchmen	W. Gaxton, H. Broderick	Feb. 14,'31	6660		Jan. 3,'31
Golden Dawn	Woolf-Segal	June 14	7447	63	June 21
Hold Everything	Lightner-Brown-O'Neill	May 1	7513	84	Apr. 12
Illicit	Stanwyck-Rennie	Feb. 14,'31	7344	61	Oct. 25
Life of the Party	Winnie Lightner	Oct. 25	7152	79	Oct. 25
Maybe It's Love	Brown-Bennett	Oct. 4	6566	73	Oct. 25
Mammy	Al Jolson	May 31	7570	84	Mar. 29
Man From Blankey's, The	John Barrymore	May 24	6167		Apr. 12
Man Hunter	Rin-Tin-Tin	May 3	4363	49	Apr. 12
Man to Man	Holmes-Mitchell	Dec. 6	6281	69	Oct. 4
Matrimonial Bed (Reviewed under title "Barber John's Boy")	All Star	Aug. 2	6242	69	Aug. 9
Moby Dick	John Barrymore	Sept. 13	7109	76	Aug. 16
My Past	Daniels-Lyon	Mar. 14,'31	6693	74	Dec. 20
Office Wife (Reviewed under title "Ex-Mistress")	Mackaill-Stone	Aug. 23	5390	59	Oct. 4
Oh! Sailor Behave	Irene Delroy-Chas. King	Aug. 16	6223	65	July 12
Old English	George Arliss	Sept. 27	7926	67	Aug. 30
Other Men's Women (Reviewed under title "Steel Highway")	Astor-Withers	Jan. 17,'31	6403	71	Oct. 4
Outward Bound	Leslie Howard	Nov. 29	7568	83	Sept. 20
Recaptured Love	Bennett-Halliday	July 8	6120	66	June 7
River's End	Bickford-Knapp	Nov. 8	6774	74	Oct. 4
Rough Waters	Rin-Tin-Tin	June 7	4280	68	July 26
Royal Box (German)	Moissi-Horn		8000	89	Dec. 26
Sit Tight	Lightner-Brown	Feb. 26,'31	7106	79	Oct. 4
Sinners Holiday	Withers-Knapp	Oct. 11	5536	62	Oct. 4
Soldier's Plaything, A	Loder-Langdon-Lyon	Nov. 1	5166	57	
Those Who Dance	Monte Blue	Apr. 19	6876	76	July 12
Threo Faces East	Bennett-Von Stroheim	July 26	6520	72	June 21
Under A Texae Moon	Fay-Torres-Loy-Beery	Apr. 1	7498	83	Apr. 12
Viennese Nights	Gray-Segal-Pidgeon	Jan. 31,'31	9001	99	Aug. 30

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Alexander Hamilton	George Arliss				
The Maltese Falcon	John Barrymore				
God's Gift to Women	Fay-LaPlante	Apr. 25,'31	6706		Mar. 14,'31
Gold Dust Gertie	Winnie Lightner				
The Four-Flusher	Edw. G. Robinson				
Millionaire, The	Georgs Arliss	May 1,'31			Mar. 14,'31
Public Enemy, The	Woods-Cagney	May 15,'31			
Svengali	John Barrymore	May 22,'31			
The Mad Genius	Daniels-Cortez				

Vitaphone Shorts

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Adventures In Africa	No. 1. Into the Unknown		2 reels		
Adventures In Africa	No. 2. An Afrioan Boma		2 reels		
Adventures In Africa	No. 3. The Lion Hunt		2 reels		
Absent Minded	Perkins-Ford		682	10	Apr. 12
Africa Shrieks	Hugh Cameron		1 reel		
Ain't Nature Grand	Looney Tunes No. 7				Jan. 24,'31
Alaska—Laff Tour	Eddie Lambert		1 reel		
Algiers	Novelty Scenic		1 reel		
Alpine Echoes	Douglas Stanbury		1 reel		Dec. 13
And Wife	Elliott-Davis		971	11	Apr. 12
Angel Cake	A. Rasch Girls-C. Landry, J. Ray Fourseme	2 reels			Feb. 21,31
At Home, Pottor Series	Littlefield-Ward		1433	16	Mar. 15
At the Round Table	Hellinger-Hopper-Runyon-Corbett		1 reel		Oct. 4
At Your Service	Landis-Halligan-Blackweed		653	7	
Baby Bandit, The	Babby Watson-Ann Cornwall		1 reel		
Bard of Broadway, The	Walter Winchell		2 reels		Oct. 4
Barefoot Days	Cast of Children		1 reel		
Battery of Songs, A	Hoyt-Coots-Quintelle		719	6	May 10
Believe it or Not, No. 1	Robert L. Ripley		2 reels		May 24
Believe it or Not, No. 2	Robert L. Ripley		1 reel		Dec. 6
Believe it or Not, No. 3	Robert L. Ripley		1 reel		
Believe it or Not, No. 4	Robert L. Ripley		1 reel		Nov. 1
Believe it or Not, No. 5	Robert L. Ripley		1 reel		Aug. 30
Believe it or Not, No. 6	Robert L. Ripley		1 reel	7	Mar. 28
Believe it or Not, No. 7	Robert L. Ripley		1 reel		Feb. 21,'31
Believe it or Not, No. 8	Robert L. Ripley		1 reel		
Believe it or Not. No. 9	Robert L. Ripley		1 reel		
Believe it or Not—No. 10	Robert L. Ripley		1 reel		
Benefit, The	Joe Frisco		928	10	Feb. 8
Bernie, Ben	Orchestra		771	9	Apr. 19
Big Deal, The	Harry Holman		1 reel		
Big Man From the North	Looney Tunes No. 6		1 reel		Jan. 10,'31

Big Money, Potter Series	Littlefield-Ward	1141	12	May	24
Body Slam, The	Lambert-Ledoux-Irving	1 reel		July	19
Border Patrol, The	Frisco-Knapp-Graham	2 reels		Jan.	24,'31
Booze Hangs High, The	Looney Tunes No. 4	1 reel	8	Oct.	4
Box Car Blues	Looney Tunes No. 5	1 reel			
Bridal Night	Arthur-Merriam	1 reel			
Bright Sayings	Shirley-LeMay	1 reel			
Broadway's Like That	Ruth Etting	865	10	Mar.	8
Bubble Party, The	Geo. Sweet	629	7		
Bubbles	Vitaphone Kiddies	688	8		
Cave Club, The	Leach, Merman-Pierlot	793	9		
Celeste Alda	Giovanni Martinelli	1 reel	9	June	21
Check Up, The	Jack Hazzard	1 reel			
Cheer Leader, The	Tom Douglas	828	9		
Christmas Knight	Washburn-Eddy-Middleton	696	8		
College Capers		1 reel		Nov.	8
Collegiate Medel, The	Ona Munson	2 reels		May	10
Compliments of the Season	Dressler-Lane-O'Brien	2 reels			
Congo Jazz	Looney Tunes No. 2	1 reel		Aug.	30
Contrary Mary	Bobby Watson	839	9	June	7
Court Plastered	Helen Broderick	1 reel		Jan.	24,'31
Crimes Square	Pat O'Brien-Mary Duncan	1 reel			
Cry Baby	Vernon-Treen	1 reel			
Cryin' for the Carolines		1 reel			
Cursas	Moore-Clement-Blackwood	2 reels		Feb.	21,'31
Danger	Litel-Champeau-Merriam	744	8	May	24
Darling Brute, The	Jack Hazzard	1 reel			
Desert Thrills,	Edwin Bartlett	725	8	July	28
Devil's Parade, The	Sidney Toler	888	10	June	14
Dining Out	Kent-Lake	1 reel			
Doctor's Wife	Pangborn-Astor-Mitchell	2 reels			
Done In Oil, Potter Series	Littlefield-Ward	1539	17	June	14
Donkey Business	Edgar Bergen-C. Graver	1 reel			
Ducking Duty	Conklin-Morgan	493	5		
Dumb Luck	Frank Orth-Ann Codee	1 reel			
Dumb Patrol	Looney Tunes No. 9	1 reel	7	Mar.	28,'31
Duel, The	Fields-Teasdale	1 reel			
Emergency Case	Hugh-Comcron	1 reel		Sept.	27
Envy	Dressler-Brent-Evans	1 reel			
Eternal Triangle, The	Rich-Standing-Kallz	1 reel			
Everything Happens To Me	Carson-Hoyt	1 reel			
Evolution	Progress of Motion Pictures	1 reel	10	June	21
Evolution of the Dance	Lupino Lane	1071	12	Feb.	22
Excuse the Pardon	Morgan-Alexander	1 reel		Dec.	13
Family Ford	Jim Harkins	1 reel			
Fashion's Mirror	Newberry-Thompson	1 reel			
Feminine Types	Jean Barrios	1 reel			
Fight, The	Norman Brokenshire	1 reel		May	10
Find the Woman	Hugh O'Connell	817	9		
Five Minutes From the Station	Overman-Churchill-Sidney	2 reels			
Footnotes	Page Sisters & Oscar Grogan	519	8	Apr.	19
For Art's Sake	Broderick-Crawford	1 reel		Sept.	27
For Two Cents	De Wolf Hopper	934	10		
Fore	Ford-Lane	1 reel			
Fowl Triangle		1 reel		Feb.	14,'31
Frame, The	Boyd-Middleton	1 reel			
Freshman Love	Ruth Etting-Jeanie Lang-Don Tompkins	1 reel			
Gates of Happiness	Arthur Pat West	1 reel	8	Sept.	27
Ginsberg of Newberg	Eddie Lambert	2 reels		Aug.	2
Girls We Remember		1 reel		Dec.	13
Going Places	Shaw & Lee	660		June	7
Good Mourning	Eddie Fay-Dressler-White	1 reel			
Good Pie Forever	Billy Wayne-Selma White	1 reel			
Good Times	Madge Evans	1 reel		Mar.	14,'31
Gob, The	Skelly-Evans-Shannon-Shea	2 reels			
Grand Dame, The	Patsey Kelly	1 reel			
Grand Uproar	Jim McWilliams	702	8	May	31
Grounds for Murder	Foster-Glendenning	1 reel			
Hangover, The	Neely Edwards-B. Granville	1 reel			
Gym Jams	Lew Mayer	635	7	Apr.	19
Happy Hottentots, The	Joe Frisco	1 reel		Oct.	25
Harmonizing Songs	Joseph Harmon	1 reel			
Hard Guy	Spencer-Tracy, Katherine Alexander	1 reel		Sept.	6
Headache Man, The	Clements-Cavanaugh	1 reel		Jan.	17,'31
Head Man, The	O'Connell-Kelly	796	9	Apr.	19
Heart Breaker, The	Eddie Foy, Jr.	1315	15	Oct.	4
Hello Sucker	Hugh O'Connell	1 reel			
Her Relatives	Neely Edward	1 reel			
His Big Ambition	Potter Series, Littlefield-Ward	2 reels	19	Aug.	30
His Public	Morris & Campbell	2 reels			
Hocus Pocus	Edgar Bergen-C. Graver	1 reel			
Holland	Technicolor	733	8	June	14
Hitting the High C's	Frank & Milt Britton & Band	1 reel		Aug.	30
Hold Anything	Looney Tunes No. 3	1 reel			
Home Maid	Hackett-Hall-Burley	1 reel			
Honeymoon Trail, The		1 reel	7	Apr.	4,'31
Honolulu	Madison-Marsh	1 reel			
Horse Sense	Bob Roebuck	1 reel			
Horseshoes	Lynn Overmann	1 reel			
Hot Sands	Billy Wayne-Thelma White	1 reel			
Idle Chatter	Lou Holtz	908	10	Apr.	19
Ill Wind, An	Hibbard-Lorch-Graham	2 reels		June	14
I'll Fix It	Kent-Lake	1 reel	9	Mar.	28,'31
Japanese Bowl, The	Technicolor	694	8	June	14
Jay Walker, The	Chester Clute	1 reel	10	Sept.	13
Jessel, George, and The Russian Art Choir		1 reel		Feb.	21,'31
Keeping Company	Eddie Buzzell	1748	19	May	10
Knocking 'Em Cold	Andrew Tombes	1 reel			
Last But Not Leased	Billy Wayne-Thelma White	1 reel		Mar.	21,'31
Lady Killer, The	Eric Dressler	1 reel			
Last Straw, The	Romney Brent	1 reel			
Lenacy, The	Betty Compton	2 reels	15	Aug.	30
Letters	Pauline Garon	800	9		
Let's Elope	Betty & Jerry Browne	645	9	June	14
Let's Merge	Doree Leslie	1 reel			
Lobo, Dog of Dogs	Lobo	590	7	Mar.	8
Lodge Night	Phillips-Cox	1 reel			
Lonely Gigolo	Lotti Loder	922	9	Oct.	25
Lost and Found	Demarest-Bond	1 reel			
Love Boat, The	Herman Timberg	754	8	Mar.	1
Love Nest, The	Billy Wayne-Thelma White	1 reel		Mar.	21
Lucky Break	Fox		21	Oct.	25
Madame of the Jury	Judith Anderson	1 reel			
Maid to Order	Eleanor Shaler-Bob Lynn	1 reel			
Making Good	Joe Penner	1 reel		Apr.	4,'31
Many Happy Returns	Connolly-Gottschalk-Evans	2 reels	17	Aug.	30
Married	Fio-Rideos-Foran	1 reel			
Masquerade	V. Osborn-R. D'Arcy-W. Lytell	2 reels			
Master Sweeper, The	Chester Conklin	904	10	Mar.	8
Martinelli					
Aria from "Alda"		1 reel			
Pantacci		1 reel			
Prison Scene from "Faust"		1 reel		Sept.	27
Temple Scene from "Alda"		1 reel			
The Shio's Concert		1 reel			
Two Popular Italian Songs		1 reel			
Two Songs In English		685	8	June	14
Matinee Idle	Henry Hull	570	8	Mar.	15
Military Post, The	Roberte Guzman	1 reel			
Modern Fairy Tales		1 reel			
Modern Business		1 reel			
Money, Money, Money	Mason-Keeler	876			
Mr. Intruder	Otto Kruger	1 reel			
Music Racket, The	Lee Morse	1 reel		Oct.	25
My Mistake	Donald Brian, Pat O'Brien	1 reel			
My Hero	Foy-Chard	1 reel		June	14
Naggers, The	Mr. & Mrs. Jack Norworth	1 reel			
Naggers at Breakfast, The	Mr. & Mrs. Jack Norworth	845	9	June	14
Naggers' Day of Rest, The	Mr. & Mrs. Jack Norworth	1 reel		Jan.	17,'31
Naggers Go Rooting, The	Mr. & Mrs. Jack Norworth	1 reel		Jan.	10,'31
Naggers Go South, The	Mr. & Mrs. Jack Norworth	1 reel			
Naggers Go Camping, The	Mr. & Mrs. Jack Norworth	1 reel	8	Mar.	28,'31
Naggers at the Dentist's, The	Mr. & Mrs. Jack Norworth	1 reel			
Nay, Nay, Nero	Cameron-Watson	1 reel			
New Racket, The	Bradbury-Homer	1 reel			
Night Club Revels	W. O'Keefe-Collette Sisters	1 reel			
Nightingale, The	Osborne-Talbot-O'Brien	2 reels		Jan.	31,'31
Nile Green	Broderick-Crawford	740	8	June	7
No-Account, The	Hardie-Hutchinson	777	9		
No Questions Asked	Little Billy-Prounty	1 reel			
Number, Please	Sheila Barrett-L. Barrie	1 reel	10	Mar.	21,'31
Office Scandal, The	Bergen-Graber	1 reel		Jan.	31,'31
Office Steps		835	9	Aug.	9
Old Flame, The	Audray Dale-John Marsden	1 reel			
Old Seidelburg	Peterson-Renme-Reed-Gilmore	1 reel			
One Good Turn	Ruth Etting-Jay Velie	2 reels			
One on the Aisle	Lon Haecall	1 reel			
One Way Out	Chas. Lawrence-Thelme White	1 reel		Feb.	21,'31
Only the Girl	Watties-Mersh	580	8		
On the High "C's"			9	Apr.	4,'31
On the Job	Frank Orth-Ann Codee	1 reel			
Opening Night	Sands-Jacgson-Hoyt	1 reel			
Operation, The	Edgar Bergen	835	9	Aug.	9
Out for Game, Potter Series	Littlefield-Ward	2 reels		Aug.	2
Pa Gets a Vacation, Potter Series	Littlefield-Ward	1243	14		
Papa'e Slay Ride	H. Cameron-Spring Bylngton	1 reel		May	31
Painter, The	Frank Orth				
Paper Hanging	Johnny Arthur	1 reel			
Partners	Wm. Gaxton-Geo. Haggerty	2 reels	21	Apr.	4,'31
Paulo, Paquita & Chiquito		832	9		
Pay Off, The	H. B. Walthall	1078	12	Mar.	8
Peace and Quiet	Billy Wayne-Barbara Leonard	1 reel			
People Versus, The	Champeau-O'Malley	548	8	Apr.	12
Perfect Understanding, A	May-Oaks	537	8		
Pest of Honor, The	Short-Fielding-Hall	1 reel			
Play Boy, The	Fox-Curtis	2 reels			
Playing With Fire	Jack Hezzard	1 reel			
Politics	George Jessel	2 reels		Dec.	13
Poor Little Butterfly	Technicolor	1 reel			
Poor Fish, The	Cavanaugh-Ridges-Schafer	1 reel			
Private Engagement, A	Yacht Club Boys	1 reel	8	Sept.	27
Purely An Accident	Brown-Kearns-Otto	1 reel			
Putting It On	Jarvis-Bend	1 reel			
Railroad Follies	Morgan-Hager	1 reel		Aug.	23
Reno or Bust	Pangborn-Elliott	1150	13	June	7
Romeo & Juliet	Charles Hackett-Rosa Low	9		Nov.	8
Recruits, The	The Three Sailors-Clements	1 reel		Feb.	21,'31
Revenge Is Sweet	L. Adams-Weeks-Allworth	2 reels	9	Mar.	28,'31
Road Knights		1 reel	9	Aug.	9
Rhythms	Reisman Band	2 reels	15	Aug.	9
Roseland	Ruth Etting	2 reels	14		
Royal Fourflusher, The	Eddie Buzzell	1558	17	June	14
Rural Hospitality		1 reel			
Russian Around	Roger fmhof	1 reel			
Russian Rhapsody, A	Arthur Pat West	704	8		
Salesman, The	Kuznetzoff & Nicolina	1 reel			
Santry, Henry, & Orchestra	Orth-Vernon	1 reel		Feb.	28,'31
Sax Appeal	Joe Penner	1 reel			
School Daze	Musical-song-dance skit	1 reel		Aug.	30
Scotch Love	Blare-Swinburn-Collins	1 reel			
Scotch Taffy	Scott Sanders	1 reel		Oct.	25
Second Childhood	Mayall-Mackin	1 reel			
Seeing Off Service	Penner-Busley-McNaughton	2 reels		Nov.	1
Seeing Sarah Off	Slyvia Clark	1 reel			
Seeing Things	Demarest-Auer-Fielding	1 reel	9	Oct.	18
Service Stripes	Penner-Waddell	1 reel		Jan.	10,'31
Servant Problem, The	Murray-Oakland-Stauber	1 reel			
Shakespeare Was Right	Technicolor	1 reel		June	7
She Who Gets Slapped	Tem Dugan	1 reel		June	7
Ship Ahoy	All Star	1 reel			
Showin' Off	Vitaphone Kiddies	1 reel			
Sinkin' in the Bathtub	Looney Tunes No. 1	1 reel		May	10
Sitting Pretty	Penner-Phillips-Ruth Donnelly	1 reel			
Skin Game, The	Irving-White-Duffy	1 reel			
Sky High	Janet Reade-Dudley Clements	1 reel	10	Mar.	28,'31
Sleepy Head	Frank Orth-Ann Codee	1 reel		Feb.	21,'31
Slick As Ever	H. J. Conley	2 reels		June	7
Song Paintings	Ann Seymour	1 reel		June	7
Song Plugger, The	Joe Frisco	1390	16	June	7
South Sea Pearl	Gaston Glass	2 reels		May	10
Spirits of 76th Street	Helen Broderick	1 reel			
Squaring the Triangle					
Stars of Yesterday	Old Film Stars	1 reel		Feb.	28,'31
Stepping Out	Penner-Phillips-Donnelly	1 reel		Oct.	25
Still Alarm, The	Webb-Allen	1 reel		June	7
Straight and Narrow	Robins-Jenkins	1 reel			
Strange Case, The	Charles Halton	1 reel			
Strong and Willing	Trixie Friganza	1 reel		Sept.	27
Strong Arm, The	Harrington-O'Neil	1 reel			
Stuttering Romance, A	Joe Penner-Dorothea Chard	1 reel			
Substitute, The	Chas. Lawrence	1 reel		Sept.	27
Surprise	Dugan-Leonard	1038	12		
Suspicion	Lyons-Earle-Morne	1 reel			
Syncopated Sermon, A	Hall-Johnson Choir				
	Willard Robinson	1 reel		Nov.	15
System	Clements-Knapp	1 reel			
Taking Chancee	Billy Wayne-Thelma White	1 reel			
Taking Waye	Codee & Orth	2 reels		May	10
Talking It Over	Jack Osterman	739	8		
Taxi Talks	Tracy-Alexander	1348	15	June	14
Temple Belles	Green Blackman	1348	15	June	14
Tenement Tangle, A	Ryan & Lee	758	9	June	14
Thank You, Doctor	Revold-Taylor-Clute	1 reel		Aug.	23
Thirteenth Prisoner, The	Willie Heward-Lee Kohlmar	1 reel		Nov.	15
Tintypes	Yorke & King	1 reel		Oct.	11
Tom Thumbs Down	Jarvis-McNaughton	1 reel			
Tip to Paris, A	Jarvis-Taylor	1 reel			
Trip to Tibet, A	Scenic	1 reel			
23 Skidoo	Lew Fields	854	10	June	14
Twixt Love and Duty	Howard-Graham-Percival	1 reel			
Two Rounds of Love	Rennie-Dixon	1 reel			
Unfair Sex, The	Healy-Gilbert	1 reel			
Ups 'n' Downs	Looney Tunes No. 8	1 reel		Apr.	4,'31
Varsity Show, The	Olive Shea	2 reels			
Varsity Vamp	Mike Ames	1 reel			
Victim, The	Orth-Howard	1 reel			
Wanderer, The	Douglas Stanbury	1 reel	9	Sept.	13
Watch Dog, The	Jack Hazzard	1 reel			
Who's the Boss?	Pangborn-Heward	1 reel			
Websterian Students	Ryan-Lee	801	9	Apr.	19
Wedding of Jack and Jill, The	Vitaphone Kiddies	701	8	June	7
Wedding Bells	Howard-Newton	485	5		
Wedding Bills	Billy Wayne-Helen Lynd-Bronks Benedict	1 reel			
What a Life		955	11	June	14
Who Pays?	Murray-Oakland	942	10	Mar.	15
Where There's a Will	George Hassell	2 reels			
Window Cleaners	Price-Edwards	637	7	Apr.	19
With Pleasure	Dolly Gilbert-Billy Wayne	1 reel	18	Mar.	14,31
Woman Tamer, The	Gilbert-Heward-Davis	1 reel			
Won to Lose	Irving-Lambert	1 reel			
Work, Milton C.		1 reel			
Yamekraw		857	9	Apr.	20
Yodelling Yokels	Looney Tunes No. 10	1 reel			

Buys Three In Nebraska

Falls City, Neb.—C. J. Johnson of Atlantic, Iowa, has purchased three local houses—the Rivoli, Electric and Sun—from G. L. Hooper.

$500,000 House for U. A.

Berkelev, Cal.—United Artists will construct a $500,000 house shortly in competition with Fox West Coast. The site already has been bought.

Injunction Against Operator

Indianapolis—Federal court has issued a permanent injunction against Francis Key, Anderson, Ind., operator, against showing of certain pictures.

CLASSIFIED Advertising



Ten cents per word, payable in advance. Minimum charge, $1.00. Copy and checks should be addressed Classified Ad Dept., Motion Picture Herald, 1790 Broadway, New York, N. Y.

The Recognized National Classified Advertising Medium

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THEATRE SOUND PRODUCTS AT WHOLESALE—Samson 6-tube Amplifiers, $53.50; Giant Racon Exponential Horn, complete with Unit, Exciter and Transformer, $107.00; Turn Tables complete with Pickups and Fader, $69.50; Sound-On-Film Heads $198.50; ¼ H.P. Constant Speed Motors, $12.50; G-E Exciter Lamps, 98c; Automatic Reflector Arcs, $147.50; Other Exceptional Values.
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BEST SHOP for repairing projection machines. Prompt service, reasonable prices. Address Movie Supply Co., 844 Wabash Ave., Chicago, Illinois.

SKILLED MECHANICS, specialized tools, and a shop equipped for but one purpose can offer you nothing but the best in repair work. That is what I have, and I can offer you the best in the overhauling of your motion picture machinery equipment. One of the oldest repair men in the territory, and serving some of the largest houses. Relief equipment furnished free. For results bring your work to Joseph Spratler, 12-14 E. Ninth St., Chicago, Illinois.

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BUY, SELL, LEASE and EXCHANGE THEATRES anywhere in New England. All matters treated strictly confidential. Address Box No. 39, Motion Picture Herald, 1790 Broadway, New York.

WANTED—Theatre of ample seating capacity in town over 3,500. Wisconsin, Illinois or Iowa. Address Box No. 31, Motion Picture Herald, 1790 Broadway, New York.

Equipment Wanted

WANTED—Peerless or Simplex projectors, also Strong reflector arc lamps. State price, condition and number of machines. Will pay cash, or one-third down and balance C.O.D. Address Box No. 2, Motion Picture Herald, 1790 Broadway, New York.

WANTED—Ticket Machines. We will buy for CASH either "Gold Seal" AUTOMATIC or SIMPLEX ticket registers. Please forward information giving serial number, current and general condition. MIDWEST TICKET AND SUPPLY COMPANY, Inc., 910 South Michigan Avenue, Chicago, Illinois.

WANTED: Used Amplifiers; Automatic Arcs; Booth Equipment; Chairs; Cameras; Faders; Horns; Generators; Projectors; Rectifiers; Sound Heads; Speedometers; Motors; Turntables. State Makes, Price, Condition, Full Information. Simplex and Powers Projectors for sale at reasonable prices. Address Box No. 24, Motion Picture Herald, 1790 Broadway, New York.

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OPERA CHAIRS, seats and backs for all makes, five-ply, at prices that save you money. Jobs in new and used chairs. Address Redington Company, Scranton, Penna.

BIG BARGAIN in used Opera Chairs, 600 upholstered, 800 veneer. Address Movie Supply Co., 844 Wabash Ave., Chicago, Illinois.

1,500 HIGH GRADE A. H. ANDREWS CO. SPRING CONSTRUCTED CHAIRS, Full Upholstered Backs covered in green Velour, Box Spring Seats covered in Imitation Spanish Leather, Massive Wood Ends, Iron Middles. 1,000 A. H. Andrews Co. Upholstered Chairs, Panel Backs, Squab Seats, Covered Brown Imitation Spanish Leather; Reasonable Prices. Write ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 So. Michigan Avenue, Chicago, Illinois.

1,000 USED HARDWOOD PORTABLE CHAIRS in Sections of Two and Three. 1,200 Upholstered Chairs, Panel Backs, Squab Seats covered in Imitation Spanish Leather $2.00 Each. 1,200 Veneer Chairs 90 Cents each. 600 Heywood Wakefield Spring Constructed Chairs, Panel Backs all newly upholstered and covered, Green Imitation Leather. Write ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue Chicago, Illinois

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THEATRE EQUIPMENT, new and used. Opera chairs, projectors, screens, generators, rectifiers, reflecting arc lamps, etc. Write for bargain list and catalog. Address Movie Supply Co., 844 Wabash Ave., Chicago, Illinois.

FOR SALE—Several De Luxe Motiograph heads in very good condition at $100.00 each. Address Box No. 44, Motion Picture Herald, 1790 Broadway, New York.

FOR SALE—One Combination Effect Machine, demonstrator, very reasonable. Address Box No. 45, Motion Picture Herald, 1790 Broadway, New York.

ONLY $400.00 gets disc talking equipment tables, amplifier, pick-ups, speakers, everything complete, for Powers. Gives excellent results. Address Majestic Theatre, Washington, Kansas.

FOR SALE—Pair of Halfsize Snaplight Lens, 5¾ E. F.,—Pair of Oliver Speed Indicators. Both in perfect condition. Make offer. Address A. D. Boon, Franklin, Missouri.

FOR SALE — ATTENTION INDEPENDENT DEALERS: Simplex large and small magazine rollers, and Asbestos Heat Shields, made of the best grade heat resisting material. Write for prices. Address Joe Spratler, 12-14 East Ninth St., Chicago, Illinois.

BIG BARGAINS—Re-Built Simplex Motor Driven Machines with type "S" Lamp Houses, with late type Flat Belt friction drive Speed Controls, $300.00 each. Re-Built Powers 6B Motor Driven Machine, $235.00 each. DeLuxe Motiograph Machine, $250.00 each. Big Stock of Exhaust and Oscillating Fans for DC and AC current. Generators, all makes, ticket selling machines, film containers, etc., all at bargain prices for immediate shipment. Write—
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FOR SALE—2 Late Model Peerless Reflector Arc Lamps like new, $130.00 each; 2 Simplex Projectors perfect condition, $195.00 each; Hertner Generator complete, $150.00. Address Box No. 485, Rochester, New York.

SPECIAL AMPLIFIER SALE—All equipment brand new, shipped direct from factory; Silver Marshall No. 692, $96.50; Samson No. 19, $69.00; other amplifiers at low prices. Address THEATRE SOUND SERVICE, 130 SOUTH CLINTON AVENUE, ROCHESTER, NEW YORK.

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STANDARD REPLACEMENTS FOR ALL SOUND SYSTEMS INCLUDING PACENT, DeFOREST, PHOTOTONE, TONE-O-GRAPH, MELLAPHONE, WEBER, UNIVERSAL, SONOFILM—Photocells, $14.95; DeForest Photocells, $19.75; G. E. Exciter Lamps, 98c; Optical System, $29.50; Head Amplifiers, $29.50; ¼ h.p. Synchronous Motors, $29.50; Powers or Simplex Sound-on-Film Heads, $198.50; Sound Mixers, $11.50; Jensen Auditorium Speakers, $14.85. Everything brand new. S. O. S. Corp., Dept. E-H, 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

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MOTION PICTURE OPERATORS available; experienced on Western Electric. Write ASSOCIATED PROJECTIONISTS, 103 North Rowan Avenue, Los Angeles, California.

PROJECTIONIST—A-1, any machine or sound alone. References. Will go anywhere. Address FRED WALKER, 2122 Milwaukee Avenue, Chicago, Ill.

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J. C. Jenkins—His Colyum



IDA GROVE, IA.

DEAR HERALD:

It is generally believed that the best way to build up attendance at theatres is to build a habit—to get people in the habit of attending—but our theory is that to build a desire is much more preferable and more lasting. It is easy to break a habit, but hard to do away with a desire.

We once had a girl who had a habit of sending us home at 10 o'clock but we broke her of that habit by taking her all-day suckers. We had another girl who had a desire that we stay until 12, and that's the girl who got our business, so we believe in "desires" rather than "habits." The lines that form in front of theatres are formed because of a desire to see the show and not because of the habit of attending.

Any kind of a show will draw a certain number of people because of the habit of attending, but if you want to fill your house you must offer something that will create a desire in the minds of the masses to see what you are offering. If the attendance all depended upon habit there would be no incentive to make such pictures as "COMMON CLAY," "HIGH SOCIETY BLUES" and "CIMARRON" and pictures of that type. Those kind of pictures don't form habits, they form desires. "Get the habit" is a common expression, but "create a desire" has got it beat a mile. We've got a habit of trolling for bass and pike when we have the opportunity but if it wasn't for the desire to feel the tug on the reel we would as soon play mumble-peg or ping pong as to whip a creek for trout or troll for muskies.

Uncle Leazer Biggs said to Aunt Polly, "Polly, this is Thursday, and you know I have a habit of going to town every Thursday," and Aunt Polly said, "Yeah, but I have a desire that you get out and spade up that garden today," and the desire won. Bill Smith was showing "HOLD EVERYTHING" and Tom Jones across the street was showing "FOLLOW THRU." Bill got the people who were in the habit of attending Tom's show because of their desire to see Joe Brown and Winnie Lightner. Habit won't stand up against a desire. To prove this: You have noted that we have a habit of using a lot of space to say nothing, and your desire to use violence impells us to drop the matter right here. Therefore, desire wins.

▲ ▲ ▲

Bouquets for Winnie and Joe

Everytime we see Winnie Lightner play we are strengthened in our belief that the movies have not been invented in vain. We saw her and Joe Brown last night in "SIT TIGHT" and we are convinced, more than ever, that this pair register well up to the top with Marie and Polly, which is about all one could say, or ought to say, as to ability. You combine Winnie's personality with Joe's mouth and you've got something to write home about.

If Joe ever gets sick and the doctor wants to examine the contents of his stomach all he will need to do is to open his mouth and the doctor can see clear down into the transverse colon. Joe will never have need for a stomach pump, and Winnie never need rehearse her part. All she needs to do is to get out in front of the camera and just be Winnie.

Last night, accompanied by a couple of friends, we were the guests of Mr. and Mrs. Norman of the Empire theatre at Storm Lake to witness "SIT TIGHT" and the picture has been the chief topic of conversation all day. In fact, it is doubtful if we get through talking about it until we see their next picture, and we hereby call upon Winnie to keep us posted as to what it will be and when released, for to miss it would be worse than having to listen to a jazz orchestra, and you know that would kill dandelions. You can reach us Winnie, through the office at 1790 Broadway, New York., and if the boys don't forward your letter to us we'll muss 'em all up.

▲ ▲ ▲

Marooned in Iowa

We have been marooned here all week on account of snow drifts. Cars are stuck in snow drifts by the dozens along all the highways and it is still snowing. That shows what always happens when we come to Iowa. It is a wonder the legislature don't demand that we leave the state.

The snow is falling thick and fast
And across these prairies sweeps a blast
That would freeze you to the bone.
You can't go East, you can't go West,
No matter if you try your best,
You've got to stay at home.

The guy who wrote sometime ago
That stuff about "The Beautiful Snow"
Was certainly full of prunes.
For this damstuff blows through our clothes
And forms icicles on our nose
And soaks our pantaloons.

▲ ▲ ▲

Arthur Brisbane, writing of Professor Compton, says the prof. claims that it will take light traveling 186,000 miles per second 600,000,000 years to cross from one side of the known universe to the other, and that the known universe may be but a bit of cosmic dust compared to the solar system.

Hold on there prof., back up a little. You are going pretty strong for us weak minded folks. If you had told us the size of the fish that got away we might have taken some stock in it. What if there are electrons, and bacterium and galactic clusters, and all that kind of stuff, and what if the sun is 95,000,000 miles from the earth, who the dickens wants to go up there anyhow? Joe Brown and Winnie Lightner hain't playin' nuthin' up there. Come on in out of the wet prof. and we will give you something to remove those cobwebs.

▲ ▲ ▲

A Bath in Virginia

Did you know that the common council of Philadelphia at one time passed an ordinance prohibiting the use of bath tubs between the months of November and March? Yeah, they did. And did you know that Virginia once levied a tax of $30 per year on bath tubs? Yes, sir, that's what they did. And did you know that the Boston council prohibited the use of bath tubs except on instructions of the physicians? That's just what they did, and yet they tell us that the world is growing wiser every day. Hereafter when they boast of having "the blue blood of Virginia" ask them if they have removed that tax on bath tubs yet. And when they boast of having been born in "the cradle of liberty" ask them if they have taken a bath between November and March.

Boston boasts of being "The hub of the Universe," but experience teaches us that the rim travels a darn sight farther than the hub. We hear a lot about the "Pilgrim Fathers" and we presume they were a lot of pretty fine old gazabos, and we are glad they discovered "Plymouth Rock" for it gives us something for which to name our chickens.

When we get back to our home town we are going to have the city council pass an ordinance prohibiting the use of bath tubs between January 1 and December 31. It will save a lot of useless expense, and besides that the Elkhorn river is handy, and that's good enough for anybody.

Boston don't have any use for bath tubs, they go out and ride cod fish around in the bay. That's why we don't like cod fish.

▲ ▲ ▲

Eighteen states are wanting Fred Burke for murder. That ought to keep him pretty busy for a while, but if they ever let Chicago get hold of him they will parole him on a "vagrancy" charge and that won't interfere with her chief industry at all. We can't see why those 18 states don't mind their own business.

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YANKEE TOP CHARLOTTE
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Modernization of Theatre Equipment, by Harry M. Paul

The Law of Theatre Construction, by Leo T. Parker

Acoustical Treatment During Remodeling, by S. K. Wolf

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Who's Who: A Detailed Directory of National Equipment Makers and Distributors

Theatre Supply Dealers: Territorial Distributors of Equipment

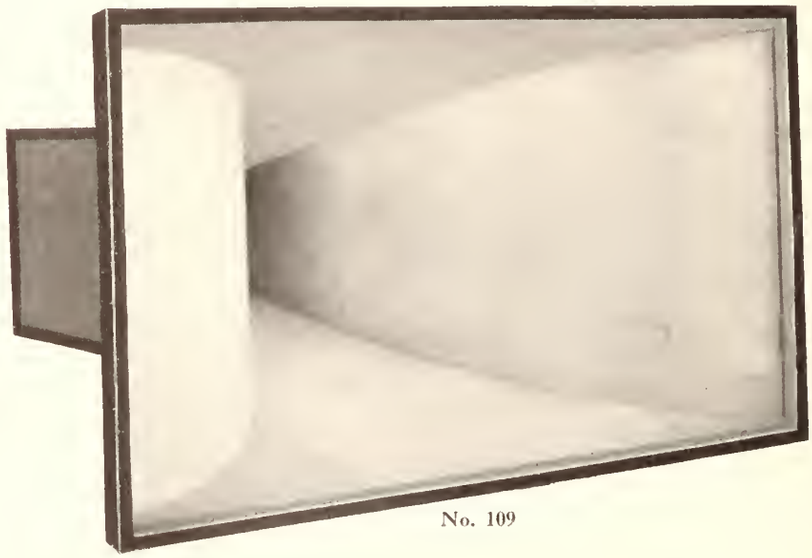
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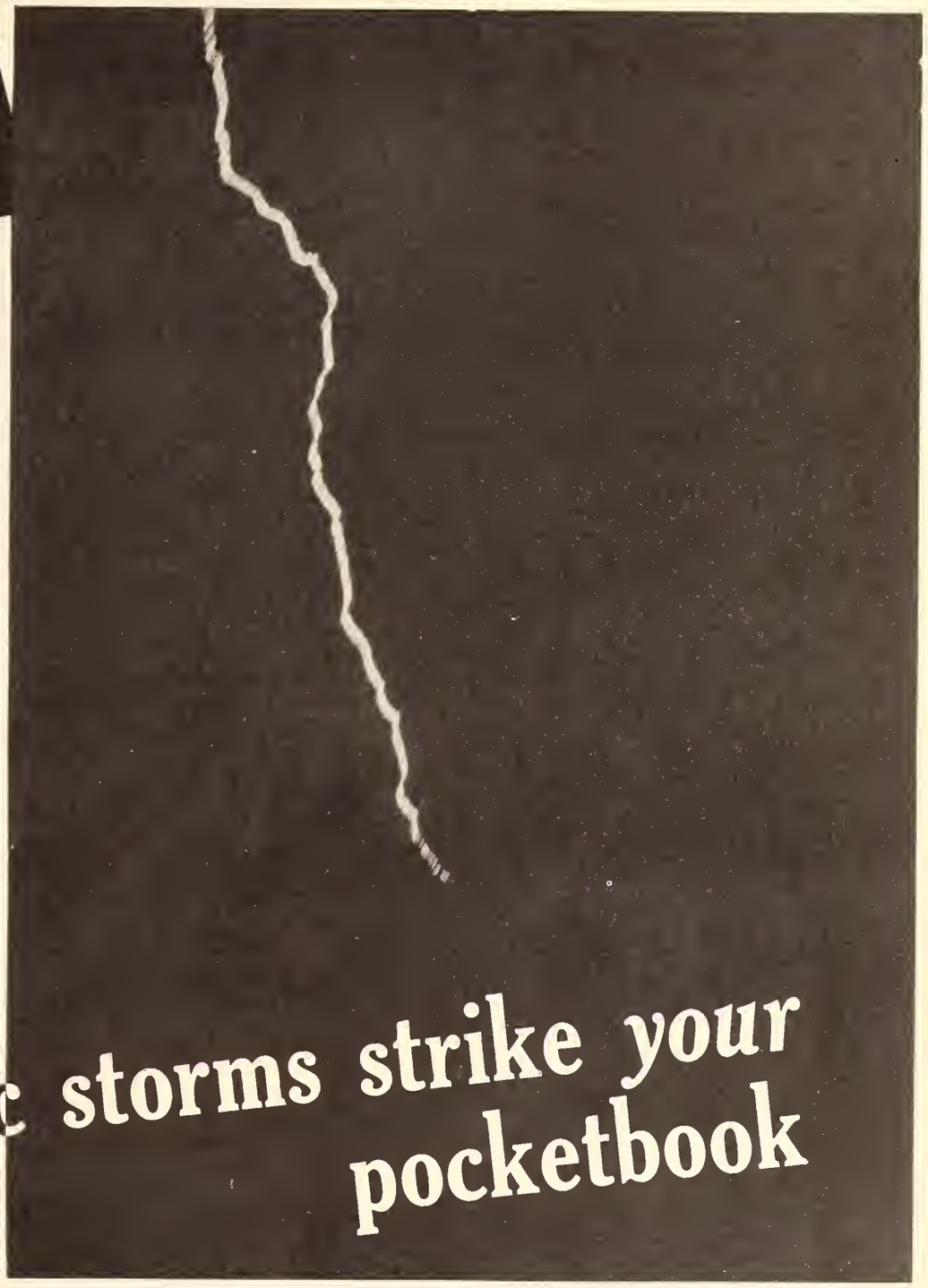
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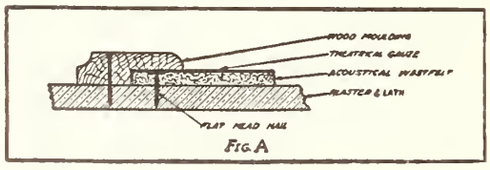
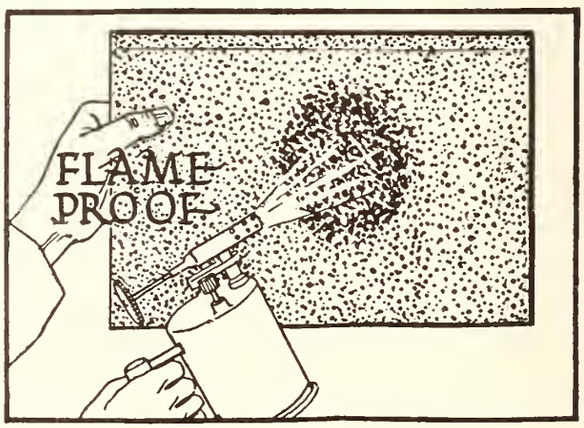


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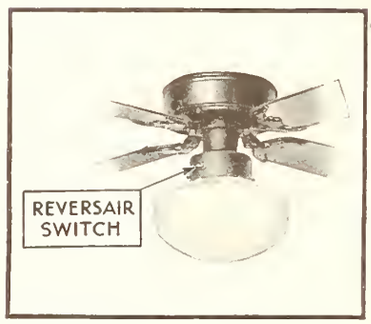
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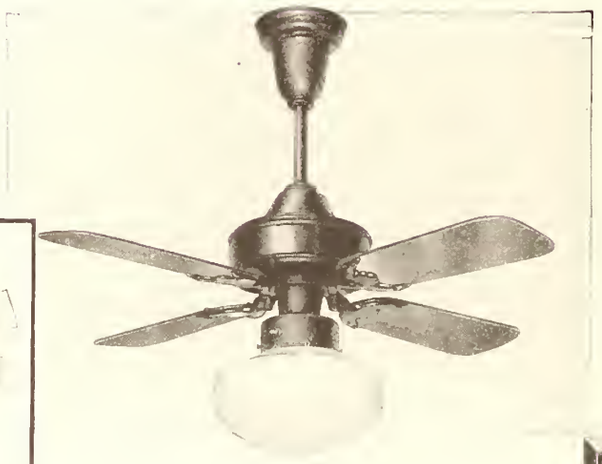
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THEY KEEP A-RUNNING

Below: Partial view of REVERSAIR Fan with reversing switch mounted in the side of the shade holder—easily accessible from the floor.





Left: Century 36-inch 3-speed AC Ceiling Fan with lighting fixture. When not arranged for lighting fixture, the reversing switch may be mounted on the top of the fan—and the fan controlled with a 3-speed pull-cord switch.



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¶ Remodeling, always a lively phase of construction in the motion picture theatre field because of the industry's rapid growth, seems now to take on a special importance. Inquiry among architects and contractors, as well as among theatre owners, reveals the opinion that this spring and summer will see an unusual amount of revamping and refurbishing of theatres. This concentrated activity may be at least partly ascribed to two current factors—one, enough of a let-down in business to warrant closing for the purpose of remodeling; the other, a decrease in prices.

¶ Important though these factors are in actuating a decision to remodel, they do not include a cause that is really the basic one. It is the fact that the time has arrived when the ordinary type of theatre, as an environment, cannot generally compete. Perhaps that time arrived quite some while ago, and that now showmen are realizing it with a compelling amount of force.

¶Nothing, therefore, could perhaps be so timely for our Spring Buyers Number of 1931 than a varied treatment of theatre remodeling. And it was rather fortunate that the remodeling of the Waldo theatre in Kansas City was completed in time to have the rare lessons it offers pointed out in this issue. A number of architects and theatre men had looked at the old Waldo and commented that nothing worth while could be done with it. Just obsolete—junk it. However, *Robert Boller,* the noted theatre architect of Kansas City, was offered the chance to see what he could do with it. What he did with it is told elsewhere in this issue, by Mr. Boller himself (*Remodeling the Obsolete Theatre*), and in the telling, we believe, lies not only a stimulating picture of what can be done to save a theatre property from commercial obliteration, but *how* it can be done. And the latter is what is aimed at in the other features on remodeling presented in this issue.

¶ *Ben Schlanger,* New York architect (whose article in our January issue has created so much comment) discusses not the remodeling of an actual theatre, but the problems of remodeling in general, basic things that point to a judicious selection of methods. His article in this issue is the first of two on *The Economics of Theatre Remodeling.* In the second, to appear in the May 9th issue, he will discuss costs.

¶ We cease being, for the moment, quite so practical in considering *Nat Karson's* methods of making a new theatre out of an old one. Or perhaps it is just that we *think* we are not practical, for to their creator, the designs he offers are better fitted by far for the business of showing motion pictures than the type of theatres with which most of us are familiar. Mr. Karson is a young designer and magazine artist residing now in New York City. His father was court designer to the late Czar Nicholas. Born in Zurich, Switzerland, Karson came to this country in time to be educated in American schools—specifically, Chicago, where he later attended the Art Institute. A great deal of his early work was in the motion picture theatre field, and while he now works a more varied field, he still is professionally interested in the theatre and can conceive for it on a basis of an intimate experience. And here, under the title *Remodeling the Period Style into the Ultra-Modern,* he tells, in both word and drawing, what he thinks should be done about the motion picture theatre's dominant style. (Frankly, we asked him to do this for BETTER THEATRES because we knew his conceptions would be stimulating—certainly provoking.)

¶ Then, of course, to remodel is commonly to re-equip. He who takes up this important phase of remodeling (*Modernization of Theatre Equipment*) is a veteran, in experience, in the theatre equipment field. *Harry M. Paul* has been associated with equipment manufacturers and distributors, in both the South and the North, for many years. He is now affiliated with the National Theatre Supply Company.

¶ Space demanding that we hurry on, we must pass a number of features on other subjects to point out that not all of the discussions designed to help those who contemplate remodeling, are in the front part of the book. In the department, Sound in the Theatre, *S. K. Wolf* offers advice to those who are going to remodel in order to show sound pictures better, as well as those who, remodeling for the sake of appearance, might seek acoustical improvement incidentally (*Acoustical Treatment During Remodeling*). Mr. Wolf is one of the best informed acoustics engineers, having had the rare opportunity of studying a great number of theatres as head of the acoustics department of Electrical Research Products (Western Electric). Then, too, some things to do, and some things not to do, in remodeling the projection room, are offered by our own F. H. Richardson in his department, Better Projection.

¶ With a discussion addressed to the projectionist (he spoke to the manager in the March 14th issue), Mr. Theatre Sound Engineer (sorry we can't say who he is) concludes his series, *Self-Servicing Sound Facilities.* As previously explained, the author demanded that his articles appear anonymously on account of associations which otherwise would have prevented him from speaking freely.

¶ Space presses . . . yet a few identifications are necessary. *Charles S. Aaronson* (*A New Loew Neighborhood Theatre*) is on the editorial staff of the HERALD, attached to the New York office. . . . *Leo T. Parker* (*The Law of Theatre Construction*) is a Cincinnati attorney and a regular contributor of articles on the Theatre and the Law. . . . *Lou Jones* (*Composing the Poster for Effective Color Treatment*) is a staff artist connected with the Loew Vendome theatre in Nashville, Tenn. . . . *Peter M. Hulsken,* who discusses a theatre designed by himself (*The Holland: A Dutch Atmospheric Design*), is a practicing architect who is familiar to our readers as conductor of the department of architectural counsel, Planning the Theatre.

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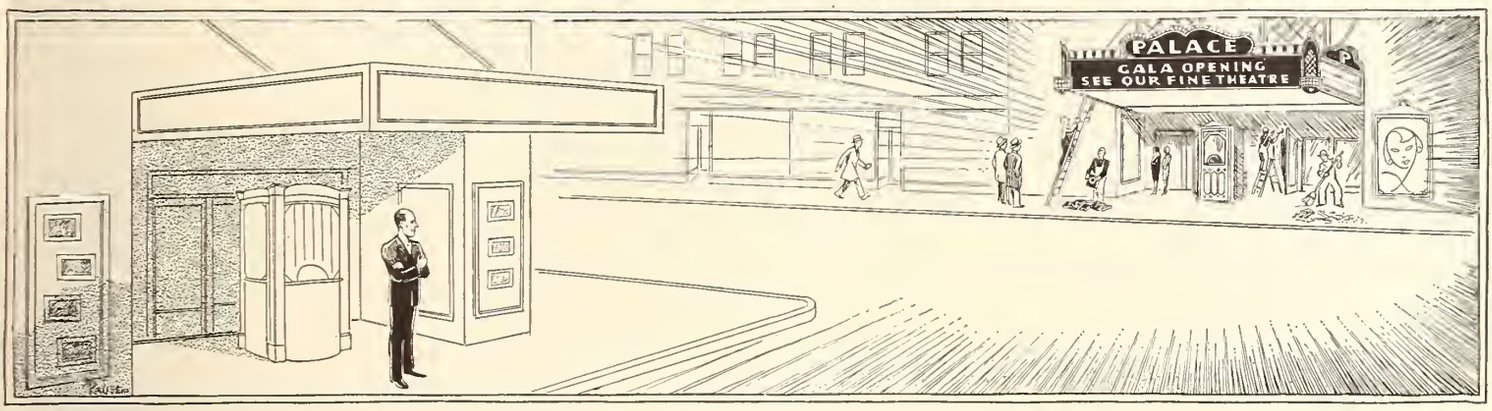
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WHY REMODEL?

an editorial

WE are reminded of a theatre in the northwestern outskirts of Chicago. Although a theatre in or near Chicago probably is not typical of the average motion picture theatre in some respects, it is more typical, so to speak, with regard to competition from elaborate, strongly financed houses. Circuit theatres are everywhere, more of them being in the neighborhoods than in the central business district.

Just a few blocks from the theatre we refer to is one of a large chain's most important houses, while ten minutes away by motor car or transit system is another. Both of these circuit theatres have the pick of the pictures. Yet the independent neighborhood house we are thinking of prospers (even, so it is said, to a greater extent than one of the two circuit rivals).

It would be silly to say that only one thing accounts for this. There are several factors. One is overhead. But another is just as apparent, and that one is the reason we refer to this significant Chicago situation.

Our less resourceful neighborhood friend (less resourceful, that is, financially) keeps his theatre as spic and span and up-to-the-minute in appearance and equipment as his more affluent rivals. Sometimes, one thinks, he even outstrips them a bit. He has to. So he does.

The lesson is not only for independent theatres. It applies to all theatres. Any house that is long to prosper in this age of intensified competition must be able to sell something more than the show on the screen or stage.

This something more is comfort, for one thing. It is functional facility for another.

There must be comfort for more than the body—there must be comfort, so to speak, for the soul as well—beauty of environment. Functional facility demands equipment and accessories that are capable of presenting motion picture entertainment in the highest form to which the art and science of the screen have advanced.

As for the necessity of beautiful appointments in the theatre, showmen are already strongly committed to it. Sometimes, we think, too much so! The real show, after all, is on the screen. The theatre is merely the place to witness it to best advantage. More and more, therefore, designers studying the function of the motion picture theatre with its special relationships to architecture, are adopting the attitude that interiors, particularly the auditorium, should contribute through their very lines and appointments to the focusing of all the patron's interest upon the screen.

Remodeling obviously can reinstate many theatres now hopelessly endeavoring to function according to the demands of today's public, and according to the tremendous advances motion picture entertainment has made the past few years. Other houses fairly new yet have fallen short of the stride taken in this quickened pace. They too need revamping—modernization—now, before the need for more extensive changes later on would increase the cost.

In all too many instances, remodeling is needed to save the theatre as a property. The artist has chosen this grim aspect as his theme. The picture tells the story. But of course we know that the theatre operator in such a crisis, commonly can, by spending relatively a little, save all.

REMODELING THE OBSOLETE THEATRE

A Practical Study Based on an Actual Project

By ROBERT BOLLER

IT IS generally conceded that an obsolete theatre is one which has gradually become unattractive and down-at-the-heel, with possible handicaps of a bleak and uninviting exterior, pre-sound booth and equipment, an antique system of electric wiring and fixtures, faded decorating, worn carpets and furniture, and uncomfortable seating.

These deficiencies are so apparent, and may be so easily remedied, that it is not the object of this discussion to suggest methods by which renovation may be accomplished.

But there is that even greater tragedy of the motion picture theatre world—the theatre which, because of poor planning, is actually out of date when it makes its original bow to the community, and which is impractical and obsolete before the first picture appears upon the new screen.

Such a situation existed, some six years ago, when the Waldo theatre, a neighborhood house located at 75th and Washington Streets, Kansas City, Mo., swung wide its doors to the public. Those doors hung in a low, dark brick front, broken into by an entrance placed at an inconspicuous point on a little traveled side street, some eighty feet from the main artery of traffic through the bustling suburban center. A small electric sign feebly announced the name of the theatre, but unless one took the trouble to walk to the doorway of the new show house, there was no clue as to the attraction offered within. Advertising displays were concealed, rather than revealed, in small unlighted frames at either side of the entrance.



Exterior view of the original Waldo theatre building

The ticket office, a mere hole in the wall, fronted a narrow foyer which opened into a barnlike hall. Viewed over a four-foot oak standing rail, above which a few limp curtains hung from pipe railings at the ceiling line, the room housing the orchestra seating presented an appearance as interesting as a warehouse interior.

The auditorium proportions were 60x58 feet. No attempt had been made to ornament the bare walls, plain painting having been considered sufficient decoration for the theatre's needs. Ventilation was available through several large factory sash, high up on either side of the room, the panes of which were painted black to prevent the entrance of daylight.

The one floor auditorium had a capacity of 700, but because the lot was extremely short, and the floor not properly inclined, seats on either side of the stage, for some distance back, allowed only a distorted view of the screen. As the theatre grew older, however, intermingled odors from a popcorn stand and unventilated toilet rooms adjoining the bare foyer, hastened the patron to a seat as far forward as his vision would permit.



The Waldo as remodeled. The ornamental vestibule base is continued throughout the lobby.

UNDER THESE inauspicious conditions, it is little wonder that this suburban venture, in spite of brave attempts on the part of various operators, failed not only once, but several times, the house finally remaining dark for a considerable period. Gradually, the regular patrons drifted to other amusement centers, and the theatre generally received a bad name among exhibitors of the city.

At last, through foreclosure, the Waldo passed into the hands of Mr. and Mrs. J. H. Stanwood, owners of the land, and at about the same time, the theatre came under the operating control of E. C. Rhoden, now district manager for the Fox Midwest circuit of theatres.

Under Rhoden's management, featuring consistent advertising and better pictures, patronage began to return to the Waldo, till at times the theatre was crowded to capacity. But the final joker in the deck was the fact that approximately 200 seats with poor sight lines and distorted vision

repeatedly sent back to the box office indignant patrons, demanding a refund of their admission price.

The situation was frankly discouraging to the ambitious operator, for he found he could not satisfactorily accommodate the crowds that his skillful billing brought to the house. Consultations were held with various chain officials. Several conferences resulted only in a "thumbs down" decision on the proposition of remodeling the theatre, as the building was considered so hopeless that renovation was judged to be simply sending good money after bad.

The matter drifted along uncertainly for months. Business men of the neighborhood began to talk of a new theatre for the district, feeling that the thriving shopping center and beautiful Westmoreland residence addition merited a more representative playhouse than the one which so far had held uncontested rights to local patronage. Various locations were suggested as being desirable sites for the erection of a new motion picture house to compete with the obsolete Waldo.

Under the pressure of public opinion and a worthy desire to benefit their leasehold, the owners and Fox theatre officials, after due consideration for the various problems involved, decided to demolish the entire interior of the old building, and, with only the walls and roof of the original structure remaining, to build a conservative but modern showhouse, which would meet the requirements of efficient theatre operation and also forestall the threatened competition of a new house in the vicinity.

II

Locating the New Entrance

IN THE floor plan of the old building, shown elsewhere, you will note that 75th Street, a busy cross town thoroughfare, was bordered by a series of small shops, all of which were bringing a substantial return at the time the remodeling of the theatre was undertaken, as was a small apartment on the second floor of the corner store. The entire business block and theatre property was owned by the Stanwoods, as mentioned above.



The new foyer. The exit doors at right were formerly the main entrance doors.

Early conferences between the owners, Fox officials, and the architect determined that the corner store, although commanding a good rental, should be sacrificed in the replanning of the theatre, to make available, through a box office located on a busy street, a larger return in dollars and cents than was possible under the existing shop lease. Accordingly, a vestibule and lobby, twenty-two feet in width, were arranged on 75th Street in this space.

The brick fronts of the existing commercial block and the old theatre were slightly built up on both street frontages, with offsets at different points to give the effect of height. The new exteriors received an inexpensive treatment of light buff stucco, with ornaments in warm shades of red brick and terra cotta along the new skyline.

Over the newly created 75th Street entrance a pyramidical feature in black and gold terra cotta added a sophisticated note to the front, above an imposing marquee. Small and inconspicuous casement windows were worked into the terra cotta detail, so that the new ornamentation in no way interfered with the light needed in the second floor apartment.

Large, well lighted display cases were placed on either side of the entrance to tell their postered story to a passing world, and changeable letter signs in the marquee facing added their bit of ballyhoo for the current attraction.

The old entrance on Washington Street was closed in with a series of curtained glass doors, and left to serve as an exit-way during crowded performances. The former marquee was also left in place as a slight protection from the weather for movie fans departing through these doors.

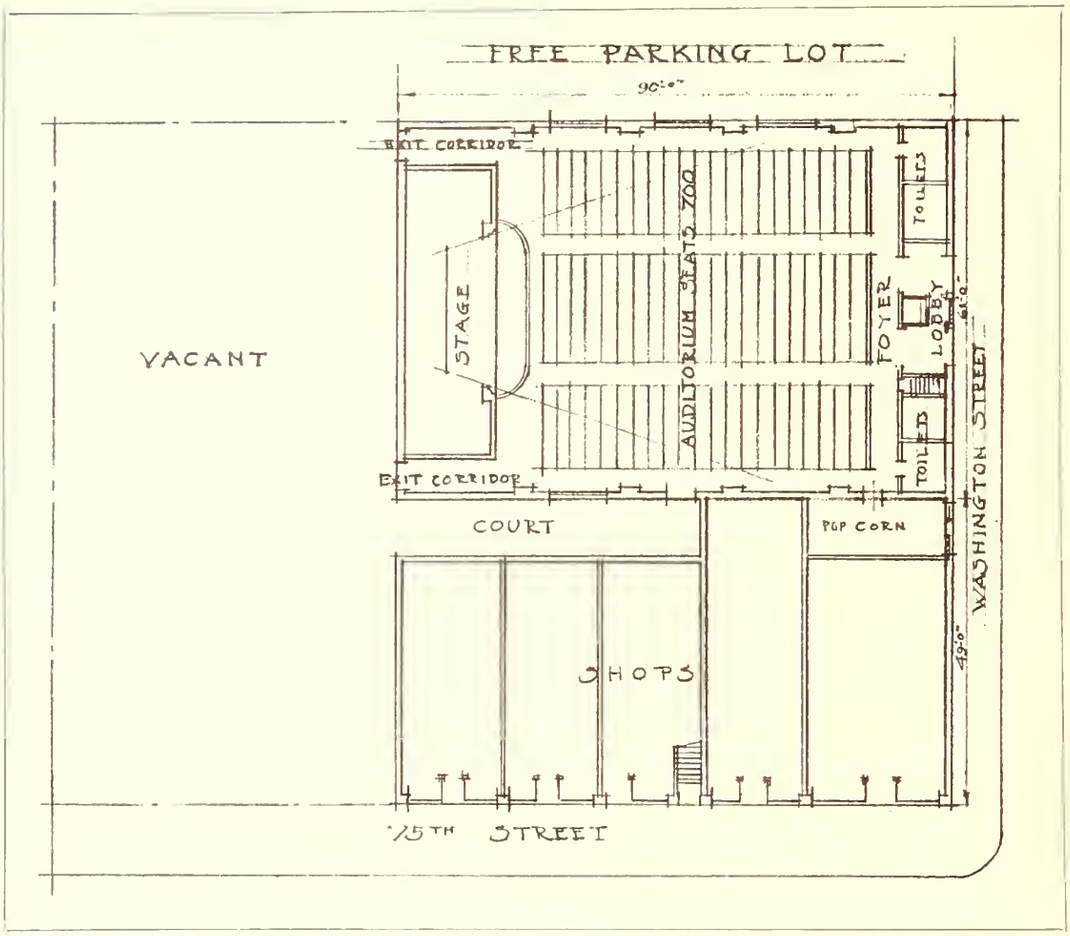
In doing over the two street fronts, light buff stucco was chosen as the base material because it not only is inexpensive and easy to apply, but because it also offers one of the best possible mediums for reflecting various forms of flood and colored night lighting.

In remodeling an old house, or in building a new theatre it should be borne in mind that dark materials, if used to excess, will absorb the color and light which should be reflected by the front. Many dark and dingy entrances have been rendered more cheerful and inviting by a coat of light stucco and minor alterations to the exterior.

The importance of an attractive exterior for the motion picture theatre can hardly be over-emphasized. Light, color, warmth and hospitality always attract and cheer the heart of the passerby. For the small house, depending on two evening shows, with matinees on Saturday and

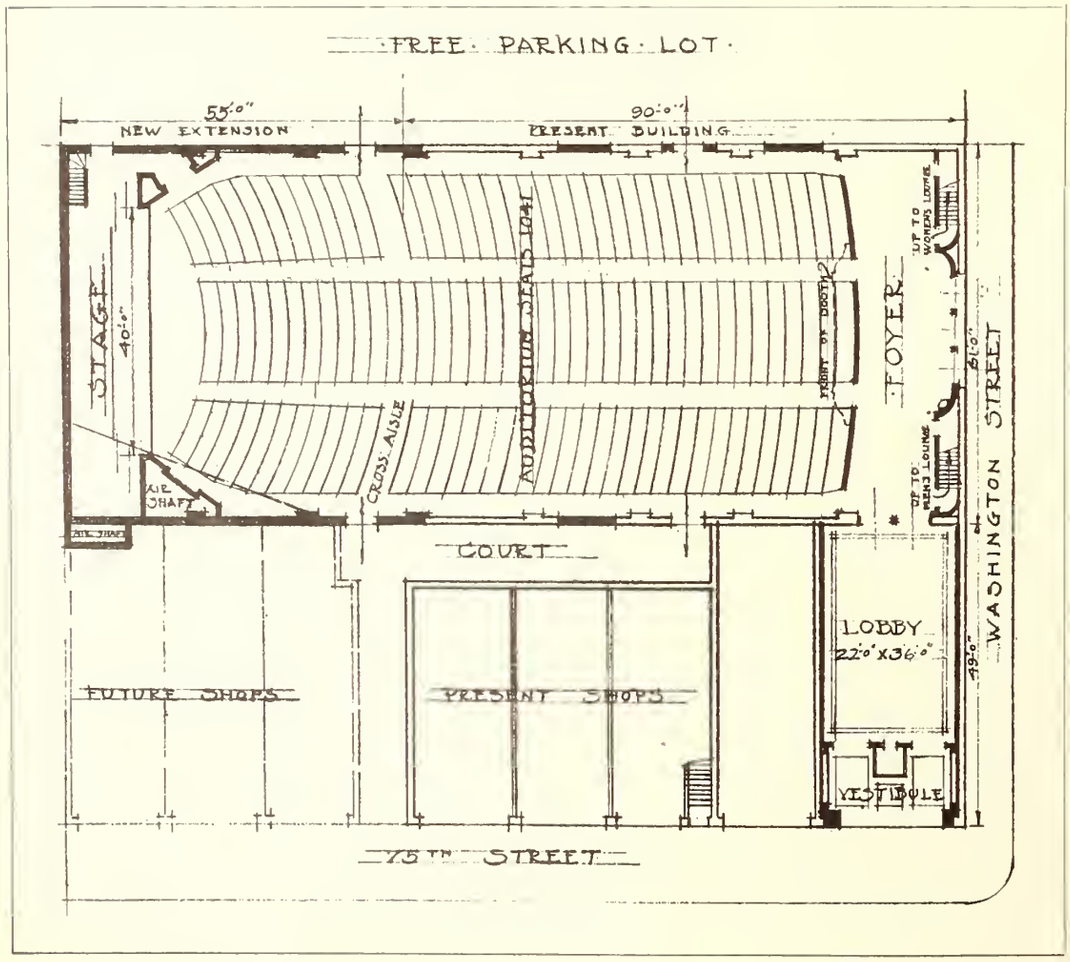


Forward view of the new auditorium. The heavy ceiling beams are the old roof trusses in disguise. Note how height was gained by stepping up the ceiling between these beams.



MAIN FLOOR PLAN
ORIGINAL
WALDO THEATRE
KANSAS CITY, MO.

(Diagram 1)



MAIN FLOOR PLAN
REMODELED
WALDO THEATRE
KANSAS CITY, MO.

(Diagram 2)

Sunday only (as is the case at the Waldo), a properly lighted and well designed front is the best possible advertisement, and should be one of the first requirements listed for both the new theatre and the remodeled showhouse.

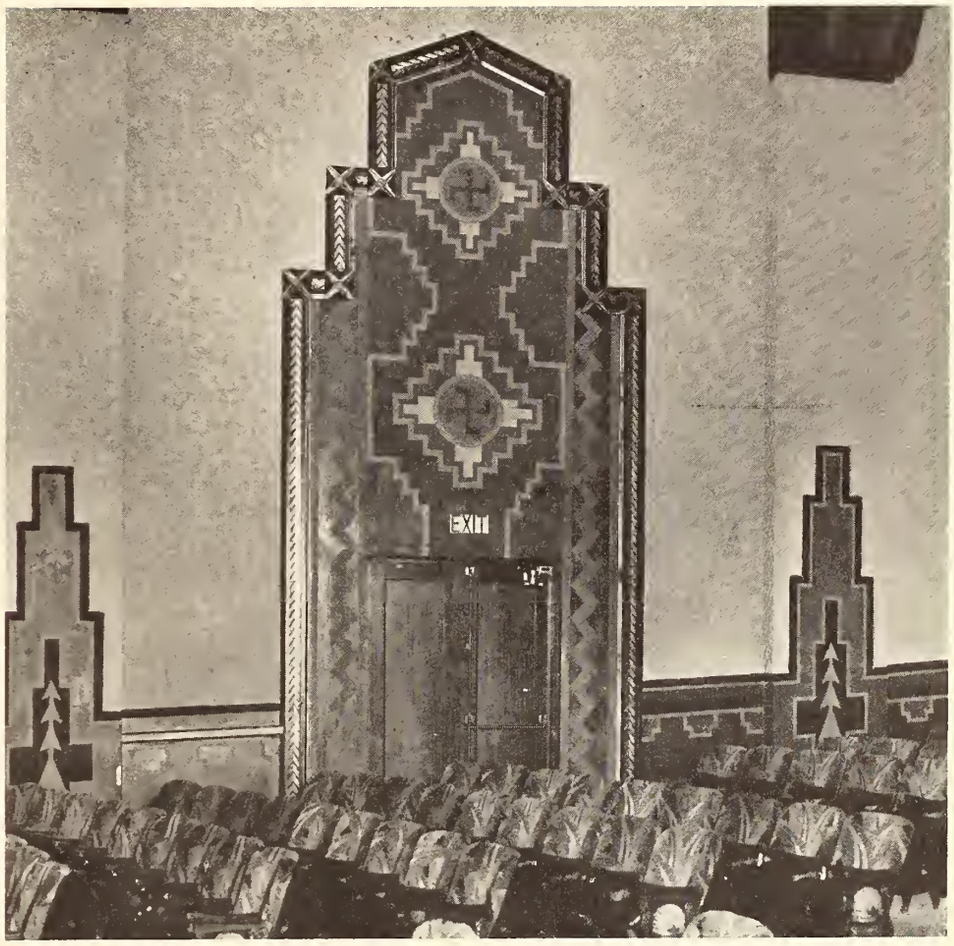
Another small item, which seems almost too trivial for mention in connection with the street end of the theatre building, is the desirability of rubber or link mats recessed in the vestibule or lobby floor. In rainy or freezing weather these minor features reduce the wear and tear on carpets and furniture in the theatre interior, by removing mud and snow from the patrons' footgear, and soon pay for themselves in eliminating a great amount of additional janitor service during the stormy season. In remodeling the Waldo, perforated rubber mats were placed in the vestibule floor, located at either side of the box office.

III

The Lobby

THE REMODELED 75th Street front of the Waldo breaks back into an open vestibule twelve feet in depth. A series of doors, connected to each side of an ornamental plaster and tile box office, separates this entranceway from a roomy lobby. The outer doors of the old house opened directly into the foyer, and cold drafts of air from the street swept onto the shivering audience each time a patron entered or departed. In the remodeled plan, the new vestibule doors, shutting in a lobby heated with direct steam radiation, eliminate all wintry drafts, the tempered air insuring the comfort of patrons in foyer and auditorium.

When the old Waldo theatre occasionally had an overflow crowd, the foyer provided a very limited space in which to hold late comers, and practically all patient waiters had to remain in the street. The roomy lobby of the revamped building, made possible by the conversion of the corner store into theatre property, will comfortably house 500 standees awaiting the second show, without in any way interfering with the exiting of departing patrons at any time.



Detail of an exit feature, showing Indian signs used in the decorating scheme.

As he awaits the removal of the "Standing Room Only" sign, the movie-goer may amuse himself by looking at lobby walls of jade green texture, high lighted with golden bronze; at gay ornamental plaster and tile base, cheerful with red, blue, yellow and green tones; at a warm terrazzo floor of buff, red and black; or richly coffered ceiling of bronzed ornamental work. Furnished with glowing torcheres and sightly display frames featuring coming attractions, it is the sort of lobby in which one doesn't mind making a short wait for the show.

Between the lobby and foyer a group of underwriters label, hollow metal doors, with fusible arms, stand ready to fall shut and to form a formidable barrier in case of fire in either the theatre or adjoining commercial building. By forming a fire wall between the two structures, this feature permits a considerable reduction in the insurance rates of both buildings. Sufficient existing facilities for all emergencies are provided in other portions of the theatre proper.

IV

The Foyer

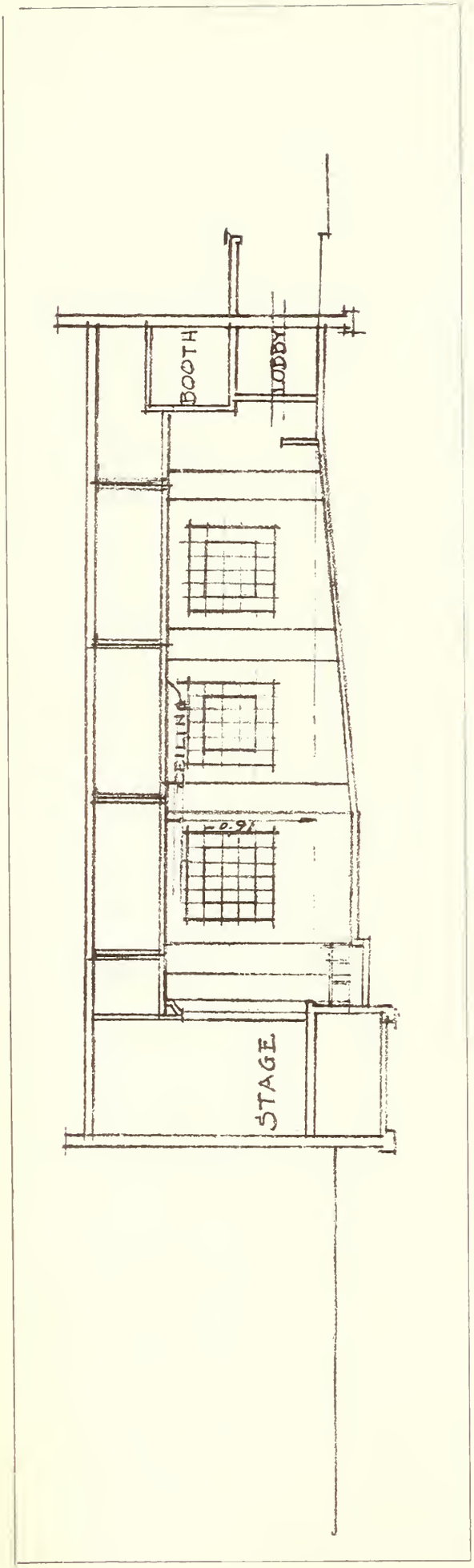
ENTERING the new foyer, 13 feet in width and extending the full width of the old theatre building, one recollects that the former foyer was crowded into a five-foot space between the old street front and rear of auditorium. The old-fashioned standing rail was done away with in the renovating process, and in its place was substituted a closed wall separating foyer and auditorium.

Even before the talking picture made silence in the auditorium imperative, operators found that the solid partition did away with the danger of chilling drafts and confusion caused by entering patrons, both of which the open standing rail allowed to filter directly into the orchestra seating.

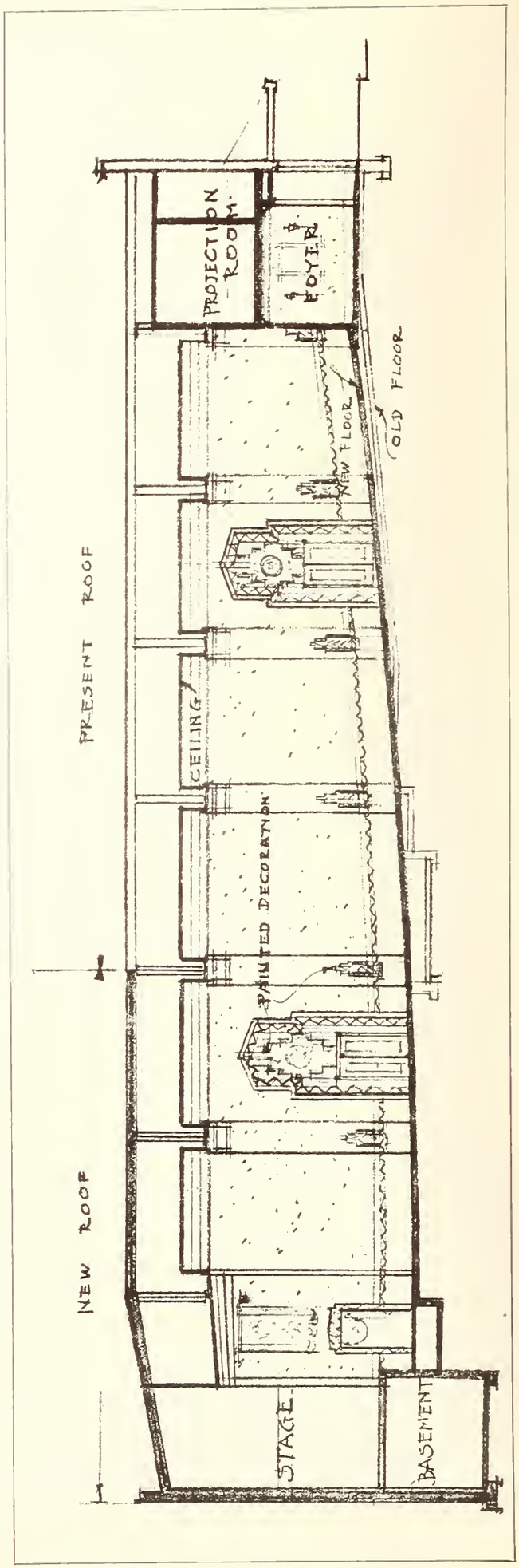
Shut away from the rest of the theatre by the lobby on the one hand and a closed wall on the auditorium side, the



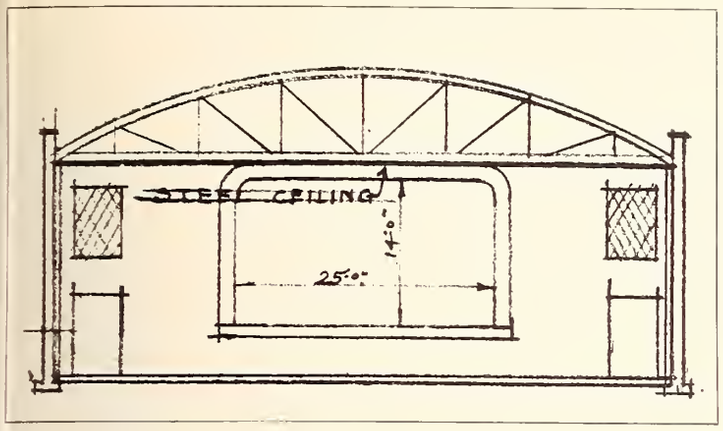
Rear view of the new auditorium. Upholstered seating has replaced veneer chairs.



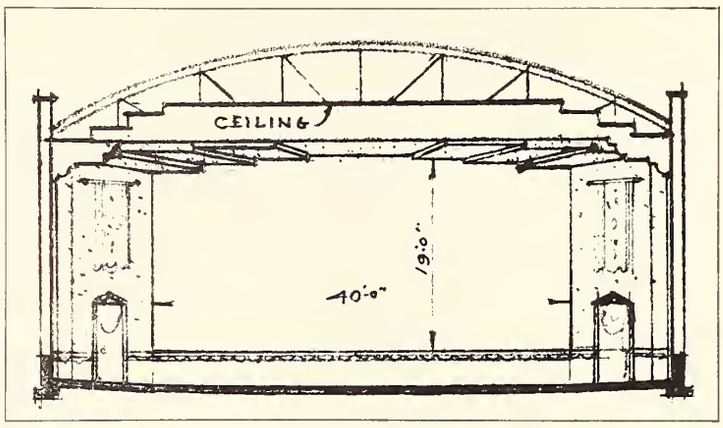
LONGITUDINAL SECTION. ORIGINAL WALDO THEATRE, KANSAS CITY, MO. (Diagram 3)



LONGITUDINAL SECTION. REMODELED WALDO THEATRE, KANSAS CITY, MO. (Diagram 4)



Original Building (Diagram 5)



After Remodeling (Diagram 6)

TRANSVERSE SECTIONS. WALDO THEATRE, KANSAS CITY, MO.

foyer of the small theatre has a psychological purpose in addition to its obvious physical functions. If properly arranged, lighted and furnished it creates an environment which induces a state of mental and bodily relaxation which prepares the patron for full enjoyment of the screen entertainment.

Bright, but not glaring, illumination, should bring out the full beauty of this portion of the building. Amber or flame tint lamps are always preferable to pure white bulbs. Some operators light up the auditorium at very infrequent intervals, particularly in houses offering a continuous show, and the decoration of this darkened portion of the theatre therefore may be kept very simple. The saving thus effected may well be spent in the foyer, which is the show place of every one floor theatre, constantly seen by patrons passing to and fro.

The new foyer of the Waldo has walls and ceiling of creamy tan texture stucco, and a cornice finished in old cypress. Comfortable lounges invite patrons to a chat before or after the show, while mirrors, floor lamps and tapestry hangings lend homelike touches. The room is lighted overhead by a series of ground glass ceiling fixtures which harmonize with the decorative Indian designs of the auditorium. The white pedestal drinking fountain, reminiscent of hospital corridors, disappeared when the theatre interior was wrecked, and in its place is a neat terra cotta wall fountain in polychrome shades. The foyer is well carpeted and strikes a modest note of luxury.

A stairway leads from one end of the foyer to a second floor lounge for women, a room dainty with silken drapes, cozy settees, and one or two well placed objects of art. This comfortable nook opens into a toilet room decorated in jade green, containing plumbing fixtures of the same hue. To the feminine patron, particularly, a small cosmetic room of this type makes a real appeal, and the remainder of the cozy suburban house must divide honors with this feature in creating goodwill.

From the opposite end of the Waldo foyer, a second stairway leads to the manager's office. The old theatre made no provision whatsoever for a business office. This defect has been remedied in the new structure, as a comfortably proportioned room is now available for the conduct of the theatre's affairs. Opening off the second floor corridor is a simply furnished men's lounge, with toilets, and the projection room. Beyond the projection booth is the small generator and battery room, also a small balcony, where the projectionist may test the sound effects presented from the stage, as a means toward proper machine regulation.

The old projection booth was constructed of single plastered partitions, with cement floor over wood, and was but eight feet high. The only possible ventilation came directly through an opening in the ceiling of the room. The new booth was planned with an exhaust system entirely separate from the remainder of the building, but with a fresh air supply furnished by the ventilating system which serves the auditorium. By raising the ceiling of the new projection room to ten feet the comfort of projectionists was further increased.

This new booth is of steel frame construction, with concrete floor and ceiling. Two complete sets of partitions around the room, covered with metal lath, are cement plastered on the outer and inner surfaces, so as to form a sound deadening area between. This dead space prevents the escape of possible machine noises to the auditorium.

Western Electric sound equipment is being used in the new Waldo booth, which is designed to accommodate wide screen projectors. The switchboard controlling all auditorium lighting is located in the projection room.

V
Evolution of the Auditorium

LEAVING the second floor and foyer end of the building, it is particularly interesting to follow the evolution of a 58-foot, box-like hall into an attractive 112-foot auditorium, with a gain of 343 chairs over the former capacity of 700; remembering, too, that while some 200 of the old seats were actual liabilities, each of the 1,043 new seats is a *good* seat.

Fortunately, the additional 54 feet of ground, needed at the rear of the old stage for the extension of the auditorium, was already owned by the Stanwoods. It was accordingly an easy matter to carry the theatre walls back to a new building line, and to match and join a new roof to the section already in place over the former seating.

The existing ceiling presented a real problem, as it was but sixteen feet above the floor at the foyer level. Raising the entire roof in this case would have been too expensive a solution. To work around this obstacle, the old curved roof trusses were left in position, and the new floor dropped to a more desirable grade.

The new ceiling was raised three feet above the roof trusses, and the old steel work was covered with metal lath, plastered, and decorated to simulate heavy beams of dark grained wood. Diagram 4 shows the method used to gain a stepped ceiling panel treatment. The process hardly adapts itself to a written description, but may be readily understood from the chart. This new construction gave the finished ceiling a height of 19 feet at the foyer level, which increased to 26 feet at the stage, owing to the descending grade of the floor.

The additional height gained by raising the ceiling greatly improved the appearance of the building by eliminating the "squatty" aspect formerly possessed by the auditorium, and allowing the erection of suspended electrical fixtures, which at the old ceiling level would have cut off or interfered with film projection. Although the old house was not bad acoustically, the breaking up of the ceiling by the deep beams and stepped panels mentioned above, also improved the sound materially.

Grille work was introduced in the sides of the overhead beams, through which air is supplied for ventilating purposes. Refrigerated air will be forced into the auditorium through these same channels during the hot summer months. A complete duct system for heating, ventilation and refrigeration is installed in the attic space between the new ceiling and roof.

Besides the problem presented by the

(*Continued on page* 122)

THE ECONOMICS OF THEATRE REMODELING

Selecting the Changes to Be Made

The First of Two Articles

By BEN SCHLANGER

JUST WHEN and why should a theatre owner think of remodeling? The most obvious needs for remodeling asserts itself when the exhibitor has competition to face. Although competition is somewhat met by giving equally as good a show as your neighbor, undoubtedly the competition you offer will be so much more effective—if the patron is drawn to your theatre by an attractive new facade, and also if the patron is made to feel more comfortable inside the theatre. The comforts to be offered to the patron are many—they involve almost every phase of the theatre building—and I think we will find theatres, even those quite recently built, lacking in many of them. The problem of remodeling a motion picture theatre is considered in this article, in the following order:

1. *Survey of structural conditions.*
2. *The comforts of the patron.*
3. *The facade and exterior display.*

I

Survey of Structural Conditions

OBVIOUSLY, the structural conditions should be given the first consideration since they will be the determining factors in establishing to what extent a theatre can be altered. It must be remembered that the physical shape of the interior of most theatres is not the structural shape, and therefore it will be necessary to investigate the structural elements of the building to ascertain which parts function as supports, and which parts serve merely to form the lines of the interior architectural shape.

In most theatres there is to be found a great deal of suspended and attached false construction forming the physical shape of the walls, ceiling and proscenium. These parts are not necessary to the support of any other part and are therefore more easily removable than the structural supports. Since this false construction has served only an architectural purpose, that purpose may now be obsolete, and in some instances it may be worth while to remove these parts and have a fresh start for a new interior treatment.

In some theatres it will be necessary to incorporate additional structural work, such as new balconies, lounging rooms, etc. In this event, it is advisable to place, if possible, the proposed wall or columns so that they can be carried on some existing construction.

In all cases it is advisable to attempt to secure from the original architect or builder, or the local building department having jurisdiction over construction work, a set of working drawings of the theatre building in question. These, of course, would be of a great help towards explaining the existing conditions of the building.

Having made this survey of conditions, one can proceed to the various requirements of the remodeled theatre. Assuming that there are no insurmountable structural impediments, one will be able to make a new theatre out of an old one.

IMPROVING SOUND WHEN REMODELING

Much of the remodeling being done these days is to correct the acoustics. But there is also the theatre operator who would wish to improve the acoustics though his main purpose is to modernize the architecture or equipment. In both instances the advice offered by the noted acoustics engineer, S. K. Wolf in the department, Sound in the Theatre, should be helpful.

II

The Comfort of the Patron

THE COMFORT of the patron amounts to more than just a comfortable seat and a good view of the screen. The consideration given to his comfort should start with his entrance into the theatre. After passing through the first set of doors from the street, he should be able, without searching or asking, to find his way to the various parts of the theatre. This means that the entrance to the orchestra, the stairs to a bolcony or loge, and even stairways leading to lounge rooms, must be so located as to be in the direct line of circulation and be in full view. It is also desirable to make the walking distance, or stair climbing, to reach a seat in the auditorium, an absolute minimum. In many theatres, stairways and passageways are poorly located in the above respect—as for example, a balcony stair starting from the orchestra standing space, or a stairway so placed as to land at the top of a balcony instead of at a midpoint. Correcting such conditions should not prove too costly and would be a distinct improvement.

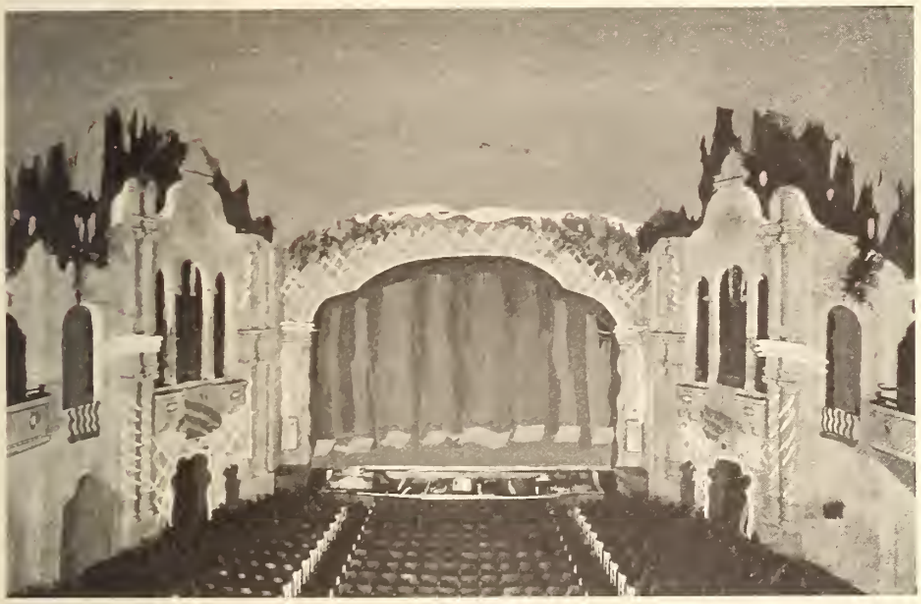
Sometimes the patron does not wish to be immediately seated in the auditorium, or a seat may not be available for him—thus the provision for a lounge room becomes an important consideration. This room should be placed so that it opens off some part of the direct line of circulation into the auditorium, or at least should have a stair leading to it from such a point. It should also be sufficiently "intriguing" for the patron to be willing to wait for an available seat in the auditorium. It should have comfortable furniture, mellow lighting and tasteful and quiet decoration. Where space for such a room is not available on the street floor some existing space at a lower level may be used; or such a space could be created in a one-floor theatre by building a shallow balcony, the space under which can be used as a lounge. The latter is a very good scheme, because in additon to finding space for the lounge room, this creates a sort of loge effect where the seats would be more desirable than at the rear of the orchestra. Sometimes superfluous lobby or foyer space can be transformed into a lounge.

The main lounge room should not have any accessory smoking rooms and toilet rooms opening off it, but it should be in close proximity to such rooms. Since the average theatre in need of remodelng usually has rest rooms and toilet rooms

(*Continued on page* 123)

Remodeling the Period Style into the Ultra-Modern

A Typical Atmospheric Theatre Revamped Hypothetically in a Group of Designs by Nat Karson



The above reproduction is of a composite auditorium design in the Spanish, atmospheric manner incorporating the decorative treatment and structural lines of several motion picture theatres of this type of architecture. In rendering this composite design, Mr. Karson chose as his models those theatres which lent themselves best to the presentation of his ideas, his only intention being to indicate what might be accomplished in remaking an old-style theatre into one of modernistic pattern.

THE TASK of redesigning a theatre, theoretically or otherwise, is a distinct art in itself. It differs from the designing and planning of a new project in that, one must take into consideration the structural formations and also possible architectural fallacies. It entails not only the masking of the original structure, but the application of line and form best suited to the original architectural elements. At the same time the designer of the remodeled house must make a real change.

With both these mental and physical hazards to contend with, I have come to regard the important factor in the type of design as the stress laid on lighting rather than reconstruction. This entails less expense, and also gives one a more flexible medium to work in.

My thoughts on the modern motion picture theatre are that it must me soundly designed structurally to create a pleasing design in both decorative and architectural arrangement. In the accompanying drawings I have endeavored to keep an amount of restraint in the design of the theatre interior, merely content to follow the main structural lines. These lines are covered with frosted glass into which are set series of lights which can be dimmed and intensified as desired, thus changing the direction of the prevailing architectural elements.

The fact that the design can be changed at will makes for a pleasant relief, in that the patrons are viewing the productions in ever-changing surroundings. For instance, during the showing of a smart drawing-room farce, one may desire the house to have an appearance of intimacy. To accomplish this, it is necessary only to intensify the lighting of the lower horizontal lines and diffuse the upper part of the theatre. This gives the illusion of a much smaller house and adds to the feeling of intimacy desired. On the other hand, the feature picture may be one of those "super-spectacles" and one may want to create the feeling of vast, unlimited space. For this exclusive lighting of the vertical lines gives the impression of height and therefore greater spaciousness.

Another feature I have endeavored to attain in this theatre is the illusion that the stage and screen are projected out into the auditorium past the proscenium. The proscenium in this instance is practically non-existent, as it is designed to seem a part of the domed ceiling. Both ceiling and proscenium are made of frosted glass, and the lighting makes of these two one unit, thus doing away with the usual barrier between the public and the rostrum.

All design is based on the line and curve. One finds this true of Egyptian, Greek, Roman and other periods in architecture. My conception of modern architecture is the simplicity of the elemental period forms—in other words, the absolute simplification of the pure curve and line in harmonious arrangement. Such practical materials as steel, processed glass and plaster, which have of late taken on a decorative significance, form the materials.



the exterior

Frame work and structural lines are executed in steel. Pressed glass and concrete comprise the decorative materials. The glass front and side walls of the upper portions enclose office space, either for the theatre company or for renters. The domes showing above the facade surmount the main foyer and the auditorium, respectively. They are of concrete and contain the lighting system of the glass-vaulted ceilings of the rooms beneath. The marquee and vertical sign are designed as one unit and are made of steel, the letters being of pressed glass with changeable lighting. The underside of the marquee is made of frosted glass with changeable indirect lighting.

main foyer

The domed ceiling is of glass. The floor is of frosted glass with a changeable lighting arrangement. The walls are of terra cotta and a surfacing of natural wood finish. Decorative lines and railings are of chromium-plated steel. The upper and lower balcony and mezzanine promenades face the foyer.



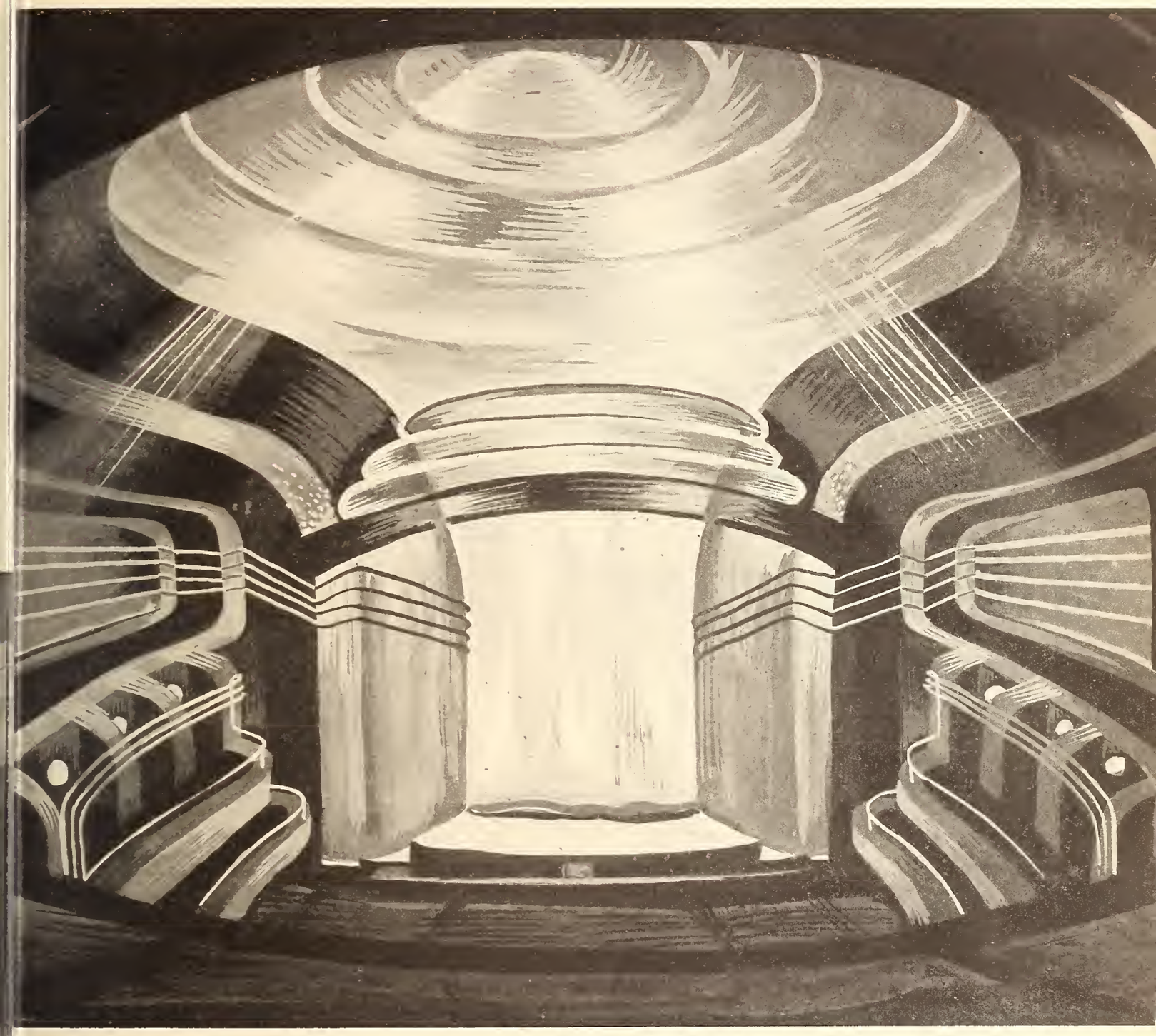


(Above). The lounge . . . Plain plastered walls painted in dull pastel tones. Floor of decidedly contrasting shades in tile or synthetic material of similar effect. Furnishings created for the design and for the most part built into the room.

(Right). Entrance to smoking lounges from the foyer . . . Corner columns are utilized for indirect lighting units. The walls here are finished in dull pastel tones so as to have no glare, and the niches are of painted, dark glass. Railings and decorative lines are of chromium steel.

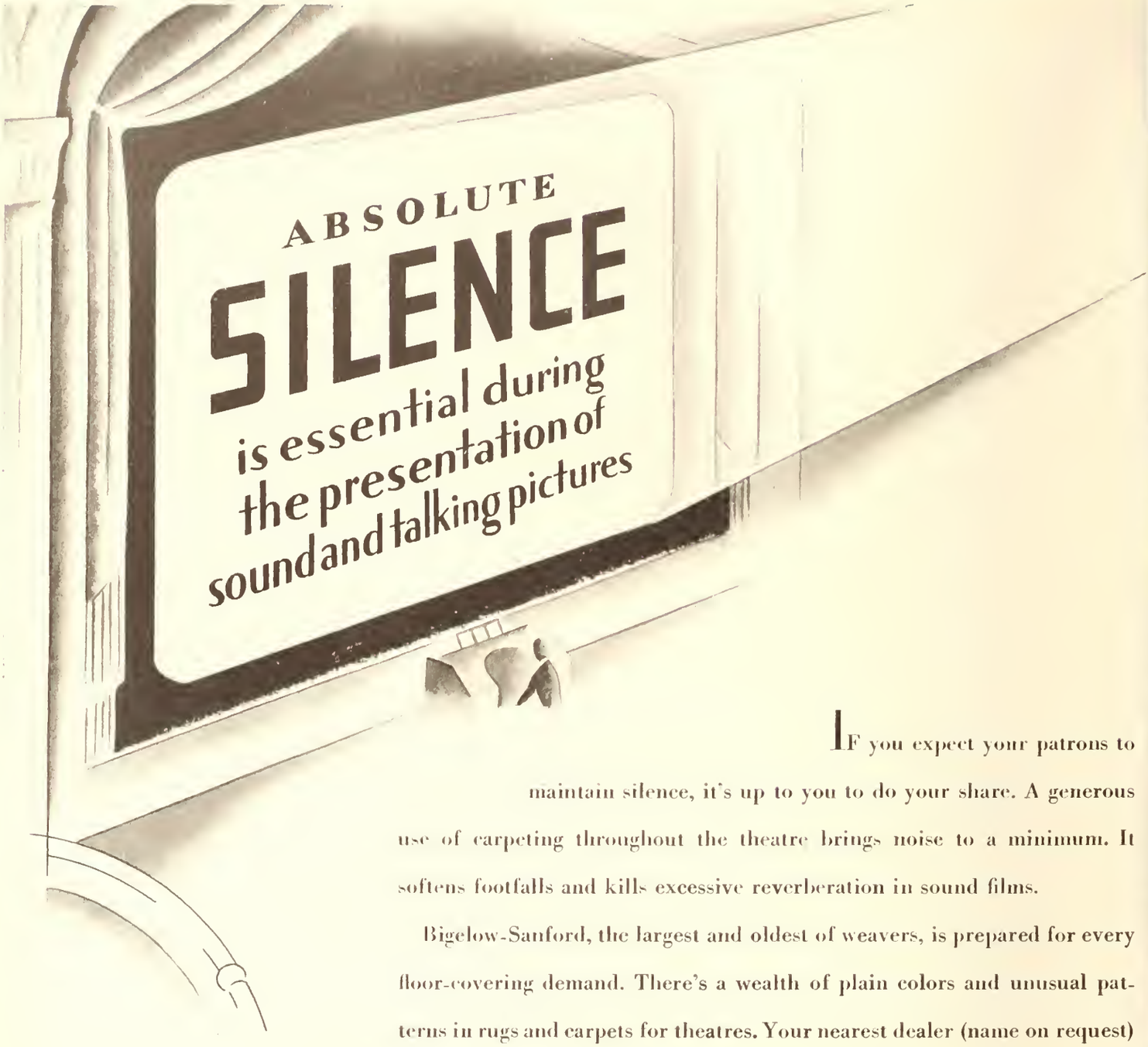


details



the auditorium

Based functionally on the nature of motion picture entertainment. With simple lines created to have a dynamic rather than a dulling effect upon the visual mechanism, the auditorium is composed principally of plain wall surfaces and light. During the performance all surfaces are practically dark excepting the ceiling. In lighting and form, the ceiling projects itself down to the screen (both ceiling and area above the screen are of processed glass), guiding the eye to the motion picture illusion, which is heightened by its apparent dissociation (through the surrounding darkness) from the reality of the theatre. Illumination provides for the lighting of the vertical panels when (as in outdoor sequences) spatiality is to be emphasized, and for the lighting of the horizontal panels when intimacy (as in certain interior episodes) is desired.



IF you expect your patrons to maintain silence, it's up to you to do your share. A generous use of carpeting throughout the theatre brings noise to a minimum. It softens footfalls and kills excessive reverberation in sound films.

Bigelow-Sanford, the largest and oldest of weavers, is prepared for every floor-covering demand. There's a wealth of plain colors and unusual patterns in rugs and carpets for theatres. Your nearest dealer (name on request) will be glad to show you a complete selection and to discuss ways and means of materially improving your theatre at small expense.

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MODERNIZATION OF THEATRE EQUIPMENT

Help in Making Out This Phase of the Remodeling Budget

By HARRY M. PAUL

MODERNIZATION of theatre equipment has enabled our older theatres and the houses in suburban communities and small towns, to exhibit the same program as effectively as large deluxe houses. Obviously, this transition is very significant, for the competitive advantage ordinarily associated with the large metropolitan house and the brand new theatre no longer need be the bug-bear of an aggressive operator.

Modernization of equipment is absolutely necessary to insure constant box office patronage. A well equipped theatre with 400 seats can present a program as effectively as a large theatre seating many times that amount. Silent and thorough ventilation, proper projection equipment, carpets, draperies, acoustical corrections, comfortable upholstered chairs, and a screen of the right type are a few of the requirements a small theatre must be equipped with to meet competition and public demands.

A theatre manager and his employes were recently discussing who was the most important person around a theatre. Opinions were as varied as the types of work represented. The projectionist rightly said there would be no show without him, and the janitor, ushers, ticket takers, etc., used the same argument in proving their indispensibility to the theatre. Finally, one stated that he thought the most important person around a theatre was old John Public, for if he didn't plunk down his money at the ticket window, no one would have a job to demonstrate his importance.

If there were a simple formula for successful theatre operation, it would be one which—

(1) *prompts John Public to pay down his money at the ticket window, and*

(2) *makes him comfortable inside while an interesting program is well presented, and also*

(3) *makes him carry away a pleasant memory of the time spent in the theatre, so that he will return frequently.*

A marquee sign effectively reminds John Public of the location of the theatre, and a well designed lobby with attractive displays does much toward taking him past the ticket window and inside. Lobby frames in very attractive designs are obtainable in wood, brass or wrought iron, the cost depending upon size, construction, etc.

Prestige is offered a theatre by attractive foyers, to which uniformed attendants, ticket choppers, lighting and lighting fixtures, carpets, drapes, etc., contribute. The cost of these items vary widely depending upon the quality. Uniforms may be obtained upwards from $20. Hand-operated ticket choppers are obtainable at from $75 to $100, while those electrically operated run from $200 to $300 in price.

Once the all-important customer is inside the theatre, the reproduction of the picture should be such that the favorable impressions of the lobby and foyer are not destroyed. Perfect reproduction necessitates perfect stage and booth equipment, and excellent acoustical conditions.

REMODELING THE PROJECTION ROOM

Enlarging or otherwise improving the projection room entails many considerations of the mechanical requirements of modern projection equipment and of the factors that promote the efficiency of the projectionist. These have been discussed by F. H. Richardson in an article prepared for this issue. It appears in the department, Better Projection.

To obtain perfect sound reproduction, a special screen is necessary which differs considerably from the old type. In order to give a perfect illusion of the source of the sound, the horns should usually be placed directly behind the screen, which in turn is perforated over the entire surface to allow the sound to penetrate. The new sound screens usually lace into the frame and are made of a much lighter material. The coating is more white than the silver coating used on the old type of screen previously used. This type of screen ranges in price from 75c to $1.25 per square foot, including the frame, although it can be bought without the frame at a slightly lower cost.

The source of the sound should be well surrounded with sound absorbent material to obtain the best results. Draperies should be hung at both sides of the sound screen. It has been proved satisfactory to cover the rear of the screen and sound horns with acoustical felt, as well as the ceiling above and in front of the screen. Acoustical felt may be obtained for 60c to $1 per square yard.

FURTHER improvement of the sound at its source comes from hanging close-in curtains, which also add to the appearance of the stage and the dignity of the theatre. A curtain control which may be operated from the projection room can be purchased for these curtains for from $150 to $500, depending upon the size and weight of the curtains or draperies.

Many theatres are now using "magnascope" projection for certain shots in picture, or newsreels, necessitating a change of the screen size from standard shots. This is accomplished by a screen modifier, a sound screen unit which may be controlled from the booth. In construction, it is very simple, consisting of a steel frame on which a screen is mounted large enough to accommodate the largest shots. The masking on the screen is adjustable. It may be changed quickly and noiselessly by the operator in his booth from regular size picture to sound on film picture, and then to "magnascope," or vice versa. The modifiers have all working parts, such as ropes, pulleys, etc., enclosed in the frame. With a frame of this type, it can be arranged to have the horns attached to fly on a separate batten coincident with the frame. Also, a battery of spots can be hung close to the bottom of this frame so they may be in place for stage productions when the screen is in the fly loft.

The importance of adequate seating facilities has long been overlooked by theatre managers, but the advent of sound has contributed toward a greater recognition of this need. A person must be comfortable if he is to be entertained throughout an entire performance, and many theatres have proved the importance of comfortable seating arrangements by swelled box office receipts. The installation of chairs should afford good visibility from any part of the house, and be spaced to afford ample leg room.

For satisfactory sound reproduction it is highly advisable to install partially or

(*Continued on page* 162)

NEW THEATRES CREATED OUT OF OLD

A Group of Recently Remodeled Houses

Paramount's Ottumwa Theatre

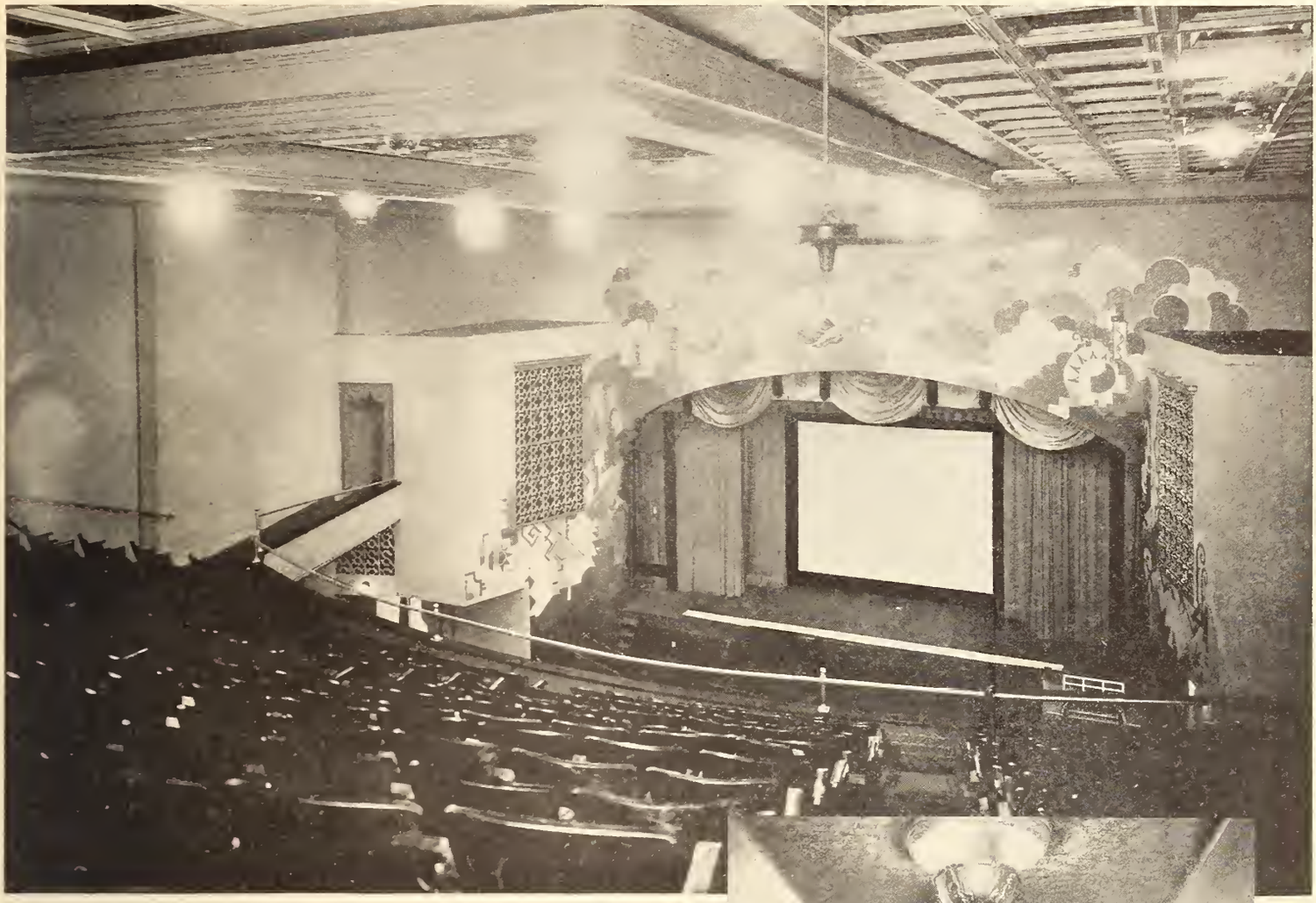
Ottumwa, Ia.



View of the entrance at show time.

In the foyer-lounge. . .





View of the new auditorium from the balcony.



Along the mezzanine promenade.

THE PARAMOUNT theatre that is now the Ottumwa in Ottumwa, Ia., was made through judicious remodeling out of a theatre building so poorly adapted to modern motion picture exhibition that it seemed beyond adequate rehabilitation. What the condition was, and what was achieved, is summarized by Manager Ted Emerson in these words:

"I wish you could have seen the run-down, dilapidated, dingy old barn that was pointed out to me as the theatre I had to sell the public, and then been there when the newly decorated, remodeled theatre was thrown open and heard the gasps of the audience who came and marvelled!"

Probably the most serious problem of the many involved in remodeling the Ottumwa, was that of acoustics. The house had Western Electric equipment, which had been kept in excellent condition, yet audition was very poor. There were four posts at the rear of the auditorium, with several curtains hanging over the aisles. These elements were eliminated by walling in the rear of the auditorium, putting in French doors at the aisles and making an inner foyer. This change contributed greatly to the present excellent acoustics of the house.

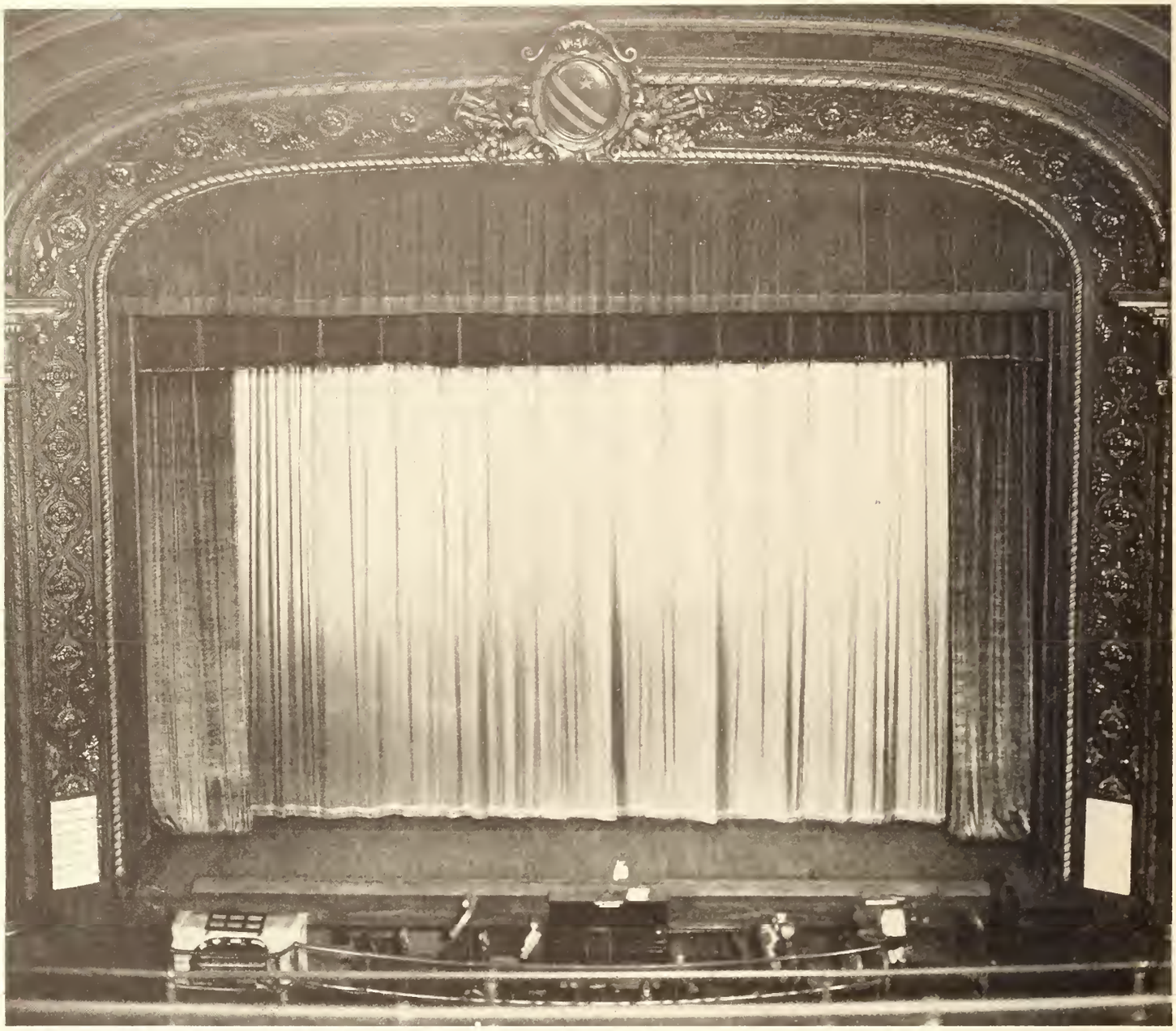
The old Ottumwa had a low balcony with a squatty projection booth at the rear. During capacity performances patrons entering the last rows of balcony seats passed through the projection light, causing their shadows to appear on the screen. To overcome this, the projection machines were elevated eight inches, the curtains and horn towers were moved back about six feet, and the masking pieces were reduced.

The original theatre had only a small retiring room for women, located on the mezzanine floor, while there was no such room for men at all. To modernize this phase of the Ottumwa, the shape of the mezzanine floor was utilized to place a women's lounge at one end, and a men's lounge at the other.

The entire theatre was redecorated. No specific motifs were used, the principle object being to create a freshened appearance with an impression of greater height. Thick carpets and heavy drapes were added, as well as new lighting fixtures of the tube type designed in a modern arrangement.

The radiators of the old theatre were moved back from the center of the lobby to the walls, and the box office, which was located in a vacant store just off the lobby, was moved to the center of the lobby, and the store space made rentable.

New seating was installed, and the projection room was doubled in size.



The proscenium arch of the remodelled Ridgewood, as seen from the balcony. New figures were introduced here following removal of the boxes. The stage drapes are also new.

The Fox Ridgewood Theatre

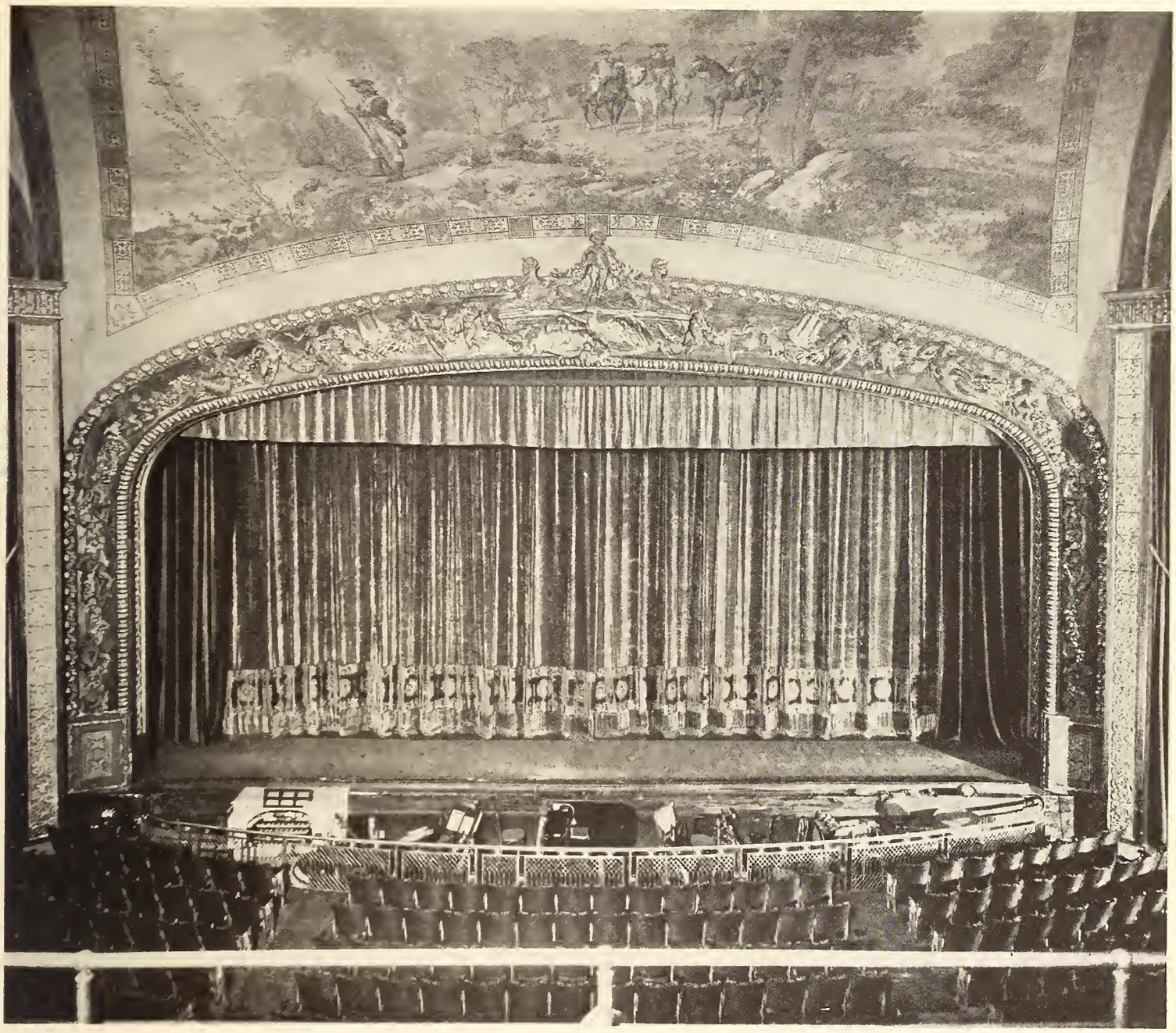
In the
Borough of Brooklyn
New York City

THE RIDGEWOOD theatre in Brooklyn was modernized considerably by the theatre construction department of the Fox Theatres Corporation, to make it fit to meet today's competition in that borough of New York City.

Structural changes consisted in the filling in of the well between the auditorium and the mezzanine floor, making the mezzanine promenade a spacious corridor. Major structural changes were also involved in making the projection quarters larger to provide space for new projectors, spots and effect machines, together with safety devices and auxiliary equipment.

Boxes that adjoined the proscenium arch were removed and in their place new arch features were designed. A complete air conditioning system utilizing deep well water in place of refrigeration, was installed, while there were also considerable changes in the electrical equipment made necessary by the new projection equipment and stage lighting.

Other changes include redecoration of the lobby, new seats for the auditorium chairs, new carpeting and drapes, while the plumbing was also modernized and renewed, and new lighting fixtures were added practically throughout the theatre.



Proscenium arch of the Audubon from the balcony. The old-fashioned boxes were removed and in their place an arch was contrived, framing an elegant draped decorative feature.

The Fox Audubon Theatre

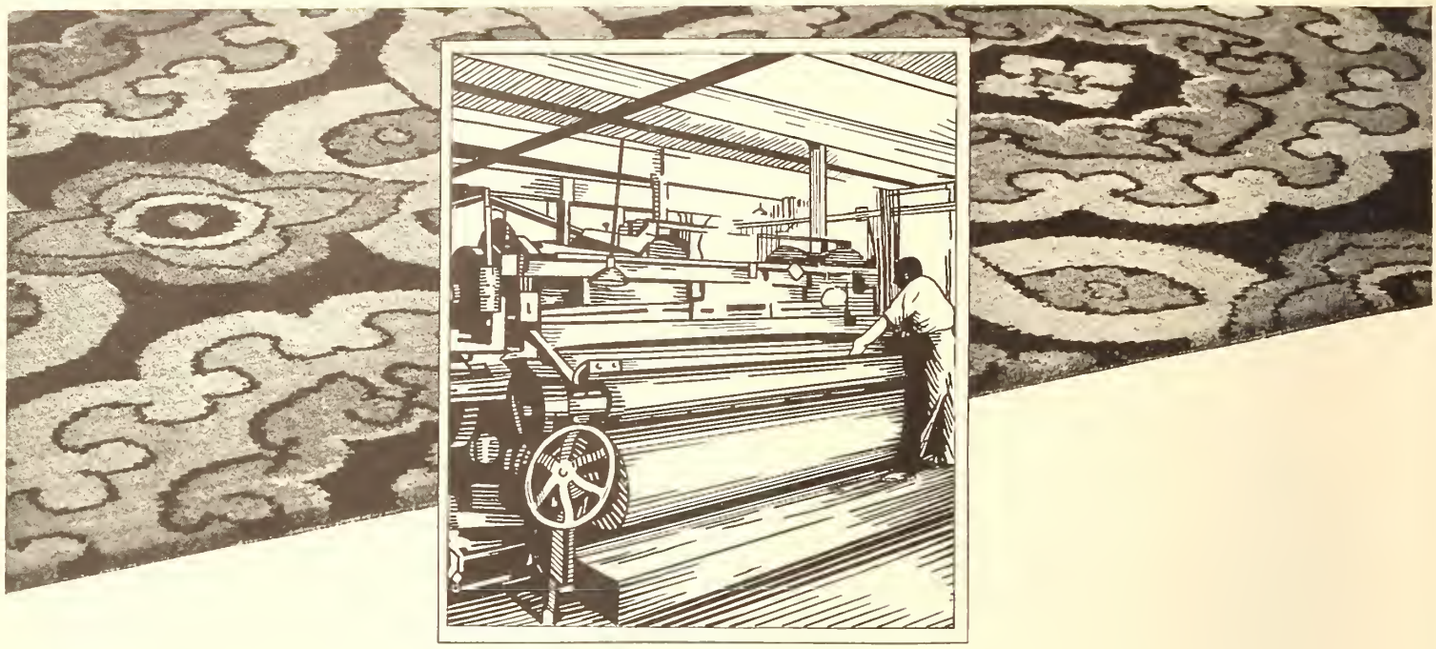
In the Borough of Manhattan New York City

TO REMAKE the Audubon theatre, located in New York City (Manhattan), into what is substantially a new house in appointments and equipment, the Fox Theatres Corporation not only resorted to complete redecoration and considerable refurbishing of still useful accessories, but made many structural changes as well.

The projection room was completely torn out and an entirely new one built in. This was done to provide greater room and therefore higher efficiency for the projectionists as well as space for new projectors, high intensity spots and effect machines and auxiliary equipment.

The old theatre had the now obsolete boxes adjoining the proscenium arch, and these were removed. In their place were created architectural arches, which enclose, as a substitute decorative feature, rich new drapes.

A new air conditioning plant was also installed, while all the electrical equipment was overhauled and renovated. The old sight lines were also attacked, and to modernize this phase of the auditorium a portion of the ceiling was torn out and reshaped to eliminate interference with the view of the screen from certain areas of seats on both floors.



A CARPET *Built for Theatre Service*

The New Mohawk Scotia—offered in stock or specially designed patterns and colors—is loomed for long wear.

IT takes more than an ordinary carpet fabric to stand up under theatre use. The daily tramp of feet—the scuffing toes and grinding heels—soon take toll, leaving the fabric worn and "spotty." Unless—the carpet be built expressly for this heavy duty.

Such a carpet is the new Mohawk Scotia. Before a yard of this fabric was placed in the loom, experts at the Mohawk Carpet Mills analyzed the requirements of typical theatres. They studied the length of service given by the carpet in scores of theatres of varying size. They investigated design. They considered color harmony. From every viewpoint, they studied the theatre and its floor covering needs. Then, and only then, was the Scotia woven.

Scotia carpet is an excellent grade of Velvet which, as veteran carpet men well know, has always been a weave exceptionally strong and long-wearing. Yet it is also a soft and pleasing fabric under foot and it lends itself beautifully to design. Scotia carpeting is offered in more than 20 figured patterns and in many plain tones and favored shades for theatres. Moreover, Scotia carpeting is so constructed that special designs can be made up with the utmost promptness and economy.

THEATRES . . .
those either just being built or those needing a change of floor covering—are invited to consider the possibilities of Mohawk Scotia. Mohawk maintains a staff of experts in theatre carpeting requirements. They are constantly at the service of any theatre for counsel. Inquiries should be addressed to the Contract Department, Mohawk Carpet Mills, 295 Fifth Avenue, New York.

MOHAWK RUGS & CARPETS

A New Loew Neighborhood Theatre



Front and side exterior view, showing the dominating sign features. Executed in decorative brick and terra cotta, the facade carries out a modern theme with an introduction of Aztec motifs.

The Triboro in the Astoria Section of New York

By CHARLES S. AARONSON

THE NEW Loew Triboro theatre is the largest house in the borough of Queens, New York City. It seats 3,800 and was designed by Thomas W. Lamb. Located on Steinway Avenue, busy commercial street in the Astoria section of the borough, it has been designed with a predominant note of the Italian Renaissance period, the motif being adapted to a modern theatrical architectural scheme.

The cost of the site, construction and furnishing has been put at $2,000,000, including an outlay of $50,000 for projection apparatus, and of $125,000 for the ventilating system. Construction work was completed by the McWilliams Construction Company three months ahead of schedule, under the direction of Harry Moskowitz, general theatre representative of Loew's, Inc., and Leon Fleischmann, head of the building department.

Contrast in exterior facade is provided by the use of a modern theme derived from the early Aztec Indian style on one side of the building.

From the finely appointed lobby leads the outer foyer, with a wide staircase on one side leading to the mezzanine and balcony. The flooring of the outer foyer is a departure from the generally accepted terrazzo, being replaced by mats in soft tones inlaid with intricate design, imparting a certain amount of beauty and walking comfort to the surface. Highly decorated doorways lead to the grand foyer.

Warm coloring, both in wall and ceiling treatment, is the dominant note here, with lofty domed ceiling giving the impression of spaciousness. Concealed lighting is used, and adds to the effectiveness. The various doors to the main auditorium lead from this foyer. Patrons waiting for seats throughout the house will be required to stand in the foyer, standees in the orchestra being prohibited.

Elevators with capacities of 55 persons will be used for the upper tiers of the balcony and mezzanine, when required. A carpeted staircase leads from the grand foyer to the mezzanine promenade, where are located the various accommodation rooms for patrons. The promenade itself is done in a richly luxurious style, without being too ostentatious. The ladies' retiring room is decorated in the style of the Spanish Renaissance, with statuettes set in the wall niches representative of the art of the period.

Groups of tropical and semi-tropical flora occupy alcoves in the walls of the grand foyer. Elaborate chandeliers are suspended by red cords from the ceiling, and the walls are done in red and gold.

The main auditorium is done in most ornate Italian garden effect with the ceiling giving the impression of the sky and stars at night. The baroque style is in-





Above: The main foyer, looking from the lobby. Italian renaissance motifs are carried out in ornate gables and reeded pilasters, panelled recesses and a vaulted ceiling that is very heavily ornamented.

Left: Corner of the lobby, showing the outer staircase leading to the balcony. The floor of the stairs are of tile, while the lobby floor is of resilient mats. Wall treatment is in plaster.

dicated in the architectural design here. Towers, inset gardens, balconettes, pergolas, grottoes and cascades fill the walls on both sides, flanking the large proscenium arch. The stage itself, easily transformed at any time into accommodations for a full stage presentation, is said to be the largest in New York, with the exception of the Hippodrome. On the wide curtain is painted a marine scene showing a ship of Columbus's day, again preserving the architectural motif of the theatre.

Two balconettes with blue and silver drapes conceal the organ lofts on the sides of the stage.

The backstage area contains ample dressing room space and facilities for the recreation of the performers. A new type Wurlitzer organ has been installed, one of the first of the new turntable type to be used in any theatre. The organist pushes a button and the entire organ, mounted on the turntable, swings around facing the audience, instead of the organist himself turning about.

On the stage 50 drops can be accommodated at one time. The operation of equipment is almost entirely automatic, with scene changes and the like being merely a matter of pressing buttons. All lighting is controlled from an automatic switchboard in the wings, which also controls the combinations of color in lighting the theatre. All stage settings are done in advance with this automatic board.



Above: The auditorium looking toward the rear. This chamber, seating 3,800 on two floors, has a decorative scheme representing an Italian garden wall executed in plaster and treated atmospherically.



Right: Looking down a corridor on the mezzanine floor. Wall surfaces are plain, but furnishings and a delicately tinted ceiling in a floral pattern elaborate an Italian baroque theme ornamentally.

On the ground floor, separated from the stage by a corridor, are a series of offices, including the leader's office, music library, cue room and the like. Dressing rooms are on three upper floors, at the rear of the building, and are supplied with plenty of light and air.

A new Transvox screen, in addition to special projection lenses, is used to check eye strain of audience and make the screen clearly visible from any part of the house. The Transvox Enlarging screen, the property of Loew's, Inc., can be enlarged and shortened at will while the picture is in projection.

The $125,000 ventilating system includes two separate systems, one for the foyer and one for the auditorium. The latter is kept at an even temperature at all times, eliminating drafts when the doors are open. There are three units operating together, giving the theatre a constant supply of pure air that is cool in summer and warm in the winter. One is the heating plant, the second the refrigerating plant and the third the air conditioning and circulating unit. The refrigerating unit consists of a huge compressor, which uses carbon dioxide as a chemical to convert the liquid into gas, which is in turn forced to the roof, where it comes in contact with the air conditioning system. The entire system was installed under the direction of Harry Leid, chief operating engineer of the Loew circuit.

THE LAW OF THEATRE CONSTRUCTION

Analyzing Late Decisions for Owner, Architect and Contractor

By LEO T. PARKER

GENERALLY SPEAKING, when a property owner intends to construct a theatre building, first, he consults an architect who draws the plans and writes the specifications; second, a permit is obtained to construct the building; third, bids are advertised for and submitted by contractors; fourth, the property owner and the contractor enter into a construction contract; fifth, the construction work proceeds, frequently with alterations in plans and specifications; and sixth, the architect approves the work and issues a certificate authorizing final payment to the contractor.

In order that prospective builders, as well as repairers, of theatre buildings may thoroughly understand their legal rights pertaining to the various angles of construction law, I shall review the most important recent higher court cases involving this subject.

I
Law of Architects

THE LAW is well settled that a property owner who agrees to pay an architect a stipulated price for preparation of plans and specifications and overseeing the construction work, is bound to pay the agreed sum although the former decides not to proceed with the construction work.

For instance, in the late case of Cope vs. Sutter (274 Pac. 750), it was disclosed that an owner entered into a contract agreeing to pay an architect $9,960 for preparation of plans, specifications and performance of other services. After the architect had completed a portion of the work and received payments amounting to $4,000 the owner refused to make further payments. The architect abandoned the job and sued to recover $5,610 anticipated profits.

The owner attempted to avoid liability on the contention that the contract contained no clause which prevented discharge of the architect. However, it is interesting to observe that the court held the architect entitled to recover the full amount of anticipated profits, saying:

"Respondent (owner) contends that he had the right to terminate the contract at any time because there was no provision in the contract that the owner may not discontinue the work or discharge the architect. There is no merit in this contention. There is *no* provision in the contract which permits the owner to discontinue the work or discharge the architect, and, *in the absence of such provision in the contract, it could certainly not be terminated and the architect discharged without cause.*"

On the other hand, the situation is different if the architect designs a theatre building which will cost more than the property owner's original set price.

For example, in Rapp vs. Board (284 Pac. 761), it was shown that an owner had available to perform construction work the sum of $100,000, of which an architect was advised when he was requested to prepare preliminary sketches.

After completion of the plans and specifications the owner advertised for bids on the work. The lowest bid amounted to more than $135,000, and therefore the owner was unable to proceed with the construction work on account of lack of funds.

The architect sued to recover the agreed 5% commission of the contract price. However, the court held the architect not entitled to a recovery, stating the following important law:

"The fact that the plans and specifications . . . would cost more than $135,000 would seem to preclude plaintiff (architect) from recovery in this case under the well-recognized rule that an architect must prepare plans which may be constructed within the agreed sum, or otherwise he has no right to recovery."

Duty of Architect

LEGALLY an architect is an agent of the property owner, who is responsible for his acts performed within the scope of the employment. Moreover, the architect is expected by the law to perform his services in a thoroughly first class manner.

In other words, an architect is required by the law to be familiar with all of the appliances and equipment that he includes in the plans and specifications. Therefore, he cannot avoid legal liability for imperfect plans and specifications by pleading that he was not an expert in equipment that he incorrectly specifies.

For illustration, in the leading case of Hubert vs. Ailken (15 Daly 237), an architect attempted to avoid liability for improperly specifying special plumbing equipment, on the contention that he was not an expert on plumbing appliances. The court held him liable in damages for the resultant defective structure, saying:

"No one would contend that at this day an architect could shelter himself behind the plumber, and excuse his ignorance of the ordinary appliances for sanitary ventilation by saying that he was not an expert in the trade of plumbing. He is an expert in carpentry, in cements, in mortar, in the strength of materials, in the art of constructing the walls, the floors, the staircases, the roofs, and is in duty bound to possess reasonable skill and knowledge as to all these things."

Also, in 2 N. Y. S. 711, an architect was employed to prepare plans and specifications and superintend the construction of a building. After completion of the building, the owner refused to pay the architect because the size and capacity of the chimney was inadequate for efficient use of a steam heating system of which the architect was familiar.

The architect testified that he had relied upon the good judgment of the contractor to construct a chimney capable of satisfactory use with the steam heating system. It is interesting to observe that the court held the architect liable for this defect and permitted the owner to deduct from the total payments due the architect the cost of correcting the defects in the chimney.

Authority of Architect

A COMMON question is whether a theatre owner is bound by oral instructions given by an architect to a contractor to make changes and alterations from the plans and specifications, when the contract between the contractor and the owner clearly specifies that such orders must be in *writing*.

In the recent case of Rutherford vs. Kahler (298 S. W. 9), a higher court, in deciding this point of the law, held that although a building contract distinctly specifies that agreements must be in writing between the architect and contractor, relative to changes and additions in the plans, nevertheless the owner is responsible if the architect *verbally* orders changes *and the contractor acts in good faith* and faithfully fulfills his part of the contract.

The facts of this important case are that a contractor contracted to complete a building in 120 days. The contract gave the architect authority to make changes and additions in the plans *providing he gave notice in writing to the contractor.* During the work many changes were made upon the verbal orders of the architect. The contractor failed to file a written request for extension of the contract time of 120 days for completion of the work.

The owner argued that the contractor was liable for payment of damages for failure to complete the building within the time specified in the contract, because he

(*Continued on page* 65)

RECENT CREATIONS in THEATRE DESIGN



Bronze and crystal fountain
Foyer
LOS ANGELES THEATRE
Los Angeles, Cal.
S. Charles Lee, Architect

Continuing an interest in the familiar period motifs, usually with "atmospheric" treatment, motion picture theatre design during the last six months also continued the indications noted during the preceding six months, that architects are appealing more and more to the spirit of today and (though to a lesser extent) to the function of the theatre, for their inspiration. Other significant creations could well have been added to those shown had space permitted. These examples, however, show the trend.

facades





Above:

WARNER THEATRE
West Chester, Pa.
Rapp & Rapp, Architects

Left:

NORRIS THEATRE
Norristown, Pa.
W. H. Lee, Architect

lounges





Above:

VICTORIA THEATRE
Bradford, England
William Illingworth, Architect

Right:

MAYFAIR THEATRE
New York, N. Y.
Thomas W. Lamb, Architect

foyers





Above:

REGENT THEATRE
Christchurch, N. Z.
J. Guthrie, Architect

Left:

PLAZA THEATRE
El Paso, Tex.
W. Scott Dunne, Architect





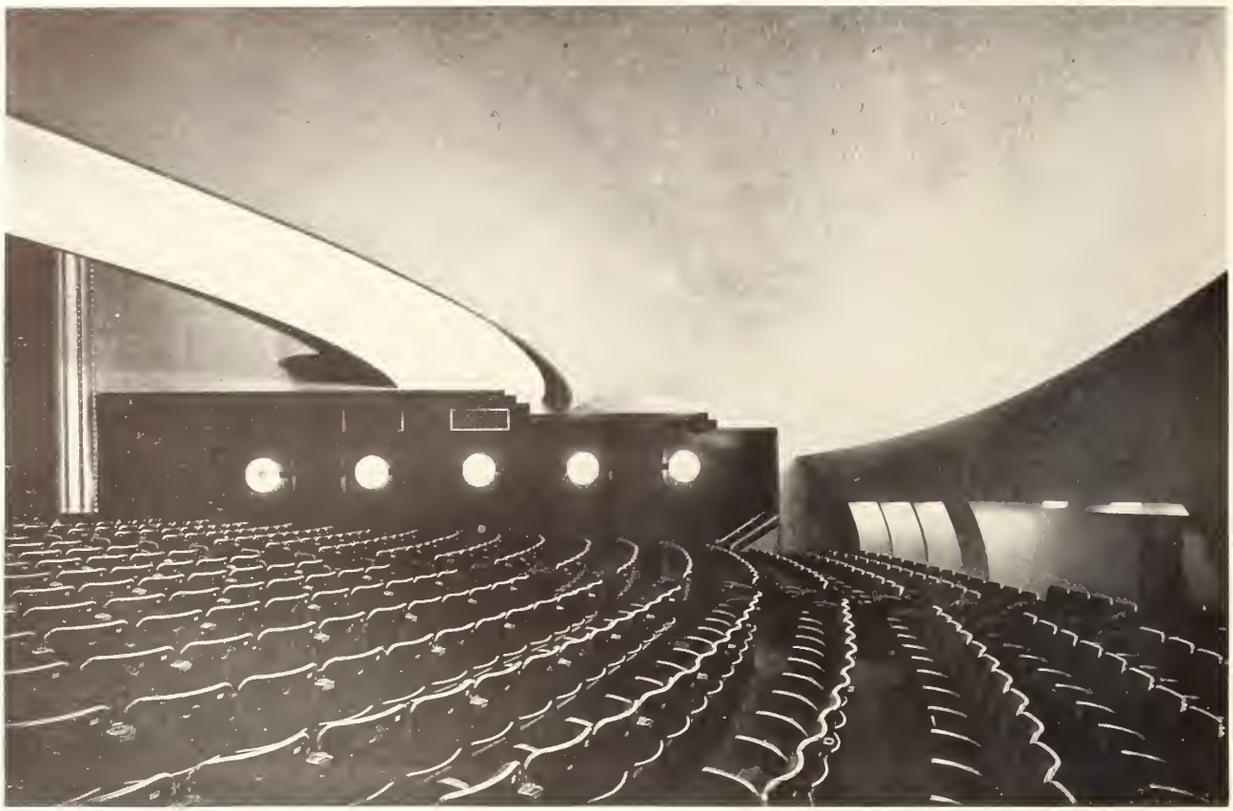
Above:

HOLLAND THEATRE
Bellefontaine, O.
Peter M. Hulsken, Architect

Right.

GRANADA THEATRE
Beaver Falls, Pa.
M. J. DeAngelis, Architect

auditoriums

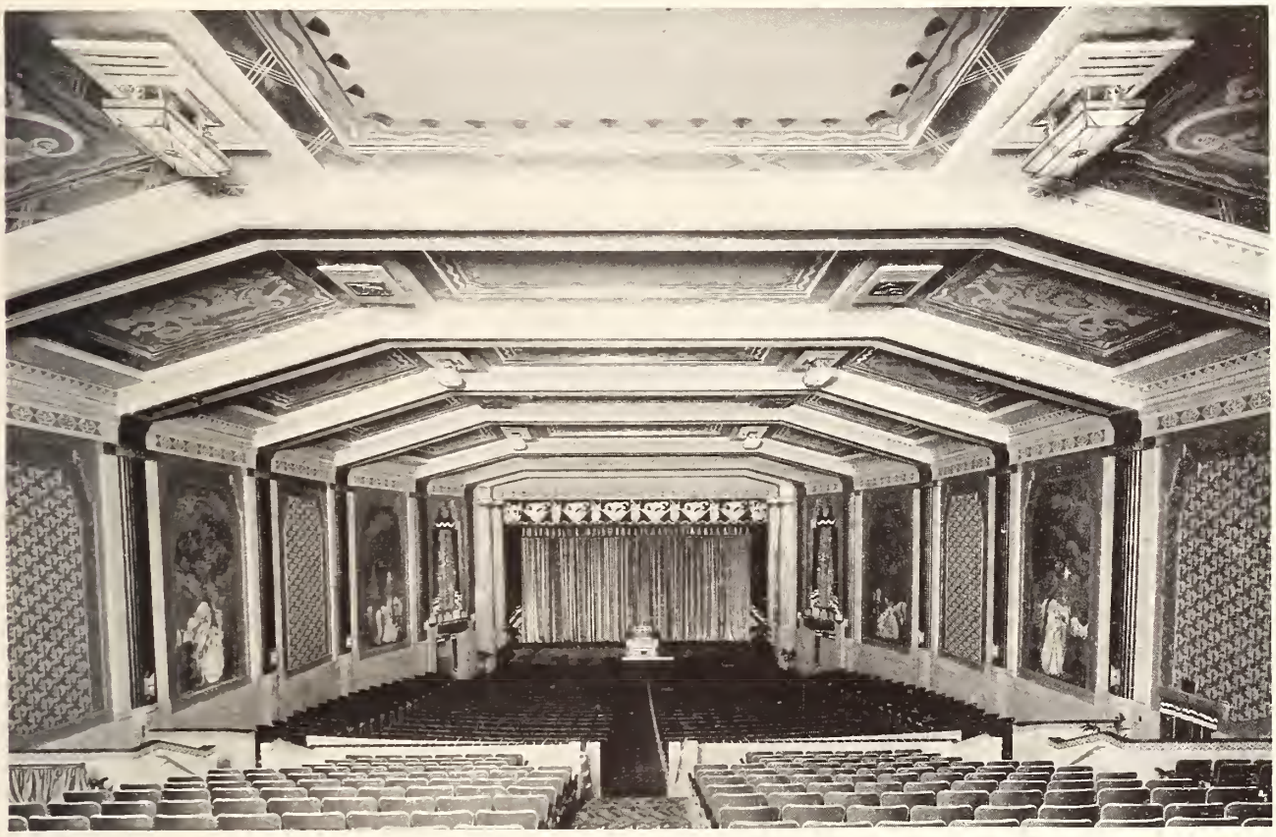


VICTOR HUGO-PATHE THEATRE, Paris, France. Charavel & Melendes, Architects.



LOS ANGELES THEATRE, Los Angeles, Cal. S. Charles Lee, Architect.

auditoriums



PARAMOUNT THEATRE, Lynchburg, Va. McDonald & Company, Architects.

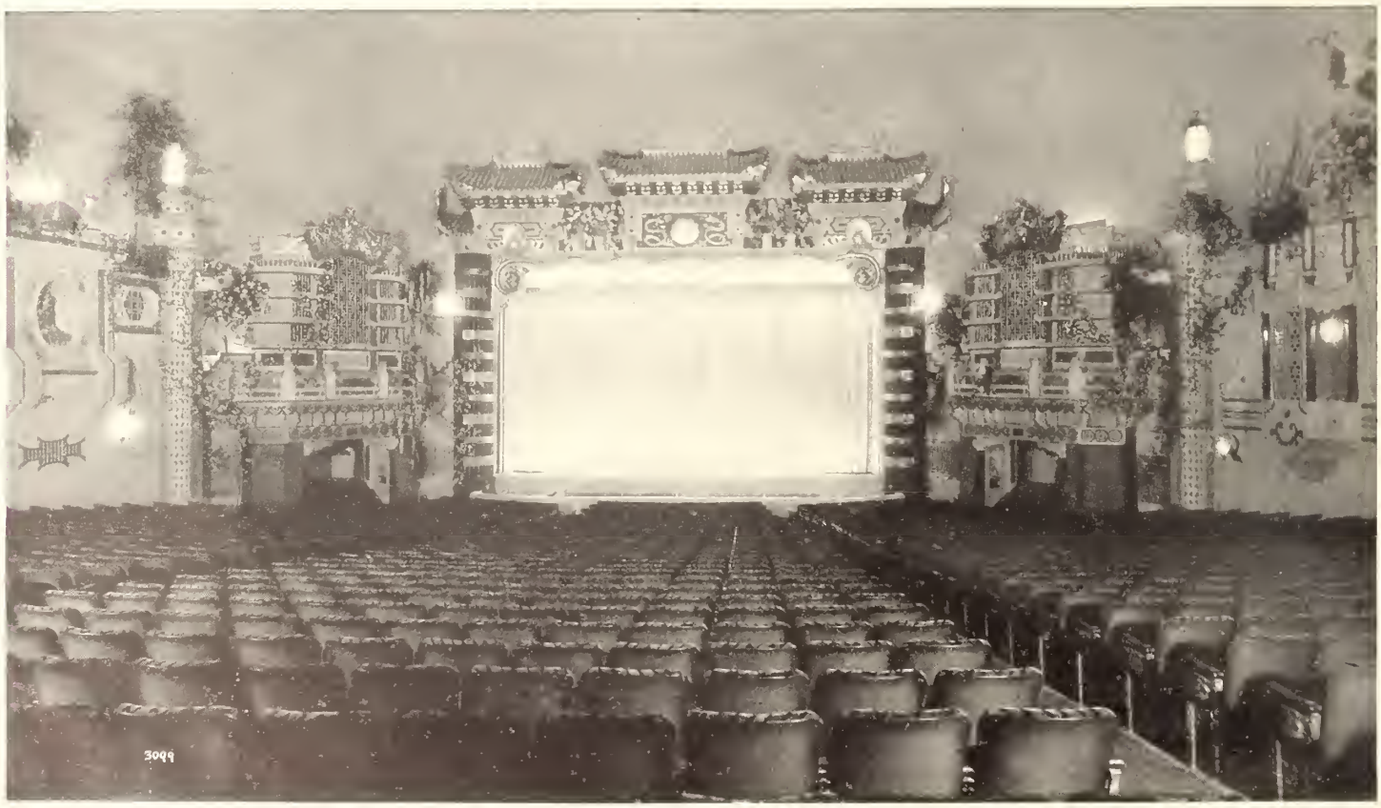


TRIBORO THEATRE, New York, N. Y. Thomas W. Lamb, Architect

auditoriums



ERLEN THEATRE, Philadelphia, Pa. W. H. Lee, Architect.



ORIENTAL THEATRE, Boston, Mass. Krokyn and Browne & Rosenstein, Architects.

The Deluxe Idea in a Theatre of Only 700 Seats

THE NEW Russell theatre in Maysville, Ky., is an excellent example of the manner in which the small theatre may be given large theatre facilities and embellishment, merely on a much smaller scale. Though seating but 700, the Russell carries out the full intent of a period, atmospheric pattern, while it has been given, on a reduced scale, complete lounge and foyer facilities, besides, of course, the most modern equipment for presentation of screen entertainment.

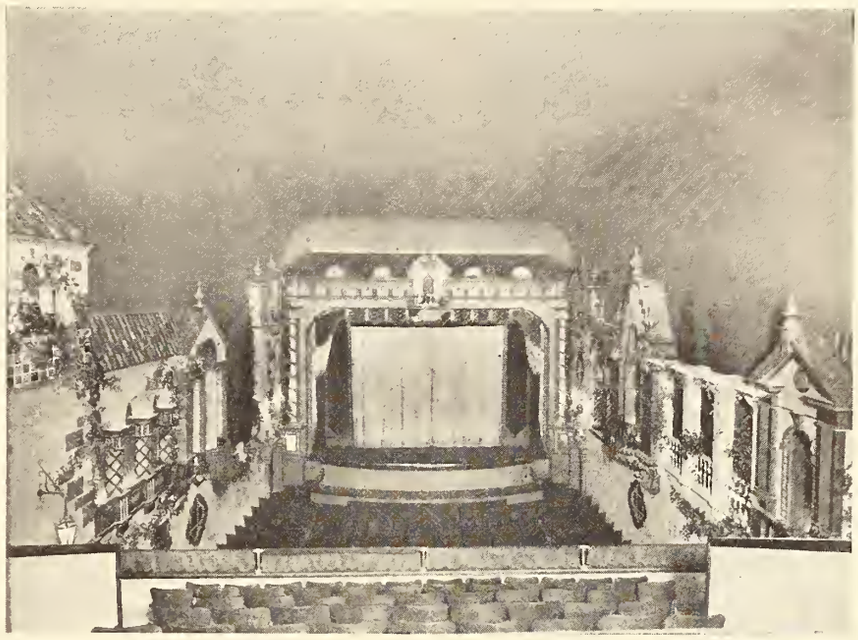
The Russell is operated by Lillian Armstrong Russell, James B. Russell and J. Barbour Russell, Jr., the latter being the manager. It was designed by Frankel & Curtiss, architects, of Lexington, Ky.

The exterior, pointed with Spanish motifs, is done in polychrome terra cotta and brick, the latter being applied in three shades of buff. At the upper part of the facade are arches bordering backgrounds of blue, which give a sky effect. This portion is flood lighted at night.

The floor of the lobby is tiled. The main foyer just inside has a beamed ceiling and lighting fixtures of the candle type. A Spanish decorative note is added in the grouping of a table, a mirror and two chairs in front of a Fortuna print. Off the foyer is a small lounge for women and a retiring room for men.

The auditorium is atmospheric, being done in a Spanish garden pattern executed in variegated plaster in relief. The main floor seats 400, while the balcony seats 300. Part of the balcony is given over to a section for colored patrons, and there are retiring rooms for them on this floor also. Seating is by Heywood-Wakefield.

Other equipment includes Western Electric sound apparatus, Simplex projectors with Peerless high intensity arcs, a Vitascope screen, Westinghouse motor generator and carpeting by Mohawk.



The auditorium from the balcony, showing in the forward wall and proscenium arch decorations the Spanish treatment in relief, giving a garden effect under an atmospheric ceiling.



General view of the exterior and facade. The building is faced with polychrome terra cotta and three shades of buff-colored brick. Flood lighting and lighting effects are provided for.

COMPOSING THE POSTER FOR EFFECTIVE COLOR TREATMENT



A poster by the author for "New Moon."

A practical poster artist with a large chain, here tells concisely what he has learned to guide him in the use of color, with specific examples chosen from among his own recent designs.

By LOU JONES

NOT SO MANY years ago, when motion picture exhibition was considerably less complicated than it is today, the poster (even after it had graduated from the lithograph) merely had to be vivid—perhaps lurid is the proper word. The guiding rule was *plenty of color,* and it didn't much concern itself (generally, at least) with color moods or color harmonies. I need not point out the change that has come about in that, nor go into the why of it. We all know what it means today to sell pictures to the public, and what distance the motion picture theatre has traveled from its carnival character of the past. I shall also try to keep my remarks otherwise brief and to the point—for I know just how much time theatre folk have to read long dissertations.

Every artist knows that wherever strong color harmonies are used, it attracts considerable attention and the modern theatre lobby should, by all means, have posters that are full of color, and "shout" to the passerby. But you must *place* your colors right, because the best poster in the world, in a bad color scheme, is very unattractive, while, on the other hand, an ordinary poster done in rich, lively colors *is* very attractive. I have seen some very good color schemes and, on close observation, found the poster was not perfect; but the average passerby does not notice every detail and the strong color attracts him.

Posters that cause the picture to "click" at the box-office are successful, those that don't are not. So your posters must have "box-office appeal," and strong colors will give them that appeal provided there is harmony with the contrast. Always give a variety in your lobby from week to week in color schemes and arrangements of your posters. I always try to use *practically every color* on a poster, never forgetting light-yellow and red orange—the two colors that liven up any poster, any time.

All of the colors have different moods to convey and vary as to their power of

Two contrasting themes in posters for "Min and Bill."







attraction. Green, blue and violet are the cool colors and are less powerful in attraction. Red, orange and yellow are the warm colors and are more powerful, stimulating, cheering and exciting.

The warm colors are more aggressive for poster work because they are stronger and more attractive. The warm colors should be used considerably in the winter, because they give the theatre front a warm, cheerful look and make the front seem more inviting to the passerby. The cool colors should be used in the summer, as they will convey the idea to the patron of a cool, comfortable theatre.

On certain types of pictures you should use certain colors. For example, on a Western type of picture use browns, reds, and orange, while on mystery pictures use greens, blues and dark purples to convey the weird mysterious effect you are trying to bring out.

Always avoid using strong reds and oranges or yellows on a feminine star, as it takes all of the loveliness, charm and sex appeal away. For example, Joan Crawford would not be effective in reds or strong orange, but, on the other hand, lavender or magenta (lightened with white) would be effective. Don't forget lavenders and purples are passionate colors and effective only on feminine stars, unless used with several other colors in a combination of colors on a head. Of course there are a few exceptions to every rule. Take, for example, Marie Dressler, a character comedienne, who can be done in strong colors and be very effective.

All of these things should be taken into consideration by the poster artist, and by watching these things in his poster, he can make them much more effective.

Much care should be taken in selecting the colors to be used in the backgrounds, as it means a whole lot in bringing out the pictorial part of the poster. It should tie in with the whole poster and *help* convey the idea of the picture. Some backgrounds are overdone and overpower the illustration, thus killing the effect of the whole poster.

The lettering, head and background should all harmonize in color, and if the star head means more than the title of the picture, feature the head in stronger colors than the title and lettering.

If the poster artist will keep his eyes open, he can find thousands of color ideas in magazines, on street car cards and all forms of colored advertisements. I refer you especially to the announcements of the different film companies each year. In these different issues you can find hundreds of color schemes and ideas suitable for just what you want.

A variety of layouts each of which were composed for color contrast, in posters by the author for the pictures, "Laughter," "What a Widow," "Sin Takes a Holiday" and "Paid."



The Holland: A Dutch Atmospheric Design

A New Schine Circuit Theatre Discussed by the Architect

By PETER M. HULSKEN

WHEN THE question of design for the new Schine circuit theatre in Bellefontaine, O., was considered, it was decided that the interior should be so designed that the theatre should be a part of the show. On the other hand, the theatre should be different from other existing houses, and as the majority of the atmospheric theatres are designed either in Spanish or Italian architecture, the architect decided to explore other types, as beauty and quaintness were the paramount issues. The architect therefore concluded to execute the Bellefontaine theatre in an entirely different style and disregarded any present treatments of design and color.

After considerable study it was concluded to use the middle 17th Century Holland style of architecture, for the reason that this style is picturesque, quaint and different from styles used in theatres in this country. The entire theatre, facade, lobby, foyer and auditorium, are carried out in the style prevailing in that century in Holland.

The ensemble gives a reproduction of an old town of that quaint country, Holland, where, so to speak, the rivers run over the heads of the inhabitants, where cities rest below the level of the sea, where cultivated fields are buried under the sands, and marshes become fertile gardens, and where islands are attached to the continent.

Every building in the entire scheme is a replica of some old building in that country. Every shield and coat of arms has a history and represents the coat of arms of the nation's most important cities.

Any spectator will feel himself transplanted to this country so full of history and so quaint to the inhabitants of other countries. The land of tulips, windmills and dikes is here reproduced in all its color and beauty. Called the Holland, this new theatre is the last word in construction and equipment. Everything is of the latest type, and it will meet conditions for many years hence.

Construction was completed in less than four months. The building covers an area of 66 feet by 220 feet, and is absolutely fireproof in construction. The theatre is equipped with the latest ventilating and cooling systems. It will be possible to lower the teperature inside of the theatre in the hot weather from ten to 15° below outside temperature. Great study has been given to make the acoustic properties perfect, as this is the most needed requirement in regard to sound pictures. The sound equipment is RCA Photophone. The screen is 40 feet wide and is the largest in the state of Ohio.

Entering into the lobby, which is 21 feet wide by 54 feet long, one finds a heavy beamed ceiling, a slate floor and rough walls. The walls are lined with poster frames. From this lobby one enters into the man foyer. This foyer is 14 feet wide and 40 feet long. The foyer, with its vaulted ceiling and paneled wainscoting wall, gives the impression of a great Dutch hall where the notables of that country used to gather. The walls are adorned with paintings, reproductions of famous Dutch painters such as Rembrandt, Van Dyke and others. The furniture in this foyer is typical of the period.

Attention is called to the lunettes in the ceiling at the end walls. These lunettes represent Dutch painted tiles. The National coat of arms of Holland is reproduced in the arch of the stairway. From

(On opposite page)
The facade. Exterior treatment is in a modified Dutch pattern executed in stone and brick. The brick is laid up in a Dutch cross bond typical of old-style buildings still found in Holland.

View of the auditorium from the balcony. With the walls in relief, the pattern is that of a 17th Century Dutch town, pointed with foliage and surmounted by an atmospheric ceiling.



the foyer one enters into the women's and men's lounges, and the manager's office. The check room is also located off the foyer. Here too a grand stairway leads to the balcony.

The auditorium is 64 feet wide and 112 feet long. It has a seating capacity of one thousand. Provided with four exit doors, the safety of the public has been considered also in the planning of ample aisles and stairways.

The first impression one obtains upon entering the auditorium is that the dominating feature is an effect of atmosphere and intimacy. One finds himself transplanted to an old Dutch town with a deep blue sky overhead with its flickering stare and rolling clouds. The profusion of tulips, vines and trees gives an especially outdoor-like impression. The color scheme is in delicate shades to make it perfectly restful to the eye.

The stage is so designed as to be a part of the auditorium, only separated from it by a huge stone arch, through which one looks upon a Dutch scene painted on the asbestos curtain. The grand drape is executed in a glorious sunset, setting over a field of tulips. The stage is 23 feet deep and is equipped with modern rigging. The switchboard with its dimmers is the latest design in electrical engineering.

The balcony has a seating capacity of four hundred. It is very spacious and extremely easy to ascend. Two exit stairways lead from the balcony. On top of the balcony is located the projection room, which is one of the most commodious. It is provded with battery rooms, generator rooms and wash rooms and is mechanically ventilated. It is absolutely fireproof, and all openings are provided with automatic shutters.

Under the stage are located the fan and boiler rooms, dressing rooms, musicians' rooms, etc.

The cooling system is located in a pent house over the main auditorium. All air is washed before entering into the large fans. The air is forced through the auditorium with a great velocity and taken out under and above the balcony. All air used for ventilation is taken in at the highest point above the roofs.

Particular study has been given to the selection of furniture, carpets, drapes and electric light fixtures. All electric light fixtures are replicas of fixtures in old Holland, and the majority of them have been imported from the old country. The color scheme is typical of Holland, and not in the smallest instance does anything deviate from the style of the 17th Century.

The exterior of the building has been carried out in the same style and is constructed of stone and brick. The brick is laid up in a Dutch cross bond, typical of that country.

Next to the theatre entrance are two stores. The store rooms are 56 feet deep. All stores have basement store rooms. The second floor has 12 offices. There are no outside fire escapes used on the building. All fire escapes are built inside the fire walls.

The marquee is flood lighted and has on the sides and front large attraction boards with changeable letters. The electric vertical sign, one of the largest in this part of the country, has a flashing border of three lights in width, while large center letters spell the name, Holland.



Section of the main foyer, which has a vaulted ceiling and paneled wainscoting, reproductions of Rembrandts and Van Dykes and lunettes at the ceiling representing Dutch tiles. The foyer is 14 x 40.



Deluxe Seating... *Acoustically Correct*

THE chair shown above typifies the class, comfort, and box-office appeal of the new Heywood-Wakefield Theatre Seating. From every angle the new H-W Chairs have that class, comfort, and style which lend prestige and build profits for any theatre, regardless of size.

Most of the new H-W Chairs have been designed for use in sound houses. Several of them were developed in cooperation with Publix engineers who have made exhaustive studies of acoustical requirements in theatre equipment. The chair shown above is particularly adapted to sound use. Its soft, luxurious, sound absorbing upholstery; its custom type of tailoring on the seat and back; and its refreshingly modern aisle standard make this seat one of the most beautiful and practical designs ever built.

Publix has installed more than a quarter million H-W Theatre Seats. Many other leading chains and independents have also specified H-W Seats because of their fine workmanship, smart design, unusual comfort, and long wear. If you are planning to seat a new house or reseat an old one, it will pay you to get all the facts on H-W Theatre Seating. A note to the nearest H-W Sales Office will bring complete information.

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HEYWOOD-WAKEFIELD

SOUND IN THE THEATRE

ACOUSTICAL TREATMENT DURING REMODELING

Advice from An Acoustics Engineer

By S. K. WOLF

IT IS no longer a questionable statement that good sound reproduction in a theatre is dependent upon proper acoustical conditions as much as upon the correct design and functioning of the reproducing equipment. Architects and exhibitors now realize that no matter how intricate or elaborate may be the design of the auditorium, its success is determined largely upon whether or not good hearing conditions are being obtained. The architect is, of course, primarily concerned with the proposed building, whereas the management of an existing theatre has an entirely different problem to face.

The majority of the motion picture houses of today were constructed before the advent of talking pictures and consequently little consideration was given to the question of proper acoustics. It is the purpose of this article to briefly outline a few precautions that should be taken when renovating a theatre and to offer suggestions for the most economical method of attacking the problem. This will also apply to the exhibitor who contemplates closing his theatre solely for the purpose of redecoration, since it is frequently possible at the same time, to incorporate acoustical correction at little additional expenditure.

Although much has already been written upon the subject, it might be well to hastily review some of the more common acoustical defects encountered in the present day talking motion picture theatre. These are excessive reverberation, echo, interference and non-uniform distribution. In brief, excessive reverberation means a prolongation of sound resulting in confusion caused by the over-lapping of syllables, whereas echo means a definite repetition of a sound causing a word or syllable to be clearly repeated. Interference is a meeting of direct and reflected sound waves in such a manner that certain sounds are distorted or their character considerably altered. This effect results in non-uniform distribution causing areas of high and low volume.

Excellent acoustic condition requires uniform distribution of sound energy throughout the auditorium and a proper rate of decay of a sound to make way for the succeeding sound. Some reverberation is, of course, desirable, otherwise sound would be unnatural. While the limits in which reverberation time or rate of decay lie and still produce acceptable conditions are rather wide, there is, nevertheless, an optimum value for each size of theatre and the closer this value is approached the better will be the conditions.

BEFORE DECIDING upon the decorative scheme, the exhibitor should first have a detailed acoustical analysis made of his theatre to determine its requirements. This analysis will indicate the number of units of sound absorption required to produce the optimum reverberation time at the usual audience condition. It will, in addition, point out the surfaces causing reflections of sufficient intensity and time lag to be noticeable as echoes or unusual concentrations. These surfaces should, of course, receive special attention and be treated with materials having the proper acoustic characteristics.

The location of treatment for most effectively creating the proper time rate of decay is not arrived at by placing it on the most convenient surfaces, but rather by carefully studying the proportions of the auditorium and locating it where it will be most advantageous in reducing undesirable reflections. Generally, it is preferable to install treatment toward the rear of the theatre, although in houses of irregular shape and unusual proportions an altogether different procedure may be required. Balcony houses also differ greatly from single floor houses in their method of treatment. It may, therefore, be stated that the exact location for best results varies with each particular case. This can be determined with great precision by the acoustics expert who examines the theatre at first hand.

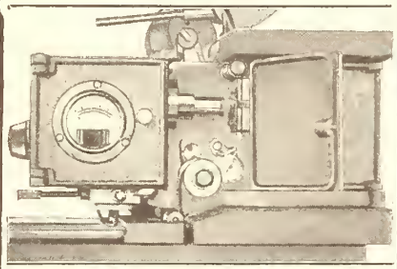
S. K. Wolf says, following study of scores of sound theatres:



Before deciding upon the decorative scheme, the exhibitor should first have a detailed analysis made of his theatre to determine its requirements. This analysis will indicate the number of units of sound absorption required. The final report should specify several materials, any one, or combination of two or more, of which may be used to produce approximately the same results. It is often possible to offer two or more distinct plans of treatment permitting a choice of locations. It is, at this point, that the exhibitor is called upon to decide which plan to follow and to arrange his decorative scheme accordingly.

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BETTER THEATRES' progressiveness and leadership was again demonstrated when, several months ago, it inaugurated the department, *Added Income*, to focus the attention of the trade on possible profits to be derived from vending machines and various forms of *Lobby Merchandising*.

This month, *Added Income* presents facts and information about a new product—a small weighing scale which has been *designed with a view to meeting the requirements and facilities seen in theatres* for adding to the exhibitor's revenue the thousands of pennies spent to keep the public informed as to the size of its waistline.

Cinema Talking Needles perfected and different than any other needle on the market today. The needle that is approved by the Electric Research of the Western Electric Sound System. 4 different tones: Loud, Extra Loud, Medium and Lion Tone. The cost of 100 packages 50 needles to the package is $6.00.

Samples upon request

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It is for these reasons that an analysis and study of the theatre should be made by a reliable authority and that the recommendations submitted be carefully followed out. The final report should specify several materials, any one, or combination of two or more of which may be used to produce approximately the same results. It is often possible to offer two or more distinct plans of treatment permitting a choice of locations and a variety of suggested materials to use in any one of these locations. It is, at this point, that the exhibitor is called upon to decide which plan to follow and to arrange his decorative scheme accordingly. This selection involves numerous governing factors which will now be taken up in a brief manner.

The common commercial acoustic materials may be divided into five main classes; namely, plasters, building boards, felts, mineral wools and tiles. Acoustic plasters are primarily suitable for new constructions since their relatively low absorbtion value makes it necessary to install large areas of material to furnish the required absorption. These plasters, although rough in finish, appear similar to ordinary building plaster when viewed at a slight distance from the surface. Building boards present a pleasing appearance when suitably decorated, although they, like acoustic plasters, require that large quantities be installed to provide the necessary absorption. Felts and mineral wools present very satisfactory appearance when covered with a fabric material.

Acoustic tile installations are meeting with popular approval from an appearance standpoint because of the variety of patterns which may be formed. Tiles may be cut in odd shapes, arranged in numerous designs and decorated in almost any manner providing that a paint is used that will not appreciably decrease their absorption. Some types of mechanically perforated tile may be painted with ordinary paint.

MOST OF the large and many of the smaller cities have rigidly enforced building codes relating to the use of inflammable materials in public meeting places. These restrictions are a result of a number of tragic fires in theatres, during the past few years, which resulted in panic and death. In some localities the installation of flameproofed materials is permissible whereas in a few of the large cities the choice is limited strictly to fireproof types. The requirements of the local ordinances should, therefore, be carefully checked by the management before installing any form of treatment. This will insure that at a later date it will not be necessary to tear down an otherwise satisfactory installation.

A permanent form of treatment is more desirable than one that will require replacement at some future date. Plasters, tiles and building boards fall within this class. They may all be redecorated by spray painting without appreciably impairing their acoustical efficiency. Fabric covered materials require frequent cleansing and their relatively loose structure cause them, after a time, to sag and require either replacement or reenforcement.

Some materials when subjected to a damp climate produce a noticeable odor and there are materials that are subject to attack by insects and vermin. Needless to say, any materials lying within these classes should not be considered.

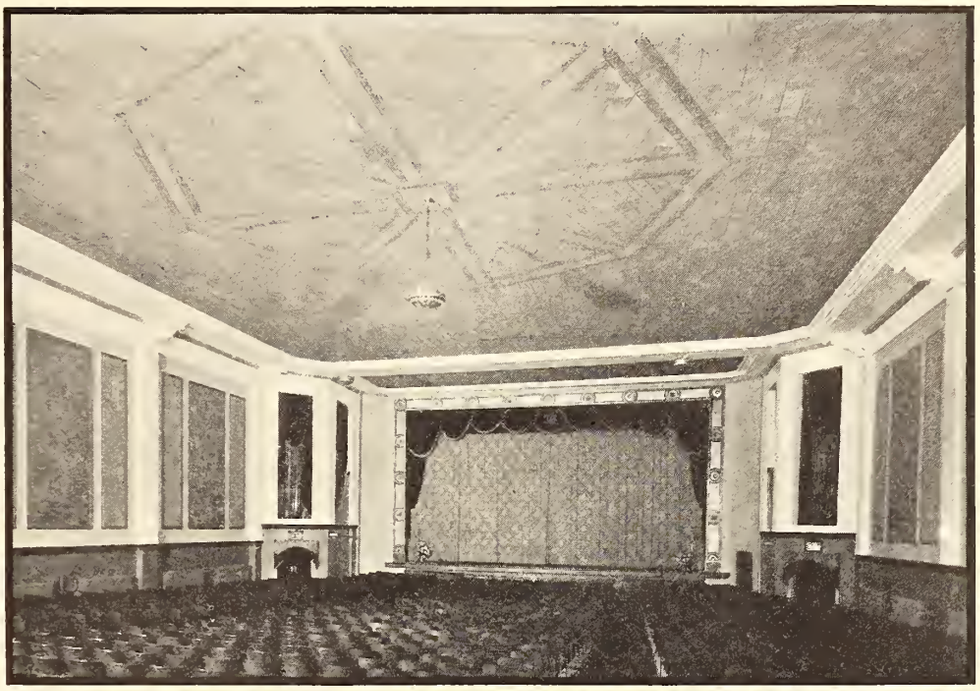
A definite basis for calculating the cost of acoustical correction in general cannot be arrived at since every theatre presents a different problem. The installation of a certain relatively inexpensive, yet efficient, non-fireproof material in a theatre in one locality may be the most economical solution for that particular house. Whereas a theatre, identical in every respect, located in a nearby city may be subject to rigid fire restrictions and the management be compelled to install a strictly fireproof material at a much greater cost to accomplish the same results. This and many other limitations govern the economy of each particular case. It is for that reason, that all matters pertaining to acoustical correction should preferably be handled in collaboration with a firm of reliable, competent and unbiased acoustical consultants to insure their most effective and economical solution. Your problem will then be dealt with as an individual case and the cost of this service will be more than compensated for in the ultimate saving.

THE PROBLEM of noise reduction is also a vital factor today, especially since the introduction of noiseless recording of pictures. The presence of interfering noises tends to mask or cover up the low intensity sounds which are so necessary in creating the effect that the director wishes to achieve. There is no better time to take drastic steps to minimize noise than during the quiet summer period.

External noises, such as those caused by railways and traffic in the vicinity, should be shielded as well as possible from entrance to the theatre. The more predominant internal noises usually have their sources at the projection booth or at the ventilating and heating systems. If the theatre is equipped with a ventilating system that is creating an unnecessarily large amount of noise, and steps to reduce the noise prove futile, it will be advisable to replace it by one of a numerous variety of up-to-date systems designed for quiet operation. Any expenditures involved in this direction will, in the long run, be found highly economical since too much stress cannot be placed upon the harmful effect of interfering noises on the quality of reproduction.

Projection room noises, including both those derived from the transmission of projector noise and the penetration of the operators' voices into the auditorium, are likewise sources of annoyance and should be reduced to a minimum. In a great many cases it has been found desirable to treat acoustically the interior of the booth in an effort to improve the working condition for the operators. This increases the efficiency of projection by permitting better monitoring conditions and clearer verbal signalling during change-overs. The problem of noise reduction is sufficiently complex in nature and important in results to warrant careful consideration.

This problem was *solved* before it was *known*



Patterson Theater, Baltimore, Maryland. John J. Zink, Architect
Acousti-Celotex was effectively incorporated in the unique ceiling design of this Baltimore theater. Acousti-Celotex always means a smarter-looking theater and a better-pulling box office.

Make no mistake about Acousti-Celotex. It is in no sense a newcomer, hurriedly designed to take the jumble out of sound photoplays.

As a matter of fact, Acousti-Celotex had proved itself long before talkies were even thought of.

For years this remarkable material has provided better hearing in lecture halls of schools and colleges . . . in churches and auditoriums . . . wherever sound must be controlled.

So when theater managers were confronted suddenly with vital acoustical problems, they found, in Acousti-Celotex, the quick and happy solution.

For Acousti-Celotex, applied to the recommendations of Acousti-Celotex engineers, immediately corrects faulty acoustics. Jumbled sounds become *clean-cut* syllables. Every spoken word, every note of music, is heard clearly and distinctly in every part of the theater.

We offer you the expert services of the Acoustical Enginers of The Celotex Company. At no obligation to you, they will gladly analyze your acoustical problems. In the meantime, mail the coupon for further information on Acousti-Celotex.

QUICK FACTS

Study of your theater — Each theater requires individual treatment. Our engineers will calculate the exact footage of Acousti-Celotex required and the proper places for its application in order to insure the results you are after. The accuracy of their recommendations has been checked and proved in thousands of actual installations.

Quick, easy installation — Acousti-Celotex can be fastened directly over your present walls or ceilings. It comes in single, finished tiles quickly and easily applied in new or old buildings.

Decorative adaptability — Acousti-Celotex harmonizes with almost any architectural or decorative scheme. The beauty of your theater is actually increased by the acoustical treatment.

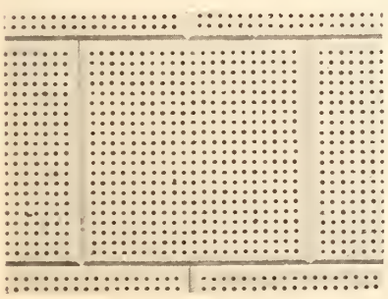
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The Celotex Company, 919 North Michigan Ave., Chicago, Illinois. In Canada: Alexander Murray & Co., Ltd., Montreal. Sales distributors throughout the World. Acousti-Celotex is sold and installed by Acousti-Celotex contracting engineers.

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SELF-SERVICING SOUND FACILITIES

The Responsibility of the Projectionist

BY A THEATRE SOUND ENGINEER *

THE USEFULNESS of the projectionist, so far as servicing his own sound equipment is concerned, depends entirely upon two factors. One is the extent of his knowledge—both of the principles of sound apparatus in general and of the details of his own equipment in particular.

Many projectionists have seen the manufacturer's engineer fumble with a book of blueprints while an impatient audience waited for sound. The engineer may have been the most competent man in his business. Still he could not carry in his head the details of all the many types of equipment he is called upon to service. This is where the projectionist can do something the best engineer cannot. He *can* know, and carry in his head, the details of his own, individual, installation. If he does so, he can save the visiting engineer (and the impatient audience) a great deal of time, and often he can dispense with the engineer's visit entirely.

But detailed knowledge is not always sufficient. Many of the troubles encountered with the best of sound systems are such that a fairly broad acquaintance with the electrical and mechanical principles involved is necessary before a cure can be applied. The more any projectionist can learn, concerning those principles, the more useful he will be; if he can add to that knowldge an intimate acquaintance with the details of his own installation he can service many of his own troubles quicker than any visiting engineer could hope to.

Knowledge, then, is the first requirement of the projectionist who wishes to care for his own sound equipment. He is a technical man on a technical job, and his usefulness depends largely on how well he knows both his work and his tools. . . . The second requirement, of course, is good will—no amount of knowledge will help if a man doesn't try to use it.

The responsibilities of the projectionist in regard to sound, in all its branches, can perhaps be most fairly indicated under three headings: Operation, Maintenance and Repair.

I

Operation of Sound

BEYOND the regular routine of threading up film and starting the projector motor lies the matter of continual check of the quality of operation. Just as any conscientious projectionist observes his screen from time to time, to be sure the image is clear and that there is no flicker, so he should watch his sound. He should make sure the sound is clear, and all frequencies properly reproduced. He should watch for flutter, which may be described as "flicker in the sound." Often the limitations of his projection room prevent him from observing these things in the monitor. But there are two distinct ways of overcoming that handicap.

Wherever permissable, he may step out into the auditorium, and hear his sound as the audience hears it. If this cannot be done, there is often a shutter that can be opened for a moment.

If neither is possible, one can monitor the sound with headphones. Most systems are arranged to permit the headphones to be introduced into the circuit, perferably as near (electrically) to the speakers as possible. The larger radio and wireless stores stock or can obtain, rubber cups which are fitted over each receiver, to shut out extraneous noises. These will prove of great value to any projectionist who cannot visit the theatre proper for the purpose of checking upon his sound. (Earphones are most valuable in catching foreign noises or flutter—they are not particularly adaptable to checking quality.)

Flutter ("flicker in the sound") is due to an irregular motion of the film as it passes the exciting light beam, or, with disc, to an irregular motion of the record under the needle. The causes of flutter are almost innumerable; but they are always mechanical; although they differ in different make of equipment, no good mechanic should find it impossible to run down even the most obscure of them. Flutter, however, is sometimes recorded, especially in sound-on-film, and before projection room repairs are undertaken a check should be made to determine whether any flutter found to exist is due to the theatre mechanism or due to the record or print.

Loss of any band of frequencies in the sound may also be due to the recording; or it may be due to the sound equipment in the theatre. Improper focus of the exciting light is enough to reduce greatly the proportion of high frequencies heard by the audience, and, consequently, to impair the naturalness and realism of the sound.

Any foreign noises, no matter how slight, which are heard in the sound, deserve immediate attention. This is one of the most important reasons why a projectionist should monitor his sound conscientiously. Through experience he will become familiar with the meaning of such noises, and will learn just what trouble or coming trouble each one of them represents.

It will pay any projectionist to move the film guides out of place in order to teach himself the difference between sprocket hole noise and framing-line noise. It will pay him to place in his photocell amplifier a tube he knows to be microphonic, and then go down as close to the stage speakers as possible, and familiarize himself with the sound of a microphonic tube. Such tests, of course, cannot be made while an audience is in the theatre. They are none the less sufficiently educational to justify an earnest man in coming in a bit earlier, some morning, or going home a bit later some night.

Crackling noises may be due to dirt on the sound track, to an old record or a worn needle; they can also be due to old or defective "B" batteries or to storage batteries that need charging. These noises, however, are the same as those made by a connection of any kind preparing to come loose and stop sound. They are therefor to be taken seriously, and no conscientious man will rest, when such noises appear, until he has found and cured their cause. Dirt in any variable connection, such as a fader, volume control or rheostat, or dirt in a tube socket, interfering with contact to the prongs, will set up the identical noise, and any of these things can also stop a show. The same is true of dirt in a key switch. A defective connection inside a tube or a photo-cell will create the same crackling, paper-tearing noises. They are danger warnings, and need attention.

II

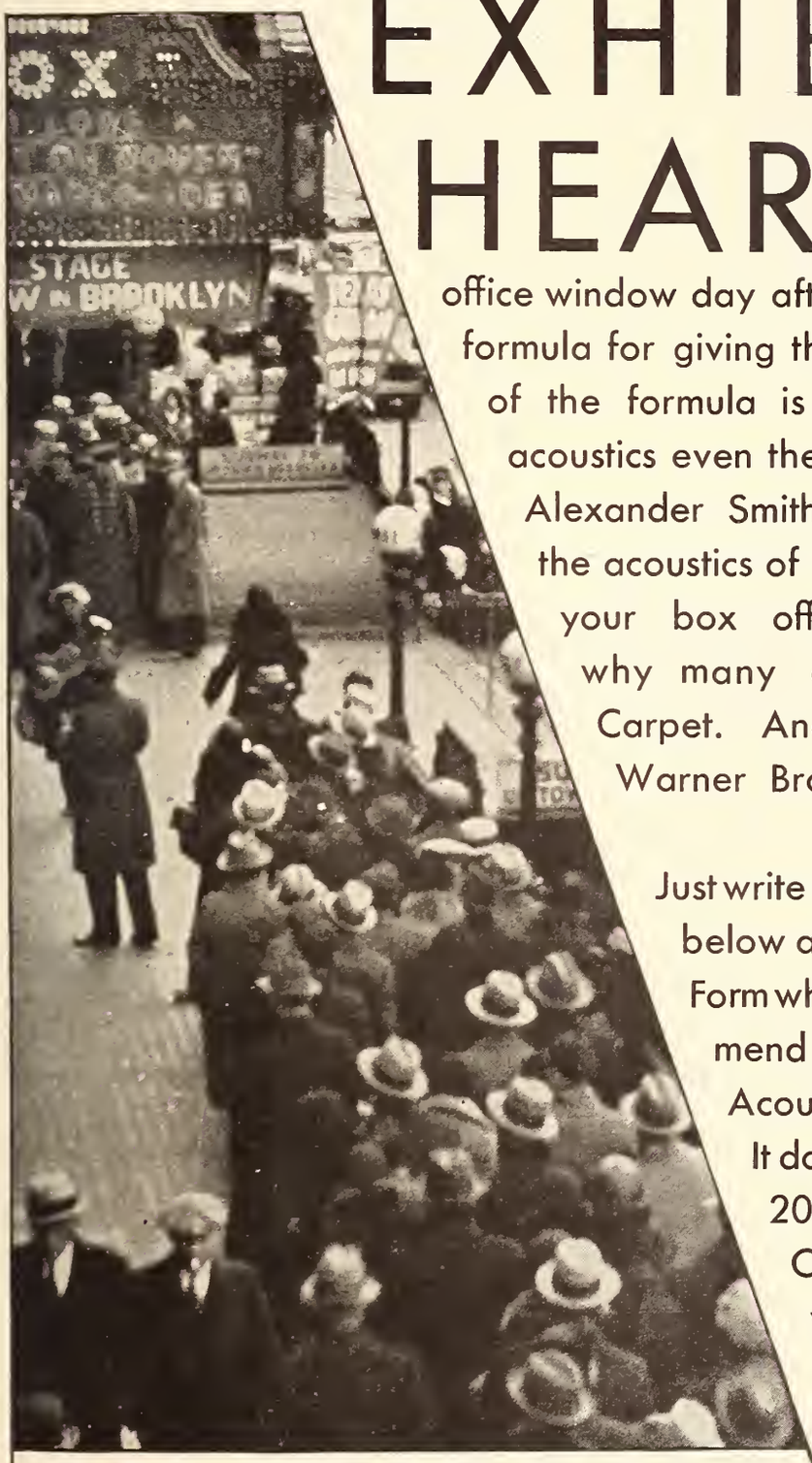
Maintenance

CLEANLINESS does more than prevent trouble due to dirt. It is easier to find and fix trouble of any kind

This is the concluding article in a series of two on "Self-Servicing Sound Facilities." The initial article, "The Manager's Responsibility for Sound," appeared in the March 14th issue. The series was prepared for Better Theatres by one of the best informed technicians in theatre sound reproduction.

*Due to the author's close professional association with many managers and projectionists, all of them fellow-workers in a large theatre organization, he has chosen to present his discussion, which sometimes implies criticism of certain methods in management and projection, anonymously.

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Brooklynites anxious to part with their maney at the Fox Theatre. Fox Theatres throughaut the country have standardized on Alexander Smith Acousti-Carpet.

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Just write your name and address on the coupon below and we'll send you our Acoustical Data Form which will enable us to intelligently recommend the exact grade of Alexander Smith Acousti-Carpet best suited for your theatre. It doesn't matter whether your house seats 200 or 2,000, Alexander Smith Acousti-Carpet is made in a range of grades wide enough to suit the most modest theatre as well as the most luxurious. W. & J. Sloane, sole selling agents.

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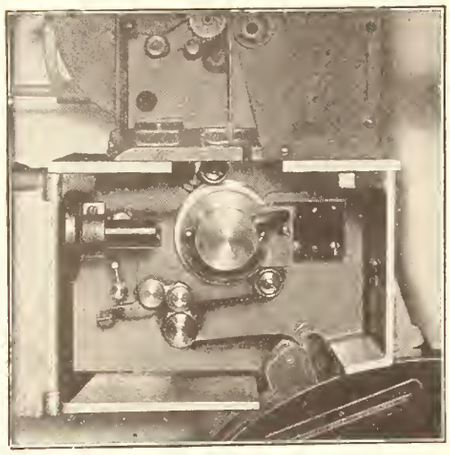
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it takes more than a famous picture

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Syncrofilm gives you superb sound production every day. It does that by getting all the sound that's in the track and nothing else. Syncrofilm puts more light through the sound track than any other reproducer. That's what counts. More light gets more action from the photo cell. That gets more accurate sound from the speaker.

Syncrofilm is as advanced mechanically as it is in sound reproduction. There are few moving parts, and they are fitted like watchworks. All wearing surfaces are plated with chromium to give them a non-friction non-wear surface. Cadmium plating is freely used to prevent rust. The film touches only rolling surfaces; there is no friction upon it. The last showing of a run is as clear as the first.

Over 1,200 theatres now use Syncrofilm. Everyone is making money; some more than half again as much as before Syncrofilm was installed. Ask for a demonstration.

it takes SYNCROFILM

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in clean machinery than in dirty equipment. Extensive dirt in any delicate apparatus has the psychological effect of discouraging the man who is trying to repair it. Anything may be hidden under all that dirt! It is a point that cannot be sufficiently emphasized. A dirty projection room has no excuse for existing.

Strict check of all meter readings is important. Meters are made to be checked; they are storm warnings; if they are not used as such the expense of putting them on the equipment remains unjustified. Exciting lamp focus, reproducer arm drift—any tests and checks which the equipment allows should be made—often. A routine of such tests and checks will help greatly to insure that nothing of importance is overlooked. Coming troubles in sound equipment very often cast their shadows before them, and the projectionist who is alert and watching for those shadows will often be able to report that again, by doing so and so, he has averted a serious breakdown.

Excessive heating of any portion of the equipment is one thing to be watched for in such routine checks. Tube operation and matching is another.

The best check for any tube—of all those available in the projection room, is to compare its operation with that of a tube known to be satisfactory. Remove the one and substitute the other, watching meters and listening to the results. With the larger tubes, however, care must be taken to insure that they are sufficiently heated. A tube that is cold may not function as well (or as poorly) as it does after it has been heated for a while. Tubes that have been discarded as defective because they are low in emission often seem, on re-test, to be satisfactory. Left to work for an hour they return to their former state. The same is true of a tube suspected of being "gassy"—insufficiently evacuated. Prolonged heating is needed to drive the remnants of gas out of the glass and metal in which they hide while cold. On the other hand a thoroughly efficient tube will often give poor results until it has become warmed up to its work.

Matching tubes is important in the case of full-wave rectifiers and push-pull amplifiers—that is, those arrangements in which tubes must work in pairs. In the case of rectifiers, the plate current passed is the criterion. There may be meters showing the plate current in each tube, or there may be only one meter giving the combined current. In the latter case lift one tube from its socket and read the current flowing through the other. In this way the matching of the rectifier tubes can be checked.

If rectifier tubes are not matched, serious danger to the rectifier itself may follow, including the possibility of burning out the plate transformer and so stopping the show.

Matching push-pull amplifier tubes is more difficult, and as satisfactory a way as any is to try different combinations and listen to the sound. A badly mismatched pair will reduce volume considerably, and also impair the quality.

The GREATEST COMEDIAN in the WORLD would be a "FLOP"

IN YOUR THEATRE IF IT IS NOT ACOUSTICALLY CORRECT



WHEN you show a famous comedian at your theatre, your patrons pay to hear his "wise cracks" as well as to see the picture. If poor hearing conditions annoy even a small part of your audience, your attendance falls off.

It's neither difficult nor expensive to make the acoustics right. Costly remodeling or closing the house for an extended period is not necessary, for Insulite Acoustile can easily and quickly be applied to the existing walls or ceilings.

Insulite Acoustile is most effective in correcting theatre acoustics, because it has a more uniform sound absorbent coefficient over the entire frequency range than any other material. This means that in the Sound Picture Theatre treated with Acoustile, the true notes of voice or music, the lowest notes and the highest, carry clearly and distinctly to every part of the house—distorting reverberations and "dead spots" are eliminated.

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Let the Insulite Engineering Department help you. These Acoustical experts will gladly analyze and solve your problem. Just give them a few facts about your theatre and they will submit a practical and economical method of securing the results you desire. There is no charge or obligation on your part for this service.

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Please tell me how I can take advantage of your free Engineering Service to aid in correcting the acoustics in my theatre. Send me also, the name of the Approved Acoustile Contractor in this territory.

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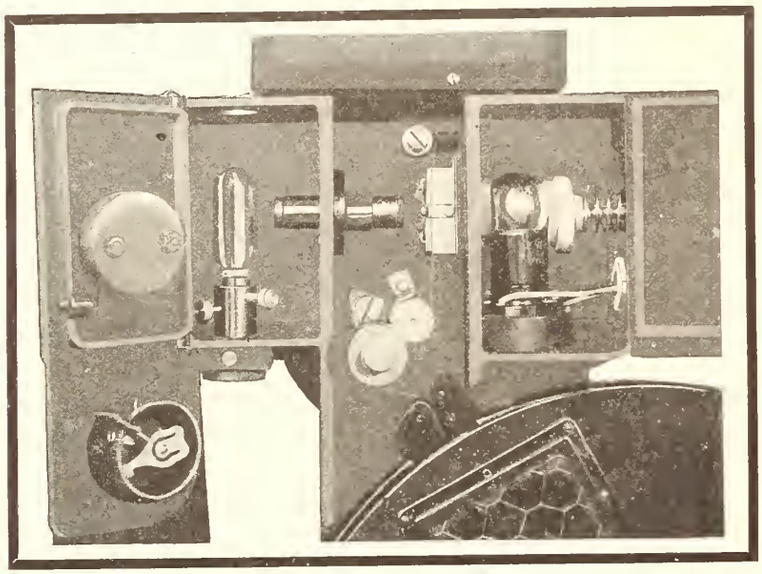
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INSULITE ACOUSTILE

Read What Mr. Richardson Says - -

about Mellaphone



REPRINT FROM

Motion Picture Herald

(March 14, 1931)

"From Sidney Mines, away up in the northern part of Nova Scotia, just about 150 miles south of the southern part of New Foundland, comes a letter from E. L. Sudbury, projectionist of the Strand Theatre, which I believe, under the circumstances, will interest our readers. He says:

" 'Dear Mr. Richardson: Our equipment is Mellaphone. It compares favorably with any Northern Electric (Western Electric as you know it) that I have heard. I installed it myself, without any trouble. It has given perfect results ever since.' "

Letter from the Pompano Theatre, Florida:

"Mellaphone Corporation,
"Rochester, N. Y.

"Dear Gentlemen: Am writing you to try and explain how satisfactory your equipment has been, and to tell you how well satisfied I am, might also state that it has gone way beyond my expectation in design and simplicity. I believe it is the most serviceable and simple head on the market.

"Yours very truly, H. C. Lane, Mgr."

Usually, the exhibitor of the medium sized house, feels that he must modify quality by price limitation. However, the cost of Mellaphone is within the most modest budget, and Mellaphone quality is paramount. Hundreds of exhibitors the world over enthusiastically proclaim the superior performance of Mellaphone. Mellaphone is unerring in performance, it is simple and dependable with true fidelity of tone.

Write today for Mellaphone Booklet of Exhibitors' Testimonials. Time tested results of superior performance under all conditions.

MELLAPHONE CORP.

ROCHESTER NEW YORK

The mere fact that any pair of tubes match is not sufficient indication that they are fit for use: both may be bad. They can be tested against a matched pair known to be good, or each can be tested by pairing it with a good tube; if a moderately satisfactory match cannot be obtained between any two good tubes of the same type, something is wrong. But for best results more than a moderately satisfactory match between paired tubes is required, especially in the case of rectifiers.

Tests of apparatus of all kinds, where no more accurate check is provided for in the design of the equipment, can best be made by using the part under suspicion and comparing the results so obtained with the results when using another of the same parts, known to be good.

What is most valuable in all such tests is the greatest possible knowledge of the theory of the functioning of sound systems. The projectionist who understands that will be able to appraise the results of his testing more intelligently; he will be better able to judge when a tube, for example, which is not fit for use in one socket, can still be used in another.

In the same way a good basic knowledge of the fundamentals of sound practice will help the projectionist in his routine tests. The man who is not well grounded in those fundamentals will fail to perceive indications of coming trouble which another man, who has grounded himself more thoroughly, will observe at a glance. Perhaps the most important part of maintenance (next to cleanliness) is self-education.

III

Repair

TROUBLE IN a theatre is something to be remedied as quickly as possible, because an audience is waiting. If the repair isn't prompt, they will demand refunds. Therefore delay is expensive, and the most important consideration in respect to repair is promptness.

In this connection the projectionist can make himself invaluable. He can learn, intimately, every last wire, nut and bolt in his own sound equipment. No service engineer, responsible for a dozen theatres, can possibly do that.

The wiring in any theatre loops back and forth across the projection room. In the case of trouble in any individual circuit a great deal of time can be saved if the man looking for the trouble knows just which box, cut-out or panel to go to find the next stages of that circuit to be tested. If, further, he knows exactly what pair of wires he wants inside that box or panel, his usefulness is multiplied. And if a man knows nothing at all about those things he can spend hours trying to find a burnt-out fuse: it has happened.

It is in knowledge of the details of his equipment that any projectionist can surpass the most competent engineer; but if, in addition, he carries about with him some fair proportion of the other's training in the basic principles of sound mechanics, he has little for the engineer at any time.

"Sure! Dimmer Plates help Dress Up the Show!"



Mr. Benjamin F. Swanson, Chief Electrician of the Publix Michigan Theaters Corporation chain.



C-H "Simplicity" Dimmer Plates are supplied by leading dimmerboard manufacturers with the board they install. This is the front of a typical dimmerboard.

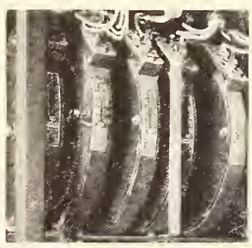
"COLOR! Movement! Light! That's what appeals to the audience." Mr. Ben Swanson, chief electrician of the Publix Michigan Theaters Corporation, Detroit, Michigan, goes on to say:

"There's nothing like smooth lighting to put the polish on a fine show. Glamour! That's what the public wants and lots of it.

"Backstage they know how quick lighting reacts upon an audience. But it's got to be smooth and gradual. It can't be jerky or spotty or you spoil the show.

"Responsibility for many dimmerboards has proved to me that you can't have smooth lighting unless you've got good dimmer plates. That's why I say dimmer plates help dress up a show.

"When you get down to fundamentals, dimmer plates are the heart of all your light effects."



Showing C-H Dimmer Plates compactly mounted on the rear of the dimmerboard. Note the readily accessible terminals which lessen installation costs.

Dressing up your theater with good lighting isn't an expensive undertaking. Small theaters as well as the larger houses can have velvet-smooth lighting with Cutler-Hammer "Simplicity" Dimmers. These dimmer plates fit any dimmerboard. They are compact, cool in operation, and free from burn-outs. Direct rack and pinion drive and multiple-contact insure perfect blending of all your lighting changes.



The complete C-H "Simplicity" Dimmer Plate showing the numerous brass contact buttons over which the Cophite contact brushes travel to produce velvet-smooth dimming.

Specify "Cutler-Hammer Dimmers," for then you will have dimmers recommended by electricians and experienced showmen for over a quarter of a century. Read *"Illumination Control For the Modern Theater"*—the Cutler-Hammer dimmer book. Your copy is free. CUTLER-HAMMER, Inc., *Pioneer Manufacturers of Electric Control Apparatus,* 1254 St. Paul Ave., Milwaukee, Wisconsin.

CUTLER HAMMER

Perfect Illumination Control for the Modern Theater

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except so far as two heads are always better than one.

The projectionist who has absorbed that much knowledge will very soon develop his own methods of tracing down trouble in the shortest possible time. Space forbids a detailed analysis in these columns of the methods in most common use today. In general, they revolve about the procedure of isolating the guilty portion of the equipment, and then replacing it, if possible (or bridging it), rather than stopping to repair it.

But this procedure of isolation depends, for its effectiveness, upon considerable detailed knowledge. For example, a while back mention was made of crackling noises in the sound, and some of the many causes of such noises were listed. No competent "trouble-shooter" would waste the time necessary to check all of those causes, and others not mentioned, one after the other. Instead he would ask himself (for example) if the trouble appeared on both projectors. It it did not the storage batteries would be exonerated, for the same set most commonly supplies both. In fact, that one question and answer has reduced the list of possible causes by more than half. A few more questions, possibly one or two tests, of the same general nature, would isolate the trouble to a matter of a very few possibilities, which could then be checked, one after another. The same general procedure applies to troubles of every nature, except those where the cause is known through meter readings or some similar indication, or those that appear only intermittently.

No test for isolation helps with troubles that are inconstant. The fact that the trouble does not appear when a certain test is made means nothing under those circumstances. Testing and a process of isolation are possible only for so long as the trouble lasts. If the matter is serious it will be well to list all possible causes for the disturbance in question, and apply all possible remedies, en masse.

IV

Supplies

THE PROJECTIONIST who is competent to do so can be of invaluable service to his theatre in advising the manager as to the purchase of supplies. Substantial sums can often be obtained by using substitute makes (where the theatre's contract with the manufacturer of the sound system permits this): provided, however, that the quality of the substitutes is satisfactory. Otherwise they can cost far more than they save. The projectionist who knows enough to give valuable advice in such matters is worth many times his wages to anybody's theatre.

Similar considerations apply to the revision or possible modernizing of sound equipment, whether proposed by its manufacturer or by others. Battery eliminators are now available for some of the older installations, and many other devices, intended to cut the cost of replacement or of maintenance.

MODERN INSTALLATIONS

Theatres which have been recently equipped with up-to-date furnishings or apparatus, listed according to information supplied by the manufacturer thereof.

Sound Equipment

The Bes-Tone Company

Davenport & 16th Streets, Omaha

Star, Bloomfield, Neb. . . Capitol, Hartley, Ia. . . Plainview, Plainview, Neb. . . Wahoo, Wahoo, Neb. . . State, Central City, Neb. . . Nebraskan, West Point, Neb. . . Schuyler, Schuyler, Neb. . . Royal, Scotland, S. Dak. . . Crystal, Wayne, Neb.

Picture-Fone Corporation

404 N. Main Street, Lima, O.

Faurot, Lima, O. . . Roma, Columbus Grove, O. . . New Valley, Dayton, O. . . Favorite, Covington, O. . . Priscilla, Detroit, Mich. . . Theatorium, Detroit, Mich. . . Enterprise, Detroit, Mich. . . Palase, Continental, O. . . Ideal, Lewisburg, O. . . Broadway, New Haven, Ind. . . Virginia, North Baltimore, O. . . Empress, Portsmouth, O. . . Indiana, South Bend, Ind. . . Gem, St. Paris, O. . . Bergholtz, O., theatre. . . La France, Swanton, O.

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Not Cheapest—But Better, *At Lower Cost*

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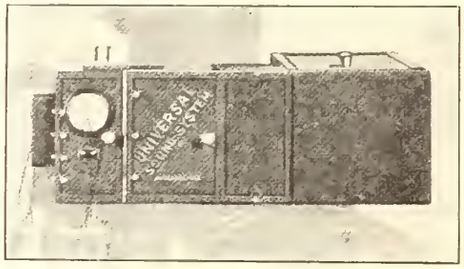
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NATIONAL SALES AND SERVICE—More than twenty Universal distributors from coast to coast, assure you of quick installation and attention.

THEATRE OWNER—Write today, you cannot purchase Sound-on-Film for your theatre without first looking into the quality construction and tone performance of Universal. There is a Universal distributor in your territory.

FOR ALL SIZE THEATRES—FITS POWERS—SIMPLEX—MOTIOGRAPH ETC. PROJECTORS

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MANUFACTURERS OF SOUND DEVICES
N.W. Cor. 13th & Cherry Sts., Philadelphia, Pa., U. S. A.

NEW YORK CITY OFFICE:
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The "SUPREME COMMANDER" Cooling System—the result of scientific research and experience in theatre cooling—commands your attention.

In this modern system Nature's own elements, Heat, Water, and Air work for you to produce Natural Refrigeration—actual degree cooling in your theatre plus effective temperature—a sense of physical cooling comparable to 70 degrees.

Consider the benefits you can derive from the installation of this modern, effective cooling system in your theatre. Guard now against a repetition of another summer like 1930.

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If your theatre is equipped at present with straight air blower system cooling, the Commander may be added at nominal cost.

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WORLD O' SOUND

Equipment News and Comment

Conducted by G. J. Reid

New P. E. Cell Sizes

THREE NEW SIZES of Visitron Type A photoelectric cells have been brought out by the G-M Laboratories, Inc. These bring the total number of sizes of Visitron cells to seven.

The additional sizes were developed so as to complete the G-M line of photoelectric cells for theatre sound installation.

New Sound Head

A NEW MODEL of Saf-Ray sound-on-film reproducer has been developed by Simplimus, Inc. This model also employs the principle of the "light ray," instead of wired connections from the exciter lamp to the photoelectric cell, but has been designed as a refinement of the earlier models.

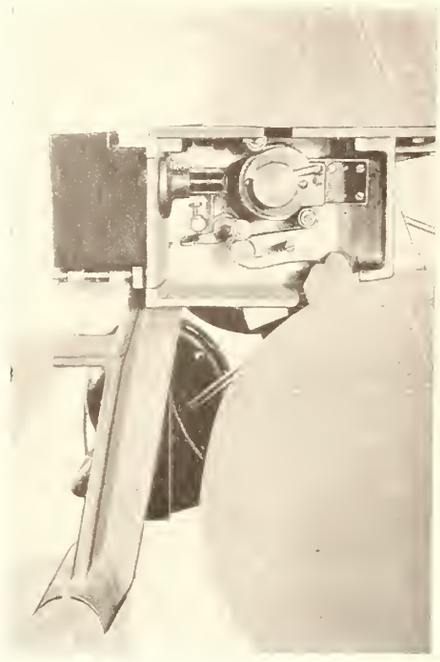
Small Motor Apparatus

IN THE Pictur-Fone sound-on-film equipment, made by the Pictur-Fone Corporation of Lima, O., annular ball-bearings, with felt grease retainers, are used to enable the machine to be driven with a small synchronous motor, which also drives the projector.

The exciter lamp holder cannot be jarred out of position, being extremely rigid and necessitating the loosening of a set screw before its position can be changed. Electrical impedances are matched. Pictur-Fone equipment is designed for any theatre, regardless of size.

New Sound Head Type

A SOUND HEAD adapting Syncrofilm, sound-on-film equipment manufactured by the Weber Machine Company of Rochester, N. Y., to Motiograph projectors, has been developed by the Weber engineers. The head is, of course, the same in fundamental design as the models for other makes of projectors.



New Syncrofilm sound head.

The Syncrofilm system has been described before, but shown here is a new detail view of the head.

Mohair for Acoustics

THROUGH the use of a Velmo mohair upholstery, on the seats of the Public Balaban & Katz Chicago theatre, the acoustics of the theatre have been improved, we are informed. It has also served to make the seats more easily visible in the darkness necessary to the showing of films, which is something new in the value of upholstery.

The Mohair Institute of Chicago tells us that the peculiar light-reflecting qualities of thousands of erect mohair fibres on the tops and backs of the seats, plus a special dye, are responsible for this thus far little utilized property of the material.

By Way of News

A REPORT from the School of Commerce of New York University, following tests just concluded, approves othe reproducing equipment of Universal Sound Systems, Inc., with special reference to the frequency response. This, according to the report, is "flat to within one decibel from 60 to 8,000 cycles.

Philip S. Malickson, sales manager for Universal Sound Systems, Inc., the factories of which are located in Philadelphia, has begun an extended trip covering a considerable portion of the country, for the purpose of extending distribution.

sound talks

by F. H. Richardson

Proper Observation

WHAT constitutes perfection in sound? Here is my own answer: It is reproduction of exactly what the "mike" heard—including transmission of that sound from the horns to the ears of the audience. It means such reproduction and transmission as will enable the audoience to hear precisely what the microphone heard, in exactly the way the mike heard it.

▲

JUST EXACTLY what pains have *you* taken to study sound, to the end that you may judge with reasonable precision as to whether or no the sound you are reproducing is natural? Since the ghost-dance upon the screen began to talk, sing and make music, have you been at real pains to take note of the various sounds and their *peculiarities* to the end that you may know just what they should be?

▲

IT IS QUITE true that sounds of the same general class vary widely, but it is always possible for the one who has really studied sound to determine whether or not sound is distorted.

▲

I KNOW the projectionist cannot hear well the sounds he is reproducing. That fact is not especially to the credit of our sound engineers. They have worked near-miracles, but in this matter they have thus far fallen down. This failure hampers the work of projection. But the conscientious projectionist will find a way to visit, by proxy or personally, the auditorium while projection is in progress. This may certainly be done in any but a one-man projection room.

▲

THE MANAGER should remember that the projectionist is completely cut off from the real sound he is reproducing. The monitor horn tells him absolutely nothing about what the audience hears. Have you a really capable observer? Or have you an "observer" who ushers while "observing"? Or one who observes only when the sound gets so bad that the audience begins to whistle or clap their hands?

▲

I VISIT too many theatres not to know the methods. I know that in too many of them proper observation is not maintained. And it should be. Vigilantly!

Combining Talking Pictures and the Stage

THE FIRST serious attempt to combine the talking picture and the legitimate stage was recently made in the Theatre Guild production, "Miracle at Verdun," at the Martin Beck theatre in New York.

The play, written by Hans Chlumberg, a former officer in the Austrian Cavalry during the World War, deals with the idea of the resurrection of the war dead, and shows what might be the social and economic consequences were such a resurrection to occur.

The use of talking picture sequences in the play was made to overcome the physical limitations of the stage, and whatever the merits of the production as a whole may be, it does demonstrate that there are great



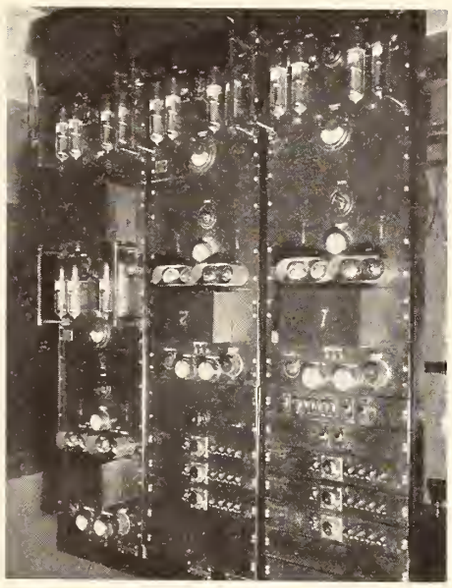
The three screens, joined in a huge cross, on which sound pictures are projected simultaneously.

possibilities in the merging of the two media for the creation of effects not possible of attainment solely through the technique of the "legitimate" stage.

In the production, seven talking picture sequences play an important part in the performance and are interwoven in the action carried on the stage by a cast of seventy actors. Several of the talking picture sequences have the same actors who appear on the stage in the legitimate portions of the play.

This merging of stage and screen, unique in itself, has several unique features. Three individual pictures are projected in unison on one large screen, which forms the outline of a huge cross. In the opening scene of the play, a talking picture sequence, the audience sees tremendous battle scenes projected on the giant screen as three separate scenes. The accompanying sound effects are dramatic in their realism and intensity.

In another sequence a speaker is heard and seen in the central portion of the screen, and at either side great crowds of people are seen and heard listening to the speech and applauding at intervals. The reactions and applause of the crowds are perfectly synchronized with the action and words of the speaker. In still another sequence the resurrected dead soldiers are shown on the march, and as they troop

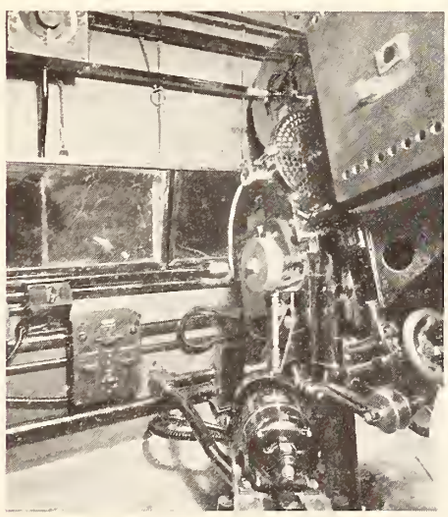


The three amplifier systems consisting of two 41-42-43 combinations, and one 41-42-43-43 combination.

across the three screens, an effect of limitless space and time is achieved.

The sound installation, which was made by Electrical Research Products, is unique in many respects. Three projectors are used, each having its own amplifier system. To obtain simultaneous reproduction of the three machines in synchronism, an electrically interlocked system of driving motors was provided. This system, while essentially the same as that used in recording studio equipment, required duplication and, in addition,, specially designed switching arrangements to permit the independent operation of any one machine with the remaining two interlocked. The arrangement also provides for the usual operation.

Seventeen loud speakers are used with eleven back stage, three of which are used entirely for sound effects, two in the proscenium arch and four in the auditorium.—*Will Whitmore.*



Closeup of one projector, showing special hand-wheel to enable movement of projector both vertically and horizontally, also a special switch designed to permit independent operation of the projector with two others interlocked.

Added Income

A department devoted to amusements and services that may be allied with the motion picture theatre . . presenting ideas for their successful operation, comment on their equipment and supplies. and news of the people and firms who make them.

Automatic Scale

A SCALE of practical design for use in motion picture houses has been placed on the market by the Watling Scale Manufacturing Company, 4653 W. Fulton Street, Chicago, which foresees in the theatres of the country a profitable adjunct to the revenue of exhibitors through the use of scales.

Pioneer builders of scales which are used throughout the world, the Watling Company has developed a model known as the Tom Thumb, which the company believes will find ready favor with theatre owners. Not only is the new scale built to take up a minimum amount of space but it has been especially enhanced from a decorative standpoint to make it harmonize with modern theatre surroundings.

The scale recommended for theatres is four feet high, springless in operation, and is faced with a mirror. All parts are counterbalanced and it is declared to be virtually fool-proof in operation. The coin may be inserted either before or after stepping on the scale. The scale is made of cast-iron top and base with steel cabinet enameled and furnished in a variety of colors. It is of light weight and has brass rollers so as to be easily moved.

Following the success of candy vending machines, at least one large circuit has already found the installation of weighing scales a promising source of income. The Watling scale has been designed for this type of installation.

Foyer Recording

A MEANS of patron entertainment, as well as added revenue, is self-recording in the lobby or foyer of the theatre. The possibilities of this novelty, which was used to good advantage for quite some time by one of the largest theatres in New York, have been discussed previously in this department. Now Vocamat, a New York company, has developed a cabinet type recorder that acts like a vending machine. In fact, it does vend—emitting the record quickly after the voice has been recorded.

The machine is electrically operated, and it is necessary only for the patron to insert a coin, speak or sing, as he chooses, until a dial pointer comes to the word "Finish," receive the record from the cabinet, automatically, and if desiring to hear the record immediately, place it on the phonograph turntable mounted on the outside of the cabinet.

EQUIPMENT AFFAIRS

Reports About Products and People in the Field of Theatre Equipment and Supplies

Conducted by G. J. Reid

New Cooling System

ENGINEERS of the Supreme Heater & Ventilating Corporation of St. Louis, who have been working during the past three years on a physical principle in which the temperature of the air is actually reduced through the use of a process of evaporation of water, have now incorporated their ideas in a new Supreme cooling system.

The system consists of a slow-speed, low-power blower fan, a five-speed electric controller, the well known Supreme Automatic Oscillating Air Diffuser, and the new evaporator unit.

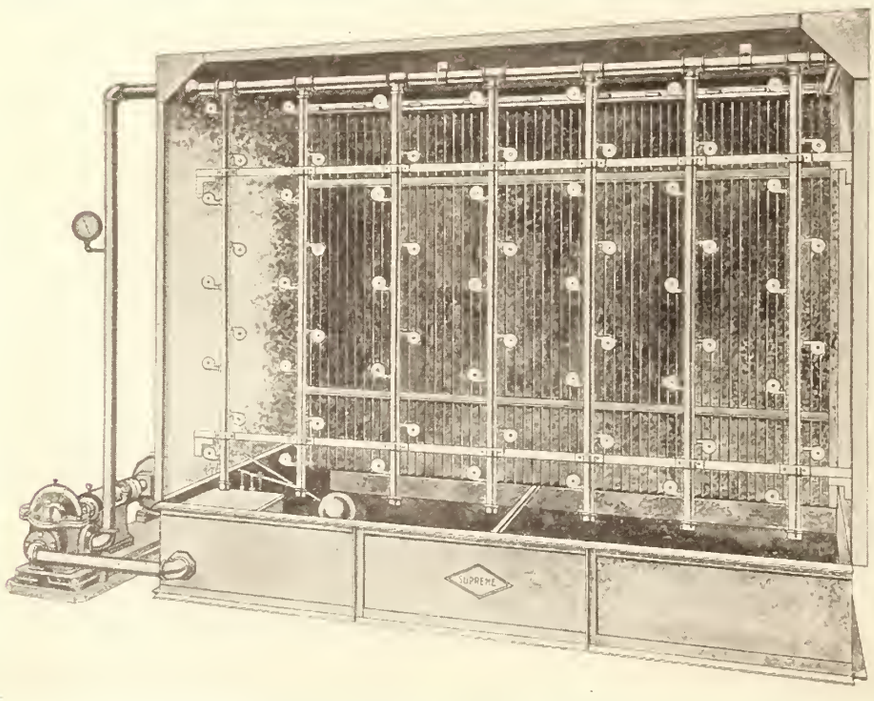
The air induced into the system by suction of the blower fan enters the evaporator unit at low velocity. It is there forced into contact with a completely atomized mist, a perfect barrier of interlocking spray of water at no less than twenty pounds of nozzle pressure. The process of evaporation begins immediately—from the fine spray, the surface of the larger drops of water and from the surface of the bed of water in the supply tank. In this process of evaporation heat transfer from the water to the air takes place. The circulating water is cooled to approximately the wet bulb temperature, which with air containing the average percentage of relative humidity would be many degrees below the dry bulb or ordinary thermometer temperature.

When the circulating water reaches this wet bulb temperature it remains constant as long as the entering air temperature and relative humidity do not vary. In the process the water is circulated, sprayed and cooled. Only a certain amount of the air passing through the spray chamber, or evaporator, is necessary in this evaporation for cooling the water. The greater portion of the air, with only a partial amount of the relative humidity it is capable of carrying, passes through the evaporator without absorbing any moisture. In fact, we are told, it has been found that this portion even gives up some of its moisture while being cooled by contact with the cold circulating atomized water.

There is, therefore, according to Supreme Engineers, a mixture of air entering the theatre, a small volume that has performed the work of evaporation in cooling the circulating water, and a large volume that has performed no work, but has been cooled by contact with the cold water and hence has given off its heat to the water. The small volume of air engaged in the evaporation process becomes completely saturated.

The air is delivered into the auditorium at a fairly high velocity. As soon as this mixture of cooled air containing a fraction of the moisture it can hold, and the small volume of saturated air enters the theatre, the work of evaporation and absorbtion of the moisture in the auditorium and on the bodies of the occupants occurs. This activity sets up the effective temperature (actual coolness rather than the reading on the ordinary thermometer).

One of the essentials of the system is easy exit for the air that is constantly inducted into the theatre through the system. Normally in theatres not having balconies the exit doors provide ample opening for the escape of the air. Where there is a balcony, additional provisions must be made for the positive and rapid removal of the air. Otherwise moisture will build up in the auditorium that will defeat the entire plan of the system.



Spray chamber of the new Supreme cooling system.

New Condenser System

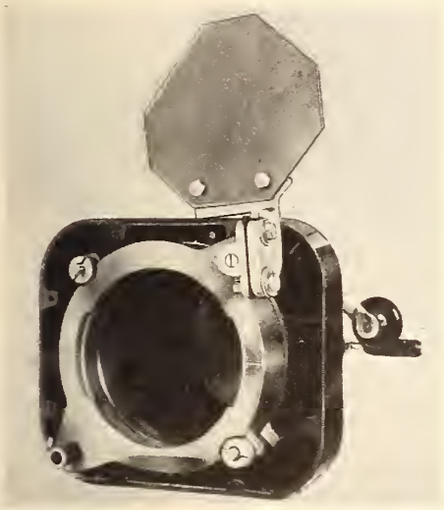
AN interesting cooperative effort on the part of two companies has resulted in a new projection light condensing system with special lamp and housing. To appreciate the lines along which this effort was conducted and what has been accomplished, it may be well to trace briefly the conditions that brought it about. Of course, sound was at the bottom of it.

The sound screen brought loss of image brightness, of course, and the theatre which formerly projected a bright picture found its screen considerably darkened after the installation of sound equipment. As a result carbons were frequently overloaded, larger sizes of carbons were tried out, and in some cases the current carrying capacities of standard carbons were increased.

The research department of Bausch and Lomb attacked the situation by developing a new light condensing system consisting in a 5½-inch diameter collector lens, with a cylindrically ground curve on the rear, or collecting, surface, in combination with a six-inch parabolic converging lens, the special curves of which allowed the full diameter to be employed with an increase, it has been claimed, of more than 50 per cent in illumination.

And now Hall & Connolly, of New York, manufacturers of high intensity lamps, has designed a lamp and housing to accommodate these condensers. The

lamphouse is larger, increasing ventilation, and the two condensers are incorporated in one holder, with fixed spacing of the two lenses in the mount. The mounting



Rear view of the condenser mount showing the inside dowser raised to indicate general construction of the condenser holder ring.

and condensers are readily removed from the lamp as one unit. Hall & Connolly has also designed a mounting for the special condensers for their use with all types of lamps. This mount, or holder, is attached to any of the older type of lamps and is furnished in one complete assembly unit which utilizes the original screw holes in the lamphouse when the old mounting, in its entirety, is removed.

New Motor Line

A NEW line of fractional horsepower motors has been brought out by the Century Electric Company of St. Louis. The motors have interchangeable mounting dimensions with respect to Repulsion Start Induction Single Phase, Split Phase Single Phase, Squirrell Cage Induction Three Phase, and D. C. types.

The bearing brackets are designed to give special protection against falling objects, dirt and dripping water, and the motors themselves have rolled steel frames and welded steel feet slotted for belt adjustment. The bearing are of phosphor bronze. The Century wool yarn system of lubrication is used.

Film Cleaning Process

A NEW process of removing dirt and oil from film has been brought out by the Rex Film Renovator Manufacturing Company of Columbus, O., ostensibly in direct response to the need for immaculate film if the sound-on-film print is to be properly reproduced.

The process involves the use of a liquid wax that acts to absorb the dirt and oil, and of a renovating machine through which the waxed film is run. The system varies for old and new stock.

According to the manufacturers, film from 30 to 90 days or more old is waxed and allowed to dry from two to four hours, then run through the renovator. New film is dried about ten hours after waxing before being renovated. The treatment of new film is for the purpose of curing the film of greenness and eliminating any danger that the emulsion will adhere to the tension springs, or that the sprocket holes will tear.

Triple Lens Turret

A LENS turret combining the three types of projection lenses now more or less commonly in use, has been brought out for all models of Simplex projectors by the International Projector Corporation.

Each of the mounts may be separately adjusted both vertically and laterally, and also separately focused. Accommodation is for all makes and focal lengths of either half- or quarter-size. One mount is for the silent or disc-sound film, another is for sound-on-film prints, while the other is for the large ("magnascopic") image, or any other special effect.

For the purposes of precision with quick operation, the turret itself is mounted on grooved rollers with exact position indicated not only by the force with which the turret slips into place for any lens, but also by a little clicking sound. Lenses are brought into position by pressing a lever which easily turns the turret through a 120° arc.

Along with the turret, a new film protector and gate latch assembly are provided so that the projectionist does not have to place his hand inside the mechanism when closing the gate while threading. A mirror arrangement is also provided on the rear of each lens chamber, permitting the projectionist to observe the aperture for framing.

Metallic Surface Screen

A METALLIC surface screen has been developed by the Walker-American Corporation, manufacturers of the Walker Soundscreen. Marketed through the National Theatre Supply Company under the trade name of Silversheet, the screen is designed to effect increased illumination without glare, a matte finish being employed. Any increase in illumination qualities of a screen, of course, means economy in projection lighting.

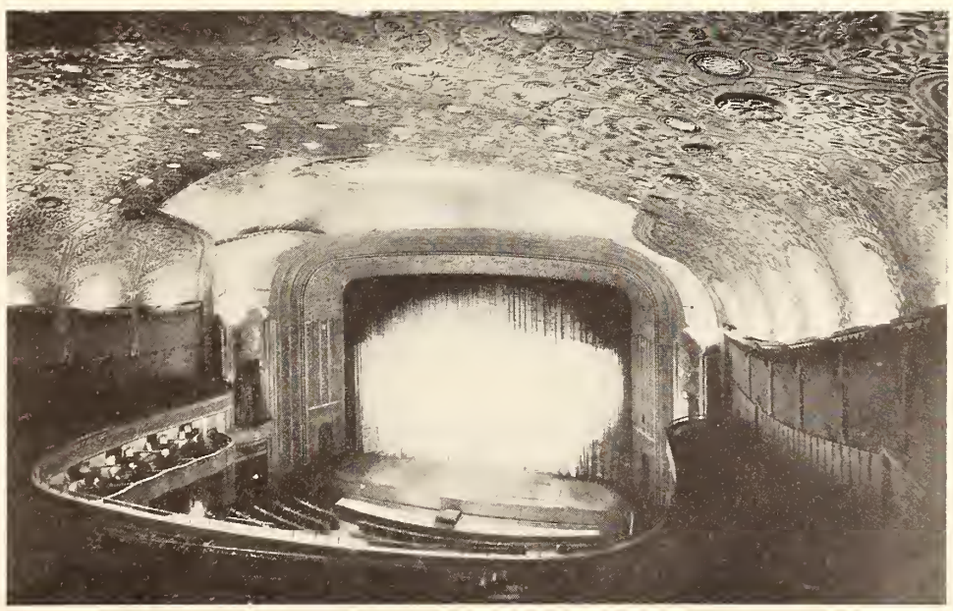
Regarding the possibility that the metallic surface would be inclined to oxidize rapidly and therefore bring about an impaired surface, the manufacturers assert that this has been taken care of by coating the surface so that it is not exposed to the air. The manufacturers also claim fire resisting qualities for the screen. The material is by DuPont.

Console Light Control

AN unique switchboard installation has just been completed at a non-commercial hall which has similar application to the motion picture theatre, since it provides for illumination control (preset dimming) with an extremely high degree of sensitivity. The installation was made by Westinghouse at the Severance Memorial Hall in Cleveland.

The switchboard is built into an ordinary organ console, which is operated from in front of the stage, and it has 4,000 light combinations with 36 main control drums projecting three-quarters of an inch above the keyboard panel through which 110 circuits are brightened or dimmed. The controls are spaced only 15 sixteenths of an inch apart.

There are also nine foot controls, which may be used in lieu of the hand controls.



Illumination of Severance Memorial Hall, Cleveland, with console control.

NOISELESS SOUND - ON - FILM REPRODUCTION

NOISELESS SOUND - ON - FILM REPRODUCTION

The Revolution is over
The New Day of Sound is Here

8 Months' Continuous Service Proves Reliability

OF SAF-RAY **NOISELESS**

SOUND-ON-FILM SYSTEM



It's true, we were revolutionists when we set out to design a film reproducer that would work in the average theatre — the little ones as well as the De Luxers. We took a radical short-cut to noiseless reproduction when we threw yesterday's ideas out the window and isolated amplifiers and photo cell from the projector.

Theatre men, proverbially hard-boiled, made us prove we were right. We have done that — what with 8 months of continuous service day-in and day-out in theatres without benefit of high-priced service men to coddle the machines.

SAF-RAY'S have won new patrons for theatres (write us and we'll tell you the names and addresses of exhibitors who have been operating with SAF-RAY over a period of months without spending a penny for servicing).

SAF-RAY is simple to install — Amplifier and Photo Cell are set up in a separate rack mounted between two Projectors — adjustments are made and all is in readiness for installation when you receive the equipment from our factory. SAF-RAY does away with storage batteries, chargers and motor generators.

THRIFTY SHOWMEN WILL BE SMART ENOUGH TO INVESTIGATE BEFORE THEY BUY.

SIMPLIMUS, INC.

67 CHURCH STREET BOSTON, MASS.

Some territories still available for Distributors and Dealers.

NOISELESS SOUND - ON - FILM REPRODUCTION

NOISELESS SOUND - ON - FILM REPRODUCTION

The Men Who Say "Go Ahead," "Yes," and "OK" to Spending One Hundred Million Dollars All Read *Better Theatres*

Conservative estimates show that more than 85 million dollars will be spent in building motion picture theatres during 1931. Many millions more will be expended in remodeling operations—bringing old theatres up to date. So it is certain that at least one hundred million dollars will go into these operations this year.

Better Theatres—published every fourth week as a special separate section of Motion Picture Herald—reaches every important owner, executive, operator and builder concerned with theatre construction, equipment and maintenance. The circulation is more than 18,000 ABC.

We will gladly tell you more about this rich market and its complete coverage by Better Theatres.

Quigley Publishing Company

Publisher of

Better Theatres Motion Picture Herald Motion Picture Daily

1790 Broadway, New York, N. Y.

booklets

. . . briefly describing the new brochures and bulletins issued by manufacturers and distributors on their product. Those of further interest may be procured directly from their publishers or through Better Theatres. Manufacturers and distributors are invited to send in their publications immediately on issuance for review in this department.

Emergency Lighting

A NEW folder has been issued by the Kohler Company (Kohler, Wis.) on its emergency lighting system. While the contents consist to a considerable extent in references to installations made and the desirability of dependable emergency lighting for theatres, as well as other establishments, the folder, which has four pages, comprehensively describes the well known Kohler equipment in both text and pictures, while the issue is further commended by an attractive use of color and linen-finish stock.

Kohler lighting equipment is made in five sizes from 800 watts to 10 kilowatts, and in both automatic and manual models. The booklet gives complete specifications, with illustrations, of an A. C. and D. C. model.

Dry Type Transformers

TRANSFORMERS of special application to establishments in which space limitations or insurance regulations prevent the use of oil-insulated apparatus, form the subject of a new booklet just issued by the Westinghouse Electric & Manufacturing Company (Sharon, Pa., and Emeryville, Call., works). The line comprises designs from 1/10-kv.a. to 50-kv-a., inclusive, with two types of construction, totally enclosed and ventilated.

The booklet describes the complete line in detail, with halftone illustrations, besides diagrammatic line drawings. Ordering information is elaborately given in table form. Westinghouse sales offices, agent-jobbers and service shops throughout the country are also listed.

The booklet is printed on enamel stock, and there are 12 pages, including the covers.

Theatre Misnamed

BETTER THEATRES has been asked by the Celotex Company to publish the following statement correcting an error in copy furnished for the Acousti-Celotex advertisement in the issue of March 14:

"In the March 14th issue of BETTER THEATRES, *the caption to an illustration of a theatre interior in an Acousti-Celotex advertisement was incorrectly headed 'Patterson Theatre, Baltimore, Md.' This picture was of the Bridge theatre in the same city.*

"Three Baltimore theatres—the Bridge, the Patterson, and the Edgewood—were designed by Architect John J. Zink, of Baltimore."

The Law of Theatre Construction

(*Continued from page* 34)

failure to complete the building within the time specified in the contract, because he had failed to transact the business in writing with the architect pertaining to the alterations and the desired extension of time.

The court held the contractor not liable for payment of liquidated damages for delay in completing the building, but held that he was entitled to payment for the extras, and said:

"One may not by a course of conduct induce another to act upon the understanding that there is a waiver of strict performance, thereby obtain an advantage or benefit and repudiate liability for fair compensation by invoking the terms of the contract. To do so is inequitable."

II

Building Permits

GENERALLY SPEAKING, a zoning ordinance is deemed valid and enforceable, unless the complaining party proves that its restrictions are unreasonable. For instance, in Quardt vs. Public (142 Atl. 435), it was shown that an owner of land engaged an architect to prepare plans and specifications for the erection of a building. These plans were submitted to and approved by the municipal board. The owner then applied to the building inspector for a permit to construct the building. The building inspector and Board of Adjustment refused to grant the permit in view of a city ordinance which precluded the erection of this kind of building in the zone known as "the small volume residential district."

The owner carried the case to the higher court, but failed to prove that the ordinance was unreasonable. This court sustained the verdict previously rendered, saying:

"There was no evidence offered in the present case before the Board of Adjustment to the effect that the provisions of the zoning ordinance were unreasonable. The presumption is that they are reasonable. This court will not disturb the action of a Board of Adjustment unless its action is shown by evidence to be wrong."

Need for Caution

IT IS WELL settled that theatre owners should exercise great care before beginning the construction of a theatre building, and be assured that the tribunal or person who has authority to issue a permit to construct the building has proper power and authority.

For example, in Smith vs. Kearney Zoning Board of Appeals (143 Atl. 151), it was disclosed that the owner of land applied to the superintendent of buildings for a permit to erect a building. The permit was refused upon the contention that the land was located in a district restricted to one-family residences under a zoning ordinance.

On April 12th, the owner appealed this decision to the Zoning Board of Appeals. The men comprising this board, after reviewing the facts of the case, reversed the superintendent's decision and granted a permit to the owner of the land to erect the building.

After the permit had been issued and the owner had expended about $2,500 toward foundation work for the building, the controversy was taken to the higher court on another appeal on the contention that the Zoning Board of Appeals, that granted the building permit, had been automatically abolished by a statute enacted on April 3rd.

The higher court held the permit issued by the Zoning Board of Appeals void, whereby the owner was prevented from completing the building.

Also, in the leading case of Leech vs. Campbell & Duncan (142 Atl. 364), it was disclosed that a man owning a tract of land and desiring to erect a building thereon, submitted plans and specifications to the building commission of his city who approved the same and issued a permit.

After the owner had entered into contracts with contractors and had begun the construction of the building, the township committee revoked the permit and referred the matter to the Board of Adjustment.

The property owner appealed to the court contending that a permit once granted and acted upon cannot be revoked, particularly if the owner expends money in good faith relying upon the validity of the permit. However, the court refused to grant the permit.

Yet, it is important to know that in London vs. Robinson (271 Pac. 921), *after* an owner of a lot had secured a building permit, adopted plans and specifications, and entered into a contract with a contractor for the erection of a building, the city then passed an ordinance which made it unlawful to construct the building in the selected location.

Although the lower court ordered the owner not to complete the building, the higher court reversed this verdict and quoted the law on the subject, as follows:

"Zoning regulations ordinarily have no retroactive effect unless the authorizing legislation specifically so states. By force of statute or ordinance zoning regulations may not have the effect of revoking permits for buildings granted prior to their adoption."

Zoning Law Interpretation

IT IS WELL established law that zone ordinances, which restrict the construction of theatre buildings in certain sections, are valid and enforceable. However, such laws will be construed *reasonably* to effect the intention of the framers of the law.

For illustration, in the late case of Reed vs. Board of Standards and Appeals (174 N. E. 301), it was shown that a municipal ordinance restricted the erection of theatre buildings in a residential section. The ordinance, also, provided that a Board of Appeals may after giving public notice and hearing use their own discretion in varying the application of the ordinance in harmony with its general purpose and intent.

A property owner applied for a permit to erect a theatre building on a corner. It was discovered that a portion of the proposed theatre, as designed, would extend 25 feet on one street and 19 feet on the other street in a district which, by provision of the ordinance, was restricted exclusively for residences.

Certain citizens objected to issuance of the building permit, but the board decided that the property owner was entitled to receive a permit for erection of the theatre building, notwithstanding the fact that a portion of the structure would extend into a residential zone. The higher court upheld the verdict of the Board, and said:

"Conditions deemed suitable by the Board were adopted to safeguard and preserve the general character of the neighborhood and to minimize the inconvenience of having the theatre extend beyond the line of business use. . . . The Board has a wide scope in the exercise of its discretion whenever the discretion to make variances is granted to it. . . . As matter of law, it cannot be said that the action of the Board permitting the extension of the proposed theatre into the more restricted district is without evidence to support it."

III

Building Contracts

IT IS WELL settled that if for any ordinary reason a theatre owner fails to fulfill his part of a building or repair contract, the contractor is legally entitled to discontinue further work and sue to recover the profit *he may have earned* had the theatre owner not breached the contract.

For instance, in the late case of Hamilton vs. Stephens (215 N. W. 321), it was disclosed that a firm of contractors contracted to perform certain construction work. The contract provided that the owner of the property should pay the contractors' weekly pay roll as part payment on the contract price. The contractors had performed 50 per cent of the work when the owner refused to meet a weekly pay roll. The contractors immediately discontinued further work and sued the property owner for breach of the contract claiming anticipated profits. It is interesting to observe that the court held the owner liable, stating the following important law:

"If he did not have just ground for terminating the contract, he may still terminate it, but, *if he does terminate it under those conditions,* then he is liable for any damages that result to the plaintiffs

(contractors) as a result of his termination of the contract without cause."

Breach of Contract

CONVERSELY, it is well established that a contractor who breaches a contract is liable in damages to the theatre owner, and in many instances he is *not* entitled to payment for the work completed when the breach occurred.

For example, in Mitchell vs. Holomon (120 So. 672), a contractor entered into a contract with the owner of a lot, whereby the former agreed to construct a theatre for a stipulated sum. Soon after the construction work had begun and the frame of the building was partly completed the contractor abandoned the work without good cause.

The theatre owner sued the contractor to recover an amount equal to the payments which he had made, plus damages sustained as a result of the contractor's breach.

The contractor contended that he was entitled to payments for the labor and material he had furnished in completing the portion of the building before he had breached the contract. However, the court held the owner entitled to recover damages from the contractor and refused to allow the contractor *any* payment for the partly completed work.

Measure of Damages

VARIOUS courts have consistently held that where a contractor's completed work is *reasonably* adapted for the purposes for which it is intended, and the defects are such as may be remedied *at a reasonable expense* without materially interfering with the rest of the structure, the proper measure of damages for which the contractor is liable is the actual expenses necessary to make the work conform with the plans and specifications.

On the other hand, it is important to know that where the defect is a radical deviation from the original contract and repairs may still leave the finished work quite different from the plans and specifications, the situation is changed. In other words, where the defects can be remedied only by reconstructing a substantial portion of the building, the measure of damages is the difference between the value of the building, as constructed by the contractor, and what its value *would have been* if the contractor had constructed the building in accordance with the plans and specifications.

IV

Mechanic's Liens

Priority of Lien

GENERALLY SPEAKING, a mechanic's lien is prior to a mortgage, if the work is started before the mortgage on the property is recorded. For illustration, in Lawrence vs. Wright (124 So. 697), it was disclosed that a seller sold to a contractor material to be used in the construction of a building. Before the building was completed, but *after* the first load of material was delivered on the grounds, the owner of the property mortgaged it.

Later the property owner failed to pay for the material. The seller filed a mechanic's lien and duly recorded it. The holder of the mortgage contended that for the reason that the building contract was not recorded his mortgage was prior to the lien. However, the court held the lien prior to the mortgage.

Also, in Miller vs. Dean (29 S. W. [2d] 736), it was disclosed that a person held a mortgage on a building. The owner of the building, without consent of the holder of the mortgage, contracted to have the building torn down and a new one constructed. It was agreed that the contractor should use a part of the material from the old building. After the job was completed the contractor filed a lien against the property to secure payment. In this case the court held the lien enforceable not to exceed the difference between the values of the property before and after the new building was completed. This court said:

"The fact remains that, after the old structure was torn down, then the only security the mortgagee had for his loan was the land and the salvage. . . . An improvement was erected which had not theretofore existed and which added a value to the land. This being true, we think the general rule should be applied which gives priority to the liens of mechanics and materialmen upon the improvement, but *not* upon the land. . . . It must be held that the mortgagor (owner) had no right to contract for a lien superior to the lien upon the salvage without the consent of the mortgagee. . . . We must hold that the lien of the holder of the mortgage upon the improvement is superior to the liens of mechanics and materialmen *only* to the extent of the value of the salvage that was actually used in erecting the improvement."

Filing Mechanic's Liens

ALL STATES have enacted laws specifying the time after *completion* of a construction job, when a mechanic's lien must be filed. A lien properly filed within this period always is valid. So held the higher court in the case of Western Co. vs. Fisher (273 Pac. 19). The facts of the case are that a property owner made a contract with a contractor who believed he had completed his work and left the job on May 6. On *July* 5, at the request of the owner, the contractor sent his workmen to repair certain defects in the construction of the building. When the owner failed to pay the contract price, the contractor filed a mechanic's lien on August 10, within the statutory period of ninety days from *July* 5.

The owner contended that the contractor had forfeited his right to a lien because he had failed to file it within 90 days from the day the job was first completed, which he argued was on May 6. However, the contractor contended that the job was not completed until on July 5, the day he had finished making the necessary repairs. The higher court held the lien valid.

Also, in another leading case, Stidger vs. McPhee (15 Colo. App. 252), a higher court held a construction job to be uncompleted until a slight change was made in a door. This court said that an owner who demands a contractor to make changes based on the contract cannot later complain and say that the work was completed before the final changes, alterations or repairs required in the contract were completed.

Purpose of Lien Laws

THE POLICY of the lien law is to protect material men, subcontractors and laborers against loss for labor done and materials furnished in building, repairing, or altering any house or other improvement on real estate, to the extent of the balance due the original contractor at the time notice is given to the owner of the property.

It is important to know that a material man always is entitled to recover payment from a theatre owner who makes payments to a contractor after the material man sends notification to the theatre owner that the contractor owes a balance for building materials. This important rule of the law is applicable although the contractor performed work and used the materials after notice was sent to the theatre owner by the material man.

For instance, in Beeson Company vs. Burtner (155 S. E. 733), it was disclosed that on December 20, a material man sent notification to an owner that the contractor owed money for materials used in the construction work. Afterward the contractor performed other work, and the owner did not retain the amount due the contractor. In holding the material man's lien effective with respect to *all money due the contractor from the date notice was sent,* the court said:

"It is immaterial whether the contractor had been paid up in full for work done to the time notice was filed by the material man. The fact that he continued the work under the same contract will make the fund thereafter earned subject to the material man's lien. . . . The fact that the work for which these payments were made was done after notice is immaterial. The work was done by the contractor, under the contract, and the payments were made for this work."

When Owner Need Not Pay for Building Material

UNDER ORDINARY circumstances a theatre owner is obligated to pay for *all* materials, utilized to improve his property, except such material that the contractor purchases without knowledge or authority of the owner.

For example, in a late case 156 S. E. 87, it was disclosed that a material man furnished stone to a contractor who used it in construction work. After the property owner had accepted the structure and paid the contractor it was learned that the latter had failed to pay for the stone. The material man sued the owner on the contention that the law implies that a property owner will pay a reasonable amount for all materials used to improve his property.

However, the court refused to hold the owner required to pay for the stone, because it was shown that the owner had not authorized the contractor to purchase it.

STRIBUTORS OF THE WORLD'S FULCO SERVICE BEST THEATRE EQUIPMENT

ECONOMY

Under Fulton's One-Contract Plan, your theatre proposition, whatever it may be, will be accomplished at minimum cost.

This means that all phases of your enterprise are carefully considered in relation to each other, not by a single individual but by various experts and engineers, each working independently, yet co-operatively and with full knowledge of each others activities.

Under the scrutiny of these specialists, faults of plan or proposed equipment are unerringly spotted and rectified.

All of which is a check on lost motion, wasteful purchases and a sure guarantee that real economy will prevail from start to finish.

E. H. Fulton.

President.

E. E. FULTON COMPANY

COAST TO COAST FULCO DISTRIBUTORS.

COMPLETE LINE OF THEATRE EQUIPMENT - BRANCHES IN ALL KEY CITIES - INSTALLATIONS GUARANTEED - SERVICE DAY AND NIGHT - EXPERT ENGINEERING -

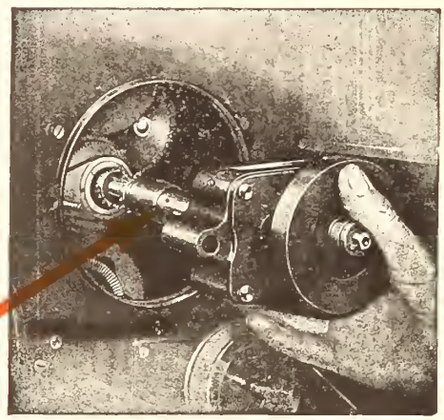
WORLDS BEST THEATRE EQUIPMENT

IMPOSSIBLE

WITH ANY OTHER PROJECTOR

NOTE THE UNIQUE, INGENIOUS INTERMITTENT UNIT

Fulton's One-Contract Plan Includes Invaluable Engineering Service.

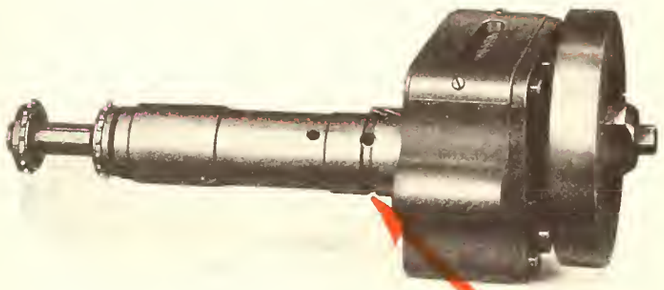


Intermittent Unit Removable in One Minute's Time

INSTANTLY REMOVABLE AND REPLACEABLE, WITHOUT DISTURBING MECHANISM, SOUND HEAD, OR ANY ADJUSTMENT WHATEVER

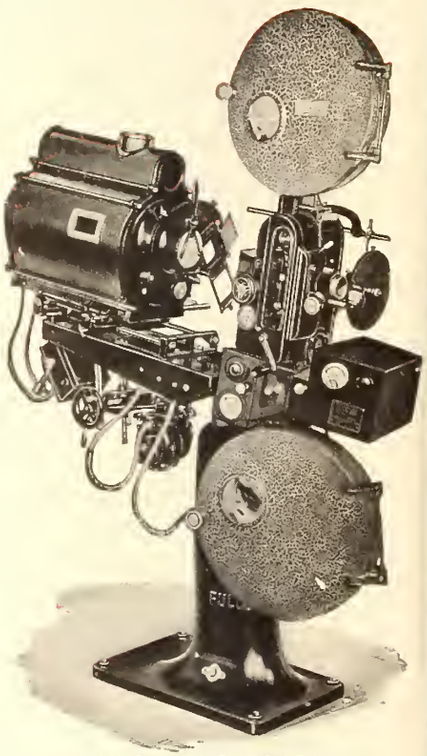
AN EMERGENCY INTERMITTENT UNIT WITH A TWO MACHINE INSTALLATION IS PRACTICALLY EQUIVALENT TO A THIRD COMPLETE PROJECTOR IN RESERVE. AND THE COST IS

ONLY $125.00



Intermittent Sprocket Shaft Supported in Extra Long Bearing

Equipment — Furnishings Displayed — Demonstrated in Fulton's DeLuxe Model Theatre.



FULCO PROJECTOR
(Ernemann Design)

A 1 r. 45 min. screen journey in Fulton's Model DeLuxe Theatre affords you a highly informative inspection of factories, facilities, processes, featuring the manufacture of many of the products presented in this special Fulco ad section.

On demonstration at all E. E. Fulton Company branch offices located in the following cities:

CHICAGO—1018 So. Wabash Ave.
NEW YORK—115 W. 45th St.
BOSTON—65 Broadway
PHILADELPHIA—1337 Vine St.
ATLANTA—146 Walton Street
ST. LOUIS—3232 Olive Street
INDIANAPOLIS—340 N. Illinois Street
MILWAUKEE—645 N. Seventh Street
LOS ANGELES—Film Exchange Building
SAN FRANCISCO—255 Golden Gate Ave.

E. E. FULTON COMPANY

C. H. FULTON
President

A. G. JARMIN
Treasurer

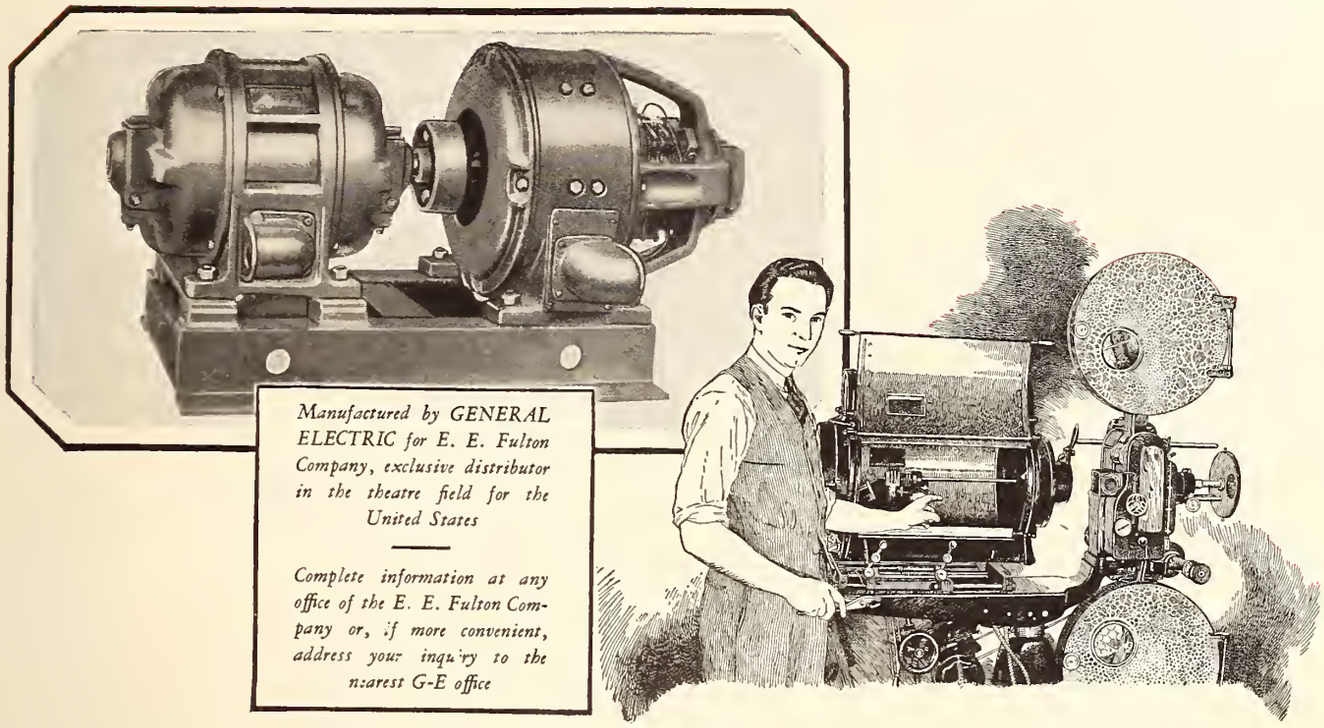
Executive Offices: 1018 So. Wabash Ave., Chicago

Factory: 2001-2007 So. California Ave., Chicago

FULCO

E.E FULTON COMPANY, COAST *to* COAST DISTRIBUTORS

WORLDS BEST THEATRE EQUIPMENT



Manufactured by GENERAL ELECTRIC for E. E. Fulton Company, exclusive distributor in the theatre field for the United States

Complete information at any office of the E. E. Fulton Company or, if more convenient, address your inquiry to the nearest G-E office

SEEING IS BELIEVING

Printed material—or even actual photographs—can but partly give you the story of the structural excellence and the superior operating characteristics of G-E motor generator sets for motion-picture projection.

See one of these motor-generator sets to-day. Examine it critically. When it is thus seen and examined, belief becomes conviction and you'll be sold on G-E motor-generators.

A 1-hour-and-45-minute screen journey in Fulton's Model DeLuxe theatre affords you a highly informative inspection of factories, facilities, processes, featuring the manufacture of many of the products presented in this special Fulco advertising section.

150-16

GENERAL ELECTRIC

FULCO

E.E FULTON COMPANY, COAST to COAST DISTRIBUTORS

WORLDS BEST THEATRE EQUIPMENT

Announcing Electrical Worm Drive Rigging

doing away with Counterweight Systems

made by

Fulton's One-Contract Plan includes, invaluable engineering service.

Equipment—Furnishings Displayed — Demonstrated in Fulton's DeLuxe Model Theatre.

A 1 hr. 45 min. screen journey in Fulton's Model DeLuxe Theatre affords you a highly informative inspection of factories, facilities, processes, featuring the manufacture of many of the products presented in this special Fulco ad section.

AMERICAN STAGE HARDWARE COMPANY

Together with

SOSMAN and LANDIS CO.

Are Now Prepared to Offer You

COMPLETE STAGE SCENERY, CURTAINS and DRAPES
COUNTERWEIGHT SYSTEMS and STAGE HARDWARE

416 S. KEDZIE AVE. CHICAGO, ILL.

MINUSA
Sound Screen

EIGHTEEN YEARS OF EXPERIENCE IN SPECIALIZED SCREEN CONSTRUCTION—

WITH A GENUINE REPUTATION
FOR BUILDING BETTER SCREENS
IS YOUR ASSURANCE OF A
SATISFACTORY INSTALLATION

MINUSA SCREENS

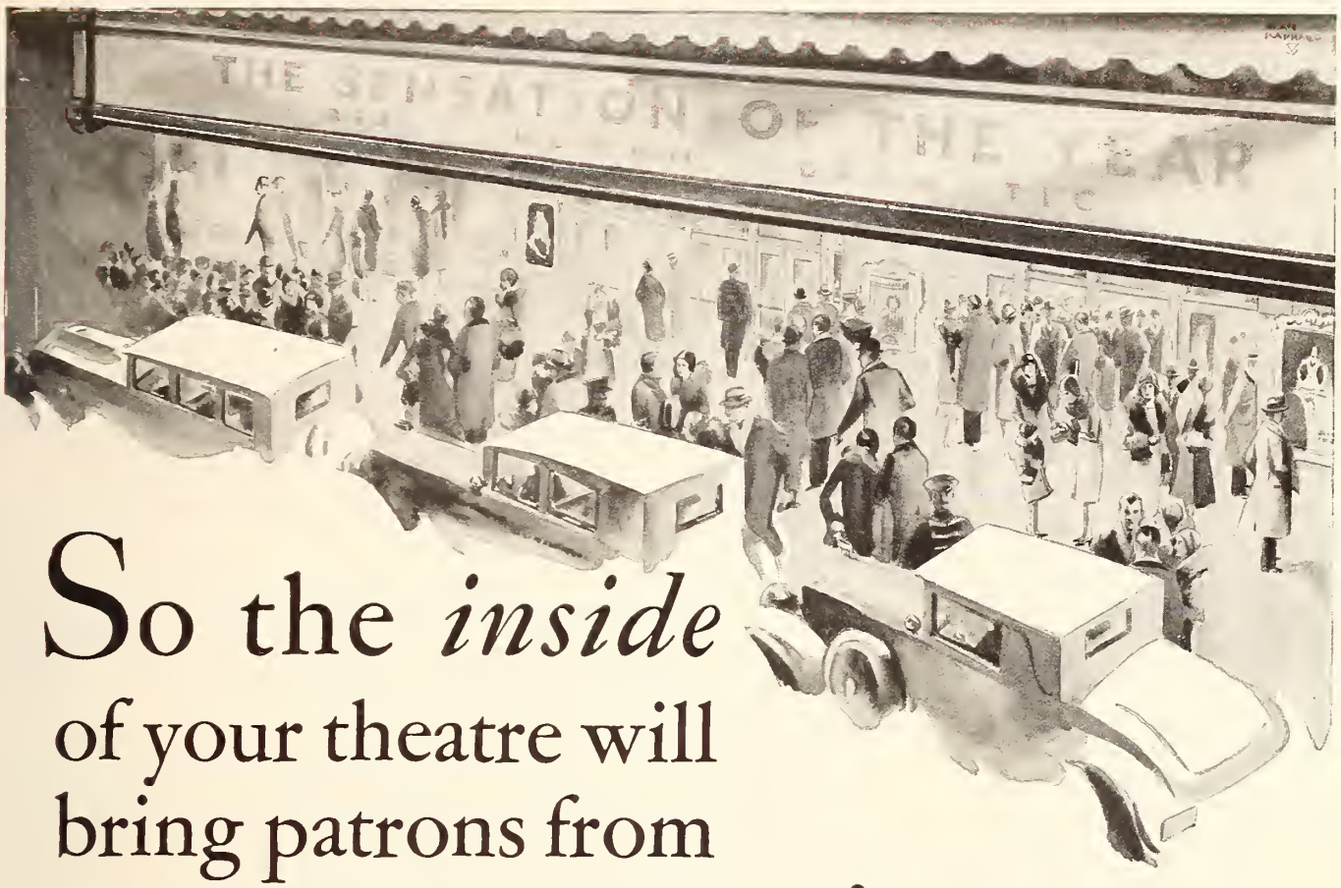
DISTRIBUTED THROUGH
ALL BRANCHES OF

E. E. FULTON COMPANY

-FULCO-

E.E FULTON COMPANY, COAST *to* COAST DISTRIBUTORS

WORLDS BEST THEATRE EQUIPMENT



So the *inside* of your theatre will bring patrons from *without!*

NOW the spotlight is turned from the *outside* of the theatre to the *inside*. From the exterior that first attracts patrons to the interior that actually sells and keeps patrons sold. Owners and managers now focus attention on the seated audience . . . make the *interior* of their theatre so inviting that it brings patrons from *without!*

In the competition for patron favor, seating . . . the chairs your audience sit in from 2½ to 3 hours, can be made to contribute definitely to bigger volume. For comfortable chairs . . . seating that permits of healthful relaxation is always appreciated by the theatre goer. Showmen find that extra comfort brings extra profits.

So, American Seating Company undertook research. Posture specialists worked with engineers. Chairs were built to conform with proved posture principles. From a maze of research findings, came comfort features that were quickly recognized by the motion picture industry. Roomy, luxurious chairs . . . seating built to fit the body—to correctly support the spine . . . to give the utmost in easy, natural comfort without slumping.



Illustrating Theatre Chair No. 8136 with 843 Standard
A comfortable chair of unusually attractive design that is meeting with the enthusiastic reception of theater owners and managers. Specially built for maximum sound absorption. Only one of the many American Seating Company types and styles of theatre seating.

Then followed acoustical research. It was found that seating had a direct bearing on the acoustics of the theatre . . . that properly built seating had a sound absorption value that assisted in producing more perfect sound effects. Chairs were built that stopped excessive reverberation, echo and hollow sounds—that helped sound reproduction and eliminated rasping noises, jumbling of words.

Your theatre—*reseated* with these comfortable, acoustically correct American Seating Company chairs will prove to be a magnet of patron drawing power . . . an investment you must eventually make if you expect your daily receipts to show a steady, healthy increase. The facts are available. Just use the coupon. It brings you our interesting booklet, "Acoustics and its Relation to Seating"—and places our Reseating Engineering Service at your *free* disposal.



AMERICAN SEATING CO., 14 East Jackson Blvd. (M. 4)
Chicago, Illinois
Please send me, without obligation, your Booklet, "Acoustics and its Relation to Seating" and the facts about your Reseating Engineering Service.

Name .....
Address .....
Theatre .....

WORLD WIDE SEATING SERVICE
AMERICAN SEATING COMPANY
CHICAGO, U.S.A. EST. 1873

American Seating Company

Makers of Fine Seating for Churches, Schools and Theatres
General Offices: 14 East Jackson Boulevard, Chicago, Illinois
Branch Offices in All Principal Cities

FULCO
E.E FULTON COMPANY, COAST to COAST DISTRIBUTORS

WORLDS BEST THEATRE EQUIPMENT



The Spring Buyer Considers Summer

There will be days when not a breeze is blowing. There will be exceedingly hot days.

Those conditions must not affect the theatre business.

When considering summer, remember that: BLIZZARD FANS are built for the talkies, and THERE'S NOTHING TOO HOT FOR BLIZZARD TO COOL.

Send in a description of your theatre. Ask about the Silent All-Steel Blizzard.

BLIZZARD SALES CO.
OMAHA, NEB.

Export Dept.
32A WATER ST.
NEW YORK, N. Y.

AUDITEC

for Acoustical Correction

Ready Now!

Beautiful Folder in Full Color Showing Actual Fulton Special Designed Panels

This should be in every showman's hands in America. The correction of acoustics in your theatre is now combined with decoration beyond your imagination. Write direct to E. E. Fulton now for your copy whether or not you feel your house needs acoustical treatment.

Fulco Auditec does the job beautifully to both sight and sound at the lowest possible cost. Engineering service at no expense to you. Get the facts.

THE NATIONAL RUG MILLS, Inc.
MILWAUKEE, WIS.

SHORT LECTURES ON BUYING
April Subject—AXIOMS

DEFINITION: (ak'-si-um)—an undisputed self-evident truth

Examples:

It is an axiom that carpets are a necessity in theatres.

It is an axiom that most carpets should have been replaced a year ago.

It is an axiom that the appearance of most theatres is not invitingly decorated.

It is an axiom that carpets cost less now than they have for years.

It is an axiom that Slater will give you better service and workmanship.

It is an axiom that we can prove this if you'll call us.

LINOLEUM
RUBBER
CARPET
RUGS

Flooring Contractor *for* Homes, Offices, Hotels, Shops, Institutions

WM. SLATER, JR.

FULCO
AUTOMATIC ENCLOSED REWIND

Comprises a well designed cast aluminum frame into which are built all the accurately built elements that make



this the easiest and quietest running rewind on the market. Complies with the strictest regulations.

If you show talking pictures, you of course want your projection room free from noise making apparatus. THE FULCO IS A NOISELESS REWIND.

FULCO

E.E FULTON COMPANY, COAST *to* COAST DISTRIBUTORS

WORLDS BEST THEATRE EQUIPMENT

INSIST UPON ILEX AND
BE PATRON INSURED



ILEX F:2.5

Standard
Adjustable
Projection
Lens

SIZES FROM 2½" TO 9"

ILEX

PROJECTION LENSES FOR WIDE SCREENS

A new era in screen presentation brings forth larger pictures and wider screens. "Grandeur" effects from 35mm. film are now possible for every theatre with ILEX offering the finest short focal length lenses that the present day market affords. This is true because ILEX lenses are furnished in F:2.5 speed throughout all focal lengths and are corrected for critical definition, maximum sharpness, brilliant illumination and flatness of field. Slopover and incomplete covering of the screen are cared for by the exclusive ILEX adjustable feature.

For the projection equipment you use, ILEX lenses are the best . . . perfect in performance . . . faithful in service. We can furnish engineering data and interesting literature to cover your projection problems.

ILEX OPTICAL COMPANY ROCHESTER, N. Y.

OPTICAL PRODUCTS OF PRECISION

Bring On Your Tough Projection Jobs!

STRONG

High Intensity
Automatic Reflector
Arc Lamps

Provide an Abundance of Crisp White Light
For Sale by Independent Supply Dealers
The Strong Electric Corporation
2501 LAGRANGE ST., TOLEDO, OHIO
Export Office: 44 Whitehall St., New York City, N. Y.

GALLAGHER
Orchestra Equipment Company
616 W. Elm St., Chicago

Orchestra Equipment



MUSIC STANDS
STAGE AND PIT
RESONATORS
ORGAN LIFTS
ORGAN SEATS
ORGAN RACKS
PIANO RACKS
LEADER STANDS
STAGE PLATFORMS
CHAIRS
SPECIAL EQUIPMENT
AND
FURNISHINGS

ALL
DESIGNS
AND
FINISHES

FULCO

E.E FULTON COMPANY, COAST to COAST DISTRIBUTORS

WORLDS BEST THEATRE EQUIPMENT

A THING OF BEAUTY—

The poet's line—

"A THING of Beauty, is a Joy forever" may have many applications, BUT, a Theatre is a joy only so long as it remains, really a thing of beauty.

Fulton's One-Contract Plan Includes Invaluable Engineering Service.

SPRINGTIME is the accepted season for thoroughgoing housecleaning and the very best Time to carry out that long deferred plan for Redecoration which has been in the back of your head all winter.

WE would like to have you inspect our great assortment of color sketches representing many jobs which we have executed.

THIS display will convince you that we can work out for you too, a simple, effective, inexpensive decorative scheme for your theatre.

Equipment — Furnishings Displayed — Demonstrated in Fulton's DeLuxe Model Theatre.

IT won't cost you a cent to do this nor will you be obligated in any way.

Fulton Company branches at Chicago, New York, Boston, Philadelphia, Atlanta, St. Louis, Indianapolis, Milwaukee, San Francisco, and Los Angeles, will gladly give you complete information on the subject of Theatre Decoration.

A 1 r. 45 min., screen journey in Fulton's Model DeLuxe Theatre affords you a highly informative inspection of factories, facilities, processes, featuring the manufacture of many of the products presented in this special Fulco ad section.

J. A. TORSTENSON & CO.

CHICAGO ILLINOIS

FULCO

E.E FULTON COMPANY, COAST *to* COAST DISTRIBUTORS

THE EQUIPMENT INDEX

A Complete Catalog of Articles of Theatre Equipment and Their Manufacturers and Dealers, Arranged Alphabetically by Product

[Manufacturers and dealers listed in black type have supplied this department with special information concerning their product which may be obtained upon request.]

Accessories for Music and Sound Reproducing Devices

ACCESSORIES for music and sound reproducing devices are many and varied. This comparatively new phase of the motion picture business has brought new demands upon the theatre. In the word "theatre" are included the exhibitor and the projectionist. These new phases of theatre operation must be studied, and included in the product necessary to operation of such equipment are: Pick-ups, motors, needle cups and covers, automatic stops, headsets, turntables, volume controls (rheostats), electric filter, amplifiers (power packs), radio tubes, loud speaker units, speakers (magnetic or electro-dynamic), horns (exponential), rotometers, stroboscopic discs, cabinets and cabinet hardware. A well balanced set is imperative and for such a set there are equipment requirements which cannot be overlooked.

There has also been brought out a rectifying device for use with the exciter lamp on the projector. This device eliminates the use of batteries or rectifiers for supplying D. C. current to the filament of the lamp. It consists of a transformer, chokes and condensers, and uses Argon gas tubes for the rectifying unit.

Amplion Radio Corporation, 133-141 W. 21st Street, New York City.
Basson & Stern, 751 E. 32nd Street, Brooklyn, N. Y.
Bodine Electric Company, 2254 W. Ohio Street, Chicago, Ill.
Carter Sound Equipment Company, 1820 N. Lawndale Avenue, Chicago, Ill.
CHICAGO CINEMA EQUIPMENT COMPANY, 1736-54 N. Springfield Avenue, Chicago, Ill.
Electrical Research Laboratories, 22nd and Paulina Streets, Chicago, Ill.
Empire Phono Parts Company, 10316 Madison Avenue, Cleveland, O.
Fansteel Products Company, Inc., North Chicago, Ill.
Forest Electric Cororation, 272 New Street, Newark, N. J.
Freed-Eisemann Radio Corporation, Junices and Liberty Avenue, Brooklyn, N. Y.
G-M LABORATORIES, INC., 1731-35 Belmont Avenue, Chicago, Ill.
The General Industries Company, Elyria, O.
Gray & Danielson Mfg. Company, 250 First Street, San Francisco, Calif.
Hobart Bros. Company, Troy, O.
Jewell Electric Instrument Company, 1650 Walnut Street, Chicago, Ill.
Kellogg Switchboard & Supply Company, 1024-70 W. Adams Street, Chicago, Ill.
The Lakeside Supply Company, 73 West Van Buren Street, Chicago, Ill.
Macy Manufacturing Company, 1449-51 39th Street, Brooklyn, N. Y.
Newcome-Hawley, Inc., St. Charles, Ill.
Oliver Manufacturing Company, Film Building, Cleveland, O.
The Oro-Tone Company, 1000-1010 George Street, Chicago, Ill.
Q R S-DE VRY CORPORATION, 333 N. Michigan Avenue, Chicago, Ill.
Radio Industries of Canada, Ltd., 120 Fort Street, Winnipeg, Manitoba.
S. O. S. CORPORATION, 1600 Broadway, New York City.
Silver-Marshall, Inc., 6401 W. 65th Street, Chicago, Ill.
SIMPLIMUS, INC., 67 Church Street, Boston, Mass.
Van-Ashe Radio Company, Tenth and Walnut Streets, St. Louis, Mo.



Facade
Arcadia, Enid, Okla.
W. Scott Dunne, Architect

Accounting Systems

BOOKKEEPING systems taking into consideration specific requirements of the theatre have been developed to care for the operation of motion picture houses. These may be had either in loose leaf form or in solid book form covering an entire year's operation. These systems are designed to cover fully receipts and disbursements, film used, tickets sold, etc., and enable the exhibitor to check with promptness and accuracy his daily, weekly business or the business for the year. Prices range from $1.50 to $3.50.

Erker Brothers Optical Company, 608 Olive Street, St. Louis, Mo.
THE NATIONAL THEATRE SUPPLY COMPANY, 92-96 Gold Street, New York, N. Y.

▲

Acoustical Products and Engineering

PROPER acoustics is today a subject of outstanding importance in motion picture theatres. The introduction of sound films has necessitated the establishment of a more exact standard of acoustics than was necessary when motion picture theatres simply had the acoustical problem involved in orchestral and incidental music, because speech demands a more exact acoustical condition than music. In addition, the use of sound films made possible a range of volume never before possible, and made it necessary as well to reproduce carefully very shade and inflection of the human voice. New types of speakers, special sound screens, etc., add to the problem.

An auditorium that is faulty in acoustical properties is incapable of being used with any degree of satisfaction for sound films. Due also to the limitations of the recording and reproducing apparatus it is essential that the acoustical properties of the theatre in which sound films are reproduced shall aid in the quality of the reproduction rather than introduce added distortion and confusion. The problem of acoustics in auditoriums has been reduced to a science, and proper acoustics may be built into new theatres or provided in existing theatres through a proper study of theatre design and the use of interior finishes which have the qualities that control sound. Extensive research within the past few years has produced types of interior finish which combine the desirable acoustical characteristics with excellent decorative possibilities. These materials have an architectural flexibility of standard at least approximating that of interior finishes.

The problem of acoustics in theatres has resulted in special consideration of them by certain manufacturers who have established special departments, headed by experts, to cooperate with theatre owners and architects in the acoustical treatment of theatre buildings.

Berliner Acoustic Corporation, 1808 Paramount Building, New York City.
THE CELOTEX COMPANY, 919 N. Michigan Avenue, Chicago, Ill.
Craftex Company, 37 Antwerp Street, Boston, Mass.
Densten Felt & Hair Co., Philadelphia, Pa.
General Insulating & Manufacturing Company, Alexandria, Ind.
The Housing Company, 40 Central Street, Boston, Mass.
THE INSULITE COMPANY, 1212 Builders Exchange, Minneapolis, Minn.
Johns-Manville Corporation, 292 Madison Avenue, New York City.
Kendell & Dasseville, Inc., 67 W. 44th Street, New York City.
KING STUDIOS, INC., 309 S. Harwood, Dallas, Tex.
Macoustic Engineering Company, Ninth and Euclid Avenues, Cleveland, O.
NATIONAL RUG MILLS, INC., 2494 S. Fifth Street, Milwaukee, Wis.
Therm-O-Proof Insulation Company, 203 N. Wabash Avenue, Chicago, Ill.
Union Fibre Sales, Inc., Winona, Minn.
United States Gypsum Company, 300 W. Adams Street, Chicago, Ill.
Universal Gypsum & Lime Company, 111 W. Washington Street, Chicago, Ill.
WESTERN FELT WORKS, 4029-4133 Ogden Avenue, Chicago, Ill.
Weyerhaeuser Forest Products, Merchants National Bank Building, St. Paul, Minn.
The Wood Conversion Company, 360 N. Michigan Avenue, Chicago, Ill.

▲

Act Announcers

THE prevalence of combination bills in both motion picture and vaudeville theatres gives added significance

to the act announcer. Naturally, in new houses these should be installed during construction so that they will harmonize with the interior design. In remodeling, suitable designs may be obtained for the decorative scheme decided upon. Act announcers are either automatically or hand controlled, with the automatic ones controlled remotely or from the stage. The general principle of the act announcer may be successfully used in window display promotion for the announcing of current and forthcoming bills. Such mechanism must be automatically operated.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Davis Bulletin Company, Inc., Lock Street, Buffalo, N. Y.

▲

Adapters, Mazda

THE Mazda lamp adapter is a device for converting a projector using the carbon arc to the use of Mazda projection lamps. It can be installed in any carbon arc housing by fastening it to the lower carbon jaw. It will operate for both pictures and stereopticon slides. The device consists of a bracket, an adjustable arm and reflector located behind the lamp. Prices range from $10 up.

BEST DEVICES COMPANY, Film Building, Cleveland, O.
Monarch Theatre Supply Company, 154 E. Calhoun Avenue, Memphis, Tenn.

▲

Addressing and Duplicating Machines

IN machines of this type for the automatic addressing of house organs, programs, special promotional letters and other literature, as well as sales letters, there are two methods employed in making stencils. One is known as the typewriteable address card system which may be prepared on a typewriter, and the other is the embossing of names and addresses on metal plates. Exhibitors will find that addressing machines may be purchased on time, and will be given demonstrations without cost or obligation. Addressing machines may be purchased as low as $20.

The Addressograph Company, E. 40th Street and Kelley Avenue, Cleveland, O.
Elliott Addressing Machine Company, 117 Leonard Street, New York City.
Rapid Addressing Machine Company, 225 W. 34th Street, New York City.
Speedaumat Addressing Machinery, Inc., 2023 Willow Street, Chicago, Ill.

▲

Admission Signs

Refer to SIGNS, DIRECTIONAL

▲

Advertising Films

THEATRE publicity assumes many forms and the alert exhibitor utilizes each at some time or other to suit the occasion. One of the most effective forms is the publicity film, which may be presented as a local news reel, a trailer, a presentation, a leader, a playlet, etc. In some cases as many as ten such films are run, giving the exhibitor advertising for his own business or an income from the charge he makes for thus advertising other businesses.

Alexander Film Company, 3385 South Broadway, Denver, Colo.
Loucks & Norling, Inc., 245 W. 55th Street, New York City.
Rothacker Film Corporation, 113 W. Austin Avenue, Chicago, Ill.

▲

Advertising Novelties

THE thing to be accomplished through the use of advertising novelties, of one type or another is the chief consideration in their selection. Among the popular novelties, however, which have been used by theatres for stimulating matinee business, building up juvenile performances or bolstering business on week nights are balloons, thermometers on which are imprinted pictures of stars, buttons, badges, pennants, confections, toys, etc. A popular children's matinee stunt can be obtained by giving away a variety of novelty toys. These can be had in boxes containing 100 toys ranging in value from 5c to 15c at a cost of $3.00.

Ajax Souvenir Company, 246 Fifth Avenue, New York City.
American Badge Company, 141 W. Austin Avenue, Chicago, Ill.
BRAZEL NOVELTY MANUFACTURING COMPANY, 4005 Apple Street, Cincinnati, O.
Economy Novelty & Printing Company, 340 W. 39th Street, New York City.
The Leader Press, Oklahoma City, Okla.
Philadelphia Badge Company, 942 Market Street, Philadelphia, Pa.
Pioneer Rubber Company, Willard, O.
PYROLOID SALES COMPANY, Athol, Mass.
Toycroft Rubber Company, Ashland, O.
The Vitaprint Company, 729 S. Wabash Avenue, Chicago, Ill.

▲

Advertising Projectors

Refer to PROJECTORS, ADVERTISING

▲

Advertising, Theatre

Refer to THEATRE PROMOTION

▲

Air Conditioning and Cooling Equipment

AIR entering the theatre where air conditioning equipment is used is cleansed and humidified by a process of passing the air through fine sprays of water which removes from it dust and other dirt as well as obnoxious odors and gases. Systems of this type are generally referred to as "air washers."

There is also a system known as the "cataract type," in which the water descends from a distributing tank over a series of baffle plates.

The air is drawn in from the outside and then passed over heating coils so that it will not cause freezing of the water in the air washer. These coils are called tempering coils. The air then passes through a mist of water caused by a number of spray nozzles that create a dense fog, removing dust, odors, gases, etc. The air absorbs moisture from the spray and is cooled thereby. It then passes through a series of sheet iron baffles that remove all suspended and entrained moisture. The air next passes through the bank of heating coils that raise its temperature to the desired degree. From here it is distributed through a proper system of ducts to various parts of the theatre.

Bayley Blower Company, 732 Greenbush, Milwaukee, Wis.
Carrier Engineering Corporation, Paramount Building, New York City.
Clarage Fan Company, North and Porter Streets, Kalamazoo, Mich.
Cooling & Air Conditioning Corporation, 31 Union Square, New York City.
KOOLER-AIRE ENGINEERING COMPANY, 1904 Paramount Building, New York City.
Maryland Air Conditioning Corporation, Metal Building, Baltimore, Md.
National Carbonic Machinery Co., Wisconsin Rapids, Wisconsin.
B. F. Reynolds & Company, 118 W. Ohio Street, Chicago, Ill.
Tiltz Air Conditioning Corporation, Ltd., 480 Lexington Avenue, New York City.
WITTENMEIER MACHINERY COMPANY, 850 N. Spaulding Avenue, Chicago, Ill.
York Ice Machinery Company, York, Pa.

▲

Air Dome Tents

THESE are tents suitable for housing of audiences for amusements and gatherings of various types, used in the motion picture industry mostly during the summer as open air shows, the top of the tent being removed.

D. M. Kerr Manufacturing Company, 1954 W. Grand Avenue, Chicago, Ill.
Martin, N. Y., Tent & Duck Company, 304 Canal Street, New York City.
North American Tent & Awning Company, 1462-64 Milwaukee Avenue, Chicago, Ill.
Tucker Duck & Rubber Company, 515 Garrison Avenue, Fort Smith, Ark.

▲

Aisle Lights

AISLE lights should be installed on every sixth chair standard in sigzag fashion along aisle. Lights are placed at sufficient height from floor to properly illuminate same without disturbing reflection to screen or audience. 10-watt lamps are generally used. Practically all theatres today are installing aisle lights as a protection and convenience to patrons. In recent months a number of instances have been noted where aisle lights have been cast as part of the chair standard itself, the practice being carried out in the more elaborate theatres when the chairs are built to certain decorative specifications. Aisle lights sell for about $4.00 each, the price decreasing for quantities.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
BRENKERT LIGHT PROJECTION COMPANY, 7348 St. Aubin Avenue, Detroit, Mich.
Brookins & Chapman, Inc., 3912 Carnegie Avenue, Cleveland, O.
Kausalite Manufacturing Company, 8129 Rhodes Avenue, Chicago, Ill.
KLIEGL BROTHERS, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
NATIONAL THEATRE SUPPLY COMPANY, 92-96 Gold Street, New York, N. Y.

▲

Aisle Rope

A HEAVY rope that is covered with velour usually, in green or red is used in theatre lobbies, the rope being connected to stationary or portable brass posts for guiding and handling crowds.

Mandel Brothers, Inc., State and Madison Streets, Chicago, Ill.
Newman Manufacturing Company, Norwood Station, Cincinnati, O.
Albert Pick-Barth Company, Inc., 1200 W. 35th Street, Chicago, Ill., and 34 Cooper Square, New York City.
Zero Valve & Brass Corporation, 634 Fourth Street, Buffalo, N. Y.


Make WHOOPEE
"THE BRAZEL WAY"
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Amplifiers

AMPLIFIERS are electrical devices for increasing the loudness of sound. Technically, they are instruments which increase the electrical energy produced in the pickups. They are used in all motion picture sound systems, public address systems, with non-synchronous devices, etc.

American Transformer Company, 178 Emmet Street, Newark, New Jersey.
Elec-Tro-Fone Corporation, 2490 University Avenue, St. Paul, Minn.
Gates Radio & Supply Company, Quincy, Ill.
General Amplifier Company, 27 Commercial Avenue, Cambridge, Mass.
Operadio Mfg. Company, St. Charles, Ill.
The Oro-Tone Company, 1000-1010 George Street, Chicago, Ill.
Radio Industries of Canada, Ltd., 120 Fort Street, Winnipeg, Manitoba.
Radio Receptor Company, 106 Seventh Avenue, New York City.
Samson Electric Company, Canton, Mass.
Silver Marshall, Inc., 6401 W. 65th Street, Chicago, Ill.
The Webster Company, 850 Blackhawk Street, Chicago, Ill.
Van-Ashe Radio Company, Tenth and Walnut Streets, St. Louis, Mo.
WEBER MACHINE CORPORATION, 59 Rutter Street, Rochester, N. Y.
Webster Electric Company, Racine, Wis.

▲

Anchors for Chairs

THESE are expansion shell bolts used for anchoring theatre seats to the floor. They are made in several types. Type No. 1 is used with a carriage bolt and is inserted in the hole and set with a small setting tool before placing the chair in its final position. This tool is furnished without extra charge. The No. 2 type is used with a square head machine bolt which has been specially heat treated to prevent any possibilities of stripping the threads when drawn up tightly with a socket wrench. This type No. 2 is attached to the leg of the chair before placing the chair in position. The method of application is to insert the bolt through the hole in the leg of the chair and turn the expansion shell far enough up on the bolt so that it comes in contact with the under surface of the chair leg. This small amount of friction prevents the shell from turning around. The shells will withstand the constant vibration of raising and lowering the chair seats, as well as the motion and hard usage they must necessarily stand when the seat is occupied. The shells are furnished to the user complete, consisting of the expansion shells together with a washer and whatever style or length of bolt the customer may specify. Different makes of chairs take different lengths of bolts, and stock is carried to cover this variation. Bolts range from 1¾ inches to 3 inches in length.

Ackerman-Johnson Company, 625 Jackson Boulevard, Chicago, Ill.
American Expansion Bolt Company, 108-28 N. Jefferson Avenue, Chicago, Ill.
CHICAGO EXPANSION BOLT COMPANY, 126 S. Clinton Street, Chicago, Ill.
THE NATIONAL THEATRE SUPPLY COMPANY, 92-96 Gold Street, New York, N. Y.
The Paine Company, 2949 Carroll Avenue, Chicago, Ill.
Star Expansion Bolt Company, 147-149 Cedar Street, New York City.
U. S. Expansion Bolt Company, 139 Franklin Street, New York City.

▲

Arc Regulators

AS THE NAME implies the arc regulator regulates the voltage at the arc through automatic feeding as the carbon is consumed and the gap between the carbons increases. The result of this automatic action is a steady light on the screen pronounced superior to that which it is possible to produce by hand. The arc control, as it is frequently called, feeds the carbons in an even manner. This equipment sells for about $125.

CHICAGO CINEMA EQUIPMENT COMPANY, 1736-1754 N. Springfield Avenue, Chicago, Ill.
THE J. E. McAULEY MANUFACTURING COMPANY, 554 W. Adams Street, Chicago, Ill.

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Arc Lamps, Reflecting

Refer to LAMPS, REFLECTING ARC

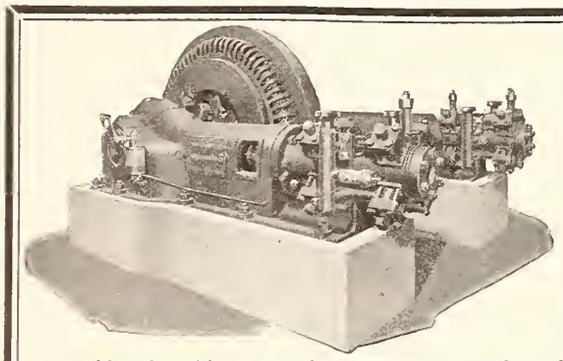
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Arc Lamps, High Intensity

Refer to LAMPS, REFLECTING ARC

Architectural Service

IN PLANNING a motion picture theatre, the services of a competent theatre architect are recommended. Such service may be comprehensive or limited according to the nature and size of the project. For example, an architect may be called upon to furnish complete plans and specifications for a theatre and the work of building a house let to a local contractor. In such cases, where the architect's supervision is not arranged for, the cost of complete plans and specifications is 3 per cent of the cost of the project. On this basis the cost of plans and specifications for a $50,000 theatre, for example, would be $1,500.



Hot Weather will soon be with us

Have you concerned yourself with the comfort of your patrons when the dog days arrive? Have you considered making your theatre a year round profit paying proposition, or will you sit back and watch the crowds swarm into the cooled, comfortable houses?

Why not let us make a survey of your house and tell you how much it will cost to install a cooling plant. There are no obligations whatever. This service is free. There are no strings attached to this offer.

Our list of over 150 air cooling installations rates us among the leaders in this field. We are thoroughly capable and reliable and our equipment and our methods are endorsed by the leading architects and engineers.

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FRANK H. RAFFO CO., San Francisco
SODEMANN HEAT & POWER CO. St. Louis, Mo.
H. J. KELLY New Orleans, La.
AVERY ENGINEERING CO. Cleveland

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"SALESMEN IN EVERY STATE"

The regular architect's commission as established by the American Institute of Architects, in which the architect renders full supervision throughout the construction period is 6 per cent. The architect's fee for plans and specifications, usually results in a saving in various materials and labor which more than compensates for the cost of the plans, it has been found. His plans provide a safeguard against a building which might prove unsatisfactory from many angles if designed by someone who is not familiar with the special requirements of theatres. It should be remembered that a theatre is a highly specialized type of building. Even the architect who may be successful in designing factories, warehouses and industrial buildings of other types is not equipped to give an understanding to theatre problems which may be expected of the architect who has given this particular type of building an almost exclusive attention.

The hazard of trusting the design of a theatre to a local contractor, therefore is readily apparent. He can usually be relied upon to perform satisfactorily the constructional work but the plans for the theatre require expert understanding if the completed job is to be successful and profitable.

For a complete list of architects refer to page 143.

▲

Artificial Flowers and Plants

MANY PLACES in the theatre may profitably be made beautiful through the use of art plants and flowers. The lobby, foyer, auditorium walls and organ grill offer excellent places for such use. Many theatres are capitalizing the seasonal rejuvenation it is possible to achieve in the house through the use of plants and flowers. Much progress has been made recently in the manufacture of beautiful art flowers, plants and trees of all kinds. Not only do art plants and flowers provide a natural beauty in the theatre but they may advantageously be used in brightening dark corners and barren spaces.

Sound equipment in theatres has turned the orchestra pit of most houses into a dead spot. This can be overcome by the installation of a lawn and garden effect.

Adler-Jones Company, 651 S. Wells Street, Chicago, Ill.
The Aiken Decorative Company, Bloomfield, Ind.
The Botanical Decorating Company, 319-27 W. Van Buren Street, Chicago, Ill.
Oscar Leistner, Inc., 323 W. Randolph Street, Chicago, Ill.
Frank Netschert, Inc., 61 Barclay Street, New York City.
A. L. Randall Company, 729 S. Wabash Avenue, Chicago, Ill.
Schroeder Art Flower Manufacturing Company, 3341 Superior Avenue, Cleveland, O.

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▲

Automatic Change-Overs

Refer to CHANGE-OVERS

▲

Automatic Curtain Control

Refer to CURTAIN CONTROL MACHINES

▲

Automatic Sprinklers

SPRINKLING SYSTEM located in ceiling which goes into operation in case of fire through melting of fusible sprinkler link by heat.

Automatic Sprinkler Corporation of America, 123 William Street, New York City.
Globe Automatic Sprinkler Company, 250 Park Avenue, New York City.
Grinnell Company, Providence, R. I.

▲

Balloons, Advertising

Refer to ADVERTISING NOVELTIES

▲

Banners and Posters (Hand-Painted)

DUE TO IMPROVED workmanship and quality of product theatre advertising by means of hand painted banners has gained renewed vogue in the past few years. Banners in many colors are now available on heavy poster paper, on muslin and in the form that is known as regular paper banners. The usual sizes of these banners are 32 or 36 inches wide by 10 feet. Muslin banners are made in the same width running any length the cost being around 25 cents per foot. The paper and heavy poster banners about 3x10 feet cost about 50 cents each. The banners are painted in oil color and are waterproof. A variety of colors may be included. All banners may be artistically air-brushed at no additional cost.

In addition to the straight lettered banners, illustrated banners are sometimes desired for big attractions. Banners range in cost from 25 cents per foot up.

The Arkay Sign Company, Inc., 421 Film Exchange Building, Cleveland, O.
Chicago Show Printing Company, 1335-45 W. Lake Street, Chicago, Ill.
H. DRYFHOUT COMPANY, 736 S. Wabash Avenue, Chicago, Ill.
Henry Jackson, 141 Fulton Street, New York City.
The Leader Press, Inc., 17 W. Third Street, Oklahoma City, Okla.
Metallite Signs, 385 Halsey Street, Newark, N. J.
Theatrical Poster Company, 823 S. Wabash Avenue, Chicago, Ill.

▲

Batteries

BATTERIES FORM important units of sound reproducers and are generally furnished by the manufacturer with the sound apparatus. Non-synchronous devices do not use them, but synchronous methods must have them in order to eliminate the hum of the alternating current. Any standard make of batteries can be used, but it is always best to use the make furnished or recommended by the manufacturer of the sound apparatus.

Another important use of batteries in motion picture theatres is in emergency lighting systems which augment the regular source of light power as a safeguard against breakdown of the local system. They are installed for instant service upon such a breakdown, being placed in operation automatically. Besides giving the necessary power for lighting, they are capable also of affording the projector motors power for some time. Prices depend on the nature of the installation.

ELECTRIC STORAGE BATTERY COMPANY, Philadelphia, Pa.
Philadelphia Storage Battery Company, Ontario and C Streets, Philadelphia, Pa.
Willard Storage Battery Company, 246 E. 131st Street, Cleveland, O.

▲

Bell and Buzzer Signal Systems

PERFECT CONTINUITY of the performance depends upon bell, buzzers and signal systems. The projection room and the stage and the managers office keep in constant touch with each other by various systems of signaling, and only by these means can coordination exist. The ushers have means of signaling the doorman or director as to which part of the house to send patrons, and the ushers are informed by a seat indicating device where and how many seats are empty or filled.

The Holtzer-Cabot Electric Company, 125 Amory, Roxbury, Mass.

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Blocks, Pulleys, Stage Rigging

Refer to HARDWARE, STAGE

▲

Blowers, Organ

Refer to ORGAN BLOWERS

▲

Bolts, Panic

A HORIZONTAL lock placed on the inside of exit doors which automatically releases on slightest pressure.

William P. Bolles, 377 Bishop Street, Milwaukee, Wis.
Vonnegut Hardware Company, Indianapolis, Ind.

▲

Bookkeeping Systems, Theatre

Refer to ACCOUNTING SYSTEMS

▲

Booth Equipment, Projection

Refer to PROJECTION BOOTH EQUIPMENT

▲

Booths, Ticket

Refer to TICKET BOOTHS

▲

Brass Grilles

Refer to GRILLES

▲

Brass Rails

USED IN THEATRES in front of ticket office, for dividing lobby, boxes and for orchestra pit, and for many other uses. Plush covering is frequently used over these rails. Brass rails can be furnished in electro-plated finishes such as statuary bronze, verde antique, oxidized brass, oxidized copper, nickel plated, brushed brass, etc. Prices of brass rails range from 55c to $2.50 per foot.

Chicago Architectural Bronze Company, 4740 N. Clark Street, Chicago, Ill.
Daniel Ornamental Iron Works, 4435 W. Division Street, Chicago, Ill.
Illinois Bronze & Iron Works, Inc., 915-23 S. Kildare Avenue, Chicago, Ill.
Newman Manufacturing Company, Norwood Station, Cincinnati, O.

Edward G. Reinhardt Manufacturing Company, 110 E. Second Street, Cincinnati, O.
F. P. Smith Wire & Iron Works, 2346 Clybourne Avenue, Chicago, Ill.
ZERO VALVE & BRASS CORPORATION, 634 Fourth Avenue, Buffalo, N. Y.

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Brokers, Theatre

WITH THE GROWTH of the motion picture theatre, and the involved legal procedure in sale, purchase or rental, it is oftentimes found advisable to consult those who have studied this phase of the business. Theatre brokerage has become a real factor in the business.

A. R. Boyd Enterprise, 1700 Sansom Street, Philadelphia, Pa.
W. J. Miller, 321 Security Block, Des Moines, Ia.

▲

Bronze and Iron Work, Ornamental

THE THEATRE today cannot be shoddy in appearance. Everything visible to the eye of the patron must be colorful and artistic—the organ grilles, all metal work on doors, railings, wickets, metal accoutrements in men's smoking rooms and women's rest rooms, etc. This bronze and iron work may be artistic in its plainness, or in the elaborateness of its design and mould, or again in the severity of the modernistic tone. Grilles can be made in any design or size, and one can also obtain bronze ticket booths and lobby frames.

Chicago Architectural Bronze Company, 4740 N. Clark Street, Chicago, Ill.
Daniel Ornamental Iron Works, 4435 W. Division Street, Chicago, Ill.
General Bronze Company, Long Island City, N. Y.
Illinois Bronze & Iron Works, Inc., 915-23 S. Kildare Avenue, Chicago, Ill.
Newman Manufacturing Company, Norwood Station, Cincinnati, O.
F. P. Smith Wire & Iron Works, 2346 Clybourne Avenue, Chicago, Ill.
Stewart Iron Works Company, Inc., 504 Stewart Block, Cincinnati, O.
ZERO VALVE & BRASS CORPORATION, 634 Fourth Street, Buffalo, N. Y.

▲

Brushes, Screen

Refer to SCREEN BRUSHES

▲

Bulletin Boards, Changeable

CHANGEABLE BULLETIN boards, which come under this heading involve the use of a grooved board on which are placed white enameled brass letters, white enameled die cast aluminum letters or white or red celluloid letters of various sizes as may be desired to work out an attractive announcement. The background of the board is usually covered with a dark broadcloth surrounded by a frame in mahogany or extruded cast bronze. The letters are hung in the horizontal grooves of the board and the announcement accomplished through placing of the letters in their most advantageous manner. These changeable bulletin boards are made in various sizes ranging from 10 inches by 6 inches to large boards.

Many theatres have adopted signs of this type for use in the lobby in announcing coming and present attractions. In fact the ease with which announcements may be set up or changed gives these bulletin boards a wide range of use in the motion picture house.

Also used on bulletin boards, but particularly adapted also for marquise signs, to announce the current attraction, are letters of raised opal glass mounts in oxi-

SERVICE-ON-SOUND CORPORATION says:—

IT'S SMART SHOWMANSHIP TO BE THRIFTY!

SOUND EQUIPMENT BARGAINS
Tone-O-Graph Sound-on-Film Heads, $49.50; Wright-DeCoster 108 Speakers, $19.95; Synchronous Turntables, $49.50; Ward-Leonard Faders with dummy, $39.75; Racon 6' Exponential Horn with Jr. Unit, $29.75; AC Speedometers, $8.00; Samson Pam 19 Amplifiers, $69.15; Da-Tone Sound Screens, 39c sq. ft.; Beaded Sound Screens, 59c sq. ft.

REPLACEMENTS FOR ALL SOUND SYSTEMS
G. E. Exciter Lamps, 10 volt, $1.12; Photocells, including Western Electric and R. C. A., regular, $14.95; Gas Filled, $17.95; Optical Systems, $29.50; Battery Eliminators for Sound-on-Film, $39.95; Genuine RCA Tubes, 40% discount. See our weekly specials in classified section.

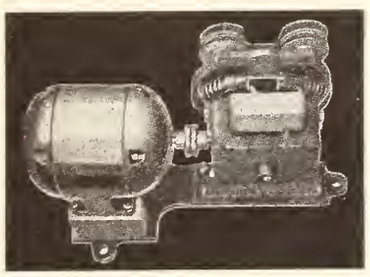
THEATRE SUPPLIES OF EVERY DESCRIPTION
Acoustical Felt, 27½c sq. yd.; Dyed Burlap, 22½c sq. yd.; Velvet Theatre Carpet, $1.11 per yd.; Box Office Chairs, 32", $4.75; Aisle Lights, $2.95; Automatic Changeovers, $39.85 pair; Parts for Simplex and Powers, 20% off; Stereopticons, $22.50; Re-conditioned Simplex Projectors, $195.00; Simplex Aperture Masks, 98c; Powers Projectors, complete with lamps, $75.00; Powers aperture Masks, $1.90; 1,000-watt GE Mazda Lamps, $5.35; 30-60 Motor Generator sets, $289.00; Automatic Reflector Arcs, $139.85; 15 amp. Rectifiers, $89.75; G. E. Rectifier Bulbs, $5.95. All Brand New.

WE NOW SERVE SUCH WELL KNOWN THEATRE CIRCUITS AS:
Bijou, Butterfield, Central, Columbia, Comerford, Consolidated, Delft, Dipson, Fishman, Griffith, H. & H., Kemp & Hughes, Loew, Ludwig, Manas, Miner, Price, Publix, Rachmil, Rosen. Semelroth. Simons. Smalley, Southern, Strand, Thompson, United; and over 1,100 Independent Theatres the world over. WHY NOT YOU? Special discounts to dealers and chains.

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Theatrical Engineer Consultant

Is your theatre in the red? We can furnish plans how to put it on the right side of the ledger.

King Studios INC.

Designers, Decorators and Furnishers of Theatres Complete

309 S. Harwood Dallas, Tex.

South's Largest Concern Specializing in Acoustical Correction and Acoustical Materials

dized finished metal frames and illuminated from the inside by electric lamps.

The Artkraft Sign Company, Lima, O.
Joseph S. Arvid Company, Inc., 1440 Broadway, New York City.
Crystalite Products Corporation, 1708 Standard Avenue, Glendale, Cal.
Stanley Frame Company, 727 Seventh Avenue, New York City.
Tablet & Ticket Company, 1021 W. Adams Street, Chicago, Ill.

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Cabinets, Film

Refer to FILM CABINETS

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Cable, Motion Picture

MOTION PICTURE cable and other asbestos insulated wires occupy an important place in theatres, being extensively used in the projection room for the projectors, for spot and flood lights, switchboards, motor and grid resistance leads and the like. The two important features of motion picture cable are flexibility and immunity to flame and heat. Owing to the intense heat and possible danger from fire in projection booths the conductor must have the finest kind of insulation. Because of the necessity for constant changes of position for floods and arcs the cable must be very flexible and tough enough to endure wear. Prices range from 5 cents to 25 cents per foot.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
INTERNATIONAL PROJECTOR CORPORATION, 90 Gold Street, New York City.
KLIEGL BROTHERS, 321 W. 50th Street, New York City.
Rockbestos Products Corporation, New Haven, Conn.
Twin City Scenic Company, 2819 Nicollett Avenue, Minneapolis, Minn.

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Cameras

A NUMBER of cameras such as may be used by theatre owners in making pictures of events of local interest are available. A majority of these use the 16 m. m. film while others may be obtained using standard motion picture film which can be used in the regular theatre projectors.

Bass Camera Company, 179 W. Madison Street, Chicago, Ill.
Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
THE EASTMAN KADAK COMPANY, Rochester, N. Y.
Q R S-DE VRY CORPORATION, 333 N. Michigan Avenue, Chicago, Ill.

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Candy Machines

Refer to VENDING MACHINES and SCALES

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Canopies, Theatre

USE OF ARTISTIC canopies by motion picture theatres is growing in popularity among houses of all sizes. A canopy serves a number of practical purposes. They offer theatres an excellent advertising medium while giving to the house an attractive and inviting entrance. During inclement weather they offer protection to waiting patrons.

Canopies are usually constructed of sheet metal and may be obtained in a variety of designs. They are furnished with glass roof or with steel ceiling and metal roof. Numerous interesting standard designs have been developed by marquise manufacturers especially for theatre use. These are easily installed and are shipped to theatres in convenient sections. Suggestions for attractive designs are available. Inquiries should be accompanied by approximate measurements of the front of the building where the canopy is to be used.

Not only are practically all of the new theatres being erected installing marquees but they are being exclusively used in the remodeling of the old houses, because of the effective manner in which they give to the theatres a new and pleasing appearance at small cost. Prices of canopies range from $300 up.

The Artkraft Sign Company, Lima, O.
Covington Metal Products Corporation, 17 W. 8th Street, Covington, Ky.
Edwards Manufacturing Company, 5th, Culvert and Butler Streets, Cincinnati, O.
METAL PRODUCTS, INC., 1434 N. 4th Street, Milwaukee, Wis.
Milcor Steel Company, 36th Avenue and Burnham Street, Milwaukee, Wis.
Moynahan & Duchene, 2568 Porter Street, Detroit, Mich.
Newman Manufacturing Company, Norwood Station, Cincinnati, O.
W. F. Overly & Sons, Greensburg, Pa.
L. Schreiber & Sons Company, Ivanhoe Avenue and Montgomery Road, Cincinnati, O.
The W. C. Tyler Company, 3615 Superior Avenue, Cleveland, O.

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Carbons

MOTION PICTURE projection carbons might possibly be considered one of the most staple products in the operation of the moving picture theatre.

There is no factor, indeed, which can claim any more attention in the successful operation of the theatre than the light which is used for projection, and quite a little depends on both the quantity and quality of projector carbons kept on hand in the projection booth.

Modern projection demands the best in quality in projection carbons today, and this demand is being met by the carbon manufacturers through their scientific and research departments with products that have kept pace with modern progress.

Arco Electric Company, 112 W. 42nd Street, New York City.
Carbon Products, Inc., 8 Beach Street, New York City.
M. G. Felder Sales Company, 1560 Broadway, New York City.
KLIEGL BROTHERS, 321 W. 50th Street, New York City.
NATIONAL CARBON COMPANY, INC., Madison Avenue and W. 117th Street, Cleveland, O.
Charles W. Phellis & Company, Inc., 130 W. 42nd Street, New York City.
Hugo Reisinger, 11 Broadway, New York City.

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Carpets

BECAUSE of the hard wear to which theatre carpets are subjected it has been found that there is no saving in the selection of cheap carpets. The heavier and deeper the nap the more life may be expected of a carpet. Generally, floor coverings and carpets should be of a nature that rest on the floor and give the impression of stability and foundation upon which one may walk with security. A carpet that is fussy, light in color and overdecorated has a tendency to give the impression that it is not resting—but rather floating. Obviously this is an unfavorable impression. Carpet padding used under the carpet not only provides a softer and more comfortable feeling to the foot but reduces friction and adds many years to the life of the carpet by keeping it away from direct contact with the hard floor.

Carpets also should be selected with a view to the acoustics of the theatre.

BIGELOW-SANFORD CARPET COMPANY, INC., 385 Madison Avenue, New York City.
Collins & Aikman Corporation, 25 Madison Avenue, New York, N. Y.
Congoleum-Nairn, Inc., 195 Belgrove Drive, Kearny, N. J.
Hardwick & Magee Company, Lehigh Avenue and Seventh Street, Philadelphia, Pa.
MOHAWK CARPET MILLS, INC., Amsterdam, N. Y.
Albert Pick-Barth Company, Inc., 1200 W. 35th Street, Chicago, Ill., and 34 Cooper Square, New York City.
Roxbury Carpet Company, Central Street, Saxonville, Mass.
WM. SLATER, JR., 316 N. Michigan Avenue, Chicago, Ill.
W. & J. SLOANE, 577 Fifth Avenue, New York City.
ALEXANDER SMITH & SONS CORPET COMPANY, 285 Fifth Avenue, New York City.
M. J. Whittal Associates, Brussels Street, Worcester, Mass.

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Carpet Cushioning

IN THEATRES, where continuous coming and going of patrons subjects the carpets in aisles, stairs and foyers to unusual wear a cushioning under the carpets has been found to add many years to their life. In addition to this practical advantage carpet cushioning gives a delightful sensation of richness and luxury which is important in creating a desirable atmosphere in the theatre. Carpet cushioning is a product made of finely combed, tufted vegetable fibre interlaced through a burlap backing or of animal hair felted under pressure. It is made in thicknesses varying from ¼ to ¾ of an inch. Carpet cushioning also has a bearing upon acoustics.

Blocksom & Company, Michigan City, Ind.
THE CELOTEX COMPANY, 919, N. Michigan Avenue, Chicago, Ill.
Clinton Carpet Company, Merchandise Mart, Chicago, Ill.
NATIONAL RUG MILLS, INC., 2494 South Fifth Street, Milwaukee, Wis.
Albert Pick-Barth Company, Inc., 1200 W. 35th Street, Chicago, Ill., and 34 Cooper Square, New York City.
E. W. Sutton Carpet Lining Corp., 5359 Sedgwick Street, New York City.
Union Carpet Lining Co., 18 Broad Street, New London, Conn.
WESTERN FELT WORKS, 4115 Ogden Avenue, Chicago, Ill.

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Cement, Film

Refer to FILM CEMENT

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Chairs, Theatre

TO EQUIP a theatre properly, the first requirement is a thorough understanding of the uses to which the building is to be put. Having determined that, a seating diagram or layout should be made to insure the maximum seating capacity consistent with comfort, safety, facility of entrance and exit, compliance

NO MORE LOOSE CHAIRS!
Firmastone fastens loose theatre chairs to concrete floors permanently. Simple to use. Chemical cement—Sets in ten minutes. For further information, write us.
FIRMASTONE
GENERAL SEATING COMPANY
3109 Montrose Avenue Chicago, Ill.

with local or state building requirements, proper sight lines, elevations and other mechanical adaptations and adjustments.

The arrangement and width of aisles and passageways should be such that transient patrons may move about with a minimum of disturbance to those who are seated. For this reason, the number of seats in each row between aisles should be kept as low as is possible and consistent with the desired seating capacity. It is well to have not more than ten or twelve seats in a row between each aisle, although this number may, if necessary, be increased slightly. Many theatres, however, have established a maximum of fourteen seats.

The distance between rows varies between 30 and 32 inches. Experience has demonstrated that this distance is necessary to accommodate all sizes of patrons, and to facilitate entering and leaving the center seats of a row while others are seated.

In planning the seats for a theatre, it is a safe policy to plan for the accommodation of persons who are above the average in size, since seating that is too large does not produce discomfort. In the larger theatres, therefore the majority of the seats are 20 inches wide with an occasional 19-inch chair to fill in. An exception to this ruling is the seating for loges, which frequently is as much as 24 inches wide.

Every patron is entitled to a direct and open vision of the stage. Sloping and terracing of floor and the curvatures of the balcony are, of course, intended to facilitate this, but unless the seats are specially made to meet the requirements of each and every part of the house, these avail but little. For so greatly do theatres vary in plan and design that the seating construction problem must be solved individually in each instance.

The relative length of chair legs, both front and back, must be so adjusted as to conform evenly to the slope of the floor and still keep the chair in its normal position. Then the occupant is assured of a natural, easy and comfortable position in sitting. He is neither tilted too far forward nor too far back. His feet and those of the chair should rest very naturally in exactly the same line or plane.

Where there are sloping sides toward the center, a two-fold problem presents itself. Not only must the inclination toward the front be right, but there must be a mechanical adjustment in the fastening of the seats to standards, so that the seats will be perfectly level and parallel with the natural floor level and the sitter will not be tilted at an angle.

The necessary converging of seats from the outer circumference toward the stage, both on the main floor and in the balconies, is another problem. There must be no loss of chair space and resultant decreased capacity, but the symmetry and a general pleasing and orderly appearance must be preserved.

The placing of chairs in rows and the arrangement of the aisles, to make ingress and egress as easy, speedy and safe as possible and to conform in every way with the building and fire ordinance of each community, is another important point requiring careful thought and planning.

Frequently, a very simple rearrangement makes possible an appreciable increase in house capacity, and if not in actual increased numerical capacity, actual increased box office receipts by transforming otherwise less desirable and less valuable seats to a higher grade of valuation and desirability.

Almost equally as important as proper arrangement of the chairs themselves, is the quality, comfort and service they will give. The element of comfort is an especially outstanding consideration as the ability to provide rest and ease for the audience during the performance augurs for more solid enjoyment of the show. Roominess, correct springs, smooth, well upholstered back, correctly placed arm rests, a perfectly level placing with the floor, serviceable hat holders, smoothly operating and noiseless seat-hinges—these are but a few of the things that go to make up a comfortable theatre chair.

Strength, stability, durability must be embodied in every chair. A broken seat, while apparently not of great importance in itself, is nevertheless an annoyance that reflects unfavorably on the theatre as a whole.

Talking pictures have injected another element into the problem of seating for higher efficiency, i. e., acoustics. The acoustical properties of the theatre chair are now very important, and for sound-equipped houses upholstered seats have become a necessity due to their sound-absorbent quality. Veneer backs and seats are likely to induce sound reverberation of obnoxious character and may easily mar an otherwise perfect acoustical condition. Therefore, in the selection of seating facilities, the subject of acoustics must now be given most serious consideration.

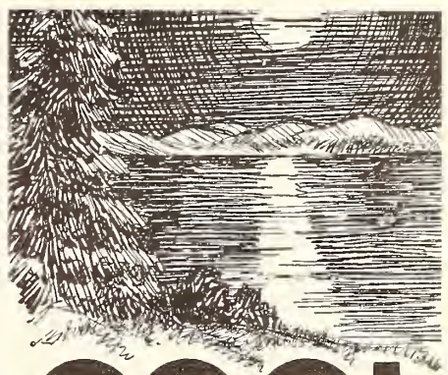
Veneer chairs range in price from $3.75 to $6.00. Upholstered chairs are from $6.00 up.

AMERICAN SEATING COMPANY, 14 E. Jackson Boulevard, Chicago, Ill.
The A. H. Andrews Company, 107 S. Wabash Avenue, Chicago, Ill.
Arlington Seating Company, Arlington Heights, Ill.
GENERAL SEATING COMPANY, 3109 Montrose Avenue, Chicago, Ill.
HEYWOOD-WAKEFIELD COMPANY, 209 Washington Street, Boston, Mass.
Illinois Theatre Seat Exchange, 1150 S. Michigan Avenue, Chicago, Ill.
Steel Furniture Company, Grand Rapids, Mich.
Union City Body Company, Union City, Ind.
Wisconsin Chair Company, Port Washington, Wis.

Chair Covers

IN ADDITION to giving a pleasing and inviting appearance to the auditorium, chair covers serve the practical purpose of coolness and sanitation. An interior otherwise drab may be transformed into a cool, clean, cheerful looking place through their use.

Theatre chair covers have been used extensively in dramatic and larger motion picture houses but it is only recently that they have been adopted on a greater scale by the smaller houses. No doubt one of the causes has been the belief that they were an expensive proposition. This, however, is not the case. Recently chair covers



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WITH

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Cooling and Ventilating System

The refreshing coolness of an evening breeze off the lake is yours with Arctic Nu-Air. Constantly brings in fresh air—drives out stale sultry air.

ARCTIC NU-AIR CORP.

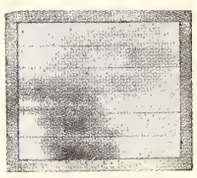
2105 Kennedy St., N.E. Minneapolis, Minn.

COLOR IN SPOTLIGHTS

Reco

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2651 W. Congress St., Chicago, Ill.

Motion Picture Patents My Specialty

PATENTS

William N. Moore

Patent Attorney

Loan and Trust Building
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The first important step is to learn whether you can obtain a patent. Please send sketch of your invention with $10, and I will examine the pertinent U. S. patents and inform you whether you are entitled to a patent, the cost and manner of procedure. Personal attention. Established 35 years.

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have been developed which are reversible, effecting an important saving in laundering costs. There are several things that should be borne in mind in connection with the use of chair covers. It should be remembered that auditorium and balcony chairs as a rule require two distinct and different styles of covers. The auditorium chair should be equipped with a cover which covers the entire chair back while the balcony chair need only have a quarter back. This is because of the slope on which balcony chairs are placed.

Working from blue prints provides the most satisfactory way of assuring a perfect fit of the cover for each chair.

Chair pads for veneer seats are also obtainable, and there are also special chair materials which are intended to be used as aids to acoustics.

Allied Cloth Specialties Company, Greenville, O.
Dura-Tex Fabrics Company, 216 Webster Street, Cincinnati, O.
S. M. Hexter & Company, 2400 Superior Avenue, Cleveland, O.
The Hodes-Zink Mfg. Company, Fremont, O.
Made-Rite Fabrics Company, 1426 Sycamore Street, Cincinnati, O.
Windowcraft Valance & Drapery Company, 328 Superior Avenue, N. W., Cleveland, O.

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Chair Fastening Cement

CEMENT of this kind is for firmly attaching into the floor the metal pieces to which the theatre chair is bolted. Into a hole made in the floor, the metal piece itself, or bolt for its attachment, is inserted, then around it is poured the melted cement. In about ten minutes this cement hardens and holds the metal piece or bolt firmly in place.

When used in reseating, the old metal piece or bolt is removed, a new one inserted and the cement poured around it. Such cement can be procured for around $7.50 per 12-pound can.

GENERAL SEATING COMPANY, 3109 Montrose Avenue, Chicago, Ill.
Illinois Theatre Seat Exchange, 1150 S. Michigan Avenue, Chicago, Ill.

Chairs, Folding

THE FOLDING CHAIR, solidly constructed, plays an important role in the theatre today. With presentation and the stageband, and the need for compactness behind the scenes, the folding chair serves manifold purposes. The durability of this type of chair as made today adds to its value as a stage requisite. Many very small theatres likewise find the folding chair suitable owing to the frequent necessity of clearing the auditorium floor for other forms of entertainment. The folding chair combines neatness, durability and practicability.

Lyon Metal Products, Inc., Aurora, Ill.
Standard Manufacturing Company, Cambridge City, Ind.
Tucker Duck & Rubber Company, Fort Smith, Ark.
Clarin Manufacturing Company, 2456 Crawford Avenue, Chicago, Ill.

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Change Makers

SPEED AND ACCURACY are obtained at the box office through the use of coin changing machines which in addition to their time saving facilities offer a valuable protection against annoying mistakes in making change to patrons. With the coin changing machines a light touch at the keyboard is all that is necessary to deliver the correct number of coins to the patron who easily scoops them up from a cup at the side of the change maker. Coins may be delivered either from the right or left side and these automatic cashiers as developed for theatres have been improved in recent months until now they are available in sizes which occupy only about 81 square inches of space in the box office.

In the handling of crowds the coin changer plays a particularly important part in reducing to a minimum delay at the ticket window, and some are equipped with safety locks to prevent short changing when a channel is empty. Fumbling of coins and the dropping of them which is characteristic of the old fashioned method is eliminated.

Change makers sell for $125 and up.

Brandt Automatic Cashier Company, Watertown, Wis.
Hedman Manufacturing Company, 1158 Center Street, Chicago, Ill.
Hoefer Change-Maker Company, 3700 E. 12th Street, Kansas City, Mo.
Universal Stamping & Manufacturing Company, 2839 N. Western Avenue, Chicago, Ill.

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Changeable Sign Letters

CHANGEABLE SIGN LETTERS are widely used by theatres in the marquee and have proved especially popular, because of the flexible manner in which they permit billing of a current or coming attraction. Changeable sign letters are generally made of cast aluminum with the letter part cut out. When used on the marquee these letters can be moved to make an attractive announcement. They are obtainable in large and small sizes and, in addition, numerals of the same character are also available.

Crystallite Products Corporation, 1708 Standard Avenue, Glendale, Calif
FRIEDLEY-VOSHARDT COMPANY, INC., 761 Mather Street, Chicago, Ill.
METAL PRODUCTS, INC., Milwaukee, Wis.

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Change-Overs

A DEVICE for changing from one projection machine to another or from projector to stereopticon which is accomplished by pressing a button. The list price ranges from $30 to $65, while one is $50 per unit, complete.

Basson & Stern, 751 E. 32nd Street, Brooklyn, N. Y.
Dowser Manufacturing Company, 225 Broadway, New York City.
Essanay Electric Manufacturing Company, 2809 W. Van Buren Street, Chicago, Ill.
GOLDE MANUFACTURING COMPANY, 2013 Le Moyne Street, Chicago, Ill.
Guerico & Barthel, 1018 S. Wabash Avenue, Chicago, Ill.

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Chimes, Organ

Refer to ORGAN CHIMES

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Choppers, Ticket

Refer to TICKET CHOPPERS

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Cleaners, Film

Refer to FILM CLEANING MACHINES

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Cleaners, Vacuum

Refer to VACUUM CLEANING EQUIPMENT

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Clocks, Advertising

Refer to PUBLICITY CLOCKS

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Color Films

THERE HAVE been motion pictures in color for a number of years, but in 1929 was made the first feature picture entirely in color. This proved an added touch of realism to the sound picture, and at once color was incorporated in the production plans of most producers.

Most professional productions on standard film employ the process known as technicolor, a patented method consisting fundamentally in filtering out the blues,

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SAMUELS
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CURTAIN MACHINE
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SILENT STEEL
CURTAIN TRACK
WITHOUT AN EQUAL IN ECONOMY —SILENCE—EASE OF INSTALLATION—RELIABILITY OF OPERATION.
AUTOMATIC DEVICES COMPANY
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USED EVERYWHERE

greens and reds in recording and superimposing them properly in printing. There are other processes less extensively used, including a two-color additive method.

A new process for amateur and semi-professional work was brought out in 1929 by the Eastman Kodak laboratories. Motion pictures in full natural colors in the 16-mm. size may be made by the use of Kodacolor film and by the addition of a Kodacolor filter to the lens hood of the camera. Provided the light is adequate, the process is no more difficult than making black and white pictures, and projection is accomplished simply by adding a Kodacolor filter to the projector. Minute lenses embossed right on the film cause the colors to register separately and thus do the trick. Since duplicates can not be made from Kodacolor film, the process is still impractical for theatre productions.

Colorcraft Corporation, 122 E. 42nd Street, New York, N. Y.
Du Pont-Pathe Film Manufacturing Corporation, 35 W. 45th Street, New York, N. Y.
EASTMAN KODAK COMPANY, Rochester, N. Y.
Harriscolor Films, Inc., 1040 N. McCadden Place, Hollywood, Cal.
Multicolor, Ltd., 7000 Romaine Street, Hollywood, Calif.
Photocolor Corporation, 1650 Broadway, New York City.
TECHNICOLOR, INC., 15 Broad Street, New York City.

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Color Hoods

ARTISTIC COLOR effects on electric signs are possible by the use of color hoods which are available in six colors: ruby, blue, green, amber, opal and canary. The color hoods are made of fadeless glass and are made to fit any standard size lamp where they are held in place by spring fasteners, and are readily taken off and replaced for cleaning.

In connection with sign flashers color hoods are an important feature in achieving life and color to make an attention compelling display. Prices of color hoods range from 22c-40c to 50 cents.

Curtis Lighting Company, 1119 W. Jackson Boulevard, Chicago, Ill.
KLIEGL BROTHERS, 321 W. 50th Street, New York City.
REYNOLDS ELECTRIC COMPANY, 2651 W. Congress Street, Chicago, Ill.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.

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Color Wheels

WHEELS TO accommodate colored gelatine sheets for producing various lighting effects with spot lights or projectors, are color wheels. They are equipped for either hand or automatic control. Prices range from $2.50 to $60.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Hewes-Gotham Company, 520 W. 47th Street, New York City.
KLIEGL BROTHERS, 321 W. 50th Street, New York City.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.

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Coloring, Lamp

Refer to LAMP COLORING

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Composition Flooring

MANY PARTS of a theatre especially call for a floor covering other than woven materials, and often composition flooring may adequately take the place of expensive tiles, terrazzo, etc. Indeed, in some of the most elegant theatres, the new types of composition flooring, which is now made in raised sections and patterns suggestive of tile and other kinds of mineral flooring, have been effectively adopted.

Composition flooring is made by a number of companies specializing in this product, and all have their own processes. It may be said, however, that the basic materials are cork or rubber, and natural gums. For the coloring is added color pigments according to the design. The resulting mass is attached to burlap backing. Composition flooring comes in varying thicknesses, depending on the use to which it is to be put, and it may be especially designed.

Bonded Floors Company, Inc., Kearny, N. J.
Cork Import Corporation, 345-49 W. 40th Street, New York City.
Imperial Floor Company, 59 Halstead, Rochester, N. Y.
Franklyn R. Muller, Inc., Waukegan, Ill.
New York Belting & Packing Company, 91-93 Chambers Street, New York City.
WM. SLATER, JR., 316 N. Michigan Avenue, Chicago, Ill.
Stedman Products Company, South Braintree, Mass.
U. S. Rubber Company, 1790 Broadway, New York City.
Zenitherm Company, Inc., Kearny, N. J.

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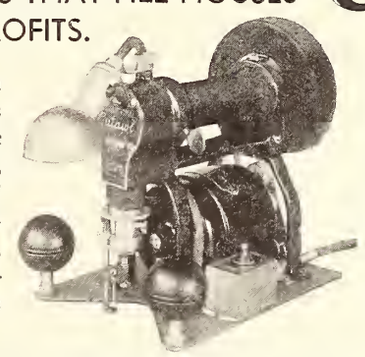
Condensers

CONDENSERS are single glass lenses, unmounted. They are made in various diameters from 2¼ inches to 8 inches in diameter; the 4½ inches diameter and the 8 inches diameter being used



641 THEATRES ARE USING THE Cutawl TO MAKE DISPLAYS THAT FILL HOUSES AND INCREASE PROFITS.

You, too, can profit with the Cutawl. Use this wonder-working machine to get *Action, Sensation,* and *Unlimited Variety!* Use it on your stage settings — lobby cutouts, outside signs, trucks — anywhere that displays are required.



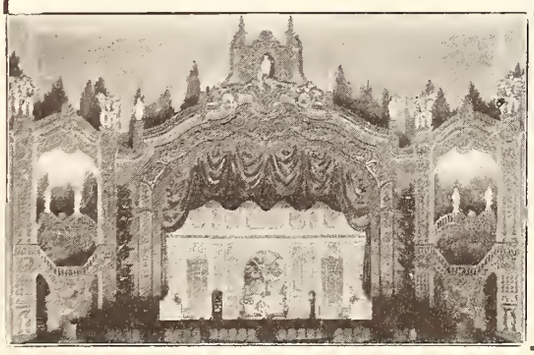
You'll find the Cutawl easy to operate, simple, economical. . . . It saves time and money in cutting designs of every kind in wallboard, wood —anything from felt to steel.

LET US SEND THE CUTAWL ON 10 DAYS TRIAL

Use it as your own—on any cutting—for ten days. If you do not find it more than satisfactory—simply return it at our expense. Mail the coupon today for catalog, prices, and full information.

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Please send catalog, prices, and complete information on Cutawl.

Name .....

Address .....

City ..... State .....

☐ I am interested in your Time Payment Plan.

mostly in motion picture work. The condenser is located in the front end of the lamphouse to gather the rays of light from the light source, and bend them, or condense them into a spot of light on the aperture. They are made in different shapes, some being Plano Convex some Meniscus or Moon shape and others Bi-Convex.

Condenser breakage and trouble has been greatly reduced through the perfection and development of heat resisting glass which is tempered and processed to withstand extreme changes of temperature. This, it is declared, has been accomplished without any sacrifice of light on the screen and without impairment of photographic values.

Focal lengths for motion picture work are usually 6½-7½-8½ and 9½ inches; 5 inches, 6 inches and 8 inches diameter condensers are usually used for spotlight projection.

Within the last two years there has been a development of what is known as the Parabolic condenser, which has made possible the gathering of more light, and a sharp, concentrated spot on the aperture of the picture machine. These Parabolic condensers have been developed for regular arc projection, high intensity arc projection, and mazda projection. They are a little more expensive than the regular type of condenser, but the results obtained are well worth the price. Prices from $1.50 to $12.

BAUSCH & LOMB OPTICAL COMPANY, Rochester, N. Y.
BRENKERT LIGHT PROJECTION COMPANY, 7348 Saint Aubin Avenue, Detroit, Mich.
KLIEGL BROTHERS, 321 W. 50th Street, New York City.
The Potter Company, 1950 Sheridan Road, North Chicago, Ill.
Sussfeld, Lorsch & Schimmel, 153 W. 23rd Street, New York City.

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Cooling, Ventilating Systems

CAPABLE OF delivering 35,000 cubic feet of fresh air per minute into every part of the theatre, cooling and ventilating systems are being adopted by theatres of all sizes. Systems of this type are reasonably priced, ranging in cost from $100 upward.

They may be installed in various parts of the theatre, a common place being below the stage. Under this arrangement distribution of the air is upward, the air passing to the rear of the auditorium and dropping naturally to every seat. In theatres having an organ installed at one side of the proscenium the opposite side of the proscenium affords a good place for a cooling unit. A pent house on the roof at the rear of the auditorium, or on an elevated platform eight or nine feet above the stage floor level, are other manners in which the system may be installed to assure excellent results. In fact, regardless of the nature of the theatre, cooling and ventilating systems of this type may be readily adapted to it.

Manufacturers of this equipment maintain cooling and ventilating experts and offer a service of recommending the most efficient arrangement for the complete cooling and ventilating of a theatre. The systems may be installed without interruption to the regular performances.



Vestibule
Plaza, El Paso
W. Scott Dunne, Architect

Allen Air Turbine Ventilating Co., 1040 14th Street, Detroit, Mich.
American Blower Company, 6004 Russell Street, Detroit, Mich.
ARCTIC NU-AIR CORPORATION, Northwest Terminal, Minneapolis, Minn.
Autovent Fan & Blower Company, 1805 N. Kostner Avenue, Chicago, Ill.
Bayley Manufacturing Company, 732 Greenbush, Milwaukee, Wis.
BLIZZARD FAN SALES COMPANY, 1524 Davenport Street, Omaha, Neb.
Buckeye Blower Company, Columbus, O.
Carrier Engineering Corporation, Paramount Building, New York City.
G. A. Drieling Company, 1716 N. America Street, Philadelphia, Pa.
General Refrigeration Company, 120 Shirland Avenue, Beloit, Wis.
Ilg Electric Ventilating Company, 2850 North Crawford Avenue, Chicago, Ill.
KOOLER-AIRE ENGINEERING COMPANY, 1904 Paramount Building, New York City.
Lakeside Company, Hermansville, Mich.
National Air Filter Company, 5130 Ravenswood Avenue, Chicago, Ill.
National Carbonic Machinery Co., Wisconsin Rapids, Wisconsin.
B. F. Reynolds & Company, 118 W. Ohio Street, Chicago, Ill.
B. F. Sturtevant Company, Hyde Park, Boston, Mass.
SUPREME HEATER & VENTILATING CORPORATION, 1915 Pine Street, St. Louis, Mo.
TILTZ AIR CONDITIONING CORPORATION, LTD., 480 Lexington Avenue, New York City.
TYPHOON FAN COMPANY, 345 W. 39th Street, New York City.
WITTENMEIER MACHINERY COMPANY, 850 N. Spaulding Avenue, Chicago, Ill.
York Ice Machinery Company, York, Pa.

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Controls, Curtain

Refer to CURTAIN CONTROL MACHINES

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Costumes and Costume Fabrics

COSTUMES and costume fabrics for the stage must meet many demands, and for that reason this is a specialized field. These fabrics must be of unusual textures for glittering display behind the footlights or in the spot. The costumes may represent a nation, a period or a class, and such costuming must be the work of a skilled costumer whose knowledge of peoples and periods is unlimited. The fine costume fabrics are both domestic and of foreign make. Costumes are made to order, sold outright, or provided on a rental basis.

Eastman Brothers' Studios, Inc., 36 W. 46th Street, New York City.
Dazians, Inc., 142 W. 44th Street, New York City.
S. M. Hexter & Company, 2400 Superior Avenue, East, Cleveland, Ohio.
Lester, Ltd., 18 W. Lake Street, Chicago, Ill.

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Covers, Program

Refer to PROGRAM COVERS

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Covers, Chairs

Refer to CHAIR COVERS

Curtain Control Machines

FEW THINGS leave a finer impression on the theatre audience than the smooth and silent opening and closing of the curtain. This is accomplished by curtain control machines which operate automatically. The curtain can be controlled from the booth or from back stage by the simple process of pressing a button.

Curtain control equipment consists of track equipped with cable and snaps to which the curtain is fastened. In opening and closing the curtain may be stopped at any desired point across the stage and may also be reversed at will.

The motor for operating the curtain is usually placed on the stage or it may be placed in the grids or mounted on a platform. This permits the machine, track and curtains to be flied in addition to open from the center.

Theatres of all sizes are now employing automatic curtain control equipment and mechanism of this type has been developed to a high grade of efficiency, contributing immeasurably to audience enjoyment of the program. The price of curtain control machines is around $225 with the track selling at $3 per foot.

A type of curtain control machine specially designed for small theatres with tracks up to 40 feet in length, has been put on the market at a price considerably lower than that of the larger machines.

ARMSTRONG STUDIOS, INC., 1717 Cordova Street, Los Angeles, Calif.
AUTOMATIC DEVICES COMPANY, Samuels Building, Allentown, Pa.
BRUCKNER-MITCHELL, INC., 532 W. 22nd Street, New York City.
J. H. CHANNON CORPORATION, 223 W. Erie Street, Chicago, Ill.
PETER CLARK, INC., 544 W. 30th Street, New York City.
THE ECONOQUIPMENT MANUFACTURING COMPANY, Akron, O.
Perkins Curtain Carrier Company, Waterloo, Ia.
Richards-Wilcox Manufacturing Company, Aurora, Ill.
TIFFIN SCENIC STUDIOS, Tiffin, O.
Twin City Scenic Company, 2819 Nicollett Avenue, Minneapolis, Minn.
VALLEN ELECTRICAL COMPANY, INC., 225 Bluff Street, Akron, O.
Weaver Brothers Manufacturing Company, 221 West Grand Avenue, Watts, Calif.

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Curtain Tracks

THE TYPE of curtain track installed is important for several reasons. It cannot be a makeshift affair, for if it is it may ruin an otherwise good program. Naturally, it must be noiseless and must function smoothly and with little or no effort. A moving curtain attracts attention, therefore that motion must not be accompanied by vibration.

Acme Stage Equipment Company, 191 Lafayette Street, New York City.
ARMSTRONG STUDIOS, INC., 1717 Cordova Street, Los Angeles, Calif.
AUTOMATIC DEVICES COMPANY, Allentown, Pa.
BRUCKNER-MITCHELL, INC., 532 W. 22nd Street, New York City.
J. H. CHANNON CORPORATION, 223 W. Erie Street, Chicago, Ill.
J. R. Clancy, 1010 W. Belden Avenue, Syracuse, N. Y.
PETER CLARK, INC., 544 W. 30th Street, New York City.
Twin City Scenic Company, 2819 Nicollett Avenue, Minneapolis, Minn.
U. S. Scenic Studios, Inc., Film Exchange Building, Omaha, Nebr.
Perkins Curtain Carrier Company, Waterloo, Ia.
VALLEN ELECTRICAL COMPANY, INC., 225 Bluff Street, Akron, O.
Volland Scenic Studios, Inc., 3737 Cass Avenue, St. Louis, Mo.

Curtains, Fireproof

LAWS IN MOST states now require an asbestos curtain on the stage. In some cases a combination of steel and asbestos curtains is required by the law.

Wm. Beck & Sons Company, Highland and Dorchester Avenues, Cincinnati, O.
BRUCKNER-MITCHELL, INC., 532 W. 22nd Street, New York City.
J. H. CHANNON CORPORATION, 223 W. Erie Street, Chicago, Ill.
J. R. Clancy, Syracurse, N. Y.
PETER CLARK, INC., 544 W. 30th Street, New York City.
Johns-Manville Corporation, 292 Madison Avenue, New York City.
Klemm Manufacturing Corporation, 1455 W. Austin Avenue, Chicago, Ill.
Lee Lash Studios, 226 Washington Street, Mt. Vernon, N. Y.
TIFFIN SCENIC STUDIOS, Tiffin, O.
Twin City Scenic Company, 2819 Nicollett Avenue, Minneapolis, Minn.
Volland Scenic Studios, Inc., 3737 Cass Avenue, St. Louis, Mo.
I. Weiss & Sons, 508 W. 43rd Street, New York City.

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Cutout Machines

THIS IS A DEVICE for making various kinds of exploitation cutouts and lobby and marquise displays. The design for the desired cutout display is traced on ordinary wall board and with this device, the cutout is easily made by guiding the machine over the pattern. A small motor is used and the current from the electric light socket furnishes the power. The machine is convertible into a saw by substituting a saw blade for the chisel to handle harder and thicker materials.

INTERNATIONAL REGISTER COMPANY, 21 S. Throop Street, Chicago, Ill.

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Date Strips

DATE STRIPS, being an inexpensive but nevertheless important theatre advertising commodity, frequently frustrate the efforts of good advertising through over-use until they become dirty and unattractive. A few dollars buys enough date strips for a whole year for the average house. Except for special uses date strips are available from stock in standard sizes. Prices range from 1c to 5c each.

EXHIBITORS PRINTING SERVICE, 711 S. Dearborn Street, Chicago, Ill.
Filmack Trailer Company, 730 S. Wabash Avenue, Chicago, Ill.
Hennegan Company, 311 Genesee Street, Cincinnati, O.
National Program & Printing Co., 729 S. Wabash Avenue, Chicago, Ill.
National Screen Service, Inc., 126 W. 46th Street, New York City; 810 S. Wabash Avenue, Chicago, Ill.; 1922 S. Vermont Avenue, Los Angeles, Calif.
RADIO MAT SLIDE COMPANY, 167 W. 47th Street, New York City.

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Decorating Products and Service

THE THEATRE today has opened a new field for the producer and designer of decorative materials. No other building is as complete in this sense as is the theatre, for in the decorative scheme the theatre has found a factor which encourages patronage. The blending colors, the unique wall designs, the finely cut or moulded grille pieces, modern lighting fixture designs, gorgeous drapes, etc., all lend themselves to the theatre.

Architectural Decorating Company, 1600 S. Jefferson Street, Chicago, Ill.
The Craftex Company, 37-39 Antwerp Street, Brighton Station, Boston, Mass.
Decorators Supply Company, 2547 Archer Avenue, Chicago, Ill.
Hockaday, Inc., 1823 Carroll Avenue, Chicago, Ill.
Michelo Angelo Studios, 212 E. Superior Street, Chicago, Ill.
SOSMAN & LANDIS COMPANY, 416 S. Kedzie Avenue, Chicago, Ill.
The Voigt Company, 1745 N. 12th Street, Philadelphia, Pa.
H. B. Wiggin's Sons Company, Bloomfield, N. J.

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Decorative Pottery

Refer to POTTERY, DECORATIVE

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Detergents

THEATRE REMODELING and rejuvenation go hand in hand with a general clean-up, to which houses are periodically subjected. In this connection cleaning compounds are available for use, not only for the exterior of the house, but for cleaning painted surfaces, marble, tile, terrazzo and mosaic. These latter materials, much in use in theatre buildings, may be brought back to a pleasing state of newness through the use of proper detergents.

J. B. Ford Company, Wyandotte, Mich.

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Dimmers

THE BEAUTIFUL lighting effects achieved in motion picture theatres is accomplished through dimmers which are capable of complete illumination control making possible soft changes and color blending of lights to create a restful and pleasing atmosphere. Dimmers are used by small theatres as well as the large motion picture palaces. They are usually placed at the side of the stage. In instances of smaller installations the dimmer may be operated by the projectionist from the booth.

The magical effect of lighting control and blending as achieved with dimmers is one of the outstanding features of the modern theatre today. On the stage and throughout the theatre dimmers give producers and managers one of their most effective means of creating marvelous effects which unquestionably are important factors at the box office.

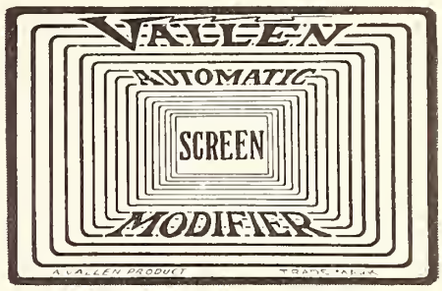
FRANK ADAM ELECTRIC COMPANY, St. Louis, Mo.
CUTLER-HAMMER, INC., 12th Street and St. Paul Avenue, Milwaukee, Wis.
General Electric Company, 1 River Road, Schenectady, N. Y.
HUB ELECTRIC COMPANY, 2219 K. Grand Avenue, Chicago, Ill.
KLIEGL BROTHERS, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
REYNOLDS ELECTRIC COMPANY, 2650 W. Congress Street, Chicago, Ill.
Ward-Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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Disinfectants, Perfumed

THE NECESSITY of eliminating disagreeable odors in a theatre has led to the development of disinfectants which not only serve to eradicate the odors but leave in the room a delightful perfume fragrance. Disinfectants of this kind are usually sprinkled about the house or they may be used in ornamental cones, placed on the auditorium walls. Particularly during the hot weather months are perfumed disinfectants used extensively to sweeten the air in the theatre and make it agreeable and comfortable. Disinfectants sell for $3.00 a quart and up.

A deodorant which acts as a solvent for



any
SCREEN SIZE
at
any moment

When you're showing a mixed program of Wide and Narrow Film features, quick, silent changes in screen area are as important as good projection itself. The Vallen Automatic Screen Modifier gives you such changes at the touch of a remote control button. Unusual fade-out and close-up effects, obtainable only with this equipment are essential to the best results in your showings of Grandeur, Widescope and Magnascope; and they put an additional punch in the projection of any size film on mammoth screen. The Vallen Automatic Screen Modifier may be operated from the projection room by a remote control single push-button station. It is a complete unit in itself. . . . No additional attention required for the modifying curtains. . . . No additional screen frame. It is designed for easy installation without changes or alterations to your stage. Full particulars and prices will gladly be sent on request.

VALLEN

dares to guarantee . . .

Vallen All Steel Safety Track; Vallen Noiseless Curved Track; Vallen High Speed Curtain Control; Vallen Syncontrol; Vallen Junior Control; Vallen Flying Curtain Control; Vallen Automatic Screen Modifier.

VALLEN ELECTRICAL COMPANY
INCORPORATED
AKRON OHIO

the scale forming in urinals and toilets, is also obtainable. It is designed to remove a principal cause of bad odor. Another deodorizing preparation on the market is especially adapted to use in mopping or scrubbing toilet rooms or other places which may be a source of obnoxious smells.

Barnett Mfg. Company, 114 E. 28th Street, New York City.
Hewes-Gotham Company, 520 W. 47th Street, New York, N. Y.
The Huntington Laboratories, Inc., Huntington, Ind.
Rochester Germicide Company, Inc., Rochester, N. Y.
West Disinfecting Company, 16 Barn Street, Long Island City, N. Y.

▲

Doors, Fireproof

Refer to FIREPROOF DOORS

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Draperies

Refer to STAGE SCENERY AND DRAPERIES

▲

Driers, Hand

Refer to HAND DRIERS

▲

Drinking Cups, Paper

THE PAPER drinking cup, in its handy container, is an adjunct to the sanitary equipment of a theatre. Paper cups range in price from $13.50 for cases of 10,000, to $9.50 for cases of 2,500, depending upon the product purchased. In some instances containers are included in the cost of the cups. Where it is necessary to buy a container, the price will range from $4.50 up.

Lily Cup Company, 120 Broadway, New York City.
Tulip Cup Corporation, 220 Fifth Avenue, New York City.
Individual Drinking Cup Company, Inc., Easton, Pa.
The Vortex Manufacturing Company, 421-431 N. Western Avenue, Chicago, Ill.
Ideal Cup Corporation, 317 N. Wells Street, Chicago, Ill.

▲

Drinking Fountains

EIGHTEEN drinking fountains about evenly divided between the wall and pedestal type are installed in Balaban & Katz's Uptown theatre, Chicago. While the Uptown is one of the country's largest houses, the drinking water facilities provided easily emphasize the importance of this feature in any theatre.

Drinking fountains should be placed as conveniently as possible for the patron entering and leaving the theatre. In small houses at either end of foyer is a place frequently used. Whether the wall or pedestal type fountain is used depends upon space available, the wall type being used where space conditions are more limited. The wall type is designed with special decorative and illuminating features.

In the finer theatres drinking fountains form an integral part of the decorative scheme of the theatre, being designed in harmony with the balance of the surroundings and in conformity with the architectural treatment of the house.

Batchelder-Wilson Company, 2633 Artesian, Los Angeles, Cal.
Central Brass Mfg. Company, 2950 E. 55th Street, Cleveland, O.
Century Brass Works, 962 N. Illinois Street, Belleville, Ill.
The Crane Company, 836 E. Michigan Avenue, Chicago, Ill.
General Electric Company, 1 River Road, Schenectady, N. Y.
Mueller Manufacturing Company, Decatur, Ill.
Rundle-Spence Manufacturing Company, 52 Second Street, Milwaukee, Wis.
Standard Sanitary Manufacturing Company, Bessemer Building, Pittsburgh, Pa.
Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.

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Earphones

EARPHONES consist of sound receivers attached to head bands and means for connection of the receivers to the main sound system of a theatre so that persons who are hard of hearing may hear the sounds of the picture as well as a normal person. These systems for the hard-of-hearing have made the talking picture as much of a source of entertainment to the person with impaired hearing as the silent picture was before, and through the device, the partially deaf person has been retained as a patron of the motion picture theatre.

The usual method is to have certain seats adapted for the attachment of this special equipment, and upon request the earphones are plugged into a seat, while the patron has control through a small hand "fader" of the volume.

Hearing Devices Corporation, Times Building, New York City.
Western Electric Company, 250 W. 57th Street, New York City.

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Effect Machines

EFFECT MACHINES are an integral part of motion picture exhibition, especially when a policy of stageshows has been adopted. The effects in lighting which may be obtained are almost phenomenal, are always a source of curiosity and pleasure on the part of the public. There is a wide range of prices on these machines, depending upon the effects desired. There is also a new product which not only produces the usual effect but a wide variety of others.

BELSON MANUFACTURING COMPANY, 809 Sibley Street, Chicago, Ill.
BRENKERT LIGHT PROJECTION COMPANY, 7348 St. Aubin Avenue, Detroit, Mich.
Chicago Cinema Equipment, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Display Stage Lighting Company, 334 W. 44th Street, New York City.
KLIEGL BROTHERS, 321 W. 50th Street, New York City.
Langdon McCormick Studio, 145 W. 14th Street, New York City.

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Electric Measuring Instruments

THE DEVELOPMENT and improvement in theatre lighting and projection have thrown onto the shoulders of the electrician, as well as the projectionist, many responsibilities. At their command are factors which make or break the show. With enormous switchboards to control, emergency lighting plants, motors, generators, arcs, dimmers, transverters, magnetic appliances and many other involved and sensitive electrical instruments, it devolves on the theatre to provide adequate equipment for their correct operation. In the list of necessary measuring instruments are ammeters, voltmeters, vacuum tube testers and the like. All these and others tend toward improving lighting.

GENERAL ELECTRIC COMPANY, 1 River Road, Schenectady, N. Y.
Heyer Products Company, Inc., 197 Grove Street, Bloomfield, N. J.
Weston Electrical Instrument Company, Waverly Park, Newark, N. J.

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Electric Fans

THIS TERM is used to designate fans ranging in size from 5 to 16 inches, which are usually portable and are made in both oscillating and non-oscillating types. They are operated by connection to the light socket. Prices range from $5 to $35. Ceiling fans are also often desirable in theatres not well equipped for good ventilation.

CENTURY ELECTRIC COMPANY, 1806 Pine Street, St. Louis, Mo.
GENERAL ELECTRIC COMPANY, 1 River Road, Schenectady, N. Y.
Robbins & Meyers Company, Springfield, O.
Wagner Electric Corporation, 6400 Plymouth Avenue, St. Louis, Mo.
WESTERN ELECTRIC COMPANY, 195 Broadway, New York City.

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Electric Flowers

BASKETS OR VASES of electric flowers offer many possibilities in a decorative way for theatres. Artificial roses, tulips or similar flowers are fitted with small properly colored bulbs and the complete bouquet is wired ready to attach to the light socket. Many a nook or corner now barren and unattractive or unsightly can be transformed into a beauty spot by means of an electric bouquet.

Oscar Leistner, 319 W. Randolph Street, Chicago, Ill.

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Electric Lighting and Power Plants

Refer to LIGHTING AND POWER PLANTS

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Electric Motors

Refer to MOTORS, ELECTRIC

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Electric Pickups

ELECTRIC PICKUPS take the sound vibrations from records, transmit them to the amplifiers. The stylus (or needle) runs in a groove on the record and is caused to vibrate according to the groove made at the recording. On the phonograph this needle vibrates a diaphragm located in the neck of the horn, and these vibrations are amplified to audibility by the construction of the horn. Electric pickups are used to convert the mechanical energy picked up from the record by the stylus, which also is the armature of the reproducing unit. A fluctuating audio-frequency voltage is generated in the coil surrounding this armature, which is amplified either through the audio-amplifier (of the radio set) or through the amplifier of a public address or sound picture system.



Theatre Equipment
NEW AND USED
Moving Picture Machines, Screens, Opera Chairs, Spotlights, Stereopticons, Film Cabinets, Generator Sets, Reflecting Arc Lamps, Carbons, Tickets and Supplies. Projection Machines repaired and overhauled.
Everything for the Theatre—
Write for Catalog "H"
MOVIE SUPPLY CO.
844 Wabash Ave., Chicago

Humphrey Davy & Associates
Consulting Electrical Engineers
4324 Market St., Philadelphia, Pa.
Lay Out Plans and Prepare Specifications, incl. Projection Room, etc., details
Each Project STUDIED INDIVIDUALLY
Correspondence Solicited

THE AUDAK COMPANY, 565 Fifth Avenue, New York City.
Best Manufacturing Company, 1200 Grove Street, Irvington, N. J.
The Oro-Tone Company, 1010 George Street, Chicago, Ill.
Pacent Electric Company, Inc., 91 Seventh Avenue, New York City.
Stromberg-Carlson Telephone Company, 1050 Clinton Street, Rochester, N. Y.
Webster Electric Company, Clark and DeKoveer Avenue, Racine, Wis.

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Electric Signs

Refer to SIGNS, ELECTRIC

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Emergency Lighting Plants

Refer to LIGHTING AND POWER PLANTS

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Engineering Service

THE ADVENT of sound pictures, with all the attendant problems and requirements has necessitated a special kind of engineering service. Men engaged in such work are usually known as consulting engineers and are qualified to act in an advisory capacity on electrical and acoustical problems, as well as to supervise sound installations and operation.

Humphrey Davy & Associates, 4234 Market Street, Philadelphia, Pa.
The Hirsch Corporation, 209 S. Third Street, Columbus, O.
KENDELL & DASSEVILLE, INC., 67 W. 44th Street, New York, N. Y.

▲

Equipment Supplies

THE IMPORTANCE of equipment to the theatre cannot be stressed too much. It makes for comfort, proper presentation of entertainment, safety, etc. Equipment must be given first consideration, for a theatre which does not install the finest and most effective product, and become at the outset attractive and efficient, is endangering its future success. Independent equipment dealers will be found in all key centers. (See complete list of Theatre Supply Dealers.)

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Exit Light Signs

EXIT LIGHT SIGNS are required by law in all theatres, the Chicago theatre building ordinance specifying them as follows: "The word 'EXIT' shall appear in letters at least six inches high over the opening of every means of egress from a theatre and a red light shall be kept burning over such a sign."

Many improvements have been made in the manufacture of exit lights in an endeavor to make them less offensive in appearance without detracting from their practical mission. In addition to various styles, exit lights may be obtained built into ornamental fixtures, the whole being placed over the exit door.

BELSON MANUFACTURING COMPANY, 800 Sibley Street, Chicago, Ill.
BRENKERT LIGHT PROJECTION COMPANY, 7348 Saint Aubin Avenue, Detroit, Mich.
Flexhume Corporation, Buffalo, N. Y.
E. E. FULTON COMPANY, 1018 S. Wabash Avenue, Chicago, Ill.
HUB ELECTRIC COMPANY, 2219 W. Grand Avenue, Chicago, Ill.
KLIEGL BROTHERS, 321 W. 50th Street, New York City.
Lu-Mi-Nus Signs, Inc., 2736 Wentworth Avenue, Chicago, Ill.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Rawson & Evans Company, 710 W. Washington Street, Chicago, Ill.
Viking Products Corporation, 422 W. 42nd Street, New York City.
The Voigt Company, 1745 N. 12th Street, Philadelphia, Pa.
Willey Sign Company, 1559 Church Street, Detroit, Mich.

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Fans, Electric

Refer to ELECTRIC FANS

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Fans, Ventilating

FANS MAY BE divided into two classes, the portable and the stationary. The latter is the type commonly used in theatres. It is made in a variety of styles and sizes and is used for drawing into the auditorium fresh air or drawing out the foul air. These fans are mounted in a wall opening and in theatres can advantageously be placed in the front or rear of the auditorium and in the lobby. The motors operating these fans are usually supported by a bracket extension of the fan. The motor is generally enclosed to prevent trouble from dust or dirt.

The sizes of these fans range from 10 to 72 inches in diameter.

Ceiling fans are of a larger type and operate at slower speed. Fans of this type usually have four wooden blades and they are hung from the ceiling by an insulated hanger. The blower type of fan may be located over exits, under stage, at sides of projection booth and on roofs, either at front or rear.

While the importance of adequate ventilation in the auditorium is generally recognized it has been found that many theatres have failed in providing ventilation in lobbies. Air in the lobby, particularly when crowds are waiting admission soon becomes stagnant and foul, with the result that patrons are unduly wearied and placed in an unfavorable state for enjoying the entertainment. Prices range from $160 up. The blower type ranges from $250 up.

American Blower Corporation, 6004 Russell Street, Detroit, Mich.
ARCTIC NU-AIR CORPORATION, Northwest Terminal, Minneapolis, Minn.
Autovent Fan & Blower Company, 185 N. Kostner Avenue, Chicago, Ill.
Bayley Blower Company, 732 Greenbush, Milwaukee, Wis.
A. Hun Berry Fan Company, 28 Binford Street, Boston, Mass.
BLIZZARD FAN SALES COMPANY, 1514 Davenport Street, Omaha, Neb.
Buckeye Blower Company, Columbus, O.
Champion Blower & Forge Company, Lancaster, Pa.
Fidelity Electric Company, Lancaster, Pa.
KOOLER-AIRE ENGINEERING COMPANY, 1904 Paramount Building, New York City.
Lakeside Company, Hermansville, Mich.
The New York Blower Company, 3155 Shields Avenue, Chicago, Ill.
SUPREME HEATER & VENTILATING CORPORATION, 1915 Pine Street, St. Louis, Mo.
Typhoon Fan Company, 345 W. 39th Street, New York City.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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Film Cabinets

THERE ARE various types of film cabinets having storage capacity from three to twelve reels per unit of various forms of construction so that the reel is elevated or brought within grasp by the opening of the cover. They are generally of double metal wall construction, so that should one reel become ignited in the cabinet, the others are insulated from this heat, and thus saved from any damage. Some of them are constructed so that they can be ventilated to the outside by means of piping. The prices range from $4.00 to $60.00 per unit or cabinet.

American Film-Safe Corporation, 1800 Washington Boulevard, Baltimore, Md.
Atlas Metal Works, 2601 Alamo Street, Dallas, Tex.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Duplex Motion Picture Industries, 74 Sherman Avenue Long Island City, N. Y.
E. E. FULTON COMPANY, 1018 S. Wabash Avenue, Chicago, Ill.
Neumade Products Corporation, 249 W. 47th Street, New York City.

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Film Cabinet Stands

THERE ARE various size stands which accommodate one up to three cabinets, and hold the film cabinets so that they are more convenient as well as allowing them to be moved about more easily for cleaning or relocating purposes. Some of them also make the film cabinets more safe

Stop Losing Patronage

Because Of Oil-Soaked, Sweaty and Gritty Prints

Are your pictures clear, clean, noiseless, is the sound faithfully reproduced — or have you a dirty, spotted projection and annoying thunder-crashing sound, which is driving your critical patronage to other theatres, where only new prints are shown.

The easy gathering of dangerous grit upon oily and sweaty prints hinders perfect projection and sound, is ruinous not only to BOX OFFICE receipts, but rapidly makes good prints "junky."

WAXOLENE FILM PROCESS—operating in the laboratory and Film Exchanges, for processing new prints to safe-guard against sticking and scratching—for renewing brilliancy, pliability, toughness and for absorbing the accumulation of oil and sweat from prints—makes them fool-proof, with longer life and greater ease to eyes and ears of the theatre-goers.

FILM EXCHANGES—who continually remove oil and sweat from prints with the oil absorption method of WAXOLENE FILM PROCESS, eliminate the greatest evil that destroys perfect projection and reproduction of sound.

Theatres demanding WAXOLENE PROCESSED PRINTS, are always assured of receiving prints that will give perfect projection satisfaction.

The Rex Film Renovator Mfg. Co.

73 EAST NAGHTEN STREET COLUMBUS, OHIO

by holding the film cabinet at an angle so that a reel of film cannot be laid on top of it. The prices range from $12.00 to $17.00.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
E. E. FULTON COMPANY, 1018 S. Wabash Avenue, Chicago, Ill.

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Film Cement

A SPECIAL preparation for splicing motion picture film used in theatres, laboratories and film exchanges. Film Cement sells at about 20 cents a bottle.

Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
Erker Brothers Optical Company, 608 Olive Street, St. Louis, Mo.
E. B. Griffen, Oshkosh, Wis.
Hewes-Gotham Company, 520 W. 47th Street, New York City.
Monarch Theatre Supply Company, 154 E. Calhoun Avenue, Memphis, Tenn.
Neumade Products Corporation, 442 W. 42nd Street, New York City.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.
The Theatre Sound Equipment Company, Hope, Ark.

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Film Cleaning Machines

A BLOCK containing pads which are saturated with a film cleaning liquid through which the film is run, dirt and grit being removed from it in the process. Prices range from $7.50 up.

Consolidated Film Industries, 729 Seventh Avenue, New York City.
Duplex Motion Picture Industries, 74 Sherman Avenue, Long Island City, N. Y.
Dworsky Film Machine Corporation, New York City.
Foster & Bartlett, 45 W. 45th Street, New York City.
Neumade Products Corporation, 249 W. 47th Street, New York City.
REX FILM RENOVATOR MFG. COMPANY, 73 E. Naghten Street, Columbus, O.

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Film Developing and Printing

WITH MOTION PICTURE presentations and local news reels offering novelty on many theatre bills, a great responsibility rests upon those developing and printing the films. Rapid service is required, yet the negatives and positives must be handled with meticulous care to avoid cloudiness, rain and other faults. Positives may be obtained in black and white and in several tints, including amber, red, etc.

BELL AND HOWELL COMPANY, 1801 Larchmont Avenue, Chicago, Ill.
Craft Film Laboratories, Inc., 729 Seventh Avenue, New York City.
Empire Laboratories, Inc., 723 Seventh Avenue, New York City.

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Film Inspection Machines

PERFECT PROJECTION is impossible unless the film itself is in perfect mechanical condition. Today the public demands good screen and sound results and the projectionist can accomplish this only when proper inspection has been given to the film. The film inspection machines manufactured today are adding efficiency to this work.

Film Inspection Machine Company, 630 Ninth Avenue, New York City.

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Film, Raw

RAW FILM is motion picture film that has never been exposed. Camera spools carry 400 and 1,000 feet of negative film, and positive film can be got in 1,000-foot lengths. The positive film is that which is used to make a copy or print from the original film or negative.

Ansco-Agfa Film Corporation, Binghamton, N. Y.
Du Pont-Pathe Film Mfg. Corporation, 35 W. 45th Street, New York City.
EASTMAN KODAK COMPANY, Rochester, N. Y.

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Film Reels

Refer to REELS

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Film Rewinders

THIS DEVICE is used for rewinding films after they are run through the projectors, and are made in two general patterns, the bench and fire-proof enclosed type. The bench or open rewind is made in one piece types with the dummy and geared end complete in one unit, and others are made so that they can be clamped to a bench or shelf, while some are permanently fastened by means of bolts. Some are made with plain bearings and some have their spindles mounted on ball bearings. They range in price from $5.00 to $15.00.

The enclosed rewinds are made in various patterns, both hand drive and motor drive models. The motor drive type is generally automatic in its operation, stopping at the end of the film or should the film break. Some are made with plain bearings and some have their spindles mounted on ball bearings. Some motor drive types also have multiple speed ranges and accommodate either one- or two-thousand-foot reels. One type recently brought on the market also has a detachable grinding and polishing attachment for aiding the operator in keeping his equipment in first class shape as well as keeping his arc lamp in good working order. The prices range from $50.00 to $160.00 complete.

Atlas Metal Works, 2601 Alamo Street, Dallas, Tex.
Automatic Film Rewinder, Harrisburg, Pa.
Bass Camera Company, 179 W. Madison Street, Chicago, Ill.
BELL & HOWELL COMPANY, 1827 Larchmont Avenue, Chicago, Ill.
CHICAGO CINEMA EQUIPMENT COMPANY, 1736 N. Springfield Avenue, Chicago, Ill.
Duplex Motion Picture Industries, 74 Sherman Avenue, Long Island City, N. Y.
Dworsky Film Machine Corporation, Film Center Building, New York City.
Erker Brothers Optical Company, 608 Olive Street, St. Louis, Mo.
Film Inspection Machine Company, Inc., 33 W. 60th Street, New York City.
Foster & Bartlett, 45 W. 45th Street, New York City.
E. E. FULTON COMPANY, 1018 S. Wabash Avenue, Chicago, Ill.
GOLDE MANUFACTURING COMPANY, 2013 LeMoyne Street, Chicago, Ill.
Neumade Products Corporation, 249 W. 47th Street, New York City.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Calif.

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Film Splicing Machines

EQUIPMENT of this type is used mostly in film exchanges, studios and laboratories for the purpose which the name states. Smaller models are made for theatres. Prices range from $6.00 up.

BELL & HOWELL COMPANY, 1801 Larchmont Avenue, Chicago, Ill.
Duplex Motion Picture Industries, 74 Sherman Avenue, Long Island City, N. Y.
Dworsky Film Machine Corporation, Film Center Building, New York City.
E. E. FULTON COMPANY, 1018 S. Wabash Avenue, Chicago, Ill.
Neumade Products Corporation, 249 W. 47th Street, New York City.

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Film Processing Machines

A DEVICE for protecting the projector from emulsion of green film. It is placed between rewinds, the film passing through the waxing machine and waxing the sprocket holes while being rewound. Prices range from $15.00 up.

Consolidated Film Industries, 729 Seventh Avenue, New York City.
Duplex Motion Picture Industries, 74 Sherman Avenue, Long Island City, N. Y.
Dworsky Film Machine Corporation, Film Center Building, New York City.
Erker Brothers Optical Company, 608 Olive Street, St. Louis, Mo.
Neumade Products Corporation, 249 W. 47th Street, New York City.
REX FILM RENOVATOR MFG. COMPANY, 73 E. Naghten Street, Columbus, O.

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Fire Doors

Refer to FIREPROOF DOORS

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Fire Extinguishers

THERE ARE for theatres four types of fire extinguishers: the one quart size hand extinguisher, containing carbon tetra-chloride; the 2½-gallon soda and acid extinguisher; the 2½-gallon foam type, and the portable carbon Dioxide hand type. Good ones of these types are manufactured by many companies. Instructions from fire inspectors should be carefully followed in distributing these through the theatre building. Prices range around $12.00.

American-LaFrance and Foamite Corporation, Elmira, N. Y.
Fyr-Fyter Company, 221 Crane, Dayton, O.
Harker Manufacturing Company, 121 W. Third Street, Cincinnati, O.
International Fire Equipment Corporation, W. New Brighton, N. Y.
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.

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Fire Prevention for Projectors

IMPORTANT equipment has been developed which it is said definitely prevents a film fire in the projection machine. This equipment is a safety control device, that is easily installed and which is operated on the regular line voltage. The main control unit and dowser are mounted on the cone of the lamphouse and act as the main light cut off, taking the place of the regular dowser. The dowser is operated from five distinct points of contact, covering every avenue through which a fire could start in the projector while it is in operation or at a standstill with the film in it. All contact points are very sensitive, and the dowser is instantaneous in its action, yet does not depend upon springs to actuate it.

An arm with a loop and idler are so mounted as to engage with the upper film loop, another arm and idler is so mounted to engage the lower loop, an auxiliary idler is mounted so that it rides the film between the take-up sprocket and lower magazine valve rollers. These three points of contact with the film offer protection against fire from the following causes: film break at any point in the projector; loss of lower loop; loss of upper loop; mutilated perforations, i. e.: perforations in such condition that film will not ride properly through projector; failure of film to pass properly through projector from any cause; failure of film to take-up properly; bad reel in lower magazine; take-up belt breaking.

Now there are other avenues by which a film fire can start, and the inventors of the device have apparently overlooked nothing in the way of safety.

The entire projector is protected by a governor which is driven by one of the gears of the projector head, and this causes the dowser to actuate in case the following occurs: drive belts breaking, projector head binding up, motor trouble of any kind, loose drive pulleys, line fuses blowing out, projector running below normal speed.

A very important feature of this control is the change-over, that is incorporated in it where two or more projectors are used, and it is very simple in its operation as it keeps one dowser in a locked position while the other one is in operating position.

The failure of current supply to motor results in instant actuation of the dowser.

Fyre-Gard Manufacturers Company, Aurora, Ill.
H and A Company, 1507 Cass Avenue, Detroit, Mich.
Rosco Laboratories, 867 Hudson Avenue, Brooklyn, N. Y.
Sentry Safety Control Corporation, 13th and Cherry Street, Philadelphia, Pa.

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Fireproof Curtains

Refer to CURTAINS, FIREPROOF

Fireproof Doors

IN PRACTICALLY all states, cities and towns building codes require the use of fireproof doors in certain quarters of the theatre, such as the projection booth, stairwells, exits, dressing rooms, boiler rooms, etc. This demand on the part of the framers of the buildings codes has been beneficial to the theatre owner in many respects. In the first place it has effected a big saving in insurance. Secondly, and more important, it has safe-guarded life and eliminated legal battles and accident and death claims. Before building every theatre owner should consult building code specialists and the fire underwriters.

Covington Metal Products, 17 W. Eighth Street, Covington, Ky.
The Moeschl-Edwards Corrugating Company, Inc., 411 E. Fifth Street, Cincinnati, O.
Variety Fire Door Company, 2958 Carroll Avenue, Chicago, Ill.

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Fireproof Shutters

AGAIN ENTERING into lower insurance rates are fireproof shutters for the projection booth. Such equipment in the modern theatre has placed the patrons beyond the danger line, so to speak. These safety shutters are so constructed that they drop when film breaks. Certain designs work automatically, while others operate through a release effected by the projectionist. The list price of the shutters ranges from $9.00 up, depending on size.

Belson Manufacturing Company, 800 Sibley Street. Chicago, Ill.
H. B. Cunningham, 964 University Avenue, St. Paul, Minn.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.
BEST DEVICES COMPANY, Film Building, Cleveland, O.

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Fireproof Units

THERE ARE various forms of these available and generally each type is made in several capacities and sizes to accommodate their installation in small or large booths. The component parts of each unit are generally detachable so that the unit can be made complete for film storage, waste disposal, film rewinding and inspection, as well as the storage of both supplies and tools. They are generally furnished with casters, so that they can be moved about for cleaning or relocating purposes. They are made entirely of metal and are therefore, fireproof. These units are far cheaper in the long run than the general makeshift of the past, in covering wooden benches or shelves with tin or sheet metal, since they always represent a recognized value by being complete within themselves, and not built in as part of the partitions or the booth construction. The prices range from $50.00 to $350.00.



Section of Foyer
Arcadia, Enid, Okla.
W. Scott Dunne, Architect

E. E. FULTON COMPANY, 1018 S. Wabash Avenue, Chicago, Ill.

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Fireproofing Materials

INTO EVERY FACTOR of theatre construction, there should enter fire resisting material. Through such construction, the exhibitor is safeguarding his investment and his clientele. Fireproofing compounds have been prepared for coating scenery, drapes and curtains and other inflamable materials. Today through the use of specially prepared wood, compounds, asbestos, cement, steel and other fire resisting material the owner may feel assured of the safety of his building.

Canvas Proofing & Striping Company, 3522-3536 Potomac Avenue, Chicago, Ill.
Hewes-Gotham Company, 520 W. 47th Street, New York, N. Y.
Johns-Manville Corporation, 292 Madison Avenue, New York, N. Y.
Macoustic Engineering Company, 782 Union Trust Building, Cleveland, O.
Universal Gypsum Company, 111 W. Washington Street, Chicago, Ill.
U. S. Gypsum Company, 300 W. Adams Street, Chicago, Ill.

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Fixtures, Lighting

Refer to LIGHTING FIXTURES

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Fixtures, Plumbing

Refer to PLUMBING FIXTURES

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Flashers, Signs

THE SPARKLING life and motion characteristic of so many theatre signs is produced by the use of sign flashers. Sign flashers are made in several types, among them being the motor driven, the mercury contact, thermal and socket flasher type.

The possibilities for attention getting effects through the use of sign flashers is demonstrated daily in thousands of signs equipped with them. Signs employing flashers are generally used in connection with colored lamps or color hoods, the combined flasher and color lending itself to an almost endless interpretation of interesting figures and shapes.

In addition to the interest compelling action which the sign flasher injects in a sign, it is stated that its use effects a saving in current cost over the continuous burning sign. Prices range from $40.00 up.

Eagle Sign Company, 575 Albany Street, Boston, Mass.
Eagle Signal Sales Corporation, Moline, Ill.
REYNOLDS ELECTRIC COMPANY, 2650 W. Congress Street, Chicago, Ill.
Time-O-Stat Controls Company, Elkhart, Ind.

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Flood Lights

FLOOD LIGHTING is accomplished with a lamp equipped with reflector of parabolic form capable of projecting a light to cover a wide area at a distance. For night lighting of theatre buildings lamps usually range from 200 to 1,500 watts. These may be located on the marquise or at some other vantage point opposite or nearly opposite the building. The intensity of the light is governed to a great extent by the type of reflector employed. In general, there are three types: the extensive, the distributing and the concentrating. The former gives a wide smooth distribution of light for close-up work; the distributing reflectors provide a more concentrated beam for work at average distance and the concentrating reflector throws a long, narrow beam of light for illumination at long distances.

Claims advanced for the advantages of flood-lighting, aside from the obvious advertising value of this form of illumination, include a clean revelation of the architectural beauty of a building unmarred by signs or lamp outlines.

An idea of floodlighting costs may be obtained from the following example:

Time of operation, 5 hours per evening.
Area to be floodlighted, 50 ft. long, 50 ft. wide.

Extent of floodlighted area, 2,500 square feet.

Projectors used, 500 watt.
Area lighted by each projector, 250 sq. ft.
Number of projectors used, 10.
Kilowatt hour consumption per period.

$$\frac{10 \times 100 \times 25}{1000} = 25$$

Cost per kw. hour: $25 \times 10 = \$2.50$.
Cost of lighting front for 5 hours: $2.50.

Floodlighting is also used in theatre auditoriums for such purposes as illuminating the orchestra pit while the balance of the house is dark.

The list price of flood lights ranges from $30 to $75.

FRANK ALAM ELECTRIC COMPANY, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Chicago Cinema Equipment Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Curtis Lighting, Inc., 1119 W. Jackson Boulevard, Chicago, Ill.

GENERAL ELECTRIC COMPANY, 1 River Road, Schenectady, N. Y.
HUB ELECTRIC COMPANY, 2219 W. Grand Avenue, Chicago, Ill.
KLIEGL BROTHERS, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Westinghouse Lamp Company, 150 Broadway, New York City.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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Floor Coverings

Refer to CARPETS and MATS and RUNNERS

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Flower Baskets, Electric

Refer to ELECTRIC FLOWERS

▲

Flowers, Artificial

Refer to ARTIFICIAL FLOWERS

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Footlights

MANY TYPES OF footlights are made for the average theatre. They are designed in the portable type, disappearing type, and the regular kind of permanent installation. Footlights can be bought already wired for various combinations of color circuits, in single or double rows.

FRANK ALAM ELECTRIC COMPANY, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Buckeye Distributing Company, 7016 Euclid Avenue, Cleveland, O.
Chicago Cinema Equipment Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
HUB ELECTRIC COMPANY, 2219 W. Grand Avenue, Chicago, Ill.
KLIEGL BROTHERS, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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Fountains, Drinking

Refer to DRINKING FOUNTAINS

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Fountains, Ornamental

Refer to ORNAMENTAL FOUNTAINS

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Frames—Poster, Lobby

POSTER AND LOBBY display frames are manufactured in standard sizes. There are one sheet to hang and one sheet with easel back—three sheets to hang and three sheets with easel back—combination frames to hang and with easel to accommodate a one-sheet and eight 11x14 photographs. Another combination often used is one to take a 22x28 photograph, eight 11x14 photographs and date strip.

Photograph frames are also offered in standard sizes for five or six photographs, 11x14 in size.

Most of the modern theatres are having their lobby display frames and cases built to order to fit the recesses and spaces provided for by the architect. Manufacturers of frames and cases gladly furnish complete drawings and specifications for the theatre owner's approval. Standard sizes range in price from $7.00 up.

Joseph S. Arvid Company, Ins., 1440 Broadway, New York City.
Libman-Spanjer Corporation, 1600 Broadway, New York City.
Lobby Display Frame Corporation, 729 Seventh Avenue, New York City.
Newman Manufacturing Company, Norwood Station, Cincinnati, O.
Stanley Frame Company, 727 Seventh Avenue, New York City.

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Furnaces, Coal and Oil Burning

Refer to HEATING SYSTEMS

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Furniture, Theatre

A NUMBER OF factors should guide the exhibitor in the selection of his furniture. Comfort and restfulness are among the first considerations. Upholstering materials offer a splendid opportunity for accents in the color scheme of the room. Over-elaborateness and that which breathes of the gaudy should generally be avoided.

All furniture depends upon the finish. A glassy varnish finish on any piece cheapens the quality of the framework. It scratches easily and shows dust more readily. A soft finish is always desirable, and this holds particularly true of gold furniture, which looks cheap unless nicely toned down.

Furniture for the men's room should always be of a heavy type, giving a manly and clubby appearance. Leather upholstering is quite proper. Women's rest room should be dainty and more genteel. Cane furniture is appropriate here.

The Ficks Reed Company, 424 Findlay Street, Cincinnati, O.
S. Karpen & Brothers, 636 W. 22nd Street, Chicago, Ill.
Mandel Brothers, Inc., State and Madison Streets, Chicago, Ill.
Marshall Field & Company, Chicago, Ill.
W. P. Nelson Company, 614 S. Michigan Avenue, Chicago, Ill.
Peabody Theatre Furniture Company, North Manchester, Ind.
Albert Piek-Barth Company, Inc., 1200 W. 35th Street, Chicago, Ill., and 34 Cooper Square, New York City.

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Fuses, Electric

ELECTRICAL FUSES are intentional weakened spots introduced into an electrical circuit and designed to fuse or "blow" due to excess current caused by overload or a short circuit in the line. Thus the circuit is opened before the excess current can damage any other part of the wiring or apparatus forming the circuit. They are purely a protective device and require replacement when the non-renewable type is used, or the renewal link replaced when the renewable type is used.

Fuses are preferable type of protective device because of their lower cost, their enclosed parts, and the absence of moving parts. It is good business to keep extra fuses or renewals on hand at all times. A sufficient supply will prevent a dark house. The theatre owner should not experiment on the use of fuses, but should take the advice of a skilled electrician so that an overload will not result.

Fuses may be more safely pulled than otherwise if a fuse puller is used. This device may prevent burns, injury to the equipment and other mishaps, and it costs but little.

The Bryant Electric Company, Bridgeport, Conn.
Chicago-Jefferson Fuse & Electric Company, 1500 S. Laflin Street, Chicago, Ill.

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Gazing Balls, Lobby

A DECORATIVE FEATURE which has fascinated humanity through centuries because of the supposed occult powers of the Oriental to see reflected in it the future of life is the gazing ball. This decorative piece, always an attraction, lends tone to the colorful lobby.

Architectural Decorating Company, 1600 S. Jefferson Street, Chicago, Ill.

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Gelatine Sheets

THE GELATINE SHEET, for the colorful and atmospheric lighting of stages, organs, sections of the screen and other features which take the spot, is as vital as the spot and flood. The best gelatine sheets are both durable and flexible, and are only slightly affected by atmospheric changes in the theatre. Cooling systems do not cause such sheets to fall limped from the frames. The list price of gelatine ranges from 20c and up for 100 sheets. Any desired color may be obtained, either in the individual sheet or through combinations.

Central Import Company, 1656 S. Central Park Avenue, Chicago, Ill.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.
Transolene Company, Barrington, Ill.

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Golf (Miniature) Courses and Equipment

MINIATURE GOLF is a game based on regular golf but designed to be played in much smaller areas. The method of playing it is generally confined to that characteristic of putting (tapping the ball a short distance and eventually into a hole, as on the "green" in the regular game). Miniature golf further differs from the regular game by usually having added to it a variety of devices (like tunnels, mounds, etc.) designed to increase the amount of skill required. The nature of these special devices peculiar to miniature golf depends upon the particular design of layout installed.

Miniature golf is of interest to the motion picture theatre operator because of its possibilities in patronage promotion and exploitation, and as a source of added income. Soon after the appearance of the game in the spring of 1930, exhibitors began to install such courses, either in close proximity to the theatre to be run more or less in conjunction therewith, or at a remote location to be operated as a separate amusement enterprise. A number of theatres belonging to large producer-owned chains adopted the game at that time.

While the game lends itself obviously to outdoor enjoyment, it is easily adapted to good-sized quarters indoors so that it can be played even in northern climates during the winter, and such indoor establishments are common. Among locations of special efficacy in connection with theatres are the roofs of buildings housing theatres. These may be enclosed at small cost to permit play in northern climates throughout the winter.

As in the regular game, there are both nine-hole and 18-hole miniature golf courses. A good 18-hole layout can be installed in an area of about 6,000 square feet. It may be regarded as a usual thing that an indoor course would have only nine holes. A sporty course of this size

may be installed in an area of around 4,000 square feet.

Each layout includes all the equipment necessary for setting up the course for public operation. In some instances, where gravel or cinders could be used for parts of the sections leading to the greens, the material might be procurable locally. The greens are made of felt, cotton seed hulls, rubber or sand (the latter being probably obtainable locally).

Prices range from around $2,000 to $10,000, with some layouts costing as high as $25,000.

Burlington Blanket Company, Burlington, Wis.
Miniature Golf Courses of America, Inc., 41 E. 42nd Street, New York City.
Tom Thumb Division, National Pipe Products, Rochester, Pa.
National Rug Mills, Inc., 2494 S. 5th Street, Milwaukee, Wis.
Frank Netschert, Inc., 61 Barclay Street, New York City.
Western Felt Works, 4029-51 Ogden Avenue, Chicago. Ill.
Whitney Goit & Company, 1922 Baltimore Avenue, Kansas City, Mo.

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Generators, Motor

THIS ELECTRICAL device is designed to produce direct current for the arc lamp on the projection machine, spotlights or double dissolving stereopticon. It consists of an alternating current motor, directly connected on a shaft to a direct current generator. Motor generators are made for every current requirement to deliver amperages from 20 amperes to 800 amperes.

There are 20 and 30 ampere outfits for reflecting arc lamps; 40, 60 and 80 ampere outfits for the ordinary arcs, and 80, 100, 150 ampere and larger generators for use with high intensity lamps.

Motor generators are made in two types, the series generators and the multiple arc generators.

The series arc is for use with two picture machine arcs. It is so designed that for the period of time needed to warm up the second picture machine arc, preparatory to changing from one picture machine to the other, it will carry both arc lamps at the same amperage without danger of losing the light on the arc lamp on the running picture machine.

Multiple arc generators are designed and built to generate direct current for many arcs. They are used in the motion picture booths where there are two arcs on the picture machines, one or more spotlights and a double dissolving stereopticon and effect machine. The multiple arc generator correctly built, will carry the entire battery of arc lamps and various amperages. The variance in amperages is controlled by the necessary rheostats. Prices range from $350 up.

AUTOMATIC DEVICES COMPANY, Allentown, Pa.
CENTURY ELECTRIC COMPANY, 1806 Pine Street, St. Louis, Mo.
Continental Electric Company, 323 Ferry Street, Newark, N. J.
Electric Specialty Company, 211 South Street, Stamford, Conn.
General Electric Company, 1 River Road, Schenectady, N. Y.
HERTNER ELECTRIC COMPANY, 12690 Elmwood Avenue, Cleveland, O.
Hobart Brothers Company, Troy, O.
Ideal Electric & Manufacturing Company, Mansfield, O.
Imperial Electrical Company, Inc., Ira Avenue. Akron, O.
Northwestern Electric Company, 409 S. Hoyne Street, Chicago, Ill.
Robbins & Meyers Company, Springfield, O.
ROTH BROTHERS, 1400 W. Adams Street, Chicago, Ill.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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Grilles

GRILLES IN BOTH brass and bronze are used in box office windows, organ grille openings, ceilings under balconies (usually illuminated), and in radiator openings in lobbies. Manufacturers of this item show many designs to select from. Can be bought in standard sectional assembly or built to order.

Newman Manufacturing Company, Norwood Station, Cincinnati, O.
The Stewart Iron Works Company, Inc., 504 Stewart Block, Cincinnati, O.
The Voigt Company, 1745 N. 12th Street, Philadelphia, Pa.
Zero Valve & Brass Corporation, 634 Fourth Street, Buffalo, N. Y.

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Gummed Labels

SPECIALLY PREPARED gummed labels to expedite the preparation of parcel post and express packages are now on the market. These time savers are sold at a very nominal cost. Their use minimizes the possibility of torn or missing labels and the resultant lost package.

Tablet & Ticket Company, 1021 W. Adams Street, Chicago, Ill.

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Hand Blowers

HAND BLOWERS are small electric instruments used to blow dust or dirt out of places too small to wipe clean, places that might endanger one's hands or equipment too delicate to handle. They are especially handy in cleaning amplifiers, dimmers, motors, organs, chandeliers, etc.

Clements Mfg. Company, 690 Fulton Street, Chicago, Ill.

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Hand Driers

WHAT IS KNOWN as the sanitary hand drier for the lavatories of theatres is an electrically operated blower type of drier, through which a current of warm air evaporates the water on the hands. Driers of this type are built of cast iron with a heavy white porcelain finish with the metal parts of nickel plate. These driers stand about 46 inches high with full 360-degree swivvel nozzle and are operated by a foot lever or automatic cut-off push button which turns the switch on and off.

Airdry Corporation, Groton, N. Y.
Milwaukee Engineering & Manufacturing Company, 261 S. Water Street, Milwaukee, Wis.
Sani Products Company, Merchandise Mart, Chicago, Ill.

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Hardware, Stage

WITH THE GROWING popularity in theatres of presentation acts a need is apparent for equipment to meet the varied physical requirements in the way of stage hardware to accomplish this purpose. The subject of stage hardware takes in many items, large and small, which are equipment essentials in the stage that is to be prepared to house a variety of acts or talent.

Under the heading of stage hardware are included such items as blocks and pulleys of all types, counterweights and arbors, belay pins, cleats, curtain tracks, keystones and corners, pin rails, pin wire, rope, manila and wire, rope locks, sand bags. smoke pocket stage screws, trim clamps, winches, carriers for extra-large screens and horns. Steel curtains and counterweight rigging are also important items of the equipment in the modern stage.

Acme Stage Equipment Company, 191 Lafayette Street, New York City.
ARMSTRONG STUDIOS, INC., 1717 Cordova Street, Los Angeles, Calif.
Bruckner-Mitchell, Inc., 532-540 W. 22nd Street, New York City.
J. H. CHANNON CORPORATION, 223 W. Erie Street, Chicago, Ill.
J. R. Clancy, 1010 W. Belden Avenue, Syracuse, N. Y.
Great Western Stage Equipment Company, 817 Holmes Street, Kansas City, Mo.
Klemm Manufacturing Corporation, 1449-55 W. Austin Avenue, Chicago, Ill.
Lee Lash Studios, 1818 Amsterdam Avenue, New York City.

MADE IN ALLENTOWN

SAMUELS

STABILARC

MOTOR-GENERATOR

CONSTANT VOLTAGE
NOISELESS OPERATION
UNIFORM SCREEN BRILLIANCE
SPARKLESS COMMUTATION



IN EVERY SIZE
from
20 - 40 AMPERES
to
1000 - 1500 AMPERES

AUTOMATIC DEVICES COMPANY
739 HAMILTON STREET, ALLENTOWN, PA.

USED EVERYWHERE

TIFFIN SCENIC STUDIOS, Tiffin, O.
Volland Scenic Studios, 3737 Cass Avenue, St. Louis, Mo.
Yale & Towne Manufacturing Company, Stamford, Conn.

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Hearing Devices

Refer to EARPHONES

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Heaters, Organ

Refer to ORGAN HEATERS

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Heaters, Ticket Booth

Refer to TICKET BOOTH HEATERS

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Heating Systems

THERE ARE A number of types and arrangements of theatre heating systems, each designed to fit the individual building. One of the systems is known as the fuel-to-air method whereby the transmission of the heating effect from the fuel is obtained without the intermediate processes of transmission through piping and radiators. The volumes of outdoor air entering the system are heated quickly and uniformly, producing comfortable heating and invigorating ventilation in all seasons of the year. The heating units most generally used to warm the incoming air are commonly known as unit heat generators. More specifically, the operation of the warming and ventilating is as follows:

The air is drawn in through a fresh air shaft into the fan room, passing through air washers and being thoroughly washed and properly humidified. From there by means of large blowers, it is forced through the generator chambers and properly and scientifically distributed to the portions of the building to be heated and ventilated.

The system may be so arranged that, while the blower unit is in combination with the heater, it can be run independently and unrestricted by the heater for summer cooling.

The generators are so constructed that any kind of fuel, including oil or gas, can be used. The fires are controlled automatically by means of temperature control equipment, responding to thermostats placed in the theatre in various locations. Utmost flexibility is obtainable on account of the installation of these units or separate heat generators.

Equipment of this type is being used in every class of theatre from the 300-seat village playhouse to the 5,000-seat palatial home of the cinema art. On account of the exceptional flexibility, convenience, economy of operation, and perfect results obtained from the use of any kind of fuel, an owner obtains an up-to-date heating system as well as a properly designed ventilating plant for both winter and summer use. It is said that the installation cost is low and the operation is economical in such a system.

American Foundry & Furnace Company, 915 E. Washington Street, Bloomington, Ill.
Grinnell Company, Providence, R. I.
P. H. McGirl Foundry & Furnace Company, Bloomington, Ill.
L. J. Mueller Furnace Company, 197 Reed Street, Milwaukee, Wis.
B. F. Reynolds Company, 118 W. Ohio Street, Chicago, Ill.
SUPREME HEATER & VENTILATING COMPANY, 1915 Pine Street, St. Louis, Mo.

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Heating Systems, Oil

HEATING BY MEANS of oil is growing rapidly in popularity among theatres. Some of the country's largest playhouses are installing oil heating systems of various makes and types. They are also to be found in smaller theatres. Among the advantages claimed for oil heating is the matter of cleanliness and subsequent savings in draperies and redecorating costs. The operation being automatic, the oil burner requires virtually no attention, effecting a saving in janitor service. Another advantage pointed out is the fact that oil burners give heat only when needed.

Most oil burners are operated in connection with a thermostat so that when the temperature falls even one degree below the desired point, the thermostat establishes connection which starts the burner again. When the temperature goes above the desired degree, the heat is automatically shut off.

Caloroil Burner Corporation, 225 W. 34th Street, New York City.
Hardinge Brothers, Inc., 4147 Ravenswood Avenue, Chicago, Ill.
Rayfield Manufacturing Company, 2559 W. 21st Street, Chicago, Ill.
B. F. Reynolds Company, 118 W. Ohio Street, Chicago, Ill.
SUPREME HEATER & VENTILATING CORPORATION, 1915 Pine Street, St. Louis, Mo.
C. U. Williams & Sons, Bloomington, Ill.

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High Intensity Lamps

Refer to LAMPS, HIGH INTENSITY

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Holders, Ticket

Refer to TICKET HOLDERS

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Hoods, Color

Refer to COLOR HOODS

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Horn Lifts and Horn Towers

A HORN LIFT is an automatically controlled electric driven elevator used to raise and lower sound horns to their proper places behind the screen. They operate on the hydraulic, cable and drum and screw lift principle, and when the stage is needed for acts, the lift lowers the horn down under the stage. The portion of the stage flooring directly above the lift is attached to the lift, becoming a part of it, and any stage setup located over the lift goes up with it and is ready for use the instant the lift returns to the low level.

Horn towers are structural steel towers on which the horns are fastened. These towers are generally on rubber-tired, ball bearing casters so that they may be moved about silently to properly locate the horns behind the screen. When the horns are not in use the towers can be pushed out of the way.

Bruckner-Mitchell, Inc., 532-540 W. 22nd Street, New York City.
Gates Radio & Supply Company, Quincy, Ill.
Littleford Brothers, 501 E. Pearl Street, Cincinnati, O.
United Radio Manufacturing Company, 191 Greenwich Street, New York City.
VALLEN ELECTRICAL COMPANY, INC., 225 Bluff Street, Akron, O.

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Incandescent Lamps

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Refer to LAMPS, INCANDESCENT PROJECTION

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Insurance

NO BUSINESS MAN today would risk his investment by operating his business without ample insurance. Insurance is obtainable for theatre buildings and equipment to the same extent that it may be procured for other types of establishments, and safety codes and modern methods of construction, installation and manufacture have permitted such a reduction in insurance rates covering exhibitors' risks that ample protection is within reach of any theatre enterprise. Besides the usual forms of insurance covering fire, accidents to employes and patrons, etc., there is rain insurance, which offers exhibitors protection against poor patronage due to storms rising suddenly before show time.

This type of insurance is now used universally to protect the operators of outdoor amusements and sports events, and the financial success of more and more indoor enterprises of this nature are thus being protected, also. When the picture has been bought, perhaps at a high price, and considerable money has been spent in advertising it, a sudden storm can mean a great loss to the exhibitor. Rain insurance protects the exhibitor against this ever-present possibility.

George J. Diener, 175 W. Jackson Boulevard, Chicago, Ill.
Jules Juillard & Company, 175 W. Jackson Boulevard, Chicago, Ill.

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Inter-Communicating Telephones

SYSTEMATIZING OF business has relieved the individual of much routine and has increased thereby his efficiency. In the systematizing of business the inter-communicating telephone is playing an important part. In the theatre it contributes to a smooth functioning organization. No theatre of consequence today operates without such a telephone system.

Automatic Electric Company, Inc., 1027 W. Van Buren Street, Chicago, Ill.
S. H. Couch, Inc., Norfolk Downs, Quincy, Mass.
Select-O-Phone Company, Providence, R. I.
Stromberg-Carlson Telephone Company, Rochester, N. Y.

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Interior Decorations

INTERIOR DECORATION of the motion picture theatre has developed specialists in this important phase of construction. These companies have made a thorough study of the type of decorative

SPECIAL BARGAIN

Westinghouse Motor Generator Sets

1½ K.W. 125 Volt Direct Current Generators to 3 phase or 1 phase motor
(Brand New in Factory Crates)

OVER 50% SAVING

(Complete Line Motor and Generator Equipment)

L. J. LAND

142 Grand St. New York City

Phone Canal 6-3923-4

scheme best suited for audience appeal. The originality of theatre decoration has played no small part in the success of this form of entertainment for it takes the public into a new world.

ARMSTRONG STUDIOS, INC., 1717 Cordova Street, Los Angeles, Calif.
Continental Studios, 100 E. Ohio Street, Chicago, Ill.
Eastman Brothers Studios, Inc., 36 W. 46th Street, New York City.
The Hirsch Corporation, 209 S. Third Street, Columbus, O.
Interstate Decorating Company, 1458 S. Wabash Avenue, Chicago, Ill.
Mandel Brothers, Inc., State and Madison Streets, Chicago, Ill.
Manhattan Studios, 134th Street and Park Avenue, New York City.
Marshall Field & Company, Chicago, Ill.
Matney Studios, 307 W. 47th Street, New York City.
Michael Angelo Studios, 212 E. Superior Street, Chicago, Ill.
NOVELTY SCENIC STUDIOS, 340 W. 41st Street, New York City.
J. A. TORSTENSON & COMPANY, 860 Fletcher Street, Chicago, Ill.
I. Weiss & Sons, 508 W. 43rd Street, New York City.

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Iron and Bronze Work, Ornamental

Refer to BRONZE AND IRON WORK, ORNAMENTAL

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Labels, Film

Refer to GUMMED LABELS

▲

Labels, Gummed

Refer to GUMMED LABELS

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Ladders, Safety

THE SAFETY LADDER is a safeguard, both for the employer and the employe. It minimizes the risk of accidents and the possibility of becoming involved in costly law suits. The safety ladder has the approval of the Underwriters Laboratories. Sizes range from 3 feet to 16 feet, and the list price ranges from $9.50 to $32. Because of the rigidity of these ladders, they are time-savers.

DAYTON SAFETY LADDER COMPANY, 121 W. Third Street, Cincinnati, O.
Durabilt Ladder Corporation, 419 Fourth Avenue, New York, N. Y.
The Patent Scaffolding Company, 1500 Dayton Street, Chicago, Ill.

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Lamp Coloring

LAMP DIPS or lamp colorings are manufactured by numerous companies, and can be obtained in either the clear color or in a transluscent shade.

There are three types of coloring. One type is for a temporary dip where the color is to be changed often. For such changes, incidentally a color remover can be purchased.

The next type is the color used for dipping lamps which it is desired to color for permanent inside use. This color should not be used for outside lighting as it will not withstand the elements.

The third type is the outside coloring. This is for use on lamps used for lighting electric signs, marquises and other outside lighting. It is a very quickly drying color, taking from three to four minutes to dry. Lamp dip coloring sells for $1.50 per pint and up.

Hewes-Gotham Company, 520 W. 47th Street, New York City.
KLIEGL BROTHERS, 321 W. 50th Street, New York City.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.

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Lamps, Decorative

THE VARIOUS lamp manufacturers offer a number of decorative lamps. There are two types of flame shaped lamps used on fixtures with imitation candles and on standing candelabra. They are made in standard base and in candelabra or miniature base, and may be had in frost or sprayed colors—blue and red—flame tint—amber or canary.

Also considered as decorative lamps are the standard globular and pear shaped lamps, which are sprayed in colors as mentioned above.

Art Lamp Manufacturing Company, 1433 S. Wabash Avenue, Chicago, Ill.
Henkel & Best, 431 N. Michigan Avenue, Chicago, Ill.
Albert Pick-Barth Company, Inc., 1200 W. 35th Street, Chicago, Ill., and 34 Cooper Square, New York City.
Rialto Import Corporation, 135 W. 44th Street, New York City.

Lamps, High Intensity

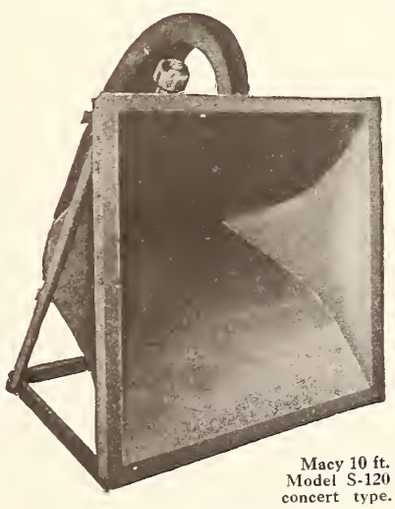
IT IS VERY encouraging, indeed, to note the many recent improvements in the high intensity lamp for moving picture projection.

With playhouses of ever increasing seating capacity and consequent increase of projection range or "throw," the high intensity lamp has rapidly become a necessity with very few alternatives for light source in the larger houses.

The high intensity lamp, just a few years ago, while considered a necessity in the larger houses, was also looked upon as a rather troublesome piece of apparatus to be gotten along with because there was noth-

The Finest of All HORNS!

MACY HORN



Macy 10 ft. Model S-120 concert type.

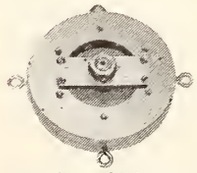
Will distribute sound equally.
Will give you perfect illusion.
Will correct acoustic faults.
Will perform efficiently at minimum amount of power.
Will project every audible sound faithfully.

Our smaller Horn Model S-72 (suspension type) is designed especially for small capacity houses. Ask about it.

Your pictures may be "features" but if the sound coming from behind the screen is rasping and unevenly distributed you will lose patronage—Good "Talkies" are possible only if you have good acoustic equipment.

A Macy Horn Improves Any Installation 50%

A whole new equipment is NOT necessary. State the capacity of your theatre and send for booklet and prices.



Type M-1 for Voice and Music Reproduction
Type M-2 for Public Address

FOR PERSONAL AUDIENCE CONTACT ADD

A MACY Highly Sensitive 2-Button Microphone of the new solid back type, which gives full mellow tone production over the entire frequency scale. The carbon buttons are of special design and mike "rush" has been reduced to a minimum.

Write for bulletin describing orchestra pit audio equipment and manager's announcing system.

MACY MANUFACTURING CORPORATION

1451 THIRTY-NINTH STREET, BROOKLYN, N. Y.

STAGE EQUIPMENT

ASBESTOS CURTAINS
BELAYING PINS
BLOCKS—RIGGING
CHANDELIER WINCHES
CLEATS—SCENERY
COUNTERWEIGHT SYSTEMS
CYCLORAMA FITTINGS
DRAW CURTAIN TRACKS
DRAW CURTAIN OPERATORS
GRAND PIANO TRUCKS
KEYSTONES AND CORNERS
LOCKING RAILS
PIN RAILS
PIPE BATTENS
RIGGING—ALL TYPES
ROLLER CURTAINS
ROPE AND CABLE
STAGE BRACES
STAGE SCREWS
STEEL CURTAINS
TRIM CHAINS
WINCHES

J. H. HANNON CORPORATION
223-233 West Erie Street
CHICAGO



Standing Room Only?

NO! *Working* room! On a roomy, guarded platform big enough to hold the worker's tools. And Dayton Safety Ladders have many other superiorities, too. Wide leg-spread, which insures stable, non-slip stand on any floor surface. Easy-to-carry lightness, and fold-flat compactness. Steel-braced strength throughout. Made in sizes 3 to 16 feet. Moderately priced.

Full Information from Dept. BT-4

THE DAYTON SAFETY LADDER CO.
121-123 West Third St. Cincinnati, O.

DAYTON Safety Ladder

(Patented)

Stock carried on Pacific Coast by E. D. Bullard Co., Los Angeles and San Francisco, and by 160 other distributors from coast to coast. Made and distributed in Canada by Percy Hermant, Ltd., Toronto.

ing else that could serve its purpose. But today the high intensity lamp has been perfected in such measure that it is no longer troublesome or intricate from an operating standpoint, and gives satisfactory results.

Ashcraft Automatic Arc Company, 4214 Santa Monica Boulevard, Los Angeles, Cal.
BRENKERT LIGHT PROJECTION COMPANY, 7348 St. Aubin Avenue, Detroit, Mich.
HALL & CONNOLLY, INC., 24 Van Dam Street, New York City.

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Lamps, Incandescent, Projection

THIS TERM may be confusing as there are lamps for motion picture projection as well as lamps for spotlight, searchlight, floodlight, and stereopticon projection. Some are quite different, and each should be used in the service it is designed for.

There are two lamps made especially for theatre projection with professional apparatus. The 900 watt, 30 ampere, 30 volt lamp and the 600 watt, 20 ampere, 30 volt lamp. They cannot be used on the ordinary lighting circuit without a regulator or transformer to change the current to the correct amperage and voltage.

For portable projectors such as are generally classed as "amateur" there are several types of projection lamps in very wide use. There are the 50, 100 and 200 watt lamps for use on 115 volt circuits and the 200 and 250 watt, 50 volt lamps which are operated with a regulator.

All of these lamps are designed to project the most possible light on the screen. The 900 watt lamp produces enough light to work efficiently on throws up to 100 feet. The 600 watt lamp is used for throws shorter than 80 feet. The other lamps are for short throw work, generally with 16-mm. film.

Other lamps designed for spotlight service can be had in wattages of from 100 watts to 10,000 watts for use on 115 volt lines. The 100 and 200 watt sizes are all standard and are carried in stock. There is a standard lamp of 1,000 watts for use on 115 volt lines for motion picture projection. It is not, however, as efficient as the 30 volt type for motion picture work and is generally used for non-theatrical service.

Edison Lamp Works, General Electric Company, Harrison, N. J.
National Lamp Works, Nela Park, Cleveland, O.
Westinghouse Lamp Company, 150 Broadway, New York City.

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Lamps, Mazda

THE USE of the Mazda lamp has broadened in recent years, and today these lamps are used in projectors in the theatres and on stages of the studios. It has been said, and perhaps rightly, that light sells the show. Especially is this true in the cities where scores of theatres are vying with each other for patronage. In the display signs, in the strip signs, in the marquise, in the lobby and in the theatre proper, the Mazda lamp has made the White Way, whether in the metropolitan centers or in the small towns, whiter. It is being used in the studio as well as theatre. Durable colored lamps may now be purchased with coloring on the inside, permitting the lamps to be washed.

Edison Lamp Works, General Electric Company, Harrison, N. J.
GENERAL ELECTRIC COMPANY, 1 River Road, Schenectady, N. Y.
National Lamp Works, Nela Park, Cleveland, O.
Westinghouse Lamp Company, 150 Broadway, New York City.

▲

Lamps, Reflector Arc

A CARBON arc lamp for motion picture projection using a reflector for projecting the light through the aperture of the picture machine.

The complete lamp contains as a part of the unit an automatic arc control adjusted to operate at a variance of a fraction of a volt at the arc. The advantage of the reflecting arc lamp is that it will operate at from 20 to 25 per cent of the electrical current necessary to operate the old style arc lamp. The carbons used are much smaller in size, making an additional saving. The reflector arc is now accepted as a necessity by progressive exhibitors, because, in addition to saving electric current, it produces a flat even field of bright crisp white light which is very desirable in motion picture projection. Prices range from around $125 to $550.

BRENKERT LIGHT PROJECTION COMPANY, 7348 St. Aubin Avenue, Detroit, Mich.
HALL & CONNOLLY, INC., 24 Van Dam Street, New York City.
J. H. Haliberg, 29 W. 57th Street, New York City.
KLIEGL BROTHERS, 321 W. 50th Street, New York City.
THE J. E. McAULEY MANUFACTURING COMPANY, 554 W. Adams Street, Chicago, Ill.
Morelite Company, Inc., 600 W. 57th Street, New York City.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.
STRONG ELECTRIC CORPORATION, 2501 LaGrange Street, Toledo, O.

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Lantern Slides

Refer to SLIDES

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Lenses

FOR MOTION PICTURE theatre service there are projection lenses and condensing lenses. The latter are also used in projection but are placed in the lamphouse and condense the rays to a spot on the aperture. Projection lenses are objective lenses placed in the projector head.

The prime requirement of a projection lens is to give a bright, well defined picture on the screen without any distortion or color rays. These lenses are made in four sizes: Eighth, quarter, half and three quarters (diameters, respectively, of 1 11/16, 1 5/16, 2 25/32 and 3¼ inches).

The one-eighth and one-quarter sizes are furnished in equivalent focii of two inches E. F., to eight inches E. F. The half-size is furnished in equivalent focii of four and a half inches E. F. to ten inches E. F., and the three-quarters in equivalent focii of from six inches E. F. to ten inches E. F. There is also procurable a bifocal projection lens with a range of from one-half to three-quarters of an inch in focal length, designed to eliminate the change of lenses in shifting operation from sound to silent films, and vice versa. All the sizes named are standard. Focal lengths are determined by the length size of the picture desired. Prices range from $10 to $150.

BAUSCH & LOMB OPTICAL COMPANY, Rochester, N. Y.
G. P. Goerz American Optical Company, 317 E. 34th Street, New York City.
ILEX OPTICAL MFG. COMPANY, 726 Portland Avenue, Rochester, N. Y.

Jones & Hewitt Company, 2-4 Gordon Street, Boston, 30, Mass.
Kollmorgen Optical Corporation, 35 Steuben Street, Brooklyn, N. Y.
PROJECTION OPTICS COMPANY, INC., 293 State Street, Rochester, N. Y.
Seebold Invisible Camera Corporation, 739 Clinton Avenue South, Rochester, N. Y.
Semon Bache & Company, 636 Greenwich Street, New York City.
Spencer Lens Company, 442 Niagara Street, Buffalo, N. Y.
Sussfield, Lorsch & Schimmel, 153 W. 53rd Street, New York City.
Wollensak Optical Company, 872 Hudson Avenue, Rochester, N. Y.

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Lifts and Elevators for Orchestra, Organ, Stage and Horns

WITH THE ADVANCE in showmanship many new types of equipment have become factors in motion picture presentation and its supplementary entertainment. Not the least of these new factors are the lifts and elevators which play such an important part in the success of programs today. The modern theatre has this equipment.

Acme Stage Equipment Company, 191 Lafayette Street, New York City.
Bruckner-Mitchell, Inc., 532-540 W. 22nd Street, New York City.
PETER CLARK, INC., 544 W. 30th Street, New York City.
GALLAGHER ORCHESTRA EQUIPMENT COMPANY, 616 Elm Street, Chicago, Ill.

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Lighting Control Equipment

THE MODERN theatre with a well balanced and effective lighting system, has made many demands on the manufacturers of lighting control equipment. Elaborate color effects must be possible and to change the lighting and gradually merge the light from one color to another without attracting the audiences a very flexible control system is required. Even the small control systems permit the operator to produce hundreds of color shades. Generally each color group has its own master control which is cross-interlocked with the ground master wheel device. Efficient control systems are available for every size house, no matter how small or how large.

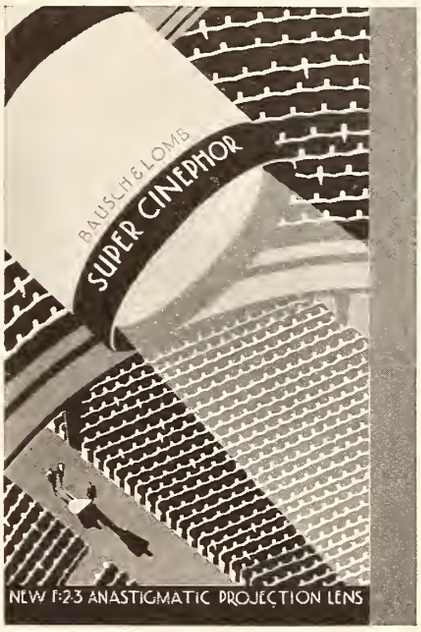
FRANK ADAM ELECTRIC COMPANY, 3650 Windsor Avenue, St. Louis, Mo.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
CUTLER-HAMMER, INC., Milwaukee, Wis.
HUB ELECTRIC COMPANY, 2225 W. Grand Avenue, Chicago, Ill.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Ward Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wm. Wurdack Electric Mfg. Co., 4444 Clayton Avenue, St. Louis, Mo.

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Lighting Fixtures and Decorative Lighting

WHILE lighting fixtures constitute one of the outstanding features of the theatre today their style and application are obviously best determined by the individual treatment of the theatre and its requirements. It is significant, however, that a number of leading manufacturers have established special departments to give time and attention to the subject of theatre lighting and fixtures. Prices range from $7.50 up.

Barker Brothers, Seventh Street, Flower and Figueroa, Los Angeles, Calif.
Curtis Lighting Company, Inc., 1119 W. Jackson Boulevard, Chicago, Ill.
I. P. Frink, Inc., 239 Tenth Avenue, New York City.
The Edwin F. Guth Company, 2615 Washington Street, St. Louis, Mo.
Henkel & Best, 431 N. Michigan Avenue, Chicago, Ill.
KLIEGL BROTHERS, 321 W. 50th Street, New York City.



To
Tell You About
Modern Projection

This catalog gives complete information about the new Super Cinephor lenses and condenser system. This projection system is one of the most important developments in motion pictures. It gives better definition than ever before, especially on short focal lengths. It supplies more intense illumination and better distribution of light, due to the new condenser, and therefore gives a more nearly perfect projected image.

The new catalog is full of information of value to projectionists. You are entitled to a copy. Write for it today.

BAUSCH & LOMB OPTICAL CO.
679 St. Paul Street Rochester, N. Y.

BAUSCH & LOMB
Makers of Orthogon Eyeglass Lenses for Better Vision

Better Theatres in this issue publishes a complete CROSS INDEX of the issues from November to March inclusive

This INDEX will be found beginning on page 156. Subject matter is conveniently arranged to permit reference to all departments and special stories and theatre descriptions.

Brighten up those dark corners with

BEST BABY SPOTLIGHTS

Adjustable for either spot or semi-flood, a well built, well ventilated lamp that delivers the goods.

IT'S BEST TO GET THE BEST

Price $15.00 at your dealer.

BEST DEVICES COMPANY
200 FILM BLDG. CLEVELAND, O.

Victor S. Pearlman Company, 535 S. Wabash Avenue, Chicago, Ill.
Rialto Import Corporation, 135 W. 44th Street, New York City.
Shapiro & Arnson, 20 Warren Street, New York City.
The Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.

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Lighting, Flood

Refer to FLOOD LIGHTING

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Lighting, Stage, Equipment

Refer to STAGE LIGHTING EQUIPMENT

Lighting and Power Plants

EMERGENCY lighting plants are equipment designed to furnish power for supplying illumination and operating the show in the event of a failure of the local power supply. It is said that the financial loss suffered by admissions returned by a theatre through only one power failure a year would more than compensate for the cost of equipment of this type. In addition to financial loss, a power failure during a performance frequently results in loss of life and property through the resultant panic.

Emergency lighting plants are made in several types such as the gasoline engine engine type, water turbine type, motor generator and battery type. In the case of the motor generator type several sources of power are provided to meet every contingency, which, together, form an interlocking type of protection.

The first source of power for the emergency lights of the theatre is the regular power supply, either from central station lines or from private generating plant. In the case of the private electric plant, if it is automatically operated, it can be so installed with an automatic transfer switch that the instant the regular supply of current fails, the private electric plant is automatically started. The electric plant then supplies the electrical needs of the theatre to the extent of its capacity. This it continues to do for as long as the regular supply is shut off. When this service is again resumed, the plant automatically stops.

The second source for the emergency, exit or hazard line circuits, is a special heavy duty glass jar storage battery, which is automatically kept charged by a motor generator set or rectifier. The capacity of the plant depends upon the total necessary load and the length of time protection is desired. The normal alternating current is fed through the transfer switch direct to the lighting lines and in the event of power failure, the batteries to the lighting lines. The batteries then supply the necessary power until the normal service is resumed, or until the batteries are discharged.

In some states the emergency, exit and hazard light circuits must be of a lower voltage than that of the normal power supply lines. In such cases, a transformer is used to step-down the supply line voltage to that of the emergency circuit voltage.

The third source of supply for the emergency circuits is the motor generator set itself. In case the A.C. transformer circuit, which normally feeds the 32-volt lights, should fail the motor generator set is operated from the main power supply line and connected to the emergency exit light circuits through its battery circuit. The battery will carry the lights only as long as necessary to start the motor generator set. After the motor generator is started the battery floats on the line.

The heavy-duty storage battery is kept continuously charged by means of a motor generator set, which is operated from the regular power lines, on an individual circuit separate from the emergency circuits.

THE ELECTRIC STORAGE BATTERY COMPANY, Philadelphia, Pa.
Fairbanks, Morse & Company, 900 S. Wabash Avenue, Chicago, Ill.
Kohler Company, Kohler, Wis.
ROTH BROTHERS, 1400 W. Adams Street, Chicago, Ill.
Universal Motor Company, Oshkosh, Wis.
Weir-Kilby Corporation, Station H, Cincinnati, O.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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Lights, Aisle

Refer to AISLE LIGHTS

▲

Lights, Exit

Refer to EXIT LIGHT SIGNS

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Lights, Spot

ARE MADE in arc and incandescent types for use on stage—in the booth—in cove lighting, and for head spotting. Most spotlights on the market can be used for spot lighting and for full flood. The arc types are made in sizes of 3 ampere up to 150 ampere. They come complete with stand and attachment cord and connecter. Within the last year, the high intensity spot has appeared. It is an adaptation of the high intensity lamp to spot and flood lighting.

The incandescent spotlights are in sizes of from 250 watt to 2,000 watt. The sizes usually used are 250, 400, 500 and 1,000 watt.

The small head spots of 250 watts are used for cove lighting or spotting the head of a singer or organist. The incandescent spotlights come either with floor standard or pipe hangers for border lighting batons.

In stage work spotlights are frequently banked one above the other on a stand and used for flood-lighting from the wings. Prices range from $12 to $500.

FRANK ADAM ELECTRIC COMPANY, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
BEST DEVICES COMPANY, Film Building, Cleveland, O.
BRENKERT LIGHT PROJECTOR COMPANY, 7348 St. Aubin Avenue, Detroit, Mich.
Chicago Cinema Equipment Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
HALL & CONNOLLY, INC., 24 Van Dam Street, New York City.
HUB ELECTRIC COMPANY, 2225 W. Grand Avenue, Chicago, Ill.
KLIEGL BROTHERS, 321 W. 50th St., New York City.
Major Equipment Company, 4063 Fullerton Avenue, Chicago, Ill.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.
Reflector & Illuminating Company, 1417 W. Jackson Boulevard, Chicago, Ill.
Westinghouse Lamp Company, 150 Broadway, New York City.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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Liquid Soap

Refer to SANITARY SPECIALTIES

Lithographers

THIS IS the show business. The one-sheet, three-sheet and 24-sheet are business pullers. They lend a splash to outdoor and lobby board advertising. In having special lithographic work done on special attractions theatre men generally prefer the block letter type because of the greater speed in production. In outstanding instances exhibitors have billed a show with 48 sheets. The cost of special lithographic work depends upon volume.

Block posters adapted from suitable designs are very striking and used extensively. One-sheets, three-sheets and six-sheets, used liberally both in and outside the lobby, and 24-sheets on billboards, provide the box office with a constant drawing power.

R. R. Donnelley & Sons Company, 731 Plymouth Court, Chicago, Ill.
Morgan Lithographing Company, E. 17th and Payne Avenue, Cleveland, O.
Niagara Lithograph Company, 1526-30 Palmolive Building, Chicago, Ill.
The U. S. Printing & Lithograph Company, 407 First National Bank Building, Cincinnati, O.

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Lobby Gazing Balls

Refer to GAZING BALLS

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Lobby Decorations

Refer to INTERIOR DECORATION

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Lobby Display

AN ATTRACTIVE lobby is a boon to business. To conform to the beauty in lobby decoration, colorful and attractive lobby displays have been created. Automatic poster displays in polished bronze are constructed for convenient display of standard stills and photographs, featuring current and coming attractions. Art glass today is advantageously used, making a striking and effective display. Many artistic endeavors have been directed toward the lobby with the result that today few shoddy lobbies greet the patron.

Adswin Corporation, 727 Seventh Avenue, New York City.
Davis Bulletin Company, Lock Street, Buffalo, N. Y.
Joseph S. Arvid Company, Inc., 1440 Broadway, New York City.

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Lobby Display Frames

LOBBY ADVERTISING is an obviously effective business stimulant and in this connection the use of lobby display frames easily ranks first in importance. With the effective display frames now available it is possible not only to obtain a maximum advertising value from their use but also to add materially to the appearance of the lobby. The front of the theatre may now be "dressed up" in excellent fashion with these frames. In the case of new theatres it is common practice to design lobby frames in conformity with the architectural style of the house.

Artistic lobby display frames are now available which contain mirrors in the center with space for lithographs on either side. Or, display frames in the form of corner cases may be advantageously used. Literature on corner cases is visible from both the lobby and street sides. Lobby display frames of brass with finishes such as statuary bronze, verde antique, brushed brass, oxidized brass, gun metal, dull copper, have the advantage of requiring no polishing.

Overcrowding of the lobby with display frames produces a detrimental effect and for this reason it is necessary that good judgment and care be exercised not only in the selection of the frames but in their placing as well. Working from blue prints or an accurate diagram enables manufacturers to suggest effective and harmonious arrangements for equipping the lobby with a display frame scheme.

The Arkay Sign Company, Inc., 421 Film Exchange Building, Cleveland, O.
Joseph S. Arvid Company, Inc., 1440 Broadway, New York City.
Libman-Spanjer Corporation, 1600 Broadway, New Cincinnati, O.

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Lobby Furniture

Refer to FURNITURE, THEATRE

▲

Locks, Panic Bolts

Refer to BOLTS, PANIC

▲

Lobby Merchandising

Refer to VENDING MACHINES and SCALES

▲

Luminous Paints

LUMINOUS PAINTS are being used more and more in theatrical production work. The sets and costumes may be so covered with this material that their coloring is different under different tones of light, or certain sections may be invisible altogether until acted upon by certain classes of light vibrations. A method which came into use during 1929 employs the ultra violet ray, acting upon certain fluorescent materials. These materials are substances, the atomic structure of which is such that instead of absorbing short wave lengths, they receive them and throw them back as longer waves, the colors of the waves (the colors beheld by the observer) depending on the wave lengths.

A. Strobl, 101 W. 41st Street, New York City.

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Luminous Signs

Refer to SIGNS, DIRECTIONAL

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Machines, Pop Corn

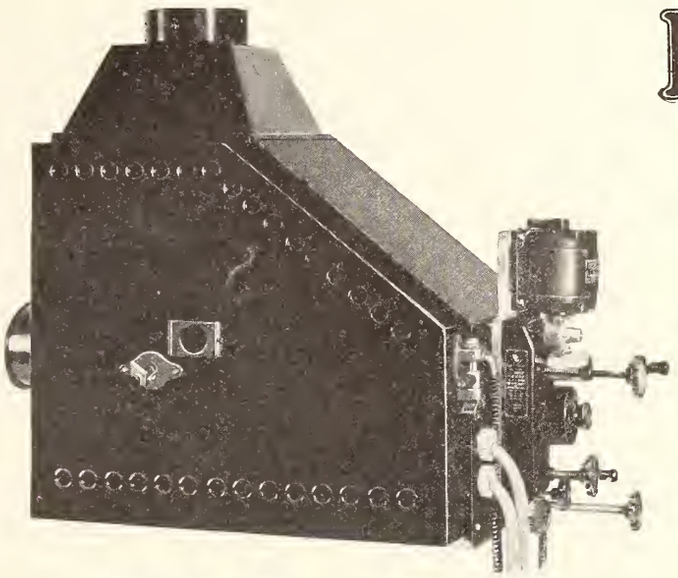
Refer to POP CORN MACHINES

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Machines, Ticket

A MOTOR driven device for dispensing tickets which are automatically registered as to the number of each denomination sold. These machines are made in two unit, three unit, four unit and five unit sizes. A two unit will dispense two tickets of different denominations such as children and adults. Each unit is controlled by a series of five buttons, making it possible to sell from one to five tickets. Prices range from $275 to $450.

Ansell-Simplex Ticket Company, 2844 W. Chicago Avenue, Chicago, Ill.
Arcus Ticket Company, 348 N. Ashland Avenue, Chicago, Ill.
AUTOMATIC SIMPLEX REGISTER CORPORATION, 1018 S. Wabash Avenue, Chicago, Ill.
GENERAL REGISTER CORPORATION, Paramount Building, New York City.
Globe Ticket Company, 112 N. 12th Street, Philadelphia, Pa.
O. B. McClintock Company, 139 Lyndale Avenue, North, Minneapolis, Minn.
MID-WEST TICKET & SUPPLY COMPANY, 910 S. Michigan Avenue, Chicago, Ill.
National Electric Ticket Register Company, 1806 Kienlen Avenue, St. Louis, Mo.



H&C Inc.

TYPE FR. 10

The Super High Intensity Projection Lamp That Gives Better Screen Illumination For Current Expended

HALL & CONNOLLY, Inc.

24 VAN DAM STREET NEW YORK CITY



Quality Guaranteed

Super-Lite Lens

The Perfect Screen Lens
Adaptable to Any Projector

WISELY CHOSEN BY
AMERICA'S BEST THEATRES

NEW BIFOCAL SUPER-LITE
LENS F:2.5

A variable focus lens with a wide range of foci for both silent and sound film.

SERIES III. SUPER-LITE
LENS F:2.5

Standard full Half-Size lens furnished in short focus as low as 4" E.F. and up to 10" E.F.

SERIES IV. SUPER-LITE
LENS F:2.5

Full 3" diameter lens to meet the demand for more light for longer throws. 6" E.F. to 10" E.F.

PROJECTION OPTICS COMPANY, INC.

330 LYELL AVENUE ROCHESTER, NEW YORK

SIMPLEX TICKET REGISTER, Paramount Building, New York, N. Y.
U. S. Ticket Company, Fort Smith, Ark.
World Ticket & Supply Company, 1600 Broadway, New York City.

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Marble, Natural

MARBLE, both in exterior and interior construction, lends a stately appearance to the theatre. It is a substantial and everlasting material, and has been found appropriate for grand stairways, colonnades and such other features of the interior coming within the range of vision of the patron as he enters the theatre.

Appalachian Marble Company, Knoxville, Tenn.
Carthage Marble Company, Carthage, Mo.
Chicago Panelstone Company, 2456 W. George Street, Chicago, Ill.
The Georgia Marble Company, Tate, Ga.
Vermont Marble Company, 101 Park Avenue, New York City.

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Marquees

Refer to CANOPIES, THEATRE

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Mats, Runners

AS A PROTECTION to carpets and as a means of keeping the theatre clean during bad weather mats and runners are used in theatre lobbies and aisles. Leather mats are most common in lobbies, having a mesh for dirt and slush to drop through. The irregular features of the leather mat surface prevent slipping.

Runners for aisles and foyer are usually made of a hard material and are laid over carpets as a protection.

Boston Rubber Mat Company, 332 A Street, Boston, Mass.
The Hodes-Zink Manufacturing Company, Fremont, O.
Rub-Tex Products Corporation, Indianapolis, Ind.
Wear Proof Mat Company, 2156 Fulton Street, Chicago, Ill.

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Mazda Lamps

Refer to LAMPS, MAZDA

▲

Mazda Regulators

THIS IS an electrical device for changing 110 volt or 220 volt current to 30 volt, 30 amperes current for use with 900 watt incandescent projection lamps.

The Garver Electric Company, Union City, Ind.

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Miniature Golf Courses

Refer to GOLF (MINIATURE) COURSES AND EQUIPMENT

Distributed by National Theatre Supply Company

GOLDE

BETTER PROJECTION AIDS

MANUMATIC CHANGEOVER
Noiseless Changeover for sound pictures at a moderate cost.
LONG-LIFE CARBON JAW
for Hi-Lo lamps; guaranteed for 6 months, will last years.
30% CARBON SAVER
Saves 30% carbon cost. For 9 m/m High Intensity Carbons.
AUTOMATIC MOTOR REWIND
Best enclosed rewind ever developed—works by gravity—always dependable.
UNI-LENS MOUNT
Only successful method for use with wide screen projection.
FRAMING LIGHT SHIELD
Allows no light spill in any position—protects the eyes—makes framing easy.

Order from your Supply Dealer or from

GOLDE MANUFACTURING CO.
2015 LeMoyne Street, Chicago

Motion Picture Cable

Refer to CABLE, MOTION PICTURE

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Motor Generators

Refer to GENERATORS, MOTOR

▲

Motors, Electric

IT IS NOT a question of "whether the wheels go around" in the theatre of today, but rather, how they go around. Electric motor development has kept pace with the rapid strides made in other fields of the technical side of exhibition. With sound equipment the motor plays an increasingly important part in theatre operation.

Baldor Electric Company, 4351-55 Duncan Street, St. Louis, Mo.
GENERAL ELECTRIC COMPANY, 1 River Road, Schenectady, N. Y.
Continental Electric Company, 325 Ferry Street, Newark, N. J.
The Ideal Electric & Manufacturing Company, Mansfield, O.
Fidelity Electric Company, Lancaster, Pa.
Hobart Brothers Company, 113 W. Water Street, Troy, O.
Master Electric Company, Dayton, O.
Robbins & Meyers Company, Springfield, O.

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Motors, Phonograph

Refer to PHONOGRAPH MOTORS

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Motors, Projector

MOTORS for projection machines are usually 110 volts, 25 to 60 cycles and of 1/10, 1/8 or 1/6 horse power. They may be obtained with variable speed adjustments giving a range of speed of from 150 r.p.m. to 4,000 r.p.m.

Bodine Electric Company, 2254 W. Ohio Street, Chicago, Ill.
Fidelity Electric Company, 331 N. Arch Street, Lancaster, Pa.

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Music and Sound Reproducing Devices

MUSIC and sound reproducing devices are of two types, synchronous and non-synchronous. The latter use phonograph records, which are cued to the picture. The majority of these machines, which have from two to four discs for the records, are operated from the pit or other location in view of the screen. The synchronous type, however, is operated from the projection booth, employing disc records or film recordings made in conjunction with the picture. Non-synchronous instruments range in price from $275 up. The price range of synchronous equipment is quite wide, but may be said to be roughly from several hundred dollars to $10,000.

Non-synchronous equipment, however, has importance among motion picture theatre apparatus primarily as an augmentation of the synchronous sound equipment. The non-synchronous device is commonly installed along with the synchronous apparatus, in the same manner that public address systems are added to the regular sound layout. Incidental music not provided for in the regular screen program, and entertainment for the standees in the foyers, may be supplied by the non-synchronous equipment.

Among the developments in motion picture sound is the increase in the employment of the sound-on-film method of reproduction. Experiment has eradicated many of the disadvantages of this method and increased its advantages, and as a result one producer, long committed exclusively to the use of the sound-on-disc method of recording, has taken measures for the adoption of the film method also. Installation of both sound-on-disc and sound-on-film reproducing equipment is thus recommended by authorities for theatres which in the early days of sound might have been advised to economize by installing disc equipment only.

Amplion Radio Corporation, 133 W. 21st Street, New York City.
Audio Products Corporation, 138 West Avenue, Long Island City, N. Y.
Bestone, Incorporated, 1514 Davenport Street, Omaha, Neb.
Buffalo Radio Engineering Laboratories, 241 S. Elmwood Avenue, Buffalo, N. Y.
R. S. Burt Scientific Laboratories, 900-04 E. California Street, Pasadena, Cal.
Duofone, Inc., 2589 E. Jefferson Street, Detroit, Mich.
Elec-Tro-Fone Corporation, 2490 University Avenue, St. Paul, Minn.
ELECTRICAL RESEARCH PRODUCTS, INC., 250 W. 57th Street, New York City.
ENTERPRISE OPTICAL MFG. COMPANY, 564 W. Randolph Street, Chicago, Ill.
Foto-Voice Company, 817-819 Granby Street, Norfolk, Va.
Gates Radio & Supply Company, Quincy, Ill.
General Talking Pictures Corporation, 218 W. 42nd Street, New York City.
Good-All Electric Manufacturing Company, Ogallala, Neb.
The D. R. Kautz Company, 2115 Madison Avenue, Norwood, O.
MELLAPHONE CORPORATION, Rochester Theatre Building, Rochester, N. Y.
National Motion-Ad Company, 2448-59 Prairie Avenue, Chicago, Ill.
Pacent Reproducer Corporation, 250 W. 39th Street, New York City.
Peerless Sound Equipment Company, 627 Iron Avenue, Dover, O.
The Phototone Equipment Corporation of America, Morth Vernon, Ind.
Pictur-Fone Corporation, 404-10 N. Main Street, Lima, O.
Powers-Cinephone Equipment Corporation, 723 Seventli Avenue, New York City.
R C A PHOTOPHONE, INC., 411 Fifth Avenue, New York City.
The Rapid Film Company, 1706 Central Parkway, Cincinnati, O.
SIMPLIMUS, INC., 67 Church Street, Boston, Mass.
Sono Equipment Corporation, 1200 Shelby Street, Indianapolis, Ind.
UNIVERSAL SOUND SYSTEM, INC., 13th and Cherry Streets, Philadelphia, Pa.
VITADISC COMPANY, 92 Mortimer Street, Rochester, N. Y.
Vitagio Corporation, 4942 Sheridan Road, Chicago, Illinois.
WEBER MACHINE CORPORATION, 59 Rutter Street, Rochester, N. Y.
WESTERN ELECTRIC COMPANY, 250 W. 57th Street, New York City.

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Music Publishers

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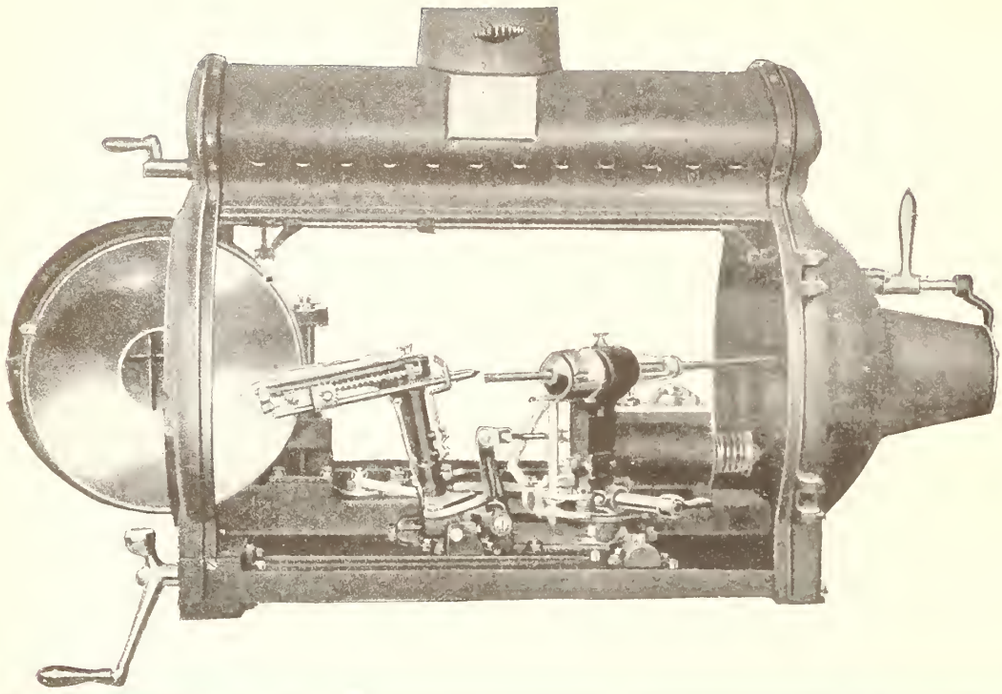
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If Ages bore trademarks, ours would be stamped with an airplane. Nothing is more dramatically symbolic of modern mechanical progress than the increasing drone of air-conquering motors. This is the New Age of Mechanical Servants—motors, wave lengths, machines. There is no individual in our entire business system more clearly dependent on "mechanical workers" than the Motion Picture Exhibitor. The picture on a screen is only as good as the equipment which projects it. . . . Good "sound" is impossible without good sound equipment. . . . Ventilating systems are automatic; so are electric curtain controls, screen modifiers and theatre switchboards. Even ticket vending machines are powered by motors. What assurance has the Exhibitor that these "mechanical servants" of his will give their expected performance? Today, there is only one safe standard for wise buying—Reliability. The Reliability of the firm that makes a product and the Reliability of the firm that sells it. National Theatre Supply Company was organized to bring the American Exhibitor Purchasing Security. It is the business of this Company to select and sell only theatre equipment that can be depended upon to do its work consistently and well. That's the real meaning of Reliability. Its importance cannot be overstated. It has no substitute.

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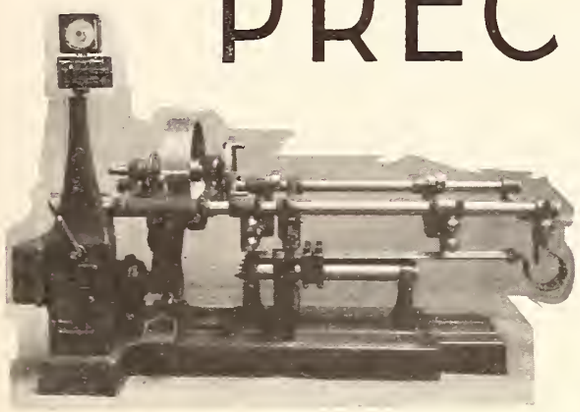
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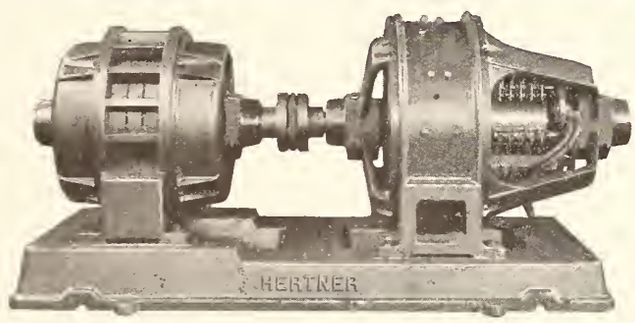
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LOEW'S STATE	Los Angeles
MIRROR	Los Angeles
UNITED ARTIST	Los Angeles
PARAMOUNT	Los Angeles
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WARNER'S	Huntington Park
CALIFORNIA	Huntington Park
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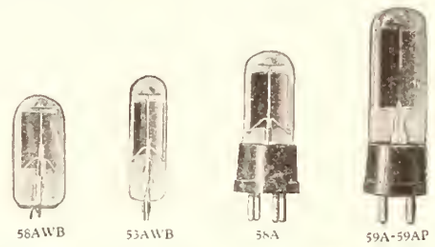
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St. Louis, Mo.

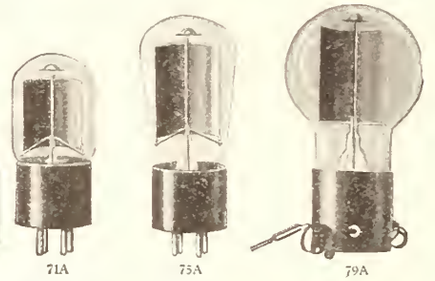
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Nowhere else can you find such values—classy uniforms for your entire staff, strictly theatrical in style; perfectly tailored in a wide variety of fabrics and AT PRICES THAT ARE RIGHT. Uniforms for ushers, doormen, orchestras—to match atmospheric treatment of your theatre. Made to order. Style catalog on request. Ask the National salesman to show samples and quote prices or write us direct for catalog.

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special music for the guidance and assistance of theatre organists and orchestras. Twelve compositions have already been issued by a company headed by Henry Waterson and it is planned by this organization to issue subsequent numbers at regular intervals for theatre orchestras. In this music and orchestral arrangement has been so scored that the numbers can be played with maximum effect by any combination of instruments, large and small.

Special books or organ music have also recently been available. These comprise classic, modern, characteristic, marches, opera selections and sacred numbers, making a valuable addition to every organist's library.

D. Appleton & Company, 35 West 32nd Street, New York City.
Irving Berlin, Inc., 54 W. Randolph Street, Chicago, Ill.
DE SYLVA, BROWN & HENDERSON, INC., 745 Seventh Avenue, New York, N. Y.
Donaldson, Douglas & Gumble, Inc., 1595 Broadway. New York City.
Oliver Ditson Company, 179 Tremont Street, Boston, Mass.
LEO FEIST, INC., 167 N. Clark Street, Chicago, Ill.
Tax Free Music Publishing Company, 1674 Broadway, New York City.
REMICK MUSIC CORPORATION, 219 W. 46th Street, New York City.
VILLA MORET, INC., 935 Market Street, San Francisco, Cal.
M. WITMARK & SONS, 1659 Broadway, New York, N. Y.

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Music Stands

MUSIC STANDS are made in a number of styles, from those of simple design for smaller houses to more pretentious and ornamental ones for the elaborate theatres.

There are several very practical, up-to-date and attractive designs in music stands including the open, closed, semi-closed and resonant types. A popular open type is one in which ornamental bell-shaped lamp shades are placed one on each side of the music rack just above the level of the top of the music; this type is very practical for musicians on account of the unobstructed view it provides immediately over the top of the music sheet; its simple lines and attractive appearance are unusual and unique.

Of the closed type perhaps a popular kind is made in an elaborate design with lamps concealed above in the music sheet compartment.

Among the newest is the semi-closed type which has a solid rack of the open end design, with a 10-watt lamp concealed above the rack under a triangular shaped shade, or hood; this stand has also a flat table for the convenience of musicians. The new resonant type is of the closed design, having two 10-watt lamps concealed in the enclosure in which the music rack is placed; the resonator is below the music rack; this stand increases the volume and resonance of the orchestra and eliminates all pit light from about 90 per cent of the house. It gives the musicians better light with less wattage. Prices range from $15 to $75.

Manufacturers of music stands are also prepared to supply conductor stands to harmonize with the type of music stand used. Prices range from $15 to $55.

Carlson Cabinet Company, 616 W. Elm Street, Chicago, Ill.
J. H. CHANNON CORPORATION, 223 W. Erie Street, Chicago, Ill.
Chicago Cinema Equipment Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.

GALLAGHER ORCHESTRA EQUIPMENT COMPANY, 616 W. Elm Street, Chicago, Ill.
KLIEGL BROTHERS, 321 W. 50th Street, New York City.
The Liberty Music Stand Company, 1960 E. 116th Street, Cleveland, O.

▲

Needles, Phonograph

NEEDLES are short slender pieces of hardened steel, pointed on one end. which ride in the grooves of a record. Because of the sound irregularities in this groove the needle is set in vibration and it in turn operates a diaphragm.

Brilliantone Steel Needle Company of America, 371 Seventh Avenue, New York City.
General Phonograph Company, 25 W. 45th Street, New York City.
The Lowell Needle Company, Lowell, Mass.
Wall-Kane Needle Company, Inc., 3922 14th Avenue, Brooklyn, N. Y.

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Novelties, Advertising

Refer to ADVERTISING NOVELTIES

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Oil Burners

Refer to HEATING SYSTEMS, OIL

▲

Orchestra Lifts

Refer to LIFTS AND ELEVATORS for ORCHESTRA, ORGAN AND STAGE

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Organs

IT IS HARDLY necessary here to call attention to the ever growing importance of organ music in theatres. Next to the film and projection machines, the organ today is a recognized necessity and a proven box office attraction. Virtually every phase of the organ's place and use in theatres has been discussed in numerous articles in BETTER THEATRES.

Space here will not permit, nor is it desirable, that a lengthy discussion of organ and organ music be given. It is in order to call attention, however, to several facts in connection with organs that are of more or less recent development. One of these is the location of the organ grilles. While these have been conspicuous in the past, usually on either side of the stage opening a number of theatres are now placing the organ grille in the ceiling, directly in front of the center of the proscenium. At the Roxy theatre in New York the organ chambers are located beneath the stage.

Mounting the organ console on an elevator so that the organist may be brought into full view of the audience during a solo is another comparatively recent feature that is winning great vogue. Double consoles are now used in a number of theatres.

In the purchase of an organ the theatre owner should make sure that the instrument is built for theatre work.

In the main, aside from detail considerations, the important thing to bear in mind in the purchase of a theatre organ is whether or not the instrument is designed and built to meet theatre requirements. Demands upon an organ to be used in a theatre and in a church, for example, are obviously at variance. The result is that organs for theatres are built along exacting lines, expressly for the work they are intended to perform.

Maxcy-Barton Organ Company, 314 Mallers Building, Chicago, Ill.
Geo. Kilgen & Sons, Inc., 4016 N. Union Boulevard, St. Louis, Mo.

U. S. Patent No. 1778776
Canadian Patent No. 297617

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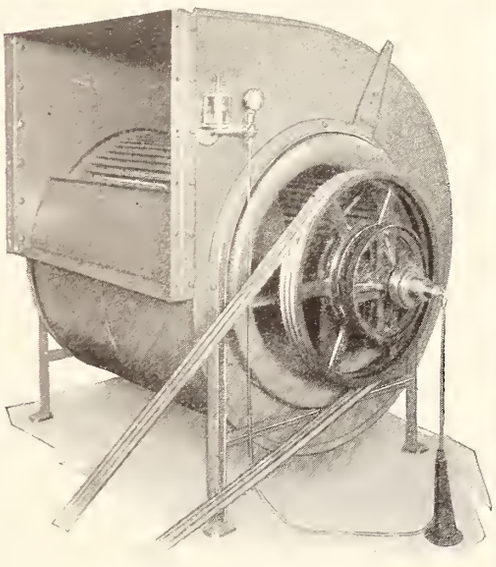
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31 NATIONAL BRANCH STORES

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W. W. Kimball Company, 308 S. Wabash Avenue, Chicago, Ill.
The Link Organ Company, Binghamton, N. Y.
Marr & Colton Company, Warsaw, N. Y.
Page Organ Company, 519 N. Jackson Street, Lima, O.
The Rudolph Wurlitzer Company, 121 E. Fourth Street, Cincinnati, O.

▲

Organ Blowers

THE ORGAN BLOWER is an important piece of equipment, and is manufactured in sizes suitable for organs of all types. They may be obtained in units ranging from 1/6 h.p. to 75 h.p., which are multi-stage, multi-pressure machines. These machines are made so as to give the proper wind supply for the size organ for which it is desired.

Kinetic Engineering Company, Lansdowne, Pa.
Spencer Turbine Company, Hartford, Conn.
Zephyr Electric Organ Blower Company, Orrville, O.

▲

Organ Chimes

THE THEATRE ORGAN, in the range of musical instruments which it reproduces, is orchestral in performance. Perhaps no musical instrument is as responsive to the human touch. Chimes, marimbas, harps, vibra-harps, celestes, xylophones, bells, glockenspiels—the range of instruments is limited only by the prices of the instrument installed. And each instrument must be as finely constructed as the instruments used by the orchestra.

J. C. Deagan, Inc., 1770 Berteau Avenue, Chicago, Ill.
The Kohler-Liebich Company, Inc., 3549-53 Lincoln Avenue, Chicago, Ill.

▲

Organ Heaters

REACTION upon organ music and the instrument itself of cold weather and dampness has led to the development of organ chamber heaters which keep the temperature in the chamber at a uniform degree, preventing loss of pitch, and deterioration of the organ. Electric heaters with thermostat control are used for this purpose. Organ chambers are usually tuned at a temperature of from 65 to 75 degrees. If the temperature is allowed to drop 10 degrees below the tuning temperature the metal pipes become flat by a quarter or half tone. A 10 degree rise above the tuning temperature will cause the same pipes to become sharp and further rise puts many of them out of pitch. The effect of dampness is to cause a swelling and consequent deterioration of wooden chests, pipes and other parts in the chambers.

Since organ chambers are not standard in size the amount of heating equipment must be determined for each chamber. The larger the chamber or the greater the area exposed outside walls, the larger must be the wattage of the heater installed. Heaters should be mounted near the bottom of exposed or outside wall so that rising warm air from heater will counteract the descending columns of chilled air. Thermostats should be located at the point the best circulation takes place and out of reach of direct heat from heaters.

Organ loft heaters may be so constructed as to deflect the heat back to the floor of the organ chamber, allowing the hot air to mushroom out before rising through the organ mechanism. This is accomplished by a hooded top.

In large theatres operating afternoon and evening heaters are usually left in operation 24 hours. In smaller houses they may be disconnected when the show is over and started again by simply throwing a switch when needed. Prices range from $48 to $110 per set.

Automatic Electric Heater Company, 1705 Race Street, Philadelphia, Pa.
Kausalite Manufacturing Company, 8129 Rhodes Avenue, Chicago, Ill.
The Prometheus Electric Corporation, 356 W. 13th Street, New York City.
Time-O-Stat Controls Company, Elkhart, Ind.

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Organ Lifts

Refer to LIFTS AND ELEVATORS for ORCHESTRA, ORGAN AND STAGE

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Organ Rolls

Refer to MUSIC ROLLS

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Organ Slides

Refer to SLIDES

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Ornamental Fountains

ORNAMENTAL fountains are invariably places of interest in the theatre. In addition to their decorative value they create a desirable atmosphere of coolness in the summer time through the sound of the trickling water as it falls into the base of the fountain.

Ornamental fountains may be obtained in many sizes and in many forms. The water pressure is supplied by a small pump operated from light socket current, the same water being used over again in most instances.

Barker Brothers, Seventh Street, Flower and Figueroa, Los Angeles, Calif.
Batchelder-Wilson Company, 2639 Artesian, Los Angeles, Cal.
The Crane Company, 836 S. Michigan Avenue, Chicago, Ill.
KLIEGL BROTHERS, 321 W. 50th Street, New York City.
Rundle-Spence Manufacturing Company, 52 Second Street, Milwaukee, Wis.
The Halsey W. Taylor Company, Warren, O.
The Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.

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Ornamental Bronze and Iron Work

Refer to BRONZE AND IRON WORK

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Paint, Plastic

Refer to PLASTIC PAINT

▲

Paint, Screen

A PAINT for refinishing a screen surface. This paint comes in flat white and metallic. Five pounds of flat white is sufficient to coat a 9x12 screen with two coats. Prices range from $1.75 to $3.50.

DA-LITE SCREEN COMPANY, 2715 N. Crawford Avenue, Chicago, Ill.
Hewes-Gotham Company, 520 W. 47th Street, New York, N. Y.
WALKER-AMERICAN CORPORATION, 800 Beaumont Street, St. Louis, Mo.

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Panel Boards

WITH lights playing such a prominent part in the operation of a theatre, the theatre owner must look to his lighting equipment for consistent service. The panel board with its multi-circuits and its easy accessibility gives to the theatre a lighting system which is endurable, elastic and efficient.

FRANK ADAM ELECTRIC COMPANY, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Bull Dog Electric Products Company, 7610 Joseph Campeau Street, Detroit, Mich.
The Cleveland Switchboard Company, 2925 E. 79th Street, Cleveland, O.
GENERAL ELECTRIC COMPANY, 1 River Road, Schenectady, N. Y.
HOFFMANN—SOONS, 387 First Avenue, 92-96 Gold Street, New York, N. Y.
HUB ELECTRIC COMPANY, 2225 W. Grand Avenue, Chicago, Ill.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
The Trumbull Electric Manufacturing Company, Plainville, Conn.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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Paper Drinking Cups

Refer to DRINKING CUPS, PAPER

▲

Paper Towels

Refer to TOWELS, PAPER

▲

Paste, Poster and Labelling

LENDING to efficiency in a theatre organization is a prepared wheat powder, which, when mixed with cold water, mixing easily and offering an adhesive paste for all types of poster billing.

HEWES-GOTHAM COMPANY, 520 W. 47th Street, New York, N. Y.
Arthur S. Hoyt Company, 90 Broadway, New York City.

▲

Peanut Roasters and Popcorn Machines

Refer to POP CORN MACHINES

▲

Perfumed Disinfectants

Refer to DISINFECTANTS, PERFUMED

▲

Perfumes and Perfumers

DISAGREEABLE odors are unfortunately a usual concomitant of crowds, particularly in such compact enclosures as the motion picture auditorium. These odors may be effectively eliminated by the use of highly aromatic perfumes, which are diffused throughout the air. One method of diffusion is the simple one of placing the perfume in decorative cones, resembling a vase, at various places along the walls. These cones are made of clay and readily absorb the perfume, which may be said to saturate the cones, and the odor radiates from the latter to quite a large area beyond.

Another widely used method is to spray the air with a perfume at suitable intervals.

A trifle less simple and perhaps more effective method is that of placing perfume in a disseminator located at the ventilating fan so that the evaporated liquid or solidified perfume will carry its fragrance through the auditorium along with the fresh air.

Prices vary from 50 cents for the vase-disseminators, to $2.50 for the ventilating system disseminators. A variety of odors are obtainable at from several dollars to $7.50 per pound.

The Huntington Laboratories, Inc., Huntington, Ind.
West Coast Perfume Company, Ltd., 6331 Hollywood Blvd., Hollywood, Cal.

▲

Phonograph Motors

PHONOGRAPH MOTORS are small motors that drive the turntable of a phonograph or non-synchronous device. These replace the spring motor that requires winding. Some motors are universal

and work on 110 volts, 60 cycles, or most any lighting circuit. Others work on A. C. current only and are designed for frequency ranges which the purchaser must specify.

Bodine Electric Company, 2254 W. Ohio Street, Chicago, Ill.
J. A. Fischer Company, Inc., 393 Seventh Avenue, New York City.
General Electric Company, 1 River Road, Schenectady, N. Y.
The Imperial Electric Company, Akron, O.

▲

Phonograph Turntables

PHONOGRAPH turntables are metal rotating discs on which the records are placed for reproduction. These discs are rotated by phonograph motors, either spring or electric, and have a device to regulate the running speed. The tops of these discs are covered with a velvety fabric to eliminate danger of scratching the record. Alongside the turntable is a supporting arm that carries the needle.

Bodine Electric Company, 2254 W. Ohio Street, Chicago, Ill.
Farrand Manufacturing Company, Inc., Metropolitan Building, Long Island City, N. Y.

▲

Photoelectric Cells

THE FUNCTIONS of the photoelectric cell in sound installations is well known to exhibitors who are showing talking pictures. These important cells have now been brought up to a high state of perfection, having high sensitivity and long life. Photoelectric cells are available in various sizes and the usual price range is from $15 up.

G-M LABORATORIES, INC., 1731-35 Belmont Avenue, Chicago, Ill.
Marvin Radio Tube Corporation, 126 Liberty Street, Chicago, Ill.
QRS DEVRY CORPORATION, 333 N. Michigan Avenue, Chicago, Ill.
Sylvania Products Company, Emporium, Pa.
WESTERN ELECTRIC COMPANY, 250 West 57th Street, New York, N. Y.
Arcturus Radio Company, 255 Sherman Avenue, Newark, N. J.

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Photoframes

THESE ARE CARRIED as standard stock in sizes 11 x 14 and 22 x 28 to accommodate photographs furnished with film features. Prices range from 75c to $1.50. Carried by all supply dealers.

▲

Pianos

PIANOS VARY IN SIZE and type, depending upon the use to which each is to be put. Both upright and baby grand, reproducing and non-reproducing pianos, are widely used in theatres as entertainment and to accompany the picture. The use of pianos on the mezzanine of the theatre is becoming more and more general. The larger theatres will have as many as six and eight pianos as a part of the permanent equipment.

The Baldwin Piano Company, 142 W. Fourth Street, Cincinnati, O.
W. W. Kimball Company, 308 S. Wabash Avenue, Chicago, Ill.
The Link Company, Inc., Binghamton, N. Y.
The Rudolph Wurlitzer Company, 121 E. Fourth Street, Cincinnati, O.

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Piano Trucks

THE THEATRE TODAY must operate on an efficient basis. Its costly equipment must be guarded against inadvertent damage. Equipment, also, must be moved from one section of the theatre to another. To accomplish these tasks, a the-

LOOK FOR THIS TRADE MARK

CASH CONTROL GRC SYSTEMS TRADE MARK

The company branches of **GENERAL REGISTER CORPORATION** using genuine parts and rendering **GENERAL REGISTER** reliable manufacturers service display the above trade mark.

We are the manufacturers of the **AUTOMATIC GOLD SEAL REGISTERS** and **SIMPLEX TICKET REGISTERS** and maintain the following offices for authorized **SALES and SERVICE.**

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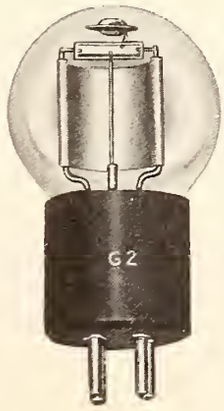
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"Service after Sales"

GENERAL REGISTER CORPORATION

J. C. ENSLEN, GEN. SALES MGR.



QRS
PHOTO ELECTRIC CELLS

For use on all types of sound equipment — non-microphonic — longer life — not affected by heat — lowest cost — list price $15.00.

Our illustrated descriptive folder gives full details. Write for it today.

Q R S-DeVry Corporation
(Established 1900)
333 N. Michigan Ave.,
CHICAGO, ILLINOIS

NEW YORK SAN FRANCISCO

atre should be amply equipped with time-saving, safety-saving and utility-saving devices. The piano truck is a guard against damage to the piano or organ which must be moved about the theatre stage or other parts.

THE J. H. CHANNON CORPORATION, 222 W. Erie Street, Chicago, Ill.

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Picture Sets

PICTURE SETS IN non-presentation houses are usually changed seasonably or prepared for holiday programs and special events. Theatres offering presentation acts make it a point to change weekly the effects surrounding the picture screen.

Draperies and other equipment necessary to the production of an artistic stage setting are readily obtainable.

NOVELTY SENIC STUDIOS, 340 W. 41st Street, New York City.
TIFFIN SCENIC STUDIOS, Tiffin, O.
Volland Scenic Studios, 3737 Cass Street, St. Louis, Mo.

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Pipe Organs

Refer to ORGANS

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Plastic Paint

PLASTIC PAINT is extensively used for decorating auditorium walls, lobbies and foyers of theatres. With this paint almost any sort of rough texture can be developed from the most refined stipple to the shaggiest Spanish palm finish. Sand swirl, two-tone and other effects can also be obtained in a number of colors and color combinations.

Plastic paint comes in the form of a white powder. Before application it is mixed with water; sometimes, also, with coloring matter. It may be tinted with dry colors before application, or the plastic paint may be sized and then glazed with an oil glaze tinted with oil colors. It may be applied on any type of surface and when thus properly applied and treated it can be washed from time to time with soap and water.

In the decoration of theatres today, the use of plastic paint opens up a new field of expression to the architect and decorator. It is not only applicable in many striking and unusual texture effects to walls and ceilings, and in remarkably beautiful blended color combinations—but it is also adaptable to many unique, original and conventional treatments. It can be used in panels and frescoes, in sgraffito and relief work. Sprayed with bronze or aluminum powder over a richly colored background, it produces gorgeous gold and silver effects.

Architectural Decorating Company, 1600 S. Jefferson Street, Chicago, Ill.
The Craftex Company, 37-39 Antwerp Street, Brighton Station, Boston, Mass.
Hockaday, Inc., 1823 Carroll Avenue, Chicago, Ill.
H. B. Wiggin's Sons Company, Bloomfield, N. J.

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Plumbing Fixtures

EVERY PART OF the theatre should be in keeping with the general architectural beauty of the theatre. Also, those parts of construction which are under cover of plaster and other exterior coverings must meet the requirements of building codes. The value of hidden fittings of high quality cannot be too strongly stressed as a factor in efficient and economical theatre operations. Included in these specifications are plumbing fixtures, both exposed and concealed.

Plumbing fixtures play an important part, both in the decorating scheme of a theatre and the cost of insurance. They should, therefore, be investigated by the theatre owner, remembering that they may be had in both white and in colors, and with various distinguishing sanitary features.

The Crane Company, 836 S. Michigan Avenue, Chicago, Ill.
Kohler Company, Kohler, Wis.
Standard Sanitary Manufacturing Company, Bessemer Building, Pittsburgh, Pa.

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Pop Corn Machines

POP CORN MACHINES offer an excellent opportunity for theatres to increase their revenue, according to information from exhibitors who are operating them. One exhibitor states that in one week he cleared $59 with a corn popper in his lobby. Figures provided by another exhibitor state that in six months he took $967.91, out of which his expenses were $296.94, leaving a profit of $670.97. One theatre circuit in the east is using pop corn machines at five of its houses.

Pop corn machines may be had in a number of sizes and styles, ranging from small models to elaborate machines which also include peanut warming facilities.

Burch Sales Company, 1432 Wyandotte Street, Kansas City, Mo.
C. Cretors & Company, 612 W. 22nd Street, Chicago, Ill.
Dunbar Company, 2652 W. Lake Street, Chicago, Ill.
Holcomb & Hoke Manufacturing Company, Indianapolis, Ind.
Kingery Manufacturing Company, 420 E. Pearl Street, Cincinnati, O.
Star Manufacturing Company, 4477 Finney Avenue, St. Louis, Mo.
Talbot Manufacturing Company, 1213 Chestnut Street, St. Louis, Mo.

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Portable Projectors

PORTABLE PROJECTORS are motion picture projection machines which are designed to be set up only temporarily and not for permanent installation in a regular theatre, as a rule, although used there. They are particularly adapted for use in schools, clubs, etc., and may be obtained for installation in connection with leading makes of sound equipment or with sound apparatus built in. There is a model with a heavy pedestal for permanent installation.

Semi-Portable projectors are standard motion picture machines which may be utilized for either temporary or permanent installations. That is to say, these machines, while sturdily constructed, are comparatively light in weight and may be moved from room to room or from one building to another. Specially designed carrying cases are also provided at slight additional cost for convenience in transporting for longer distances. For permanent installations, the model with the heavy pedestal no doubt has its advantages. Sound apparatus specially constructed for portable machines is available.

Acme Motion Pieture Projector Company, 734 S. Wabash Avenue, Chicago, Ill.
Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
Hewes-Gotham Company, 520 W. 47th Street, New York, N. Y.
Q. R. S.-DE VRY CORPORATION, 333 N. Michigan Avenue, Chicago, Ill.
The Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
Safety Projector Company, 310 W. Second Street, Duluth, Minn.

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Poster Frames

Refer to FRAMES, POSTER

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Poster Paste

Refer to PASTE, POSTER AND LABELING

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Pottery, Decorative

THE THEATRE, properly proportioned architecturally, requires almost meticulous care in decoration. Because of the volume of floor space and wall space, decorative pieces are imperative. Produced for this purpose is a pottery ware which fulfills all artistic requirements, whether the decorative scheme be period or modern.

Cambridge-Wheatley Tile Company, 1601 Woodburn Avenue, Covington, Ky.
The Rookwood Pottery Company, Mt. Adams, Cincinnati, O.

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Poster Lights

THESE ARE TUBULAR shaped reflectors to be fastened to the poster frame for illuminating poster displays. They come completely wired, with bracket for attaching. Prices range from $16 up.

KLIEGL BROTHERS, 321 W. 50th Street, New York.
METAL PRODUCTS, INC., 1434 N. Fourth Street, Milwaukee, Wis.
The Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.

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Power Plants

Refer to LIGHTING AND POWER PLANTS

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Printing, Theatre

Refer to THEATRE PRINTING

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Programs

UNUSUAL PROGRESS has been made in the publication of theatre programs in the past few years. Today the program is one of the outstanding advertising mediums of the motion picture house. It goes into the home, where it is perused by the family.

In obtaining programs the exhibitor need only specify the names of the attractions and the dates. Within eight hours programs containing effective copy, suitably illustrated, are completed. This is possible through the efficiency of highly organized and ably manned printing plants devoted exclusively to this work. Copy provided in theatre programs carries a well balanced selling "punch" creating a desire to see the attractions. The programs are amply illustrated and complete facts concerning stars, players, author and other matters of interest are included.

In the dissemination of theatre programs many theatres have regular lists of patrons to whom programs are mailed each week while others distribute the programs to patrons as they leave the theatre. Prices range from $7.75 per thousand in one color to $8.50 per thousand in two colors. Prices decrease with additional thousands.

Prominent concerns specializing in this work are:

EXHIBITORS PRINTING SERVICE, 711 S. Dearborn Street, Chicago, Ill.
Filmack Trailer Company, 730 S. Wabash Avenue, Chicago, Ill.
National Program & Printing Company, 729 S. Wabash Avenue, Chicago, Ill.
Star Program Company, 1799 Jerome Avenue, New York City.

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Program Covers

CONSTRUCTION OF bigger and better theatres has developed a demand for a higher class of advertising. Offset color program covers are representative of the efforts of theatre owners toward increasing artistry and dignity in their advertising. These colored program covers are highly artistic and colorful. The fact that they are extensively used has enabled production of program covers of this type at a very reasonable cost, considering their beauty and effectiveness. In fact, the use of program covers has enabled exhibitors to attain a highly desirable individuality in this phase of their advertising. These program covers combine all the elements of a program announcement with the necessary distinctive features of a high class house organ. Prices range from $3 per thousand to $7 per thousand, depending on size of cover.

The Hennegan Company, 311 Genesee Street, Cincinnati, O.

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Projection Booths and Equipment

THE PROJECTION room, or booth, because of the fact that it is one of the nerve centers of the motion picture theatre, is becoming standardized. Not in size, naturally, but in general construction, and the high standard of equipment, etc. The projection booth, because of the very nature of the purpose it serves, must be fireproof and ideally ventilated. Though standardized in the general meaning of the word, the booth, in its placement, construction and equipment, should have individual treatment for each theatre. The skilled projection engineer should be consulted on this vital phase of motion picture presentation.

There are many things to keep in mind in the purchase of projection room equipment. Certain parts of this equipment must conform to the building codes, it must be practical, it must satisfy the projectionist and it must lend itself to better projection. It is wise in a majority of instances to consult a skilled projectionist before purchasing this equipment, for his knowledge of completeness and product is broad. The projection booth today is an efficiency room with an expert in charge, and the equipment purchaser should be selected with that in mind.

The design and layout of the projection room should have the careful attention of the architect or builder at the time the plans for the theatre are being prepared. The co-operation of projection machine manufacturers or their distributors can profitably be called into use in the planning of a projection room and in considering its equipment. A number of instances are known where the design of the projection room, relegated to last-minute consideration by the architect or owner, has necessitated expensive remodeling when it has been found that beams and other constructional features made proper projection impossible.

The desirable projection room may vary in size but to accommodate two projectors, it should be at least 15 feet by 10 feet, with 12 foot ceiling. This size will also care for a spotlight and slide dissolver. By all means should toilet facilities be provided and a shower bath is highly desirable.

For construction, a floor of 6 inch cement slab is recommended with 4 inch tile wall. Doors, windows and casings should be of steel. There should be two entrances to the booth. A room adjacent to the booth, at least 8 by 8 and well ventilated should be provided for the generator.

It is important that in the event of fire the flame or smoke be kept out of the auditorium and for this reason the aperature on the front wall of the booth should be lined with steel and fitted with steel covers which will automatically drop when a fusible link melts that is over each projector, releasing the aperature covers.

Atlas Metal Works, 2601 Alamo Street, Dallas, Tex.
COXSACKIE HOLDING CORPORATION, Coxsackie, N. Y.
ENTERPRISE OPTICAL MANUFACTURING COMPANY, 564 W. Randolph Street, Chicago, Ill.
E. E. FULTON COMPANY, 1018 S. Wabash Avenue, Chicago, Ill.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
INTERNATIONAL PROJECTOR CORPORATION, 90 Gold Street, New York City.
THE NATIONAL THEATRE SUPPLY COMPANY, 92-96 Gold Street, New York City.
O. K. Harry Steel Company, 2333 Papin Street, St. Louis, Mo.
E. E. Southern Iron Company, Kienland and Hamburg, St. Louis, Mo.
Theatre Engineering Service Company, 1442 Beachwood Drive, Hollywood, Calif.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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Projection Machines

PROJECTORS HERE referred to are the standard non-portable machines designed for permanent installation, usually in theatres. It is the expressed belief of theatre owners and projectionists that practically ideal projection is possible with equipment available at present, provided it is in the hands of a competent operator. Modern projection machines are the result of many years of improvement and development to meet the ever-growing requirements for the best possible screen results.

Noticeable in the latest developments are the efforts of the manufacturers to keep abreast of the exacting requirements for projection in conjunction with sound reproduction. A type of shutter designed to eliminate the heat from the film and to provide air currents tending to draw dust and dirt from the film, are among the latest developments.

All late model standard projectors are either constructed specially for sound picture projection or are readily adapted to any make or model of sound apparatus, either for sound-on-disc or sound-on-film. The latter method, due to greater thickness and density of film requires the use of much more amperage at the arc and this factor has been met with lamps and lamphouses of greater illuminative output capacity. Also the use of the perforated sound screen has to a very great extent added to the necessity of greater illumination. Moving picture projectors are now constructed more accurately and sturdily than ever before due to the more exacting requirements of talking picture projection and greater area of picture surfaces.

While thousands of dollars are frequently spent in many other departments of the theatre an apparent indifference to the importance of the best possible projection has been shown by too many theatre owners in the past. Fortunately, this attitude is undergoing a very marked change and projection is beginning to receive due attention.

The motion picture theatre, despite the

AT LAST!

SOUND EQUIPMENT

WITHIN THE PRICE REACH OF EVERY THEATRE OWNER

PICTUR-FONE

Sound on Film

Positively the Highest Type of Sound Reproduction

Proven, by actual comparison tests, to have the clearest, plainest, most natural talking ever heard from the screen.

MECHANICALLY AND ELECTRICALLY CORRECT

Past experience has proven that sound equipment must be correctly built of proper materials, precision gears and bearings, reliable oiling devices, suitable electrical equipment scientifically balanced and adjusted so as to give natural reproduction.

BUILT BY EXPERTS OF LONG EXPERIENCE

After years of research work we have perfected sound equipment at our own expense and not at the expense of the exhibitor. The results are that every one of our installations are giving the absolute satisfaction which cannot be had from those that are still in the experimental stage.

AVAILABLE FOR ALL POPULAR MAKES OF PROJECTORS

Dealers wanted for all parts of the United States and foreign countries.

PICTUR-FONE CORPORATION

404-6-8-10 N. MAIN STREET LIMA, OHIO

many trimmings connected with its construction today, offers to the public as its chief attraction the film story on the screen. Even sound has not made clarity of image less important. That the projected image should be as bright and steady as it is possible to produce by modern machinery and engineering skill goes without saying.

One of the handicaps to the securing of proper projection in the past has been in the delay given this phase of the theatre at the time plans for the house are made. In a measure responsibility for this may be placed with the architect who, in his desire to create a palace of beauty and grandeur has apparently failed to consider that such facilities are without purpose unless the thing which the public pays its money to see—the picture on the screen—is of a quality to produce the highest type of entertainment.

It is not the desire nor the intention here to go into any technical details concerning projection machines. It is rather aimed in these columns to impress upon the exhibitor who is not already alive to the fact that projection in his theatre should have his keenest attention. The picture is the main attraction practically always and any skimping in its quality ultimately will be reflected in decreased receipts.

Prices of the standard projection machines range from $625 to $1,500.

Baird Motion Picture Machine Company, 31 E. Runyon Street, Newark, N. J.
THE COXSACKIE HOLDING CORPORATION, Coxsackie, N. Y.
ENTERPRISE OPTICAL MANUFACTURING COMPANY, 564 W. Randolph Street, Chicago, Ill.
E. E. FULTON COMPANY, 1018 S. Wabash Avenue, Chicago, Il..
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
INTERNATIONAL PROJECTOR CORPORATION, 90 Gold Street, New York City.
Sam Kaplan Mfg. & Supply Company, 729 Seventh Avenue, New York City.
THE NATIONAL THEATRE SUPPLY COMPANY, 92-96 Gold Street, New York City.
The Pathe Company, Bound Brook, N. J.

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Projection Machine Parts

NO MACHINE is stronger or more efficient than its parts. Replacements in projection machines are a more important phase of showmanship today than ever before, with the constantly growing demands of both the industry and the public for the best possible projection of motion pictures. Concerns dealing in parts for projection machines have their experts and the wise exhibitor gets their opinion.



E. E. FULTON COMPANY, 1018 S. Wabash Avenue, Chicago, Ill.
Globe Reliance Corporation, 29 Glenwood Avenue, Minneapolis, Minn.
GOLDE-E MANUFACTURING COMPANY, 2013 Le Moyne Street, Chicago, Ill.
Guercio & Barthel, 1018 S. Wabash Avenue, Chicago, Ill.
Sam Kaplan Mfg. & Supply Company, 729 Seventh Avenue, Avenue, New York City.
Lavezzie Machine Works, 160 N. Wells Street, Chicago, Ill.
THE NATIONAL THEATRE SUPPLY COMPANY, 92-96 Gold Street, New York City.
Precision Machine Company, 368 Milwaukee Street, Milwaukee, Wis.

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Projectors, Advertising

EXPLOITATION IN THE theatre lobby by means of an advertising projector using trailers from current or forthcoming attractions is a means of theatre publicity that is growing in popularity. Projectors for this purpose are available together with a trailer service. By means of recessing the screen daylight projection has been made possible. Continuous and automatic action is a feature of many of the advertising projectors now available.

Excelsior Illustrating Company, 228 W. 56th Street, New York City.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.

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Projectors, Portable

Refer to PORTABLE PROJECTORS

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Public Address Systems

PUBLIC ADDRESS SYSTEMS provide a means of electrically amplifying the voice. The microphone picks up the words, and as electrical energy corresponding to the original sound waves, these "words" are carried through amplifiers to the speakers, where they are transformed into their original physical form as sound waves, only now of much greater intensity than when merely created by the human vocal mechanism. Public address systems are used principally in the theatre for announcements, though it is adaptable to many related purposes. Microphonic attachment may be made at several points in the system, making its function available to the manager in his office as well as backstage.

H. J. Baier & Son Public Address Systems, Inc., 2134 Lee Road, Cleveland, O.
Gates Radio & Supply Company, Quincy, Ill.
MILES REPRODUCER CORPORATION, 45 West 17th Street, New York, N. Y.
The Orchestratone Company, 42 W. 18th Street, New York, N. Y.
WESTERN ELECTRIC COMPANY, 250 W. 57th Street, New York City.

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Publicity Clocks

THIS IS A DEVICE designed to produce revenue for the theatre by means of securing advertising from neighborhood merchants and shops. The publicity clock is placed in the projection room and projects the advertisement of a local merchant upon a circular face to either side of the proscenium arch. Upon this face are shown in silhouette the hours and hands of a clock. The clock shows the time and a new advertisement is projected upon its face every two minutes. Some manufacturers of the clock operate upon a basis of paying the theatre a certain amount of money for the privilege of installing the clock for one year in his theatre. They can obtain the advertising from the neighborhood stores. As the value of the advertising increases, the sum which the theatre obtains from the manufacturer increases.

The National Kei-Lac Company, 557 W. Jackson Boulevard, Chicago, Ill.
Seth Thomas Clock Company, 19 W. 44th Street, New York City.
Western Clock Manufacturing Company, 107 Lafayette Street, New York City.

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Radium Paint

RADIUM PAINT is a substance which gives a spectacular effect to the stage when the house is darkened. Its application has been simplified, and it is used with frequency in the stageshows of the country's motion picture theatres. It may be obtained in different shades, and offers a colorful background for the show.

Hewes-Gotham Company, 520 W. 47th Street, New York, N. Y.
Lester, Ltd., 18 W. Lake Street, Chicago, Ill.
Louis E. Samms Studios, 177 N. State Street, Chicago, Ill.

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Railings, Bronze and Iron

Refer to BRONZE AND IRON WORK, ORNAMENTAL

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Rails, Rope

Refer to AISLE ROPE

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Rain Insurance

Refer to INSURANCE, RAIN

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Reconstruction Service

Refer to BUILDING SERVICE

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Records for Music and Sound Reproducing Devices

TO THE EXHIBITOR who has installed a music and sound reproducing device, or is contemplating the installation of such an instrument, a comprehensive library of records is of first consideration. Such a library should contain a wealth of material so that any picture, whether comedy or dramatic, may be cued.

Brunswick Radio Corporation, 1307 S. Wabash Avenue, Chicago, Ill.
Columbia Phonograph Company, 1819 Broadway, New York City.
Hollywood Productions, 6331 Hollywood Boulevard, Hollywood, Cal.
Pathe Phonograph & Radio Corporation, 20 Grand Avenue, Brooklyn, N. Y.
Raymond Rosen & Company, 119 N. 17th Street, Philadelphia, Pa.
Victor Talking Machine Company, Camden, N. J.

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Record Cabinets

RECORD CABINETS house records when not in use and also are employed for arranging the records conveniently for playing. Some cabinets hold the records in cueing sequence so that no time is lost in finding the record specified on the cue sheet.

Chicago Cinema Equipment Company, 1736 N. Springfield Avenue, Chicago, Ill.

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Recording

MOTION PICTURE sound recording is divided into two general types —recording on discs, and recording on film.

In modern electrical recording the sound is picked up by a sensational electrical microphone. The microphone sets up a weak current which pulsates with the vibrations

of the sound being recorded. This current is amplified, filtered and again amplified to the strength necessary to operate the mechanism necessary to make the impressions on the wax records. By this system any number of different sounds can be picked up and the volume of each regulated to the desired volume.

In sound-on-film recording, the sound waves translated into electrical energy by the microphone, are further translated into light waves, which affect the emulsion of the film in the usual photographic manner, creating light and dark areas along one side of the film. These areas (depending in their form upon whether the light-valve or oscillograph method of light translation has been used) represent the original sound waves in their light correlatives.

Columbia Phonograph Company, 1819 Broadway, New York City.
Marsh Laboratories, Inc., 64 E. Jackson Boulevard, Chicago, Ill.
The Rapid Film Company, 1706 Central Parkway, Cincinnati, O.
Stanley Recording Company of America, 1841 Broadway, New York City.
Victor Talking Machine Company, Camden, N. J.
Vitaglo Studios, 4925 Sheridan Road, Chicago, Ill.

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Rectifiers

AN ELECTRICAL rectifier is a device for adapting 110 volt or 220 volt alternating current to direct current for use with motion picture projection low intensity reflecting arc and hand fed arc lamps. It produces up to 30 amperes of steady D. C. supply. Rectifiers have a price range from $125 up.

American Transformer Company, 178 Emmet Street, Newark, N. J.
Forest Electric Corporation, 272 New Street, Newark, N. J.
Fidelity Electric Company, Lancaster, Pa.
GARVER ELECTRIC COMPANY, Union City, Ind.
GENERAL ELECTRIC COMPANY, Schenectady, N. Y.
Interstate Electric Company, 4339 Duncan Avenue, St. Louis, Mo.
REYNOLDS ELECTRIC COMPANY, 2650 West Congress Street, Chicago, Ill.

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Reels

THERE ARE VARIOUS types of these made, from the 10-inch, as used by film exchanges, to the accurately constructed type used on the projector machines. Some have machine embossed sides, wire welded sides, and still another type has die cast sides. Most of the types offered for use on the projectors have large diameter film hubs, which greatly aid in relieving the strain on the projector as well as giving more even take-up tension. The prices range from $0.75 to $6.50 each.

E. E. FULTON COMPANY, 1018 S. Wabash, Chicago, Ill.
Globe Machine & Stamping Company, 1250 W. 76th Street, Cleveland, O.
Goldberg Brothers, 1646 Lawrence Street, Denver, Colo.
Lincoln Electric & Manufacturing Company, Boonville, Ind.
Neumade Products Corporation, 249 W. 47th Street, New York City.
E. J. Schaub, 30 No. Railroad Avenue, Corona, Long Island, N. Y.
Universal Electric Welding Company, 9-16 Thirty-Seventh Avenue, Long Island City.

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Reel End Alarms and Film Indicators

A MECHANICAL DEVICE placed on the upper magazine of a picture machine to warn the operator that the end of the reel of film is near, takes the name of Reel End Alarm. They are so constructed that they can be set to ring a warning at any distance from the end.

At all times, the amount of film on the upper reel is shown.

Cinema Specialty Company, Inc., Gary, Ind.
E. W. Hulett Manufacturing Company, 1772 Wilson Avenue, Chicago, Ill.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.

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Reflectors

REFLECTORS ARE MADE for Mazda Projectors, Reflecting Arc Lamps, and for Spotlights. Various sizes are made with different spherical curves, as well as parabolic curves. Prices range from $3.75 to $20.

BAUSCH & LOMB OPTICAL COMPANY, Rochester, N. Y.
BRENKERT LIGHT PROJECTION COMPANY, 7348 St. Aubin Avenue, Detroit, Mich.
Curtis Lighting Company, Inc., 1119 W. Jackson Boulevard, Chicago, Ill.
HUB ELECTRIC COMPANY, 2219 W. Grand Avenue, Chicago, Ill.
KLIEGL BROTHERS, 321 W. 50th Street, New York City.
Sunlight Reflector Company, Inc., 226-228 Pacific Street, Brooklyn, N. Y.
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.

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Reflector Arc Lamps

Refer to LAMPS, REFLECTOR ARC

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Reproducing Devices for Sound and Music

Refer to MUSIC AND SOUND REPRODUCING DEVICES

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Resonant Orchestra Base

THE RESONANT orchestra platform is a comparatively new development. It consists of box-like layers made of the finest type of wood, of which fine violins are made. These are placed together to form a pit base for the musicians, their instruments resting on the resonant box. It is stated that a resonator platform of this type not only greatly increases the volume of the orchestra but adds materially to the beauty of the muisc itself. Orchestra pits of this type have been installed in many of the leading metropolitan theatres.

GALLAGHER ORCHESTRA EQUIPMENT COMPANY, 616 W. Elm Street, Chicago, Ill.

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Rewinders

Refer to FILM REWINDERS

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Rheostats

AN IMPORTANT item of projection equipment is the Rheostat. A rheostat may be described as a resistor provided with means for varying resistance (opposition). The resistance may be varied by having a contact lever or slider moved over a number of stationary buttons or segments between which sections of the rheostat are connected, by compressing a number of carbon or graphite disc or parts, by using a number of levers or knife-switches for cutting in and out resistance.

CUTLER-HAMMER, INC., Milwaukee, Wis.
GENERAL ELECTRIC —COMPANY, 1 River Road, Schenectady, N. Y.
THE HERTNER ELECTRIC COMPANY, 12690 Elmwood Avenue, Cleveland, O.
HOFFMAN—SOONS, 387 First Avenue, New York City.
KLIEGL BROTHERS, 321 W. 50th Street, New York City.
Ward Leonard Electric Company, Mt. Vernon, N. Y.
Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa.

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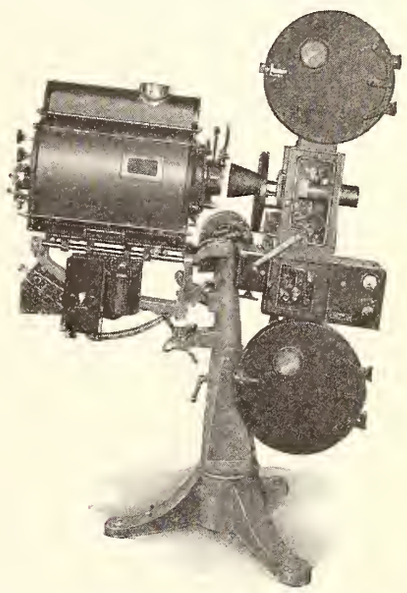
Rigging, Stage

Refer to HARDWARE, STAGE

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Safes, Box Office

THIS IS A SAFE anchored inside the box office into which the cashier may drop silver coins and bills as received from patrons beyond what is needed for purposes of making change. This type of safe has been developed as a result of the many "stick-ups" of theatre box offices in which the robber has obtained receipts running into several thousand dollars. It is widely used in several other trades, the



SUPERIOR Model "U"

The OUTSTANDING PROJECTOR for Durability, Operating Performance, Screen and Sound Results.

Universally adapted to all types of Sound Reproducer equipment, and without special adapters.

New improvements include, Rear Shutter, Double Bearing Movement, Framing Device, Mask and other refinements.

The Most Practical, Economical and Efficient Projector on the market today.

Manufactured by

Coxsackie Holding Corp.
Coxsackie, N. Y., U. S. A.

Send for descriptive Circular and get the facts.



GARVER KURRENT CHANGER

QUIET—

Unusually quiet in operation are these units for economically changing alternating current to direct current for Motion Picture projection. Free from trouble. Produces up to thirty amperes of pure-white, steady light for any low intensity reflecting arc lamp. Garver Kurrent Changers are a proven success.

NATIONAL REGULATOR

National Regulators for Mazda Projection, where throw permits, provide the finest projection known. Widely used in small theatres, film exchanges, test rooms, schools, and for image projection in Television.

Full details regarding both the above—gladly.

Nationwide distribution from thirty principal cities.

Made by

GARVER ELECTRIC CO.

Union City Indiana

STAGE AUDITORIUM

NOVELTY SCENIC STUDIOS

BUILT ON MERIT

Settings Decorations

Draperies

Acoustical Treatments Acoustical Banners

Magnascope Screens

340 W. 41st St., New York, N.Y.

LEARN

MODERN THEATRE MANAGEMENT and ADVERTISING

Through approved home-study methods, the Institute has successfully trained hundreds of theatre men. Free particulars.

THEATRE MANAGERS INSTITUTE

325 Washington St. Elmira, New York

idea, in brief, being that with this type of safe in the box office a theatre is likely to lose only the amount which it is keeping exposed for making change.

Box office safes are made of steel and provided with a slot into which surplus receipts are placed as received, or are equipped with a chute through which the surplus receipts may be dropped. Safes of this type usually make possible the lowest rates of burglary insurance.

Kewanee Safe Company, Kewanee, Ill.

YORK SAFE & LOCK COMPANY, York, Pa.

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Sanitary Specialties

THE THEATRE in its modern clothes, and to meet local health board regulations, must adopt a strict policy of sanitation. Such a policy encourages patronage and, what is just as important, it will eliminate complications with local authorities.

Arthur Beck Chemical Manufacturing Company, 4743 Bernard Street, Chicago, Ill.

Hewes-Gotham Company, 520 W. 47th Street, New York, N. Y.

Huntington Laboratories, Inc., Huntington, Ind.

Lavo Company of America, 48 Seventh Street, Milwaukee, Wis.

U. S. Sanitary Specialties Company, 435 S. Western Avenue, Chicago, Ill.

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Scales, Public Weighing

Refer to VENDING MACHINES AND SCALES

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Scenery, Stage

Refer to STAGE SCENERY AND DRAPERIES

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Scenic Artists Service

OFTENTIMES AN exhibitor is in need of someone to paint a front drop or curtain, or do some special building and painting of sets for a stage prologue. There are several reliable firms that make a specialty of this kind of work. They will design and decorate the set to suit the exhibitor's needs and often will recommend lighting combinations that will do a lot to increase the beauty of the set.

Chas. L. Hoyland Company, 180 N. Michigan Avenue, Chicago, Ill.

Manhattan Studios, 134th Street and Park Avenue, New York City.

NOVELTY SCENIC STUDIOS, 340 W. 41st Street, New York City.

TIFFIN SCENIC STUDIOS, Tiffin, O.

Volland Scenic Studios, 3737 Cass Street, St. Louis, Mo.

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Schools

THEATRE MANAGEMENT and theatre organ playing are no longer hit-or-miss propositions. Both have become highly specialized. The theatre manager must be trained in administration duties, advertising and technics, and the organist must be able to dramatize the music to accompany the screen attractions. So valuable do chain organizations consider the trained man or woman that they are demanding those persons who have become skilled through graduate work in schools.

The Del Castillo Theatre Organ School, 209 Massachusetts Avenue, Boston, Mass.

New York Institute of Photography, 10 W. 33rd Street, New York City.

THEATRE MANAGERS INSTITUTE, 325 Washington Street, Elmira, N. Y.

The Vermond Knauss School of Theatre Organ Playing, 210 N. Seventh Street, Allentown, Pa.

White Institute of Organ, 1680 Broadway, New York City.

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Screens

THERE ARE THREE types of screens for motion picture projection, metallic surfaced, white surfaced and beaded surfaced. Sound screens are perforated to permit the issuance of the sound waves from the horns behind.

The metallic surfaced screens are built in various finishes, from a smooth surface to a heavy pebbled surface. The smooth surfaced screen has perpendicular reflective characteristics, while the heavy pebbled surfaces somewhat diffuse the light. In wide houses, the best image is obtained on the latter type. Metallic surfaces, as a rule, are built to fit the requirements of each house.

Flat white or diffusing type screens in most cases are used with high intensity projection. Screen surfaces are made to meet the requirements of mazda, reflecting arc, regular arc and high intensity projection. Prices of screen range from 50 cents to $2 per square foot.

Screens for sound pictures are used with most sound apparatus. They differ from silent screens in that they are porous. When the horns are located behind the screen, a tightly woven canvas would retard or muffle the sound. These screens are perforated or otherwise made porous. Some are coated with a silver finish and are constructed to lace into a frame.

AMERICAN SILVERSHEET COMPANY, 800 Beaumont Street, St. Louis, Mo.

Beaded Screen Corporation, 438 W. 37th Street, New York City.

THE DA-LITE SCREEN COMPANY, 2715 N. Crawford Avenue, Chicago, Ill.

E. I. DuPont De Nemours & Company, Wilmington, Del.

MINUSA CINE SCREEN COMPANY, 2665 Morgan Street, St. Louis, Mo.

RAVEN SCREEN COMPANY, 147-51 E. 24th Street, New York City.

Sarasone Screen Company, 80 Boylston Street, Boston, Mass.

SCHOONMAKER EQUIPMENT COMPANY, 276 Ninth Avenue, New York City.

Vocalite Screen Company, Roosevelt, N. Y.

WALKER SCREEN COMPANY, 238 Sixth Street, Brooklyn, N. Y.; 800 Beaumont Street, St. Louis, Missouri.

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Screen Brushes

IN ORDER THAT the screen may be kept clean, and therefore give the best possible results in projection, a screen brush has been contrived for keeping the silver sheet clean and responsive to the image flashed from the projection room.

AMERICAN SILVERSHEET COMPANY, 800 Beaumont Street, St. Louis, Mo.

DA-LITE SCREEN COMPANY, 2715 N. Crawford Avenue, Chicago, Ill.

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Screen Frames

AFTER ALL, THE picture's the thing, and without stability and solidity of the screen frame the picture is being shown at a disadvantage to both theatre owner and projectionists, to say nothing of the patron. Billowing of the screen is a blow to good projection. Now, too, there is the added element of the steel frame as another form of equipment development.

AMERICAN SILVERSHEET COMPANY, 800 Beaumont Street, St. Louis, Mo.

DA-LITE SCREEN COMPANY, 2715 N. Crawford Avenue, Chicago, Ill.
SCHOONMAKER EQUIPMENT COMPANY, 276 Ninth Avenue, New York, N. Y.

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Screen Masks

LARGER SCREENS HAVE come into rather general vogue recently, due to the elaborate type of productions now being produced which, with the use of special lenses have enabled theatres to present outstanding scenes with greater effect and scope. The many opportunities to use the full screen to give added value to important scenes have brought about the development of the screen modifier, or mask which, automatically operated, permits framing of the screen at any desired size. The screen modifier, or mask, was first used in connection with sound-on-film to compensate for the sound on the edge of the film. This equipment is now being used in many other ways, especially in achieving ingenious opportunities for titles, announcements and special trailers.

ARMSTRONG STUDIOS, INC., 1717 Cordova Street, Los Angeles, Cal.
PETER CLARK, INC., 544 W. 30th Street, New York City.
VALLEN ELECTRICAL COMPANY, INC., 225 Bluff Street, Akron, Ohio.

They are made to fit standard openings, such as projection port holes, stereopticon port holes and spotlight port holes. Prices range from $9 to $25.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
BEST DEVICES COMPANY, Film Building, Cleveland, O.
H. B. Cunningham, 964 University Avenue, St. Paul, Minn.
The Moeschl-Edwards Corrugating Company, Inc., 411 E. Fifth Street, Cincinnati, O.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.

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Sign Flashers

Refer to FLASHERS, SIGN

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Signal Systems, Usher

Refer to USHER SIGNAL SYSTEMS

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Signal, Reel End

Refer to REEL END SIGNALS

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Signs, Directional

TAKE THE CASE of a patron who comes from the auditorium and asks for directions. If the theatre owner has had this experience he realizes the embarrassment and other inconvenience. The patron is paying his way into the theatre and he deserves every consideration. The modern theatre today is equipping itself with the directional sign. Every business building is doing likewise.

Signs may be considered in two general groups—those that are illuminated and those which are etched on metal or wood without illumination. The illuminated signs, which are highly artistic in finish and construction, are made to read either from one side or both. The lettering in the signs is chipped into the glass and silvered, making it easy to read in daylight. The letters glow in a soft greenish color. Illumination is accomplished with 25-watt showcase lamps. Signs are fitted with lamps, cord and plug ready for attaching to light socket.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Flexlume Corporation, Buffalo, N. Y.
Guercio & Barthel, 1018 S. Wabash Avenue, Chicago, Ill.
HUB ELECTRIC COMPANY, 2219 W. Grand Avenue, Chicago, Ill.
The Ideal Sign Company, Inc., 149 Seventh Street, Brooklyn, N. Y.
KLIEGL BROTHERS, 321 W. 50th Street, New York City.
Lu-Mi-Nus Signs, Inc., 2736 Wentworth Avenue, Chicago, Ill.
Lustrolite, Inc., 209-11 N. Howell Street, Davenport, Ia.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
METAL PRODUCTS, INC., 1434 N. Fourth Street, Milwaukee, Wis.
Rawson & Evans, 710 W. Washington Street, Chicago, Ill.
Tablet & Ticket Company, 1015 W. Adams Street, Chicago, Ill.
Viking Products Corporation, 422 W. 42nd Street, New York City.
The Voigt Company, 1745 N. 12th Street, Philadelphia, Pa.
Willey Sign Company, 1559 Church Street, Detroit, Mich.

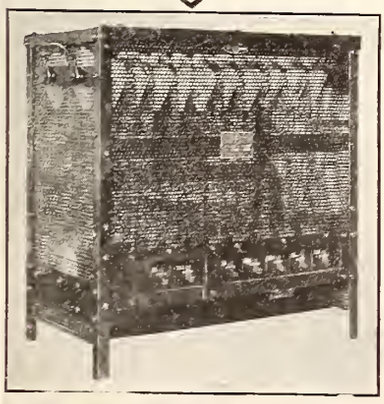
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Signs—Electric

MOTION PICTURE theatres are leaders in the use of electrical advertising, the usual electric signs at some of the metropolitan houses being the most elaborate of their kind. Since the sign must necessarily be made with consideration for the size of the theatre facade and facilities for anchoring it, the matter is usually given individual consideration, and sketches pre-

Hoffmann-Soons

PERFECTION



ONE OF THE PIONEERS

The motion picture industry is a strong chain composed of many links. Each link represents a branch and is the result of years' experimental and research work put forth by pioneers in this great industry.

HOFFMANN-SOONS is one of the links that forms this chain and has played an important part in the building up of this enormous institution.

THE ONLY UNION MADE RHEOSTAT
Recognized as the Highest Standard everywhere

Now equipped with solderless, adjustable lugs to take wire sizes from No. 4 to No. 4/0 without any additional cost.

We build rheostats for special requirements. Communicate with us Direct. There is no obligation.

Sold by all Branches of NATIONAL THEATRE SUPPLY CO., SAM KAPLAN, NEW YORK, CONTINENTAL THEATRE ACCESSORIES, and by your dealer.

HOFFMANN-SOONS
Electrical and Engineering Corporation
387 First Avenue Mfg. Division New York
Contracting Electrical Engineers - Moving Picture Theatre Electrical Specialists

RHEOSTATS

pared for the specific building to which the sign is to be fastened.

American Signs Corporation, Kalamazoo, Mich.
The Artcraft Sign Company, Box 86, Lima, O.
Claud Neon Lights, Inc., 50 E. 42nd Street, New York City.
Commonwealth Electric Sign Company, 4543 W. Lake Street, Chicago, Ill.
Federal Electric Company, 8700 S. State Street, Chicago, Ill.
Flexlume Corporation, 1100 Military Road, Buffalo, N. Y.
Ideal Sign Company, Inc., 149 Seventh Street, Brooklyn, N. Y.
KLIEGL BROTHERS, 321 W. 50th Street, New York City.
Kolux Corporation, Kokomo, Ind.
Lu-Mi-Nus Signs, Inc., 2736 Wentworth Avenue, Chicago, Ill.
Lustrolite, Inc., 209-11 N. Howell Street, Davenport, Ia.
METAL PRODUCTS, INC., 1434 N. Fourth Street, Milwaukee, Wis.
Milne Electric Company, 614 Cherry Street, Milwaukee, Wis.
Ralston & Company, 211 Jefferson Street, Wausau, Wis.
The Philadelphia Sign Company, 338 N. Randolph Street, Philadelphia, Pa.
U. S. Electric Sign Company, 208 E. 27th Street, New York City.
Willey Sign Company, 1559 Church Street, Detroit, Mich.

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Signs, Exit

Refer to EXIT LIGHT SIGNS

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Signs, Marquise and Attraction Board

ELECTRIC ILLUMINATION is a bonanza to the program. Presenting the program in the marquise or in the attraction board is a box office asset. The electric presentation of a theatre and a program is an invaluable adjunct to the theatre attendance. Large and small theatres, today, are utilizing this type of promotional presentation to bring the people to their box offices. The theatre owner today must tell his public about his organ, his refrigeration and heating and the general comfort of his audience. In the marquise or in the attraction board this message can be presented to these people.

American Signs Corporation, Kalamazoo, Mich.
Artcraft Sign Company, Box 86, Lima, O.
Claude Neon Lights, Inc., 50 E. 42nd Street, New York City.
Commonwealth Electric Signs Company, 4543 W. Lake Street, Chicago, Ill.
Flexlume Corporation, Buffalo, N. Y.
HUB ELECTRIC COMPANY, 2219 W. Grand Avenue, Chicago, Ill.
Ideal Sign Company, Inc., 149 Seventh Street, Brooklyn, N. Y.
KLIEGL BROTHERS, 321 W. 50th Street, New York City.
Kolux Corporation, Kokomo, Ind.
Lu-Mi-Nus Signs, Inc., 2736 Wentworth Avenue, Chicago, Ill.
Lustrolite, Inc., 209-11 N. Howell Street, Davenport, Ia.
METAL PRODUCTS, INC., 1434 N. Fourth Street, Milwaukee, Wis.
Milne Electric Sign Company, 614 Cherry Street, Milwaukee, Wis.
U. S. Electric Sign Company, 208 E. 27th Street, New York City.
Willey Sign Company, 1559 Church Street, Detroit, Mich.



Slides

SLIDES ARE DIVIDED into four different classes: Song slides, advertising slides, announcement slides and special advertising slides. Song slides have come into vogue within the last few years. There are two types of these: The comedy type and the sentimental type. They are sold or rented in complete sets to be run in conjunction with organ solos. Advertising slides: These are of the stock advertising type in which may be inserted the name of the advertiser. There is a large selection for every line of business artistically drawn up and cleverly worded. Announcement slides: A standard stock selection makes it possible for the theatre man to buy already made any announcement that he desires to make. They can be secured in very artistic designs. Special advertising slides: Are those made from copy furnished by the advertiser from photographs, drawings or any other material the advertiser may have. In every case, they are made up specially. Prices for stock slides range from 25 cents up. Original slides cost from about a dollar, up.

Loucks & Norling, Inc., 246 W. 55th Street, New York City.
National Studios, 226 W. 56th Street, New York City
QUALITY SLIDE COMPANY, 6 E. Lake Street, Chicago, Ill.
RADIO-MAT SLIDE COMPANY, 1674 Broadway, New York, N. Y.
Ransley Studios, 308 W. Randolph Street, Chicago, Ill.
Standard Slide Corporation, 230 W. 56th Street, New York City.
WORKSTEL STUDIOS, 151 W. 46th Street, New York City.
The U. S. Slide Company, 14 E. 8th Street, Kansas City, Mo.

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Soaps, Liquid

Refer to SANITARY SPECIALTIES

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Sound Devices, Synchronous and Non-Synchronous

Refer to MUSIC and SOUND REPRODUCING DEVICES

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Sound Picture Equipment

Refer to MUSIC AND SOUND REPRODUCING DEVICES

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Sound-Proofing

WITH A GROWING tendency on the part of theatre owners to incorporate into the theatre building additional recreational features, such as bowling alleys and ballrooms, the matter of sound-proofing has become a subject of wide interest.

In a great many instances, it has been shown that modern methods of sound-proofing make it possible to place a ballroom or bowling alley room either directly above or directly under a theatre auditorium, with positive assurance that noise will not reach the auditorium and interfere with the audience enjoying the program.

Proper sound-proofing in such instances is an individual problem, due to the difference in building constructions, methods of ventilating, etc. The accomplishment is a matter of using proper design and materials based on years of successful installations. The system is based on proper breaking of solid contacts combined with proper absorbing mediums.

Hearing conditions in an auditorium can be provided for to a large extent in advance of construction from a study of the plans. Acoustical defects in existing auditoriums can also be diagnosed and corrective measures applied with satisfactory results.

Acoustic defects may be corrected by applying an efficient sound-absorbing material on walls or ceiling, as prescribed by a competent acoustical engineer. A number of efficient sound-absorbing materials are available, which may be elaborately decorated without reducing its efficiency.

In case a theatre auditorium is to be located in a large office building, the system can be used to prevent sound of pipe organs from penetrating to office spaces.

Berlincr Acoustic Corporation, 1808 Paramount Building, New York, N. Y.
THE CELOTEX COMPANY, 919 N. Michigan Avenue, Chicago, Ill.
Craftex Company, 37 Antwerp Street, Boston, Mass.
Densten Felt & Hair Company, Philadelphia, Pa.
General Insulating & Mfg. Company, Alexandria, Ind.
The Housing Company, 40 Central Street, Boston, Mass.
Johns-Manville Corporation, 292 Madison Avenue, New York City.
THE INSULITE COMPANY, 1212 Builders Exchange, Minneapolis, Minn.
KENDELL & DASSEVILLE, INC., 67 West 44th Street, New York, N. Y.
Macoustic Engineering Company, Ninth and Euclid Avenue, Cleveland, O.
NATIONAL RUG MILLS, INC., 2494 South Fifth Street, Milwaukee, Wis.
Therm-O-Proof Insulating Company, 203 N. Wabash Avenue, Chicago, Ill.
U. S. Gypsum Company, 300 W. Adams St., Chicago, Ill.
Universal Gypsum & Lime Company, W. Washington Street, Chicago, Ill.
Union Fibre Sales Company, Winona, Minn.
WESTERN FELT WORKS, 4029-4133 Ogden Avenue, Chicago, Ill.
Weyerhaeuser Forest Products, Merchants National Building, St. Paul, Minn.
The Wood Conversion Company, 360 N. Michigan Avenue, Chicago, Ill.

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Sound Reproducing Devices

Refer to MUSIC AND SOUND REPRODUCING DEVICES

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Speakers and Horns

HORNS AND SPEAKERS used in sound installations are air columns with a belled outlet, or magnetic or electro-dynamic cones (in baffles or horns), used to project the sound waves created by the amplified electrical pulsations. They are attached to amplifiers and usually num-

8 HOUR SERVICE
CIRCUS·HERALDS
PROGRAMS
DATES·POSTERS
EXHIBITORS
Printing Service
711 South Dearborn Street
CHICAGO, ILL.

ber two or more, depending on the size of the theatre.

Elec-Tro-Fone Corporation, 2490 University Avenue, St. Paul, Minn.
Gates Radio and Supply Company, Quincy, Ill.
Jensen Radio Manufacturing Company, 6601 S. Laramie Avenue, Chicago, Ill.
Macy Manufacturing Corporation, 1451 39th Street, Brooklyn, N. Y.
The Magnavox Company, 155 E. Ohio Street, Chicago, Ill.
MILES MANUFACTURING CORPORATION, 31 W. 21st Street, New York City.
Oxford Radio Corporation, 2035 W. Pershing Place, Chicago, Ill.
The Potter Company, North Chicago, Ill.
RACON ELECTRIC COMPANY, INC., 18 Washington Place, New York City.
The Rola Company, 4250 Hollis Street, Oakland, Cal.
Silver-Marshall, Inc., 6401 W. 65th Street, Chicago, Ill.
Stromberg-Carlson Telephone Manufacturing Company, 1060 University Avenue, Rochester, N. Y.
Ultra Manufacturing Company, 1038 W. Van Buren Street, Chicago, Ill.
The Utah Radio Products Company, 1739 S. Michigan Avenue, Chicago, Ill.
WRIGHT-DeCOSTER, INC., St. Paul, Minn.

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Speed Indicators

SPEED INDICATOR — an electrical device with an indicator which can be located in the booth, on the orchestra director's table and in the manager's office, with the meters or speedometers attached to the picture machine to register at what rate of speed the film is being run through the machine. It indicates feet per minute and also may show minutes per thousand feet. In modern theatres where the performances are run on a schedule with everything synchronized, speed indicators are a necessity. Prices range from $15 a unit, up. Generators extra.

Barbour-Stockwell Company, 100-300 Broadway, Cambridge, Mass.
CHICAGO CINEMA EQUIPMENT COMPANY, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Cinema Specialty Company, Inc., P. O. Box 1037, Gary, Ind.
Essannay Electric Manufacturing Company, 2809 W. Van Buren Street, Chicago, Ill.
INTERNATIONAL PROJECTOR CORPORATION, 90 Gold Street, New York City.
Oliver Manufacturing Company, 2209 Payne Avenue, Cleveland, O.
Stewart-Warner Speedometer Corporation, 1826 Diversey Parkway, Chicago, Ill.
Weston Electric Instrument Corporation, Waverly Park, N. J.

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Splicing Blocks

A DEVICE USED in theatres and exchanges for splicing motion picture films. Splicing blocks sell for as low as $7.50.

Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
Duplex Motion Picture Industries, 74 Sherman Avenue, Long Island City, N. Y.
Neumade Products Corporation, 249 W. 47th Street, New York City.

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Spotlights

Refer to LIGHTS, SPOT

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Sprinklers, Automatic

Refer to AUTOMATIC SPRINKLERS

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Stage Hardware

Refer to HARDWARE, STAGE

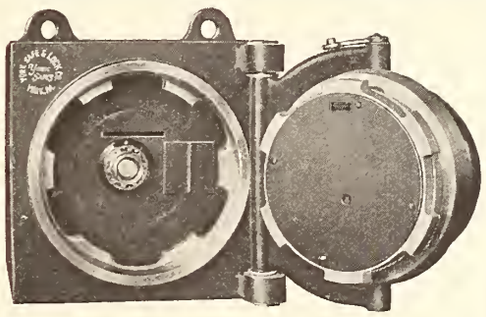
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Stage Lighting Equipment

UNDER THE HEADING of Stage Lighting Equipment come strip lights, proscenium strips, footlights, border lights, floodlights, stage effects. There are so many details in connection with stage lighting that we suggest getting in touch with the manufacturers of such equipment for specific information.

PROTECTION FROM HOLD-UPS AS WELL AS BURGLARS

THE York Round Door Chest is not only thoroughly burglar proof. When desired, it may also be provided with an ingenious additional protection against the activities of bandits and hold-up men—the "Hold-up Partition". As a surplus of money is accumulated over the average amount for making change, it is slipped into the interior through the slot shown in the illustration. The operation of the inner door, however, is in the hands of an executive or trusted employe who collects the money at suitable intervals. The "Hold-up Partition" thus offers a disconcerting obstruction to bandits who attempt raids during business hours.



The York Chest, when installed, is anchored in a solid concrete block, giving complete protection against fire. It cannot be removed from the building or attacked at any point except the heavy, thief-proof door. The saving in burglary insurance alone will pay for the York Chest in a reasonable length of time.

Illustrated folder describing the York Round Door Chest in detail will be sent gladly on request. Write for it today.

YORK SAFES

YORK SAFE & LOCK CO.

York, Pennsylvania

You May Buy A Screen As A Bargain—
But Try And Get A Bargain Out Of Using It

RAVEN TRANSTONE SCREEN

Pat. U. S. and Canada

A QUALITY PRODUCT

RAVEN SCREEN CORPORATION

147 EAST 24th STREET NEW YORK CITY

FRANK ADAM ELECTRIC COMPANY, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 802 Sibley Street, Chicago, Ill.
BRENKERT LIGHT PROJECTION COMPANY, 7348 St. Aubin Avenue, Detroit, Mich.
Chicago Cinema Equipment Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
C. W. Cole & Company, Inc., 320 E. 12th Street, Los Angeles, Cal.
Display Stage Lighting Company, Inc., 410 W. 47th Street, New York City.
Great Western Stage Equipment Company, 817 Holmes Street, Kansas City, Mo.
HALL & CONNOLLY, INC., 24 Van Dam Street, New York, N. Y.
HUB ELECTRIC COMPANY, 2219 W. Grand Avenue, Chicago, Ill.
KLIEGL BROTHERS, 321 W. 59th Street, New York City.
Lee Lash Studios, 1818 Amsterdam Avenue, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Henry Mestrum, 817 Sixth Avenue, New York City.
REYNOLDS ELECTRIC COMPANY, 2650 W. Congress Street, Chicago, Ill.
Ward-Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
J. H. Welsh, 270 W. 44th Street, New York City.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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Stage Rigging

Refer to HARDWARE, STAGE

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Stage Scenery and Draperies

DRAPERIES ARE an important feature of theatres today. They accent color and give softness and richness to an interior. Architectural lines of doorways and archways are usually distinctively hard and draperies are the mediums by which these lines are softened to give a pleasing appearance. A drapery scheme usually creates an inviting, soft and colorful atmosphere. If the drapery is in harmony with the main color in the surroundings and in proportion to the richness of the architecture there need be little worry about it being too rich or elaborate. Likewise, scenery, colorful and delicate, has become an important adjunct to the motion picture theatre. Scenery to properly clothe the stage show must be of a type which is eye-catching the moment the drop is raised. Many specialists have been developed in this particular field. Acoustical treatment is also quite closely allied with draping for color effect and harmony. Up-to-date scenic specialists have made a close study of draping for acoustical correction, and today, of course, acoustics are an all-important consideration in stage and house drapery installations.

ARMSTRONG STUDIOS, INC., 1707 Cordova Street, Los Angeles, Cal.
Beck & Sons, Highland Avenue and Dorchester, Cincinnati, O.
Collins & Aikman Corporation, 25 Madison Avenue, New York, N. Y.
Continental Studios, 100 E. Ohio Street, Chicago, Ill.
Dazians, Inc., 142 W. 44th Street, New York City.
DuPont Fabrics Service, Newburgh, N. Y.
Eastman Brothers Studios, Inc., 36 W. 46th Street, New York City.
Great Western Stage Equipment Company, 817 Holmes Street, Kansas City, Mo.
S. M. Hexter & Company, Inc., 2400 E. Superior Street, Cleveland, O.
Interstate Decorating Company, 1458 S. Wabash Avenue, Chicago, Ill.
Landish Studios, Inc., 40 Ames Street, Rutherford, N. J.
Lee Lash Studios, 1818 Amsterdam Avenue, New York City.
Mandel Brothers, Inc., State and Madison Streets, Chicago, Ill.
Manhattan Studios, 134th Street and Park Avenue, New York City.
E. L. Mansure Company, 1605 Indiana Avenue, Chicago, Ill.
Matney Studios, 307 W. 47th Street, New York City.
NOVELTY SCENIC STUDIOS, 340 W. 41st Street, New York City.
WM. SLATER, JR., 316 N. Michigan Avenue, Chicago, Ill.
SOSMAN & LANDIS COMPANY, 416 S. Kedzie Avenue, Chicago, Ill.
TIFFIN SCENIC STUDIOS, Tiffin, O.
Twin City Scenic Company, 2819 Nicollett Avenue, Minneapolis, Minn.
Volland Scenic Studios, Inc., 3737 Cass Avenue, St. Louis, Mo.
I. Weiss & Sons, 508 W. 43rd Street, New York City.
Windowcraft Valance & Drapery Company, 328 Superior Avenue, N. W., Cleveland, O.

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Statuary

ARTISTRY OF decoration in a theatre is reflected never more vividly and accurately than by the statuary. A dignified and beautiful statue at the head of the stairs leading to the mezzanine, for example, can establish the tone of a theatre almost as rapidly and conclusively as the construction.

P. P. Caproni & Brother, Inc., 1914 Washington Street, Boston, Mass.
Silvestri Art Manufacturing Company, 1035 Orleans Street, Chicago, Ill.

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Stereopticons

STEREOPTICONS are used for the projection of lantern slides and effects, illumination being supplied by incandescent or arc lamps. They are made in single units and also for double and triple dissolving. Many unusual effects are possible with the modern stereopticon as developed for theatre use. They can be obtained for as low as $26.00 for Mazda type.

BEST DEVICES COMPANY, Film Building, Cleveland, O.
BRENKERT LIGHT PROJECTION COMPANY, 7348 St. Aubin Avenue at Grand Boulevard, Detroit, Mich.
KLIEGL BROTHERS, 321 W. 50th Street, New York City.

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Sweeping Compound

THERE are a number of these on the market, many of which are very efficient. They are made from a composition impregnated with oil so that in sweeping the theatre very little dust is raised. These compounds also have in them disinfecting material which disinfects the floor as it is swept.

They come in 75-lb. drums, 100 lb., 200-lb. and 300-lb. barrels. Prices range at about $2.50 per 100 lbs.

The Huntington Laboratories, Inc., Huntington, Ind.

▲

Switchboards

CONTROL OF LIGHTING through the use of switchboards makes possible the wonderful lighting effects achieved in motion picture theatres today. Switchboards for this work are built in many capacities. Scenes for unusual lighting effects may be pre-selected by such a board and the theatre flooded with appropriate lighting scheme at a proper cue, by the simple method of throwing a switch. Lighting control systems are being adopted by theatres of lesser size that heretofore have considered such installations as being only for the larger metropolitan houses.

Manufacturers of this type of equipment are glad to furnish engineering service and consult with exhibitors and architects on various phases of these lighting control systems.

A new device for automatic and pre-set control of stage and house lighting has recently been developed. The principle is very similar to that employed in the playing of pipe organ music and may be operated manually or automatically from the player roll. Novel and spectacular effects are thus produced with the possibility of synchronization with the program.

FRANK ADAM ELECTRIC COMPANY, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
Cleveland Switchboard Company, 2925 E. 79th Street, Cleveland, O.
CUTLER-HAMMER MANUFACTURING COMPANY, 12th and St. Paul, Milwaukee, Wis.
GENERAL ELECTRIC COMPANY, 1 River Road, Schenectady, N. Y.
HUB ELECTRIC COMPANY, 2225 W. Grand Avenue, Chicago, Ill.
KLIEGL BROTHERS, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Trumbull Electric Manufacturing Company, Plainville, Conn.
Ward Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

▲

Switches

NEVER in the history of the theatre has electrical equipment played as vital a role as it does today. From projection room to stage and to manager's office, electricity to a large extent runs the show. With the program on a minute schedule, electrical switches in turn have an important duty to perform.

FRANK ADAM ELECTRIC COMPANY, 3650 Windsor Avenue, St. Louis, Mo.
Dowser Manufacturing Company, 225 Broadway, New York City.
Hart Manufacturing Company, Hartford, Conn.
HOFFMAN-SOONS, 387 First Avenue, New York City.
Kohler Company, Kohler, Wis.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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Telephones, Inter-Communicating

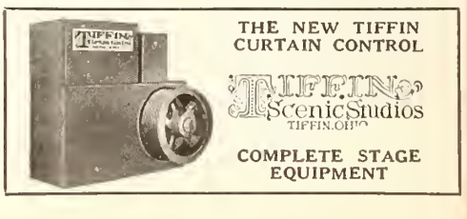
Refer to INTER-COMMUNICATING TELEPHONES

▲

Temperature Control Apparatus

TEMPERATURE control apparatus are devices for automatically controlling the temperature of the auditorium, organ chambers or any part of the theatre where a uniform heat must be maintained.





In a control for an auditorium the device is a small thermostat, which actuates a valve on an air-line, which in turn operates the shutters in the air ducts. In the average size theatre several of these will be located at various places and each will operate independently of the other, thus relieving hot or cold spots in any one section. Controls for organ chambers turn on or off electric heaters and also work on the thermostatic principle.

The Foxboro Company, Neponset Avenue, Foxboro, Mass.
Johnson Service Company, 149 E. Michigan Avenue, Milwaukee, Wis.
National Regulator Company, 2301 N. Knox Avenue, Chicago, Ill.
Powers Regulator Company, 2720 Greenview Avenue, Chicago, Ill.

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Terra Cotta, Architectural

THEATRE architecture and decoration today reflects both the freedom of individual expression and the character of the showplace itself. Not least in the material forms of that expression is terra cotta, with the variety of structure decoration it affords.

Midland Terra Cotta Company, 105 W. Monroe Street, Chicago, Ill.
Northwestern Terra Cotta Company, 2525 Clybourne Avenue, Chicago, Ill.

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Theatre Accounting Systems

Refer to ACCOUNTING SYSTEMS

▲

Theatre Costumes

Refer to COSTUMES AND COSTUME FABRICS

▲

Theatre Curtain Advertising

THEATRE curtain advertising in many places has been the means of bringing together the exhibitor and the local merchant on more friendly terms, besides being a source of revenue for the exhibitor. It also has stimulated community interest among the patrons in trading at their neighborhood stores.

Chas. L. Hoyland Company, 180 N. Michigan Avenue, Chicago, Ill.
Twin-City Scenic Company, 2819 Nicollett Avenue, Minneapolis, Minn.

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Theatre Brokers

Refer to Brokers

▲

Theatre Dimmers

Refer to DIMMERS

▲

Theatre Seats

Refer to CHAIRS

▲

Theatre Promotion

TWO PRIMARY factors in promotional work of a theatre, as far as paper is concerned, are quality production and speed of service. Just as those two elements figure in the contact between theatre owner and patron, so too they loom in the relations between the exhibitor and the company that serves him with his promotional material.

Adswin Corporation, 727 Seventh Avenue, New York.
Davis Bulletin Company, Inc., Lock Street, Buffalo, N. Y.
Bower Show Print, Fowler, Ind.
Chicago Show Printing Company, 1335-45 W. Lake Street, Chicago, Ill.
EXHIBITORS PRINTING SERVICE, 711 S. Dearborn Street, Chicago, Ill.
Filmack Trailer Company, 838 S. Wabash Avenue, Chicago, Ill.

HUB

Good Theatre Lighting is Reflected in Increased Box Office Receipts

The theatre-going public is attracted to well-lighted motion picture theatres. That goes without saying.

This organization has designed and installed some of the finest theatre lighting systems in the United States. It makes no difference whether you are planning to build a new theatre or remodel an old one, we can be of distinct service to you.

You can gain an excellent idea of what we have done in the theatre lighting field from the new Hub Handbook which has just been issued. It is for Architects, Engineers, and Executives—a unique file of readily accessible and valuable information. A copy is yours for the asking.

HUB ELECTRIC COMPANY

Complete Theatre Lighting Equipment

Sound Reproduction Equipment
Stage Switchboards
Footlights
Borderlights
Stage Pockets
Emergency and Exit Lighting Units

Cove Lighting
Exit Signs
Spotlights
Service Boards
Panelboards
Usher Signals
Directional Signs
Flood Lights
Mobile Flood Lighting Equipment

Factory and General Offices
2219-2225 West Grand Avenue
Chicago
Telephone Seeley 6440-1-2-3
Branch Offices in New York Toledo, Milwaukee, Minneapolis

M

METPRO
LU-MI-NUS
NON-SHADOW
CAST ALUMINUM
CHANGEABLE
LETTERS



METAL PRODUCTS, INC.
1434 N. Fourth St., Milwaukee.
Send full particulars with sample aluminum letter. Ten cents enclosed to cover postage.
M .....
Address .....
.....
3,L-4,31

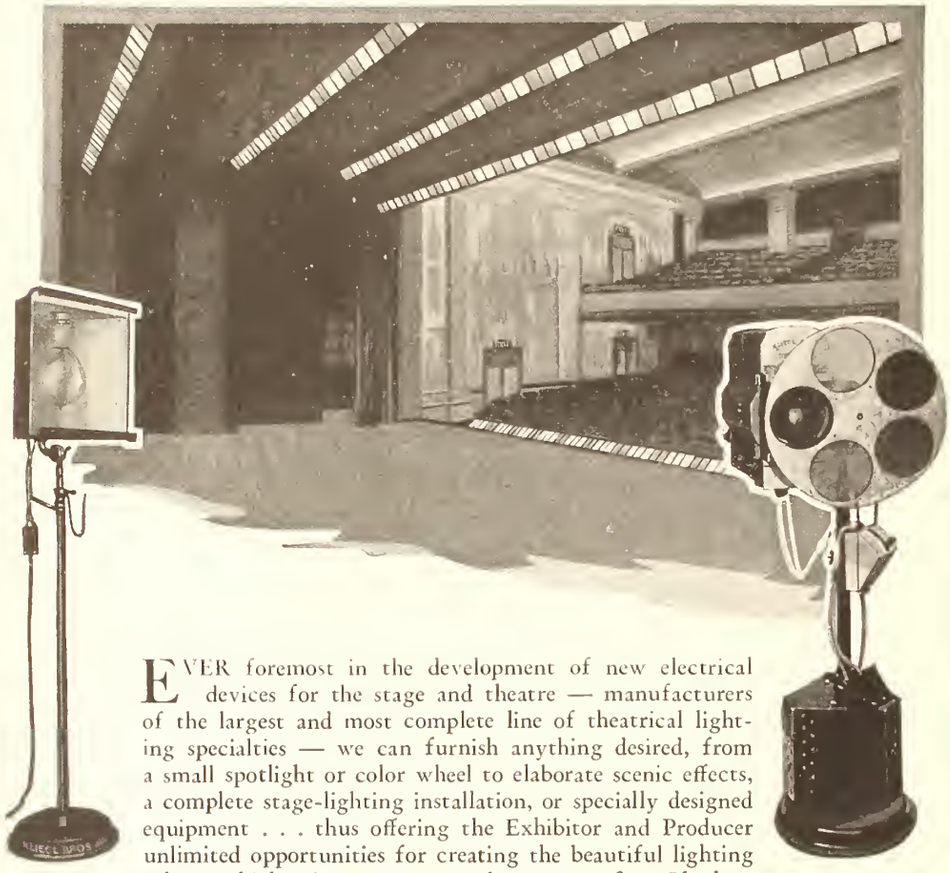
APPROVED BY NATIONAL THEATRE SUPPLY COMPANY — COAST-TO-COAST DISTRIBUTORS

APPROVED
AND
USED EXCLUSIVELY
BY
NATIONAL
THEATRE
SUPPLY CO.

Protected by U. S. Patents. The only letter which lies flat on the glass and casts no shadow.

Klieglights

for STAGE, THEATRE & STUDIO



EVER foremost in the development of new electrical devices for the stage and theatre — manufacturers of the largest and most complete line of theatrical lighting specialties — we can furnish anything desired, from a small spotlight or color wheel to elaborate scenic effects, a complete stage-lighting installation, or specially designed equipment . . . thus offering the Exhibitor and Producer unlimited opportunities for creating the beautiful lighting effects which win patronage and assure profits. If planning a stage presentation or the erection of a new playhouse, refer your problems in stage lighting to our engineers—their thirty-five years and more of experience in show lighting will be helpful in procuring the best results at the least cost. The following is but a partial list of the products we manufacture:

Footlights	Spotlights	Connectors	Stage Cable
Borderlights	Floodlights	Plugging Boxes	Gelatine Mediums
Proscenium Lights	Stage Lamps	Music Stands	Color Caps
Cove Lights	Color Wheels	Piano Lights	Lamp Coloring
Illuminated Signs	Color Frames	Organ Lights	Slide Carriers
Act Announcers	Scenic Effects	Leader Stands	Shutters
Dimmers	Cable Supports	Electric Fountains	Blinders
Panel Boards	Terminal Lugs	Crystal Reflectors	Lenses
Switchboards	Exit Signs	Automobile Calls	Pipe Clamps
Floor Pockets	Aisle Lights	Enclosed Switches	Fire Logs
Wall Pockets	Step Lights	Rheostats	Coal Grates

Write for illustrated Bulletins

KLIEGL BROS

UNIVERSAL ELECTRIC STAGE LIGHTING CO., INC.

ESTABLISHED 1896

THEATRICAL · DECORATIVE · SPECTACULAR

LIGHTING

321 WEST 50th STREET

NEW YORK, N.Y.

The Hammiell Corporation, 1714 Third Avenue, N., Birmingham, Ala.
The Hennegan Company, 311 Genesee Street, Cincinnati, O.
The Leader Press, Oklahoma City, Okla.
National Program & Printing Company, 729 S. Wabash Avenue, Chicago, Ill.
National Screen Service, 130 W. 46th Street, New York City.
The Vitaprint Company, 729 S. Wabash Avenue, Chicago, Ill.
Frank Roberts, 111 N. Franklin Street, Syracuse, N. Y.
RADIO-MAT SLIDE COMPANY, 1674 Broadway, New York, N. Y.

▲

Tickets

THEATRE TICKETS are available and used in many forms as roll tickets, folded tickets, reserved seat tickets, and ticket coupon books. Roll and folded tickets of the more usual denominations are carried in stock. Tickets are commonly sold in even multiples of 10,000, the price decreasing with additional thousands ordered.

Tickets are made for use with ticket issuing machines and are consecutively numbered. This enables accurate check of tickets sold for each day. Stock tickets may be obtained for 50 cents a roll. Special printed roll or center hole folded tickets range in price from $8 for 10,000 to $158 for a million. The admission price must be printed on each ticket, by order of the government.

The Ansell-Simplex Ticket Company, 2844 West Chicago Avenue, Chicago, Ill.
Areus Ticket Company, 348 N. Ashland Avenue, Chicago, Ill.
Columbia Printing Company, 1632 N. Halsted Street, Chicago, Ill.
Globe Ticket Company, 116 N. 12th Street, Philadelphia, Pa.
Hancock Brothers, Inc., 25 Jessie Street, San Francisco, Cal.
International Ticket Company, 50 Grafton Avenue, Newark, N. J.
Keystone Ticket Company, Shamokin, Pa.
MID-WEST TICKET & SUPPLY COMPANY, 910 S. Michigan Avenue, Chicago, Ill.
National Ticket Company, Shamokin, Pa.
Weldon, Williams & Lick, Fort Smith, Ark.
World Ticket & Supply Company, Inc., 1600 Broadway, New York.

▲

Ticket Booths

KEEPING PACE with advancement in theatre design the box office has been developed from a rather unsightly necessity to a thing of beauty, modernly equipped for speedy and accurate sale of tickets. It is usually designed in harmony with the architectural scheme of the theatre.

Attractive booths are made of plastic composition or wood. Others are made of cast brass or bronze with marble bases.

While larger theatres require several box offices one of these is always placed as near the sidewalk as possible. This procedure is usually followed where only one box office is used also, thus placing the ticket window within easy access. Ticket booths vary in price according to their construction, size and elaborateness from $350 to $1,500.

Atlas Metal Works, 2601 Alamo Street, Dallas, Tex.
The Caille Brothers Company, 6210 Second Boulevard, Detroit, Mich.
Libman-Spanjer Corporation, 1600 Broadway, New York City.
Lobby Display Frame Corporation, 723 Seventh Street, New York City.
Newman Manufacturing Company, Norwood Station, Cincinnati, O.
Stanley Frame Company, 727 Seventh Avenue, New York City.

▲

Ticket Booth Heaters

THE TICKET BOOTH heater is a compact device which is a necessity,

especially in cases where the booth is set away from the walls of the theatre. The seller in the booth must be protected against climatic conditions to function efficiently in change making. A cold booth is not productive to correctness.

The Prometheus Electric Corporation, 360 W. 13th Street, New York City.
Time-O-Stat Controls Company, Elkhart, Ind.

▲

Ticket Choppers

A MACHINE FOR punching tickets dropped in box as patron enters theatre. The ticket chopper guards against the resale of tickets. Mutilation of the ticket consists of perforations made on the ticket, which, however, is done in a manner that does not prevent accurately checking results. Ticket choppers are made in several wood and metal finishes, and are operated by electricity, or hand or hand and foot. Prices range from $75 to $250.

AUTOMATIC SIMPLEX REGISTER CORPORATION, 1918 S. Wabash Avenue, Chicago, Ill.
Caille Brothers, 6210 Second Avenue, Detroit, Mich.
GENERAL REGISTER CORP., Paramount Building, New York City.
MID-WEST TICKET & SUPPLY COMPANY, 910 S. Michigan Avenue, Chicago, Ill.
Newman Manufacturing Company, Norwood Station, Cincinnati, O.
SIMPLEX TICKET REGISTER, Paramount Building, New York City.

▲

Ticket Holders

THERE ARE various forms and types of these made for both the single and coupon ticket rolls and generally constructed so that the roll of tickets is automatically held under tension, which prevents the roll of tickets from unwinding. The prices range from $0.50 to $1.50.

Ansell-Simplex Ticket Company, 2844 W. Chicago Avenue, Chicago, Ill.
AUTOMATIC SIMPLEX REGISTER CORPORATION, 1018 S. Wabash Avenue, Chicago, Ill.
GENERAL REGISTER CORP., Paramount Building, New York City.
SIMPLEX TICKET REGISTER, Paramount Building, New York City.

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Ticket Machines

Refer to MACHINES, TICKET

▲

Tile (for Floors and Decoration)

IMPORTANCE OF first impressions has been repeated often enough, yet many a patron has drawn a negative reaction toward a beautiful theatre because insufficient attention has been paid to the appearance of the lobby. The usages of decorative tile in the theatre are many and valuable. Besides its use for fountains and purely decorative features, it is proved beautifying as well as durable as floor material in theatre lobbies, lounges, etc.

American Encaustic Tiling Company, Ltd., 16 E. 41st Street, New York City.
Associated Tile Manufacturers, 420 Lexington Avenue, New York City.
Flint Faience & Tile Company, Flint, Mich.
Mosaic Tile Company, Zanesville, O.

▲

Tool Kits

TOOL KITS, or outfits, are made complete with a set of tools for use on the picture machine. They usually contain "V" Block, Split Screw Driver, Driver Pins, Taper Pin Reamer, Taper Pin Remover and Sprocket Puller. Price is $5.

ENTERPRISE OPTICAL MFG. COMPANY, 564 W. Randolph Street, Chicago, Ill.
INTERNATIONAL PROJECTOR CORPORATION, 90 Gold Street, New York City.

DON'T WAIT...
Equip Now!

WITH competition for the theatre going Public's dollar becoming keener every day, foresighted theatre owners are taking advantage of every opportunity to improve the presentation of their shows to that Public, by installing up-to-date stage equipment.

Peter Clark, Inc., is working with many of these owners to design and develop new equipment and special stage effects, which will facilitate stage productions and increase box office profits.

With a background of more than twenty-five years' experience in this specialized field, with their advanced manufacturing and engineering resources, and their record of successful leadership, you can be sure of equipment best fitted to your theatre needs at a price that is right.

We will be glad to cooperate with you.

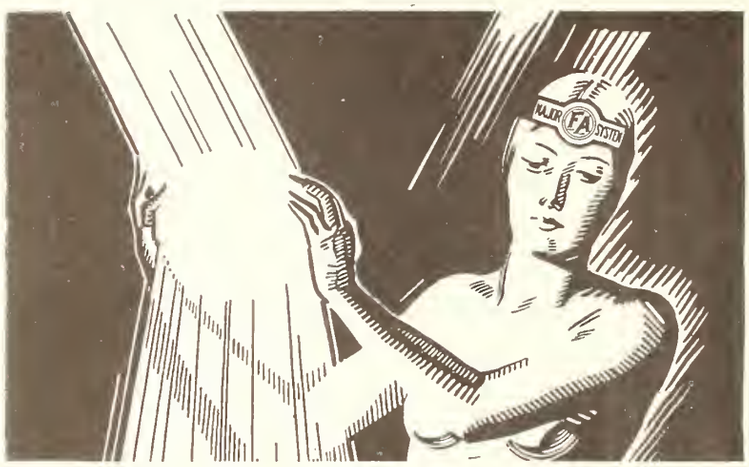
ELECTRIC CURTAIN MACHINES
DRAW CURTAIN TRACKS
SOUNDPROOF CURTAINS
SOUND HORN TOWERS
MOVABLE BAND CARS
SCREEN ADJUSTERS
ORCHESTRA LIFTS
STAGE RIGGING
CURTAIN HOISTS
STAGE EFFECTS
CONSOLE LIFTS
TICKET RACKS
STAGE LIFTS
ASBESTOS

"Stage Equipment with a Reputation"

PETER CLARK, INC.

Stage Equipment Specialists for Over 25 Years

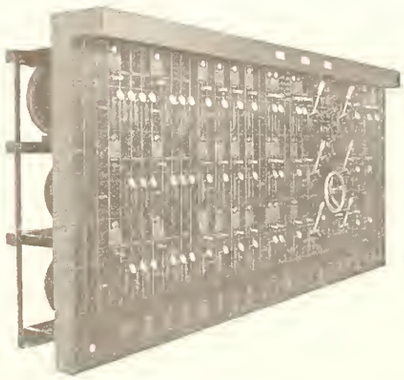
544 West 30th St. New York City



MAJOR FA SYSTEM
TRADE MARK

There is a Charm in Stage Shows That Pays at the Box Office

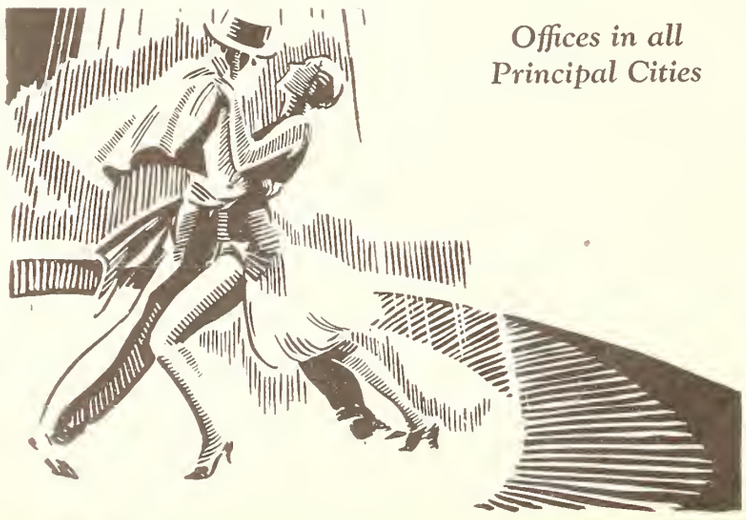
It is largely in the control of light that true fascination is given presentations. Once this is understood, light and its necessary equipment is the least costly of all on the weekly payroll.



Write for full details of the FA Major System

Frank Adam
ELECTRIC COMPANY
ST. LOUIS

Offices in all Principal Cities



Towels, Paper

PROGRESSIVE OPERATION of a theatre does not stop at the screen or stage of the theatre. It extends even to the small details of equipment of the entire theatre. Paper towels are a factor of efficient equipment, but in this, as in all other phases of running a theatre, there are varying standards and values. The most successful theatre owner has the highest standards.

Bay West Paper Company, Green Bay, Wis.
Ft. Howard Paper Company, Green Bay, Wis.
Hobert Paper & Fiber Company, Green Bay, Wis.

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Trailers

THE EXHIBITOR has his screen for entertainment purposes, but it also is an invaluable asset in promotional work. Trailers are widely used and vary just as widely in style, depending, of course, upon the type of entertainment to be promoted. Trailers on feature pictures may be obtained on a weekly, monthly and yearly contract basis. Other trailers may be designed and produced for some special feature of the program. A great many theatres also have their own title trailer for the news reels, especially when several news reels are combined.

Ad-Vance Trailer Service Corporation, 930 Ninth Avenue, New York City.
Artfilm Studios, Inc., 6601-05 Euclid Avenue, Cleveland, O.
Artwin Products Corporation, 729 Seventh Avenue, New York City.
EXHIBITORS PRINTING SERVICE, 711 S. Dearborn Street, Chicago, Ill.
Filmack Trailer Company, 838 S. Wabash Avenue, Chicago, Ill.
National Program & Printing Company, 729 S. Wabash Avenue, Chicago, Ill.
National Screen Service, Inc., 126 W. 46th Street, New York City; 810 S. Wabash Avenue, Chicago, and 1922 S. Vermont Avenue, Los Angeles,
QUALITY SLIDE COMPANY, 6 E. Lake Street, Chicago, Ill.
Ransley Studios, 308 W. Randolph Street, Chicago, Ill.
United Trailer Service, Film Center Building, New York, N. Y.

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Transformers

Refer to GENERATORS, MOTOR

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Transparencies, Window Displays

THE TRANSPARENCY offers a colorful and eye-catching form of advertising. Use of this type of display is growing, for the effect is one of delicacy, yet it attracts. It may be ordered in the form of window displays, lobby boards, etc.

Eastman Brothers Studios, 36 W. 46th Street, New York City.
National Studios, 226 W. 56th Street, New York City.
Ransley Studios, 308 W. Randolph Street, Chicago, Ill.

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Uniforms

THEATRE PRESTIGE emphasized through the training of ushers, doormen and other attendants, is greatly enhanced by costumes worn by such employees.

Uniforms for Summer wear should be of a lightweight material to provide comfort and in addition, to create at atmosphere of coolness. Uniforms for the Winter months should be of a heavier material of a dark color.

Many theatres at present are making it a practice of equipping ushers, etc., in a style that harmonizes with the architecture of the house. For example, a theatre done in a Spanish style very frequently adopts a

Spanish type of uniform for house employees.

Uniforms should be made to individual measurements to assure perfect fit and neatness at all times. Special catalogues are available containing appropriate suggestions for theatre attendants' uniforms.

Angelica Company, 1419 Olive Street, St. Louis, Mo.
Browning, King & Company, 264 Fourth Avenue, New York City.
Chicago Uniform & Cap Company, 208 East Monroe Street, Chicago, Ill.
DeMoulin Brothers & Company, 1030 S. Fourth Avenue, Greenville, Ill.
Lester, Ltd., 18 W. Lake Street, Chicago, Ill.
M. C. Lilly & Company, 293 E. Long Street, Columbus, O.
Maier-Lavaty Company, 2139 Lincoln Avenue, Chicago, Ill.
Mandel Brothers, State and Madison, Chicago, Ill.
A. G. Meier and Company, 205 W. Monroe Street, Chicago, Ill.
National Uniform Company, 12 John Street, New York City.
Pettibone Brothers Manufacturing Company, 632 Main Street, Cincinnati, O.
The James E. Richards Company, Dayton, O.
Marcus Ruben, Inc., 625 S. State Street, Chicago, Ill.
Russell Uniform Company, 1600 Broadway, New York City.
Western Uniform Company, 105 S. Wells Street, Chicago, Ill.

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Upholstery Material

USE OF sound absorbing upholstering on theatre seats has come into popular demand since the advent of sound pictures. A popular fabric used in this connection is mohair, which combines beauty with important sound properties. Upholstering material of this nature may be obtained in a variety of colors and executed in interesting patterns and designs. It is claimed for this material that it will not fade, does not mat down and can be kept fresh and clean with little effort. Use of mohair for upholstering is said to produce a marked elimination of reverberations in the theatre auditorium.

L. C. Chase & Company, 89 Franklin Street, Boston, Mass.

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Usher Signal Systems

Refer to SEAT INDICATORS

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Vacuum Cleaning Equipment

THOUGH THE constant and careful cleaning of the interior of a theatre would seem to present a problem, the vacuum cleaner has simplified matters considerably, since it can be used in cleaning carpets, drapes, chairs, organ lofts, stage floors, etc. The vacuum cleaner also promotes sanitation, which old methods did not do. Vacuum cleaners are procurable for theatres of all sizes and are priced nominally when consideration is taken of their efficiency and labor saving.

Cleaners may be purchased for as low as $67.50.

Apex Electrical Manufacturing Company, 1067 E. 152nd Street, Cleveland, O.
Eureka Vacuum Cleaner Company, Hamilton and Dewey Avenues, Detroit, Mich.
General Electric Company, 1 River Road, Schenectady, N. Y.
The Hoover Company, Canton, O.
The Morrow Company, Inc., 400 W. Madison Street, Chicago, Ill.
National Super Service Company, 812 LaFayette Street, Toledo, O.
Spencer Turbine Company, Hartford, Conn.

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Vending Machines and Scales

IN RECENT months BETTER THEATRES has inaugurated a department called "Added Income" designed to keep theatre owners informed of possibilities for extra revenue through the use of vending machines and other merchandising ideas.

One large circuit which has recently installed candy vending machines and weighing scales in some 600 theatres has made a careful analysis of possible revenue from such sources and reveal an expected income of between $400,000 and $500,000 annually. Their survey shows that an average of one out of every thirteen persons attending a theatre will patronize a vending machine. According to figures from various theatres, candy vending machines have produced from $50 per month upward, each. Many theatres have found room for three or more machines.

While candy machines are considered the largest revenue producers, it has been found that weighing scales located in rest rooms and other convenient spots run a close second. Weighing machines that take up a minimum amount of room, are attractively made in various colors and which can easily be moved on rollers are now offered especially for theatre use.

Vending machines of all types may be purchased outright or may be placed in theatres and operated on a percentage of the profits for the theatre. Other types of vending machines such as soap, towel, perfume, and the like, are beginning to make their appearance in some theatres. Pop corn machines, which are discussed elsewhere in this Index, offer another source of revenue under certain conditions.

Following are listed some manufacturers of candy vending machines and scales:

A. B. T. Manufacturing Company, 3311 Carroll Avenue, Chicago, Ill.
Advance Machine Company, 4641 Ravenswood Avenue, Chicago, Ill.
The American Vending Company, 39 S. LaSalle Street, Chicago, Ill.
Automatic Canteen Company, 155 W. Austin Avenue, Chicago, Ill.
Columbus Vending Company, 2005-13 E. Main Street, Columbus, O.
Consolidated Automatic Merchandising Corporation, 245 Fifth Avenue, New York, N. Y.
O. D. Jennings & Company, 4309 W. Lake Street, Chicago, Ill.
Rock-Ola Mfg. Company, 629 W. Jackson Boulevard, Chicago, Ill.
WATLING SCALE MANUFACTURING COMPANY, 4653 W. Fulton Street, Chicago, Ill.

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Ventilating Systems

Refer to AIR CONDITIONING AND COOLING EQUIPMENT—COOLING, VENTILATING SYSTEMS—ELECTRIC FANS—FANS, VENTILATING

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Ventilators

PROPER DISTRIBUTION of air in the theatre is an important feature of correct ventilation. One of the methods of achieving this is through the use of ventilators located in the auditorium floor. Air brought into the theatre is distributed in this manner to all parts of the house. Ventilators of this type which are generally known as mushroom ventilators, may be adjusted to permit the desired amount of air entering the auditorium. It is claimed that diffusers of this type enable an evenly distributed amount of air to reach all portions of the building. The prices range from 50c. to $1.50 each, de-

No Springs



Watling Himself

THE TOM THUMB SCALE

The only 4-foot coin operated springless scale in the world.

NO THEATRE COMPLETE WITHOUT A WATLING SPRINGLESS COIN OPERATED SCALE.

'TIS A MARK OF DISTINCTION TO HAVE A WATLING SCALE IN YOUR THEATRE.

It will earn more money for the space it occupies than any other 2 square feet of floor space in your theatre.

You can insert your coin before or after stepping on the platform and only one person can get weighed on one coin (A Watling patent).

The TOM THUMB has cast iron top and base porcelain enameled with steel cabinet. They are finished in a variety of colors.

All scales have brass rollers under the base (easy to move) and fitted with brass leveling screws to set scale level on uneven floors or lobbies.

NO SPRINGS

To stretch or break. No vending apparatus to get out of order,—No printing apparatus to adjust,—No tickets to install,—No dating device to change daily. "Why Experiment?" Just drop your coin in the slot "that's all."

The mechanism does the rest.

It works while you sleep.

Think of it! One adjustment screw to set scale in balance at all times. A CHILD CAN DO IT.

CASH OR TERMS

If you prefer a scale on a percentage basis we will refer your inquiry to one of our distributors in your territory.

For further information write

WATLING SCALE CO.

4650 W. Fulton Street
Chicago, Ill., U. S. A.
Phone: Columbus 2770
(Cable address, Watlingite, Chicago)

***First for over 42 years*— 1889 to 1931**

pending on the diameter. A six-inch diameter is generally used.

American Metal Products Company, 5855 Manchester Avenue, St. Louis, Mo.
Knowles Mushroom Ventilator Company, 41 N. Moore Street, New York City.
Sobel & Kraus, Inc., 517-21 E. 136th Street, New York City.

▲

Volume Controls, Auditorium

CONTROL OF SOUND and talking volume from a point in the auditorium so that the volume of sound will harmonize with the action of the picture is a recent development that is a recent development that is finding a favorable reception among theatre owners. The purpose of the auditorium volume control is to enable instantaneous change in sound volume, to enhance the mood of the particular scene at the moment it is shown. Heretofore, with the volume of sound controlled from the projection room a flexibility has been absent which has had a tendency to produce a monotony in the sound from the amplifiers, regardless of the action on the screen.

With the auditorium volume control, it is possible to tone and shade the sound directly at the point it is received by the audience, viz., in the auditorium.

Essannay Electric Mfg. Company, 2809 W. Van Buren Street, Chicago, Ill.

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Wall Coverings

SINCERE CONSIDERATION must be given to the subject of wall coverings for in the final analysis they are one of the most important factors in theatre construction.

Beaver Products Company, Inc., 1440 Military Road, Buffalo, N. Y.
Cornell Wood Products Company, 190 N. State Street, Chicago, Ill.
Universal Gypsum & Lime Company, 111 W. Washington Street, Chicago, Ill.
U. S. Gypsum Company, 300 W. Adams Street, Chicago, Ill.
Vitrolite Company, 133 W. Washington Street. Chicago, Ill.
H. B. Wiggin's Sons Company, Bloomfield, N. J.

▲

Waste Cans

THESE GENERALLY have self closing covers, some of them being operated by foot levers. Some are finished in high-grade enamel to harmonize with the rest of the booth equipment, while others are made of galvanized iron. Some types are also water tight, so they will hold water to extinguish carbon butts or the immersion of film fragments in water for safety. The prices range from $5.00 to $7.50.

E. E. FULTON COMPANY, 1018 S. Wabash Avenue, Chicago, Ill.

▲

Water Purifiers and Coolers

WATER PURIFIERS and coolers have made theatre attendance more welcome to the prospective patron. These devices assure them of refreshing water which is cool and pure at all times.

National Carbonic Machinery Company, Wisconsin Rapids, Wis.
U. S. Ozone Company, 500 N. Dearborn Street, Chicago, Ill.

▲

Wheels, Color

Refer to COLOR WHEELS

Remodeling the Obsolete Theatre

(*Continued from page* 17)

low ceiling, the former excessive height of the stage made it necessary for patrons occupying front rows of seats to tip their heads at an uncomfortable angle while watching the screen.

By excavating for the new bowled floor grade, shown in Diagram 4, it was possible to drop the stage floor some five feet below the former height. At the same time the three rear rows of seating were slightly elevated. In lengthening the auditorium, the screen was set farther back, and by this rearrangement of seating, floor grades, and lowering of the stage, sight lines were made possible which insured perfect vision from every seat in the new theatre.

In cutting the new floor grade below previously constructed footings, it was necessary to do a small amount of underpinning of old foundations. This was accomplished by cutting away sections of soil beneath the old work, at five-foot intervals, and pouring new concrete beneath. When these new sub-footings were well set up, the earth between the new sections was removed and the remaining spaces filled with concrete, till the new foundation was completed. In this way the underpinning process was carried out without the necessity of shoring, and the method outlined considerably expedited the progress of the work.

The Waldo originally had three emergency exits, one entering a court at the left hand, or south, side of the auditorium, and the other two leading past either side of the stage. The space thus sacrificed on the stage was restored in the new plan, two new exits being arranged from the theatre to the south court, and two more into the theatre parking station at the right hand or north side of the building. This gave a better distribution of existing facilities, and a cross aisle one-third of the way back from the stage, leading directly to these exits in either side wall, further insured public safety in the remote event of fire or panic.

The need for a proper number and conveniently arranged exits in theatre planning need hardly be stressed here, as the building codes of practically every city are exceptionally strict on this point. There is no longer any excuse for the existence of motion picture theatres which may be truly termed "firetraps."

While there is no immediate intention on the part of the Waldo management to provide an orchestra in conjunction with screen entertainment, a small orchestra pit is provided for in the new auditorium construction, but is floored over for the present.

Any veteran of the motion picture business could write a book on the whims, fancies and passing fads of this growing industry. A far-sighted exhibitor will not build a house which is so rigid in its planning that it cannot be adapted to accommodate certain features which will probably always come and go by popular demand. The few dollars involved in "roughing in" for such future needs are well spent, and changing ideas in showmanship argue that such provision should not be neglected.

There is a seeming contradiction between the above general statement and the fact that the Waldo theatre owners and operators have provided only a 13-foot stage, which is large enough for the installation of talking equipment and an act not calling for an elaborate stage setting, but which may be given in front of the screen.

To clear up this apparent conflict of ideas it should be explained that if this had been a downtown show, or in a larger suburban center, the owners would have been urged to install a standard stage, but the likelihood of a need for a large stage is usually remote in the small neighborhood house. The orchestra and organ features are more likely to be presented in future entertainment offered by the suburban house than elaborate prologues or spectacles calling for a great amount of stage area, and the former items may well be provided for, as outlined above.

Glancing back from the vantage point of the Waldo stage, the seating, decorating and lighting of the new auditorium present a striking contrast to the former barren appearance of the interior.

VI

Contributing Factors

THE ARRANGEMENT of the seating in curved rows seems hardly worthy of mention, it has become such an accepted and general practice, yet the old Waldo was merely one of many older type theatres still using straight banks of seats. In a wide house, straight rows encourage distortion at the sides of the auditorium, as well as actual discomfort to the patron, as he is obliged to view the picture from an awkward angle. Few theatre architects of today would sanction straight rows of seating in a theatre of any great width.

In remodeling the Waldo, the old veneered chairs were removed and disposed

of. When the public entered the new thatre on the opening day, they sank into comfortable seats of imitation leather with fully upholstered cut velour backs. The majority of the seats are twenty-inch chairs, arranged in thirty-two-inch rows.

Aisle lights on every fourth row of chairs contrast with the utter darkness of pre-renovation days. Thick aisle carpets have replaced the old rubber stripping which ran from foyer to stage.

In the new Waldo auditorium, chandeliers of ground glass pendants, equipped with a two-color lighting system, cast a soft glow over the auditorium. In fixtures which have no connection with the color system, flame tint lamps soften and diffuse the light and give a cozy atmosphere.

Direct illumination of this type is far more economical in operating cost for the small neighborhood house than the indirect lighting favored by moderate size and de luxe houses.

In a scheme of theatre illumination, brilliant white lamps belong only in the marquise and vestibule, where their bright gleam is calculated to attract attention from a distance. Inside the theatre, glaring lights are decidedly out of place, as they disturb the feeling of restfulness and relaxation the designer strives to create.

While one can scarcely over-emphasize the importance of proper lighting in the theatre, decoration is another item which demands equal consideration. The most expertly planned and properly lighted picture house can be made ugly and uninviting by a painter who knows nothing of color effects under artificial light, and whose chief idea of interior decorating is the use of insipid colors, laid on thick.

The only ornamental plaster work in the auditorium was a small quantity of moulding around the exit door features. Yet under the brushes of skilled craftsmen the room became attractive and colorful. Finished entirely with acoustical plaster, the walls were given a swirled texture finish, with a touch of autumn leaf brown mixed in the plaster, so that no painting was necessary on these surfaces. The decorator carried out the exit details and stepped ceiling panels in stencil patterns featuring an Indian motif in red, orange, green, bronze and black. The result was a simplicity that proved surprisingly effective.

The designs found among the arts and crafts of early North American inhabitants present many opportunities to resourceful designers and decorators in the ornamentation of the small theatre, at a very moderate cost.

Even though an exhibitor feels that he must cut his remodeling cost to a minimum, he can ill afford to eliminate the services of a skilled theatre decorator. An ordinary painter may give you a good, honest job of paint, but decorating under artificial light, the proper and free use of color, and effective placing of patterns and designs, come only after years of experience in theatrical work.

Turning to the mechanical work of the remodeled auditorium, we find that the new Waldo theatre is served by an indirect system of steam heating, the mushrooms for exhausting the air being concealed under the seating, and the supply entering through grilles in the ceiling beams, as previously mentioned. The boiler for the heating plant, in this instance, is in the adjoining commercial building, with tempering coils, fan, and refrigerating equipment in the stage basement of the theatre. The conditioned air reaches the attic ducts through a large shaft at one side of the stage.

Such an indirect system of heating is more expensive in first cost than a direct steam lay-out, but it insures an even temperature throughout the theatre at all times and also effects a substantial saving in operating costs. In figuring heating appropriations, the exhibitor should take into consideration the fact that the cost of upkeep will remain with him, long after the original expense is forgotten.

The same system of ducts is used in the Waldo theatre to cover the theatre man's three seasons of weather making—winter heating, spring and fall ventilation, and summer refrigeration.

Refrigeration costs are being reduced so rapidly that this former luxury will soon be within the reach of all the smaller theatres. This is particularly encouraging, for when properly planned and handled, a good cooling system is capable of wiping out a great portion of the old time midsummer slump that usually struck the box office receipts.

After the thorough renovation and revamping described above, which made the Waldo equal to a new house in every way, at a cost of approximately $50 per seat, the theatre opened its doors on Christmas Day to a large and enthusiastic patronage. Since that time packed houses have testified to the community's pride in the new playhouse. The parking station, furnished free by the owners to theatre patrons, is filled nightly with the cars of those who come from a considerable distance to enjoy this now-modern suburban motion picture theatre.

The Economics Of Theatre Remodeling

(*Continued from page* 25)

which are in poor condition anyway, it would pay to relocate these rooms to meet the aforementioned desiderata. These rooms should be furnished with up-to-date fixtures conducive to sanitation and comfort.

Although the accessory rooms have been discussed before, considering the problem of the auditorium itself, it will first be necessary to determine just what changes should be made in the auditorium, because here the problem is more complex and involves the seating arrangement, the sight lines, the placing of the screen and the lighting and decorative problem, as well as the provisions for heating and ventilation. Therefore the solution to the auditorium problem will somewhat govern the disposition of other requirements.

The seating arrangement and sight line requirements are of prime importance to the auditorium, because it is necessary that every seat should be a good seat—not only in the nature of the seat itself and its construction, but also in the relationship of its position to the screen. The tendency to crowd in as many seats as floor space permits, regardless of the view of the screen, has been a fallacy in the planning of many an existing theatre. This policy has resulted in a certain amount of seats in many theatres from which only a distorted view of the images on the screen can be had. These seats are too near to, or too far from, or too much to one side of, the screen. Or in some cases, too much below or too high above the level of the screen.

It would be better to remove such seats, because to sit in them is disturbing. The seating capacity of a theatre should be judged not only by the number of seats in the auditorium, but also by the amount of people that can be accommodated in its lounge or lounges. Therefore removing poor seats would not necessarily lessen the *true* capacity of a theatre if ample lounging space were provided for in some way.

Still another consideration in seating is that of the slope of the orchestra floor and the pitch of the steppings in the balcony. If the orchestra floor does not have a sufficient slope to overcome any obstruction of the view of the screen, certain remedies can be suggested. First, the screen should be placed as far back as possible from the first row of seats—that is, it can be about six feet forward of the rear masonry wall of the theatre, which allows enough space for the sound amplifiers behind the screen. In addition to this the screen should be sufficiently raised for the bottom of the screen to be visible from every seat. Of course, there is a limit as to how much the screen can be raised when the theatre happens to have a balcony, which cuts off the view of the top of the screen from the orchestra seats underneath the balcony. Naturally, in raising the screen, the orchestra seats nearest to it are not desirable, due to the necessity of craning one's head in order to see the complete screen. However, this can be corrected *by installing seats which are tilted backward.* This kind of seat is most comfortable and can be used throughout the orchestra floor to great advantage. Incidently, any amount that the screen is raised helps vision from the balcony.

At this point it is opportune to mention that the duct work necessary for the installation of a good heating and ventilating system would necessarily appear attached

(*Continued on page* 154)

BETTER PROJECTION

A DEPARTMENT CONDUCTED FOR THE PROJECTIONIST AND THE EXHIBITOR

By F. H. RICHARDSON

Remodeling the Projection Room

WHEN architects, theatre managers or projectionists undertake the job of planning a new projection room, or the remodeling of an old one, there are certain basic, fundamental things which must be taken into consideration if the new, or the remodeled, room is to serve its purpose in the best possible way.

The old idea, that any space into which the equipment can be jammed is all that is necessary, has to the credit of the industry, been pretty well discarded. Theatre managers and architects have, for the most part, arrived at an understanding of the fact that men engaged in work that demands high precision for excellence in results, must be provided with at least a reasonable amount of space in which to do that work. Men cannot and will not do their best work in a room which is overcrowded.

This being true, it follows that first of all careful consideration must be given to the amount of equipment to be installed, and the room dimensions planned accordingly, so that ample space will be provided for moving about and handling of the apparatus.

It may be accepted as basic that there must be at least three feet, six inches of clear space between the various projector lamp controls and the rear projection room wall, or between the lamp controls and any equipment which may be placed against the rear wall.

As to the amount of space required between projectors, it varies with the projection distance. Up to five feet between lens centers, there should be as much as it is possible to obtain without setting up too much side distortion of the screen image, or making it impossible to secure reasonably sharp focus at both sides of the picture. The minimum distance permissible between lens centers is three feet, six inches, but this should be used only where the projection distance is short.

Architects should invariably consult some projection authority before deciding upon the spacing of projectors, until such time as there is a table available giving the correct spacing distance for each projection distance from, say, 50 feet up to where the spacing may be five feet, beyond which that distance should be maintained, at least for the motion picture projectors.

(This department takes the liberty of suggesting to the practical projection committee of the S.M.P.E., that such a table be prepared and presented for adoption at the spring meeting, if possible.)

The location of the room has been discussed so very often in this department, as well as by the S.M.P.E., that we will not consume space here in its consideration, except to say that everything in excess of a 15° projection angle is excessive.

One thing which should be looked after very carefully is the projection room floor. This must, of course, be perfectly solid and free from all vibration. That is too obvious to require discussion. Another important point is the floor surface itself, which, if cement, must be so treated that it will be dustless. Even a cement floor which is top dressed so that it is dustless, is not a good floor, for the reason that it is very hard on the feet of men who must stand and move about upon it for several consecutive hours. Such a floor tires men, and tired men seldom, if ever, do the best possible work.

As to the walls and ceiling of the room, they should be perfectly fireproof and, as nearly as possible, soundproof. One of the best materials for both walls and ceiling is hollow tile of suitable thickness, set in cement tempered lime mortar, the ceiling being carried, of course, by suitable I-beams of steel. Such a wall, treated inside with some good soundproofing material, is pretty nearly ideal.

THE HEIGHT of the projection room ceiling should never be less than seven feet. That should be the irreducible minimum. It *should* be more. A low ceiling is very uncomfortable in summer, especially in southern latitudes. Much heat is generated by modern high power projection arcs, and while much of it goes up the lamphouse vent flues, still also a goodly proportion is dissipated in the air of the room. From eight to ten feet is an excellent height for projection room ceilings. If less be imperative, then there should be ample ventilation, either through the ceiling itself or through openings in the walls at ceiling level. Many cities and states require that there be two projection room exits, and the requirement is good. There should be one at either end of the room.

All film storage cabinets should have separate compartments for each reel. Each of these compartments should connect directly with a fireproof duct of ample size leading as directly as possible to the open air. No damper should be permitted in this vent flue. With such a cabinet a single reel may burn without danger to any other reel stored in the same cabinet (the compartments being insulated from each other with fireproof material, of course), and all smoke and gas from the burning reel will be automatically carried outside the theatre. No other kind of film storage cabinet should be permitted in any theatre projection room.

The wiring of the projection room should be of generous capacity. It is uneconomical to install wires barely sufficient in capacity to serve the present need. Larger wires will be somewhat more expensive to install, true, but they will nevertheless operate more efficiently, and in the event additional equipment becomes necessary later on there is capacity available to handle it. It is very expensive either to pull out old wires and install new, larger ones, or to run additional wires.

A great deal of attention may well be given to so planning things that the projectionists will find them convenient. Convenience makes for the production of good work. The rewind room, for example, being used a great deal, should be located

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as handily as possible. The battery room and the motor generator room do not matter so much, as they are seldom visited while projection is in progress.

Great care should be exercised in the location of switches and other apparatus, which must be handled more or less frequently during the progress of the day's work.

A greatly important thing sometimes given inadequate attention by architects is the matter of providing means by which all smoke and gases may be quickly carried away to the outer air in case of a film fire. To accomplish this purpose the vent flue or flues must be of ample dimensions. However, save in exceptional cases where the room walls or ceiling abuts the open air, something more than mere size will be required if smoke is to be prevented from seeping out into the auditorium through the crevices around the doors and the port shutters, thus quite probably alarming the audience.

In addition to mere amplitude in dimensions, there must be sufficient fan capacity to pump out smoke and gas as fast as formed—and, in fact, create a slight vacuum in the room itself, to the end that air be drawn in from the auditorium, instead of smoke seeping out. This additional fan capacity should be so arranged that it will be cut in automatically when the port shutters drop.

The points brought out in this discussion do not, of course, cover conditions that may be met with in specific cases, but they represent fundamental considerations in any effort to improve the projection room, or in the laying out of a new one. In most cases it undoubtedly would be well for the architect or exhibitor to consult some recognized projection authority before deciding on just what is to be done in remodeling the projection quarters.

A WORTH WHILE JOB WELL DONE

AWAY BACK in the fall of 1924, up in The Bronx, New York City, a couple of chaps by the name of T. Hall and J. Connolly joined forced and started a "one-horse" manufacturing plant (though perhaps I really should substitute "half-horse" for "one-horse"). These men had been with the Sperry Company, then engaged in developing the "Sunlight arc." They had ideas and believed those might be worked into something which would be of value to the motion picture industry.

As I said, Messrs. Hall & Connolly started with a very small plant. One almost had to have a microscope to find it. That was in 1924. But you ought to have a look-see at them now, occupying a full half of the floor of one of those great manufacturing buildings on Van Dam Street in New York City. In that space is a mass of machinery which might surprise you.

I view these two men with considerable admiration, because from that very small beginning they have grown year by year until their name is known from Coast to Coast, both in this country and Canada. It is not flattery, but a statement of cold fact to say that this firm has advanced to its present position through hard, careful work.

The silver in Mr. Connolly's hair supplies evidence that the path to success is not strewn exclusively with roses. There may be some of them, but also there are many, many obstacles, and the path is always up-hill, often very steeply so.

Mr. Hall is, at the time I write this, on the Pacific Coast demonstrating the new Hall & Connolly spot lamp, 300 of which have been installed since its introduction about two years ago. I just looked at the box containing one of them all packed for shipment. It is a "trifling" thing, weighing a mere 690 pounds, including the packing case. I could not help mentally comparing it with what we called a "spot" some 20 years ago. Something like comparing an arc light with a match.

One reason Messrs. Hall & Connolly have met with such gratifying success is that the firm has always been ready and willing to receive and consider suggestions offered by practical projectionists. It has been the unvarying policy of the company to place all new equipment on trial in four or more theatres of different types before releasing it to the trade. If during these trials the projectionists found fault, the trouble was corrected.

AN INTERVIEW WITH A MANAGER

WHILE IN Hartford, Conn., recently, I dropped in to meet F. T. Thomas, manager of the Fox-Poli Capitol theatre, with whom a most interesting and valuable conversation was had. I am going to tell you about it.



F. T. Thomas Manager Fox Capitol Hartford, Conn.

"Business in Hartford," said Mr. Thomas, "is very good considering present conditions. We have in this city eight downtown theatres charging from 15c to 85c. There are also several suburban houses. The union wage scale for projectionists in Hartford so far as I know, is $65 per week, though there may be some variation in that. That, I believe is, after all, about as little as we can expect to get real ability in the projection room for."

After some further miscellaneous conversation I asked Mr. Thomas this question: "What is your reaction to motion pictures in color, as matters now stand?" His reply was most interesting.

"Color, it seems to me, has great possibilities, but it has not had sufficient advancement to add much, if anything, to realism, from the viewpoint of our audiences.

"At the present stage the projection of color on the screen is not sharp and clearly defined, with the result that those seated near the front of the theatre experience considerable trouble with eye strain. I believe, however, that when these difficulties have been ironed out—and they will be—color will add very materially to the pulling power of programs."

And now here is something other managers should read carefully. I said, "Mr. Thomas, many theatre managers, in my judgment, miss a great opportunity and lose a very great deal by continually censuring projectionists when things go wrong, and not occasionally giving a word of praise when it is merited." Mr. Thomas answered this as follows:

"Mr. Richardson, the men now engaged in projection rooms, at least in the larger theatres, are almost invariably men of considerable experience and training. They also must, in the very nature of things, be men of considerable intelligence, and above all they are human beings.

"Realizing this, and knowing that while it is necessary to censure to a certain extent when men do not do their work in a proper manner, or when they become lax, it is also in order to express appreciation when they do their duties well. Strange as it may seem, it is a trait in human nature that men of intelligence, training and ability in many professions value praise very highly. Often it is a fact that men will actually work very hard to merit a little praise now and then. I never forget that fact and I believe other managers will do well to remember it.

"You know, Mr. Richardson, it is ordinarily impossible for any man, regardless of what his knowledge and experience may be, to give personal attention to all departments of a modern large motion picture theatre every minute of the day. It just can't be done. Managers therefore must to a considerable extent rely upon others for the handling of various things in a way

which will bring added revenue to the box office.

"With all this in mind I have found that we get actually better results in the projection room by showing confidence in the projection staff and placing the men somewhat upon their honor to produce the best than can be produced. You are quite right, however, in saying that the best cannot be produced unless the manager occasionally gives the projectionists the idea that he not only knows good work is being done, but that he also appreciates it.

"This method of procedure I have found instills into the men a feeling of pride in their work. It causes them to do very much better work than would be produced by a system wholly comprised of censure or silence.

"Either my assistant or I continually check the house operation, and all mistakes, which I am happy to say have been reduced to practically none, are immediately brought to the attention of the responsible party and discussed in a constructive manner. Through the application of these principles we obtain the co-operation and loyalty of our employees through their desire to serve, rather than through the fear of continually having a club wielded over their heads. Which all results in a very healthy operation."

There, gentlemen, I hold that to be just about 100% good sense. I hold it to be pretty nearly incontrovertible evidence that Mr. Thomas knows how to handle men and get from them a maximum of results with a minimum of friction. I believe, as I said in the first place, that other managers may well read and very carefully consider what Manager Thomas has said. I regret that I was unable to spare time to mount to the projection room and at least say hello to the men, but a luncheon engagement was due.

CAUSES OF RADIO INTERFERENCE

FROM a service engineer, A. H. Bowen of Greensboro, N. C., comes the following interesting letter:

"I noticed in the January 24th issue, on page 69, you commented on broadcasting station interference. You mention theatre systems picking up broadcasting and wanted to hear from others on this matter.

"I know of two such cases. The first case was in the Carolina theatre, Winston-Salem, N. C. It was very interesting, too. This theatre has one of the best sound systems between Richmond and Atlanta. A 100-watt broadcasting station (WSJS) was installed for a newspaper with one antenna tower mounted on the roof of the theatre, and one on the newspaper building, with the antenna placed parallel to the theatre. Although it was known that a broadcasting installation was in progress, there was no interference experienced until the station opened up for some tests.

"At this time the theatre was showing 'Sarah and Son.' During one of the most dramatic moments when the interest of everyone ran high, there came, apparently from the screen, the voice of negroes singing an old spiritual song. I was not there at the time, but the combination of the particular scene on the screen, its accompaniment and the singing, must have been very weird, for the something like 250 negroes seated in the balcony made a hasty exit under the impression that ghosts were present. After a hurried consultation the broadcasting station co-operated by temporarily shutting down. After the show the hunt for the 'ghosts' began.

"This interference could only be noticed with the main amplifier system in operation, and with no input from the projectors. After experimenting with the grounding of lead sheets with no apparent improvement, the 12-volt circuit was removed from the F battery and the battery carried into the projection room, where a direct 12-volt connection was made to the input amplifier. This arrangement completely eliminated the interference, suggesting the thought that the pickup was introduced through the negative 12-volt circuit.

"The next step, of course, was to determine the point at which the interference entered. A removal of all grounds failed to effect a remedy. This left only the conduit as the fuse box completely eliminated the longest conduit run, which was from the projection room to the backstage fuse box, it was found that grounding the conruit as the fuse box completely eliminated the trouble.

"It is of interest to know that a heavy spark could be drawn from this conduit, which of course indicated that a considerable potential was present and was feeding back through the projection room connection box ground strip into the negative side of the 12-volt filament circuit. From there it entered the filament and grid circuits of the photoelectric cell amplifier, consequently passing on through to be amplified by the power amplifiers.

"The second case of broadcasting interference occurred at the Capital theatre, Danville, Va. This theatre was located in a hotel building upon which was mounted the antenna of staiton WBTM. When the sound system was operated for testing purposes prior to public opening last Thanksgiving, football scores were received through the system. I did not work on this job myself, but I know that the interference was eliminated by grounding the 18-volt terminal in the amplifier. Filament current in this installation is furnished by a motor generator set.

"In both these cases you can readily see that the point of entrance for the interference was the negative side of the filament circuit to the amplifiers, and the interference was cleared by grounding this point.

"In the article mentioned you comment on the fact that no explanation as to the cause of the trouble has been published. It may be possible that the trouble encountered at Oakland, Cal., was of a different nature. However, in view of the fact that the two cases described above were almost identical, it is possible that the Oakland trouble was of a similar nature. I am therefore passing on my experiences to you as a matter of interest."

In the name of our many thousands of projectionist readers we thank this engineer for his contribution on this subject. It is helpful and I am sure will be appreciated. May I suggest to service engineers that they might help out a lot by sending in a description of troubles they encounter and means found for their remedy. If desired, neither their own name, nor the name of the company they serve, will be printed.

THE POLARIZATION OF LIGHT

RECENTLY in Washington I asked C. Franklin Jenkins, the light and electrical scientist, to attempt an explanation of light polarization in non-technical terms—one that could be understood by the "ordinary" human being. Examining Fig. 1, you will see tube *A*, at one end of which is polarizer *B*, which may be one of the gaseous polarizers invented by Mr. Jenkins, or it may be a Nicol polarizing prism. At the other end of the tube (which is quite short) is a piece of glass, *C*, called an "analyzer."

In the space between the polarizer and the analyzer is a cell filled with a certain kind of liquid. This cell is surrounded, or partly surrounded, by a metal plate, which picks up the radio impulse coming through the air. This impulse is of variable voltage, running into the thousands. Mr. Jenkins undertook to explain light polarization as follows:

"If you stand in front of a gate made of pickets, grasp a short rope by one end, and vibrate it sharply up and down, the rope will form itself somewhat as shown in the drawing (Fig. 2), in which shape or form you might theoretically pass that vibrating rope through the pickets without touching them. The whole rope would pass through, theoretically at least. However, if we then take the gate off and turn it on its side, the rope cannot be passed through the gate unless it is vibrated sidewise instead of up and down.

"Now the light travels through space in

Sixteen Million *to* One . . .

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National Projector Carbons hold their leadership in the motion picture theatre because they provide a source of steady, white light surpassing the sun in intrinsic brilliancy.

Over fifty years of experience, constant research and the most modern manufacturing facilities assure their uniformity. Yet they are paid for, at each performance, by two satisfied patrons.

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Fig. 1

vibrations which move in every direction. Through an ordinary pane of glass these vibrations will of course pass, but a polarizer is so made that it will permit only the passage of light vibrations of one direction —light vibrations which correspond to the light vibrations of the rope. Now when the light comes forward, striking the polarizer, the polarizer operates to cut out all the vibrations except those moving in one plane (the rope vibration), so that only these vibrations may enter into the liquid in the cell (*A* in **Fig. 1**).

"And now we come to the analyzer, which is another polarizer set at right angles to the first one, so that, as you may understand from what has been said, none of this light will pass through so long as, to use an understandable expression, its vibrations are up and down. The 'gate' has been turned on its side. However, if the light beam in the liquid can be so rotated that its vibrations will be sidewise instead of up and down, then of course all the light will pass through the analyzer (the gate laid on its side) or, put in another form, through the second polarizing prism. Going a little further than this, the amount of light that would get through the analyzer would be in exact proportion to the amount that the beam of light was rotated.

"That is where our charged plate and

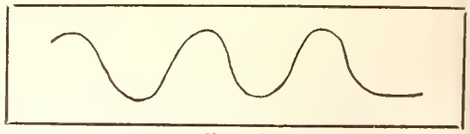


Fig. 2

liquid get in their work, for the light beam will be rotated in exact proportion to the amount of charge in the plates at each ten thousandths of a second. Remember that this charge is varying constantly with the current picked up from the air."

There, gentlemen, I believe that is about as clear as this matter can possibly be made to the layman. If there is no charge in the plates, then no light can get through the analyzer. If the plates be charged at maximum, then all the light would be passed through.

TYPES OF PROJECTION EQUIPMENT

SOME ADVICE is wanted by Ben J. Kubly of Monroe, Wis., and since the answers to the questions he asks may be of interest to many others, I believe he should be answered through the department. He says:

"I am to have charge of projection in a new 900-seat theatre now being constructed by my employer, C. J. Soltz [possibly it is Soetz.—Ed.]. The seats of this theatre are all on one side. I would like very much to have your advice as to what is the best arc and generator to install. Naturally Mr. Soltz desires to install equipment which will be the most economical in manitenance and at the same time handle all present day needs, as well as provide special reserve capacity for possible future developments. The projection distance will be approximately 108 feet. Size of the porous sound screen is not yet definitely decided, but it will be either 18 or 20 feet. Projection angle very nearly zero.

"We want to know if the lamps should be high intensity rectifier lamps, or low intensity lamps. The motor generator must be capable of supplying current to two projector arc lamps and one spot, which latter may be replaced with a combination color and effect projector.

"Would a color effect projector with a spot lamp be effective at the distance of 108 feet? An 80-160 generator and high intensity lamps have been recommended. Would this generator be large enough to handle combination effect projector in case a spot lamp was replaced with one later?

"I realize that you cannot specify any special equipment. However, our equipment is already chosen. All we wish to know is what is the best type and capacity."

The first thing to determine is the size and character of the screen, since that determines the amount of space it would be necessary to illuminate. The projection angle will be approximately zero, therefore there will be no appreciable distortion, and (silent picture size) an 18-foot picture would represent 243 square feet of surface, whereas a 20-foot screen would have 300 square feet of surface. Hence, in order to secure an equal brilliancy on a 20-foot screen, it would be necessary to have about 25% more light.

Personally, I am not a believer in big pictures, except in very large theatres. A well illuminated 18-foot picture would, in my opinion, be the better of the two for this theatre. If my memory serves me right, the 6,000-seat Roxy uses only a 22-footer.

It is not a good box office policy to under-illuminate a screen. However, it also is not the best policy to over-illuminate a screen either, and just where the limit should be in any particular theatre depends upon a good many things, the first of which is the amount of illumination in the auditorium itself, and the amount of extraneous light which is permitted to reach the screen.

The best advice I can give is what I, myself, would do in a theatre of my own—if I owned a theatre. I would install motor generator equipment of ample capacity. An ample capacity involves a greater first cost, but unless the thing be carried too far, the machines of ample size will operate just about as efficiently as machines working at their capacity, and more efficiently than overloaded machines. Also, they will last a very much longer time.

I would then communicate with the manufacturer of the lamp I proposed to install, setting forth the distance from screen to rear row of seats and the width of seating space, and also advise him so far as possible as to the length of the auditorium. I would tell him the size and kind of screen. I would tell him whether I wanted a highly or a moderately illuminated pictue. I would then take the equipment he advised.

There is no one who is better acquainted with both the capacity and possibilities of performance than the manufacturer himself. Always remember, however, that in order to give intelligent advice, the manufacturer (or anybody else) must have full and complete information.

First decide upon the size and kind of screen. Send that information, together with all the other things I have named, to the manufacturer. Personally, I am of the opinion that the low intensity lamp would give plenty of illumination, but as I before said, I do not know what the special conditions in this particular theatre may be involved to an extent sufficient to influence choice.

THE ENGINEER AND THE "PRACTICAL PROJECTIONIST"

FOR MORE than 20 years this department has from time to time directed the attention of designing engineers to what has seemed to be a very mistaken policy as applies to one phase of their procedure. Ever since the motion picture industry began it has been, except for some few isolated cases, the practice of engineers engaged in designing apparatus intended for use in projection, to proceed with the development of such apparatus, either entirely without consultation with practical projectionists, or with consultation so incomplete that it was without much practical value in the actual projection work of the theatre.

The inevitable result of this mistaken policy has been that pieces of apparatus

developed from a sound foundation of operating principles has been worked out to mechanical completion and placed in projection rooms for trial—only to discover that because it has not been built with due regardregard to the conditions of practical work, it must be altered, sometimes at heavy expense, before it can be finally adopted for practical work. I myself have known of a few cases where this sort of procedure has compelled almost the entire redesigning and rebuilding of apparatus which might just as well have been constructed right in the first place. It doubtless would have been, too, had the engineers taken the trouble to consult practical projectionists before proceeding.

Of course it must be admitted that in the earlir days it was almost impossible to find projectionists capable of offering intelligent advice in such matters, but that time has long since passed. Today things are quite different. We now have a very respectable number of thoroughly competent motion picture-sound projectionists, able and willing to offer advice on almost anything pertaining to the practice of projection. We also have large theatre chains which maintain thoroughly equipped projection departments, employing men highly skilled in all phases of motion picture projection and sound reproduction. These departments are thoroughly competent to give intelligent advice, and I have no doubt but that they would be glad to do so if such a request came from designing engineers. It would, it seems to me, be only following the lines of common sense for engineers to invite such advice.

Did I care to dig around in the dust of the past I could cite examples where failure to consult practical men has resulted in very heavy loss by making necessary the almost complete redesigning of apparatus. Several such cases occur to mind without the expenditure of much mental effort, but the past is the past.

Engineering departments have given us some very marvelous apparatus. These departments have upon their staffs men whom we honor and esteem very highly. Just the same, however, they are not practical *projectionists,* and practice and theory not infrequently clash, in which case theory must usually give way to practice. However perfect a theoretical layout may be, if it will not, and cannot be made to, fit into practical work in the projection rooms of theatres, then it really isn't worth Adam.

A QUESTION OF BEING TOO PROGRESSIVE

A LETTER with a snapshot has come from Edmund M. Burke, projectionist of the Fort Plain theatre in Fort Plain, N. Y. Says Burke, "Our Simplex projectors are 1918 model and still running. They never have seen the factory since that far off year.

"Our theatre installed RCA Photophone sound equipment 16 months ago. It has been excellently serviced by their representatives. The equipment is giving very real satisfaction.

"I believe the International Projector Corporation is right in its contention that every theatre of good size should have a third motion picture projector, and have it sound equipped. It is a paying investment to do this. However, I find that a small town projectionist can be too progressive for his own good. What do you think about that?"

Well, Friend Burke, I think he can press his views upon the manager too strongly. I know I used to do that very thing myself, and not infrequently I got into trouble through doing it. I think it is not possible to be too progressive, but entirely possible to pester the manager too much. He has his problems and troubles too, you know. It is better, when you think something ought to be done, to take your time, get your facts all well arranged and then make one big sales talk, convincing Friend Manager, if possible. If you fail, then don't keep right at it. Wait a reasonable time. Get more favorable facts to present and then make another sales talk. If a second failure is made it is best to drop the matter, at least for a considerable time.



The Fort Plain theatre, with part of the staff "on display." They are Wendell Richardson, advertising manager; William G. Booth, assistant manager; George Decker, advertising department; George Crawshaw, electrician, and Edmund M. Burke, projectionist.

As to the 1918 projectors, why that is something with which I vary thoroughly disagree. Exhibitors should remember that always there are two sides to everything except the sky—and maybe there is to that too, only you and I are unable to see but one. There have been a great many improvements in motion picture projectors since the year 1918 and those improvements have made for better, more economical projection, hence for higher box office receipts.

Projectors cost a lot of money, sure! But high grade projection, such as may be put on by expert projectionists using up-to-date projectors, *adds to box office revenue.* Make you no mistake about that. I think managers are in error, from any and every point of view, when they use projectors for 13 years.

As to a third projector, yes, provided the theatre is of sufficient size and has sufficient possible patronage to warrant it. The third sound equipped projector is an insurance against show stoppage. Also it increases the useful life of the projectors by exactly one-third—that is to say, unless it is intended to keep them in use for an unreasonable length of time.

Personally I would say that five years should be an absolute maximum term of service for projectors, except possibly in small part-time theatres.

ANOTHER CASE O MICROPHONIC TUBE

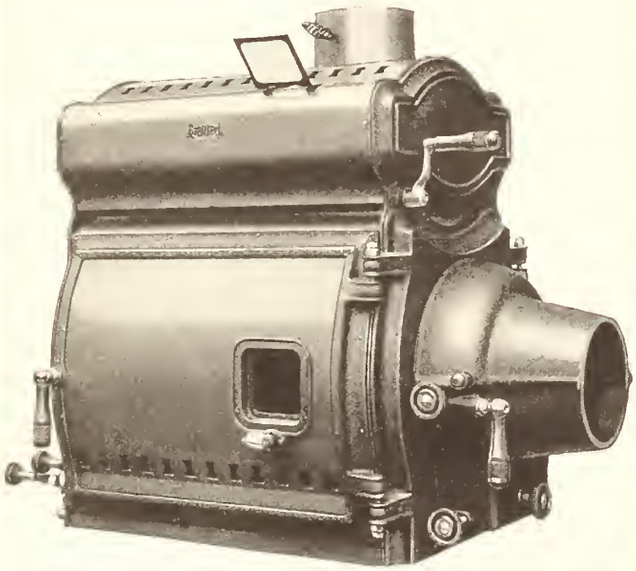
FROM Paul Shafer of the Lincoln Amusement Company, Petersburg, Ind., comes a letter which reads, "It is quite some while since I have bothered you, but with the advent of sound, new things have come and I am again up a tree. Our sound equipment has given excellent service for about one year. Now, however, one projector is causing trouble. It can be heard running—heard in the horns, I mean. Even the hum of the motor is audible, no matter in what position the fader be set. It is the same whether using disc records or sound-on-film, or whether the head amplifier be turned on or not. Even though the other projector be running, the noise persists so long as the faulty one is in operation."

This matter was submitted to Lester Isaacs, director of projection for Loew's, Inc., who, together with the sound men of his department, agree that the trouble lies in the apparent fact that (a) the faulty projector mechanism needs a thorough overhauling (it is probably much more noisy than it should be), and (b) that the tubes of the head amplifier are microphonic and should be replaced. The replacement of the tubes with new ones will probably clear up the trouble, but just the same it is not permissible, when using sound, that projector mechanisms be noisy.

I think that probably if the film is left out of the projector, the exciter lamp left unlighted and the projector is then put into operation, the sound in the horns will be heard just the same. The glass of microphonic tubes itself vibrates and thus picks up the sound.

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Dallas, 1404 Dallas National Bank Building.
Chicago, 14 East Jackson Boulevard.
Minneapolis, 514-515 Plymouth Building.
St. Louis, 604 Arcade Building.
Detroit, 1222 Book Building.
Denver, 1130 Sixteenth Street.
Los Angeles, 120 East 8th Street, Room 301.
San Francisco, 770 Mission Street.
Seattle, 1932 First Avenue, Room 707.

MILLS AT

Thompsonville, Conn. Amsterdam, N. Y.
Clinton, Mass.

▲

Bilmarjac Corporation

1697 Broadway, New York City

Manufacturers of usher signal systems.

▲

Blizzard Sales Company

1524 Davenport Street, Omaha, Nebr.

Manufacturers of Blizzard Fans and Air Wash Systems.

BRANCHES

Distributed by E. E. Fulton Co. and your supply dealer. Export Department 32A Water St., New York City.

FACTORIES

Creighton, Nebr. Omaha, Nebr.

▲

A. R. Boyd Enterprises

1700 Sansom Street, Philadelphia, Pa.

Brokers who build, buy, lease and operate motion picture theatres.

Boston Acoustical Engineering Division of Housing Company

40 Central Street, Boston, Mass.

Manufacturer of Acoustex—sound absorbing material for correction of acoustics in theatres.

▲

Brandt Automatic Cashier Company

515 First Street, Watertown, Wis.

Manufacturer of coin changing machines, Brandt Automatic Cashiers.

Chairman of the Board and Treasurer.....E. J. Brandt
President.....E. W. Quirk
Secretary.....O. E. Hoffman

▲

Brazel Novelty Manufacturing Company

4005 Apple Street, Cincinnati, Ohio

Manufacturer of advertising novelties.

▲

Brenkert Light Projection Company

7348 St. Aubin Avenue, Detroit, Mich.

Manufacturers of theatre spotlamps, effect machines, high and low intensity lamps for motion picture projection, and stereopticons.

▲

Brilliantone Steel Needle Co., Inc.

370 Seventh Avenue, New York City

Manufacturar of brilliantone and dynamatone needles.

President.....W. J. Bagshaw
Treasurer.....C. H. Bagshaw
Secretary.....H. W. Acton

BRANCHES
Lowell, Mass.

▲

Bruckner-Mitchell, Inc.

132-134 W. 24th Street, New York, N. Y.

Manufacturers of Magnascope Frames, Horn Towers, Orchestra Lifts, Stage Rigging and Curtain Tracks.

President.....Richard R. Bruckner

C

Carbon Products, Inc.

8 Beach Street, New York City

Distributor and importer of carbons.

▲

Carrier Engineering Corporation

850 Frelinghuysen Avenue, Newark, N. J.

Manufacturer of Carrier System for Air Conditioning Central Station and Units, Carrier Centrifugal Refrigeration.

President and Sales Manager .....E. T. Murphy
Vice President and Treasurer ..J. I. Lyle
Executive Vice President..Thornton Lewis
Secretary.....L. L. Lewis
Production Manager ..... M. S. Smith
Advertising Manager.....D. C. Lindsay

THEATER DIVISION

2013 Paramount Bldg., New York City; 39 Cortlandt St., New York City; 4221 Diversey Ave., Chicago; 748 E. Washington St., Los Angeles.

BRANCHES

New York	Cleveland
Philadelphia	Detroit
Boston	Washington
Chicago	Dallas
	Los Angeles

CARRIER ENGINEERING CO., LTD.
London, Paris, Bombay, Calcutta, Johannesburg
CARRIER LUFTTECHNISCHE GESELLSCHAFT
Stuttgart, Berlin
ORIENTAL CARRIER ENGINEERING CO., LTD.
Tokio

▲

The Celotex Company

919 N. Michigan Avenue, Chicago

Manufacturer of Celotex standard building board, roof insulation, industrial board, refrigerator insulation, Acousti-Celotex and carpet lining.

President.....B. G. Dahlberg
Vice-President in charge of Mill.....C. F. Dahlberg
Vice-President in charge of Sales.....C. E. Stedman
Vice-President in charge of Research.....T. B. Munroe
Advertising Director.....I. S. Rosenfels
Manager of Acoustical Department.....George P. Little

BRANCHES

Seattle	Detroit
Cleveland	Minneapolis
Los Angeles	Philadelphia
New York City	Denver
St. Louis	Dallas
Chicago	Atlanta
Boston	Kansas City

FACTORY
Marrero, La.

▲

Central Import Company

1656 S. Central Park Avenue, Chicago

Manufacturer of SUPER-TRANSFLEX GELATINE SHEETS, DIAMONDGLO TINSEL and METALLIC FLITTER.

FACTORY
Germany

▲

Century Electric Company

1806 Pine Street, St. Louis, Missouri

Manufacturers of Electric Motors and Fans.

President ..... E. S. Pillsbury
Vice-Pres. & Secy. ..... R. J. Russell

Offices in the principal cities; with 40 in the United States and Canadian Stock Points and more than 75 outside thereof.

▲

J. H. Channon Corporation

223-233 West Erie Street, Chicago

Manufacturer of steel and asbestos curtains, draw curtain tracks and operators, stage hardware and counterweight rigging, grand piano trunks, cyclorama arms, and electric nigger head winch.

President.....LeRoy J. Zorn

FACTORY
223-233 West Erie Street, Chicago

▲

L. C. Chase & Company

89 Franklin Street, Boston, Mass.

Manufacturers of Upholstery Fabrics, Chase Velmo (Velvet Mohair), Leatherwove (Artificial Leather)

Detroit Office ..... J. L. Gibson
Chicago Office ..... C. R. Warren
New York Office ..... R. H. Bogert
D. P. Underhill
H. T. Wight
Boston Office ..... E. R. Campbell
F. H. Underhill

BRANCHES
L. C. CHASE & COMPANY
7338 Woodward Ave., Detroit, Mich.
307 No. Michigan Ave., Chicago, Ill.
24 W. 40th Street, New York City
613 Call Bldg., San Francisco, Cal.

▲

Chicago Cinema Equipment Company

1736-54 N. Springfield Avenue, Chicago

Manufacturers of De Luxe effect projectors, De Luxe Double Dissolvers, De Luxe automatic motor-driven rewinds, hand rewinds, De Luxe rewind tables, arc spotlights, high intensity floodlamps, effect discs (motor-driven and clockwork) trailer cabinets, record cabinets, carbon racks, carbon waste cans, color frame racks, special switches and boxes, lenses, condensers, magazines, parts for picture machines, sound accessories, Mazda spotlights, floodlights, stage towers, air-electric effect machines, color wheels, color frames, speed indicators, cleaner stands, footlights, borderlights, orchestra lights, music stands.

President.....Walter W. Pitann
Vice President.....A. M. Berg
Secretary.....Arthur Pitann
Treasurer and Sales Manager.....Edward H. Wolk

▲

Chicago Show Printing Company

1334-45 West Lake Street, Chicago, Ill.

Display printing, canopy hangers, cloth muslin, canvas—fibre banners, posters, window cards.

PERSONNEL

R. J. Leander Jules R. Moss

▲

Chicago Switchboard Manufacturing Company

426 South Clinton Street, Chicago, Ill.

Manufacturers of switchboards, spotlights, footlights and complete stage lighting equipment.

▲

Cinema Patents Company, Inc.

1776 Broadway, New York City

Manufacturers and licensors of developing machines and general laboratory equipment.

▲

Cinema Specialty Co., Inc.

P. O. Box 1037, Gary, Ind.

Manufacturer of automatic film indicators, and reel end alarms.

President.....J. C. Kovich

▲

J. R. Clancy, Inc.

1010 W. Belden Avenue, Syracuse, N. Y.

Manufacturer of a very complete line of theatrical stage hardware.

President and Treasurer.....J. R. Clancy
Vice President.....E. K. Clancy
Secretary.....M. E. Myers

▲

Peter Clark, Inc.

544 W. 30th Street, New York City.

Manufacturers of stage rigging, hardware, counterweight systems, asbestos, steel and soundproof curtains, hand and electric curtain hoists, draw curtain tracks, electric curtain control, orchestra pit lifts, organ console lifts, stage lifts, movable stage band cars, Movietone horn towers, mechanical stage effects, automatic screen adjustors, steel frames for picture sheets, contour curtains, metal ticket racks and cases, stage floor traps and portable ball room floors.

President.....Peter Clark
Vice President and General Manager.....William Otterbein
Secretary.....John F. Burke
Treasurer.....Thomas L. Kaveny
Advertising Manager.....Arthur E. Clark

WESTERN REPRESENTATIVE

Frank R. Eastman, 1773 N. El Molino Avenue, Pasadena, Cal.

▲

The Cleveland Switchboard Co.

2925 E. 79th Street, Cleveland, Ohio

Manufacturer of power and lighting panelboards and switchboards.

President.....F. C. Hofemeister
Secretary.....F. F. Hofemeister
Vice President.....H. F. Fickel

BRANCHES

Buffalo	Chicago
Detroit	Milwaukee
Pittsburgh	Philadelphia
Indianapolis	Washington, D. C.

▲

Clinton Carpet Company

Merchandise Mart, Chicago

Manufacturers of Ozite Rug and Carpet Cushions and Miniature Golf Felts.

President.....L. H. Regensburg
Advertising Manager ..... R. A. Phelps

BRANCHES

New York City, Clinton Carpet Company, 295 Fifth Avenue.
Los Angeles, Cal., Clinton Carpet Company, 120 East Eighth Street.
St. Johns, Quebec, Canada, Clinton Carpet Company.

FACTORIES

Milwaukee, Wis.	Newark, N. J.
Los Angeles, Cal.	St. Johns, Que., Canada

▲

Cornell Wood Products Company

307 N. Michigan Avenue, Chicago

Manufacturer of Cornell wood board, Indian board, industrial board Number 1, industrial board Number 3, 4 ply blackboard, 6 ply blackboard.

President.....W. I. Osborne
Vice President and General Manager...

.....W. I. Osborne, Jr.
Secretary and Sales Manager..W. W. Race
Treasurer.....R. B. Havens

BRANCHES

New York City, L. A. Dussol & Company, 25 Broadway.
Los Angeles, Cal., Gauthier & Hutchins, Inc.
Minneapolis, Minn., General Materials Company.
Washington, D. C., Van E. Rouse & Company, 410 Bond Building.

FACTORY

Cornell, Wis.

▲

Covington Metal Products Corp.

Successors to Architectural Metal Products, Inc.

17 W. Eighth Street, Covington, Ky.

Manufacturer of marquees, metal covered doors, and ornamental bronze.

President.....A. L. Castellini
Secretary and Treasurer...Geo. D. Miller

▲

Coxsackie Holding Corporation

38 Mansion Street, Coxsackie, N. Y.

Manufacturer of professional projectors.

President.....Herman A. Kelp
Vice President.....George M. Overbaugh
Secretary-Treasurer ..... J. L. Myer

BRANCHES

Cleveland, O., Oliver Moving Picture Supply Company, 204 Film Building.
Charlotte, N. C., Carolina Theatre Supply Company, United Film Building.
Pittsburgh, Pa., Superior Motion Picture Supply Company, 1028 Forbes Street.
Birmingham, Ala., Queen Feature Service, Inc., 1912½ Morris Avenue.
Kansas City, Mo., A. A. Electric Machinery Company, Inc., 1117 Cherry Street.
Detroit, Mich., McArthur Equipment Company, 2301 Cass Avenue.
Providence, R. I., Wright & Macomber, 76 Dorrance Street.
Buffalo, N. Y., United Projector & Film Corporation, 228 Franklin Street.
Tampa, Fla., Amusement Supply Company, 709 Twiggs Street.

▲

Craft Film Laboratories, Inc.

729 Seventh Avenue, New York City

Printing and developing of film.

President.....Nathan Saland
Secretary.....Alfred E. McCorry
Treasurer.....Stephen J. Devoe
Lab. Manager.....Harry Glickman

LABORATORY

Flushing, L. I., 48 Congress Avenue.

▲

Craftex Company

37 Antwerp Street, Brighton, Mass.

Manufacturer of Craftex, Craftexsize, Craftcoat, Sunflex and Shadowall.

President.....David Murray
Treasurer.....H. B. Gardner
Vice President.....W. R. McComb

BRANCHES

New York City, 60 E. 42nd Street.
Chicago, 203 No. Wabash Avenue.

▲

C. Cretors & Company

620 W. 22nd Street, Chicago, Ill.

Manufacturers of corn popping machinery.

General Manager ..... H. D. Cretors
Director of Sales.....S. W. Hollingsworth

▲

Crystal Movie Screen Corporation

Wyckoff Building, Celina, Ohio

Manufacturer of motion picture screens.

President.....Leo E. Dwyer
Secretary.....M. L. Dwyer

▲

Crystalite Products Corporation

1708 Standard Avenue, Glendale, Calif.

Manufacturers of changeable theatre letters.

President.....Paul D. Howse
Vice President.....Morris B. Miller
Secretary and Treasurer...Harry Stewart

Cutler-Hammer, Inc.

12th Street and St. Paul Avenue, Milwaukee, Wis.

Manufacturer of theatre dimmers. etao m mwf

Manufacturer of theatre dimmers.

President.....B. L. Worden
Vice President.....J. C. Wilson
Vice President.....F. L. Pierce
Treasurer.....H. F. Vogt
Secretary.....W. C. Stevens
Sales Manager.....G. S. Crane
Manager of Operations....H. A. Sedgwick

BRANCHES

New York City, 8 West 40th Street.
Philadelphia, Pa., 410 No. road Street.
Buffalo, N. Y., 295 Main Street.
Boston, Mass., 52 Chauncy Street.
Pittsburgh, Pa., 132 Seventh Street.
Cincinnati, O., 49 East Fourth Street.
Cleveland, O., 815 Superior Avenue.
Chicago, 400 West Madison Street.
St. Louis, Mo., 1914 Washington Avenue.
Detroit, Mich., 2755 East Grand Boulevard.
Atlanta, Ga., 150 Peters Street, S. W.
Milwaukee, Wis., 536 W. Wisconsin Avenue.
San Francisco, Cal., 970 Folsom Street.
Seattle, Wash., 2207 First Avenue, South.
Los Angeles, Cal., 560 South San Pedro Street.

FACTORIES

Milwaukee, Wis. Bantam, Conn.
New York City

D

Da-Lite Screen Company, Inc.

2723 N. Crawford Avenue, Chicago

Manufacturers of screens.

A. L. DeBerri Heck J. C. Heck

▲

The Davis Bulletin Company, Inc.

Lock Street, Buffalo, N. Y.

Manufacturer of Davis lobby, automatic poster display bulletin and Davis automatic act annunciators.

President.....H. M. Davis
Secretary-Treasurer.....D. A. Borchard

FACTORY

Lock Street, Buffalo, N.Y.

▲

Humphrey Davy & Associates

4324 Market Street, Philadelphia, Pa.

Consulting Electrical Engineers.

▲

The Dayton Safety Ladder Company

121-123 West Third Street, Cincinnati, O.

Manufacturer of Dayton safety ladders.

President and Sales Manager.J. A. Scallan
Manager of Works.....W. E. Scallan

BRANCHES

Chicago, Ill., H. Channon Co., No. Wacker Drive and Randolph Street.
New York, N. Y., 116 West 39th Street.

▲

Dazians, Inc.

142 W. 44th Street, New York City

Manufacturer and importer of fabrics for stage curtains, fabrics for costumes, trimmings for stage curtains, trimmings for costumes and window display fabric.

President.....Henry Dazian
Vice President.....Emil Friedlander
2nd Vice President.....George Feinberg
Treasurer.....Rudolph Werthmann
Secretary.....Frank C. Green

BRANCHES

Chicago, 203 North Wabash Avenue.
Los Angeles, Cal., 728 South Hill Street.
Boston, 126 Bedford Street.
Philadelphia, 401 Fox Building, Sixteenth and Market Street.
Detroit, Mich., 835 Washington Boulevard Building.

▲

Del Castillo Theatre Organ School

State Theatre Building, Boston, Mass.

Director.....L. D. del Castillo
Assistant Instructor.....Earl Weidner

Dowser Manufacturing Company

157 Rogers Avenue, Brooklyn, N. Y.

Manufacturer of change over and light control, and foot switch.

President.....J. M. Feldhun
Vice President.....Sydney Krause
Treasurer.....Chas. S. Thide

FACTORY

157 Rogers Avenue, Brooklyn, N. Y.

▲

H. Dryfhout

736 South Wabash Avenue, Chicago, Ill.

Manufacturers of paper and muslin banners, cards.

Manager.....H. Dryfhout

▲

Dunbar & Company

2652 W. Lake Street, Chicago

Manufacturer of corn poppers and peanut roasters.

Owner.....C. F. Dunbar
Manager.....H. Eifert

▲

Duo-Fone Corporation

2985 E. Jefferson Avenue, Detroit, Mich.

Manufacturer of sound reproducing equipment.

President.....B. O. Hallis
Vice President.....W. F. Brink
Secretary.....E. J. Jacques
Treasurer.....H. J. Ellis

BRANCHES

Buffalo, N. Y., H. E. Hughes, 117 Tacoma Street.
Cleveland, O., F. G. Schram, 401 Film Building.
Cleveland, O., 401 Film Building.
Chicago, Ill., Sol Fichtenberg, U. S. Theatre, 546 South State Street.

▲

DuPont-Pathe Film Mfg. Corp.

35 W. 45th Street, New York City

Manufacturer of Motion Picture Film.

President.....N. I. Steers
Vice President and General Manager.....
.....G. A. Scanlan
Sales Manager.....O. H. Briggs

BRANCH

Hollywood, Cal., 6656 Santa Monica Boulevard.

FACTORY

Parlin, N. J.

▲

Dworsky Film Machine Corporation

Film Center Building, New York, N. Y.

Manufacturers of film rewinders, wipers, renovating machines, film cleaning and film processing machines.

E

Eastman Kodak Company

Rochester, N. Y.

Manufacturers and distributors of photographic supplies of all kinds.

OFFICERS

Chairman of the Board...George Eastman
President.....William G. Stuber
Vice President and General Manager.....
.....Frank W. Lovejoy
Vice President.....Walter S. Hubbell
Vice President.....Lewis B. Jones
Assistant Vice President.....A. Stuber
Treasurer.....Rudolph Speth
Assistant Treasurer.....M. B. Folsom
Assistant Treasurer.....J. L. Gorham
Secretary.....Thomas J. Hargrave
Asst. Secretary..Mrs. Alice K. Hutchinson

EXECUTIVE OFFICES

Rochester, N. Y., 243 State Street.

BRANCHES

Chicago, Ill., 1727 Indiana Avenue.
New York, N. Y., 350 Hudson Street.
San Francisco, Calif., 241 Battery Street.

MOTION PICTURE SERVICE BUILDING

Hollywood, Cal., 6706 Santa Monica Boulevard.

▲

Economy Novelty & Printing Company

340 West 39th Street, New York City

Manufacturers of advertising novelties for motion picture and theatrical productions.

The Econoquipment Manufacturing Co.

Akron, Ohio

Manufacturers of Traveltrol Curtain Operators and Travelers.

▲

Edison Lamp Works of General Electric Company

Nela Park, Cleveland, Ohio

Manufacturer of incandescent electric lamps.

General Sales Manager.....E. E. Potter

BRANCHES

Philadelphia	New York
Chicago	Portland
Cleveland	Denver
Los Angeles	San Francisco
Boston	Atlanta
	Dallas

▲

The Edwards Manufacturing Company

409-459 E. Fifth Street, Cincinnati, O.

Manufacturer of marquise, booths, ventilators, skylights, roofings, sheet metal building material.

Chairman of Board.....E. W. Edwards
President.....H. W. Edwards
Vice President.....G. R. Edwards
Vice President and Secretary..G. D. Myers
Vice President and Assistant Secretary.....O. S. Larkby

BRANCHES

Dallas, Tex., Market and Collins Sts.
New York Office, 81-83 Fulton Street.

▲

Electrical Research Products, Inc.

(Subsidiary of Western Electric Company)
250 West 57th Street, New York City

President.....J. E. Otterson
Vice President.....W. Drake
Vice President.....H. G. Knox
General Sales Manager (Theatrical).....C. W. Bunn
General Manager (Educational).....F. L. Devereux
General Sales Manager (Educational).....W. E. Harkness
Treasurer.....R. E. Anderson
Secretary.....H. B. Gilmore

▲

The Electric Storage Battery Company

Allegheny Avenue and 19th Street, Philadelphia, Pa.

Manufacturer of Exide Storage Batteries for emergency lighting and emergency projection, power, also for emergency projector and talking equipment operation.

President.....John R. Williams
Vice President.....Kenneth B. Schley
Vice President and General Manager.....Bruce Ford
Vice President.....H. B. Gay
Secretary and Treasurer.....Walter G. Henderson

PLANTS

Allegheny Avenue and 19th Street and Crescentville, Philadelphia.

BRANCHES

Boston, Mass., 100 Ashford St.
New York, N. Y., 23-31 W. 43rd St.
Rochester, N. Y., 642 Ylymouth Ave., S.
Philadelphia, Pa., 1955 West Hunting Park Ave.
Pittsburgh, Pa., Union Trust Bldg.
Washington, D. C., 1823-33 L St., N/W.
Atlanta, Ga., 210 Walker St., S/W.
Cincinnati, O., 1142 Sycamore St.
Cleveland, O., Chester Ave. and E. 24th St.
Detroit, Mich., 8051 W. Chicago Blvd.
Minneapolis, Minn., 3 N. 15th St.
Chicago, Ill., 613 Marquette Bldg.
Kansas City, Mo., 129 Belmont Blvd.
St. Louis, Mo., 1058 S. Vanderveer Ave.
Denver, Col., 1420-24 Wazee St.
San Francisco, Cal., 6150 Third St.
Seattle, Wash., 1041 Railroad Ave., S.

▲

Elec-Tro-Fone Corporation

2490 University Avenue, St. Paul, Minn.

Manufacturers of sound equipment for theatres.

President and Treasurer...Fred H. Strom
Secretary & Treas. ..... H. E. Strom

▲

The Enterprise Optical Manufacturing Company

564 W. Randolph Street, Chicago

Manufacturer of The Motiograph Sound Projector.

President and General Manager.....O. F. Spahr

▲

Erker Brothers Optical Company

610 Olive Street, St. Louis, Mo.

Manufacturer of ticket holders, ticket boxes, ticket office window shutters, bookkeeping system or theatre ledger, ticket window speaking tubes, film rewinders, film waxers, film cement, advertising slides, film trailers, lighting fixtures, motor attachments.

Distributor of screens, frames, operator's tools, National carbons, stereopticons, booth equipment, spot lamps, lenses, stage lighting apparatus and electrical supplies.

▲

Essannay Electric Manufacturing Company

2809 W. Van Buren St., Chicago

Manufacturer of changeover, speed indicator, and remote volume controls for sound equipment.

General Manager.....L. D. Strong

BRANCHES

Associated with all branches of National Theatre Supply Company.

▲

Exhibitors Printing Service

711 S. Dearborn Street, Chicago, Ill.

Printers of theatre programs, heralds and date strips.

Proprietor.....E. H. Newquist

F

M. G. Felder Sales Company, Inc.

1560 Broadway, New York City

Distributors of "Bio" carbons and "SA" carbons.

President.....M. G. Felder

▲

Fidelity Electric Company

Lancaster, Pa.

Manufacturer of motion picture motors, ventilating fans and motor generators.

▲

Filmack Trailer Company

838 S. Wabash Avenue, Chicago

Manufacturer of special announcement trailers and titles of all kinds.

Sales Manager ..... Irving Mack

▲

Film Inspection Machine Company, Inc.

630 Ninth Avenue, New York City

Manufacturer of a film inspection, cleaning and rewinding machine for theatre use; also a Duo Model film inspection and cleaning machine for film exchanges.

▲

The Film Speaker Company, Inc.

122 S. Hudson St., Oklahoma City, Okla.

Manufacturers of talking picture systems and distributors of Universal Sound on Films, manufactured by Universal Sound System, Inc., Philadelphia, Pa.

OFFICERS

Harry G. Waldron
Robert G. Sieber
Avice T. Waldron

▲

Flexlume Corporation

1100 Military Road, Buffalo, N. Y.

Manufacturer of neon tube, raised glass letter, exposed lamp and combination displays; also interior directional signs.

CONTROLLED AND LICENSEE FACTORIES

Brilliant Neon Corp., Portland, Oregon
Flexlume Southwest Neon Sign Co., Phoenix, Ariz.
General Illuminating Co., Seattle, Wash.
Nebraska Neon, Inc., Lincoln, Nebraska.
Flexlume Southern, Inc., Atlanta, Ga.
Flexlume Neon Displays, Inc., Houston, Texas
Flexlume Midwest Corp., Kansas City, Mo.
Flexlume Sign Co., Ltd., Toronto No. 8, Ont., Can.

SALES AND SERVICE AGENCIES

Flexlume Connecticut, Waterbury, Conn.
Corey Sign Service, Easton, Pa.
Flexlume Neon Displays, Inc., Baltimore, Md.
Flexlume Sales Co., Inc., Buffalo, N. Y.
Flexlume Sign Co., Cedar Rapids, Iowa.
Flexlume, Illinois Sign Co., Chicago, Ill.
Flexlume Corporation, Cleveland, Ohio
Flexlume Neon, Inc., Detroit, Mich.
Flexlume, Levitas Signs, Fort Wayne, Ind.
Flexlume Neon Sales & Service, Harrisburg, Pa.
Flexlume Sign Sales Co., Newark, N. J.
Flexlume Sign Co., Philadelphia, Pa.
Flexlume Sales Co., Pittsburgh, Pa.
Flexlume Corporation, Rochester, N. Y.
Flexlume, Keller Displays, Inc., St. Louis, Mo.
Flexlume, Strough Corp., Syracuse, N. Y.
Flexlume Sales Co. of D. C., Washington, D. C.
Gates Sales Agency, Wheeling, W. Va.
Otto Graham, Cincinnati, Ohio
Flexlume Neon Signs & Service, Louisville, Ky.
C. V. Harris Co., Indianapolis, Ind.
Craig Hunter, Richmond, Va.
Edwin Johnson, Charleston, W. Va.
Hen Johnston, Reading, Pa.
H. Krechmer Organization, Atlantic City, N. J.
H. C. Kuchler, New Rochelle, N. Y.
P. E. Norman, Oklahoma City, Okla.
Norton & Schrag, Warren, Ohio
Pancost Sign Co., Elkhart, Ind.
L. L. Strauss, New York City
Ford B. Strough, Toledo, Ohio
W. F. Townsend, Roanoke, Va.
Burger-Shean Co., Inc., Springfield, Mass.
National Advertisers Co., Providence, R. I.
United Advertising Co., New Haven, Conn.
F. W. Haskell, Worcester, Mass.

▲

Flexlume Export Agency

Melchior Armstrong Dessau, New York City

▲

Flint Faience & Tile Company

Flint, Michigan

Manufacturers of Faience and other kinds of tile, decorative and plain.

Sales Manager.....E. L. Marrissey

BRANCHES

103 Park Ave., New York, N. Y.
L. J. Shawman, Belmont Plaza Hotel, Chicago, Ill.
502 Merchants Bldg., Detroit, Mich.
A. A. Williams, 94 Pleasant St., Boston, Mass.
W. A. Ouwenell, Ninth and Menominee, S. Milwaukee, Wis.
A. E. Plante, 1629 Pontiac Ave., East Cleveland, O.
101 Park Ave., New York, N. Y.
L. J. Shawman, 200 Barrington Rd., Upper Darby, Penn.
502 Merchants Bldg., Detroit, Mich.
A. A. Williams, 14 Autumn St., Boston, Mass.
W. A. Ouweneel, Ninth and Menominee, S. Milwaukee, Wis.
A. E. Plante, P. O. Box 231, Mayfield Heights, Ohio
E. L. Marshall, P. O. Box 607, San Antonio, Texas
20 W. Austin Ave., Chicago, Illinois

▲

J. B. Ford Company

Biddle Avenue, Wyandotte, Michigan

Manufacturers of Wyandotte Detergent.

BRANCHES

Atlanta	Louisville
Baltimore	Milwaukee
Boston	Minneapolis
Buffalo	New Orleans
Chicago	New York
Cincinnati	Newark
Cleveland	Omaha
Dallas	Philadelphia
Denver	Pittsburgh
Detroit	Portland
Grand Rapids	San Francisco
Indianapolis	Seattle

Jacksonville
Kansas City
Los Angeles
St. Louis
Spokane
Syracuse

Forest Electric Corporation

272 New Street, Newark, New Jersey

Manufacturers of projection rectifiers and exciter rectifiers.

President ..... J. K. Elderkin
Engineer ..... G. H. Doremus

The Foto-Voice Company, Inc.

817-19 Granby Street, Norfolk, Va.

Manufacturers of the Foto-Voice.

President.....R. F. Haller
Vice President and General Manager.....H. S. Byrd
Secretary-Treasurer.....W. M. Haller

The Foxboro Company

Neponset Avenue, Foxboro, Mass.

Manufacturer of humidity controllers, temperature controllers, temperature recorders, humidity recorders, steam flow meters, recording thermometers, pressure gauges.

President.....E. H. Bristol
Treasurer.....B. B. Bristol
Factory Manager.....I. W. Reynolds
Sales Manager.....C. E. Sullivan

BRANCHES

New York
Boston
Chicago
Detroit
Pittsburgh
Cleveland
Tulsa
Minneapolis
Rochester
Philadelphia
Baltimore
Atlanta
San Francisco
Los Angeles
Dallas
Portland, Ore.

E. E. Fulton Company

1018 S. Wabash Avenue, Chicago

Manufacturer and distributor of adaptors, carbon aisle lights, admission signs, arc feeds, booths, projection belting, leather boxes, ticket bowl cleaner, brass fixtures, cases and cans, reel carrying cement, film cabinets, film carbon savers, chewing gum removers, cleaners, film color hoods, color wheels, disinfectants and sprays, drain cleaner, exit lights, fabric cleaner, film cleaning fluid, film racks, fire extinguisher fluid, fireproofing materials, flashers, electric sign, furniture polish, inspection tables, janitor supplies, lights, spot, lamp dip (coloring), liquid soap and soap containers, lubricants (oil), lugs and terminals, wire, marble cleaner, metal polish, projectors, standard projection machine parts, projection room equipment, reels, film rewinders, rheostats, sprocket and pin removers, safety devices, projector screen paint, sharpeners, carbon shutters, Isis stripping flanges, film shutter, metal sign flashes, sound reproducing equipment, speed indicators, spot lights, ticket boxes and choppers, tool kits, tables, film inspection, ticket holders, waste cans.

President.....C. H. Fulton
Vice President.....Pat Casey
Treasurer.....A. G. Jarmin
Secretary.....Frank Meyer
Director.....C. C. Moskowitz

BRANCHES

Chicago, Ill., 1018 South Wabash Avenue.
New York City, N. Y., 115 West 45th Street.
San Francisco, Cal., 255 Golden Gate Avenue.
Atlanta, Ga., 146 Walton Street.
St. Louis, Mo., 3232 Olive Street.
Indianapolis, Ind., 340 North Illinois Street.
Milwaukee, Wis., 151 Seventh Street.
Boston, Mass., 65 Broadway.
Los Angeles, Cal., room 5, Film Building.
Philadelphia, Pa., 1337 Vine Street.

Branches will soon be located in: New Orleans, La.; Dallas, Tex.; Cleveland, O.; Detroit, Mich.; Kansas City, Mo., and Minneapolis.

G

G-M Laboratories, Inc.

1731 Belmont Avenue, Chicago, Ill.

Manufacturers of visitron photo electric cells.

President ..... A. J. McMaster
Vice-Pres. ..... C. E. Parson

EXPORT OFFICE
15 Laight Street, New York City

Gallagher Orchestra Equipment Co.

616 W. Elm St., Chicago, Ill.

Manufacturers of orchestra equipment, music stands, chairs, leader stands, electric usher, organ racks, piano racks, resonators.

President.....R. P. Bedore
Secretary.....Chas. Mark
Treasurer.....J. J. Krema

Garver Electric Company

Union City, Ind.

Manufacturer of Motion Picture Rectifiers and Mazda Regulators.

President.....R. H. Garver
General Manager.....Floyd Garver
Electrical Engineer.....Ray Garver

Gates Radio and Supply Company

115 N. Fourth Street, Quincy, Ill.

Manufacturers of "Motiotone" Junior and Senior sound film systems, Motiotone Junior disc for small theatres, Broadcast station equipment, public address equipment and Centralized radio installations for hotels.

Manager.....H. C. Gates
Chief Engineer.....P. S. Gates
Assistant Chief Engineer....P. S. Tourney
Comptroller.....L. J. Odear
Field Engineer ..... H. Laws

General Electric Company

1 River Road, Schenectady, N. Y.

Manufacturer of control devices and equipment for electrical machinery, theatre dimmers, electric fans, lighting equipment, motor generators, panelboards, rectifiers, switches, theatre switchboards, electric circuit testing instruments, transformers and wiring devices.

President.....Gerard Swope
Vice President—Sales.....J. G. Barry
Vice President—Engineering..E. W. Allen
Vice President—Manufact...C. C. Chesney
Manager Industrial Department.....W. W. Miller

BRANCHES

West Lynn, Mass.
Pittsfield, Mass.
Erie, Pa.
Fort Wayne, Ind.
Oakland, Calif.
Bloomfield, N. J.
Bridgeport, Conn.
Philadelphia, Pa.

General Insulating & Mfg. Company

Alexandria, Ind.

Manufacturer of Gimco Rock Wool, loose and granulated, Gimco Rock Wool Flexfelt, Gimco Rock Wool Insulating Brick and Block, Gimco Rock Wool Cork, Gimco Pipe Covering, Gimco Insulating Cements, Gimco Acoustifelt, and Gimco Acoustic Plaster.

General Manager.....O. F. Mottweiler

BRANCHES

New York City, General Insulating Products Company, Wm. C. Hyatt, Mgr.
Chicago, Ill., Walter L. Shaeffer.
Cleveland, O., The C. W. Poe Company.
Houston, Tex., E. T. Kelley.
Los Angeles, Cal., R. P. Carmien.
San Francisco, Cal., Jones Brothers.
Detroit, Mich., N. Merion.
St. Louis, Mo., L. Mundet & Son, Inc.
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Denver, Colo, Denver Fire Clay Company.

General Register Corporation

1704 Paramount Bldg., New York City

Manufacturers of Automatic Gold Seal Ticket Registers and Simplex Ticket Registers.

General Sales Manager.....J. C. Enslen

OFFICES

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London, England
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SUBSIDIARIES

General Register Corporation, Paramount Building, New York City.
Automatic Ticket Registers, Paramount Building, New York City.
Simplex Ticket Registers, Paramount Building, New York City.
Automatic Simplex Register Corporation, Paramount Building, New York City.

General Seating Company

3109 Montrose Avenue, Chicago, Ill.

Manufacturers of theatre chairs; Firmastone cement for fastening theatre chairs to concrete floors.

E. R. Fensin

General Talking Pictures Corporation

218 West 42nd Street, New York City

Manufacturers of Phonofilm, Phonodisc talking apparatus.

President.....M. A. Schlesinger
Vice President ..... Joseph Stark
Treasurer ..... William Baxter
Secretary.....Robert E. Saunders

Sales offices in many cities.

Globe Ticket Company

112 N. 12th Street, Philadelphia, Pa.

Manufacturer of coupon reserve seat tickets (dated, undated, die cut, double end, etc.), subscription strips, destructible pass out checks, exchange tickets, wardrobe tickets, door checks, roll and machine tickets, drawing tickets.

President.....W. E. Hering
Vice President.....P. C. Snow
General Sales Manager.....W. P. Snow

BRANCHES

Cleveland, O., 815 Superior Avenue.
Baltimore, Md., 1109 Munsey Building.
Cincinnati, O., 1030 Chamber of Commerce Building.
Syracuse, N. Y., 524 Loew Theatre Building.
Pittsburgh, Pa., 410 Diamond Bank Building.

FACTORIES

Philadelphia, Pa., 112 North 12th Street.
Boston, Mass., 113 Albany Street.
New York City, 160 West 14th Street.
Los Angeles, Cal., 420 San Pedro Street.
Jacksonville, Fla., Union and Ionia Streets.

Golde Manufacturing Company

2013 LeMoyne Street, Chicago, Ill.

Manufacturer of film rewinders, framing light shields, GoldE Humidaire and GoldE Unilens Mount.

Goldie Linen Company, Not Inc.

14 W. Lake Street, Chicago

Manufacturer of chair covers.

George W. Goldstine
Milton D. Goldstine

FACTORY

14 West Lake Street, Chicago.

Goodall Electric Manufacturing Company, Inc.

Ogallala, Neb.

Manufacturer of Goodall Reproducers, Goodall Sound on Film Equipment, Goodall Orchestrola.

President.....Robert A. Goodall

BRANCHES

Thirty-five branches in all of the key cities of the United States.

Gries Reproducer Corporation

485 E. 133rd Street, New York City.

Manufacturers of sound on film and disc equipment; stationary and portable.

F. B. Griffin

Oshkosh, Wis.

Manufacturer of film cement.

F. B. Griffin

Guercio and Barthel

1018 S. Wabash Avenue, Chicago, Ill.

Manufacturer of double bearing movements, Ger-Bar light shields and changeovers.

The Edwin F. Guth Company

Washington Boulevard at Jefferson, St. Louis, Mo.

Manufacturer of lighting fixtures for theatres.

President.....Edwin F. Guth

Vice President.....Geo. S. Watts
Treasurer.....O. D. Guth
Sales Manager.....Joe Chassaing

BRANCHES

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Columbus, O.	Cleveland, O.
Detroit, Mich.	San Francisco, Cal.

BRANCHES

National Theatre Supply Company distributes this product.

H

Hall & Connolly, Inc.

24 Van Dam Street, New York City

Manufacturer of HC High Intensity projection lamps, High Intensity spot lights, studio High Intensity lamps.

President.....Theodore Hall
Treasurer.....J. J. Connolly

▲

J. H. Hallberg

303 Fourth Avenue, New York City.

Distributors of motor generators, dynamos and dynamotors, electric transformers for arc and Mazda lamps, gasoline electric plants, projector carbons, low intensity reflector arcs, Holmes projectors, Hall & Connolly high tensity arc lamps, Minusa screens, and photo electric cells.

▲

Hancock Bros.

25 Jessie Street, San Francisco, Cal.

Manufacturer of roll and folded tickets, reserved seat coupons, and railway tickets.

President and Manager.....J. F. Hancock

▲

The Hennegan Company

311 Genesee Street, Cincinnati, O.

Manufacturer of program covers, one sheets, window cards, date strips.

President.....Joseph F. Hennegan
Vice President and Sales Manager .....John E. Hennegan
Secretary-Treasurer..Stanley J. Hennegan

FACTORY

Cincinnati, O.

▲

The Hertner Electric Company

12690 Elmwood Avenue, Cleveland, O.

Manufacturer of the Transverter, a line of motor generators for the theatre and rheostats in various sizes.

President-Treasurer.....J. H. Hertner
Secretary.....C. C. Dash
Superintendent.....L. J. Benbow

BRANCHES

Represented by the National Theatre Supply Company.

▲

Hewes-Gotham Company

520 W. 47th Street, New York, N. Y.

Manufacturer of film cement, carbon adaptors, color wheels, perfumed disinfectants, film cleaner, fire extinguisher fluids, fireproofing compounds, screen paint, poster paste, radium light and lamp colorings.

Edward W. Harris M. M. Magid

▲

The S. M. Hexter Co.

2400 E. Superior Avenue, Cleveland, O.

Manufacturer of drapery and upholstering fabrics.

T. L. Felber
Lee Hexter

BRANCHES

New York City, Lee Hexter, 381 Fourth Avenue.
Chicago, Ill., H. A. Colen, 1404 Heyworth Building.
St. Paul, Minn., R. S. Kennedy Company, 516 Endicott Building.
Cincinnati, Ohio, L. F. Wenstrup, 933 Chamber of Commerce Building.
Los Angeles, Cal., F. H. Miller, 708 Fine Arts Building.
San Francisco, Cal., R. W. Riccard, 251 Post Street.
Kansas City, Mo., E. E. De Voire, 1211 Chambers Building.
Boston, Mass., Warren Liston, 420 Boylston St.
Philadelphia, Pa., Fred Richter, 1623 Integrity Building.

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Heywood-Wakefield

174 Portland Street, Boston, Mass.

Manufacturer of theatre chairs.

President.....Richard N. Greenwood
Treasurer.....H. C. Perry
Manager of Production.....Seth Heywood
Sales Manager.....Paul B. Posser

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Chicago, Ill.	Pittsburgh, Pa.
Los Angeles, Cal.	San Francisco, Cal.
New York City	

Seattle, Wash.

FACTORIES

Gardner, Mass.	Chicago, Ill.
Wakefield, Mass.	Orillia, Ont.

Menominee, Mich.

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Hoefer Change-Maker Company

3700 E. 12th Street, Kansas City, Mo.

Manufacturer of change-making machines (coin changers).

President and General Manager.....B. C. Hoefer

▲

Hoffmann-Soons

Electrical & Engineering Corporation
387 First Avenue, New York City

Manufacturer of rheostats and electrical specialties for motion picture projection; Electrical engineers and contractors; wiring, installation or repairs of any electrical apparatus; expert motor and projection generator repairs.

▲

Holmes Projector Company

1815 Orchard Street, Chicago

Manufacturer of Holmes portable, professional and Imperial projectors.

President.....O. J. Holmes
Vice President.....A. B. Gould
Secretary-Treasurer.....C. M. Swan

▲

Horton Manufacturing Company

3016 University Avenue, S. E., Minneapolis, Minn.

Manufacturers of variable speed multi-belt hydraulic controlled ventilating fan drives for sound equipped theatres.

President ..... E. Dulac
Secretary ..... E. M. Ferguson
Assistant Secretary ..... F. J. Wirtz

▲

Housing Company—Acoustical Division

40 Central Street, Boston, Mass.

Manufacturer of Acoustex—sound absorbing material for correction of acoustics in theatres.

▲

Hub Electric Company

2219-29 West Grand Avenue, Chicago

Manufacturer of Stage Switchboards, Power Boards, Panel Boards, Theatre and Auditorium Lighting Equipment, Footlights, Borderlights, Spotlights, Stage Pockets, Cove Lighting, Stadiums Indoor and Outdoor, Fight and Hockey Clocks—Exterior and Interior Floodlights, School Lighting, Emergency Lighting, Cast Bronze Electric Signs, Rolled Bronze Electric Signs—Window Lighting and Lamps, Public Address Systems, Central Radio Control Sound Distributions.

President.....F. L. Decker
Secretary.....A. M. Knauber
Treasurer.....K. G. Rennie

BRANCHES

Minneapolis, Minn., 622 Corn Exchange.
New York City, 1457 Broadway.
Milwaukee, Wis., 123 Second St.
Toledo, O., 1214 Madison Ave.

I

The Ideal Electric & Manufacturing Company

E. First and Oak, Mansfield, O.

Manufacturer of electric motors for heating, ventilating and cooling purposes, and motor-generator sets for lighting, battery charging, motion picture arcs, etc.

President and General Manager.....S. Glen Vinson
Secretary-Treasurer.....O. H. McDaniel

BRANCHES

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Cincinnati	Birmingham
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Los Angeles	Detroit
Milwaukee	Grand Rapids
New Orleans	Norfolk
Pittsburgh	Oklahoma City
St. Louis	Omaha
Cleveland	Portland
Atlanta	Seattle
Boston	Spokane
Chicago	Washington

▲

Ilex Optical Company

Rochester, N. Y.

Manufacturer of projection lenses.

▲

Illinois Theatre Equipment Company

1150 S. Michigan Avenue, Chicago, Ill.

Manufacturer of theatre chairs, interchangeable seats and chair panels.

▲

International Projector Corporation

90 Gold Street, New York City

Manufacturer motion picture projectors.

▲

The Insulite Company

1200 Builders Exchange, Minneapolis, Minn.

Manufacturers of acoustical products.

President.....E. W. Backus
Vice President.....S. W. Backus

▲

International Register Company

15 S. Throop Street, Chicago, Ill.

Manufacturers of scroll cutting machines (International Cutawl).

President.....A. H. Woodward
Vice President ..... A. H. Boettcher
Vice President ..... W. E. Richmond
Secretary..... A. M. Kinney
Treasurer.....W. J. Volkins

▲

Interstae Electric Company

4339 Duncan Avenue, St. Louis, Missouri

Manufacturers of rectifiers, converters, ozonators, battery chargers.

Manager ..... J. C. Grindell

BRANCHES

New York	Denver
Boston	Los Angeles
Detroit	San Francisco
St. Paul	Portland
	Kansas City

J

Jefferson Electric Company

1500 S. Laflin Street, Chicago

Manufacturer of Union renewable fuses, Gem switch boxes, Union outlet boxes, Gem plug fuses, Jefferson bell and signal transformers, Jefferson sign transformers.

President .....J. A. Bennan
Treasurer.....J. C. Daley
Vice President.....A. E. Tregenza

BRANCHES

New York	St. Louis
Philadelphia	Detroit
Cleveland	Oakland, Cal.

FACTORIES

1500 South Laflin Street, Chicago.
501 South Green Street, Chicago.

Johns-Manville Corporation

292 Madison Avenue at 41st Street
New York City

Acoustical engineering and contracting. Manufacturer of hot and cold pipe insulation, fire proofing compounding, motion picture booths, transite asbestos wood, asbestos roofing, asbestos theatre curtains.

President.....Lewis H. Brown
Vice President in Charge of Sales.....L. R. Hoff
Vice President and Industrial Sales Manager.....J. S. Carroll
Staff Manager of Acoustical Section.....R. V. Parsons

BRANCHES

New York, N. Y. Toronto, Ont.
San Francisco, Calif. Chicago, Ill.
Cleveland, O.

FACTORIES

Manville, N. J. New Orleans, La.
Cincinnati, O. Waukegan, Ill.
Nashua, N. H. Pittsburg, Calif.

▲

Jules Juillard & Company

175 W. Jackson Blvd., Chicago, Ill.

Agents for all kinds of theatre insurance.

K

Kausalite Manufacturing Company

8129 Rhodes Avenue, Chicago

Manufacturer aisle lights and organ heaters.

▲

The D. R. Kautz Co.

2115 Madison Avenue, Norwood, Cincinnati, O.

Manufacturer of Perfectone synchronous sound equipment, public address systems and school radio systems.

President.....D. R. Kautz
Sales Manager.....P. J. Stern
Chief Engineer.....Wilbur Finke

BRANCHES

Ashland, Ky., A. Lasance.
Cleveland, O., A. E. Klein.
Dayton, O., R. Byrd.
New York, N. Y., Sylvan Ginsburg.

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Kewanee Safe Co.

Kewanee, Ill.

Manufacturer of hold-up and burglar proof safes for money.

President.....B. F. Baker
Vice President.....D. Bauer
Secretary and Treasurer....R. B. Glidden

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George Kilgen & Son, Inc.

4016 Union Boulevard, St. Louis

Manufacturer of theatre organs and manufacturer of the Kilgen Wonder Organ for theatres.

President.....Charles C. Kilgen
Vice President.....Alfred G. Kilgen
Vice President.....George J. Kilgen
Secretary.....E. R. Kilgen
Treasurer.....Charles C. Kilgen, Jr.

BRANCHES

Distributed by the National Theatre Supply Company whose branch offices are listed in this issue. The export department is located at George Kilgen & Son, 4016 Union Boulevard, St. Louis.

FACTORY

4016 Union Boulevard, St. Louis.

▲

Kinetic Engineering Company

Lansdowne, Pa.

Manufacturer of electric organ blower for pipe organs.

Secretary-Treasurer.....H. J. Knoll
New York City, 41 Park Row.

▲

The Kingery Mfg. Co.

420-26 E. Pearl, Cincinnati, O.

Manufacturer of popcorn machines, peanut roasters.

President.....G. F. Stewart
Vice President.....E. K. Boutet
Secretary and Treasurer..S. S. Kingery, Jr.

BRANCHES

Chicago, Ill., 29 South Clinton Street.

▲

King Studios, Inc.

309 S. Harwood, Dallas, Tex.

Theatre revamping, decorating and furnishing, acoustical correction.

President.....W. B. King
Secretary and Treasurer.....E. S. Segall

▲

Klemm Manufacturing Corporation

1455 West Austin Avenue, Chicago, Illinois.

Manufacturers of asbestos fire curtains, stage rigging and stage hardware.

Vice President.....N. C. Nussbaumer

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Kliegl Bros. Universal Electric Stage Lighting Company, Inc.

321 W. 50th Street, New York City

Manufacturers of Klieglights for movie studios and stage and auditorium lighting specialties.

President.....John H. Kliegl
Vice President and Treasurer.....Herbert A. Kliegl
Secretary and Sales Manager.....Frank H. Bliss

▲

Knowles Mushroom Ventilator Company

41 N. Monroe Street, New York City

Manufacturers of cast iron and steel mushroom air diffusers and deflectors for auditoriums, Nu-notch mushroom air diffuser, Aerovalve mushroom air diffuser, Dis-loc gallery riser ventilator, Oblong gallery riser ventilator, Tu-way air deflector, Aisle hood air deflector and Dampagrille.

Manager.....Arthur F. Knowles
Secretary.....Elliot Knowles
Advertising.....S. E. Wardell
Factory Superintendent....R. A. McMillan

FACTORIES

Newark, N. J. Guilderland, N. Y.

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Kohler Company

Kohler, Wis.

Manufacturers of enameled iron and vitreous china plumbing fixtures, plumbing brass, and electric plants for domestic, industrial and auxiliary uses.

President.....Walter J. Kohler
Executive Vice President.Herbert V. Kohler
Secretary-Treasurer.....O. A. Kroos

BRANCHES

Atlanta, Ga., 662-664 Peachtree Street, N. E.
Boston, Mass., 445 C Street.
Chicago, Ill., room 2215 Tribune Tower.
Detroit, Mich., 35 Parsons Street.
Houston, Tex., 1319 Texas Avenue.
Indianapolis, Ind., 337 North Penn Street.
Kansas City, Mo., 1113 Wyandotte Street.
Los Angeles, Cal., 1100 Santa Fe Avenue.
Milwaukee, Wis., 437 Jefferson Street.
Minneapolis, Minn., 1100 Nicollet Avenue.
New York City, 711 Fifth Avenue.
Omaha, Neb., 1907 Farnam Street.
Philadelphia, Pa., 1603-1619 North 32nd Street.
Pittsburgh, Pa., 401 Penn Avenue.
Richmond, Va., 120 West Grace Street.
St. Louis, Mo., 524-26 Arcade Building.
San Francisco, Cal., 544 Second Street.
Seattle, Wash., 1000 Mercer Street.

▲

The Kohler-Liebich Company, Inc.

3549-53 Lincoln Avenue, Chicago

Manufacturer of organ chimes, organ marimbas, organ harps, organ celestes, organ xylophones, organ orchestra bells and organ glockenspiels.

President.....Dr. T. G. Wallin
Vice President.....Oswald D. Luby
Secretary-Treasurer.....Otto H. Liebich

FACTORY

3549-53 Lincoln Avenue, Chicago.

▲

Kolux Corporation

1064 South Union Street, Kokomo, Ind.

Manufacturers of raised glass letters, raised glass letter electric signs, raised glass letter interchangeable signs, exposed lamp letter signs for street or roof, interior Neon raised glass letter signs, complete marquise displays, interior directional signs.

President and General Manager.....W. S. Hough
Vice President and Treasurer.....M. C. Hough
Secretary.....G. R. Pool

▲

Kooler-Aire Engineering Corporation

1904 Paramount Building, New York, N. Y.

Manufacturer of cooling and ventilating systems for theatres up to 4,000 seats.

President.....A. S. Feinberg
Vice President.....J. C. Buckbee
Vice President.....Geo. F. Dembow
Secretary-Treasurer.....A. A. Feinberg
Chairman Board of Directors.....J. Geo. Feinberg

SALES OFFICES

Algona, Ia., N. C. Rice
Atlanta, Ga., 154 Walton St., F. W. Young
Chicago, Ill., 818 State Lake Bldg.
Dallas, Texas, 2004 Commerce St., Air Conditioning Company
Detroit, Mich., 8202 Woodward Ave., Belanger Fan & Blower Co .
Kansas City, Mo., 434 Ward Parkway, Controlled Air Engineering Corp.
Los Angeles, Calif., 1640 W. Washington Blvd., B. F. Shearer Company
Memphis, Tenn., 238 Clay Tate Bldg., J. F. Duthie
Minneapolis, Minn., 2101 Kennedy St., N.E.
New York City, N. Y., 1904 Paramount Bldg.
Philadelphia, Pa., care Benj. Franklin Hotel, J. L. Clune
Seattle, Washington, 2318 Second Ave., B. F. Shearer Company
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Cleveland Heights, Ohio, 3768 Glenwood Road, Harry Berman
Pittsburgh, Pa., 3565 Bigelow Blvd., Rush Machinery Co.
Syracuse, N. Y. 602½ Genesee St., W. F. Beadle.

L

Lakeside Company

Hermansville, Mich.

Manufacturers of ventilators, Type "K," "L," "L-1," "L-2" and "M" also Furblo for warm air furnace heating.

President.....S. E. Earle
Vice President.....G. H. Earle
Secretary and Treasurer.....I. W. Rowell

▲

Lavezzie Machine Works

160 North Wells, Chicago, Illinois

Manufacturers of entire double bearing intermittent assembly for the Simplex; stars, cams and sprockets of every description.

▲

The Leader Press

Oklahoma City, Okla.

Theatre printers; producers of cards, posters and banners.

▲

The Link Company, Inc.

Binghamton, N. Y.

Manufacturer of theatre pipe organs, pianos and Autovox, an amplifying phonographic instrument playing any standard record, with two turn tables, so picture can be cued.

President.....E. A. Link
Vice President.....G. R. Thayer
Secretary-Treasurer.....G. T. Link

▲

Littleford Brothers

443-57 East Pearl Street and 456-70 East Second Street, Cincinnati, O.

Cable: Littlebros, Cincinnati

Manufacturer of horn tower for mounting horns for sound installation.

General Manager.....Roger S. Littleford
Sales Manager.....Wm. H. Reuter
Advertising Manager.....Allan E. Beach

Loucks & Norling Studios

245 West 55th Street, New York City

Producers of sound and silent motion pictures and filmslides, also specialists in cartoons, technical and novelty animation.

▲

Lustrolite, Inc.

209-11 No. Howell Street, Davenport, Ia.

Manufacturer of electrical advertising displays, theatre marquee and spectacular displays.

BRANCHES

Chicago
Cleveland
Detroit
Des Moines
Sioux City
Kansas City
Cedar Rapids
Davenport
Rock Island
Moline
Peoria

M

The J. E. McAuley Manufacturing Company

552-54 West Adams Street, Chicago, Ill.

Manufacturer of Peerless high intensity reflector arcs, low amperage reflector arc lamps, film speed indicators, arc lamp rheostats and pedestal brace for simplex projectors.

▲

Macy Manufacturing Corp.

1449-51 39th Street, Brooklyn, N. Y.

Manufacturer of horns and accessories for group address and music reproduction systems.

President and General Manager.....Col. Robt. Stavin
Secretary and Treasurer....J. J. Auerhaan
Chief Engineer.....Carl Wurm
General Sales Manager.....F. J. Wallace

BRANCHES

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Cleveland
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Chicago
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Indianapolis
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Minneapolis
New Orleans
Denver
Portland

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Auckland, N. Z.
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Singapore, S. S.
Tientsin, China
Weltevreden, Java
Rangoon, India
Bombay, India
Tokyo, Japan
San Juan, Porto Rico

▲

Maier-Lavaty Company

2141 Lincoln Avenue, Chicago, Ill.

Manufacturer of UNIFORMS for Theatre Attaches.

▲

Major Equipment Company, Inc.

4603 Fullerton Avenue, Chicago, Ill.

Manufacturers of footlights, borderlights, spotlights, floodlights, olivettes, exit lights, direction signs, stage switchboards and panelboards.

President.....R. E. Major
Vice-President and General Sales Manager .....P. J. Rabon

DISTRICT OFFICES

Atlanta, Ga., L. A. Crow, 64 Cone Street, Northwest.
Baltimore, Md., Wolfe-Mann Mfg. Co., 320 South Hanover Street.
Boston, Mass., J. J. Cassidy, 231 Congress Street.
Buffalo, N. Y., Ralph E. Jones, 1890 Hertel Avenue.
Cincinnati, O., E. F. Schurig, 105 East Pearl Street.
Dallas, Tex., R. S. Wakefield, 1814 Allen Building.
Cleveland, Ohio, Frank Reske, 684 Arcade Bldg.
Detroit, Mich., H. H. Norton, 2683 Wabash Avenue.
Indianapolis, Ind., Scott-Jaqua Company, 230 South Pennsylvania Street.
Orlando, Fla., F. W. Knoeppel, 610 Richmond Avenue.
Kansas City, Mo., Robert Baker, 19 East 14th Street.
Los Angeles, Cal., E. Zinsmeyer, 1127 South Wall Street.
Memphis, Tenn., C. B. Rutledge, 203 Monroe Avenue.
Minneapolis, Minn., Leo H. Cooper, 442 Builders' Exchange Building.
New Orleans, La., W. J. Keller, 203 Natchez Building, Magazine and Natchez Streets.
New York, Fred Kraut, 419 West 54th Street.
Omaha, Nebr., B. J. Fleming, 213 South 12th Street.
Philadelphia, Pa., W. A. MacAvoy, 244 North 10th Street.
Pittsburgh, Pa., R. E. Thomas, Law & Finance Bldg., 427 Fourth Avenue.
Salt Lake City, Utah, Raymond Ackerman, 318 Dooly Block.
San Francisco, Cal., C. J. Holzmueller, 1108 Howard Street.
St. Louis, Mo., O. H. Rottmann, 3649 Bell Avenue.
Tulsa, Okla., P. E. Ebersole, 214 South Victor Street.
Toronto, Canada, Amalgamated Elec. Co., Ltd., General Sales Office, 372 Pape Avenue, 11 Charlotte Street.
Vancouver, Canada, Amalgamated Elec. Co., Ltd., Granville Island.
Winnipeg, Man., Canada, Amalgamated Elec. Co., Ltd., 677 Notre Dame Avenue.
Hamilton, Ont., Amalgamated Elec. Co., Ltd., 18 Mary Street.
Montreal, Canada, Amalgamated Elec. Co., Ltd., 1006 Mountain Street.

EXPORT OFFICE

The Roy Chandler Co., Inc., 505 Fifth Avenue, New York City.

▲

Mandel Brothers

State and Madison Sts., Chicago, Ill.

Interior decorating, murals, scenic decorating. Special designs of furniture, decorative lamps, stone furniture.
Draperies, fabric stage sets, wall hangings, upholstery materials.
Carpets, rugs, rubber floor mats.
Uniforms of all descriptions.

▲

Marsh Laboratories, Inc.

64 East Jackson Boulevard, Chicago, Ill.

Recording of phonograph records for personal, commercial, broadcasting and all other purposes.

President and Treasurer.Orlando R. Marsh
Vice President.....G. H. Trout
Secretary.....M. Morley

▲

Mellaphone Corporation

Rochester Theatre Building, Rochester N. Y.

Manufacturers of sound equipment.

President.....C. Fenyvessy

BRANCHES

Scranton, Pa., C. A. Fitch, 418 N. Irving Avenue
Toledo, Ohio., F. M. Doner, Box 6, Station B.
Rolla, Missouri, L. L. Lewis, Lyric Theatre.
Sioux Falls, S. D., American Theatre Supply Company, 320 S. Phillips Avenue.
New Orleans, La., Frank De Graauw, 1315 Tulane Avenue.
Salt Lake City, J. R. Cummings, 1383 Thornton Ave.
Dallas, Texas, J. H. Lutzer, Maple Terrace Apts.
Vancouver, B. C., United Electric Co., 847 Davie Street.
Winnipeg, Man., J. M. Rice & Company, 202 Canada Bldg.

▲

Metal Products. Inc.

1434 No. Fourth Street, Milwaukee, Wis.

Manufacturers of Everbrite spectacular modern electric theatre displays, signs, canopies, aluminum changeable letter.

▲

Metal Products. Inc.

1434 No. Fourth Street, Milwaukee, Wis.

Manufacturers of Everbrite spectacular modern electric theatre displays, signs, canopies, Metpro-Lu-Mi-Nus cast aluminum changeable letters.

President.....C. J. Wamser
Secretary.....A. J. Wamser
Vice-President (Theatre Division), R. Von Zakobiel

Distributed through the branches of The National Theatre Supply Company.

Metallite Signs

385 Halsey Street, Newark, N. J.

Lobby displays and all kinds of signs for theatres, exhibits and advertising purposes.

▲

Milcor Steel Company

South 41st and Burnham Streets. Milwaukee, Wis.

Manufacturer of sheet metal building products, metal lath, metal ceilings.

President.....L. Kuehn
Secretary and Treasurer.....A. J. Luedke
Vice-President and General Sales Manager.....J. H. Christman

PLANTS

Milwaukee, Wis.
Chicago, Ill.
Canton, O.
Kansas City, Mo.
La Crosse, Wis.

▲

Miles Reproducer Company

45 W. 17th Street, New York, N. Y.

Manufacturers of microphones, dynamic units, exponential horns, complete sound systems.

BRANCHES

In all principal cities in U. S. A. and foreign countries.

FACTORIES

Long Island, N. Y.
Newark, N. J.

▲

Mills Novelty Company

4110 Fullerton Avenue, Chicago, Ill.

Manufacturer of advertising novelties and automatic musical devices.

President.....Fred L. Mills
Vice-President.....Ralph J. Mills
Treasurer.....Herbert S. Mills
Sales Manager.....Harry E. Steiner
Advertising Manager..Jarmes T. Manyan

▲

Milne Electric Sign Company

614-18 Cherry Street, Milwaukee, Wis.

Manufacturer of electric signs, changeable letters for marquise or canopies.

▲

Milwaukee Engineering & Manufacturing Company

107 E. Seeboth Street, Milwaukee, Wis.

Manufacturer of Helth Dri-electrical hand dryer and Helth Dri-electrical hair dryer.

General Manager.....W. S. Pfeifer

DISTRICT REPRESENTATIVES

Chicago, G. D. Kahnweiler, 205 West Wacker Drive.
Cleveland, Weeks Electrical Insulation Co., 2056 East Fourth Street.
St. Louis, L. R. Mann, 444 Frisco Building.
New York, Antiseptol Liquid Soap Co., 415 Greenwich Street.
Philadelphia, H. M. Parent, Bourse Building.
Cambridge, C. J. Murphy, 66 Broadway.
Pittsburgh, T. C. Tipper & Co., Dollar Savings & Trust Building.

▲

Minusa Cine' Screen Company

2665 Morgan Street, St. Louis, Mo.

Manufacturer of sound screens.

▲

The Missouri Fire Door & Cornice Company

3144 Easton Avenue, St. Louis, Mo.

Manufacturer and distributors of standard fire doors, shutters for booths and fusible links.

President.....A. P. Faessler

▲

The Mohawk Carpet Mills

295 Fifth Avenue, New York City

Manufacturer of rugs and carpets.

President.....Arthur W. Shuttleworth
Vice-President and Treasurer.....Howard L. Shuttleworth

Secretary and Controller.....S. M. Brown
Sales Manager.....George Lambie
BRANCHES
Atlanta, Ga., 26 Cain Street.
Boston, Mass., 52 Chauncey St.
Chicago, Ill., 14 East Jackson Blvd.
Philadelphia, Pa., Public Ledger Building.
Dallas, Texas, 1114 Commerce St.
Denver, Colo., 16th & Lawrence Sts.
Des Moines, Ia., 10th & Walnut Sts.
Detroit, Mich., 1227 Washington Blvd.
Los Angeles, Calif., 714 South Hill St.
St. Louis, Mo., Ninth and Olive Sts.
San Francisco, Cal., 180 Montgomery St.
Seattle, Wash., First Avenue and Virginia Street.

▲

Monarch Theatre Supply Company

154 East Calhoun Street, Memphis, Tenn.
Manufacturer of general theatre equipment.
OFFICERS
N. Bernstein — I. M. Cohen

▲

Morelite Company, Inc.

600 West 57th Street, New York City
Manufacturer of Morelite deluxe reflector arc lamps, super-morelite reflector arc lamps, improved super-morelite reflector arc lamps, morelite rectifiers, accessories for morelite reflector arc lamps and rectifiers, mirror reflectors.
Distributors for motion picture projectors and parts.
President and Treasurer...Arnold Tyroler
Vice President and Secretary.....
.....Sidney Nickelsburg

▲

The Morrow Co., Inc.

400 West Madison Street, Chicago, Ill.
Manufacturer of vacuum cleaner of electric portable type, and attachments for the machine.
President ..... R. H. Morrow, Jr.
Vice President ..... H. M. Kyndberg
Secy. & Treas. ..... M. B. Morrow
FACTORY
626 Grand Avenue, Waukegan, Ill.

▲

Movie Supply Company

844 South Wabash Avenue, Chicago, Ill.
Manufacturers of special products. Dealers in motion picture projectors, generators, sound equipment, screens, opera chairs, and complete theatre equipment, accessories and supplies.

N

National Carbon Company, Inc.

(Carbon Sales Division)
P. O. Box 400, Cleveland, O.
Manufacturer of carbons for motion picture projectors, spotlights and effect lights; brushes, carbon, graphite, and metal-graphite for electric motors, generators and converters.
Manager.....E. A. Williford
Assistant to Manager.....E. R. Geib
Brush Department Manager.....
.....N. F. Bowman
Advertising Manager.....A. Broggini
BRANCHES
New York, N. Y., 300 Fourth Avenue.
Chicago, Ill., 230 North Michigan Avenue.
Pittsburgh, Pa., 411 Clark Building.
San Francisco, Cal., 599 Eighth Street.
FACTORIES
Cleveland, O. — Fostoria, O.

▲

National Carbonic Machinery Co.

815 N. Larrabee Street, Chicago, Ill.
Manufacturers of air cooling and conditioning equipment.
President.....W. J. Binkley
Executive Vice President..Wm. H. Valiant
Vice President.....F. W. Herlan
Secretary and Treasurer.....L. T. Spellen
BRANCHES
Chicago, 815 No. Larrabee Street.
Detroit, Mich., Robert H. Gordon, 640 Michigan Theatre Bldg.
New York City, American Carbonic Engineering Company, 30 Church St.
Pittsburgh, The Bushnell Machinery Co., 1501 Grant Bldg.
Atlanta, W. R. Sanders, 201 Norris Bldg., 223 Peachtree St.
Seattle, Geo. A. Stevens, Terminal Sales Bldg.
Los Angeles, O. A. Labus, 329 Insurance Exchange Bldg.
Boston, Jarvis Engineering Co.
Kansas City, Mo., Thomas L. Dawson, 2035 Washington St.

▲

National Electric Ticket Register Company

1806 Kienlen Avenue, St. Louis, Mo.
Manufacturer of ticket registers.
President.....W. L. Sullivan
Secretary-Treasurer.....W. L. Peabody
BRANCHES
National Theatre Supply Company (all offices).
Midwest Ticket & Supply Company, 910 S. Michigan Avenue, Chicago, Ill.
Simplex Ticket Company, 3120 West Grand Avenue, Chicago.
World Ticket & Supply Company, 1600 Broadway, New York City.

▲

National Lamp Works of General Electric Company

Nela Park, Cleveland, O.
Manufacturers of incandescent lamps.
General Sales Manager....N. H. Boynton
BRANCHES

Cleveland	Pittsburgh
Boston	Detroit
Oakland, Cal.	New York
Kansas City, Mo.	Minneapolis
St. Louis	Chicago
Buffalo	Philadelphia
	Atlanta

▲

National Motion-Ad Company

2448-50 Prairie Avenue, Chicago, Ill.
Manufacturer of sound equipment.
President.....Ralph G. Phillips

▲

National Program & Printing Company

729 S. Wabash Avenue, Chicago, Ill.
320 W. 46th Street, New York City
Producers of theatre promotional literature, programs and general theatre printing.

▲

National Rug Mills, Inc.

2494 South Fifth Street Milwaukee, Wis.
Manufacturer of carpet cushioning, acoustical felt, and miniature golf courses.

▲

National Screen Service Corp.

126-130 W. 46th Street, New York City
Producers of Talking Trailers, Sound Trailers and Silent Trailers. Also special animated, pictorial trailers (silent or sound), advertising films, advertising trailers, animated presentation leaders, film titles, film trailers, industrial films, leaders (film music trailers), organ novelties, film overture descriptions, film song reel trailers, synchronized trailers, talking trailers, titles (film), type trailers.
President.....Herman Robbins
Vice-President.....Toby Gruen
General Sales Manager.....W. P. Garyn
BRANCHES AND STUDIOS
Trailer distribution points and special service departments.
New York, 126-130 W. 46th St.
Chicago, 810 S. Wabash Ave.
Los Angeles, Cal., 1922 S. Vermont Ave.
London, England, 25 Denmark St., W. C. 2.
SALES OFFICES
Oklahoma City, Okla., Lester Gibbs, 705 W. Grand Ave.
Kansas City, Mo., J. E. Dodson, 110 W. 18th St.
Philadelphia, Pa., Harry Kirchgessner, 1237 Vine St.
Cleveland, O., Arthur Ehrlich, 713 Film Building.
Detroit, Mich., C. H. Powell, 66 Sibley St.
Buffalo, N. Y., Louis Schwartz, 505 Pearl St.
San Francisco, Cal., Louis Reichert, 298 Turk St.
Minneapolis, Minn., Ed Burke, 64 Glenwood Ave.
St. Louis, Mo., Park Plaza Bldg., Kingshighway Blvd. at Maryland, W. Fruedenberger.
Pittsburgh, Pa., Jack Judd, 2337 Sherbrook St.
Des Moines, Iowa, L. L. Wells, 1121 High St.
Washington, D. C., Ed L. McShane, 1901 Connecticut Ave.
Indianapolis, Ind., 615 East 52nd St. Gus Carrick.
Boston, Mass., S. E. Hacking, 39 Church St.
Atlanta, Ga., J. R. Kitchen, 125 Walton St.
Albany, N. Y., Louis Blaustein, 1046 Bway
New Orleans, La., Chas. Gregory, 1401 Tulane Ave.

▲

National Steel Fabric Company

902 Union Trust Building, Pittsburgh, Pa.
Manufacturer of wire lath for stucco, wire lath for plaster, wire lath reinforcement for floor, concrete reinforcing and wire mesh.
Vice President.....E. L. Benedict
Sales Manager.....R. L. Glose
Dealer Sales Manager..W. H. Shaffer, Jr.
Advertising Dept.....L. E. Irwin
District Manager.....H. D. Stone
BRANCHES
Atlanta, Ga., Walton Building
Chicago, Ill., 1118 Strauss Building.
Cincinnati, O., Dixie Terminal Building.
Detroit, Mich., Dime Bank Building.
Los Angeles, Cal., 1358 Wholesale Street.
New York City, N. Y., 41 East 42nd Street.
Philadelphia, Pa., Franklin Trust Building.
St. Louis, Mo., Railway Exchange Building.
San Antonio, Tex., Builders Exchange Building.
Syracuse, N. Y., 261 Buckingham Avenue
San Francisco, Cal., 351 Bryant Street.

▲

National Theatre Supply Company

92-96 Gold Street, New York City
DISTRICT OFFICES
Chicago, 624 S. Michigan Ave., W. C. Denney.
New York, N. Y., 723 Seventh Ave., H. Stanley McLeod.
BRANCH OFFICES
Chicago, Ill., 825 S. Wabash Ave., B. Pearlman
Cincinnati, O., 1637-39 Central Pkwy, J. Stallings
Cleveland, O., 2112 Payne Ave., R. W. Cudmore
Denver, Colo., 2106 Broadway, J. J. Morgan
Des Moines, Iowa, 1123 High Street, B. F. Silsbee
Detroit, Mich., 214 W. Montcalm St., E. H. Forbes
Indianapolis, Ind., 434 N. Illinois St., D. K. Smith
Kansas City, Mo., 108 West 18th St., W. C. Denney
Milwaukee, Wisc., 719 Wells St., H. R. Vogel
Minneapolis, Minn., 56 Glenwood Ave., A. T. Crawmer
Omaha, Nebr., 1510 Davenport St., Glen Jordan
St. Louis, Mo., 3210 Olive St., J. D. O'Neill
Baltimore, Md., 309 N. Gay St., N. C. Haefele
Boston, Mass., 211 Columbus Ave., J. S. Cifre
Buffalo, N. Y., 376 Pearl St., A. Becker
New Haven, Conn., 133 Meadow St., L. Phillips
New York, N. Y., 1560 Broadway G. E. DeKruif
Philadelphia, Pa., 1315 Vine St., H. Blumberg
Pittsburgh, Pa., 1006 Forbes St., E. B. Morton.
Washington, D. C., 916 G. Street, N.W., All Correspondence to Baltimore Branch, Rm. 513-15-17 Mather Bldg.
Atlanta, Ga., 187 Walton St., R. A. Davis
Charlotte, N. C., 222 West Fourth St., R. A. Davis
Dallas, Texas, 306 S. Harwood St., J. C. Brown
Memphis, Tenn., 400 S. Second St., A. De Stefano
New Orleans, La., 220 S. Liberty St., H. H. Hunt.
Oklahoma City, Okla., 516 W. Grand Ave., C. P. Anderson
Los Angeles, Calif., 1961 S. Vermont Ave., F. T. Lay
Portland, Ore., 460 Glisan St., O. H. Dutton
Salt Lake City, Utah, 248 E. First South St., O. J. Hazen

San Francisco, Calif., 121 Golden Gate Ave., J. G. Riley
Seattle, Wash., 1st Ave. & Battery St., F. B. Carter (In Charge)

National Ticket Company

Pearl & Webster Streets, Shamokin, Pa.
Manufacturer of tickets of every description—roll, folded, flat strip, book, reserved seat, etc.
Treasurer.....N. R. Ludes
Secretary.....W. A. Conway
Vice President.....J. J. Conway
President.....A. E. Conway

Claude Neon Lights, Inc.

41 E. 42d Street, New York City
Manufacturer of commercial display signs, interior and exterior decorative lighting, building and marquee lighting and aviation beacons.
President.....W. T. P. Hollingsworth
Vice President.....R. L. Kester, Jr.
Treasurer.....William Franksen
Publicity Manager.....J. H. O'Neil
BRANCHES
Alpha-Claude Neon Corporation, Pittsburgh.
Bellows Claude Neon Company, Cleveland.
C. I. Brink, South Boston, Mass.
Claude Neon Displays, Inc., Buffalo, N. Y.
Claude Neon Federal Company, Chicago, Ill.
Claude Neon Federal Company, Wichita, Kansas.
Claude Neon Federal Company, Oklahoma City and Tulsa.
Claude Neon Federal Company, Shreveport, La.
Claude Neon of Connecticut, Inc., Bridgeport, Conn.
Claude Neon Lights, Inc., New York City.
Claude Neon Lights of Maryland, Inc., Baltimore, Washington, D. C.
Claude Neon-Lyman, Inc., Jamestown, N. Y.
Claude Neon Southern Corporation, Miami, Fla.
Claude Neon Southern Corporation, Atlanta, Ga.
Claude Neon Southern Corporation, Birmingham, Ala.
Claude Neon Southern Corporation, Charlotte, N. C.
Claude Neon Virginia Corporation, Richmond, Va.
Electrical Products Corporation, Los Angeles and Oakland, Cal.
Electrical Products Corporation, Denver.
Electrical Products Corporation, Great Falls, Mont.
Electrical Products Corporation, Portland, Ore.
Electrical Products Corporation, Salt Lake City.
Electrical Products Corporation, Seattle.
Federal Brilliant Company, St. Louis and Kansas City, Mo.
Kelly Claude Neon Corporation, Erie, Pa.
Kolite Electric Sign Manufacturing Company, Schenectady, N. Y.
New Jersey Claude Neon Corporation, Newark, N. J.
Philadelphia Sign Company, Philadelphia, Pa.
Quehl Sign Company, Cincinnati, Ohio.
Southwest Claude Neon Corporation, El Paso, Texas.
Strauss & Company, New York City.
Walker & Company, Detroit.
Erie Claude Neon, Ltd., Montreal, Que.
Claude Neon-Macey, Ltd., Toronto, Ont.
Neon Products of Western Canada, Ltd., Vancouver, B. C., and Victoria, B. C.
Western Claude Neon Lights, Ltd., Winnipeg, Man.
Anuncios K P Luz Neon, S. A., Havana, Cuba.
Claude Neon Lights, Victoria, Ltd., Melbourne, Australia.
Claude Neon Lights of New Zealand, Ltd., Auckland, N. Z.
Claude Neon Lights, Federal, Inc., U. S. A., Shanghai, China.
Claude Neon Denki Kabushiki Kaisha, Tokio, Japan.

Frank Netschert, Inc.

61 Barclay Street, New York City
Manufacturers of artificial flowers and decorations for miniature golf courses.
G. Reising

The Newman Mfg. Co.

Norwood Station, Cincinnati, O.
Manufacturers of brass and bronze poster frames and photo cabinets, brass railings, ticket choppers, ticket booths, marquises.
BRANCHES
Chicago, Ill., 165 West Wacker Drive.
New York, N. Y., 103 Park Avenue.

The Northwestern Terra Cotta Company

2525 Clybourn Avenue, Chicago, Ill.
Manufacturer of architectural terra cotta for trimming or facing of buildings.
BRANCHES
Chicago St. Louis Denver

O

Oliver Manufacturing Company

2209 Payne Avenue, Cleveland, O.
Manufacturers of synchronous and non-synchronous reproducers.
President.....E. E. Oliver
BRANCHES
Chicago, Ill., Movie Supply Company.

Operadio Manufacturing Company

St. Charles, Ill.
Manufacturers of power amplifiers, Faders, Control Panels and Electro Dynamic Speakers for use in theatres and public address systems.
President.....J. McWilliams Stone
Secretary and Treasurer..Laurence A. King
Chief Engineer.....Harold H. Shotwell
Sales Manager.....Laurence A. King

The Oro-Tone Company

1010 George Street, Chicago, Ill.
Manufacturers of pickups, pickup arms and sound equipment.
President-Treasurer ..... Thos. A. Galt
Secretary.....Carl Bramming

P

Pacent Reproducer Corporation

630 Ninth Avenue, New York City
Manufacturer of reproducing systems.
President.....L. G. Pacent
General Sales Manager.....J. Di Blasi
Foreign Sales Manager.....J. R. Bizzelle
BRANCHES
Chicago, Ill.
Cleveland, O.
San Francisco, Cal.
Detroit, Mich.
Boston, Mass.
Philadelphia, Pa.
Atlanta, Ga.
Charlotte, N. C.
Memphis, Tenn.
Oklahoma City, Okla.
New Orleans, La.
Omaha, Neb.
Washington, D. C.
Butte, Mont.
Minneapolis, Minn.
Milwaukee, Wis.
Los Angeles, Cal.
Denver, Colo.
Salt Lake City, Utah
Pittsburgh, Pa.
Portland, Ore.
Seattle, Wash.
Utica, N. Y.
Cincinnati, Ohio

The Page Organ Company

Lima, O.
Manufacturers of pipe organs.
President.....E. A. Williams

The Paine Company

2949-51 Carroll Avenue, Chicago
Manufacturer of expansion shells, toggle bolts, countersunk washers and finn head bolts.
President-Treasurer.....E. C. Hall
Vice-President.....J. R. Nicolson
Secretary.....H. F. Kellogg
Assistant Treasurer.....P. M. Bolger
BRANCHES
New York, N. Y., 79 Barclay Street.
Dallas, Tex., 3011 Main St.
Los Angeles, Calif., 923 E. Third Street.
Seattle, Wash., 1016 First Avenue, South.
San Francisco, Cal., 715 Minna St.
FACTORY
2949-51 Carroll Avenue, Chicago

Patent Scaffolding Company

1550 Dayton Street, Chicago, Ill.
Manufacturer of safety ladders and scaffolding.
BRANCHES
Chicago, 1550 Dayton Street.
Boston, 49 Ellery Street.
Atlanta, 44 Haynes Street, N. W.
Philadelphia, 2835 Bridge Street.
St. Louis, 6168 Bartmer Avenue.
San Francisco, 270 13th Street.
Pittsburgh, 1254 Voskamp Street, N. S.
Long Island City, N. Y., 3821 Sherman Street.

Peerless Sound Equipment Co.

627 Iron Avenue, Dover, O.
Manufacturer of Peerless Senior and Peerless Junior synchronized sound device for talking moving pictures.
Manager.....P. W. Robb
Sales Manager.....A. V. Abel
Chief Engineer.....Walter Robb
BRANCHES
New Philadelphia, Ohio, 441 North Broadway.

Phono-Kinema, Incorporated

729 Seventh Avenue, New York, N. Y.
Manufacturer of sound-on-film equipment.
President and Chief Engineer.....Paul J. Larsen
Vice-President and General Manager...A. J. Moeller

The Phototone Equipment Corporation of America

North Vernon, Ind.
Manufacturers of Phototone Talkafilm Sound on Film and Sound on Disc.
Offices in all key cities.

The Pioneer Rubber Company

Willard, O.
Manufacturer of toy balloons, plain and advertising.
President and General Manager.....J. C. Gibson
Secretary.....K. L. Milligan
FACTORIES
Plant No. 1—General Offices, Willard, O.
Plant No. 2—Attica, O.

The Potter Co.

North Chicago, Ill.
Manufacturer of filter condensers, true tone talking screens, electrostatic speakers.
President.....E. F. Potter
Sales Manager.....E. W. Lincoln
BRANCHES
San Francisco
Portland
Seattle
Detroit
Chicago
Philadelphia
Los Angeles

The Poster Design Service, Inc.

729 Seventh Avenue, New York, N. Y.
Creators of Lobby Display Poster Designs.
President.....P. A. Bray

Powers Cinephone Equipment Corporation

723 Seventh Avenue, New York, N. Y.
President.....P. A. Powers
Sales Manager.....K. F. Rice
Chief Engineer.....G. L. Crapp
BRANCHES
Memphis, Tenn., Charles F. Boyd.
Boston, Mass., 179 Summer St., Charles P. DeVoe Co.
Cleveland, O., 2000 W. 14th St., Henger-Fair field Co.
Detroit, Mich., 1022 Fox Building, J. A. McCaffry, Inc.
Chicago, Ill., 1507 S. Michigan Ave., Dungan-Sternfield Radio Sales Co.
Indianapolis, Ind., 31 E. George St., A. I. Clifford Co.

St. Louis, Mo., 118 Horn Ave., Radio Amplifiers, Inc.
Warsaw, N. Y., 18 E. Court St., F. A. Rice.
Montreal, Canada, 2027 Bleury St., National Theatre Supply Co.

▲

Walter G. Preddey

187 Golden Gate Avenue,
San Francisco, Cal.

Manufacturer of mirror arc, Preddey mirror dissolve, rewind cabinet, heavy duty spotlamp, projectophone, baby spotlamp and reel end alarm.

Proprietor.....Walter G. Preddey
Manager.....Robert Bemis
Secretary ..... Chas. Anderson
Superintendent of Shop.....M. Lewis

BRANCHES

Omaha, Neb., Quality Theatre Supply Company.
Los Angeles, Breck Photoplay Supply Company.
Seattle, Wash., Great Western Theatre Equipment Company.
Fargo, N. D., McCarthy Theatre Supply Company.
Salt Lake City, Utah, Service Theatre Supply Company.
Theatre Equipment Exchange, Portland.
Theatre Equipment Supply Co., Vancouver, B.C.

▲

Projection Optics Co., Inc.

330 Lyell Avenue, Rochester, N. Y.

Manufacturer of motion picture projection lenses.

President.....William Fouquet
Vice President.....Frank Kirchgessner
Secretary.....William H. Repp
Treasurer.....Bernard Rose

▲

The Prometheus Electric Corporation

360 W. 13th Street, New York City

Manufacturers of organ heaters, ticket booth heaters.

President.....A. M. Hess
Vice President.....B. F. Herman
Secretary.....A. Haussmann
Treasurer.....W. G. Bunzl

▲

Pyrene Manufacturing Co.

560 Belmont Avenue, Newark, N. J.

Manufacturer of special automatic projector fire extinguisher and electric cut off. All types of hand fire extinguishers.

President and Treasurer..Edward A. Clapp
Vice President and General Manager ....
..... Edward J. Waring
Vice President and Secretary.....
.....Edward G. Weed

BRANCHES

Atlanta, Ga., 242 Spring Street, N. W.
Chicago, 444 West Grand Avenue.
Kansas City, Mo., 2010 Grand Avenue.
San Francisco, Cal., 977 Mission Street.
Pyrene Manufacturing Company of Canada, Ltd., 1197-1207 King Street West, Toronto, Ont., Canada.

FACTORIES

560 Belmont Avenue, Newark, N. J.
Meeker Avenue, Newark, N. J.

Q

Q R S-DeVry Corporation

333 N. Michigan Avenue, Chicago, Ill.

Manufacturer of motion picture cameras and projectors, talking-movie equipment, Neon tubes, phonographs and music rolls.

President.....T. M. Pletcher
Vice President and Treasurer..A. N. Page
Vice President.....H. A. DeVry
Vice President.....Geo. H. Bliss
Secretary and Assistant Treasurer.....
.....C. Sundberg
Assistant Secretary.....J. Sweaf

BRANCHES

New York San Francisco

▲

Quality Slide Company

6 E. Lake Street, Chicago, Ill.

Manufacturer of slides, flashagraphs and trailers.

President and General Manager.....
.....Harry S. Block
Secretary-Treasurer.....H. C. Lahann

R

Racon Electric Company, Inc.

18 Washington Place, New York, N. Y.

Manufacturer of horns, dynamic horn units.

President.....A. I. Abrahams

PLANTS

New York, N. Y., 18 Washington Place.
England. Canada

▲

R C A Photophone, Inc.

411 Fifth Avenue, New York City

Manufacturer of sound recording equipment for motion picture producers; combined sound and picture projection equipment for theatres.

President.....David Sarnoff
Executive Vice President .... A. E. Reoch
General Sales Manager.....S. E. Abel

FACTORY

Product of this company is manufactured by the R C A Victor Company, Camden, N. J., and the R C A Victor Company of Massachusetts, Jamaica Plains, Mass.

▲

Radio Industries of Canada, Ltd.

120 Fort Street, Winnipeg, Manitoba, Canada

Distributors of sound equipment, amplifiers, horns, speakers, accessories for sound devices, talking picture Screens and service on all makes of sound equipment. Also manufacturers of "Ritone" Radio parts and "Talkietone" sound equipment.

General Manager.....E. F. Hutchings

▲

Ransley Studios

308 West Randolph Street, Chicago

Manufacturer of slides, transparencies and special trailers.

J. F. Ransley

▲

The Rapid Film Company

1706 Central Parkway, Cincinnati Ohio

Manufacturer of "Wonderphone" sound equipment.

President ..... G. W. Kaufmann

▲

Raven Screen Corporation

147 E. 24th Street, New York City

Manufacturer of motion picture screens, Transtone for sound pictures, Halftone for silent pictures.

President.....A. L. Raven
Vice-President.....F. A. Raven
Secretary-Treasurer.....E. D. Reif

FACTORIES

College Point, L. I.
147 E. 24th Street New York City.

▲

Reynolds Electric Company

2650 W. Congress Street, Chicago

Manufacturers of color lighting and electric control equipment; Reco Color Hoods for coves, footlights, strip lights, signal lights, exit lights, electric signs, canopies, marquees; Reco Color Plates for spots, floodlights, olivets, etc.; Reco Flashers for electris signs, for mobile color cove lighting, etc.; Reco Dimmer Flashers; Reco Controls for operating call signals, starting, stopping and reversing motors, such as curtain control, sirens, etc.; Reynolds Fractional H.F. Motors.

President.....O. D. Ziegler
Vice President and Treasurer...W. L. Laib
Secretary.....E. J. Whitman

BRANCH

New York City, 256 W. 31st St.

▲

Richards-Wilcox Manufacturing Company

174 Third Street, Aurora, Ill.

Manufacture of theatre curtain operators.

President and General Manager.....
.....W. H. Fitch
Secretary-Treasurer.....Milton D. Jones
Superintendent.....P. L. Hoffman

BRANCHES

New York City, 79 Walker Street.
Chicago, 166-168 West Lake Street.
Detroit, Mich., 505 Donovan Building.
Philadelphia, Pa., 507 Arch Street.
Cleveland, O., 1517 Builder's Exchange Building.
St. Louis, Mo., 2665 Washington Ave.
Boston, Mass., 124-126 Pearl Street.
Los Angeles, Cal., California Reserve Building.
Des Moines, Ia., 422 Hubbel Bldg.
San Francisco, Cal., 557 Market Street.
Minneapolis, Minn., 321 Plymouth Building.
Cincinnati, O., 512 Provident Bank Building.
New Orleans, La., 528 Canal Bank Building.
Kansas City, Mo., 206 Reliance Building.
Indianapolis, Ind., 1939 North Meridian Street.
Seattle, Wash., 1214 Hoge Building.
Omaha, Neb., City National Bank.
Milwaukee, Wis., 445 Milwaukee Street.
Atlanta, Ga., 406 Southeastern Trust Building.

▲

Rockbestos Products Corporation

Nicoll and Canner Sts., New Haven, Conn.

Manufacturer of Rockbestos motion picture cable for projectors, arc, spots, etc., Rockbestos switchboard wire, Rockbestos fixture wire, and Rockbestos rheostat wire.

President.....A. G. Newton
Treasurer.....W. C. Armstrong, Jr.
General Manager.....B. H. Reeves

BRANCHES

New York City, 5942 Grand Central Terminal. Bldg.
Chicago, 718 Madison Terminal Bldg.
Pittsburgh, Pa., 903 Clark Building.
St. Louis, 2019 Railway Exchange Building.
Buffalo, J. Leo Scanlon Company, 487 Ellicott Square Building. On the Pacific Coast, Los Angeles, 430 Colyton Street; San Francisco, 360 Ninth Street, Seattle, 914 1st Avenue, So.

▲

Roth Brothers & Company

1400 West Adams Street, Chicago, Ill.
(Division of Century Electric Co.)

Manufacturer of Actodectors, emergency lighting plants, motors, generators and motor generators.

President.....C. H. Roth
Vice-President and Treasurer..G. A. Roth
Sales Manager.....M. L. Robinson

BRANCHES

Atlanta, Ga., Room 1312, 31 Broad St., N. E.
Baltimore, Md., 400 Light St. (address correspondence and orders to Philadelphia office).
Birmingham, Ala., 1700 Second Ave. S. (address correspondence and orders to Atlanta office).
Boston, Mass., Room 520, 10 High St.
Buffalo, N. Y., Van Renssalaer, Carrol and Exchange Sts. (address correspondence and orders to Rochester office).
Charlotte, N. C., 930 W. Morehead St. (address correspondence and orders to Atlanta office).
Chicago, Ill., Room 2338, 400 W. Madison St.
Cincinnati, O., Room 312, 138 E. Court St.
Cleveland, O., Room 958, Hanna Bldg., E. 14th St. and Euclid Ave.
Columbus, O., 277-291 Nielston St. (address correspondence and orders to Cleveland office).
Dallas, Texas, Room 622, 810 Main St.
Davenport, Ia., Room 403, 326 W. 3rd St.
Denver, Colo., 1700 Sixteenth St.
Des Moines, Ia., 3rd and Elm Sts. (address correspondence and orders to Davenport office).
Detroit, Mich., Room 1338, 719 Griswold St.
El Paso, Texas, Mills and Campbell Sts. (address correspondence and orders to Dallas office).
Houston, Texas, Room 931, Merchants and Manufacturers Bldg.
Indianapolis, Ind., Room 718, 17 N. Meridian St.
Kansas City, Mo., Room 503, 417 E. 13th St.
Los Angeles, Cal., Room 822, 605 W. 10th St.
Memphis, Tenn., Concord and Winchester Ave. (address correspondence and orders to St. Louis office).
Milwaukee, Wis., Room 947, Empire Building.

Minneapolis, Minn., Room 942, 419 Seventh Ave. S.
New Orleans, La., Room 411, 226 Carondelet St.
New York, N. Y., Room 1480, 50 Church St.
Oklahoma City, Okla., 15-21 E. California Avenue (address correspondence and orders to Kansas City office).
Omaha, Nebr., Room 728, 1902-6 Farnam St.
Philadelphia, Pa., Room 914, 112 S. 16th St.
Pittsburgh, Pa., Room 709, 106 Sixth St.
Portland, Ore., 403 Hoyt St. (address correspondence and orders to Seattle office).
Richmond, Va., 118 Virginia St. (address correspondence and orders to Philadelphia office).
Rochester, N. Y., Room 1127, 130 E. Main St.
St. Louis, Mo., 1806 Pine St.
Salt Lake City, Utah, 32 South West Temple St.
San Antonio, Tex., 1302 N. Mesquite St. (address correspondence and orders to Dallas office).
San Francisco, Cal., Room 621, Rialto Bldg., Mission and New Montgomery Sts.
Seattle, Wash., Room 401, 616 Second Ave.
Spokane, Wash., Room 328, 89 Washington St.
Topeka, O., 15-23 Ontario St. (address correspondence and orders to Cleveland office).
CANADA—U. S. District Sales Office will, on application, quote delivered prices from:
Montreal, Que., Rudel, Ryder Machy. Co., Ltd., Shaughnessy Bldg., 407 McGill St.
Toronto, Ont., Jones & Moore Elec. Co., Ltd., 294 Adelaide St., W.
Vancouver, B. C., Crossman Electrical Machinery Co., Ltd., 61 Alexander St.
Winnipeg, Man., Great West Electric Co., Ltd., 87 King St.

▲

Roxbury Carpet Company

Central Street, Saxonville, Mass.
Manufacturers and distributors of carpets and rugs
President.....J. F. Brown
Vice President.....W. S. Febiger
Treasurer and General Manager.....
.....H. B. Sprague
BRANCHES
New York City, 295 Fifth Avenue.
Boston, Mass., 99 Chauncy Street.
San Francisco, Cal., 833 Market Street.
Chicago, 1310 Lytton Building.
Detroit, Mich., 519 Book Building.
Kansas City, Mo., 913 Main Street.
Minneapolis, Minn., 900 Plymouth Building.

▲

Marcus Ruben, Inc.

625 South State Street, Chicago
Phone: Harrison 0970-0971
Manufacturer of wool uniforms as well as wash ones.
President.....Harold J. D'Ancona
FACTORY AND SALES ROOM
Chicago, 625 South State Street.

S

S. O. S. Corporation

1600 Broadway, New York City

▲

Samson Electric Company

Canton, Mass.
Manufacturers of amplifiers and faders.
Branches in all principal cities.

▲

Sarasone Screen Company

80 Boylston Street, Boston, Mass.
Manufacturers of motion picture screens.
President.....Chester A. Harson
Treasurer.....Roy Hollinger

▲

Schoonmaker Equipment Company

611-27 W. 43rd Street, New York, N. Y.
Manufacturers of Raytone Flameproof Sound Screen.

▲

Select-O-Phone Company

1012 Eddy Street, Providence, R. I.
Manufacturer of Select-O-Phone automatic interior telephone.
President.....George Briggs
Treasurer.....S. E. Lummis
BRANCHES
New York, N. Y., 551 Fifth Avenue.
Chicago, Ill., 508 S. Dearborn St., Room 408.
Boston, Mass., 1197 Boylston St.
Seattle, Wash., B. I. Schwartz, 244 Central Building.
Vancouver, B. C., Can., Harry Nobbs, 702 North West Building.

▲

Semon Bache & Company

636 Greenwich Street, New York City.
Manufacturer of lenses, mirrors and colored glass.
President.....J. Dreyfuss
Vice President.....I. Sobel

▲

Sentry Safety Control Corp.

N. W. Cor. 13th & Cherry Streets, Philadelphia, Pa.
Manufacturer of Sentry Safety control devices.
President.....Joseph E. Cohen
Vice President.....Edwin Schweriner
Secretary-Treasurer.....Max Aron

▲

Silver-Marshall, Inc.

6401 W. 65th Street, Clearing, Ill.
Manufacturer of auditorium amplifiers and speakers.
President.....McMurdo Silver
General Sales Manager .... H. W. Sams
Advertising Manager.....Burton Browne
Manager Parts Division ..... F. B. Hill
Chief Engineer.....K. Clough

▲

Simplimus, Inc.

67 Church Street, Boston, Mass.
Manufacturers of sound reproducing machines.
President.....A. Des Biens

▲

Wm. Slater, Jr.

316 N. Michigan Avenue, Chicago, Illinois
Manufacturer of carpets, linoleum, rugs, rubber and linoleum tile, draperies.
Wm. Slater, Jr.
C. E. Kammeyer
BRANCHES
1616 Sherman Avenue, Evanston, Ill.

▲

W. & J. Sloane

577 Fifth Avenue, New York, N. Y.
Sole selling agents for Alexander Smith and Barrymore rugs and carpets.

▲

Star Manufacturing Company, Inc.

4569 Swan Avenue, St. Louis, Mo.
Manufacturers of Star Popcorn Machines, Electric Grills, Frankfurter Steamers, Display Peanut Warmers and Sandwich Toasters.
Factory and General Offices, 4569 Swan Avenue, St. Louis, Mo.
BRANCHES
Spencer Popcorn Sales Company, Spencer, Ia.
Star Sales Company, 459 East 5th St., Cincinnati, Ohio.
Star Distributing Co., 34 West 22nd St., New York City.
Louis Feiler, 1432 Gratiot Ave., Detroit, Mich.

▲

Steel Furniture Co.

1480 Buchanan Avenue, Southwest, Grand Rapids, Mich.
Manufacturer of all types of theatre chairs.
President and General Manager.E. S. Irwin
Sales Manager.....R. F. Winegar
BRANCH
New York City, 570 7th Avenue.

▲

The Strong Electric Corporation

2501 Lagrange Street, Toledo, O.
Manufacturers of Automatic Reflector Arc Lamps (both Low and High Intensity); Rectifiers-single 15 amp and single 30 amp; Ballast Rheostats.
Vice President and Manager.....
.....Harry H. Strong
Purchasing.....Edward Hitchcock

Supreme Heater & Ventilating Company

1915-19 Pine Street, St. Louis, Mo.
Manufacturers of Heating, Cooling and Ventilating Systems

T

Technicolor Motion Picture Corporation

120 Brookline Avenue, Boston, Mass.
Manufacturer of colored films and color cameras.
Chairman of the Board.....
.....William Travers Jerome
President.....Dr. Herbert T. Kalmus
Business Manager...Andrew J. Callaghan
BRANCHES
Los Angeles, 823 Seward Street.
New York City, 230 Park Avenue (Advertising and Publicity Department).

▲

Theatre Engineering Service Company

1442 Beachwood Drive, Hollywood, California
Manufacturers of Projection Room Accessories.
J. J. Graham
C. C. Rees
Sales Manager ..... Hal Huff

▲

Theatre Service Corporation

420 Lexington Avenue, New York City.
Producers of sponsored motion pictures.
President and Treasurer..William Johnson

▲

Thompson Glass & Paint Company

702 East Gage Avenue, Los Angeles, California
Manufacturers of mirrors, desk tops and miscellaneous glass work.
Harry I. Thompson, Owner
S. Campan, Manager

▲

Tiffin Scenic Studios

Tiffin, O.
Manufacturer of stage scenery, stage draperies, stage rigging, curtain controls, and auditorium draperies.
Business Manager.....P. T. Sennett
Production Manager.....E. E. O'Connell

▲

Time-O-Stat Controls

Division of
MINNEAPOLIS HONEYWELL REGULATOR COMPANY
Elkhart, Indiana
Manufacturer of organ heaters and electric sign flashers.

▲

J. A. Torstenson & Company

860 Fletcher Street, Chicago, Illinois
Theatre Designers and Decorators.
President ..... J. A. Torstenson
Treasurer ..... H. A. Torstenson
Manager ..... C. H. Anderson
BRANCHES
645 N. 7th Street, Milwaukee, Wisconsin.

▲

The Toycraft Rubber Company

E. 7th Street, Ashland, O.
Manufacturer of Toyco promotion balloons for publicity work.
President.....H. D. Winbigler

▲

Trico Fuse Manufacturing Company

Tenth and McKinley Avenue, Milwaukee, Wis.
Manufacturers of Trico renewable fuses, Kantark non-renewable fuses, Trico Colortop plug fuses, Trico fuse pullers.
General Manager.....O. H. Jung

▲

Typhoon Fan Company

345 W. 39th Street, New York City
Manufacturer of ventilating equipment.
President.....James F. Dailey
Treasurer.....Jacob Schoenfeld
Secretary.....Frank Butt
Advertising Manager.....Gene G. Gendel

U

Union City Body Co.

Union City, Ind.

Manufacturer of auto bodies and theatre chairs.

President.....C. C. Adelsperger
Vice President.....S. A. Hawes
Secretary and Treasurer.....C. C. Koontz
General Manager.....H. D. Fitzgerald
Wooten Gedge Company sales distributors.

Union Fibre Company, Inc.

Winona, Minn.

Manufacturer of acoustical felt and insulating materials. General and exclusive distributors for products manufactured by the Union Fibre Sales Company, Winona, Minn.

President.....C. D. Tearse
Vice-President and Gen. Mgr..W. L. Miller
Treasurer.....Frank Horton
Secretary.....H. S. Youmans

United States Gypsum Company

300 W. Adams Street, Chicago

Manufacturer of sheetrock, Sheetrock Tile Board, rocklath, gyplap, red top plaster, moulding plaster, gauging plaster, pottery laster, dental plaster, orthopedic plaster, hydrated lime, oriental stucco, oriental interior finish, textone, textolite, pyrobar, thermofill, pyrocell, structolite, sabinite, Standard X Plastering System, etc.

President.....S. L. Avery
Vice President in charge of production..
.....O. M. Knode
Vice President in charge of sales.....
.....C. F. Henning
Secretary-Treasurer.....R. G. Bear

BRANCHES

Boston	Detroit
New York City	Milwaukee
Buffalo	Minneapolis
Pittsburgh	Denver
Baltimore	Kansas City
Washington	St. Louis
Atlanta	Dallas
Memphis	Los Angeles
Cincinnati	San Francisco
Cleveland	Indianapolis

FACTORIES

Boston	Piedmont, S. D.
New York City	Loveland, Colo.
Philadelphia	Denver
Oakfield, N. Y.	Southard, Okla.
Gypsum, O.	Eldorado, Okla.
Plasterco, Va.	Sweetwater, Tex.
Alabaster, Va.	Laramie, Wyo.
Detroit	Heath, Mont.
Chicago	Arden, Nev.
Milwaukee	Midland, Cal.
Fort Dodge, Ia.	Grand Rapids, Mich.

Universal Electric Welding Company

9-16 Thirty-seventh Avenue
Long Island City, N. Y.

Manufacturers of film reels.

Vice President.....L. S. Lachman
Secretary and Treasurer...Edward Fulda

Universal Sound System, Inc.

N. W. Corner 13th & Cherry Streets,
Philadelphia, Pa.

Manufacturers of sound on film heads.

President.....Edwin Schweriner
Vice President.....Meyer A. Abrams
Secretary-Treasurer....H. Zachary Marks
Sales Manager.....Phillip Malickson

BRANCHES

New York, N. Y., 1560 Broadway.

Universal Stamping & Manufacturing Company

2839-2851 N. Western Avenue, Chicago

Manufacturer of Coinmeter change machine.

President and Treasurer .. A. A. Monson
Secretary.....A. Sapier
Sales Manager ..... Julius Keller, Jr.

Upco Products Corporation

270 Lafayette Street, New York City

Manufacturers of UPCO Electric Pickup theatre model.

President and Treasurer.....Anton Borsuk

SOLE SELLING AGENTS

J. B. Price, Inc., 270 Lafayette Street, New York City.

Utah Radio Products Company

1737 S. Michigan Avenue, Chicago, Ill.

Manufacturer of loud speakers.

President and Treasurer .....
..... Wheeler Sammons
Vice President.....Henry C. Forster
Secretary.....Miss B. Engel

BRANCHES

New York, N. Y., 12 East 41st Street.
Salt Lake City, Utah, 2234 Highland Drive.
Toronto, Ontario, Canada, 559 College Street.

V

Vallen Electrical Co., Inc.

Akron, O.

Manufacturer of Vallen noiseless all-steel safety curtain track, high speed curtain control, junior curtain control, syncontrol, hand winches, "Vallen Screen Modifier," noiseless wood curtain track and controls to fly with track.

President and owner.....E. J. Vallen

Velvetex Corporation

c-o Lincoln-Einersen Company, Inc.
120 S. LaSalle St., Chicago, Ill.

Manufacturers of Velvetex rug lining and Velveturf (for miniature golf courses).

President.....John S. Lincoln

The Vitaprint Company

729 S. Wabash Avenue, Chicago, Ill.
320 W. 46th Street, New York City

Manufacturers of photographic reproductions for theatre promotion.

Voigt Company

1743 N. 12th Street, Philadelphia, Pa.

Manufacturers and designers of lighting fixtures, drinking fountains, illuminated mirrors, exit and direction signs.

President.....Max Voigt
Secretary and Treasurer....A. Volker, Jr.
Sales Manager.....C. J. Frank

Volland Scenic Studios

3737 Cass Avenue, St. Louis, Mo.

Manufacturer of stage scenery, draperies and decorations, stage rigging and curtain tracks.

W

Walker-American Corporation

800 Beaumont Street, St. Louis, Mo.

Manufacturers of sound screens.

Wall-Kane Needle Manufacturing Company, Inc.

3922 14th Avenue, Brooklyn, N. Y.

Originators of Cinema Talking Needles.

Ward Leonard Electric Company

Mount Vernon, N. Y.

Manufacturers of Vitrohm dimmers, arc and projection lamps, rheostats, faders, etc.

President.....L. Kebler
Vice President.....D. J. Burns
Treasurer.....W. H. Mott
Sales Manager.....A. A. Berard
Agents in principal cities of the world.

Weber Machine Corporation

59 Rutter Street, Rochester, N. Y.

Manufacturers of SYNCRODISK Turntables and Sound on Film.

EXPORT OFFICE

Weber Machine Corporation, 15 Laight Street, New York City.

The Webster Company

850 Blackhawk Street, Chicago, Ill.

Manufacturer of amplifiers and accessories.

President and General Manager.....
.....R. F. Blasch
Sales Engineer .....John Erwood
Chief Engineer.....John Erwood

Webster Electric Company

Racine, Wis.

Manufacturers of electric phonograph pick-up and power amplifiers.

President.....S. A. Loeb
Vice President.....A. C. Kleckner
Secretary.....P. G. Crewe

Weldon, Williams & Lick

Fort Smith, Ark.

Manufacturer of amusement tickets of all kinds.

President.....C. A. Lick
Vice President.....W. T. Hennig
Secretary-Treasurer.....S. W. Jackson
General Sales Manager.....C. A. Lick, Jr.

West Coast Perfume Company, Ltd.

6331 Hollywood Blvd., Hollywood, Cal.

Manufacturers of per-fu (solid perfume).

Sales Director.....John Conrad

Western Electric Company

195 Broadway, New York City

President.....Edgar S. Bloom
Vice President.....C. G. Stoll
Vice President.....W. F. Hosford
Vice President.....W. T. Teague
Vice President.....J. W. Bancker
Vice President.....W. P. Sidley
Vice President.....J. H. Ray
Vice President.....H. A. Halligan
Vice President and Works Manager—
Hawthorne Works .....H. A. Halligan
Vice President and Works Manager—
Kearny Works.....S. S. Holmes
Vice President and Works Manager—
Point Breeze.....W. H. Meese
Comptroller.....R. H. Gregory
Treasurer.....F. L. Gilman
Secretary.....H. B. Gilmore
Director Public Relations...P. L. Thomson
Personnel Director.....D. F. G. Eliot

PLANTS

Hawthorne, Chicago	Philadelphia
Kearney, N. J.	Baltimore
	Queensboro, Long Island

Western Felt Works

4029-4133 Ogden Avenue, Chicago, Ill.

Manufacturers of Acoustical Westfelt.

President.....Henry Faurot
Vice President.....Geo. M. Silverthorne
Treasurer.....Henry Faurot, Jr.
Secretary and General Sales Manager,
J. A. Hessler

BRANCHES

Chicago, Ill., 4029 Ogden Avenue.
New York, N. Y., 42-44 E. 20th Street.
Detroit, Mich., 321 Stephenson Bldg.
Cleveland, O., 750 Prospect Avenue, Room 611.
St. Louis, Mo., 471 Paul Brown Building.
San Francisco, Calif., 1239 Howard St.
Boston, Mass., Chamber of Commerce Building, 80 Federal Street.
Los Angeles, Calif., 1001 E. First St.
Seattle, Wash., 1110 Post. St.

Westinghouse Elec. & Mfg. Co.

East Pittsburgh, Pa.

Manufacturer of theatre switchboards, panelboards, power switchboards, safety switches, fans, air breakers, oil breakers, motion picture projection equipment, motor-generators and control motors for pumps, ventilating fans and blowers, lighting equipment and lamps.

President.....F. A. Merrick
Vice President & General Sales Manager..
.....W. S. Rugg
General Advertising Manager.....
.....J. C. McQuiston

BRANCHES
Distributed by National Theatre Supply Company.

▲

Westinghouse Lamp Company
150 Broadway, New York City
Illuminating engineers and manufacturer of Mazda incandescent electric lamps of all sizes.
President.....Walter Cary
Vice President.....A. E. Allen
Treasurer.....T. J. Illing

FACTORIES
Bloomfield, N. J. Trenton, N. J.
Belleville, N. J. Milwaukee, Wis.

▲

Weston Electrical Instrument Corporation
Waverly Park, Newark, N. J.
Manufacturer of speed indicators, voltmeters, ammeters, wattmeters, vacuum tube testers, phase angle meters, electrical testing instruments.
President.....E. F. Weston
Vice President and Secretary.....
.....Caxton Brown
Treasurer.....E. R. Mellen
Sales Manager.....H. L. Gerstenberger

MAIN BRANCHES
Boston, James O. Murray, 126 Newbury Street.
Chicago, Westburg Engineering Co., 703 Monadnock Block.
Cleveland, The Walter P. Ambos Co., 983 The Arcade.
Detroit, T. F. Mueller, General Motors Bldg.
Los Angeles, A. A. Barbera, 502 Delta Bldg.
New Orleans, W. J. Keller, 203 Natchez Bldg.
New York, L. C. Nichols, 50 Church Street.
Philadelphia, L. D. Joralemon, 912 Otis Bldg.
San Francisco, J. H. Southard, 682 Mission Street.

▲

M. J. Whitall Associates, Ltd.
295 Fifth Avenue, New York, N. Y.
Manufacturer of plain and figured Wilton rugs and carpets seamed and seamless, Chenilles and Broad looms.

BRANCHES
Chicago, Ill., M. J. Whittall Assoc., 14 East Jackson Boulevard.
Dallas, Tex., C. W. Wheat, Santa Fe Bldg.
Los Angeles, Cal., N. L. Walter, 719 South Los Angeles Street.
San Francisco, Cal., N. L. Walter, 833 Market Street.

▲

H. B. Wiggin's Sons Co.
Bloomfield, New Jersey
Manufacturers of Fab-Rik-O-Na cloth wall coverings.
President.....R. H. Wiggin
Vice President.....J. D. Wiggin
Sales Manager.....R. S. Tucker
Managing Chicago Branch.H. M. Freeman

BRANCH
Chicago, Ill., 4860 S. Halsted Street

▲

Willard Storage Battery Company
246 E. 131st Street, Cleveland, Ohio
Manufacturer of storage batteries.
President and General Manager.....
.....R. C. Norberg
Vice President and Asst. General Mgr. ..
..... S. W. Rolph
Vice President in charge of Mfgs. Sales ....
.....R. J. Nightingale
Vice President and Treasurer..H. J. Stiles
Secretary and Comptroller...C. H. Gibney

BRANCHES
Willard Storage Battery Co. of California, Box 1358, Arcade Station, 5700 E. Ninth St., Los Angeles, Cal.
Atlanta, Ga., 1302 Citizens & Southern Bank Bldg.
Chicago, Ill., 1403 The Bankers Bldg., 105 W. Adams St.
Cleveland, O., 1920 Scranton Rd.
Dallas, Texas, 1502 Dallas National Bank Bldg.
Kansas City, Mo., 301-302 Midland Bldg.
Boston, Mass., 1126-27 Statler Bldg.
New York City, 551 Fifth Ave.
Toronto, Ont., Willard Storage Battery Co. of Canada, Ltd., 269 Campbell St.

▲

Wisconsin Chair Company
Port Washington, Wis.
Manufacturer of theatre chairs.
C. L. Severson

▲

Wittenmeier Machinery Company
850 N. Spaulding Avenue, Chicago
Manufacturer of air cooling systems, and CO_2 refrigerating machinery.
President.....Stephen Sholtes
Vice President.....E. F. Bergmann
Secretary.....A. F. Hunt

BRANCHES
New York City, 30 Church Street.
New Orleans, La., H. J. Kelly, Southern representative, Louisiana Building.

REPRESENTATIVES
St. Louis, Mo., 2300 Morgan Street, Sodemann Heat & Power Co.
Los Angeles, Calif., 3631 Avalon Boulevard, Stewart Ice Machine Co.

▲

Wood Conversion Company
360 N. Michigan Avenue, Chicago, Ill.
Manufacturer of balsam-wool, sound absorbent.
Manager Industrial Sales...D. H. Corlette
Acoustical Engineer ..... H. W. Hintze

BRANCHES
New York, 3107 Channin Building.
Detroit, 515 Stevenson Building.
Kansas City, 201 Plaza Theatre Building.
Seattle, 621 Liggett Building.
Minneapolis, 414 Baker Building.
Washington, D. C., 958 National Press Building.

▲

The Wooten-Gedge Company
7310 Woodward Avenue, Detroit, Mich.
Manufacturer of opera chairs.
President.....W. W. Gedge
Treasurer.....E. A. Wooten

DISTRIBUTORS
The Superior Seating Co., 105 W. 40th Street, New York City.
Barker Bros., Ltd., Los Angeles, Cal.

FACTORY
Union City, Ind.

▲

Workstel Studios
151 W. 46th Street, New York N. Y.
Manufacturer of lantern slides.
Maurice Workstel

▲

Wright DeCoster, Inc.
2233 University Avenue, St. Paul, Minn.
Manufacturer of dynamic reproducers.
President.....D. H. Wright
Secretary-Treasurer.....D. W. DeCoster

DISTRICT SALES OFFICES
Chicago, Ill., W. P. Brush, 1004 201 N. Wells Bldg.
Cleveland, Ohio, Chas. F. Saenger, 3133 Carnegie Ave.
Denver, Colo., J. G. Kennedy, 1604 Broadway
Detroit, Mich., B. J. Fitzner, 159 E. Elizabeth St.
Kansas City, Mo., C. M. Clifton, 5819 Locust St.
Los Angeles, Cal., C. A. Stone, 7th & Los Angeles St.
Louisville, Ky., C. C. Baines, 2627 Hale Ave.
New Orleans, La., Electron Eng. Co., 1812 Masonic Temple Bldg.
New York, N. Y., M. Simons & Son, Co., Export Division, 25 Warren Street.
New York, N. Y., David F. Tobias, 30 Church St.
Philadelphia, Pa., L. P. Clark, 1207 Race St.
Pittsburgh, Pa., H. C. Sanderson, 629 Fulton Bldg.
Salt Lake City, Utah, J. G. McCollom, 221 S. W. Temple St.
San Francisco, Cal., E. J. Watkins, 90 Ninth St.
St. Louis, Mo., M. S. Gardner, 2728 Locust St.
Seattle, Wash., Jas. J. Backer, 109 Bell St.
Syracuse, N. Y., J. H. Ambrose, 1025 W. Colvin St.
Washington, D. C., L. M. Church, 300 Eleventh St., S. W.
Montreal, Quebec, Can., W. T. Croysdill Sales Co., 619 St. James St.
Winnipeg, Man., Can., Sparling Sales Co., 270 Fort St.

▲

Visual Service Company, Inc.
245 West 55th Street, New York City
Producers of sound and silent motion pictures anl filmslides for industrial uses.

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The Rudolph Wurlitzer Company
121 East Fourth Street, Cincinnati, O.
Manufacturers of musical instruments, organs.
President.....Rudolph H. Wurlitzer
Vice President ..... Farny R. Wurlitzer
Secretary.....John P. Weis
Treasurer ..... Rembert Wurlitzer

BRANCHES
Ashland, Ky., Ventura Hotel Building.
Boston, Mass., 120 Bolyston Street.
Buffalo, N. Y., 674 Main Street.
Chicago, Ill., 329 S. Wabash Avenue.
Cincinnati, O., 121 E. Fourth Street.
Cleveland, O., 1015 Euclid Avenue.
Columbus, O., 144 S. High Street.
Dayton, O., 126 S. Ludlow Street.
Detroit, Mich., 1509 Broadway.
Hamilton, O., 119 S. Second Street.
Kansas City, Mo., 1015 Grand Avenue.
Los Angeles, Calif., 816 S. Broadway.
Louisville, Ky., 658 S. Fourth Street.
Middletown, O., 16 N. Main Street.
Milwaukee, Wis., 729 Broadway. ,
New York City, 120 W. 42nd Street.
Niagara Falls, 333 Third Street.
Oakland, Cal., 525 14th Street.
Philadelphia, Pa., 1031 Chestnut Street.
Piqua, O., 417 Main Street.
Pittsburgh, Pa., 719 Liberty Avenue.
Rochester, N. Y., 76 Clinton Avenue, South.
St. Louis, Mo., 1006 Olive Street.
San Francisco, 250 Stockton Street.
Springfield, O., 38 S. Limestone Street.
Syracuse, N. Y., 444 S. Salina Street.
Youngstown, O., 110 E. Federal Street.

Y

York Safe and Lock Company
York, Pa.
Manufacturer of safes, burglary chests and vault doors.
President and General Manager.....
.....S. Forry Laucks

BRANCHES
New York City, 55 Maiden Lane.
Baltimore, Md., 7 West Redwood Street.
Boston, Mass., 98 Sudbury Street.
Chicago, 217 West Monroe Street.
Philadelphia, Pa., 711 Chestnut Street.
Seattle, Wash., 112 Third Avenue, South.
St. Louis, Mo., 408 North Fourth Street.
Cleveland, O., 109 East St. Clair Avenue.
San Francisco, Cal., 200-218 Howard Street.
Pittsburgh, Pa., 233 Oliver Avenue.
New Haven, Conn., 273 State Street.
Houston, Tex., 1120 Main Street.
Los Angeles, Cal., 914 Towne Avenue.
Montreal, Que., 830 St. James West.
Havana, Cuba Buenos, Aires, Argentina
Honolulu, Hawaii Tokyo, Japan
Paris, France

FACTORIES
York, Pa. Baltimore, Md.

Z

Zero Valve & Brass Corporation
634 Fourth Street, Buffalo, N. Y.
Manufacturers of brass railing and ornamental bronze work.

PLANNING THE THEATRE

A Department of Architectural Assistance Conducted By PETER M. HULSKEN, A.I.A.

NOTE:

IN THIS department Better Theatres will be glad to answer questions pertaining to the preliminary considerations involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to "Better Theatres," 1790 Broadway, New York. They will be answered in this department. None will be answered by mail. Although only initials will be used in signing the questions published, it is a requirement that all letters bear the signature and address of their writers. The replies will be prepared personally by Mr. Hulsken, who is a practicing architect and a member of the American Institute of Architects.

The Question:

OUR Chamber of Commerce is interested in building a War memorial in our city in the form of a theatre. We would want to have some assembly rooms and offices for the war veterans on the second floor and a few store rooms on the first floor.

The size of our town is about 9,000 inhabitants. We want to make this a self-supporting proposition and as our committee consists mostly of ex-service men, we thought we might be able to subscribe about 60% of the amount required to build this memorial in stock locally and finance the balance.

We want to have this memorial centrally located so that the theatre could be leased out to a chain theatre cooperation, and the only property which we can obtain for this purpose will cost about $90,000. We figure that the building would cost us about $175,000, making a total of $265,000.

We could not charge for the quarters of the war veterans. The only revenue we would have would be the theatre rental and rental from the stores, which in our judgment should bring in about $100 a month per store. Do you think that such an undertaking would be feasible? We want to sell our stock on a basis of 7% return.

Kindly let us know at your earliest convenience whether we could get enough revenue from the theatre to carry such a scheme through, as we want to be absolutely sure that this will be a success before our committee takes this matter up with the citizens of our community.—W. W. V.

The Answer:

I THINK your proposition is very commendable and expresses a great deal of public spirit, but I doubt whether you could obtain enough rental from the theatre to make such a project a financial success. The majority of the leases are made on a basis of 10% of the cost of the building, and 6% on the cost of the land, which would be a lease of $22,000 per year for the operator of the theatre. This, I think, is too large an amount of money for a city of your size, and you will practically be unable to obtain an operator who is willing to pay such a large rental.

I do not think that you have to go into such a heavy expenditure. I believe that 1,200 seats would be sufficient for the amount of your population. Why not look for a less expensive site, even if it is a little off the main center of town. If there is no other competition, half-a-block from the main street would not make such a difference, and you might be able to obtain a lot at a cost of about $35,000, build a building at a cost not to exceed $150,000, and you might be able to carry this proposition through.

You must understand that the operator who takes the lease on such a building will have to equip it, and this takes a considerable amount of money. The proposition has to be in such a shape that it will make a money earning scheme for the operator just as well as for you, so look around a little and make economy your watchword and I think you will succeed.

▲

The Question:

ESTIMATE the cost of a 500-seat house in a store building. Nothing extraordinary, just plain.

We have our own equipment and want to know the minimum cost of fixing up such a building. The building is of brick, 70 feet long, 30 feet wide outside, 29 feet wide inside, and has a 14-foot ceiling.

We want to have adequate room in the aisles, a large booth, 12-foot platform stage, exits, canopy box office. We also would have to have a heating system. Please let us hear from you soon.—W. A. C.

The Answer:

FROM your inquiry I understand that the store building is already built and that your intentions are to transform that into a movie house, but I do not quite understand what you mean by owning your own equipment. Whether you mean projection machines, screen, seats, etc. If this is the case, all you will need then is decorating, carpets, electric light fixtures and the items mentioned by you. A building of that size ought to be decorated for about $600, if only plain treatment is required. The cost of electric light fixtures varies according to the design and material which you might require. However some very nice wrought iron lanterns could be obtained for from $30 to $40 apiece. A standard-designed ticket office can be bought for $600 and up.

It is very hard for me to give an estimate on the construction of a projection room as all of the building codes ask for fireproof construction. I do not know whether it has to be supported or could be placed on the floor, but any local contractor would be able to give you an estimate on it. By all means have this constructed fireproof, not only for your own but also your patrons' protection. A 12 foot platform can be very economically constructed, as any local carpenter can handle that, but do not make it higher than 3 feet, 4 inches above the low part of the auditorium floor.

I am also unable to give you a quotation on a canopy, as I do not know what size you may require or how it is to be supported. This, however, could be constructed on iron channel frame hung with wrought iron chains from front of building walls with wood joist and pressed metal ceiling, and the sides could be covered with attraction boards. Much better, of course, to buy a nice marquee.

You had better consult a heating contractor in regard to the heating system. Your heating system should be provided with ventilating system to circulate the air. Carpets with padding, you should figure at least from about $3.75 up per yard, laid, according to the quality used. If you include in your estimate about $600 for stage drapes and exit drapes, you will get a pretty close estimate of what your remodeling would cost. In regard to the exits, I do not know what your surroundings are, whether they have to be built out of fireproof material or out of frame. You could figure for a complete set of exit doors with frame and hardware at about $75. In metal they might be twice as much.

THEATRE SUPPLY DEALERS

A DIRECTORY OF CONCERNS IN THE UNITED STATES AND CANADA SUPPLYING MOTION PICTURE EQUIPMENT OVER RESTRICTED TERRITORIES

Alabama

THE QUEEN FEATURE SERVICE, INC.
1912½ Morris Avenue
Birmingham

Arkansas

THE THEATRE SOUND EQUIPMENT COMPANY
Hope

Arizona

ARIZONA FILM SUPPLY COMPANY
84 West Pennington Street
Tucson

California

BRECK PHOTOPLAY SUPPLY COMPANY
1909 South Vermont Avenue
Los Angeles

CONTINENTAL THEATRE ACCESSORIES, INC.
1964 South Vermont Avenue
Los Angeles

EDUCATIONAL PROJECTO-O-FILM COMPANY
214 American Bank Building
Second and Spring Streets
Los Angeles

E. E. FULTON COMPANY
1914 South Vermont Avenue
Los Angeles

NATIONAL THEATRE SUPPLY COMPANY
1961 South Vermont Avenue
Los Angeles

PINEAU & HOWSE STAGE LIGHTING EQUIPMENT COMPANY
1451 Venice Boulevard
Los Angeles

B. F. SHEARER COMPANY OF CALIFORNIA, LTD.
1640 West Washington Boulevard
Los Angeles

J. SLIPPER & COMPANY
922 South Olive Street
Los Angeles

AMERICAN STUDIOS, INC.
1060 Folsom Street
San Francisco

E. E. FULTON COMPANY
255 Golden Gate Avenue
San Francisco

NATIONAL THEATRE SUPPLY COMPANY
121 Golden Gate Avenue
San Francisco

WALTER G. PREDDEY
187 Golden Gate Avenue
San Francisco

C. J. HOLZMUELLER THEATRICAL APPLIANCES
1108 Howard Street
San Francisco

B. F. SHEARER COMPANY
243 Gold Gate Avenue
San Francisco

THEATRE DRAPERY STUDIO
283 Golden Gate Avenue
San Francisco

WESTERN THEATRICAL EQUIPMENT COMPANY
146 Leavenworth Street
San Francisco

Colorado

GRAHAM BROTHERS
546 Lincoln Street
Denver

NATIONAL THEATRE SUPPLY COMPANY
2106 Broadway
Denver

Connecticut

HARRISON HARRIES
Rialto Theatre Building
225 Franklin Avenue
Hartford

NATIONAL THEATRE SUPPLY COMPANY
133 Meadow Street
New Haven

District of Columbia

BEN LUST THEATRE SUPPLIES
908 Second Street, N. W.
Washington

NATIONAL THEATRE SUPPLY COMPANY
916 G Street, N. W.
Washington

Florida

AMUSEMENT SUPPLY COMPANY
711 Twiggs Street
Tampa

Georgia

E. E. FULTON COMPANY
146 Walton Street
Atlanta

NATIONAL THEATRE SUPPLY COMPANY
187 Walton Street
Atlanta

N. E. SAVINI THEATRE SUPPLY COMPANY
125 Walton Street
Atlanta

Illinois

APPARATUS SALES & SERVICE COMPANY
1223-1227 S. Wabash Avenue
Chicago

BASS CAMERA COMPANY
179 West Madison Street
Chicago

E. E. FULTON COMPANY
1018 S. Wabash Avenue
Chicago

E. E. FULTON COMPANY
2001 S. California Street
Chicago

GUERCIO & BARTHEL
1018 S. Wabash Avenue
Chicago

ILLINOIS THEATRE SUPPLY COMPANY
1150 So. Michigan Avenue
Chicago

MOVIE SUPPLY COMPANY
844 S. Wabash Avenue
Chicago

NATIONAL THEATRE SUPPLY COMPANY
825 S. Wabash Avenue
Chicago

JOSEPH SPRATLER
12 East Ninth Street
Chicago

BERNARD SULLIVAN COMPANY
360 N. Michigan Avenue
Chicago

COOPERATIVE AMUSEMENT & SUPPLY COMPANY
Springfield

Indiana

E. C. SCOBEY
220 E. Ohio Street
Indianapolis

E. E. FULTON COMPANY
340 N. Illinois Street
Indianapolis

NATIONAL THEATRE SUPPLY COMPANY
434 N. Illinois Street
Indianapolis

Iowa

DES MOINES THEATRE SUPPLY COMPANY
1121 High Street
Des Moines

EASTMAN KODAK STORES, INC.
608 Pierce Street
Sioux City

NATIONAL THEATRE SUPPLY COMPANY
1123 High Street
Des Moines

Kansas

Southwest Theatre Equipment Company
309 W. Douglas Avenue
Wichita

●

Kentucky

American Motion Picture Company, Inc.
Rex Theatre Building
Louisville

Blake Amusement Company
211 West Jefferson Street
Louisville

Falls City Theatre Supply Company
Savoy Theatre Building
211 West Jefferson Street
Louisville

●

Louisiana

Harcol Motion Picture Industries, Inc.
Harcol Building, 610-612 Baronne Street
New Orleans

National Theatre Supply Company
220 S. Liberty Street
New Orleans

George Vivirito
318 Baronne Street
New Orleans

●

Maine

Maine Theatre Supply Company
263 St. John Street
Portland

●

Maryland

J. F. Dusman
213 Calvert Street
Baltimore

Independent Theatre Accessories Supply Company
1605 N. Milton Avenue
Baltimore

National Theatre Supply Company
309 N. Gay Street
Baltimore

●

Massachusetts

Capitol Theatre Supply Company
206 Piedmont Street
Boston

Independent Theatre Supply Company, Inc.
47 Church Street
Boston

E. E. Fulton Company
65 Broadway
Boston

National Theatre Supply Company
211 Columbus Avenue
Boston

●

Michigan

McArthur Theatre Equipment Company
2312 Cass Avenue
Detroit

National Theatre Supply Company
214 W. Montcalm Street
Detroit

Minnesota

National Equipment Company
409 W. Michigan Street
Duluth

Star Theatre Supply Company
2109 W. Superior Street
Duluth

National Theatre Supply Company
56 Glenwood Avenue
Minneapolis

Northern Theatre Supply Company
19 Glenwood Avenue
Minneapolis

Porter's Electric Shop
523 S. Seventh Street
Minneapolis

A. W. Starbird
18 Washington Avenue
Minneapolis

Twin-City Scenic Company
2819 Nicollet Avenue
Minneapolis

Western Theatre Equipment Exchange, Inc.
33 Glenwood Avenue
Minneapolis

●

Missouri

A. A. Electric Machinery Company, Inc.
1117 Cherry Street
Kansas City

Exhibitors Film Delivery & Service Company
111 West 18th Street
Kansas City

National Theatre Supply Company
108 West 18th Street
Kansas City

Stebbins Theatre Equipment Company
1804 Wyandotte Street
Kansas City

Erker Bros. Optical Company
610 Olive Street
St. Louis

E. E. Fulton Company
3232 Olive Street
St. Louis

National Theatre Supply Company
3210 Olive Street
St. Louis

Van Ashe Radio Company
10th and Walnut Street
St. Louis

●

Nebraska

National Theatre Supply Company
1510 Davenport Street
Omaha

Quality Theatre Supply Company
1518 Davenport Street
Omaha

The Service Theatre Supply Company
303 N. 16th Street
Omaha

U. S. Scenic Studios, Inc.
Film Exchange Building
Omaha

U. S. Theatre Supply Company
Film Exchange Building
Omaha

New Hampshire

G. K. Wadleigh
Hillsboro

●

New Mexico

Eastern New Mexico Theatre Supply Company
Box 548
Clovis

●

New York

Continental Theatre Accessories, Inc.
1056 Broadway
Albany

Empire Theatre Supply Company
42 Orange Street
Albany

Hauser Bob Studios
11 W. Tupper Street
Buffalo

National Theatre Supply Company
376 Pearl Street
Buffalo

Queen City Scenic Studios
145 High Street
Buffalo

United Projector & Film Corporation
228 Franklin Street
Buffalo

Acme Exchange
345 E. 17th Street
New York

Amusement Supply Company, Inc.
630 Ninth Avenue
New York

Behrend M. P. Supply House, Inc.
630 Ninth Avenue
New York

Capitol Motion Picture Supply Company
630 Ninth Ave.
New York

Continental Theatre Accessories, Inc.
325 W. 44th Street
New York

Crown Motion Picture Supplies
729 Seventh Avenue
New York

E. E. Fulton Company
115 West 45th Street
New York

National Theatre Supply Company
92-96 Gold Street
New York

National Theatre Supply Company
1560 Broadway
New York

S. O. S. Corporation
1600 Broadway
New York

J. A. Tannenbaum, Inc.
1600 Broadway
New York

Willoughby's
110-114 W. 32nd Street
New York

Carol Fenyvessy
62 St. Paul Street
Rochester

Motion Picture Equipment Service
551 South Salina Street
Syracuse

Charles Beseler Company
131 E. 23rd Street
New York City

Service-Sound Corporation
1600 Broadway
New York City

North Carolina

Carolina Theatre Supply Company
206 S. Poplar Street
Charlotte

National Theatre Supply Company
222 West Fourth Street
Charlotte

North Dakota

McCarthy Theatre Supply Company
64 Fifth Street, N.
Fargo

Ohio

The William Beck & Sons Company
Highland and Dorchester Avenues
Cincinnati

Cincinnati Motion Picture Company
1434 Vine Street
Cincinnati

National Theatre Supply Company
1637-39 Central Parkway
Cincinnati

Clarence E. Runey
1436 Vine Street
Cincinnati

The Arkay Sign Company, Inc.
Film Exchange Building
Cleveland

Escar Motion Picture Service, Inc.
10008 Carnegie Avenue
Cleveland

National Theatre Supply Company
2112 Payne Avenue
Cleveland

Oliver Moving Picture Supply Company
2209 Payne Avenue
Cleveland

Tri-State Motion Picture Company
2108 Payne Avenue
Cleveland

American Theatre Equipment Company
165 N. High Street
Columbus

Dayton Theatre Supply Company
111 Volkenand Street
Dayton

Clouse Film Exchange
111 West Wayne Street
Maumee

American Theatre Supply Company
310 St. Clair Street
Toledo

Oklahoma

National Theatre Supply Company
516 W. Grand Avenue
Oklahoma City

Oregon

National Theatre Supply Company
460 Glisan Street
Portland

Portland Moving Picture Machine Company
Rivoli Theatre Building, Room 206
102 West Park Street
Portland

Theatre Equipment Exchange
448-450 Glisan Street
Portland

Pennsylvania

Charles H. Bennett
1324 Race Street
Philadelphia

Continental Theatre Accessories, Inc.
1225 Vine Street
Philadelphia

E. E. Fulton Company
1337 Vine Street
Philadelphia

Independent Theatre Supply Company
309 N. 13th Street
Philadelphia

National Theatre Supply Company
1315 Vine Street
Philadelphia

Lewis M. Swaab & Son
5038 Chestnut Street
Philadelphia

Williams, Brown and Earle, Inc.
918 Chestnut Street
Philadelphia

Continental Theatre Accessories, Inc.
Clark Building
Pittsburgh

Motion Picture Machines Company
607 Neville Street
Pittsburgh

National Theatre Supply Company
1006 Forbes Street
Pittsburgh

Pinney Film Service Company
1028 Forbes Street
Pittsburgh

S. & S. Sales Company
1010 Forbes Street
Pittsburgh

Superior Motion Picture Supply Company
86 Van Braam Street
Pittsburgh

Penn-York Utilities, Inc.
126 Penn Avenue
Scranton

Theatre Equipment Company
940 Quincy Avenue
Scranton

Rhode Island

Rhode Island Theatre Supply Company
357 Westminster Street
Providence

Wright & Macomber, Inc.
76 Dorrence Street
Providence

South Carolina

Imperial Film Service, Inc.
N. Main Street
Greenville

Independent Theatre Supply Company
22 W. North Street
Greenville

Trio Amusement Company, Inc.
Greenville

South Dakota

American Theatre Supply Company, Inc.
320-322 S. Phillips Avenue
Sioux Falls

Tennessee

White Theatre Equipment
24 Sixth Street
Bristol

Monarch Theatre Equipment
154 E. Calhoun Avenue
Memphis

National Theatre Supply Company
400 S. Second Street
Memphis

Texas

David F. Parker
The Educational Equipment Company
1913a Commerce Street
Dallas

King Studios, Inc.
309 S. Harwood Street
Dallas

Lee Theatre Supply
2711 Oak Lawn Avenue
Dallas

Dallas Scenic Studio, Inc.
2700 Ferris
Dallas

National Theatre Supply Company
306 S. Harwood Street
Dallas

Southwest Electrical Products Company
309 Browder Street
Dallas

Independent Theatre Supply Company
Merchants & Manufacturers Bldg.
Houston

Southern Film Service
1616 Fravis Street
Houston

Utah

Alhambra Theatrical Company
Paramount Theatre
2429 Kiesel Avenue
Ogden

Worman Supply Company
1069 23d Street
Ogden

National Theatre Supply Company
248 E. First South Street
Salt Lake City

Service Theatre Supply Company, Inc.
964 Denver Street
Salt Lake City

●

Vermont

Boardman Theatre Supply House
189 S. Winooski Avenue
Burlington

●

Washington

Leo G. Sands
2119 McDougall Avenue
Everett

National Theatre Supply Company
First Avenue & Battery Street
Seattle

Scenic and Lighting Studio
421 Fairview Avenue, No.
Seattle

B. F. Shearer Company
2318 Second Avenue
Seattle

John W. Graham & Company
707-711 Sprague Company
Spokane

Spokane Theatre Supply Company
724 First Avenue
Spokane

●

West Virginia

Charleston Electrical Supply Company
Charleston

Charleston Theatre Supply Company
506 State Street
Charleston

McCray & McCray
McCray Building
Fairmount

Standard Theatre Supply Company
138 28th Street
Wheeling

●

Wisconsin

Art Supply Company
230 W. Water Street
Milwaukee

E. E. Fulton Company
645 N. Seventh Street
Milwaukee

J. M. Kagel Scenic Studio
664 Fourth Street
Milwaukee

National Theatre Supply Company
719 Wells Street
Milwaukee

The Ray Smith Company
635 N. Seventh Street
Milwaukee

Theatre Seating & Equipment Corporation
194 Fourth Street
Milwaukee

●

Hawaii

Hawaii Film Supply Company
1267-1269 Fort Street
Honolulu

CANADA

British Columbia

Dominion Theatre Equipment Company, Ltd.
1716 King Edward Avenue
Vancouver

Empire Agencies, Ltd.
543 Granville Street
Vancouver

Theatre Equipment Supply Company
906 Davie Street
Vancouver

The United Electric Company, Ltd.
847 Davie Street
Vancouver

●

Manitoba

The Audien Equipment Company
270 Fort Street
Winnipeg

Radio Industries of Canada, Ltd.
120 Fort Street
Winnipeg

J. M. Rice & Company
202 Canada Building
Winnipeg

●

Ontario

Canadian Theatre & Electrical Supplies, Ltd.
61 Albert Street
Toronto

The Coleman Electric Company
258 Victoria Street
Toronto

Dominion Theatre Equipment Company Ltd.
7 Gould Street
Toronto

●

Quebec

Canadian Theatre Supply Company
Albee Building
12 Mayor Street
Montreal

Electrics Limited
Albee Building
366 Mayor Street
Montreal

Perkins Electric Company, Ltd.
2027 Bleury Street
Montreal

●

Saskatchewan

Bird Films, Ltd.
2325 Eleventh Avenue
Regina

Cameron Brothers, Ltd.
2307 Eleventh Avenue
Regina



Mural decoration at the proscenium arch, Loew Triboro, Astoria, New York City. Thomas W. Lamb, architect.

THEATRE ARCHITECTS

A Directory of Leading Designers of Motion Picture Theatres and (for Those Giving the Data) the Principal Houses Designed

A

R. S. Abbott, 816 Dryden Drive, Toledo, O.

George Abernathy, 83 S. High Street, Columubus, O.

Adams & Adams, Real Estate Building, San Antonio, Tex.

William Aitken, 330-33 Lyon Building, Seattle, Wash.

Principal Theatre Designed

Fox, Everett, Wash., 700 seats.

Walter W. Alschlager, 565 Fifth Avenue, New York, N. Y., and 10 N. Clark Street, Chicago Ill.

A. S. Alschuler, 28 E. Jackson Boulevard, Chicago, Ill.

Ernest A. Arent & Kenneth Mac M. Towner, Kinmouth Building, Asbury Park, N. J.

L. A. Asbury, 1514 E. Fourth Street, Charlotte, N. C.

Augustine & Klinger, 5619 Sixth Avenue, Kenosha, Wis.

B

George J. Bachmann, Corner Third & E. Harrison Street, Flint, Mich.
Associate: R. T. Dittmer.

Principal Theatres Designed

Michigan, Flint, Mich., Spanish, 1,800 seats.
State, Flint, Mich., Italian, 1,200 seats.
Strand, Flint, Mich., Colonial, 1,100 seats.
State, Pontiac, Mich., Classical, 1,800 seats.
Eagle, Pontiac, Mich., Moorish, 1,100 seats.
Orpheum, Pontiac, Mich., Classical, 1,300 seats.
Capitol, Owosso, Mich., Italian, 1,200 seats.

Backes & Uthus, 208 Third Street, Milwaukee, Wis.

Charles Bacon, 1104 I. O. O. F. Building, Indianapolis, Ind.

Leonard H. Bailey, 1217 Colcord Building, Oklahoma City, Okla.

Principal Theatres Designed

Liberty, Oklahoma City, Okla., Free Classic, 1,400 seats.
Schrine Auditorium, Ardmore, Okla., Byzantine, 1,400 seats.
Princess, Ardmore, Okla., Renaissance, 1,200 seats.
The Woodward, Woodward, Okla., Classic, 800 seats.
The Oklahoman, Hobert, Okla., Spanish, 800 seats.

Balch & Stanberry, Film Exchange Building, Los Angeles, Cal.

The Ballinger Company, 105 S. 12th Street, Philadelphia, Pa.

Elmer F. Behens, 605 N. Michigan Avenue, Room 302, Chicago, Ill.

Principal Theatres Designed

York, Elmhurst, Ill., Spanish, 1,200 seats.
Arcadia, St. Charles, Ill., Spanish, 1,000 seats.
Princess, Woodstock, Ill., Moorish, 1,000 seats.
Pekin, Pekin, Ill., Chinese, 1,000 seats.
El Tovar, Crystal Lake, Ill., Spanish, 1,000 seats.
De Kalb Egyptian, De Kalb, Ill., Egyptian, 1,600 seats.

Ralph Bencker, Horn Building, 16th & Chestnut Streets, Philadelphia, Pa.

R. F. Beresford, 1115 Connecticut Avenue, Washington, D. C.

Berger & Kelley, Lincoln Building, Champaign, Ill.

Besecek & DeFoe, 114 W. Tenth Street, Kansas City, Mo.

William B. Betts, 32 W. Randolph Street, Chicago, Ill.

Alvin C. Bieber, 1520 Locust Street, Philadelphia, Pa.

Fred A. Bishop, 903 Electric Building, Richmond, Va.

Principal Theatres Designed

Byrd, Richmond, Va., 1,600 seats.
Bluebird, Petersburg, Va., 1,300 seats.

E. R. Bitting, 1104 Hamilton Street, Allentown, Pa.

W. S. Bittner, 4902 Forsythe Street, East Chicago, Ind.

Boller Brothers, 114 W. Tenth Street, Kansas City, Mo., Douglas Building, Los Angeles, Cal.
Members of Firm: Robert Boller, Kansas City; Carl Boller, Los Angeles.
Associates: L. D. McDonald, N. E. Palmquist, C. R. Geery, Lee DeCamp.

Principal Theatres Designed

Missouri, St. Joseph, Mo., Persian, 1,600 seats.
Texas, San Antonio, Tex., Spanish, 3,000 seats.
Missouri, Columbia, Mo., Louis XV, 1,550 seats.
Coleman, Miami, Okla., Louis XV, 1,650 seats.
Criterion, Oklahoma City, Spanish, 1,600 seats.
Granada, Kansas City, Mo., Atmospheric, 1,300 seats.
Granada, Plainview, Tex., Atmospheric, 1,300 seats.
Nomar, Wichita, Kan., Mexican, 1,000 seats.

Walter Earle Bort, Tucker Building, Clinton, Ia.
Associates: J. H. Ladehoff.

H. A. Brandt, 1319 F Street, N. W., Washington, D. C.

B. A. Branson, 1502 W. 26th Street, Indianapolis, Ind.

Finley Brooke, Conway Avenue, Cincinnati, O.

Murray Brown, Confederation Life Building, Toronto, Canada.

Brussel, Black & Vitterro, 1630 Arcade Building, St. Louis, Mo.

A. O. Budina, 200 W. 57th Street New York City.

Building Service Bureau, 301 Broadway, Market Building, Detroit Mich.

Clarence C. Bulger, 207 Construction Industry Building, Dallas, Tex.

L. E. Burkett, 244 Farmers Trust Building, Fort Wayne, Ind.

Busboom Brothers, Fairbury, Neb.

C

G. R. Callis, Hearst Tower Building, Baltimore, Md.

Cannon & Fetzer, 506 Templeton Building, Salt Lake City, Utah.

Frank B. Carpenter, Brown Building, Rockford, Ill.

Swan A. Clausen, 701 Milikin Building, Decatur, Ill.

J. W. Clyde, Proctor Building, Mt. Vernon, N. Y.

Clinton B. Cook, Asbury Park Trust Building, Asbury Park, N. J.

Arthur Cottrell, 527 Bangs Avenue, Asbury Park, N. J.

S. A. Craig, 103 S. Capitol Avenue, Indianapolis, Ind.

C. Howard Crane, 1001 Fox Building, Detroit, Mich.
Associates: Elmer George Kiehler, Ben A. Dore.

W. Holmes Crosby & Company, 31-32-33 Beers Building, Oil City, Pa.

Perry E. Crosier, 916 New York Life Building, Minneapolis, Minn.

Samuel N. Crowan Company, 2 W. Monroe Street, Chicago, Ill.

R. H. Cutting, 1842 E. 81st Street, Cleveland, O.

D

Davis & Wilson, 525 S. 13th Street, Lincoln, Neb.
Members of Firm: Ellery Davis, Walter F. Wilson.

Principle Theatre Designed

Stuart, Lincoln, Neb., 2,000 seats.

Michael J. DeAngelis, Rochester, N. Y.

L. A. Desjardins, 409 Bank Block, Denver, Col., and 19½ N. Dewey, Oklahoma City, Okla.
Members of Firm: L. A. Desjardins, J. H. Thomas.
Associate: J. J. Huddart, 409 Bank Building, Denver, Colo.

Dick & Bauer, Inc., 208 Third Street, Milwaukee, Wis.
Members of Firm: Gustave A. Dick, Alex H. Bauer, Harvey M. Risseeuw.

Principal Theatres Designed

Milwaukee, Milwaukee, Wis., Georgian, 1,200 seats.
Tower, Milwaukee, Wis., Spanish, 1,650 seats.
Colonial, Milwaukee, Wis., Colonial, 1,650 seats.
Oriental, Milwaukee, Wis., Indo-Saracenic, 2,400 seats.

Clari W. Ditchy, 415 Brainard Street, Detroit, Mich.

J. A. Dempwold, Cassett Building, York, Pa.

H. B. Dox, 502 Lehmann Building, Peoria, Ill.

S. T. Dubitzky, 161 Main Street, Fall River, Mass.

W. Scott Dunne, Melba Building, Dallas, Tex.

Principal Theatres Designed

Howell, Coleman, Tex., Italian, 1,000 seats.
Ritz, Big Spring, Tex., Spanish, 1,000 seats.
Texas, San Angelo, Tex., Spanish, 1,800 seats.
Ritz. Corpus Christi, Tex., Spanish, 1,600 seats.
Plaza, El Paso, Tex., Spanish, 2,700 seats.
Arcadia, Dallas, Tex., Italian, 1,100 seats.
Dal-Tex, Dallas, Tex., Georgian, 700 seats.

N. E. Durand, Frederick Foltz & Company, 510 N. Dearborn Street, Chicago.

E

Eberson & Eberson, Inc., 370 Lexington Avenue, New York City.
Members of Firm: John Eberson, President.

Principal Theatres Designed

Paradise, New York, N. Y., Italian Baroque, 4,000 seats.
Majestic, San Antonio, Tex., Mexican Spanish, 4,000 seats.
Paradise, Chicago, Ill., Modern French, 4,400 seats.
Valencia, Jamaica, N. Y., Spanish, 3,700 seats.
Avalon, Chicago, Ill., Persian, 3,600 seats.
Loews, Louisville, Ky., Spanish, 3,500 seats.
Harris Memorial, McKeesport, Pa., Spanish, 2,200 seats.

George E. Eichenlaub, Commerce Building, Erie, Pa.
Members of Firm: R. A. and D. N. Eichenlaub.
Associates: R. C. Stevens, O. D. Horton.

Eisenberg & Feer, 11 Beacon Street, Boston, Mass.
Members of Firm: S. S. Eisenberg, H. L. Feer.

Principal Theatres Designed

Egyptian, Boston, Mass., Egyptian, 2,500 seats.
Strand, Boston, Mass., Modern, 780 seats.

Ellerbe & Company, 50 Essex Building, Minneapolis, Minn., and 692 Endicott Building, St. Paul, Minn.

Douglas Ellington, 16½ Malt Street, Asheville, N. C.

Fred W. Elliott, 515 Chamber of Commerce Building, Columbus, O.

Principal Theatres Designed

Fairmont, Fairmont, W. Va., Spanish, 1,600 seats.
Majestic, Columbus, O., Italian, 1,200 seats.
Smoot, Parkersburg, W. Va., Classical, 1,000 seats.
Lincoln, Parkersburg, W. Va., Modern, 1,000 seats.
Hippodrome, Marietta, O., Italian, 1,200 seats.
Ceramic, East Liverpool, O., Classical, 1,600 seats.

F

Fridstein Company, 111 W. Washington Street, Chicago, Ill.

George L. Fisher, 1439 City National Bank Building, Omaha, Neb.

Herbert French, 1108 Washington Street, Wilmington, Del.

Clyde N. & Nelson Friz, Lexington Building, Baltimore, Md.

G

M. Del Gaudio, 160 W. 45th Street, New York, N. Y.

Giesecke & Harris, 405 Littlefield Building, Austin, Tex.

J. Kerr Giffen, 804 Brant Bldg., Canton, O.

Principal Theatres Designed

Bexley, Dover, O., Spaish, 950 seats.
Samuele, Dillonvalle, O., Modernistic, 955 seats.

John Graham & Company, 1610 Euclid Avenue, Cleveland, O.

Graham, Anderson, Probst & White, 80 E. Jackson Boulevard, Chicago, Ill.

A. S. Graven, Inc., Suite 1606, 100 N. La Salle Street, Chicago, Ill.
Members of Firm: A. S. Graven, L. Graven, L. F. Graven.

Principal Theatres Designed

Fisher, Detroit, Mich., Mayan, 2,711 seats.
Minnesota, Minneapolis, Minn., Italian Renaissance, 4,012 seats.
Knoxville, Knoxville, Tenn., Moorish, 2,002 seats.
Keith-Albee, Rochester, N. Y., Italian Renaissance, 3,006 seats.
Alabama, Birmingham, Ala., Spanish Baroque, 2,521 seats.

H

Alfred A. Hahn, 513 Adison Avenue, Toledo, O.
Associate: Paul S. Robinette.

Principal Theatres Designed

Westwood, Toledo, O., Italian Renaissance, 1,000 seats.
Eastwood, Toledo, O., Italian Renaissance, 850 seats.
Royal, Toledo, O., Modernistic, 700 seats.
East Auditorium, Toledo, O., Italian, 750 seats.

Hector O. Hamilton, 369 Lexington Avenue, New York City.

F. A. Henninger, Securities Building, Omaha, Neb.

C. H. Hinnant, Peoples Bank Building, Lynchburg, Va.

H. C. Hodgens and A. D. Hill, 130 S. 15th Street, Philadelphia, Pa.

Principal Theatres Designed

Tower, Philadelphia, Pa., Renaissance, 3,400 seats.
Roosevelt, Philadelphia, Pa., Renaissance, 2,200 seats.

Hodgson & Simmons, Vancouver, B. C.

Hoffman-Henon Company, *Finance* Building, Philadelphia, Pa.
Members of Firm: Paul J. Henon Jr., D. T. Henon.

Principal Theatres Designed

Mastbaum, Philadelphia, Pa., Renaissance, 5,000 seats.
Enright, Pittsburgh, Pa., Modernistic, 3,400 seats.
Circle, Philadelphia, Pa., Atmospheric Spanish, 3,000 seats.
Boyd, Philadelphia, Pa., Modernistic, 2,500 seats.

Harry C. Holbrook, 39 W. Broad Street, Columbus, O.

Hooper & Janusch, Inc., 879 N. State Street, Chicago, Ill.

The E. C. Horn Sons, 1476 Broadway, New York, N. Y.
Members of Firm: Charles T. Horn, Stephen S. Horn.

Houck & Smenner, 108 E. Washington Street, Muncie, Ind.

C. G. Howell, Robert Fulton Hotel, Atlanta, Ga.

Peter M. Hulsken, 506 Savings Building, Lima, O.
Associate: Lyman T. Strong.

Principal Theatres Designed

Schine's Ohio, Lima, O., Italian Renaissance, 2,000 seats.
Schine's State, Sandusky, O., Spanish, 1,800 seats.
Ritz, Tiffin, O., Italian Renaissance, 1,400 seats.
Schine's Ohio, Kenton, O., Spanish Atmospheric, 1,200 seats.
Sherman, Chillicothe, O., Spanish Atmospheric, 1,000 seats.

J

Jens J. Jensen, 1105 Lawrence Avenue, Chicago, Ill.

Johnson & Branson, Lynchburg, Va.

Edward Arthur Juul, Security National Bank Building, Sheboygan, Wis.

Principal Theatres Designed

Empire, Manitowoc, Wis., Classic, 1,000 to 1,200 seats.
Bowler, Sheboygan, Wis., Classic, 1,000 seats.

K

Albert Kahn, Inc., 1000 Marquette Building, Detroit, Mich.

Louis S. Kaplan, Fizcharge Building, Trenton, N. J.

John Edmund Kelly, 38 Chauncy Street, Boston, Mass.

Kenne & Simpson, 1005 Land Bank Building, Kansas City, Mo.

Melvin L. King, 300 Dennison Building, Syracuse, N. Y.

Richard D. King, Los Angeles, Cal.

W. H. King, Magee Building, Pittsburgh, Pa.

Floyd F. Kings, 201 Lauriston Avenue, Lake Worth, Fla., and Mitchell, S. D.
Associates: G. W. Hutchinson, C. S. Weller.

Kirchoff & Rose, 1300-13 Empire Building, Milwaukee, Wis.

Wade H. Klamberg & Company, 317 N. 11th Street, St. Louis, Mo.

A. J. Klinkhart, Kohler Building, Hagerstown, Md.

Charles E. Kountz, 115 Young Building, Hagerstown, Md.

H. K. Krapp, 1 W. 47th Street, New York, N. Y.

E. D. Krenn & H. Beidler, 952 N. Michigan Avenue, Chicago, Ill.

Krokyn, Browne & Rosenstein, 220 Devonshire Street, Boston, Mass.
Members of Firm: Ambrose A. Browne, J. Frederick Krokyn, Arthur Rosenstein.

Principal Theatres Designed

Seville, East Boston, Mass., 1,750 seats.
Colonial, North Attleboro, Mass., 1,250 seats.

L

Thomas W. Lamb, Mayfair Theatre Building, New York, N. Y.

C. W. Lampe, 155 N. Clark Street, Chicago, Ill.

W. J. Laws & Company, 1018 Hales Building, Oklahoma City, Okla.

Principal Theatres Designed
Circle C, Oklahoma City, Okla., 1,000 seats.
Oklahoma Theatrical Corporation, 800 seats.

W. H. Lee, 1505 Race Street, Philadelphia, Pa.
Associate: Armand D. Carroll.

Leon M. Lempert & Son, 1058 Mercantile Building, Rochester, N. Y.

S. R. Lewis, c/o Lewis & Capon, 407 S. Dearborn Street, Chicago, Ill.

Lewis & Daugherty, Adams Building, Danville, Ill.

C. W. Linsley, Lamar Building, Jackson, Miss.

H. C. Loomis, 7016 Euclid Avenue, Cleveland, O.

J. Hal Lynch & Son, 625 Locust Street, St. Louis, Mo.

M

Mackenzie & Pratt, 306 Genesee County Bank Building, Flint, Mich.

Edward George McClellan, 7441 Cottage Grove Avenue, Chicago, Ill.

Magazine, Eberhard & Harris, 1701 Walnut Street, Philadelphia, Pa.
Members of Firm: Louis Magazine, Victor Eberhard, James Russell, Harris.

Principal Theatres Designed
Uptown, Philadelphia, Pa., Modernistic, 2,500 seats.
Media, Media, Pa., Classic, 1,500 seats.
Ogontz, Philadelphia, Pa., Classic, 2,000 seats.

J. Mandor Matson, Racine, Wis.

Meginnis & Schaumberg, Federal Trust Building, Lincoln, Neb.

C. Meyers, 104 N. Sixth Street, Springfield, Ill.

Midwest Engineering & Construction Corporation, Interurban Terminal Building, Columbus, O.

Jos. C. Moresi, 418 Canyon Avenue, Fort Collins, Col.

B. A. Mueller, Arcade Building, East St. Louis, Ill.

N

J. E. Nason, 622 Corn Exchange Building, Minneapolis, Minn.

Principal Theatres Designed
Grand, Estherville, Ia., Bram Construction, 1,100 seats.
State, Eau Claire, Wis., Bram Construction, 2,000 seats.
State, Huron, S. D., Atmospheric, 1,000 seats.
The Morehead, Morehead, Minn., Bram Construction, 1,050 seats.
The Piller, Valley City, N. D., Bram Construction, 1,180 seats.
State, Ely, Minn., Bram Construction, 700 seats.
Risley, Spring Grove, Minn., Atmospheric, 600 seats.
Broadway, Albert Lee, Minn., Bram Construction, 1,300 seats.

A. E. Neucks, 604 Old State National Bank Building, Evansville, Ind.

Newhouse & Bernham, Inc. 8 S. Michigan Avenue, Chicago, Ill.

Principal Theatres Designed
State, Chicago, Ill., 2,300 seats.
Highland, Chicago, Ill., 2,100 seats.
McVickers, Chicago, Ill. (with Thomas Laumb), 2,300 seats.
Des Moines, Des Moines, Ia., 1,800 seats.

M. Nirdlinger, Nirdlinger & Marlier, 905 Empire Building, Pittsburgh, Pa.

C. H. North, 1711 Sansom Street Philadelphia, Pa.

O

Oppenhamer & Obel, 100 S. Washington Street, Chicago, Ill.

Principal Theatres Designed
Merrill, Merrill, Wis., Spanish, 1,000 seats.
Starkey, Berlin, Wis., Spanish, 1,000 seats.
Grand, Wausau, Wis., Georgian, 1,800 seats.
Wausau, Wausau, Wis., Colonial, 1,200 seats.
Liberty, Libertyville, Ill., Spanish, 950 seats.

P

Oliver Randolph Parry, 1524 Sansom Building, Philadelphia, Pa.

Urban F. Peacock, 445 Milwaukee Street, Milwaukee, Wis.

Principal Theatres Designed
Lake, Milwaukee, Wis., Renaissance, 900 seats.
Venetian, Milwaukee, Wis., Atmospheric, 1,475 seats.
Egyptian, Milwaukee, Wis., 1,570 seats.
Capitol, Cedar Rapids, Ia., Renaissance, 2,300 seats.
Venetian, Waterloo, Ia., Atmospheric, 1,850 seats.
Paradise, West Allis, Wis., Renaissance, 1,250 seats.

Henry T. Phelps, Hicks Building, San Antonio, Tex.

Pittsburgh Contracting and Engineering Company, 811 Rebecca Avenue, Wilkinsburg, Pa.
Associates: Max Egermann, Frank K. West.

Principal Theatre Designed
Plaza, Dequesne, Pa., 1,500 seats.

Pope & Manning, Equitable Building, Wilmington, Del.

J. E. O. Pridmore, 38 S. Dearborn Street, Chicago, Ill.
Associates: Herbert Tyson, C. G. Carlson.

Principal Theatres Designed
Sheridan, Chicago, Ill., Grecian, 3,500 seats.
Terminal, Chicago, Ill., Spanish, 3,000 seats.
State, Minneapolis, Minn., French, 3,000 seats.
Palace, Peoria, Ill., Modern French, 3,000 seats.
Midway, Rockford, Ill., Spanish, 2,500 seats.
Cort, Chicago, Ill., Sicilian, 2,000 seats.
Northtown, Chicago, Ill., Mediterranean, 3,000 seats.

R

C. W. and George L. Rapp, 231 W. 23rd Street, New York, N. Y., and 190 N. State Street, Chicago, Ill.

R. C. Reamer, 232 Stimson Building, Seattle, Wash.

Principal Theatres Designed
Fifth Avenue, Seattle, Chinese, 2,500 seats.
Billingham, Billingham, Wash., Spanish, 1,700 seats.
Fox, Spokane, Modern, 2,500 seats.
Fox, Billings, Mont., Modern, 1,800 seats.

Victor A. Rigaumont, 1540 Broadway, New York, N. Y., and Leon Penn Building, Pittsburgh, Pa.

Peter Rossello, 505 Cadillac Square Building, Detroit, Mich.

LeRoy B. Rothschild, 215 E. Broad Street, Philadelphia, Pa.

Rubin & VeShancey, 960 Union Trust Building, Pittsburgh, Pa.

Rubush & Hunter, Indianapolis, Ind.
Members of Firm: P. C. Rubush and E. O. Hunter.

Principal Theatres Designed
Circle, Indianapolis, Ind., 3,000 seats.
Indiana, Indianapolis, Ind., 3,500 seats.

Paul P. Ruehl, 247 Park Avenue, New York, N. Y.

Principal Theatres Designed
Ward & Glynne's, Patchogue, L. I., N. Y., Adams, 1,400 seats.
Ward & Glynne's, Bay Shore, N. Y., Adams, 2,100 seats.
Ward & Glynne's, Greenport, N. Y., Adams, 1,200 seats.

S. Russell, 11 E. Lexington Street, Baltimore, Md.

S

C. A. Sandblom, 145 W. 45th Street, New York, N. Y.

Ben Schlanger, 101 Park Avenue, New York, N. Y.

Henry J. Schneider, 66 Baldwin Block, Council Bluffs, Ia.

Charles Shaefer, Jr., 332 E. 149th Street, New York, N. Y.

R. L. Simmons, Elkhart, Ind.

Principal Theatres Designed
New Garden, Frankfort, Mich., American, 600 seats.
Rose, Bastrop, La., Mission, 800 seats.
Rialto, Plymouth, Ind., American, 1,000 seats.
Livingston, Howell, Mich., Tudor, 800 seats.
Grand Isle, Grand Island, Gulf of Mexico, Futuristic, 400 seats.
Lyric, Ligioner, Ind., 700 seats.

C. H. Sorber, 710 First National Bank Building, Greensburg, Pa.

Horace L. Smith, c/o C. K. Howell, Inc., Richmond, Va.

William W. Slack & Son, Trenton, N. J.

Principal Theatres Designed
Gaiety, Trenton, N. J., Spanish, 1,500 seats.
Stacy, Trenton, N. J., 1,200 seats.

E. Steinberg, 230 N. Michigan Avenue, Chicago, Ill.

A. M. Strauss, 415 Cal-Wayne Building, Fort Wayne, Ind.

Principal Theatres Designed
Emboyd, Ft. Wayne, Ind., Spanish-Italian Renaissance, 3,000 seats.
Paramount, Anderson, Ind., Spanish, 2,000 seats.
Court, Auburn, Ind., Spanish-Atmospheric, 1,000 seats.
State, Ft. Wayne, Ind., Classical, 1,000 seats.
Elks, Garrett, Ind., Modernistic, 1,200 seats.
Paramount, Ft. Wayne, Ind., Modernistic, 2,500 seats.

T

Thalheimer & Weitz, 10 S. 18th Street, Philadelphia, Pa.
Members of Firm: Clarence S. Thalheimer, David D. Weitz.

Principal Theatres Designed
Lansdale, Lansdale, Moderne, 1,200 seats.
Nineteenth Street, Allentown, Moderne, 1,200 seats.
Capitol, Allentown, Moderne, 1,000 seats.
Mt. Ephraim, Mt. Ephraim, Italian, 1,000 seats.

Tilghman-Moyer Company, 141 W. Ninth Street, Allentown, Pa.

C. Totten, 101 Hassayampa Hotel, Prescott, Ariz.

U

United Studios, Inc., 14 W. Lake Street, Chicago, Ill.
Members of Firm: L. P. Larsen, H. J. Mingo, E. R. Nickel.

Principal Theatres Designed

Appleton, Appleton, Wis., Spanish-Atmospheric, 1,840 seats.
Green Bay, Green Bay, Wis., Morrish, 2,080 seats.
Patio, Freeport, Ill., Spanish, 1,150 seats.
El Tovar, Crystal Lake, Ill., Spanish, 980 seats.
500, Sault Ste. Marie, Mich., Spanish, 1,191 seats.
Delavan, Delavan, Wis., Atmospheric.

Joseph Urban, 5 E. 57th Street, New York, N. Y.

Principal Theatres Designed

Ziegfeld, New York, N. Y., 1,622 seats.
Paramount, Palm Beach, Fla., 1,356 seats.

V

Van Gunten & Van Gunten, 26 E. Huron Street, Chicago, Ill.
Members of Firm: Orlando Van Gunten, Tillman Van Gunten.

Principal Theatre Designed

Tivoli, Downers Grove, Ill., Italian Renaissance, 1,500 seats.

Frederick T. Vezzell, Robinson Building, Ocala, Fla.

Principal Theatres Designed

Etta, Ocala, Fla., Spanish, 1,200 seats.
Dixie, Ocala, Fla., Spanish, 500 seats.

P. A. Vivarttas, Union City, N. J.

C. Edward Vosbury, 602 Sec. Building, Binghamton, N. Y.

W

Harry E. Weaver, 502 Esperson Building, Houston, Tex.

Principal Theatres Designed

Criterion, Enid, Okla., 1,000 seats.
Orpheum, Wichita, Kan., 2,500 seats.
York Rite Temple Auditorium, Wichita, Kan., 1,500 seats.

C. W. Webster & L. J. Latz, 5 N. Genesee, Waukegan, Ill.

W. C. Weeks, Inc., 720 Ontario Avenue, Sheboygan, Wis.
Members of Firm: W. C. Weeks, W. F. Weeks, I. Lohman, H. T. Disbrow.

Principal Theatre Designed

Rex, Sheboygan, Wis., Renaissance, 950 seats.

Emile Weil, Inc., Whitney Bank Building, New Orleans, La.

Arthur Weiser, 510 Madison Avenue, New York, N. Y.

Fred Wesley Wentworth, 140 Market Street, Paterson, N. J.
Members of Firm: Fred W. Wentworth, Fred J. Vreeland.

Principal Theatres Designed

Stanley, Jersey City, N. J., Atmospheric, 4,400 seats.
Fabian, Paterson, N. J., Spanish, 3,300 seats.
Fabian, Hoboken, N. J., French, 3,200 seats.
Branford, Newark, N. J., Empire, 3,000 seats.
Ritz, Elizabeth, N. J., Italian, 2,800 seats.

William J. Westfall, 1104 Nixon Building, Corpus Christi, Tex.

Albert E. Westover, 109 S. 22d Street, Philadelphia, Pa.

Louis L. Wetmore, Rogers Building, Glens Falls, N. Y.

Principal Theatres Designed

Crandell, Chatham, N. Y., Spanish, 700 seats.
Spear, Plattsburgh, N. Y., Colonial, 900 seats.
Springfield, Springfield, Vt., Colonial, 900 seats.

Russell Barr Williamson, 405 Broadway, Milwaukee, Wis.

Principal Theatre Designed

Avalon, Milwaukee, Spanish, 1,950 seats.

Thomas W. Williamson, Central National Bank Building, Topeka, Kan.

William Wrifford, 724 Washington Street, Camden, N. J.

Z

Charles B. Zalesky, Security Building, Cedar Rapids, Ia.

John J. Zink, 2826 Overland Avenue, Hamilton, Baltimore, Md.

Principal Theatres Designed

Tivoli, Frederick, Md., Classical, 1,500 seats.
Century, Baltimore, Md., Classical, 3,500 seats.
Valencia, Baltimore, Md., Classical, 1,800 seats.
[The latter two theatres in one building.]

R. Harold Zook, 140 S. Dearborn Street, Chicago, Ill.

Principal Theatre Designed

Pickwick, Chicago, Modern, 1,600 seats.

The Economics of Theatre Remodeling

(*Continued from page* 123)

to the roof construction. This duct work can be taken into consideration as a part of the new treatment—that is, not to expose it, but to use it as an influencing factor in creating the new form.

The portion of the theatre auditorium which needs most careful study, is what is commonly known as the proscenium. It is here suggested that the usual proscenium frame be eliminated and that the treatment of the walls and ceiling be carried to, and blended into, the screen itself. The space immediately in front of the screen should be left as open as possible, eliminating wherever structurally feasible, any obstructions that would hinder the possibility of enlarging the present screen size.

The subject of interior lighting effects for the auditorium is here considered as a purely decorative problem. On it depends to a great extent the psychological comfort of the patron. The more decorative illumination is used, the more reason for employing a simple type of decoration on the walls, omitting, as much as possible, the use of applied ornament and relying upon the general break-up of surfaces, set off by a system of direct and indirect lighting designed as an integral part of the main decorative scheme.

I
Exterior Facade and Display

THE EXTERIOR facade of the theatre serves chiefly as an attraction. It creates a first impression, and therefore it should to a great extent arouse a sense of anticipation of what may be expected inside. It should be dignified and yet should have a touch of the bizarre.

The marque directly abovt the entrance should serve more as a decorative feature, from under which can be spread a blaze of strong illumination, while from its roof could be projected effective flood lighting to enhance the upper portions of the facade. The name of the theatre and the changeable letter signs could be very effectively placed in groups of horizontal lines high up on the facade, forming a decorative feature.

The wall above the marquee should have sufficient height to make the theatre visible from a distance, the flood lighting on the walls forming an effective attraction. The construction of such a new wall surface above the marquee is possible by adding to the height of the existing wall, if it is too low. Also it might be necessary to fill in any existing opening that may be in this wall so as to obtain a unity of mass. If possible it would be better to avoid the use of brickwork as a facing. A material obtainable in large slabs is more desirable. Where marble or opaque glass facing would prove too expensive, cast stone, or a hard cement stucco finish over brick could be used.

These suggestions have been necessarily general, since what could be done to improve the appearance and facilities of any particular theatre covers a wide range of possibilities, all dependent upon the peculiarities of that theatre structurally. I have endeavored, however, to point out some of the more important possibilities that exist in most every theatre in which remodeling would be desirable. There remains this to be said:

Few are the theatre structures so cramped for space, so badly adjusted and so poorly built that judicious remodeling cannot make them into theatres really modern. The deciding factor usually is cost, and this phase of remodeling I shall consider in a following article.

[Mr. Schlanger's discussion of material and construction costs relative to the remodeling of motion picture theatres will appear in the May 9th issue of Better Theaters.]

THEATRE PROJECTS

FOLLOWING is a list of new projects in motion picture theatre construction compiled from reports available on April 7. The list also includes remodeling projects and contracts awarded. An asterisk before an item indicates that additional information has been received since a previous report.

Theatres Planned

California

SAN JOSE—The United Artists Corporation, 1966 South Vermont Street, Los Angeles, has plans by S. C. Lee, 714 West Tenth Street, Los Angeles, for a Class A reinforced concrete theatre to be located at First and San Salvador Streets. Estimated cost, $150,000.

STOCKTON—The National Theatres Syndicate, 25 Taylor Street, San Francisco, has plans by Bliss & Fairweather, Balboa Building, San Francisco, for a Class A reinforced concrete theatre to be located on Main Street. Estimated cost, $175,000.

WHITTIER—A. Wardman has plans by D. S. Bushnell, Warner Brothers Theatre Building, Los Angeles, for a Class A reinforced concrete theatre, with seating capacity of 1,000. Estimated cost, $150,000.

Florida

MIAMI—The Publix Theatres Corporation, Paramount Building, New York, and local subsidiary, Paramount Enterprises, Inc., C. W. McCall, agent, Olympia Building, is reported will erect a one-story at East Flagler Street and S. E. Third Avenue, with seating capacity of about 1,800. Estimated cost, $500,000.

Massachusetts

BOSTON—Fox Theatres Corporation, 850 Tenth Avenue, New York, has abandoned project to erect theatre and office building on Touraine Hotel site. Estimated cost, $10,000,000.

FALMOUTH—B. A. Richardson, care Finance Corporation of New England, 31 Milk Street, Boston, plans to erect new theatre at Main Street and Elm Arch Way.

Mississippi

ABERDEEN—Elkin Brothers have purchased property on Commerce Street, and plan rebuilding as lobby or arcade for moving picture theatre to be located in the rear.

New Jersey

ASBURY PARK—Warner Brothers plan to erect a two-story brick theatre on Lake Drive.

ELIZABETH—C. H. Schlichter, 556 North Broad Street, has plans by Poggi & Bragdon, 275 Morris Avenue, for a two-story brick and reinforced concrete theatre and office building to be located at 556 North Broad Street. Maturity about June. Estimated cost, $450,000.

TRENTON—Warner Brothers Pictures, Inc., 321 West Forty-fourth Street, New York, has plans by John Eberson, 370 Lexington Avenue, New York, for proposed new theatre. Maturity after December. Cost estimated to exceed $350,000.

North Carolina

CHARLOTTE—T. E. Hemby, 903 Providence Road, plans rebuilding burned Imperial Theatre. Lessee Paramount-Publix Theatres Corporation, Paramount Building, New York.

Tennessee

KNOXVILLE—The Reliance Amusement Company, Frank Dowler, president, 423 High Street, Chattanooga, Tenn., is reported planning to erect a new theatre. Lessee Warner Brothers Theatres, Inc., 321 West Forty-fourth Street, New York. Estimated cost, $500,000.

Texas

AMARILLO—J. N. Beasley and J. Ray, both of Fisk M. & P. Building, and others, plan the erection of a theatre at Ninth and Polk Streets, with seating capacity of 1,400. Lessee Paramount-Publix Corporation, Paramount Building, New York. Estimated cost, $400,000.

BEAUMONT—Mr. Kyle, owner of the Kyle Theatre, plans to raze present structure and erect a new theatre and store building. Architects are Babin & Neff, Perlstein Building. Estimated cost, $85,000.

HALLETTSVILLE—Company, care F. M. Brown, Brown's shoe store, is receiving bids for new one-story tile and stucco theatre. Architect is J. W. Clossen, Campo, Texas.

REFUGIO—Ben Shelton plans the erection of a one-story brick and reinforced concrete fireproof theatre.

Remodeling

Florida

QUINCY—The Enterprise Theatres, Nat Williams, Thomasville, Ga., has awarded the contract to J. M. Culpepper & Son, Pelham, Fla., for improvements to theatre.

Iowa

SIOUX CITY—A. Sanford, Frances Building, will take bids in late spring on general contract for an addition to theatre at Sixth and Pierce Streets. Rapp & Rapp, 190 North State Street, Chicago, Ill., are the architects. Estimated cost, $300,000.

Tennessee

CHATTANOOGA — Bijou Theatre management plan new improvements. Estimated cost, $50,000.

Texas

DALLAS—Ro-Nile Theatre, care J. B. Salmon, 3220 Knox Street, has started work on remodeling theatre.

VICTORIA—Jefferson Amusement Company, of Beaumont, Texas, plans expending $15,000 for improvements to Princess Theatre on North Main Street.

Contracts Awarded

Missouri

HANNIBAL—Clark and Russell Armentrout, Pittsfield, Ill., have purchased the Parks Opera House, Fourth and Georgia Streets, and have awarded the contract to Harry Brauch, Decatur, Ill., for converting same into an up-to-date picture theatre. Improvements estimated to cost $15,000.

LOUISIANA—"Lou-Mo" Theatre Corporation, A. W. Weis, president, St. Louis, Mo., and F. C. Haley, Jr., secretary-treasurer, this city, has awarded the contract to Englemann Lumber Company, this city, for the erection of a one-story theatre at Fifth and Georgia Streets, with seating capacity of 800.

New Jersey

NEWARK—Elwood Theatres, care Harris & Sohn, architects, 17 Mechanic Street, has awarded the general contract for the erection of a two-story brick theatre to the State Builders, Inc., 24 Commerce Street. Estimated cost, $150,000.

New York

CHESTERTOWN—Walter H. Wertime, of Cohoes, N. Y., is erecting a new theatre.

GLENS FALLS — Paramount-Publix Theatres, Paramount Building, New York, has awarded the contract to Thompson Starret Company, 250 Park Avenue, New York, for the erection of a new theatre. Estimated cost, $250,000.

NEWBURGH — Paramount - Publix Theatres, Paramount Building, New York, has awarded the contract to Thompson Starrett Company, 250 Park Avenue, New York, for the erection of a new theatre. Estimated cost, $250,000.

Texas

*KILGORE—Roy H. Laird has work on a two-story fireproof theatre and office building. Estimated cost, $25,000.

Massachusetts

FITCHBURG—Cofman Estate, H. C. Cofman, 105 Main Street, has awarded the contract for the erection of a one-story brick theatre on Main Street. Cost estimated to exceed $150,000.

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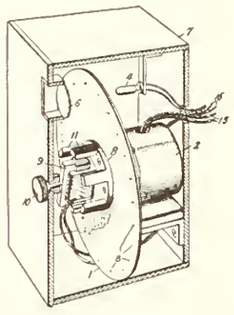
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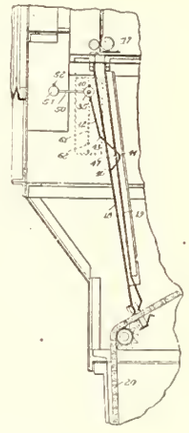
New Inventions . . illustrated descriptions of devices related to motion pictures and allied crafts, recently published by the U. S. government and selected for Better Theatres by William N. Moore, patent specialist of Washington, D. C.

1,778,671. APPARATUS FOR TRANSMITTING PICTURES. Ray D. Kell, Scotia, N. Y., assignor to General Electric Company, a Corporation of New York. Filed May 29, 1928. Serial No. 281,486. 3 Claims. (Cl. 178—6.)



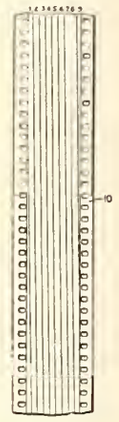
1. Picture receiving apparatus comprising a rotatable disk having a series of light openings therein, an alternating current power supply circuit, a driving motor for said disk connected with said circuit and a synchronizing and framing device for said disk comprising cooperating magnetic members, one of said members being rotatable with said disk and the other of said members being angularly adjustable and having a winding connected with said circuit.

1,775,630. INDICATOR FOR PHOTOGRAPHIC APPARATUS. Arthur W. Caps, Rochester, N. Y., assignor to Photostat Corporation, Providence, R. I., a Corporation of Rhode Island. Filed July 2, 1928. Serial No. 289,760. 11 Claims. (Cl. 95—90.)



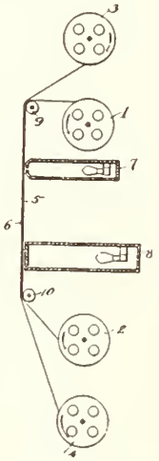
1. In a photographic apparatus, the combination with a chamber, of means for holding a sensitized sheet therein, a shaft within said chamber and having one end extending through a side wall thereof, an arm on said shaft, means tending to move said arm across the path occupied by a sheet held in said holding means and permitting displacement of said arm by a sheet, and an indicator connected to the end of said shaft outside of said chamber, said indicator being movable in accordance with movements of said arm and thereby registering the presence or absence of a sheet in said holding means.

1,776,123. SOUND RECORD. Jay Cleis Kroesen, Belleville, N. J. Filed Apr. 7, 1928. Serial No. 268,090. 5 Claims. (Cl. 274—43.)



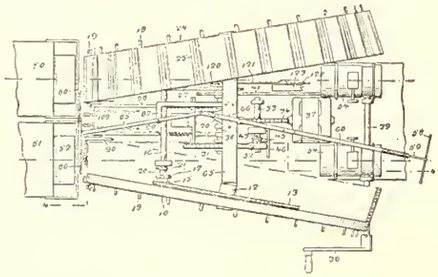
1. In a transparent light sensitive endless film, a narrow sound record thereon and disposed in helical relationship with respect thereto.

1,764,938. METHOD OF PRODUCING TALKING-MOTION-PICTURE FILMS. Lee De Forest, New York, N. Y., assignor to De Forest Phonofilm Corporation, New York, N. Y., a Corporation of Delaware. Filed Apr. 27, 1927. Serial No. 187,026. 2 Claims. (Cl. 95—75.)



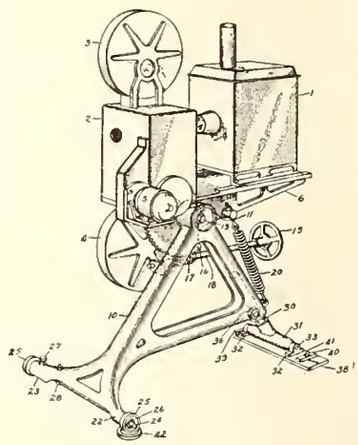
2. The method of producing a positive film having sound and picture records thereon from a negative having sound and picture records thereon comprising exposing the picture area of said positive to the picture record of said negative, longitudinally displacing the positive and negative films relatively to each other and exposing the sound area of said positive to the sound record of said negative to produce a positive having the sound and picture records separated a predetermined distance.

1,776,207. PROJECTING MACHINE. Emanuel E. Wagner, Lamar, Mo. Filed June 29, 1928. Serial No. 289,101. 8 Claims. (Cl. 88—27.)



1. In a device of the class described, a plurality of rotary carriers for mounting picture slides, the axes of rotation being at an angle to each other, means for mounting the slides at an angle to the axes of their respective carriers, the slides of respective carriers being in approximate alignment when in display position, illuminating means positioned to throw parallel beams of light radially of the rotary carriers and outwardly through slides at corresponding portions of the circumference of the two carriers, single means for actuating the two carriers continuously, and mechanism effecting display of a slide on one carrier and the other, alternately.

1,778,635. MOTION-PICTURE PROJECTOR. Charles L. Heisler, Schenectady, N. Y., assignor to General Electric Company, a Corporation of New York. Filed Feb. 26, 1929. Serial No. 342,801. 9 Claims. (Cl. 248—47.)



1. A motion picture projector support comprising a tiltable base having a pair of fixed front legs, a bearing socket at the rear portion, a member having a second pair of legs and a shank rotatably and slidably mounted in said socket, the axis of said socket being inclined with a floor upon which the projector support rests, such that the member adjusts itself rotatably to cause all four legs to engage the floor but is frictionally retained against sliding further into the socket.

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Kendell & Dasseville, Inc.
S. O. S. Corporation

EQUIPMENT SUPPLIES
Continental Theatre Accessories, Inc.
E. E. Fulton Company
Guercio and Barthel
Illinois Theatre Seat Exchange Company
L. J. Land
Monarch Theatre Supply Company
Movie Supply Company
National Theatre Supply Company
B. F. Shearer Company
S. O. S. Corporation

FANS, VENTILATING
Century Electric Company
S. O. S. Corporation
Typhoon Fan Company

FILM CEMENT
F. B. Griffin
Hewes-Gotham Company

FILM PROCESSING MACHINES
The Rex Film Renovator Mfg. Company
Yankee Lubric Company

FILM STOCK
Eastman Kodak Company

FIRE PREVENTION
Sentry Safety Control Corporation

FRAMING LIGHT SHIELDS
GoldE Manufacturing Company
Guercio and Barthel

FRENCH PROCSSED GLASS
Star Sign Co.

FUSIBLE LINKS
J. W. Yates

GENERATORS
Automatic Devices Company
General Electric Company
Hertner Electric Company
Roth Brothers & Company
S. O. S. Corporation

GLASS WORKS
Thompson Glass and Paint Company

GOLF COURSES, MINIATURE
Miniature Golf Courses of America, Inc.
National Rug Mills, Inc.
S. O. S. Corporation

HORNS AND SPEAKERS
Miles Reproducer Company
Macy Manufacturing Company
Racon Electric Company, Inc.
Silver-Marshall, Incorporated
S. O. S. Corporation
Wright-DeCoster, Inc.

INTERIOR DECORATIONS
Armstrong Studios, Inc.
J. A. Torstenson & Company
Novelty Scenic Studios
B. F. Shearer Company

LAMPS, HIGH INTENSITY
Hall & Connolly Inc.

LAMPS, REFLECTING ARC
The J. E. McAuley Manufacturing Company
S. O. S. Corporation
Strong Electric Corporation

LENS MOUNTS
GoldE Manufacturing Company

LENSES
Bausch & Lomb Optical Company
Ilex Optical Company
Projection Optics Corporation

LIGHTING FIXTURES
Barker Bros.
S. O. S. Corporation

MATS AND RUNNERS
Boston Rubber Mat Company
Rub-Tex Products Company
S. O. S. Corporation

MAZDA REGULATORS
Garver Electric Company

NEEDLES, PHONOGRAPH
Sound Service Systems, Inc.
Wall-Kane Needle Manufacturing Co.

ORGANS
George Kilgen & Sons, Inc.
The Page Organ Company
Rudolph Wurlitzer Company

ORGAN HEATERS
Kausalite Manufacturing Company
Time-O-Stat Controls Corporation

PATENT ATTORNEYS
William N. Moore

PHOTO ELECTRIC CELLS
G-M Laboratories, Inc.
Q. R. S. DeVry Corporation

PROJECTORS
Coxsackie Holding Corporation
Enterprise Optical Mfg. Co.
Holmes Projector Company
International Projector Corporation
S. O. S. Corporation

PUBLIC ADDRESS SYSTEMS
Miles Reproducer Company

RAILINGS, GRILLES
Zero Valve and Brass Corporation

RECTIFIERS
Forest Electric Company
S. O. S. Corporation

REELS
Hewes-Gotham Company
Universal Electric Welding Co.

REWINDERS
Dworsky Film Machine Corporation
GoldE Manufacturing Company

RHEOSTATS
Hoffmann & Soons

SAFES, THEATRE
York Safe & Lock Company

SAFETY LADDERS
Dayton Safety Ladder Company
Patent Scaffolding Company

SCHOOLS
Theatre Managers Institute

SCREENS
American Silversheet Company
Da-Lite Screen Company
E-Zee Screen Company
Minusa Cine Screen Company
Raven Screen Company
Sarasone Screen Company
Schoonmaker Equipment Company
S. O. S. Corporation
Walker Screen Company

SEATS
American Seating Company
Heywood-Wakefield Company
Illinois Theatre Seat Exchange Company
Standard Manufacturing Company
Wisconsin Chair Company

SEAT INDICATORS
Bilmarjac Corporation

SIGNS—ELECTRIC
Flexlume Corporation
Milne Electric Company

SLIDES
Quality Slide Company
RadiO-Mat Slide Company
Ransley Studios
Worstel Studios

SPEED INDICATORS
Essannay Electric Manufacturing Co.
Mellaphone Corporation
S. O. S. Corporation

SOUND AND MUSIC REPRODUCING DEVICES
Bestone, Incorporated
Elec-Tro-Fone Corporation
The Foto-Voice Company, Inc.
General Talking Pictures Corporation
Gates Radio & Supply Company
Mellaphone Corporation
National Motion-Ad Company
Pacent Reproducer Corporation
The Phototone Equipment Corporation of America
Pictur-Fone Corporation
R C A Photophone, Inc.
Powers Cinephone Equipment Co.
S. O. S. Corporation
Universal Sound System, Inc.
Vitadisc Company
Weber Machine Corporation
Western Electric Company

STAGE AND ORCHESTRA LIFTS
Brenkert Light Projection Company
Bruckner-Mitchell, Inc.
Peter Clark, Inc.
Gallagher Orchestra Equipment Company

STAGE LIGHTING EQUIPMENT
Frank Adam Electric Company
Belson Mfg. Company
Chicago Cinema Equipment Company
Hub Electric Company
Kliegl Brothers
Major Equipment Company
Reynolds Electric Company

STAGE RIGGING HARDWARE
Bruckner-Mitchell, Inc.
J. H. Channon Corporation
Peter Clark Inc.
Novelty Scenic Studios
Sosman and Landis

STAGE SCENERY
Armstrong Studios, Inc.
Novelty Scenic Studios
B. F. Shearer Company
Sosman and Landis
Tiffin Scenic Studios

THEARTRE PINTING, PROGRAMS
Exhibitors Printing Service
National Program & Printing Company
The Vitaprint Company

THEATRE SEAT REPLACEMENTS
Frost's Veneer Seating Company, Ltd.
Illinois Theatre Seat Exchange Company

TICKETS
Arcus Ticket Company

TICKET MACHINES
General Register Corporation

UNIFORMS
Chicago Uniform and Cap Company
Maier-Lavaty Company

UPHOLSTERING PRODUCTS
L. C. Chase & Company

USHER SIGNAL SYSTEMS
Gallagher Orchestra Equipment Company

VARIABLE SPEED PULLEYS
Horton Manufacturing Company

VENDING MACHINES AND SCALES
Watling Scale Manufacturing Co.

VENTILATING EQUIPMENT
Arctic Nu-Air Corporation
Blizzard Sales Company
Kooler-Aire Engineering Corporation
Lakeside Company
S. O. S. Corporation
Supreme Heater & Ventilator Company
Tiltz Air Conditioning Corporation, Ltd.
Typhoon Fan Company
Wittenmeier Machinery Company

BETTER THEATRES CATALOG BUREAU

"Better Theatres" offers on this page an individual service to its readers. Detailed information and catalogs concerning any product listed herewith will be sent to any theatre owner, manager, architect or projectionist. Just fill in the coupon below and mail to "Better Theatres" Division of Motion Picture Herald. Readers will find many of the products listed by this Bureau are advertised in this issue.

A

1 Acocunting systems.
2 Acoustical installations.
3 Adapters, carbon.
4 Adding, calculating machines.
5 Admission signs.
6 Addressing machines.
7 Advertising novelties, materials.
8 Advertising projects.
9 Air conditioning equipment.
10 Air dome tents.
11 Aisle lights.
12 Aisle rope.
13 Alarm signals.
14 Amplifiers.
15 Arc lamps, reflecting.
16 Architectural service.
17 Arc regulators.
18 Artificial plants, flowers.
19 Art titles.
20 Automatic curtain control.
21 Automatic projection cutouts.
22 Automatic sprinklers.

B

23 Balloons, advertising.
24 Banners.
25 Baskets, decorative.
26 Batteries.
27 Bell-buzzer signal systems.
28 Blocks, pulleys, stage-rigging.
29 Blowers, hand.
30 Booking agencies for musicians.
31 Booking agencies (state kind).
32 Boilers.
33 Bolts, chair anchor.
34 Booths, projection.
35 Booths, ticket.
36 Box, loge chairs.
37 Brass grills.
38 Brass rails.
39 Brokers-Theatre promotion.
40 Bulletin boards, changeable.

C

41 Cable.
42 Cabinets.
43 Calcium lights.
44 Cameras.
45 Canopies for fronts.
46 Carbons.
47 Carbon sharpeners.
48 Carbon wrenches.
49 Carpets.
50 Carpet cushion.
51 Carpet cleaning compound.
52 Carpet covering.
53 Cases, film shipping.
54 Cement, film.
55 Cement for fastening chairs.
56 Chair covers.
57 Chairs, wicker
58 Chairs, theatre.
59 Change makers.
60 Changeable letters.
61 Change overs.
62 Color hoods.
63 Color wheels.
64 Condensers.
65 Cutout machines, display.

D

66 Date strips.
67 Decorations (state kind).
68 Decorators, theatre.
69 Dimmers.
70 Disinfectants—perfumed.
71 Display cutout machines.
72 Doors, fireproof.
73 Draperies.
74 Drinking fountains.
75 Duplicating machines.
76 Dynamic speakers.

E

77 Effect machines.
78 Electric circuit testing instruments.
79 Electric fans.
80 Electrical flowers.
81 Electric pickups.
82 Electric power generating plants.
83 Electrical recording.
84 Electric signs.
85 Electric signal and control systems.
86 Emergency lighting plants.
87 Engineering service.
88 Exit light signs.

F

89 Film cleaners.
90 Filmsplicing machine.
91 Film tools (state kind).
92 Film waxing machine.
93 Fire alarms.
94 Fire escapes.
95 Fire extinguishers.
96 Fire hose.
97 Fire hose reels, carts.
98 Fireproof curtains.
99 Fireproof doors.
100 Fireproofing materials.
101 Fixtures, lighting.
102 Flashlights.
103 Flashers, electric sign.
104 Flood lighting.
105 Floorlights.
106 Floor covering.
107 Floor runners.
108 Flowers, artificial.
109 Footlights.
110 Fountains, decorative.
111 Fountains, drinking.
112 Frames-poster, lobby display.
113 Fronts, metal theatre.
114 Furnaces, coal burning.
115 Furnaces, oil burning.
116 Furniture, theatre.
117 Fuses.

G

118 Generators.
119 Golf courses, miniature.
120 Grilles, brass.
121 Gummed labels.
122 Gypsum products.

H

123 Hardware, stage.
124 Heating system, coal.
125 Heating system, oil.
126 Horns.
127 Horn lifts.
128 Horn towers.

I

129 Ink, pencils for slides.
130 Insurance.
131 Interior decorating service.
132 Interior illuminated signs.

J

133 Janitors' supplies.

L

134 Labels, film caution.
135 Ladders, safety.
136 Lamps, decorative.
137 Lamp, dip coloring.
138 Lamps, general lighting.
139 Lamps, incandescent projection.
140 Lamps, high intensity.
141 Lamps, reflecting arc.
142 Lavatory equipment, furnishings.
143 Lavatory fixtures.
144 Ledgers, theatre.
145 Lenses.
146 Letters, changeable.
147 Lights, exit.
148 Lights, spot.
149 Lighting fixtures.
150 Lighting installations.
151 Lighting systems, complete.
152 Linoleum.
153 Liquid soap.
154 Liquid soap containers.
155 Lithographers.
156 Lobby display frames.
157 Lobby gazing balls.
158 Lobby furniture.
159 Lobby decorations.
160 Lubricants (state kind).
161 Luminous numbers.
162 Luminous signs, interior, exterior.

M

163 Machines, display cutout.
164 Machines, ticket.
165 Machines, pop corn.
166 Machines, sanitary vending.
167 Make up, boxes, theatrical.
168 Marbie.
169 Marquise.
170 Mats, leather.
171 Mats and runners.
172 Mazda projection adapters.
173 Mazda regulators.
174 Metal lath.
175 Metal polish.
176 Miniature golf courses.
177 Mirror, shades.
178 Motor generators.
179 Motors, phonograph.
180 Motion picture cable.
181 Musical instruments (state kind).
182 Music and sound reproducing devices.
183 Music publishers.
184 Music rolls.
185 Music stands.

N

186 Napkins.
187 Needles, phonograph.
188 Novelties, advertising.
189 Nursery furnishings and equipment.

O

190 Oil burners.
191 Orchestra pit fittings, furnishings.
192 Organs.
193 Organ novelty slides.
194 Organ lifts.
195 Organ chamber heaters.
196 Ornametal fountains.
197 Ornamental metal work.
198 Ornamental metal theatre fronts.

P

199 Paint, screen.
200 Paper drinking cups.
201 Paper towels.
202 Perfumers.
203 Phonograph motors.
204 Phonograph needles.
205 Phonograph turntables.
206 Photo frames.
207 Pianos.
208 Picture sets.
209 Player pianos.
210 Plastic fixtures and decorations.
211 Plumbing fixtures.
212 Positive film.
213 Posters.
214 Poster frames.
215 Poster lights.
216 Poster paste.
217 Portable projectors.
218 Pottery decorative.
219 Power generating plants.
220 Printing, theatre.
221 Programs.
222 Program covers.
223 Program signs, illuminated.
224 Projection lamps.
225 Projection machines.
226 Projection machine parts.
227 Projection room equipment.

R

228 Radiators.
229 Radiator covers.
230 Rails, brass.
231 Rails, rope.
232 Rectifiers.
233 Reconstruction service.
234 Records.
235 Record cabinets.
236 Recording, electrical.
237 Redecorating service.
238 Reflectors (state kind).
239 Refurnishing service.
240 Regulators, Mazda.
241 Reels.
242 Reel end signals.
243 Reel packing, carrying cases.
244 Resonant orchestra platform.
245 Reseating service.
246 Rewinding film.
247 Rheostats.
248 Rigging, stage.
249 Roofing materials.

S

250 Safes, film.
251 Safety ladders.
252 Scenery, stage.
253 Scenic artists' service.
254 Screens.
255 Screen paint.
256 Screens for sound pictures.
257 Seat covers.
258 Seat indicators, vacant.
259 Seats, theatre.
260 Signs (state kind).
261 Signs, parking.
262 Signals, reel end.
263 Sign flashers.
264 Sign-cloth.
265 Sign lettering service.
266 Sidewalk machines, corn poppers.
267 Slides.
268 Slide ink, pencils.
269 Slide lanterns.
270 Slide making outfits.
271 Slide mats.
272 Shutters, metal fire.
273 Soap containers, liquid.
274 Sound and music reproducing devices.
275 Sound-proof installations.
276 Speakers, dynamic.
277 Speed indicators.
278 Spotlights.
279 Spring seats, interchangeable.
280 Stage doors-valances, etc.
281 Stage lighting equipment.
282 Stage lighting systems.
283 Stage rigging-blocks, pulleys.
284 Stage scenery.
285 Stair treads.
286 Statuary.
287 Steel lockers.
288 Stereopticons.
289 Sweeping compounds.
290 Switchboards.
291 Switches, automatic.
292 Synchronous sound devices.

T

293 Talley counters.
294 Tapestries.
295 Tax free music.
296 Telephones, inter-communicating.
297 Temperature regulation system.
298 Terra cotta.
299 Terminals.
300 Theatre accounting systems.
301 Theatre dimmers.
302 Theatre seats.
303 Tickets.
304 Ticket booths.
305 Ticket choppers.
306 Ticket holders.
307 Ticket racks.
308 Ticket selling machines.
309 Tile.
310 Tile stands.
311 Tone arms.
312 Tool cases, operators'.
313 Towels, paper.
314 Towels, cloth.
315 Trailers.
316 Transformers.
317 Tripods.
318 Turnstiles, registering.
319 Turntables, phonograph.

U

320 Uniforms.

V

321 Valances, for boxes.
322 Vases, stone.
323 Vacuum cleaners.
324 Ventilating fans.
325 Ventilating, cooling system.
326 Ventilating systems, complete.
327 Vending machines, soap, towels, napkins, etc.
328 Vitrolite.
329 Vofumo controls.

W

330 Wall burlap.
331 Wall leather.
332 Watchman's clocks.
333 Water coolers.
334 Wheels, color.

"BETTER THEATRES" DIVISION, Motion Picture Herald,
1790 Broadway, New York

[3-14-31]

GENTLEMEN: I should like to receive reliable information on the following items:

(Refer to Items by Number)

....

....

....

Remarks: ....

.....

Name..... Theatre ..... City.....

State ..... Seating Capacity .....

Modernization of Theatre Equipment

(*Continued from page* 25)

fully upholstered chairs, which vary in price from $6 to $10 each, although plain veneer chairs may be purchased at $2.50 and more. In addition to the added comfort of upholstered chairs, better acoustical effect is produced.

Acoustical correction is essential to satisfactory sound reproduction, and in many instances can be effected at a small cost. Acoustical felt properly placed and decorated is very effective and sightly, and may be obtained for from 60c to $1 per square yard, for the quarter-inch thickness. The half-inch thickness may be obtained at a slightly higher cost.

A decorative material is being used in place of undecorated acoustical felt, and is offered in a variety of colors ranging in price from 14c to 19c a square foot. This material may be obtained in banners of various sizes, which make attractive hangings costing from 15 to 35 cents a square foot, depending upon design and quality.

In addition to chairs and hangings, proper carpeting contributes to effective sound reproduction. A wide range of prices prevails on carpets, depending upon the quality. At least $3 per yard should be paid for carpet, which includes the cheaper grades of axminister and velvet, though in the long run a carpet costing from $4 to $6 per yard is economical. Leading theatre supply houses have worked in cooperation with carpet manufacturers in producing designs especially suitable for the lighting conditions and artistic schemes found in theatres. All carpet should be laid with a matting underneath, which improves the acoustical effect and triples the life of a carpet.

THE EFFECT of perfect stage and auditorium setting is lost, of course, if the projection room equipment is defective. Some years ago the projection room was paid very little attention to, except when something went wrong. Managers would postpone replacement of worn parts until a complete breakdown made it necessary. However, most managers have today come to regard a modern and well equipped booth as their bread and butter, for nothing is so noticeable as defective projection.

The widely used professional projectors, Motiograph and Simplex, have introduced a number of changes in their equipment which represent advances in keeping with the improvement of motion picture technique at other points.

For example, the newer Motiograph projectors have a cylindrical shutter between the head and the lamphouse, instead of a fan shutter in front of the projector lens, and this shutter is obtainable for adaptation to any of the square head "deluxe" type of Motiograph projectors. This device is extremely effective in reducing both heat and flutter. Other improvements have been made in the design of this make of machine, all inviting consideration from the exhibitor contemplating the modernization of his projection equipment.

One of the most interesting developments in projection equipment brought about by sound is a Motiograph model that incorporates within it complete sound equipment, combining image projection and sound reproduction as one unified function of the projector.

The Simplex projector will accommodate most of the sound attachments with no change in construction. With some types of sound equipment, the base, lower magazine and speed control equipment is furnished, making it necessary to purchase only the mechanisms and upper magazines.

Due to the tremendous strain sound equipment exerts upon the projection machine, many progressive theatre managers have found it advisable to keep a supply of extra parts on hand for immediate repairs, such as main drive gears, sprockets, etc. Some improvements on the Simplex mechanism may be purchased with the mechanism, or separately to be installed on the projectors now in operation. These include the enclosed rear shutter assembly, which sells for $145. This shutter is adjusted much more easily and quickly than the old type, besides reducing heat. Another improvement is the special film trap which will accommodate several different sizes of aperture plates, one for regular film, one for sound on film, a proportional aperture plate. This assembly, complete, sells for approximately $20.

A great deal of trouble has been experienced with the sound-on-film prints, since the sound track has reduced the picture area so that it is nearly square when projected upon the screen. This condition may be corrected by using a proportional aperture plate, which slightly reduces the picture area on all sides. When using this plate it is necessary to use a lens of approximately one-half inch smaller equipment focus to project the same size picture on the screen as obtained from silent or regular disc prints. As the side of the aperture which protects the sound track is cut down more than the other three sides, it is necessary to center the picture on the screen. The Simplex lens aligning device, which can be purchased for $32.50, eliminates the necessity of moving the entire projector for centering the picture on the screen. Also adaptable to older models is a lens turret that holds three different sizes of lenses with independent focusing adjustments. The size of the picture on the screen can be quickly and easily changed by revolving the turret to bring the desired lens (correctly focused) in use. This device is popular with magnascope projection, as one can shift from a regular shot to "magnascope" and back again by using one projector, instead of two.

It should not be necessary to stress the importance of proper lenses, though frequently an exhibitor does not realize how poor his lenses are until the proper type has been demonstrated to him. They vary in price from $30 to $150 each, depending upon the make and local conditions.

ADEQUATE screen illumination is also a very important factor in obtaining proper projection results. The sound screen has caused a loss of light in many instances, of 25 per cent or more. Obviously, a ready way to offset this loss and meet the increased light needed on large screens is to increase the light intensity at the source in the form of better lamps and generators. The days of the old regular carbon arc and mazda projection have passed. Low intensity reflector arc lamps give much better light than the old carbon arc or mazda and are economical to operate. Operating at a low amperage, the current costs, as well as the carbon and supply costs, are low. These lamps are priced from $250 to $350 each.

In many installations with sound it has been found necessary to use the high intensity reflector arc lamp, operating at approximately 65 amperes, and costing about $525, occasionally less. Large houses with long throws and large screen frequently find the high intensity lamp operating on 125 amperes or more to be most satisfactory. High intensity lamp prices range upwards from $450 each.

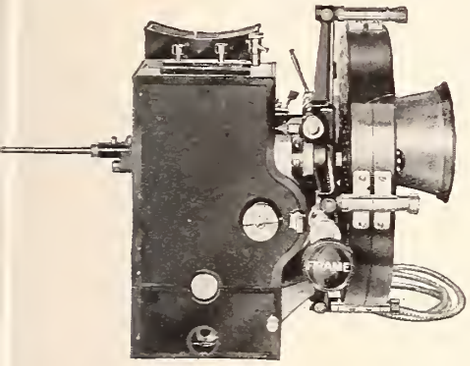
Generators for the lamps referred to must have the correct amperage for the lamp used. Generators for the low intensity reflector arc lamp cost from $375 to $550, with $900 or more for the high intensity arc lamp, and $1,200 and up for the high intensity lamp. In buying generators one should always consider spotlights and effect machines as well as the projector lamps, to be sure that the generator will be large enough to accommodate the maximum load forced upon it.

An interesting device has recently been put on the market which simplifies the proper regulation of the fader control to compensate for various changes and conditions. Instead of relying upon monitor horns in the booth, which are affected by numerous interferences and noises, the fader adjustments are regulated by an observer in the house by remote control. This device is controlled directly from the auditorium by the observer, who raises or lowers the volume in the house as needed. This device sells for from $100 to $200.

One of the most important and perplexing problems of the modern theatre is how to obtain proper cooling and ventilating at a reasonable cost. A refrigeration system is obtainable for as low as from $8,000 to $12,000 for a medium-sized theatre.

For the cooling method employing fans and air washers, noiseless, all-metal, ball bearing fans are made in a wide range of sizes to accommodate any theatre and range in price from $225 for the smaller houses, to $550 for the larger theatres, while air washers are also made in various sizes and are priced from $450 up.

Simplex
Rear Shutter Attachment



Simplex
Lens Focusing Assembly



SIMPLEX ACCESSORIES

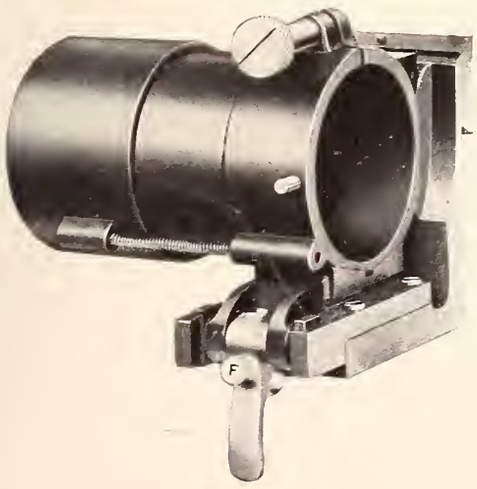
FOR

SIMPLEX PROJECTORS

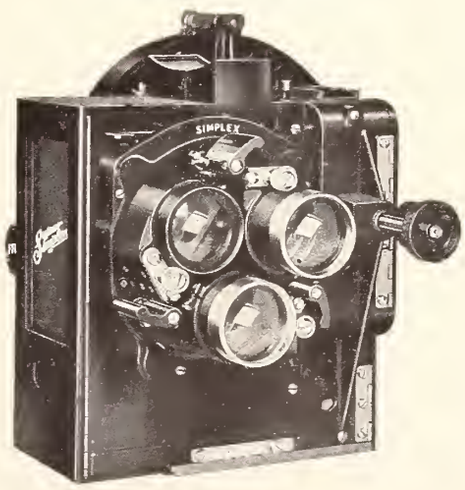
GIVE MOST SATISFACTORY RESULTS

Send for Booklets Giving Full Particulars

Simplex
Lens Aligning Device



Simplex
Triple Lens Turret



NTERNATIONAL PROJECTOR CORPORATION
0 GOLD STREET
NEW YORK

Simplex
The International Projector

MOTIOGRAPH DE LUXE COMPLETE SOUND EQUIPMENT

PRICED FROM

$2500.00 to $7500.00



MARVELOUS IMPROVEMENTS!

We invite you to visit our factory to see, and listen to our

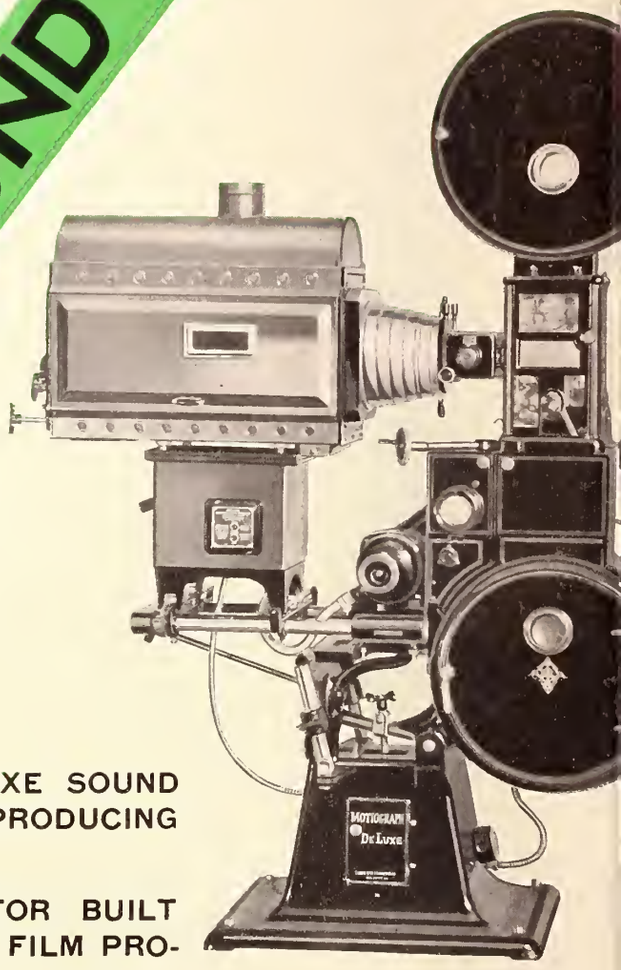
MOTIOGRAPH DE LUXE SOUND PROJECTOR EQUIPMENT

No batteries or charger used
No generator used
* No fader used
No weekly service charge

FULLY GUARANTEED

* Light Valve Control now takes the place of fader.

GUARANTEED SOUND EQUIPMENT



MOTIOGRAPH DE LUXE SOUND PROJECTOR FOR REPRODUCING SOUND FROM FILM.

THE ONLY PROJECTOR BUILT PURELY FOR SOUND FILM PROJECTION.

WRITE FOR OUR BOOKLET OF FULL INFORMATION

ENTERPRISE OPTICAL MANUFACTURING CO.

564 W. RANDOLPH ST. CHICAGO

MOTION PICTURE
HERALD
CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

BOOKING THE NEW SEASON'S PRODUCT

Distributors, earlier than in recent years, are now preparing to launch their sales campaigns on the new season's pictures. The enterprising exhibitor will study with an eye to box office values the product announcements as they are published in Motion Picture Herald. Among the leaders who have scheduled to the Herald their imposing product announcements are:

PARAMOUNT PUBLIX	*Issue of May 2*
FOX FILM CORPORATION	*Issue of May 9*
RKO RADIO PICTURES	*Issue of May 16*

l. 103, No. 3 April 18

"Well, it looks like Norma Shearer will win me again this year with "Strangers May Kiss" I liked "The Divorcee" but gosh this new picture by Ursula Parrott is even better. And Robert Montgomery becomes a full-fledged star because of his performance in it. Ho-hum, another year at the M-G-M Studios for me. I like it here. There's a whole room-full of trophies to keep me company!"

WONDER WHAT A PRIZE TROPHY THINKS ABOUT!



THE FACTS SO FAR
and it's just beginning:

PHILADELPHIA—*Largest gross of year at Mastbaum!*

KANSAS CITY—*Breaking every record!*

MEMPHIS—*Beats any picture of past few years!*

LOUISVILLE—*Tremendous!*

NASHVILLE—*Opening biggest in history!*

SYRACUSE—*Beating the year's biggest!*

HARRISBURG—*Best business in months!*

BALTIMORE—*Biggest ever!*

LEADER!



HITS!

¶ Scan theatre reports on such PARAMOUNT knockouts as "Animal Crackers", "Manslaughter", "Anybody's Woman", "Monte Carlo", "Feet First", "Tom Sawyer", "Morocco", "Dishonored", "Scandal Sheet" and "Skippy"—to pick a few at random—and you've found another of the many reasons exhibitors today have PARAMOUNT foremost in their minds in thinking of product for the present and for the future.

Paramount Pictures



with **JAMES CAGNEY, JEAN HARLOW,**
Edward Woods, Joan Blondell

Wherever you go! Wherever you turn! You hear about

The PUBLIC ENEMY

it's a whisper that will turn to a thundering echo of cheers by May 15th when this masterpiece is issued to a waiting world. Date it NOW!—It's guaranteed!

★ ★ ★



GOD'S GIFT TO WOMEN

is here—and it's there! . . .

FRANK FAY

. . . . and seven gorgeous girls including
LAURA LA PLANTE and JOAN BLONDELL



May 22nd you get the great

John BARRYMORE

as the hypnotist and

MARIAN MARSH as Trilby in

"SVENGALI"

The greatest attraction since "Dr. Jeckyl and Mr. Hyde"

Barrymore's supreme masterpiece!

Based on novel by
George Louis DuMaurier

★ *With*
DONALD CRISP
BRAMWELL FLETCHER
CARMEL MEYERS ★

ONE RIGHT AFTER ANOTHER



RICHARD BARTHELMESS
in **"The Finger Points"**
3 sensationol weeks N. Y. Strond. Held over B'klyn Strand. Tremendous everywhere! Another Barthelmess knockout!



BIG BUSINESS GIRL
with **Loretta YOUNG**
FRANK ALBERTSON, RICARDO CORTEZ, JOAN BLONDELL. *What a show!* What a title for exploitation. (See press sheet for greatest list of stunts, tie-ups, ideos ever used for one picture.)



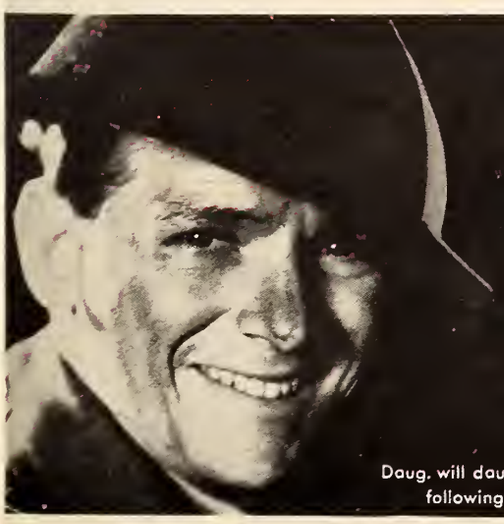
DOROTHY MACKAILL
puts the reverse English on "Office Wife"
in **"Party Husband"**
with JAMES RENNIE and a great cast!



JOE E. BROWN
. in another wow comedy . . .
"BROAD MINDED"
with ONA MUNSON, WM. COLLIER, JR. and MARJORIE WHITE. . . . . .

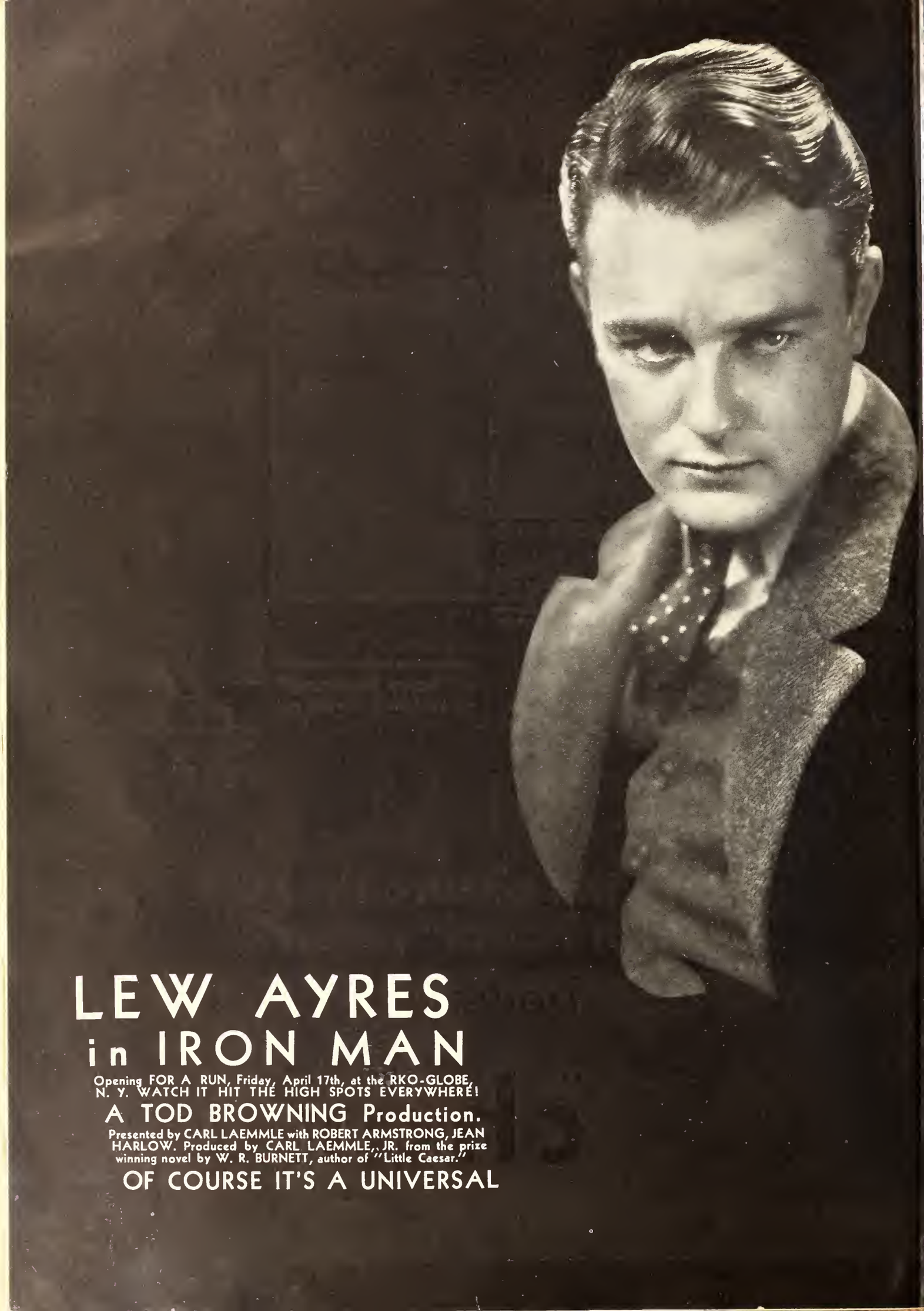
From FIRST NATIONAL

—and the picture that will break "Dawn Patrol" records



DOUGLAS FAIRBANKS, Jr.
in
"chances"
▲ ▲ ▲ A. Hamilton Gibbs' sensational air story with ROSE HOBART, Anthony Bushell, Holmes Herbert, Mary Forbes

Daug. will dauble his tremendaus following with this ane



LEW AYRES
in IRON MAN

Opening FOR A RUN, Friday, April 17th, at the RKO-GLOBE, N. Y. WATCH IT HIT THE HIGH SPOTS EVERYWHERE!

A TOD BROWNING Production.

Presented by CARL LAEMMLE with ROBERT ARMSTRONG, JEAN HARLOW. Produced by CARL LAEMMLE, JR. from the prize winning novel by W. R. BURNETT, author of "Little Caesar."

OF COURSE IT'S A UNIVERSAL

APR 18 1931 ©C1B 111597

MOTION PICTURE HERALD

Vol. 103, No. 3 — April 18, 1931

Mrs. Rockefeller Goes Modern

THE lay press has been making a great pother about the plans for Radio City and their pictorial aspect as represented in the photographs given out for publication. In sequel to the uproar has come an announcement of some modifications of plans, a placating statement in answer to the critics who appeared to be hurt by the evidences of a most acute modernism in the architecture.

Investigation reveals that it is just a teapot tempest after all. The truth is that the plans are not now, and likely for months yet will not be completed, save in their broadest aspects. Also the pictures which were given to the press were issued largely because the architects had spent about $30,000 on a plaster model and insisted on some publicity action for their money. The plans had already been changed before the model was itself complete. A hundred and odd other changes have gone across the drafting boards since. No one will be absolutely sure about how Radio City will look until the day it is done.

It is entirely certain however that Radio City will be acutely modern and that it will be worth looking at. It has been a somewhat guarded secret that the strongest influence for modernism in the project is Mrs. John D. Rockefeller, Jr. She has declared for the spirit of newness and aggressive youth, which seems quite natural enough in the mother of the dashing Abby Rockefeller, the snappy motorist. Incidentally one of Mrs. Rockefeller's sons is employed by an architect engaged in Radio City plans. It is likely that the young man's mother's ideas get rather prompt delivery in that office.

In the modern spirit and the tempo of the times, nothing is settled about Radio City but the size and the place. It will be large and probably loud.

Incidentally, too, in this project there is a remarkable exemplification of the interweaving of the strands of our commercial and social fabric. Radio City is essentially an amusement enterprise, apparently rather practically to be a part of the institution of the screen, what with Radio's picture connections and impending television.

But, even though Radio City is to be a capital of the industry of mere sounds and shadows, its roots and ramifications extend afar. The order for steel alone amounts to 125,000 tons, an item of $10,000,000 to be spent for labor and ore, from the Iron Range mines to the mills of Gary, employment for thousands. And on the other hand the ground rentals of the site represent between a third and a half of the income of Columbia university. So in this wise the motion picture becomes an important indirect participant in the affairs of everything from labor to culture, very much indeed a part of the whole structure of the life of America today.

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"At Liberty" - - also "Resting"

NOW that the King of Spain has resigned from his exciting postion he may be considered to be the most ornate addition to the masses of the unemployed. In view of the considerable publicity which he is receiving and his influential connections it would seem inevitable that the motion picture should make an offer for his services. He made a screen debut some time past in Fox Movietone News with considerable success.

While the HERALD hesitates to exert editorial pressure on a royal and urbane personage like Alfonso, it may not be amiss to remind him that some years ago Czar Nicholas of Russia failed to respond to a cabled offer from Lewis J. Selznick to appear in the pictures that "make happy hours." That the Czar made a mistake is now a part of unhappy history.

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Roxy's Lucky R's

RKO's acquisition of Samuel L. Rothafel for theatre operations, announced in this issue, brings to mind the persistence of the letter "R" in the affairs of "Roxy." He believes in the letter and considers it lucky. "R's" have run through all his Broadway history in the names of theatres and staff. Consider: Rialto, Rivoli, La Rose, Riesenfeld, Rapee, Ramsaye, and now the rippling radio.

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The Spring Blossoming

IT IS the glad season of daffodils and dandelion greens, and new grey hats and motion picture conventions and product announcements. This is the season of the optimists, the budding, burgeoning, blooming weeks of fresh ideas and new hopes, with the colors of first growth. Now is perhaps the brightest, merriest time of all the motion picture year, all the way from the studios where there is the hum of preparation to the exhibitor in the field, looking with eager anticipation for the story of the pictures which promise to make this a golden year at his box office. Each year at this time it is the glad mission of this paper to be the bearer of the gay, bright colors of the producers' presentations of their wares for the season, pages laden with the concentrated distillation of the ideas which are to be purveyed to the audiences of the nation, the messages of promise to the theatres which are in fact the purchasing agents of happiness and entertainment for the millions. This is a pleasant function, and a blithe season.

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"Insignificant, But Noisy"

CHEERFUL significance attaches to the observation of Dr. Clinton Wunder, of the Academy of Motion Picture Arts and Sciences, speaking before the Berkeley Women's Club: " . . . leaders of organizations representing a total membership of six and one-half million people are cooperating in a constructive movement for better pictures. Opposed to this group is an insignificant number of men and women who find nothing good in motion pictures and prefer their own intolerant standards, and who seek through politics to dictate what the American public shall see and hear in their theatres."

Dr. Wunder might have qualified his phrase, "insignificant number," adding "insignificant, but noisy."

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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INSIDERS' OUTLOOK

AT a meeting of the technicians' branch of the Academy of M. P. Arts and Sciences a lively discussion concerning the economy of the new supersensitive film revealed that approximately 50 per cent less light was needed.

"This means a big saving," said someone. "Nothing of the kind," retorted another. "I've checked six studios and four of them report that the lighting expense runs about the same."

Investigation revealed that bulbs of smaller wattage had not been purchased and that the old highpowered bulbs were being dimmed with silks and other dimmers and diffusers.

This strange economy having been revealed, another angle was disclosed. Another speaker said that a foreign version was shot with the old type film. Following this, the American version was made with the supersensitive. The smallest set in the American version was as large as the largest set in the foreign version. Naturally, more lights were needed for the larger sets. The cost was about the same.

"Supersensitive's no good," said an executive. "One version costs as much as another." He just overlooked the size of the sets, that's all.

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Old Show Superstition

Although he has held his post here for some time now, as such things go, a midwestern exchange manager refuses to have his name inscribed on the office door. Salesmen at the same branch will not have business cards printed, either.

A Chicago exchange manager, years ago, hired a promising young salesman. He took a personal pride in the new man's outstanding work, assigned the choicest accounts to him, and never failed to give him full credit in his reports to the home office. The new man made consistent progress and eventually was appointed to a post above that of the man who had employed him. His first act on attaining his high office was to discharge the branch manager who had employed and befriended him.

The branch manager had little difficulty in obtaining a new connection. He administered his new post capably and with some distinction. Time went by, and eventually the branch manager's one time protege, who had continued his upward climb in spectacular fashion, was dismissed by his company. His new position was one of authority in the same company with which his old friend, the branch manager, had become associated. Again, one of his first acts was to dismiss the man who originally had employed him.

Tough for Office Boy

The head of a theatre chain, whose salary runs into six figures a year and who is nationally known as the possessor of plenty of money, has a deep affection for his advertising manager, making a few hundred a week, and wanted to express all this affection. He gave the advertising man two neckties. The advertising man called in his office boy and gave him the two neckties. The office boy wears the neckties now and then.

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Just for Luck

Robert Coogan, brother of the famed Jackie, is currently credited in Hollywood with having changed the time-honored custom of all-around handshaking at the time a contract is signed.

Bobby's father, Jack Coogan, Sr., and his attorney were recently in Ben Schulberg's office, so the story goes, consulting with Ben and Paramount attorneys on final details of Bobby's contract with Paramount. When all the whereases and wherefors had been properly checked and approved, Father Coogan affixed his signature in behalf of Bobby, while Schulberg performed the honors for Paramount. Then Bobby, previously much bored, is said to have come to life.

"Is it all set now, Dad?" he asked.

"All set, Bobby," replied the Elder Coogan.

With that Bobby rushed around behind Schulberg's desk. As Schulberg turned to shake hands with the eager faced boy, Bobby presented Ben with a sharp kick in the shins!

When the adults had recovered from the shock Papa Coogan demanded to know the reason for such action. Turning to Schulberg, Bobby exclaimed:

"That's for luck, Mr. Schulberg!"

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Food for Thought

In Hollywood an elderly man and his wife decided to open a lunchroom across from a large studio. They invested their savings in the place, and made it very attractive.

Employes from the studio began dropping in, and it looked as if the elderly couple would be rewarded for their efforts.

Then, one day, a studio executive heard about it. There is a restaurant at the studio which contributes income to the company.

"I'm sorry," he told those who had patronized the place run by the elderly couple, "but there is a studio restaurant. Perhaps you'd better eat there."

SOME weeks ago it was generally expected in the trade that the president of a company affiliated with the picture industry would promote himself to chairmanship of the board and that a subordinate would be honored with the presidency of the company. The annual meeting of the directors came and went and there was no change, and many wondered why.

Now the story is out. The president-to-be "talked." His superior frowns on "talking" and on people who "talk." He is known as a severe disciplinarian. When he heard that his nominee had boasted of his impending presidency, he canceled the promotion. Not only that, another high official of the company now rates the fair-haired boy.

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Some Day They'll Learn

Here's a curious slant on British production. While Carroll Dunning, president of Dunning Process Company, was in London recently he called at the Elstree Studios. One producer there, Basil Dean, was in a fix. He had to put the cast into London street scenes and was unable to do so day by day because of the daily fogs. It was impossible, in other words, to take the camera outside the studio.

"You should have our process here," said Dunning. "We could put the street scenes into your pictures—there must be plenty of stock shots here—and you will have no delay at all."

"How much will you charge," asked Dean, "to send your technician over?"

"Four thousand dollars."

"But," said the British producer, "your price is altogether too high. How do you arrive at this figure?"

"Because," Dunning explained, "my son, Dodge, would have to come over and we cannot spare him."

Evidently the fogs continued, because when Carroll Dunning reached New York he found a cable from Dean, accepting his proposition and asking for immediate help. That is why Dodge Dunning is hurrying to London.

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Twenty-five Per Cent Off

One of the he-men of the Hollywood screen recently took a three months vacation in Europe, visiting Vienna, Munich and way stations on the stein route. He came back, weighing 259 pounds—stripped! His handlers and trainers went to work. In six weeks they took off 62 pounds. Now comes the problem of new clothes because the waistline was diminished by eleven inches.

THE INSIDERS

PUBLIC TURNS THUMBS DOWN ON ADVERSE THEATRE LEGISLATION

Right Off the Shelf

In two years, national companies have refilmed in sound 130 of the old "successes" of pre-talker days. Comparatively few, however, have hit the box office high spots reached by silent predecessors.

200 Sumptuary Bills Are Defeated by Solons—Sunday Opening Gain in Five States, Showing a Decided Public Trend Toward Liberalism, According to HERALD Survey

The American public, through its legislators, has declined to place additional burdens on the shoulders of the motion picture industry, according to a nation-wide survey just concluded by MOTION PICTURE HERALD.

With a majority of the legislatures, which convened in 44 states after January 1, adjourned, the HERALD learned through its survey that more than 200 bills adverse to motion pictures had been defeated.

These included tax, censorship and blue law measures.

Not only were Sunday closing bills defeated. In at least five states the public's legislative representatives displayed their trend toward liberalism by adopting bills granting shows on the Sabbath. States included are New Mexico, Arkansas, Maryland (for Baltimore only, with a referendum to be held), Ohio, and Idaho. Several cities were granted home rule on the question.

Thirteen States to Act

Although nothing definite regarding the legislative situation could be learned from the offices of the Motion Picture Producers & Distributors of America, C. C. Pettijohn did state that the HERALD's figures were substantially correct.

Forty-four states were included in the HERALD survey. Twenty of these legislatures adjourned without passing any adverse legislation. At the time of the survey there was no apparent danger in 11 other states. In 13 states serious matters were pending.

Fox to Copyright All Its Ad Matter

All press books, exploitation material and ad accessories issued by Fox will be copyrighted, according to a decision that will be placed in effect with all pictures beginning with "Women of All Nations."

This rule does not mean that theatres buying Fox product cannot use Fox ad matter without making special provision. The copyright law will be invoked, it is stated, merely against those who have no interest in the exhibition of Fox product.

Industry Awaits Word on Code Revision for Labs, Theatres

Complete revision of the fire code for laboratories, exchanges, studios and theatres, by the National Fire Protection Association, is not expected by film leaders to cause undue hardship to the industry, in view of the fact that majority of companies involved have, over a period of years, concentrated on fire prevention. Fire rate in the film field, it is contended, has been lower than in most major industries.

British Move to Unify National Censorship Views

London—Efforts are being made to establish a general censorship code that will enable the British censors and local authorities to rule on pictures in harmony.

The move comes as a result of growing number of cases in which the film censor is reversed by local councils, causing the prestige of the censor to suffer.

Hays' Office in New Quarters

The Hays organization soon will announce removal to new quarters, located on 44th or 45th streets, some place near Fifth avenue. Will H. Hays returns to New York from his annual Coast visit about May 1.

Present headquarters are at 469 Fifth Avenue, New York, where the organization has operated since its inception early in 1922.

Sheehan to N. Y. for Convention

Winfield Sheehan, Fox vice-president and general manager, arrives in New York April 26 for the annual sales convention.

Germans Now Have 30 of 200 Houses Projected in U. S.

Acquisition of 30 theatres in the United States by German interests for the exclusive showing of German product, is reported in New York by those close to German film activities in this country. It is also stated that these houses form only the nucleus of a circuit to embrace 200 theatres.

The name of Milton Diamond, described as an important cog in the Warner-Klang-film negotiations, is linked with the enterprise as its promoter. The string is said to be the result of the difficulty met in efforts to get American bookings for German pictures.

Oust Brezillon as Head of Syndicate

Paris—Leon Brezillon, for 19 years president of the Syndicate des Directeurs, has resigned—virtually forced to, according to reports in the trade here. In his stead has been appointed Raymond Lussiex.

Other new officials elected in the shakeup are Messrs. Vignal, Bernheim and Hoch, vice-presidents; and A. Gerard, general secretary.

RKO May Get Central, N. Y. To Replace Globe Theatre

Sources close to RKO have indicated that the company may take over the Central theatre, 47th and Broadway, at the termination of its lease on the Globe, where several of the premier attractions of Radio have been shown.

Only Managers at MGM Meet

Salesmen will not attend M-G-M's national sales convention this year. The confab, opening April 26 at the Chicago Drake, will be confined to managers.

British Quota Rises to 12 3-8%

London—The British quota law now enters its fourth year, automatically increasing to 12⅜%.

The first year, ended March 31, 1929, saw a 7½% quota. In 1930, the law automatically raised the figure to 10%. Next year, the current 12½% regulation advances to 15%, the permanent figure.

The new figure, and next year's large percentage, is forcing a number of American companies to establish production units in England to meet quota requirements. Approximately 86 British made talkers must be released by English distributors this season.

Harry Reichenbach to Hospital

Harry Reichenbach this week entered Doctors' Hospital, New York. He has been suffering since last October from an infected thymis gland.

Reichenbach temporarily has suspended his freelance publicity business.

BUYING THE SCREEN STORY

Though literary problem confronts producers, they are lining up many plays and novels which have been currently popular on Broadway and elsewhere

By AILEEN ST. JOHN-BRENON

WITH the coming of spring and conventions, motion picture producers have put their market baskets over their arms, left their swivel chairs in Hollywood and Broadway and ventured forth into the literary market places for a frenzied buying of dramatic raw produce. Some of it, experience has shown, will find its way into cold storage, but no matter.

For weeks past authors have been on the well known edge, fearing, lest in the fevered excitement of hurried purchasing their literary stalls will be overlooked. Old plays, books, novels, manuscripts have been taken out of trunks and attics and enticingly displayed alongside of the new ones in the hope of attracting the editorial eye and pocketbook, unmindful of the fact that a few months hence loud lamentations will rend the air over the dissimilarity of the celluloid off shoot and the original manuscript. But again, no matter. The buying season is at its height, and author's bank accounts are swelling while producers shelves are bulging.

Plays, novels, short stories, authors, once again they are being lined up for Mr. Exhibitor.

Stage plays current on Broadway acquired by Metro-Goldwyn-Mayer are Noel Coward's latest offering, "Private Lives"; Pirandello's widely discussed drama, "As You Desire Me," and "Grand Hotel," the author of which, Vicky Baum, is due here momentarily to wield her clever pen for the screen.

Ivor Novello's "The Truth Game" recently concluded a four month's Broadway run and has been purchased by MGM and despite the ban against musicals "Flying High," George White's brilliant musical production, occupies an important place on the same company's list of new purchases. MGM has also bought the football story "Huddle" by Francis Wallace, published serially in *College Humor*. The unproduced plays, one the Hungarian "Ferike as a Guest" by Ladislas Bus Fekete and Alexander Goth, and "Nightcourt" by Mark Hellinger and Charles Beahan have been bought by Metro.

A play which Crosby Gaige was destined to produce but never did. "Rivets" by Jack McDermott, has been purchased by United Artists who has likewise signed Ursual Parrott as well as purchased her new book, "Love Goes Past." Miss Parrott, speeded by George T. Bye who secured a Fifth avenue bus and a cohort of literary friends to take her to the Twentieth Century last week, has just arrived in Hollywood to assume her new duties.

Faith Baldwin's "Skyscraper" and Fannie Hurst's novel, "Five and Ten," have both gone to Metro. The spirit of revivals is by no means dormant,—even if so valuable a piece of property as "The Great Divide" needs must be revived as "Woman Hungry," and the rights to Margaret Mayo's pretty play "Polly of the Circus," a hit of 1907, also goes to MGM who likewise has acquired Katherine Brush's "The Red Headed Woman," "Bridge vs. Bridge" by Edward McKenna, also "Pigboats" by Edward McKenna.

Despite the difficulties presented by a film version of "Tomorrow and Tomorrow," Philip Barry's successful play now running on Broadway, the film rights have been obtained by Paramount. Two war stories, "Step Daughters of War" and Hemingway's "A Farewell to Arms," have also gone to this company which also has secured Bromfield's Twenty Four Hours," "Graft" and "Silence," while squabbles continue unabated between Dreiser and the organization over the novel, "An American Tragedy," with the latest reports from Dreiser being "I will fight for my literary character if it takes years." Despite his indignation he is "not necessarily" finished selling his film rights to his works. But when they are sold they will be sold as they are. "I don't want to compel them to lose money, but I don't want to be injured either, and I don't think they would lose money if they stuck to reality," adds Dreiser, who made his money out of realism.

RKO Radio is concentrating on the author rather than the finished product. That is to say, instead of buying published material—plays, magazine stories and novels—and getting authors to rewrite it for screen purposes, the company is catching its authors first and buying original stories for the most part. In pursuance of this policy three stories have been bought from John Howard Lawson, Louis Weitzenkorn and Nell Baker. RKO Pathe, according to the scenario department will concentrate on novels for its program as yet incomplete.

"Five Star Final," one of the most sensational plays on Broadway this season, has been purchased by First National, and the novel, "Sob Sister," has gone to Fox. Robert Sherwood's amusing comedy, "So This is New York," purchased by Paramount who is developing a distinctive policy as regards to authors and plays.

Don Henderson Clark's best seller, "The Impatient Virgin," following close upon his "Millie," has become the property of Universal which will bring, it seems, two different stories by Erich Maria Remarque to the screen, "Fate" and "The Road Back," and it is "The Road Back" which is Remarque's sequel to "All Quiet on the Western Front." There is some talk about Remarque himself coming to the Universal lot in the autumn to associate himself with the latter production.

A series of shorts by Bugs Baer have been transferred to RKO Pathe.

The problem of obtaining material for next season's programs has been giving producer's something to worry about. It's by no means all beer and skittles even if you have the ducats. As one producer pointed out the stage which is the logical source from which to seek dramatic material has proved inadequate. Of some 500 plays which have been produced this season about 300 have come to New York. Of these less than 20 have been found good picture material—three have not yet been purchased—"Tonight or Never," there having been talk of it for Gloria Swanson; "The House Beautiful" and "And as Husbands Go" one of the best pieces of material on Broadway. This leaves big gaps in production programs. For this purpose Paramount has formed the Ray-Miner Corporation to produce plays which before production have been selected with a view to their motion picture suitability. Already six plays or more have been selected. And the companies are still meeting the problem by signing authors who have proved their worth—Ursula Parrott, Sam Raphaelson, A. A. Kline, John Howard Lawson, Zoe Akins, Becky Gardiner, Willard Mack.

RCA UNITS IN "ADVERTISING POOL" WITH LEADING NON-FILM PRODUCTS

Something New in Socks from the Masses

The following squawk was received the other day by one of the fan publications from an indignant picturegoer:

"Announcements of pictures to be displayed must be concocted by ex-circus ballyhooers gone literary. Invariably they disappoint. They remind one of the sales sheet of the hometown drygoods merchant. They inspire about as much excited anticipation in a blasé film fan as posters announcing a lecture on China missionary work. They are like the fanfare of a circus band which accompanies the outstanding trick of an elephant or poodle dog without variation. Audiences, grown cynical by disappointments, endure with boredom the verbal acrobatics and trumpetings of these proclamations. A calm, cool statement of the merits of coming pictures would arouse an audience from apathy because of its novelty."

Trans-Lux Eyeing Home Field; Readying for Television Advent

Now Developing Cabinet to Combine Motion Pictures, Sound and Radio as Unit

Trans-Lux is eyeing the home field for both entertainment and educational purposes.

Besides extension of its present New York newsreel theatre to a national circuit of houses similarly using rear projection, the company declares that plans "have already been made" for combining Trans-Lux equipment for visual instruction and entertainment when television has developed to the point of commercial exploitation.

Currently under development, it is stated, is a cabinet designed to include motion picture, sound and radio apparatus.

Net 1930 earnings of the Trans-Lux Daylight Picture Screen Corporation, which, with Radio-Keith-Orpheum, owns the stock of the Trans-Lux Movies Corporation, the theatre concern, are given as $475,606, as against $525,388 in 1929, and $44,719 in 1926, first year of the company.

Combine With Fox Saved Hoyt Chain, Munro Tells Board

Sydney, Australia—The general depression is costing amusement companies here plenty. Balance sheets tell the sad story. For the six months ended December 27, 1930, Hoyts Theatres Ltd., turned in a loss of $50,490, and for the six months ended June 30, 1930, J. C. Williamson, leading "legit" venture, showed a loss of $92,515. These figures contrast with Hoyts' profit of $404,000 for 1929-30, and with Williamson's surplus for 1928-9 of $254,020.

Inside facts concerning the amalgamation of Fox and Hoyts' interests found light at an extraordinary meeting of Hoyts' stockholders at the tabling of the half yearly balance. Since last October it was disclosed that Fox has assisted Hoyts by advancements totalling $150,000, and that Hoyts' directors' fees had been reduced from $37,500 a year to $18,500.

The meeting gave directors a few tough hours. Most shareholders kicked bitterly because no dividend was declared, their 'plaints drawing the reply from Charles Munro, managing director, that while their chance of getting a dividend for this half was negligible, owing to the deficit, they would get them in the future, or else he would be looking for another job. Fox of America had made that clear to him, Munro told them.

In reply to queries why preference holders had not been consulted before the negotiations with Fox had been concluded, Munro commented that if the deal had not been consummated, Hoyts would now be in liquidation.

Asher Returning to Field

Harry Asher, Universal Boston franchise holder for many years, recently retired, plans a return to the independent field.

Fox Sells Three in New York After Announcing Sales' End

Fox will dispose of three Bronx houses, Bleuheim, Belmont and Parkway this week, despite recent announcement that no more would be sold in New York.

It is thought the three will be taken by the Manhattan Playhouse circuit.

Gloria Plays Safe

Hollywood—Before Gloria Swanson left for New York to seek financial backing for a film, she deposited in a local bank $25,000 in a commercial account and $115,000 in a saving account.

Pettijohn to Europe

Charles C. Pettijohn, Film Board chief, and general counsel of the Hays organization, leaves New York for a European vacation early in May

Regular Meetings Held for Cooperative Action

Public Promotion Campaigns Built By Same Agency to Combine Interests of Each Other

An "advertising pool" tying up one of the motion picture industry's largest holdings with important non-film products and services, is revealed in a system of Lord & Thomas and Logan, national advertising agency. The film and theatre interests participating are those of RKO, which, along with the other companies involved, place their advertising through Lord & Thomas and Logan.

One of the major phases of the system calls for meetings each Friday of the advertising and publicity executives of all Radio Corporation of America companies, including Radio Pictures, RKO Pathe, Radio Keith Orpheum and RCA Photophone, besides RCA itself, Victor and the rest, with executives of Lord & Thomas and Logan participating. At these meetings ideas for sales promotion are brought forward and efforts made to select points of common public interest along which the various advertising programs can be built.

The second step in the system calls for similar cooperative efforts between the RCA companies and other Lord & Thomas and Logan accounts, for the purpose of "pooling" any common advertising interests. An example would be a Lucky Strike advertisement picturing a Radio star smoking a cigarette of that brand.

1,000 Theatres Net $350,000 For NVA's Sanitorium Fund

Easter week showing the NVA film, "Stolen Jools" has resulted in 1,000 theatres collecting $350,000 from the public for the Saranac Lake sanitorium campaign. The remaining 1,200 houses which booked the short have not yet filed collection reports.

Collections averaged $300 per theatre.

Former Gaumont Executive Reported With Bernstein

London—It is understood Will Evans, recently resigned as managing director of Gaumont-British, is planning a connection with the Bernstein circuit.

Reports indicate that Sidney Bernstein intends extending his circuit by joining with a South London exhibitor.

Another Try at "Quiet" in Germany

Berlin—Completely revised in certain sequences and generally toned down to meet with German sentiments, "All Quiet on the Western Front" is to be submitted again to the German censors. Passage is expected.

"Quiet," submited twice previously, has been the cause of considerable agitation.

TELEVISION IS FOUND IMPRACTICAL FOR WIDE USE IN ITS PRESENT STAGE

Held Very Remote from Theatre and Stage

Will Not Be a Sizeable Factor in Amusements in This Generation, John E. Otterson Says

Television in its present stage of development is economically and mechanically impracticable for widespread usage, MOTION PICTURE HERALD learns from sources close to the inside laboratory circle of big electrics.

Some advancement is expected within the next two or three years which may pave the way for a partial invasion of the home, but television in its relation to the theatre and motion picture studio is very remote.

Regular broadcasting of television images by usual methods would require a frequency band 4,000,000 cycles wide—equivalent to 400 ordinary broadcast channels—which in itself is impractical because it would necessitate practically complete monopolization of transmitting channels.

Further verifying the foregoing statements, John E. Otterson, president of Electrical Research Products, a Western Electric-A. T. & T. affiliate, this week said "not in your lifetime or mine" will television become a sizeable amusement factor. "Even if it should become commercial," Otterson predicted, "I see in its development no menace to the theatre."

In the article following, D. K.

(*Continued on next page*)

Television Images As They Appear









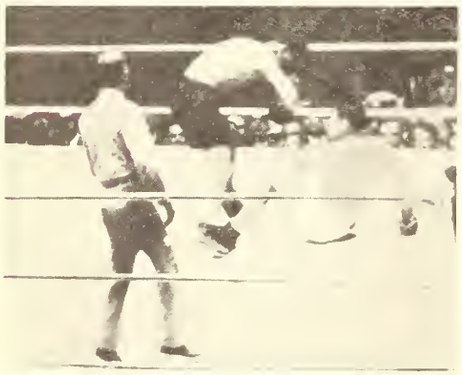


Fig. 1-A—Picture transmitted over the commercial telephotograph system containing 250,000 elements.

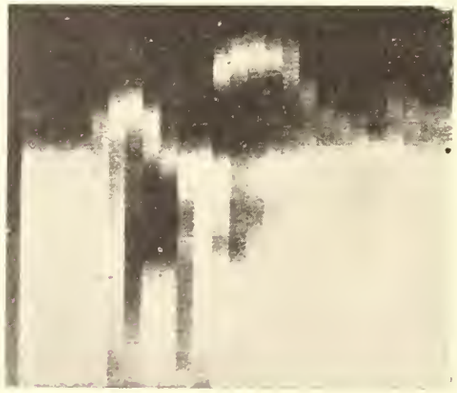


Fig. 2—Television images as they would appear if transmitted by usual methods over an ordinary broadcast band.



Fig. 3—With two ordinary broadcast channels, 1250 elements could be transmitted. The gain over Fig. 2 is obvious.

REGULAR BROADCASTING METHODS REQUIRE BAND OF 4 MILLION CYCLES

Transmitted By Usual Methods













Fig. 4—By using ten ordinary broadcast channels, and transmitting 6250 elements, the appearance would be as above.

Fig. 5—By employing twenty ordinary broadcast channels greater detail is gained as indicated in the group above.

Monopoly of Transmitting Channels Necessary

Some Minor Inroads in Home Field Expected to Materialize in the Next Two or Three Years

(*Continued from preceding page*)

Gannett, an important factor in television development for American Telephone & Telegraph, outlines the surface workings of television transmission and their relations to the quality of images.

By D. K. GANNETT

American Telephone & Telegraph Co.

In the processes usually employed in telephotography, the picture may be considered to be divided into a large number of small, equal-sized elements like a mosaic. Unlike the human eye, which sees the whole picture at once, the electrical eye of the transmitting machine is focused on only one element at a time, passing rapidly along row after row of elements until the whole picture has been scanned. As each element is viewed in turn, an electrical signal is sent out whose strength corresponds to the average shade of that element. Upon reception of the signals, the receiving apparatus re-creates the picture elements one at a time, painting each dark or light as directed by the electric signals, and arranges them in the proper order to form a picture similar to that viewed by the transmitter.

It is apparent that, in such a system, picture details smaller or closer together than

(*Continued on page 33*)



Fig. 1-B—Picture transmitted over the commercial telephotograph system containing 250,000 elements.

PARAMOUNT PUBLIX WILL PROTECT $130,000,000 THEATRE INVESTMENT

Between 60 and 70 Films Planned by Company

Public, Says Kent, to Have Voice in Judging Type Of Attraction

By ERNEST A. ROVELSTAD

In the Paramount Publix schedule for 1931-32 will be "virtually every type of worthwhile attraction with which Adolph Zukor has been associated."

Atlantic City (QP)—"Paramount Publix is looking for only peace and harmony, but it is determined to protect its $130,000,000 investment in theatres."

That statement by Sam Katz, vice-president in charge of Publix theatres, was a highlight of the annual convention here of the sales department of Paramount Publix.

Katz' statement proved of particular interest in view of the Paramount-Warner situation in which a truce is near, according to lobby reports.

Katz further said that "Paramount Publix has no chip on its shoulder. Nor is it looking for a fight, but at the same time it is not running away from any fight. The company is looking for only peace and harmony, but it is determined to protect its $130,000,000 investment in theatres.

"One of the important factors in self protection is the development of manpower," Katz said, adding that the theatre manager knows his community and his people, and that Paramount is determined to give its theatre operators every support.

Double-featuring, Katz declared, is being tried in Publix theatres as an experiment.

Among the other outstanding declarations of Paramount were:

SIDNEY R. KENT—Paramount will let the public define the type of at least one-third of its pictures for the coming season. Star series are barred.

GEORGE E. AKERSON—Pictures and advertising must be clean or adverse legislation is inevitable.

That Paramount is amplifying the policy initiated last year of giving the public a voice in production, was pointed out by Kent in announcing that only 40 of its program of 65 to 70 pictures are definitely set.

The public reaction to these will determine the nature of the remainder and the total will be increased if the public wants more. Nor will any star be limited to a given number of pictures.

The company does not intend to be "hog-tied" to a production schedule and the product announcement is not to be considered as a part of any contract for the pictures outlined in it.

More definitely set are the short feature plan, which call for 36 two-reel comedies, 100 single reel subjects and 104 issues of Paramount sound news.

Akerson told the convention that one little slip in the standard of advertising may place the entire industry in turmoil.

Included in next season's feature Paramount schedule are:

"Girls About Town," featuring Paul Lukas, Kay Francis and Lilyan Tashman in an original romance about a battle of wits between a wealthy Paris boulevardier and a pair of clever and well-exploited sisters who have brought their expert gold-digging racket from America.

"Secrets of a Secretary," featuring Claudette Colbert in the romance of a social secretary.

"Strangers and Lovers," featuring Carman Barnes and Tom Douglas. Directde by Richard Wallace. A tale of a girl who is afraid she is wicked.

"A Farewell to Arms," featuring Gary Cooper and Eleanor Boardman in a talking version of Ernest Hemingway's novel, story of a young American officer and a nurse who

(*Continued on page* 53)

Paramount's 20th Anniversary Production Schedule

PICTURES

A Harold Lloyd talking comedy
"Indiscretion," Marlene Dietrich
"Rich Man's Folly," George Bancroft
"Wild Beauty," Nancy Carroll
"Tomorrow and Tomorrow," Ruth Chatterton
"Manhandled," Clara Bow
"Mister Noodle," Jack Oakie
"Twenty-four Hours," Clive Brook
"Girls About Town," all star
"Strangers and Lovers," all star
"Dr. Jekyl and Mr. Hyde," all star
"Tom Sawyer, Detective," Jackie Coogan
"Evenings for Sale," Paul Lukas
"Shop Girl," all star
"The Strange Guest," Paul Lukas
"Daughter of the Dragon," Anna May Wong
"The Marines Have Landed," Richard Arlen
"The Rose of the Rancho," Dolores Del Rio
"Cheated," Kay Francis
"The Smiling Lieutenant," Maurice Chevalier
"Personal Maid," Nancy Carroll
"Stepdaughters of War," Ruth Chatterton
"An American Tragedy," all star
"China," Tallulah Bankhead
"Monkey Business," Marx Brothers
"No One Man," Carole Lombard
"Secrets of a Secretary," Claudette Colbert
"A Farewell to Arms," Gary Cooper
"Huckleberry Finn," Jackie Coogan
"Sooky," Robert Coogan
"Graft," Gary Cooper
"Silence," Clive Brook
"The Round-Up," Eugene Pallette
"Uncertain Women," Claudette Colbert
"This Is New York," all star
"Help Wanted," all star
"Caught," all star
"Tabu," a South Sea picture

(Other feature pictures to be selected)

SCREEN LUMINARIES

Harold Lloyd	Marlene Dietrich	Maurice Chevalier
George Bancroft	Nancy Carroll	Ruth Chatterton
Clara Bow	Tallulah Bankhead	Jack Oakie
Marx Brothers	Frederic March	Gary Cooper
Charles Rogers	Richard Arlen	Clive Brook
Claudette Colbert	Charlie Ruggles	Jackie Coogan
Paul Lukas	Phillips Holmes	Skeets Gallagher
Carole Lombard	Miriam Hopkins	Sylvia Sidney
Frances Dee	Kay Francis	Warner Oland
Norman Foster	Regis Toomey	Stuart Erwin
Eugene Pallette	Mitzi Green	Robert Coogan
Jackie Cooper	Junior Durkin	Anna May Wong
Dolores Del Rio	Eleanor Boardman	Lilyan Tashman
Carman Barnes	Tom Douglas	

DIRECTORS

Ernst Lubitsch	Josef von Sternberg	Edmund Goulding
Dorothy Arzner	Richard Wallace	H. D'Abbadie D'Arrast
Rouben Mamoulian	John Cromwell	George Cukor
Edward Sutherland	Monta Bell	George Abbott
Frank Tuttle	Victor Heerman	Stuart Walker
Norman Taurog	Lothar Mendes	David Burton
Lloyd Corrigan	Edward Goodman	Louis Gasnier
Marion Gering	Norman McLeod	Dudley Murphy
Edward Sloman	Berthold Viertel	Harry Cort

AUTHORS

Mark Twain	Theodore Dreiser	Louis Bromfield
Rupert Hughes	John Colton	Philip Barry
Charles Brackett	Robert E. Sherwood	Arthur Stringer
Sax Rohmer	Percy Crosby	Dashiel Hammett
Max Marcin	Ernest Vajda	Samson Raphaelson
Hans Muller	Marcel Achard	Oliver H. P. Garrett
Grace Perkins	Mateel Howe Farnum	Helen Zenna Smith
Kenyon Nicholson	J. P. McEvoy	Will B. Johnstone
Percy Heath	Edward Granberry	Ernest Hemingway
Laurence Stallings	Robert Louis Stevenson	I. A. R. Wylie
Winifred Lenihan	Vera Caspary	William Slavens McNutt
David Belasco	Richard Walton Tully	Jack Lait

THE CAMERA REPORTS



CELEBRITY. *Police keeping British ardor within safe bounds as Marlene Dietrich, Paramount star, arrives in London for the opening of her new picture, "Morocco." She has been vacationing on the Continent. (Acme photo)*

Chaplin's Leading Woman?

Paris—Studio tests of Floricel Constantinesco, 18-year-old Bucharest beauty, are pronounced successful, and it is rumored here that she will be Charles Chaplin's next leading woman.



Floricel Constantinesco. (Acme photo)



VACATION-BOUND. *Robert Montgomery, M-G-M star, and Mrs. Montgomery, arriving in New York for a vacation. On his return to the Coast, he will make "A Man In Possession."*



EVOLUTION IN ACTION. *The mooted question of whether Man was created with an Adam, or has evolved from lower animals, is to be brought to the screen in a new type of picture by Universal. Shown in conference are its principals. Clarence Darrow, who was defense counsel in the Scopes evolution trial; Prof. H. M. Parshley, of Smith College, and Director George Cochrane.*



IT'S HERE AGAIN. *The 1931 model of the national pastime arrived this week, and here's the team that'll battle for dear old First National in filmdom's own league. Looking 'em over from back row to front, left to right—Frankovitch, Chaffee, Powers, Adamsen, McDowell, Brown (Joe E.), Ruby, Gilpin, Wetzel, O'Shea, Gorman, Mascot, Hood and Ayers.*



ON JOB (*right*). *Roland Pertwee, well-known writer recently signed by Warner Brothers-First National, shown arriving in Los Angeles to begin a series of originals.*



HOWDY AND HOW! *Just how glad a man should be when Mrs. Huston joins him with her son John, as registered by Walter Huston, First National player, when they arrived the other day in Los Angeles.*



THE CHAMPION. *Everybody loves one, and even though this is not a shot of a great tournament, there is the same old kind of gallery that has always followed the champion of champions, Bobby Jones. The picture shows Jones about to drive off for a scene in his Warner Brothers series, "How I Play Golf." Director George Marshall is shown seated nearby.*





MODERN GAUCHO. *Capt. Juan Reynal, star of the Argentine poloists who have been playing American West Coast teams, on a visit to the Warner-First National studio. Shown are Capt. Bird, Mrs. Stephen Nearney, Lucien Hubbard, Arthur Caesar, Marian Nixon, Capt. Reynal, Mrs. Reynal, Darryl Zanuck, Mrs. Zanuck and Raymond Griffith.*

UG-WUMP! (*left*). *But it doesn't mean a thing. S'only Stuart Erwin and Eugene Pallette, members of the cast of Paramount's "Dude Ranch," trying to tell us Mayflower folks their ancestors were first.*



ON IN FOUR. *That golf picture on the opposite page, also with its Jones, has us mixing our metaphors or something. This one, however, is Buck, whose links has long been the Western plains. This is the way Buck weighs his also-famous steed, Silver, to see if the cinch-line should be reduced for those Columbia Westerns.*



INGENUE. *Youthful Marian Marsh (being so well recommended by Nature), is not only opposite John Barrymore in Warner Brothers' "Svengali," but will be similarly cast in Barrymore's next, "The Mad Genius."*

MARKET QUOTATIONS OF FILM STOCKS

(Week ended Thursday, April 16)

Stock Exchange

1931 Range High	1931 Range Low	Stock & Div.	Sales (in 100s)	High	Low	Thurs. Close	Net Change
		Amer. Seating					
15	7¾	Cons. Film	10	8⅛	7¾	7⅞	— ⅛
18⅞	15¾	Cons. Film pf. (2)	12	17	16½	16½	— ⅜
185¾	183⅜	Eastman Kodak (8a)	200	164¼	156¼	157¼	
38⅜	22½	Fox Film A (4)	1752	27	22½	24	— 2⅜
15½	6	Gen. Thea. Eq.	313	10½	8¾	9	— 1
63½	45¼	Loew's, Inc. (3b)	242	54⅞	48	48⅜	— 2½
99	83	Loew's pf. (6.50)	3	96⅛	96	96	— ½
		Loew's pf. xw (6.50)				Not quoted	
27	25	M-G-M pf.	3	27	26¼	27	+ ½
50¼	36⅝	Para.-Pub. (4)	1318	44	37	39⅜	— 4⅜
2⅞	1½	Pathe	80	2½	2	2	— ¼
6½	3	Pathe A	29	6	5	5⅛	— ⅞
24½	15¾	Radio-Keith-Or. A	1141	23¾	20¾	21	
		Univ. Pic. 1st pf. X (8)				Not quoted	
20⅜	10⅛	Warner Bros.	1160	12⅞	11	11⅛	— 1¾
40½	24¾	Warner Bros. pf. (3.85)	10	25½	24⅜	24⅜	— 1⅝

X 10 share lots.
a including extras.
b plus extras.

Curb Exchange

23	16⅞	Columbia Pic. (1½a)	1	20½	20½	20½	+ ½
22	17½	Columbia Pic. v.t.c. (1½a)	1	19⅛	19⅛	19⅛	+ ⅜
6⅛	4⅛	Fox Theaters A	33	4½	3⅞	4	— ½
31¼	20	Gen. Thea. Eq. cv. pf. (3)	112	24⅝	19⅜	20	— 5
		Loew's deb. rts.				Not quoted	
		Loew's wts.				Not quoted	
24	20	Nat. Screen Serv. (2)	1	22			+ ½
3½	1¼	Sentry Safe Con.	25	1⅝	1⅜	1⅜	— ¼
15¾	7⅛	Technicolor	10	10⅝	¾	¼	— ¾
13¼	6⅝	Trans-Lux DPS	160	9⅜	8⅛	8¼	— ⅝

A plus 5 p.c. in stock.

Bonds on Stock Exchange

1931 Range High	1931 Range Low	Bond & Maturity	Sales (in 1000s)	High	Low	Thurs. Close	Net Change
74	51	Gen. Thea. Eq. Cv. 6s '40	129	62⅞	52	55	— 9
		Loew's 6s '41 ww				Not quoted	
99¾	94½	Loew's 6s '41xw	38	97½	96½	97¼	+ ⅞
105	101½	Para. Bwy. 5½s '51	4	102¼	102⅛	102¼	+ ⅛
97	92¾	Para.-F.-L. 6s '47	16	95	93½	91½	+ ¾
89¾	84	Para.-Pub. 5½s '50	56	85⅜	83½	83½	— 1½
89	50¾	Pathe 7s '37 ww	87	86½	83	83	— 3¼
74½	50	Warner Bros. cv. 6s '39	193	56	52	52⅛	— 1¾

Bonds on Curb Exchange

70	55	Amer. Seat 6s '36	4	67	66	67	— 1

Produce Exchange Stocks

Color Pic.	Not quoted
Photocolor	Not quoted
Roxy	Not quoted

Over the Counter Stocks

	Bid	Asked
Roxy	¾	1¼
Roxy A (3.50)	14	15½
Roxy units		Not quoted

$2,600,000 PATHE LOSS IN 1930; HEAVY SELLING HITS FILM STOCKS

Pathe Statement Reveals Equity Worth $14.38 a Share if Present Assets Were Liquidated

Net value of Pathe Exchange, Inc., in liquidation, was $3,500,000 on December 27, 1930, after bond and preferred stock obligations, according to a pro forma consolidated balance sheet of the company made public late this week.

The balance sheet, certified by Price, Waterhouse & Company, accompanying the annual report of the company, gives effect to the deal under which the company's operating assets were sold to the Radio-Keith-Orpheum Corporation on January 5, 1931. It gives effect, also, to an appraisal of the value of Pathe Exchange's interest in the Pathe-DuPont Manufacturing Company at $4,000,000.

The operating statement accompanying the report of the 52-week period ending December 27, 1930, shows an operating loss of $2,007,771, plus a loss of $637,518, resultant from "loss on sale of certain assets to Radio-Keith-Orpheum and the write-off of production, scenario and treatment costs of pictures abandoned as a result of the sale." Much of this item is reported to be undistributed studio costs incurred during 1930, and is the alleged cause of the differences between Joseph P. Kennedy, chairman of the board, and E. B. Derr, former president.

The most interesting item in the report is the revelation of an equity of $3,500,000, which, were the company to be liquidated without further cost on the basis of present

(Continued on page 51)

Famous Canadian Shows Gross Of $4,268,893 for Last Year

Toronto—Annual statement of Famous Players Canadian Corp. shows gross operating income for the year ending August 30, of $4,268,893, almost $1,000,000 greater than last fiscal year, when $3,376,844 was earned.

Surplus amounted to $3,217,681, or $200,000 greater than the previous year's balance, due to sound installations. Approximately $2,000,000 was available for dividends.

Joe Brandt Returns from Hollywood

Joe Brandt, Columbia president, is back in New York from an extended Havana vacation which was followed by a trip to Hollywood, where production plans were outlined for the new season.

Fine Returns to Columbia

Joe Fine, former Fox and Columbia ad man, returned this week to Joe Brandt's staff to assist C. F. Chandler.

Fine quit Fox to join Columbia and then resigned to sell printing.

May 11 Fox Sales Date

James R. Grainger, Fox vice-president, has announced May 11 as the opening date of 1931-32 selling.

Para. Stockholders Meet April 21

April 21 is the date set for the Paramount stockholders, meeting in New York.

Doubts Raised by Dividend Omissions Unsettle All Picture Stocks Along with Other Fields

By THE ANALYST

Doubts raised by the recent wave of dividend omissions and cuts in all classes of stocks spread to amusement shares during the past week, bringing heavy selling into issues on which maintenance of present dividend rates are questioned in financial quarters and unsettling the list of picture stocks generally.

Fox and Paramount were prominent bear targets, the former being pounded down to a new low for the year on expectations that the new directors expected to be elected April 15 would make a downward revision in the annual $4 disbursement. Election of these officers was deferred, until May 1 at an adjourned meeting at which Harley Clarke, president, scouted the dividend change rumors.

Fox has encountered steady pressure since announcement of its refinancing plan and the downward movement gained impetus as date for the annual meeting approached.

Paramount dropped more than 4 points on rumors that directors will reduce the $4 annual dividend to $3 at their next meeting in view of the reported decrease in earnings for the first quarter of this year. However, it has been estimated that the forthcoming earnings report for the period will show that company has earned the dividend, with a reported net profit for the three months equal to $1.20 a share.

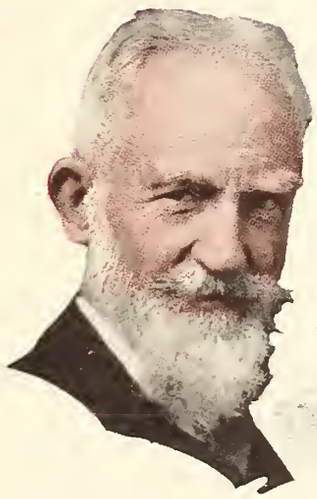
Warner Brothers, which held fairly steady

(Continued on page 36)

GREAT WHISKERS!



THE SMITH BROTHERS have held the record up to now!



GEORGE BERNARD SHAW is pursued by barbers!



THE HOUSE OF DAVID is full of it!

BUT THE MOST FAMOUS BEARD IN THE WORLD TODAY is worn by—

TRADER



The man who wrote the book that has become the talkie of the century—

READ WHAT THE CRITICS FROM COAST TO COAST ARE SAYING:

ATLANTA

Journal—The best and most entertaining picture I ever saw. Amazing. Astounding. Bewildering.

Georgian—As exciting as a championship fight or a Rose Bowl football game.

Constitution—*Trader Horn* is in many ways the most remarkable picture ever made.



BOSTON

Daily Record—A unique thriller.

Traveler—You will grip the arms of your chair and give thanks that you are in a theatre and not in the jungle.

Evening American—Unbelievable, yet true, *Trader Horn* puts the paradox into pictures.

Post—Frightfully realistic, yet horribly fascinating.

BUFFALO

Evening News—One of the most remarkable and astounding pictures ever unfolded on the screen.

Times—Recommend it heartily, it should thrill you to the tips of your toes.



CHICAGO

Herald-Examiner—An adventure in movie-going.

Journal of Commerce—Just a grand feast of excitement, beautifully dressed in actuality that is Africa.

Tribune—Without doubt the most thrilling and astounding melodrama ever turned out.

Daily Times—Brings you the tensest and most thrilling adventure tale.

News—What a movie! It has about everything.

Post—As sheer entertainment it tops anything in this line ever before presented.

CINCINNATI

Enquirer—*Trader Horn* is the last word in film records of African adventure.

DALLAS

Dispatch—*Trader Horn* a masterpiece. Direction, photography and acting are superb.

Journal—Realistic and exciting. It gets even better as you think about it the day after.

Times-Herald—The wonder picture. Its thrills and wonders surround a dramatic story. Enthralling.



DENVER

Post—The animal scenes alone would make *Trader Horn* a great picture.

Rocky Mountain News—*Trader Horn* has everything that skilled directing, superb acting and marvelous photography can bring to the screen.

DES MOINES

An African picture that is different—splendidly acted.

DETROIT

News—Most complete picture of Dark Continent yet produced.

Free Press—Will afford the most seasoned movie-goer a new thrill.

INDIANAPOLIS

Journal—Scenes from *Trader Horn* are nothing short of hair-raising.

Courier—Unforgettable drama of a savage world, an epic in motion pictures.

Press—Gripping entertainment.

KANSAS CITY

Star—What a picture!

Journal-Post—You should see this picture. Excellent entertainment.



LOS ANGELES

Examiner—You get the real feel of darkest Africa.

Daily News—Thrilling, exciting, crammed with the strangest sights.

Times—Something lost in the tumult of the talkies came back to the screen in *Trader Horn*. It was like a renaissance of the movies.

Record—Fascinating—defies the imagination.

Herald—The acme of thrills. Fully justifies the time and money spent in its production.

HORN



MILWAUKEE

Leader — The most exciting of them all. This is a picture not to miss.

Wisconsin News—It is going to be just too bad for the company making any animal films after *Trader Horn*.

Journal—One of the most interesting natural scenery tales to come from Africa.

Sentinel—Tremendously exciting entertainment.

MINNEAPOLIS

Tribune—*Trader Horn* is an unusual picture from the standpoint of entertainment. Many will revel in its thrills and its stark realism. And action! Every turn of the jungle brings a new adventure.

Star—*Trader Horn* is a sensational filmization of the famous book on African adventure.

Journal—*Trader Horn* is the greatest of African pictures. Incomparably the greatest. It keeps you constantly in a condition of apprehension.

NEW ORLEANS

States—The fame that preceded this film to New Orleans is justified. In *Trader Horn* M-G-M has a film that is one of the most spectacular in history.

Tribune—*Trader Horn* has everything that goes to make a stirring picture.

Times-Picayune — So tense and dramatic it held the first night audience in silence for practically the entire two hours required for its presentation.



NEW YORK

American—There has never been a picture like it.

Eagle—*Trader Horn* is a picture you simply can't afford to miss.

New York Times —Thrilling realism is spliced cleverly with rugged fiction.

Mirror—A picture among pictures. Packed with thrills and beauty.

Herald-Tribune—Entirely successful—handsome to look at.

World—The most hardened moviegoers squirmed in their seats. Difficult to imagine a more thrilling picture of savage beasts.

News—Replete with breath-taking jungle shots; cast excellent.

Journal —Thrilling atmosphere—an effective production of jungle life.

SALT LAKE

Tribune—It is never to be forgotten.

Deseret News—No one who sees it can possibly be disappointed.

Telegram—The most engrossing adventure film in history.



NEW HAVEN

Evening Register — Biggest undertaking in the filming of adventure. W.S. Van Dyke put infinite artistry in his direction. The picture will live long as the last word in a drama of gorgeous adventure.

OKLA. CITY

Daily Oklahoman—*Trader Horn* is excitement from the opening shot to the fadeout.

PHILADELPHIA

Daily News—Packs a tremendous kick. Will thrill the most hardened.

Record — Most exciting picture. Even more so than the book.

Ledger—*Trader Horn* has all the features which make a jungle film interesting.



PORTLAND

Journal — It is a supreme picture. Its plain and rugged story makes it a wholesome picture for young people. From the adult standpoint there are wonders upon wonders to behold.

Telegram—Start to see it in your most critical mood and the reviewer is willing to bet that before the film is a third run that you will have surrendered to the effectiveness of the production and will come out of the theatre gone completely "superlative" in your efforts to describe it.

The Morning Oregonian — One of the most fascinating pictures in years. Patrons come away with the eerie throb of primitive drums and the menacing roars of lions still ringing in their ears. The picture leaves an indelible impression of wild adventure.

SEATTLE

Post-Intelligencer—It fascinates. It fires the imagination. It quickens the pulse.

Seattle Star—*Trader Horn* is one picture which can be recommended regardles of age or taste.

Daily Times—*Trader Horn* is a triumph for its producers — it combines romance and adventure with amazing wild animal sequences that will chill your blood.

ST. LOUIS

Globe-Democrat—*Trader Horn* requires more than two hours and will hold you spellbound all of that time.

Times—The public has never before seen a picture like this. It packed a house where drama and musical comedy has been languishing.

St. Louis Post-Dispatch — Amazingly real—thoroughly alive.

Star—*Trader Horn* opened with a a bang. A better expression would be a cannon shot. Not a dull moment.

WASHINGTON

Post—Even without the engrossing narrative, *Trader Horn* would be one of the finest travel pictures that ever graced the silver sheet.

Star—Entertainment with informative value—arrestingly beautiful.

Times—A most exciting and uniformly interesting picture—the hunter for thrills will find a solid delight.

Daily News — Know all about films? Read *Trader Horn*? Seen lions and crocodiles at the Zoo? You don't know nothing yet.



LEO HAS PAVED THE WAY to your box-office!



Never before such a gigantic exploitation result!

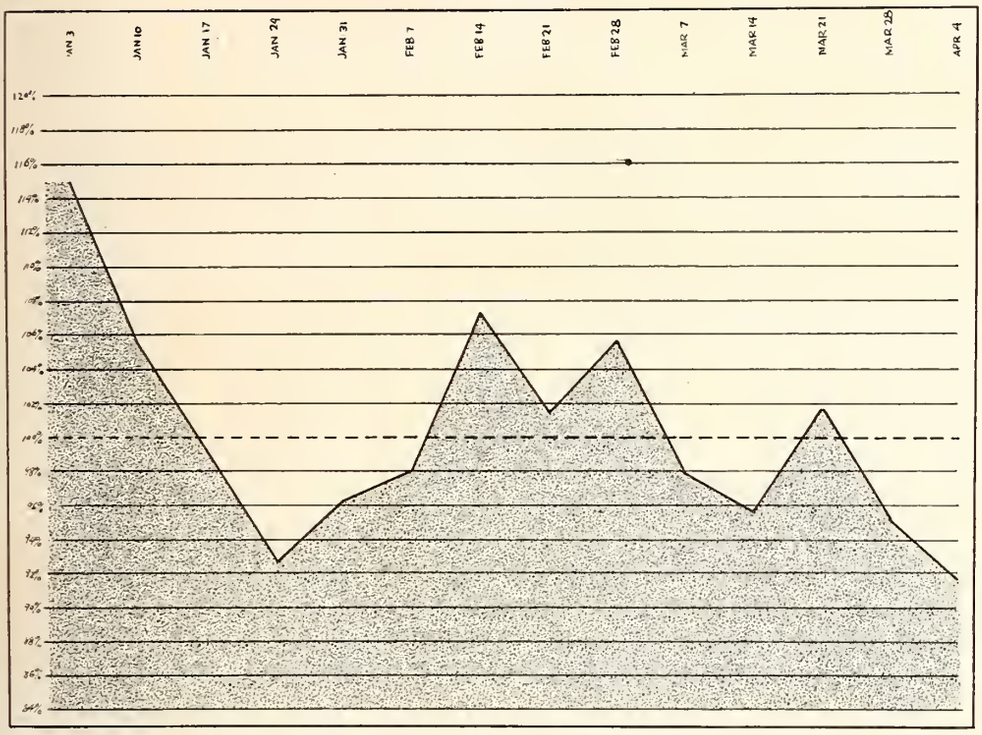
32 ROAD-SHOW ENGAGEMENTS AT $1.50 TOP HAVE *sold in advance the wonders of*

TRADER HORN

Beard the Lion in his den and get your share of the Trader Horn of Plenty!

METRO-GOLDWYN-MAYER

WARNERS TO FOLLOW PARAMOUNT, FOX IN BUILDING AUSTRALIAN CHAIN



BUSINESS HOLDING UP! Despite the depression period expected during Lent box office grosses dropped only 8 per cent below the average for the first 14 weeks of 1931. The broken line at 100 per cent in the chart above represents the average receipts in 20 cities during the period from January 3 to April 4. The shaded surface represents the weekly grosses.

Ralph Clark's Statement a Tip-off on Expansion

Low Building Costs and High Rate On Home Office Remittances Are Influencing Factors

Sydney (QP)—That Warners are planning heavy expansion in Australian theatre fields is made apparent by a statement by Ralph Clark, head of the company in Australasia. While a definite announcement of this policy is withheld, the nature of Clark's remarks dispels all doubts but that, before long, much of the Warner profits derived from this country will remain here in securing important theatre holdings. What makes such a move particularly attractive to Warners, despite a current dearth in pictures, are the facts that theatre property can now be purchased at rock-bottom prices, and that the exchange rate is costing distributors $150 in every $500 on remittances to home offices. Moreover, an improvement in the exchange rate seems a long way off.

Entrance of Warners into the field on a wholesale scale follows recent activities of Paramount and Fox in buying up properties in the Antipodes.

Clark's statement refers to the effect of the world-wide depression on Australia and the consequent property speculations offered. He believes that the depression period will eventually lift, when the boom period will set in; and he suggests that owners who secured their holdings cheaply in the lean periods will clean up. He concluded: "Every depression the world has ever known has brought a business boom in its wake. It is a matter of tiding over for the time being to enjoy good times later, and Warners are determined to make the most of the present opportunities."

Some weeks ago, Warners obtained an outlet for their product in the Fuller houses on a leasing arrangement; it is believed that they will go one further and negotiate for a straight purchase. The Fuller houses number nearly 60.

Clark and Sir Benjamin Fuller sail for America on the "Niagara" on April 30. Clark's mission being to attend his company's annual convention, and Fuller's, confabs directly with the Warner chiefs of New York.

Allied Member In Protection Battle With Publix-B & K

Chicago (QP)—The right of zone protection, which Allied would not recognize, is being claimed by one of its members in a neighborhood battle over product between the small Lasker string and Publix-B. & K. The latter's new house, the Nortown, has been given "C" classification, which would set its pictures ahead of Lasker's Ridge, playing first week of general release. Lasker claims a contract clause assuring protection over any new houses erected in the Ridge territory, and demands that either the Nortown be set back, or the Ridge be moved ahead.

No action has been taken by the Illinois Independent Theatre Owners, Allied unit, pending further investigation. Al Steffes is said to have examined the Lasker contract when here, but has given out no statement. President Aaron Saperstein has declared that numerous considerations had a bearing on the clause, intimating that the Lasker claim is not entirely clear.

The Ridge is in a similar dispute with the Essaness Devon, booked through Midwest, over priority rights on M-G-M product.

Darrow in Films, Making a Feature For Carl Laemmle

Clarence Darrow, one of the nation's front-page "names," will appear in films, as exclusively announced in MOTION PICTURE HERALD four weeks ago.

Carl Laemmle has signed Darrow for a feature called, "Mystery of Life," a dramatic film on evolution, for which considerable scientific research material already has been collected by Samuel Cummins and Milton Kolb.

Darrow has been working on the story with H. M. Parshley, zoology professor at Smith College. Laemmle predicts "it will be the most controversial film ever released."

Darrow picture on page 15

Chaplin to Make "Liliom"

Berlin—Charles Chaplin, now touring Europe, has indicated to friends here that Molnar's "Liliom" will be his next silent. Hans Albers, one of Berlin's more prominent screen and stage players, is understood to have tentatively agreed to star.

Production, of course, would be in Hollywood.

Weeks on Coast on Sono Art Series of Thrill-O-Dramas

Hollywood—George W. Weeks, producer of the Thrill-O-Dramas, released by Sono Art-World Wide, will supervise the series upon his arrival this week from New York.

He will first cast "First Aid," from an original story by Mike Simmons.

Lesser In New York

Sol Lesser, recently appointed executive associate of Carl Laemmle, arrived in New York this week from the Coast.

A Civic Appeal for Children Patronage

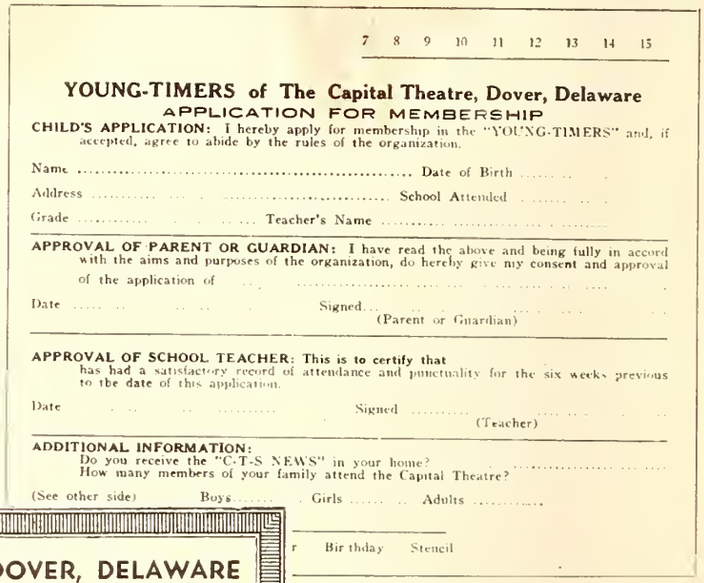
What the Capital did to win the youngsters--and parents and teachers, too!

THE theatre is well filled, and one notices that an unusually large number of the afternoon's patrons are children. Some tawney heads scarcely show over the backs of the chairs. Some of the youngsters are almost young men and women—15 years old! But most are between seven and 15. And all are very quiet.

The organ sounds the introduction to "Stars and Stripes Forever," and the youngsters come to their feet. Then, to the rousing tune and beat of the Sousa march, Boy Scouts stride down an aisle, carrying Old Glory to the stage, a spotlight illuminating the flag against the darkness. The emblem is ceremoniously saluted, and a verse of "America" is sung. It is the Young Timers own prologue to their own show, as presented at the Capital theatre in Dover, Del., in what has proved to be an extremely effective special appeal for children patronage.

It is an appeal made directly to the children but so organized as to win the sincere support of both parent and teacher. And the entire venture is conducted under the supervision of the Director of Young People's Activities, a position filled by Assistant Manager G. Park Weaver. The character of a "stunt," or exploitation scheme, is avoided. Young Timers is designed as a permanent organization. An educational organization as well as one for good times. Nothing cute about it. No "Kiddie Klub." Instead, Young Timers—a name studiously chosen to preclude any impression of childishness, and therefore, of meretricious nonsense.

Any young person in Dover between seven and 15 years old can join—providing he meets certain conditions. In other words, one cannot be a member without making an effort.



7 8 9 10 11 12 13 14 15

YOUNG-TIMERS of The Capital Theatre, Dover, Delaware
APPLICATION FOR MEMBERSHIP

CHILD'S APPLICATION: I hereby apply for membership in the "YOUNG-TIMERS" and, if accepted, agree to abide by the rules of the organization.

Name ..... Date of Birth .....
Address ..... School Attended .....
Grade ..... Teacher's Name .....

APPROVAL OF PARENT OR GUARDIAN: I have read the above and being fully in accord with the aims and purposes of the organization, do hereby give my consent and approval of the application of .....

Date ..... Signed .....
(Parent or Guardian)

APPROVAL OF SCHOOL TEACHER: This is to certify that .....
has had a satisfactory record of attendance and punctuality for the six weeks previous to the date of this application.

Date ..... Signed .....
(Teacher)

ADDITIONAL INFORMATION:
Do you receive the "C-T-S NEWS" in your home? .....
How many members of your family attend the Capital Theatre? .....

(See other side) Boys..... Girls ..... Adults .....

r Birthday Stencil

CAPITAL THEATRE, DOVER, DELAWARE

Young Timer's Birthday Pass

Admit One WHEN ACCOMPANIED BY

Young Timer.....
(NOT GOOD HOLIDAYS, SPECIAL ATTRACTIONS, OR SATURDAY NIGHTS)

Not Good After.....

Application blank and birthday pass.

One is given to understand that Young Timers is too worth while for that. To be a Young Timer a youngster must first apply for membership (no effort is made by the theatre to acquire new members), his membership must have the approval of his teachers (for his school work must be up to standard) and also of his parents (who must testify as to his good standing at both school and home). Besides the regular members, there are honorary members, and it is planned to "graduate" those reaching the age of 16 to associate memberships.

Membership applications are given each week to the first few boys and girls of proper age who purchase tickets for the regular Saturday matinee. Their applications are turned in during the week, and if approved, the new members are admitted free to the next matinee, when, at the conclusion of the show, they are initiated.



"Pop" Weaver

It is not called initiation, however. The management shrewdly saw in the word initiation associations with uncomfortable experiences generally believed to be involved in lodge or fraternity initiations, so the word "reception" is substituted. Membership must be renewed at intervals, so the members are bound to keep in good standing at school and at home if they are to continue to enjoy the privileges of the cl

These privileges include free admission for those who hold cards bearing the lucky numbers chosen each week. Leaders and workers (officers and those who help them) are also admitted to the matinee free. Then each member receives a pass on his birthday—the pass being, however, not for himself, but for another person when accompanied by the Old Timer exercising this privilege, who has to pay for his admission.

Young members must be accompanied by an adult to be

(*Continued on page 36*)

"YOUNG-TIMERS"
of the CAPITAL THEATRE
Dover, Delaware

This certifies that

.....
is a member in good standing and entitled to all rights and privileges of the organization.

Issued ..... Approved .....
Director

No. ..... Must be renewed after .....
(over)

Membership card for full-fledged members.



THE OLD FIGHTIN' COCK

challenges the world

to show a bigger box-office attraction

RKO PATHÉ

than

THE BIGGEST THING

CONSTANCE BENNETT

in

BORN TO LOVE

with

JOEL McCREA

Story by **ERNEST PASCAL**

Directed by **PAUL L. STEIN**



Pre-sold direct to the whole family every Friday night; 10:30 to 11 E.S.T.
RKO THEATRE OF THE AIR
42 stations, coast to coast N.B.C.

HE'S EVER DONE!



BORN FOR THE BOX-OFFICE!

and Booked for the Biggest First Runs!

Watch It Break All-Time Records At

MAYFAIR • New York City

STATE LAKE • Chicago ORPHEUM • San Francisco

ORPHEUM • Los Angeles BOYD • Philadelphia

and ENTIRE RKO CIRCUIT

RKO PATHÉ

THEATRE AD RATES IN L. A. DAILIES TOP OTHER FIELDS BY HALF MILLION YEARLY

Receive Proportionately Less Publicity

Industry Pays Higher for Its Newspaper Space Than Do Autos or Finance

Los Angeles (QP)—An indication of the extent to which the motion picture theatres of the country are penalized when buying advertising space in the newspapers is found in the rate chart for Los Angeles metropolitan papers compiled by the West Coast Theatres publicity department.

The West Coast figures reveal that in every case motion picture rates far exceed those charged for financial and automotive advertising.

The charts also reveal that motion picture exhibitors receive far less publicity in relation to the amount of advertising purchased than either financial or sports advertisers. Automotive advertisers receive less free publicity but buy far less space and pay less for it, according to the West Coast charts.

Complete Rate Structure Chart

A discussion, entitled "An Explanation of Charts on Motion Pictures Rate Situation, Los Angeles Newspapers," includes a rate structure chart, a comparison of the total rate space, free publicity and total rate for all Los Angeles newspapers for one week, a discussion of the inequality of the rate structure, a comparison of costs for 1,000 circulation for various classifications and a chart covering the cost of motion picture advertising space for 1930 at present motion picture rates compared with commercial rates.

Under the rate structure chart, it is shown than an inch of space purchased in all Los Angeles newspapers at financial rates would cost $19.57, at the commercial rate, $26.04 and at the motion picture rate $33.81. Newspapers included are the *Examiner, Times, Express, Herald, Record* and *Illustrated Daily News.*

"The motion picture rate is the only rate which has a per inch cost higher than the national, or commercial rate," the comment reads. "It is the highest rate paid by advertisers with the exception of the rate paid for political advertising.

"The reason generally assigned for this premium motion picture rate is the publicity run with it."

Comparative Publicity Given

Chart No. 2, dealing with space over a period of a week, reveals that financial advertisers bought 5,750 lines of advertising and received 13,000 inches of free space. Sports advertisers bought less than 500 inches and received 14,500 inches. The automotive industry bought 3,500 inches and received 2,000 inches of free space. Motion picture advertisers bought 7,000 inches and received approximately that much space in free publicity.

In the discussion which follows, it is pointed out that motion picture publicity has general news value, just as financial and sports publicity have. A world premier of a motion picture is favorably compared with a prize fight, as far as news value is concerned. It is claimed that "automotive news does not contain the essential news elements of the other classifications."

The rate structure chart shows that the motion picture rate in the *Times* is 73 per cent higher than the financial rate, 41 per cent higher than the automotive rate and 66 per cent higher than the net automotive rate. In the *Examiner,* the ratio is 88, 23 and 44 per cent. In the *Express* it is 40 per cent higher than the net automotive rate. In the *Herald,* it is 90, 25 and 47 per cent higher, respectively; in the *Record,* 30, 22 and 44, and in the *News,* 62, 62, and 90 per cent higher, respectively.

Point Out Unfairness

"When one considers that in one newspaper it costs the motion picture industry $1.90 for the same space purchased by commercial advertisers, the unfairness can be seen," is the comment.

"It also can be seen that the motion picture industry is paying a heavy toll for the drama page, particularly when other competitive classifications are receiving sections with a similar volume of publicity without paying premium rates."

Cost per 1,000 circulation are as follows:

	Financial	Automotive	Motion Picture
TIMES	.022	.027	.038
EXAMINER	.020	.030	.036
EXPRESS	.024	.033	.033
HERALD	.020	.030	.037
RECORD	.025	.026	.033
NEWS	.028	.028	.045

The comment is that "this chart emphasizes again the premium rates being exacted from the motion picture industry."

In a chart of comparison of costs, it is shown that based on space placed in 1930 at present rates, the net cost of space was $1,562,027. At commercial rates, the cost would have been $1,067,710. The surplus at motion picture rates over regular commercial rates amounts to 46 per cent.

"The motion picture industry was penalized $500,000 or, in other words, paid almost one-half more for the same volume of space which might have been purchased by other buyers," the comment reads.

The discussion points out that other buyers include those who compete directly with the motion picture industry.

New Device Takes "Pictures" of Voice



Considerable interest in university and high school circles is evidenced in a new device developed by W. O. Osbon, of Westinghouse Research Laboratories, which claims that a "picture" of voices and sound can be given clearly, making it possible for observers to distinguish the "pure" from the compound notes or tones which are heard by the human ear.

The photo shows the "moving talkies" which reveals the "high and low" spots of voice.

Hello, Detroit!

Detroit—His father, according to the local papers, was a theatre man who lived in Windsor, and, because of the Sunday closing laws in the province, decided to move to Detroit.

The boy was a good Christian, and a story in one of the Border Cities papers quoted him as saying, in his nightly prayer: "Goodby, God. We're going to move to Detroit."

Maryland MPTO Reelects

Baltimore—Board members and officers of the MPTO of Maryland, were re-elected at the annual meeting.

Missouri MPTO Meets May 26

Kansas City—The 13th annual convention of the MPTO of Kansas and Western Missouri will be held at St. Joseph on May 26 and 27.

Graham, Blumenthal Arrive

John C. Graham and I. Blumenthal, general and assistant general foreign representatives for Paramount, respectively, have arrived for their annual visit.

ASIDES & INTERLUDES

THAT prominent Hollywood artists' representative who until recently got the lion's share of business on the Paramount lot no longer dominates the free-lancing casting phase of Paramount production. . . . Insiders blame him for most of the trouble caused by the recent switch of players from Lasky's lot to the Warner plant. . . .

▲

Protracted negotiations for a Tiffany-Educational deal are said to have cost considerable to both. . . . With practically all executives of each organization, particularly Tiffany, spending that time on the deal which ordinarily goes to lining up new season product and sales campaigns. . . . Tiffany must now dig up material for 1931-32, while feature schedules of most companies are all set. . . .

▲

The financial condition of one important company is in such a precarious condition as to cause considerable worry to the "butchers, bakers and candlestick makers" on the credit list.

▲

Celebration this week of a third anniversary at Loew's Richmond brings back fond memories of the late Marcus Loew, who died just before his pet venture was completed. . . .

▲

"Rumor is the life of our trade these days," says the Hughes-Franklin house organ. . . . Which publication points out that things have come to such a stage "that if you're not mentioned for the presidency of Paramount, Warners or Fox, at least once a week, you hang your head in shame." . . .

▲

The days of lavish spending for annual national sales conventions are over. . . . Blame —or credit—the bankers' influence. . . .

▲

Bessie (New York Capitol press representative) Mack has not yet recovered from the shock of receiving a $2,000 diamond wrist watch from the Jewish Theatrical Guild at the testimonial dinner to Mayor "Jimmy" Walker. . . . Bessie has handled the Guild's publicity since 1921. . . . Without salary. . . .

▲

Royalties from newspaper syndicates, novelty and toy manufacturers using the "Mickey Mouse" character bring to Walt Disney plenty grand monthly. . . .

▲

A. L. Lefcourt, midtown New York real estate king who is on more than speaking terms with many film higherups, has tried every-which-way to move a representative part of the industry into his new loft buildings, which, because of unfavorable business conditions, and so forth, are renting too slowly. . . .

▲

The industry is about to witness the most vigorous competitive battle ever staged for accounts of independents. . . .

▲

Incidentally, certain distributors are faced with worry as a result of a situation which has developed between salesmen and small theatres and created by distributors themselves through off-season sales drives. . . .

▲

When Fox's local house manager at Cape Girardeau, Mo., closed the theatre, he told the townsfolk that a shortage of pictures brought about the shutdown. . . . "Local theatre ahead of production" is the way the "Southeast Missourian" described the "catastrophe." . . .

"Sez You"

London—The following item appeared in a local publication:

"First National is giving up the making of foreign films. They don't pay, and nobody knows out at Hollywood how to make them pay!"

"SKIPPY" undoubtedly will swell the coffers of Paramount. . . . And bring back to pictures thousands of children who left the theatre when sound brought with it sophisticated dialogue. . . . All of which never might have happened if Monta Bell had not fought so vigorously with certain minor Paramount executives who could not see "Skippy's" box-office value. . . . It took Monta several weeks to "sell" his argument. . . . The company, however, now admits Bell is right and gave him, the other day, his first long-term contract since he and Paramount production chiefs staged a tilt last year which caused Monta to quit and walk off the lot. . . .

▲

Fifty-eight years an actor. . . . Joseph Cawthorn. . . .

▲

Morton Downey's illness cost him $30,000. . . . He missed three weeks (at $4,000 per) at the New York Paramount, which signed Mort and Rudy Vallee to alternate as m. c. for 12 weeks each. . . . Another $12,000 in lost time was dropped on the air and at Club Delmonico. . . . The remainder covers miscellaneous engagements and medical bills. . . . Downey suffered from a laryngitis attack and then came a breakdown. . . . Caused by one of the heaviest working schedules in the amusement field. . . . He sang 56 songs every day, covering the air, his club, publishers, rehearsals and five shows daily. . . .

▲

Coty will pay Irene Bordoni $2,500 each Sunday night for a few songs broadcast on the Coty hour over the Columbia network. . . .

▲

A press agent would have you believe: . . . "Beautiful Anita Louise is wandering around the lot in a happy daze. . . . Out of a clear sky, she gets the greatest part of her career, playing Robert Woolsey's leading lady in his first solo starring vehicle." . . .

(Anita is only 16!) . . .

▲

One of the town's wits thinks First Division's "Ten Nights in a Barroom" is a "natural" for a tieup with the nation's speakeasies! . . .

▲

Newsreel staffs are on the verge . . . of another of those sensational races for "scoops." . . . Which are expensive. . . .

▲

On the M-G-M lot, a certain star is said to skip the rope 15 *times daily. . . . Another takes a daily sun bath. . . . While still a third has* 30 *minutes of massage every day. . . . And all of this for what appears to be a losing attempt to keep their box-office appeal on a par with a fourth and more successful player who bothers not with the antics of the gymnastic. . . . Dumbbells will not develop histrionic capabilities! . . .*

▲

Out Hollywood way they're telling the story of the perfect yes-man. . . . Who accompanied his boss in a steeplechase race and fell from his horse . . . two seconds after the boss took a tumble. . . .

TWO major companies are in the advertising sponsored reel business. . . . And each is wondering how the newest obstacle will be hurdled. . . . One, say insiders, has been hearing protests from its national advertising accounts who claim that the entertainment quality of purchased shorts overshadows the submerged plug in each reel. . . . While the other company is trying to smooth the resentment of its clients, who contend that their stuff is being produced too crudely and with advertising matter appearing too obvious. . . . The companies should switch clients. . . .

▲

Is Norma Talmadge still in the picture business? . . .

▲

One New York home office changes its advertising personnel so frequently that the news boys stop in regularly to ask "Who's the guest ad chief this week?" . . .

▲

"One-eye" ("Gate Crasher") Connolly, now on location on the West Coast with "Whoop-te-do-Kid" attended Agua Caliente races with the entire unit. . . . The rest of the cast paid to get in. . . .

▲

United Artists' home office publicity stories to the press still bear the caption: "Information from Warren Nolan." . . . Who died two weeks ago. . . .

▲

A new wrinkle in "world premieres" will be revealed by "Bob" Sherwood in the next issue of *McCall's Magazine* . . . in which Sherwood tells of a mimeographed "applause sheet" distributed to all home office employees of a certain major company for use at the premiere of a new company "super." . . . It indicated clearly the exact points in the film at which the hirelings were expected to indulge in paroxysms of sincere enthusiasm. . . . There were also explicit instructions in the correct method—such as "Clap with the hands *cupped!*" . . .

▲

Jack (RKO press agent) Hess, whose pet aversion is living in the midst of things theatrical around Times Square, moved his belongings the other day to an out-of-the-way nook near Central Park . . . where, he thought, theatrical folk would not be found. . . . Two days later, Jack made inquiries about tenants in the place and discovered that they included Rudy Vallee, Claudette Colbert, Ginger Rogers, Charley (RKO) Rosenzweig, Guy Lombardo and B. A. Rolfe, among others! . . .

▲

A few of the superlatives used on a current release by one important company in a direct mail campaign to exhibitors included: . . .

"The most daring, dazzling, dominant and distinctive drama of the day. . . . Immortal in its infinite imagery and inspiration. . . . A living, luring love lyric—a landmark in your life. . . . Big, blazing, brilliant—blood stirring, breath-taking. . . . Inimitable in its irrefutable immensity. . . . Gripping, gigantic, glittering with gold . . . Impregnated with impassioned intensity. . . ."

Sappy or clever? . . .

▲

Via the Winchell route: . . . Overtures were made to General Pershing last week to star in a flicker. . . . Michael Arlen wears one white and one black pearl in his dress shirt. . . . Schumann-Heink and S. Jay Kaufman were in a motor crash. . . . Roxy got that name because, when he was a pro-baseball prayer, the coach couldn't say Rothafel.

GENIUS TROUPES AGAIN!



IRENE DUNNE

Immortal Sabra of "Cimarron" Keeps Faith with Adoring Fan Host and Lands Smash Repeat Triumph in

LOWELL SHERMAN'S

Gay Sensation

Bachelor APARTMENT



Radio PICTURES

Reg. U. S. Pat. Off.

Crashing the Privacy of New York's Most Intimate Circle . . . The Clock Clangs Midnight and the Door Swings Wide . . . Inside Gayety Never Ends . . . Laughter Never Dies . . . Curfew Never Rings!

Directed by Mr. Sherman from the Story by John Howard Lawson. Adaptation J. Walter Ruben

GAY PANS LIGHT B'WAY



HELD OVER GLOBE N.Y.

BERT
WHEELER
ROBT
WOOLSEY

CRACKED NUTS

with **DOROTHY LEE**





Radio PICTURES

Reg. U. S. Pat. Off

Wild Triumvirate Abroad in the Big Town . . . Turn Machine Guns of Laughter on Met. Fun-Seekers! Slam-Bang Fun Overwhelming Critics and Hoi Poloi Alike!

"GRAND", SAYS HALL OF THE TIMES

AGENTS CLASSED AS "SOLICITORS" TO STOP COSTLY STUDIO DELAYS

Bank Scheme Revival

London—The creation of a loans corporation to assist independent British producers, which fell through last year because of lack of prestige behind it, has been revived with the arrival of a Colonial banker.

It is proposed to form a co-operative bank to advance credits against good contracts, now refused by British banks. It is understood important names are behind the idea.

Film Tax Killing Golden Goose of Argentine Trade

Washington (QP)—Killing the goose that laid the golden eggs has proved to be more than a mere fable in Argentina. An increase of 1,700 per cent in the import duty on foreign films has resulted in the closing down of native distributors for U. S. films.

The motion picture business was the only prosperous industry in Argentina, the world depression having greatly reduced the demand for agricultural products, on which Argentina's foreign trade depends.

Seeing the prosperity of the film trade, the Argentine government felt it only fair that the prosperous lines of business should turn over some of their profits to the government to make up in part the loss in revenue from other sources. So a big tariff duty was slapped on films.

Officials of the Argentina embassy in Washington declare there was no ulterior motive in the increase of duty. They like American pictures in Argentina and have no desire to bar them out or limit their distribution. The tariff was a revenue measure only, and the results that followed were not anticipated.

Theatres in Argentina have closed in protest against the tariff, according to information reaching Washington. While considerably perturbed over the increased rate, officials here can do nothing to induce Argentina to lower the tariff, since there is no discrimination apparent, the same rate applying to films from all countries. But confidence is expressed that the Argentine government voluntarily in the near future will amend its tariff so that, while slightly increased revenue can be obtained, there will be no cause for the film companies to withdraw from the market.

Liberal Press Agitating for German Censor Modification

Berlin—The liberal press has launched an intense agitation against film censors as a result of recent questionable decisions.

It is believed the new Reichstag will put through some sort of modification soon.

All Plants to Bar Hectic Invasion of Lots

Agree That Competent Agents Have Important Function But Protest Overactivity of "Army"

The Producer-versus-Agent situation in Hollywood, one of the most acute problems in production circles today, is now to result most pointedly and flatly in classification of the agent as a "solicitor."

The studios are free to admit that the competent agent has an important function to perform. His usefulness is admitted without argument. On the other hand, they are as frank to state that the activity of the agents for some time has been overdone to the point where the economy and security of production work are seriously threatened.

When a studio works on the basis of a budget of over twenty million dollars a year, or approximately a cost of seventy thousand dollars a day, it is apparent that production delays are costly matters, even those of minutes only. A recent case reported of an agent who interrupted sound stage production for half an hour while he discussed with the leading player a job in another studio is but one of almost daily happenings.

The number of agents in Hollywood is estimated at one hundred and six—a small army large enough to impede seriously the wheels of production if a fair proportion of them are active on the lots each day.

The studios have decided that the situation is acute and that immediate action is imperative.

They propose to make no heroic gesture. They will, however, classify agents as solicitors, to be regarded strictly in the category of jewelry, radio, insurance and other salesmen and advertising solicitors.

The bars are now to be put up against all solicitation at the studios. Fox took this step some time ago. Warners and First National put the rule strictly in force, beginning the first of the year. Universal has just followed suit and United Artists set April 15 as the date after which solicitors will be denied entrance. Other studios are expected to make the ban complete soon.

It is pointed out that there is a wide difference between the legitimate function of responsible agents with proper studio executives and the indiscriminate and hectic solicitation on the lots by an army of overactive agents. That is the type to which the studios strenuously object.

Paramount Forbids Agents to Deal Direct with Talent

Hollywood—Business agents must make all appointments with studio executives rather than direct with talent, according to Paramount instructions, just issued.

Agents like the idea as it is recognition for them, and the producers believe it will speed up production by eliminating solicitation of supervisors, players and directors.

Arbitrators to Celebrate

Sixth anniversary dinner of the American Arbitration Association, handling artist-producer relations, at the Hotel Astor on April 28, will be broadcast over NBC's network at midnight.

David Belasco and Frank Gillman, president of Equity, will be honor guests. George Jessel will be toastmaster and Broadway stars will entertain.

Blame Trans Lux Stock Rumors on "Propagandists"

Denial of strained relations between Trans Lux Daylight Screen and A. M. Andrews, of J. M. Mulford & Co., distributors of Trans Lux stock, was made this week by executives of Mulford, following reports that Percy N. Furber, chairman of Trans Lux, had demanded Andrews' resignation from the Trans Lux board.

Furber, who is president of Trans Lux Screen, which with RKO owns Trans Lux theatres, sent to Andrews a letter in which Furber voiced a most optimistic opinion of the future of Trans Lux and the newsreel circuit. Mulford broadcast the letter to prospective stock purchasers, which, it is reported, started a battle between Andrews and Furber, who claimed a breach of confidence in using his personal message for advertising the stock.

Furber followed-up the Mulford sales letter with a second letter to the same list, in which he stated:

"I wrote a letter to my co-director, A. M. Andrews, expressing my personal views just after the opening of the new Trans Lux theatre. Through a misunderstanding, J. M. Mulford & Co. had this letter photostatted and sent out with circulars prepared by them for use in the sale of Trans Lux Daylight Screen Corp. stock" and "I wish to remove any possible impression arising from the use of my letter that I personally, or the company of which I am president, have any connection with J. M. Mulford & Co., or the statements contained in their literature."

Andrews could not be reached for a statement, but an executive of the Mulford company, in denying that the "misunderstanding" had caused a split, admitted that broadcasting of Furber's letter for Trans Lux stock advertising had caused unpleasantness but insisted that "reports crediting Furber with demanding resignation of Andrews from the Trans Lux board are unfounded." These rumors were started by unfriendly propagandists who are attempting to lower value of Trans Lux stock for manipulation purposes."

mpracticability Of Television By Regular Methods

(*Continued from page* 13)

e size of one picture element cannot be operly transmitted. The finest details hich may be sent are such as would make ternate picture elements dark and light. he electric signals which would be sent it as these elements are transmitted would alternately strong and weak, a cycle be- g sent for each two elements. The fre- ency of this current would therefore be e number of picture elements being sent r second divided by two. Where the de- il is coarser, the frequency would be lower. It is necessary, therefore, to be able to ansmit from the sending to the receiving paratus all frequencies up to that corre- onding to the finest detail—a frequency ual to the number of picture elements per cond divided by two. If the wire line or e radio channel over which the currents e sent cannot transmit as high a frequency this, the received picture will appear arser, just as though the picture had been ided into larger elements in the first ce. No matter how nearly perfect the ding and receiving apparatus, therefore, better picture can be received than that mitted by the frequency band which can sent from the sending to the receiving nt.

This is true equally of telephotography l of television. The principal difference ween the two is in the speed of trans- ssion. In telephotography, several minutes y be taken to transmit a picture, but in evision, as in moving picture projection, is necessary to present to the observer out 16 complete pictures per second, in ler to give the illusion of motion. This ans that each picture can contain only the ail which can be transmitted in 1/16 of econd.

16 Pictures a Second

Suppose, for example, that an ordinary kc. radio broadcasting channel is to be ed for television purposes. With the usual oadcasting methods, the total channel dth is divided between two sidebands ich are transmitted from the radio trans- tter so that the highest frequency which uld be transmitted to the television re- ving apparatus from the radio receiving is determined by the width of one side- nd, which is 5,000 cycles. Since each cle represents two picture elements, the mber of picture elements which could be ceived is 10,000 in a second, or 625 in 16 of a second. No matter how good the evision apparatus, therefore, no better ality picture could be obtained than one ntaining 625 elements, or about 22 by 28 ments.

Television pictures of about this quality e illustrated in the pictures in Figure 2, owing a portrait, a single figure and a oup of figures as they would appear when nt over an ordinary radio broadcasting annel. These may be compared with the otographs of Figure 1, which show how portrait and the group in the prizefight g appear when divided into 250,000 ele- nts instead of only some 625. To broad- st such pictures as television images would uire a frequency band 4,000,000 cycles wide—equivalent to 400 ordinary broadcast channels. It will be seen that the pictures in Figure 2 are so lacking in detail that they are no more than barely recognizable.

Figures 3, 4 and 5 show the same pictures as they appear when divided into greater numbers of elements than Figure 2, so as to have more detail. The pictures in Figure 3 have 1250 elements each and would require 20,000 cycles or two broadcast channels with ordinary broadcast methods. By special methods of broadcasting whereby only one of the sidebands is transmitted from the radio transmitter, the necessary frequency band could be cut in half, so that Figure 3 could be sent over a single broadcast channel. Figures 4 and 5 have 6250 and 12,500 elements, and would require 10 and 20 broadcast channels, respectively, when ordinary broadcast methods are employed. By using the special single sideband method of broadcasting, the same results could be obtained over a channel equal to five broadcast channels in the case of Figure 4 and 10 broadcast channels in the case of Figure 5.

Special Single Sideband

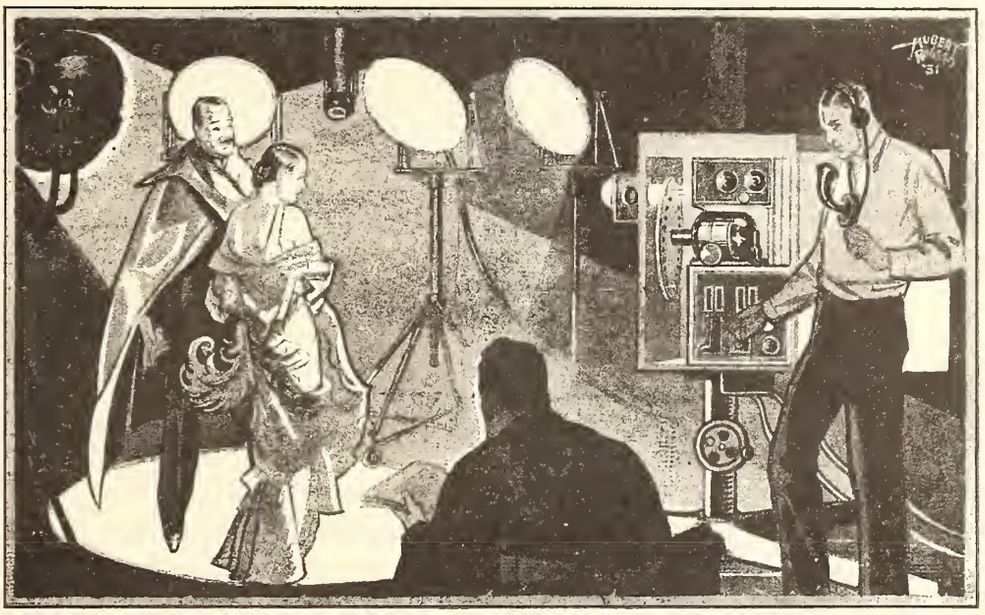
The apparatus demonstrated in May of 1927 used a scanning disc of 50 holes and transmitted about 2000 elements. In fineness, therefore, the image would be slightly better than that of Figure 3. With similar transmitting apparatus, the image of Figure 2 would require a disc of only 28 holes and that of Figure 3, one of 39. With the more recent two-way television apparatus, the disc has 72 holes. Some 4400 elements are transmitted, which give a picture of slightly less detail than that of figure 4. The disc required to transmit the image of Figure 4 would have needed 88 holes, and that for the image of Figure 5, comprising about 12,500 elements, would have had 125 holes.

The illustrations were actually made by transmission as telephotographs, using apparatus in an American Telephone and Telegraph Company telephotograph station. A picture element in a telephotograph is 1/100 of an inch square, so it was only necessary to reduce the size of the pictures until they would contain the right number of elements of this size. The pictures in Figure 2, for example, were each reduced to a length of 9/32 inch. After transmission as telephotographs, the pictures were enlarged by an enlarging camera to the size shown.

It is interesting that in comparing the three pictures in any one of the illustrations with each other, the picture of the group in the prizefight ring is about as satisfactory as the portrait or the football runner, even though the same number of picture elements is called upon to depict a larger number of objects. It appears that when several objects are being observed some psychological factor causes one to expect and be satisfied with fewer details in each object. Another matter of interest is that in television a somewhat more pleasing effect is obtained than can be represented by still pictures, because the eye in following the movements in the television scene, is less aware of the streaks caused by dividing the image into rows of elements.

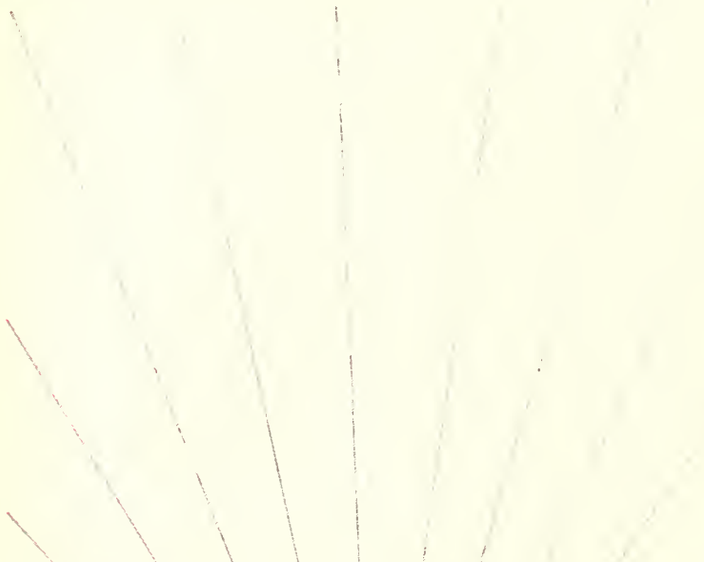
From this set of pictures, it is possible to gauge the possibilities of the transmission of television scenes as limited by the width of the frequency band transmitted. Figure 2 shows the rather crude results which are obtainable over a broadcast channel using present broadcasting methods, and the other figures show various improvements in quality which can be obtained by the use of wider frequency bands and the present methods.

A Modern Television Broadcasting Studio



The television broadcasting studio of today. Drawing, by a NEW YORK HERALD-TRIBUNE artist, shows "floodlight" type of television camera. At left: Actors illuminated by television camera, panel of which is removed to reveal sequence of lens, scanning disk, electric cell, motor and signal amplifier.

ROGERS ROCKS ROXY WITH ROARS!!



RIOTOUS WRECKER
OF RECORDS

FOX FILM CORP. BOX OFFICE

A KNOCKOUT

"Rogers' best. A knockout ...This movie presents hilarious gags magnificent lines . . . Settings lavish Acting excellent. Laughs happily timed and hearty . . . Rogers never funnier . . . The wit and gags are modern and original . . . Don't miss it."

—*N. Y. Daily Mirror*

o o

4 STARS. SPLENDID

"A grand and glorious bowl of celluloid ! . . Charming, intriguing and wondrously diverting . . . Each succeeding scene is wittier than the one before . . . Will is perfect. Take yourself to the Roxy by our advice and we'll guarantee you'll have a 4 star time." —*N. Y. Daily News*

o o

PACKED WITH LAUGHS

"Most entertaining Will Rogers talkie yet . . . Connecticut Yankee is film comedy at its highest. Rogers at his best . . . It is packed with laughs." —*N. Y. Evening Graphic*

o o

GORGEOUS ENTERTAINMENT

"Invigorating and hilarious... Delightful humor and imagination . . . Rogers plays it magnificently . . . Jammed with variegated exploits . . . Gorgeous entertainment."—*N.Y. Evening Post*

o o

SIMPLY GRAND ENTERTAINMENT

"Simply grand entertainment. Connecticut Yankee ideal Will Rogers story . . . Is great fun . . . Tremendously funny lines . . . Packed with gorgeous gags that kept audience howling from beginning to end."—*N.Y. Evening Journal*

NEW ALL-TIME RECORD
N HILARITY!

"A new all time record in hi-arity is established at the Roxy in that parkling gem of entertainment 'A Con-ecticut Yankee.' It is a natural—the great ig winning seven of the screen. Never as film fun been so fast, so furious and o sustained. It's one long loud peal of aughter from beginning to end . . . The inest sort of high comedy pervades every cene . . . There's never any let-down. It's ll a mad melange of merriment . . . Not nce but a dozen times does the Roxy udience burst into applause . . . Will rings down the house . . . The picture is erfection. It's absolutely ideal fun for he whole family. If you miss it you've ost one of laugh's big laughs."

—*N. Y. American*



THE KNOCKOUT of the SEASON!

WILL ROGERS in A CONNECTICUT YANKEE

By MARK TWAIN

with

MAUREEN O'SULLIVAN • MYRNA LOY
FRANK ALBERTSON • WILLIAM FARNUM

Directed by DAVID BUTLER

2,000 Theatres Will Benefit by Cuts in Sound Servicing Fees

Western Electric Accounts Paying Above $15 Minimum Charge Will Receive $5 Slash

Charges for servicing Erpi sound machines will be reduced immediately. The reduction, which was exclusively forecast in MOTION PICTURE HERALD five weeks ago, will approximate $750,000 annually and follows a formal appeal by M. A. Lightman, president, and other MPTOA chiefs who met in New York last month to discuss a reduction with C. W. Bunn, general sales manager of Electrical Research.



C. W. Bunn

The $15 minimum service charge will continue, but, as predicted in the HERALD story, cuts of $5 weekly will be made in certain instances where charges of $25, $30 and $35 are paid.

The Erpi order is retroactive to April 11, and affects 2,000 theatres, 1,000 of which will hereafter pay $15 instead of $20, the remaining 1,000 paying $20 and $25 instead of $30 and $35, respectively.



M. A. Lightman

On March 14, it was pointed out in the initial forecast on March 14 that practically unknown to exhibitor leaders, Erpi executives had anticipated a request for service reductions and had commenced to mould its field staff into a more concentrated form, eliminating many posts, thereby cutting operating costs of servicing. Reorganization of the Erpi field staff began several months ago.

The general run of complaints on servicing charges hinged around what is declared to be the "better deal" accorded more recent buyers of sound machines who benefit by lower service fees in line with the lower price scale of talker devices, several cuts in the latter having been made since sound's inception. "Veteran" sound users claim that they paid more for their machines two and three years ago, which they say is okay, but they cannot understand why their servicing rate should remain higher than that of the new sound "converts."

Paramount Closing Product Booking Deal with Warners

Paramount will shortly conclude a booking contract with Warners which will reinstate Warner-First National product over the complete Publix circuit, it is understood.

With conclusion of negotiations, there will be an end to the difficulties which have existed for the past year between the two companies.

A Civic Appeal For Children Patronage

(Continued from page 24)

admitted to the matinee. Those over 12 are admitted at regular children's prices at all performances—provided they are wearing their badge. Special privileges are granted from time to time, such as reduced admission prices to members for special educational pictures, participation in vacation activities, and so on. Young Timers, moreover, are given advance notice of coming attractions, and also souvenir gifts at Christmas time and similar occasions.

This close supervision and the many activities of the organization, both in and outside the theatre, naturally entail many responsibilities on the part of the Capital's management—on that of Director Weaver in particular. Showmen wishing to adopt the Capital idea (and it *is* a capital idea!) will want to know just what system is used in keeping track of it all.

The method is to keep a comprehensive card index system. There is a membership file alphabetically arranged according to name (application cards are designed to make this index easily kept). Besides being a record, this index serves also as a mailing list for special occasions. Then there is a birthday file, one card for each day in the year. A glance on the card for a certain day tells just what members are to receive the birthday privileges for that day.

Membership cards are also kept by number, assisting in finding the owners of any lost cards that are found, and facilitating the checking up of those who have been admitted free through having won in the "lucky number" drawing.

One of the three avowed purposes of the organization is to encourage and help talented children to take part in stage programs at the matinees, representing one phase of the effort of the management to win parent and teacher cooperation. Any special talent of an applicant is noted on his card. Play the piano? Sing? Act? For a stage entertainment is frequently given following the regular matinee performance.

In arranging these stage entertainments, the assistance of other organizations are sought. The Camp Fire Girls may present the entertainment one day on a theme representative of their club. On another, the 4-H Club may give a dramatic representation of its activities.

Even adult societies are asked to help in this effort of the Capital "to stimulate an appreciation of the better kind of entertainment" and reward decorum and industry at home and at school. One organization, the Dover Century Club, helps regularly, members acting as chaperones at the matinees. A record is kept of all outside organizations and their officers who cooperate.

Thus does the Capital's Young Timers club reach quite beyond the immediate interests of the theatre—and therefore serves them the better. This is in the spirit of the venture. Director Weaver, in his letters to parents, puts it this way:

"In organizing the Young-Timers, we had in mind something much larger than a mere 'movie club.' We are planning a series of activities which will be of interest to every child and every parent. Those children who have special talent may have the opportunity of appearing on the stage and thus receive valuable training and experience. We hope you will encourage your child to take an active part in club work so long as such activities do not interfere with the child's home duties and school work."

And he reports that, young though Young Timers is, it is already paying dividends not only in the increased patronage of children, but in that of their parents as well.

Dividend Slashes Start Selling of Many Film Issues

(Continued from page 18)

during the early part of the week, was unsettled by the drives against Fox and Paramount and sold off later. Sentiment toward the stock has changed for the better since its recent dip to a new low, largely because of reports that papers in the booking deal with Paramount had been drawn up and were ready to be signed.

RKO and Eastman Kodak were bright spots in the stock exchange picture, the former holding in a fractional range close to the previous week's final level, while Kodak displayed rallying tendencies resulting largely from buying based on reports that MGM will use its new super-sensitive film exclusively. RKO was afforded its usual recent sponsorship and held up well in a reactionary market.

General Theaters and Loew's averaged about a point lower, while Consolidated Flm showed little change. The latter's report for the first quarter, issued during the week, showed net profit of $537,940, compared with $667,158 in the first three months of 1930. These earnings are after a plant write off of approximately $200,000. The quarter's earnings are 58 cents per share on all classes, showing Consolidated more than earned in the quarter the 50-cent common dividend which the directors passed some years ago to conserve cash. Pathe common and A stock tapered.

A sharp break in General Theatres convertible 6s featured trading in the picture bonds. The issue's action was a direct reflection of the selling pressure on Fox A and General Theatres shares—and loss for the week amounted to around 10 points. Pathe 7s dropped off somewhat, but other amusement bonds were steady, fractionally higher levels ruling in Loew's 6s, ex-warrants, and Paramount issues. Warners convertible 6s eased slightly.

FOX CLEARED BY GOVERNMENT AFTER STOCK SALE OF LOEW'S

20 Millions Represented in New Educational-Tiffany Combine

Young Scouts Report of Quitting Picture Business, Becoming Educational Board Member

E. W. Hammons, president of Educational, tendered a luncheon Wednesday to the press to announce officially the reorganization of Tiffany.

Educational remains a separate entity, handling only short features; Tiffany and World Wide amalgamate for feature production and distribution.

L. A. Young, however, who has been president of Tiffany, becomes a member of the board of directors of Educational, and "will remain in the motion picture industry with my shoulder to the wheel," despite reports that the loss he had taken (estimated at $6,000,000) had created an estrangement.

The reorganization, it is said, involves $20,000,000 in assets.

Stanley Hatch of the Educational forces will join Bud Rogers of World Wide in the sale of features. The physical merger of Educational, Tiffany and World Wide is set for May 2.

Official announcement of the merger was made by Hammons, Young and Grant L. Cook, vice-president of Tiffany.

"Under the agreement," Educational states, "the sales, exploitation, and distribution activities of Tiffany will be taken over by the enlarged organization within a few weeks. One exchange system will operate for the physical distribution of Educational, Tiffany and World Wide Pictures, Educational's exchanges being retained for this purpose, except in a few locations where the Tiffany exchange offers more adequate space or greater adaptability. Production of pictures still to be made on the current Tiffany program will go forward immediately, through a newly formed corporation known as Tiffany Productions of California, Inc., Ltd., of which Mr. Hammons is president.

"Educational's policy of dealing in short features exclusively will in no way be affected by this arrangement . Educational will take over the handling of the short subjects on Tiffany's program, leaving Tiffany and World Wide dealing in full length feature pictures only, and Educational specializing in short subjects as it has been doing for more than a decade.

"A separate feature sales force will handle the sale of the Tiffany and World Wide feature subjects, operating out of Educational's branches in the United States, but maintaining the Tiffany identity. This feature sales force, which will be of much greater strength than either Tiffany or World Wide has had heretofore, through the transfer of many of Tiffany's men to the new organization, will be ready to take the field on the day of the transfer of activities. This date will be announced later but will be some time within two to three weeks.

"Mr. Young will continue as president, and Mr. Cook as vice president of Tiffany Productions, Inc.

"Through this merging of Tiffany and World Wide sales activities a most important lineup of feature pictures is brought under one banner, including on the current season's schedule 27 Tiffany pictures."

"Roxy's" Position Is Finally Settled By Hiram Brown

The problem of what to do with "Roxy" after he got him, which confronted Merlin Hall Aylesworth, president of National Broadcasting Company, has been officially solved by Hiram Brown, president of RKO. It is a theatre post at Radio City.



S. L. Rothafel

An official statement this week issued from the RKO offices announcing that Samuel Lionel Rothafel's activities were to be "in connection with the theatres to be operated by RKO in the new development, as well as RKO's radio broadcasting and other activities."

For some months, "Roxy" has been reported somewhat without portfolio in the Radio situation owing to the rumored difficulty on the part of Aylesworth in endeavoring to convince some of the higher electrical interest executives in the lofty background of the picture on giving the Broadway screen impresario full artistic command in the Radio City project. The breezes of Broadway whispered that there were those of influence who were unconvinced that the move was a gesture of sufficiently imposing character for the Radio City concept.

It has been, to observers of the career of this same mercurial and dynamic "Roxy," somewhat inevitable that he should turn up in some manner of connection with Radio City, since the fates have written him into every important screen theatre success story on Broadway, beginning with the Strand in 1914 and continuing up the street in the Rialto, Rivoli, Capitol and more recently, the Roxy.

Meanwhile, until in 1932 when Radio City is scheduled to open, Rothafel will continue broadcasting with his "Gang" over the NBC network.

Theatre in New Congress Hotel

Chicago (QP)—A "ritzy" deluxe film palace is included in plans for H. F. Kaufman's new Congress Hotel. It will front on Congress St., but construction will not begin before 1934.

Physical Merger of Fox And Loew's Is Remote

Harley L. Clarke's Film Securities Deal Proves Doubly Advantageous Following Court Decision

Last week's sale of Loew stock control by Fox to Film Securities Corp., for which Harley L. Clarke, Fox president, received $28,800,000 for long-term Fox financing, this week proved doubly advantageous when the United States Government declared the divestment satisfied its Clayton Act suit against Fox for the Loew purchase in 1928.

The Government's divestment order left Fox with no alternative but disposition of the 660,900 shares of Loew stock which gave Fox control of Loew-M-G-M.

A physical merger of Fox and Loew's, which has been discussed since the purchase of Loew's in 1928, is now held to be remote, despite the fact that the $73,800,000 Fox financing obtained last week places both corporations under identical financial sponsorship, in which the dominant factor is Chase Securities.

On Wesdnesday, the Department of Justice entered in U. S. District Court, N. Y., a consent decree approving the Loew stock sale by Fox to Film Securities. The original purchase in 1928 was held a violation of the Clayton Act.

In the decree, signed by Judge John C. Knox, Fox, and all of its officers, agents and employees are perpetually enjoined from acquiring, receiving, holding, voting or acting as the owners of stock in Loew's, directly, or indirectly.

"Thumbs Down" on Merger

Furthermore, the attorney general was authorized by the Justice Department to apply to the courts for "further appropriate remedy" if attempt should be made to lessen the "substantial competition" between Fox and Loew's. This is accepted by the industry as indicative of a "thumbs down" policy by the government regarding a merger between both companies.

The government's original suit, filed in

(*Continued on page* 51)

Fox "A" Rights to Be Traded Film Securities Organized;

Film Securities Corp., to which Fox Films turned over its block of 660,900 shares of Loew stock, for which it received about $29,000,000 cash, has been organized at Dover, Del., listing 665,000 shares of common stock.

Beginning April 20, Fox Film "A" will be traded ex-rights on the New York stock exchange, to be traded on a when-issued basis. Transactions must be settled by April 30. Rights expire May 12 and provide for purchase of the new $30,000,000 six per cent convertible debenture issue.

A COMEDY OF 2



HUSBANDS, WIVES —AND OTHERWISE!

She thought so well of husbands she had two at once — But what did others think? Crosswise or otherwise — It's laughwise!

The Hollywood Reporter

'MEET THE WIFE' COMEDY HIT

Laura LaPlante Heads Fine Cast

A delightful farce—naughty but nice. And though its theme may be the least bit suggestive, it never gets vulgar!

There is much running about and being found in bedrooms and such, that is very funny because the scenes are so well acted.

The action between husband number one and husband number two is riotously funny, by reason of the splendid work done by Lew Cody and Harry Myers as the author and second husband respectively. They are entirely natural, and both have the sympathy of the audience.

Joan Marsh is a charming little sister. The entire cast does fine work, and each character is so well drawn that he or she is essential to the story. Edgar Norton as the butler, and Claude Allister as Victor, aid materially in the fun. William Janney is okay as the reporter.

MANY HUSBANDS

MEET THE WIFE

with

LAURA LA PLANTE · · LEW CODY
JOAN MARSH

HARRY MYERS · · CLAUD ALLISTER · · WILLIAM JANNEY

Directed by A. LESLIE PEARCE
from the play by LYNN STARLING



HOLLYWOOD
Daily Screen World
"TODAY'S MOTION PICTURE NEWS TODAY"

"Meet the Wife" Sparkling Comedy That Has Real Box Office Appeal

It takes a perfectly chosen cast and sparkling lines of humor to make a box office comedy. Both are to be found in this giggle and guffaw drama, "Meet the Wife," which is so capably directed by A. Leslie Pearce. There is no doubt that this production should hang up new box office records for comedy productions as it has every-thing that goes to make real enter-tainment. This is entertainment for the entire family and yet has the qual-ity that stamps it as material for Class A houses as well as the smaller the-atres.

This production, which will be given release through Columbia Pic-tures, will score at the box office in a large manner.—Edward V. Granville.

COLUMBIA PICTURES

Produced by CHRISTIE

PASSING IN REVIEW

This department does not attempt to predict the public's reactions to pictures. It does, instead, present detailed and accurate information on product, together with the frank and honest opinion of the reporter.

Party Husband

(First National)

Fast and Clever

The smart, fast-moving portrayal of the efforts of two newlyweds to maintain their individuality, makes "Party Husband" a pleasing presentation.

At times the dialogue seems a bit choppy, apparently the result of an effort to make it appear sophisticated, but as a whole is clever, witty and entertaining.

A light, whimsical vein of humor is threaded into the plot despite the grave consequences that arise from the inevitable separation of the pair.

When the husband, finding his wife on a steamer with another man, draws a gun to avenge his wronged feelings, then realizes his absurdity and throws the gun overboard with the remark, "The lady isn't worth it," the type of treatment that has been given the picture is apparent.

Acting honors are pretty evenly divided. Dorothy Mackaill is charming as usual in the role of the young wife who remains true to her husband, at heart, despite her philanderings. James Rennie gives a good portrayal of the husband, although his voice doesn't register evenly at all times.

Joe Donahue is briefly seen in the opening sequences, but manages to convince of his ability to clown. He deserves a much better part than the one given him.

Dorothy Peterson, Donald Cook, Helen Ware and Paul Porcasi all do nice work, reading their lines with considerable aptitude.

Trimmed down and with the dialogue patched, "Party Husband" might be high-class entertainment of the more worldly type.

Good musicals, comedy shorts needed with this.

Produced and distributed by First National Pictures. Story by Geoffrey Barnes. Screen adaptation and dialogue by Charles Kenyon. Directed by Clarence Badger. Photographed by Sid Hickox.

CAST

Laura ..... Dorothy Mackaill
Jay ..... James Rennie
Kate ..... Dorothy Peterson
Henri Renard ..... Paul Porcasi
Mrs. Duell ..... Helen Ware
Horace Purcell ..... Don Cook
Ben Holliday ..... Gilbert Emery
Bee Canfield ..... Mary Doran
Pat ..... Joe Donahue
Sally ..... Barbara Weeks

Don Ashbaugh

Beyond Victory

(RKO Pathe)

Poor

It is too bad they had to fight the World War, for it is responsible for this conglomeration of artificial drama, pathos, humor and what-not. It is a mixed-up affair, pacifist in theme, and in acting, story, direction and other departments woefully amateurish. The film is hard on the ear-drums, for the shooting is incessant, stopping only long enough to allow for a little dialogue. Then it resumes, and although hundreds of shells fall all around a building, no harm is done to the house or the trees.

Bill Boyd, Lew Cody, James Gleason and Russel Gleason are depicted as four doughboys detailed by the major in charge of the retreating Americans to hold a French town against several regiments of Germans. Believe it or not, but they do it, with only a machine gun. These scenes are interlarded with weak flashbacks by which we are informed of the manner in which each of the four enlisted. This would have served to retard the story, if there had been one, but in this case it was a relief to rest one's ears.

This vehicle should have been thrown into the waste basket in the first place, but Director John Robertson can be held responsible for most of its faults as entertainment. Let's hope it is the war picture to end all war pictures. The players were put through their paces in a mechanical manner, with Zasu Pitts the most effective, though in a role that could have been dropped without any trouble. James Gleason garnered a number of laughs, as usual.

Build up your program with good shorts of any kind.

Strong comedy and musical shorts on a diversified bill here.

Produced and distributed by RKO Pathe. Directed by John Robertson. Story and adaptation by Horace Jackson and James Gleason. Editor, Daniel Mandell. Cameraman, Norbert Brodine. Release date, April 12, 1931. Footage, 6,581. Running time, 73 minutes.

CAST

Bill ..... Bill Boyd
Fritzi ..... Zasu Pitts
Lew ..... Lew Cody
Ida ..... Marion Shilling
Jim ..... Jim Gleason
Katherine ..... Lissi Arna
Russel ..... Russel Gleason
Fred ..... Fred Scott
Mother ..... Mary Carr
Major Sparks ..... Theodore Von Eltz

The Maltese Falcon

(Warner)

Good Mystery Yarn

Why this story was ever chosen as a starring vehicle for Bebe Daniels will puzzle many who see it because the screen version as well as the book are based upon the role played by Ricardo Cortez. At no time does it give the feminine character any chance to carry the story.

As a result Cortez walks away with the picture and his acting is for the most part very satisfactory. He has a tendency to use his broad smile too much and this detracts from the action, but it is not too noticeable.

Bebe Daniels does her best with a part that isn't all that it should be and, considering this handicap, her performance is very good.

The picture is based on a thrilling mystery story concerning the Maltese Falcon, a statuette which is reported to be worth many millions. Who has it and who is trying to get it form the basis for the story and provides many entertaining moments.

Cortez as the Don Juan detective who "loves 'em and leaves 'em," and whose main thought is the price he can get for any job, has a role which shows him as a thoroughly despicable character. At no time does he forget his love for the dollar.

The story is filled with plots and counterplots that arise suddenly and depart the same way. Not until the end does one suspect how it will turn out, and even then the final sequence is a distinct surprise. The murders committed in order that certain parties may acquire the Falcon add many of the thrills in the picture.

Others in the cast who add materially by fine performances are Una Merkel, Robert Elliott, Otto Matiesen, Thelma Todd, Dudley Digges and J. Farrell MacDonald. The direction of Roy Del Ruth is for the most part very good, but he is handicapped by having to give a woman the featured place in a story that is distinctly built around a male character.

Strong comedy shorts or musicals will go well here.

Produced and distributed by Warner Bros. Based on the story by Dashiell Hammett. Screen play and dialogue by Maude Fulton, Lucien Hubbard and Brown Holmes. Directed by Roy Del Ruth. Photographed by Bill Rees.

CAST

Ruth Wonderly ..... Bebe Daniels
Sam Spade ..... Ricardo Cortez
Gutman ..... Dudley Digges
Effie ..... Uma Merket
L. Dundy, a cop ..... Robert Elliott
Iva ..... Thelma Todd
Caior ..... Otto Matiesen
District Attorney ..... Oscar Apfel
Archie ..... Walter Long
Wilmer ..... Dwight Frye
Polhaus, a cop ..... J. Farrell MacDonald
Captain Jacobi ..... Augostino Borgato

William Crouch

You and I

(Warner)

Comedy Puts It Over

The clever clowning of Una Merkel and Charles Butterworth saves Philip Barry's "You and I" from being a dry and uninteresting presentation of father and son love.

As it is the film version lacks spontaneity and the remainder of the cast reads its lines with ineffectual, although religious, effort.

The picture marks the return to the screen of Doris Kenyon. She knows a tendency to overact. Lewis Stone is cast in a role with little chance of distinguishing himself. He gives one of his usual smooth characterizations.

Butterworth is supplied with an abundance of clever lines which he gives forth in his peculiar style, to the intense delight of a preview audience. Una Merkel possesses real ability as a comedienne and evokes laughter as a slow-witted servant girl.

John Darrow and Evalyn Knapp have minor roles and are fairly convincing. The photographer treats Miss Knapp a bit too harshly.

The plot concerns a father, portrayed by Stone, who has made a success in business while longing to paint. His son, Darrow, has a talent for architecture, but wants to get into his father's firm so he can marry the girl with whom he is in love. The father gives up business to paint, loses his money and finally realizes that his efforts in art are not what he expected. The son tires of business and decides to study in Paris, carrying out the wishes of fond father.

Robert Milton's direction is very good and adds much to the story.

Use strong comedy or musical shorts for best results.

Produced and distributed by First National Pictures. From the play by Philip Barry. Screen adaptation by Robert Presnell. Directed by Robert Milton. Photography by Sol Polito. Art Director John J. Hughes.

CAST

Maitland White ..... Lewis Stone
Veronica ..... Evalyn Knapp
Geoffrey ..... Charles Butterworth
Nancy White ..... Doris Kenyon
Roderick White ..... John Darrow
G. T. Warren ..... Oscar Apfel
Etta ..... Una Merkel
The patroness ..... Nella Walker

Don Ashbaugh

EADER!



STARS!

¶ Another reason the whole industry is talking and thinking PARAMOUNT at the present time is because of the sensational star strength of this company. There never was a time before in this usiness when so many great stars and big box-office names could be secured for your theatre from ne producing organization. ¶ The best of the established drawing cards are PARAMOUNT. The ost promising stars of the future are PARAMOUNT. The beauty of it is that every one of these ersonalities will be even more valuable to you six months from now. They're growing. ¶ That's nother reason for thinking PARAMOUNT now and later.

Paramount Pictures

Three Girls Lost

(Fox)

Interesting, Well Acted

This is an interesting little drama that a good cast, handling all roles intelligently, has made better than ordinary screen fare. The story is the romantic, eventful kind that the average office girl finds highly diverting, and inasmuch as it was widely syndicated as a newspaper serial, it should not be a total stranger when it arrives in many of the larger cities.

Loretta Young, Joan Marsh and Joyce Compton are three girls who have tired of their small western town and seek Chicago careers and excitements. They meet aboard a large passenger plane en route from Minneapolis to Chicago and decide to live together in the city. They take rooms at a boarding house on the near north side of Chicago. Joan Marsh, who plays the role of a baby-faced gold-digger, meets John Wayne, a young architect, when she finds herself locked out of the house on her first night in the city. Wayne, also a boarder, admits her with his key.

In the morning, Wayne takes Joan to see a penthouse, which he has designed, under construction. She meets the owner of the place, a wealthy racketeer, played by Lew Cody. Cody obtains a position for her as a model. The other girls find work in stock yards offices.

At a party to celebrate the completion of Cody's penthouse apartment, Joan refuses to leave with Wayne and Loretta Young. They depart without her and Cody induces Joan to go for a drive with him. They are followed by another car, so Cody ejects Joan and she walks home alone. Later, Cody's body is found riddled with bullets in his car, Joan's handbag beside him.

When police come to the apartment to question her, Joan involves Wayne by describing an argument the two had had over escorting her home that night. Wayne is arrested. Loretta Young, secretly in love with Wayne, aids him while in prison, and, when Cody's murder has been traced to rival racketeers and Wayne is released, he renounces Joan and turns to Loretta.

The production is marked by capable handling of all roles and by Sidney Lanfield's competent direction. Action lags occasionally due to the inclusion of too much detail, but interest for the most part is well sustained. Dialogue is good throughout, and on several occasions is slightly too brilliant for the company it is intended to keep, but then it may not be too much to believe that even country girls in city offices are capable of extremely subtle wisecracks.

Use a cartoon and scenic or musical shorts with this.

Produced and distributed by Fox. Directed by Sidney Lanfield. Story by Robert D. Andrews. Adapted by Bradley King. Release date, April 10, 1931. Footage, 6,280. Running time, 70 minutes.

CAST

Noreen McMann.....Loretta Young
Gordon Wales.....John Wayne
William Marriott.....Lew Cody
Edna Best.....Joyce Compton
Marcia Talent.....Joan Marsh

Young As You Feel

(Fox)

Rogers Scores Again

America's freelance diplomat again rings the bell with another very laughable and delightful comedy that will serve as highly pleasing screen fare for the entire family. Rogers in a role that is not new to the screen, gives a performance that is top-notch in all respects.

Taken from the stage play, "Father and the Boys," the story serves as good screen material, although there is very little new about it. The ending is not at all ordinary and has a clever twist, but the yarn for the most part is standard stuff.

Rogers in the part of the father, who has religiously observed set rules for all his actions, finally decides to play the same high life game as his sons. He breaks his regular habits and becomes a "gay dog," bowing to each command of the vivacious Fifi Dorsay. The sons, seeing their father having a wild time and forgetting his business, decide they will have to put a stop to it all. They make valiant efforts to save him from blackmail.

Instead of blackmailing Rogers as expected, Dorsay is merely trying to show the old boy a good time and when all is ironed out no one suffers except a couple of grafting salesmen who sold one of the boys a chunk of granite for $20,000. Rogers gets back at him, however, by showing that the salesman is nted elsewhere on graft charges.

Frank Borzage's direction is very good throughout and he adds many deft touches to the picture. Rogers is of course the outstanding performer, but he is given some good assistance by Fifi Dorsay, Donald Dillaway, Brandon Hurst, Terrence Ray, Lucien Littlefield, Rosalie Rae and Lucille Browne.

The story, which was written by George Ade for the stage and adapted by Edwin Burke, is satisfactory.

Musical or cartoons will fit in well here.

Produced and distributed by Fox. Based on the play, "Father and the Boys" by George Ade. Adapted by Edwin Burke. Directed by Frank Borzage. Photography by Chester Lyons.

CAST

Lemuel Morehouse.....Will Rogers
Eleurette.....Fifi Dorsay
Mr. Marley.....Lucien Littlefield
Billy Morehouse.....Donald Dillaway
Tom Morehouse.....Terrence Ray
Dorothy Gregson.....Lucille Browne
Rose Gregson.....Rosalie Roy
Lamson.....C. Henry Gordon
Colonel Stanhope.....John T. Murray
Robbins.....Brandon Hurst
Mrs. Denton.....Marcia Harris
Secretary.....Joan Standing

William Crouch

Four Fussy Camels!

Hollywood (QP)—Four camels were being used in the filming of foreign versions of "Beau Ideal," Radio picture, in sand dunes on the California side of the Arizona-California border. The sand was warm and soft. The camels were led down the California state highway, smooth as glass, and all went well until the time came to turn into the sand. The lead camel halted, sat down and called it a day. He was pried to his feet. He was pushed into the sand. He touched it with a dainty foot and withdrew again. This went on for hours.

Finally, the crew gave up in disgust.

"Just a bunch of camels gone Hollywood," growled a "prop" man.

Daybreak

(M-G-M)

Sophisticated Drama

Ramon Novarro continues his career as a breaker of hearts in M-G-M's "Daybreak." Suave and sophisticated, a debonair spendthrift, and a dissolute officer of the emperor's guard, he uses a wide brush to paint Vienna, until he meets a singing teacher. From her he learns about many things, including love. His love for the singing teacher, his gambling with her paramour and his refusal to give her up to save his career result in his involuntary retirement from the guard and his purchase of transportation to Brooklyn for himself and the teacher, Helen Chandler.

Jacques Feyder has directed the product in a truly continental manner and one of its merits is fidelity. The backgrounds and the capable acting of the entire cast save it from possible banality and a feeling on the part of the audience that it is "just another one of those foreign pictures." Merritt B. Gerstad, the photographer, used his camera to the fullest advantage.

Jean Hersholt gives an outstanding portrayal of a man who believes that money will buy him love. He gets a woman, but not her soul. He wins at cards, and in the game he plays with Helen and Novarro, but loses in the end.

Miss Chandler's part gives her ample opportunity to display her ability and wistful charm. Novarro is as good as usual, but his interpretation of the character of an Austrian officer suffers from lack of originality.

C. Aubrey Smith is effective as the stern general who demands that the officers beneath him carry out the tradition of the guard by effacing themselves when unable to pay debts of honor. Karen Morley, as the girl whom Novarro might have married to save his career, reveals an inherent ability as an actress.

The picture is extremely broad in treatment.

Play comedy and musical shorts with this film.

Produced and distributed by Metro-Goldwyn-Mayer. Author, Arthur Schnitzler. Adaptation, Ruth Cummings. Continuity, Zelda Sears. Director, Jacques Feyder. Cameraman, Merritt B. Gerstad. Dialogue, Cyril Hume. Release date, May 2, 1931.

CAST

Willi.....Ramon Novarro
Laura.....Helen Chandler
Herr Schnebel.....Jean Hersholt
General von Hartz.....C. Aubrey Smith
Emily Kessner.....Karen Morley
Otto.....William Bakewell
Von Lear.....Kent Douglass
Franz.....Glenn Tryon
Josef.....Clyde Cook
Emil.....Sumner Getchell
Frau Hoffman.....Clare Blandick
Herr Hoffman.....Edwin Maxwell
August.....Jackie Searle

Edward Churchill

The Minute Man

(Fox)

Pleasing Comedy

A light and amusing comedy along domestic lines is "The Minute Man," the latest release under the Fox banner in which Sidney Fox and El Brendel are featured and which is an adaptation of the stage play, "Six Cylinder Love," by William Anthony McGuire.

Thoroughly modern in every line, from the 16-cylinder car which proves the financial downfall of the newlyweds to the bootlegger who carries his samples on the corks in his pocket, the production is smart without being too sophisticated to appeal generally. The story deals with an exceptionally devoted young couple who fail to heed the warning of the neighbor from whom they purchase a high-powered car, thereby acquiring the former owner's leech-like friends, as well.

Edward Everett Horton is miscast in the role of the tempter who leads the wife on to financial extravagance and threatens the peace of the home, but Spencer Tracy is excellent as the husband, who, like the worm, turns when his wife's indiscretions lead him to theft and the door of the prison looms. But it is dainty Sidney Fox who "steals" the picture.

El Brendel appears only in the final scenes and his role is brief, but highly amusing. The character which he portrays gives an excellent "tip" to all good bootleggers in the matter of salesmanship. On the whole, "The Minute Man" is not to be taken seriously at any time, but may be recommended as a good blues cure.

Dramatic shorts and musicals will fit here.

Produced and distributed by Fox Films. Directed by Thornton Freeland. Associate producer, John W. Considine, Jr. Screen adaptation by William Conselman. Sound recording by Albert Protzman. Photography by Ernest Palmer. Release date, May 17, 1931.

CAST

Donroy.....Spencer Tracy
Marilyn Sterling.....Sidney Fox
Monty Winston.....Edward Everett Horton
Gilbert Sterling.....Lorna Baker
Richard Burton.....William Collier, Sr.
Margaret Rogers.....Una Merkel
Harold Rogers.....Bert Roach
Mrs. Burton.....Ruth Warren
Stapelton.....William Holden
Janitor.....El Brendel

William Crouch



THE NEXT BIG SHOWMANSHIP IDEA *is here*

PARAMOUNT'S 3 BEST SELLERS FOR APRIL

MARLENE DIETRICH *in* "DISHONORED" *with* Victor McLaglen. *Von Sternberg Production*

•

GARY COOPER, SYLVIA SIDNEY *in* "CITY STREETS"—Paul Lukas, Wynne Gibson, William Boyd. *Rouben Mamoulian, director*

•

"SKIPPY" *with* Jackie Cooper, Robert Coogan, Mitzi Green, Jackie Searl. *Norman Taurog, director*

•

"GUN SMOKE" *starring* Richard Arlen *with* Mary Brian, Eugene Pallette, William Boyd, Louise Fazenda. *Edw. Sloman, director*

•

TALLULAH BANKHEAD, CLIVE BROOK *in* "TARNISHED LADY" *with* Phoebe Foster. *Geo. Cukor, director*

•

WILLIAM POWELL *in* "LADIES' MAN"—Kay Francis, Carole Lombard *Lothar Mendes, director*

The sensationally successful picture is more than a picture; it's a Big New Showmanship Idea. Check the outstanding hits of the past season and you know it's true. That's why PARAMOUNT'S "GUN SMOKE" is going to clean up and become the talk of the show world! That's why PARAMOUNT'S home office executives left the projection room raving about it and upset Broadway booking plans to put it into the Rialto Theatre for a long run. "GUN SMOKE" discards all story and production formulae of the past and crashes through with the thing that packs theatres today—A STARTLING NEW KIND OF PICTURE! Presented with smart showmanship. Supremely entertaining. With a swell cast headed by Richard Arlen, Mary Brian, Eugene Pallette, William Boyd and Louise Fazenda. Directed by showman Edward Sloman. Watch "GUN SMOKE" roll to glory. Better still, cash the glory into money for yourself!

PARAMOUNT

Dude Ranch

(Paramount)

Hilarious

Frank Tuttle has pieced together one hour of hilarious whoopee in "Dude Ranch," his latest comedy satire from the Paramount lot. Tuttle's reputation for taking almost any kind of story and turning it into a paying film isn't strained with this latest effort. It should be an audience pleaser in any theatre.

Jack Oakie's name is featured at the top of the cast list, but he doesn't take all the glory in the picture by any stretch of the imagination.

Stuart Edwin, Mitzi Green, Eugene Pallette and Charles Sellon capture about as many laughs as the star and they earn all of them. There is little to choose between the work of any of the quintet, all of them giving top-notch performances.

June Collyer has little to do except wear gorgeous clothes, but she does that to everybody's satisfaction. It's a slight strain on the audience to see her fall for Oakie; she seems so much smarter than he does.

The story concerns a dude ranch operated by Erwin. It is a smart place where the guests ride on English saddles and wear evening clothes at night. The customers are ready to walk out from lack of excitement when Oakie, Pallette and Green, remnants of a touring stage company, appear on the scene.

They promise to furnish real excitement in return for their board and room. Using their stage costumes and a few props from their trunk, they startle the guests with a display of wild west melodrama which has everybody ducking for cover.

Oakie immediately becomes their hero after chasing the villain into the dark and ostensibly killing him, after which Pallette, being "dead" as a "villain," reappears as an "Indian."

Everything is moving smoothly until four gangsters arrive to rob a bank. One of them dresses like Oakie and suspicion is directed toward the hero.

Mitzi saves the dav as the bandits kidnap Miss Collyer. Tuttle keeps the slapstick alive to the end by staging a breath-taking chase after bandits down winding mountain roads.

The picture is well produced and the troupe of capable performers all do their roles in workmanlike fashion. Tuttle has timed the laughs well.

Musical and dramatic shorts will fit well here.

Produced and distributed by Paramount. From the story by Milton Krime. Screen play by Percy Heath, Grover Jones and Lloyd Corrigan. Photographed by Henry Gerrard. Release date, May 9, 1931. Footage, 6,081. Running time, 67 minutes.

Jenifer	Jack Oakie
Chester Carr	Stuart Erwin
Judd	Eugene Pallette
Alice	Mitzi Green
Susan Meadows	June Collyer
Spruce Meadows	Charles Sellon
Mrs. Merridew	Cecil Weston
Burson	George Webb
Simonson	Guy Oliver
Blaze Denton	James Crane

Don Ashbaugh

Threatened Vienna Amusement Taxes Would Affect Pictures

Vienna—Agitation in the Municipal Council threatens new taxes on the trade. An increased tax is under consideration. This will seriously affect small and medium-sized houses.

The Vienna C. E. A. will request the government to oppose the increases.

Efforts are being made to arrive at a legally defined scale after the Paris method, instead of present increases or decreases of taxes in accordance with requirements. Since January 1, the tax in Vienna is on the basis of 28 1-3%. It was hoped to reduce this to 20% as a maximum, but the new arrangement rendered these prospects uncertain.

SHORTS

Freshman Love

(Vitaphone)

Fairly Good

Ruth Etting plays the radio and stage singer for whom a college lad cultivates a real feeling, in his own estimation. He throws over a little co-ed, but Ruth finds out and leads him straight. On the whole, fairly good entertainment, though Miss Etting is not treated so well by either the lighting or the camera. Roy Mack directed the short.—Running time, 20 minutes.

Three Wise Clucks

(RKO Pathe)

Lively Comedy

Glenn Tryon stages something of a comeback in this fast comedy. It deals with a group stranded in a "hick" town while waiting for a train, who run into Tryon and his sweetheart, also stuck because of an automobile breakdown. The boys try to become acquainted with the girl, and bet Tryon he has as little success as they. When they learn the trick Tryon had played, one of them masquerades as Tryon's sweetheart.—Running time, 20 minutes.

Martinelli in "Nina"

(Vitaphone)

Splendid

Giovanni Martinelli, operatic tenor, renders several classical numbers as the Venetian gondolier. He is in splendid voice, quite as usual, and though the short is classical, there is sufficient popular appeal in the voice and numbers to make it more than welcome. Picturesque backgrounds help. Play the short by all means. —Running time, 9 minutes.

Frozen Faces

(RKO Pathe)

Amusing

There is real novelty in this number, about the hostess who invites guests to inspect the new freezing machine. The experiences the guests go through while the supposed mechanics handle the board regulating heat, freezing and rain, are good for plentiful and hearty laughs anywhere.—Running time, 20 minutes.

Stahl Preparing for Filming Of "Strictly Dishonorable"

John Stahl, who directed "Seed" for Universal, started preliminary work this week for filming of "Strictly Dishonorable," the Preston Sturges stage play. Stahl now is conferring with Carl Laemmle, Jr., on plans for the new picture.



John M. Stahl

"Strictly Dishonorable" is one of the prize Hollywood assignments, and Stahl won it because of his work with "Seed." He is with Universal on a term contract, signed immediately after his first film for that organization, "A Lady Surrenders."

Adaptation of "Strictly Dishonorable" is being done by Gladys Lehman,

Creative Energy Saved by Talker, Kelly Points Out

Hollywood (QP)—Talking pictures give a working playwright a place to use the 40 to 50 per cent of creative energy that now is wasted because of the limitations of the legitimate theatre, says George Kelly, stage dramatist, who is taking his initial whirl at writing for the talkers at the M-G-M studios. Kelly is author of such moneymakers of the stage as "The Torchbearers," "The Show-Off," "Behold the Bridegroom" and "Phillip Goes Forth."

Explaining his theory, Kelly said:

"For example, before I evolved the final idea which is 'The Show-Off' in its final form for the legitimate theatre, I have had to abandon perhaps a dozen other ideas or angles. I liked these ideas and angles but they were not suited to the stage. There are three types of stories which cannot be effectively visualized in terms of play technique. These are, first, a story of many and diverse characters; second, a story of many and adverse settings; third, the complete and detailed study of a human life.

"The great elasticity of the screen, on the other hand, makes it ideal for these very items the stage has been forced to reject.

"The stage production of a drama loses interest in direct proportion to the manner in which it is cut up into scenes. Playgoers who may stand having a curtain dropped, interrupting their thoughts, four times in an evening, become definitely annoyed when there are sixteen such halts in a single show. The stage, therefore, is best at vignettes, snapshots of human life. It labors decidedly if called upon to take a more panoramic view.

"The talking screen has increased the pace of thinking of stage technicians, and the stage has taken on a new strength and individuality which means everything for its future. The work being done by the little theatre and amateur movements has increased tremendously in importance since the coming of the talkie has its effect on road companies. The stage and the talking picture are distinct, separate and parallel arts. I foresee most definitely a time when you can attend, on separate nights, a stage play and a talking picture based on the same idea, and be able to enjoy each one for entirely different reasons."

Virginia Board Orders Cuts In 9 of 99 Films Examined

Richmond, Va.—The State censor made deletions in nine of the 99 films, or 232 reels examined, according to the current bulletin. Pathe's "Lonely Wives" is said to have suffered most heavily.

Eliminations were ordered in "Bachelor Apartment," Radio; "The Bad Sister," Universal; "Bare Knees," Pathe; "He Was Her Man," Paramount; "It's A Wise Child," M-G-M; "Just A Bear," Educational; "Lonely Wives," Pathe; "One Day to Live," Universal; "Three Lost Girls," Fox.

Lease Louisville House

Louisville—Switow Brothers has leased the National, owned and operated by Abe Bass, for 25 years.

A SHORT FEATURE THAT COMMANDS SMASH PUBLICITY!

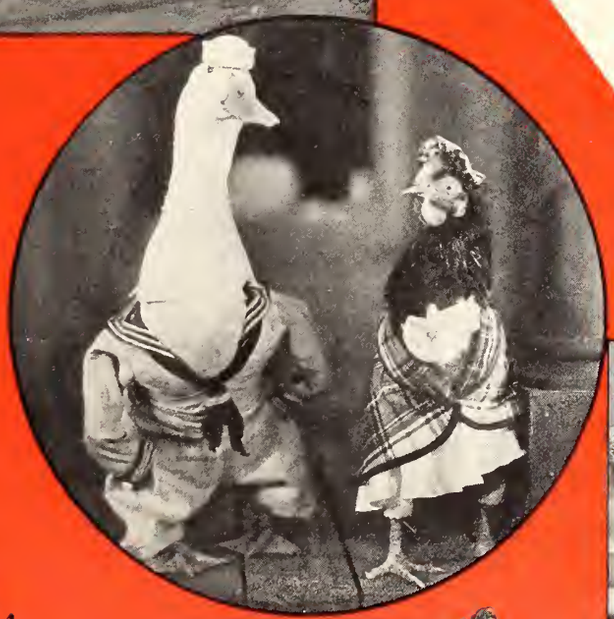






ONCE again EDUCATIONAL proves the extra profit exploitation value of its short features with a comedy so unique that it commands smashing publicity practically without effort. Just show your local newspaper editor the stills. That's all. They're getting big displays everywhere. No editor has yet turned them down.

Actual stills from "A Fowl Affair" available at Educational Exchanges for your newspaper publicity





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"A FOWL AFFAIR"

A rare novelty, with a cast of chickens, ducks and turkeys

GAYETY COMEDIES

An AL CHRISTIE PRODUCTION
Directed by NEAL BURNS and BARNEY McGILL









Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, INC., *E. W. HAMMONS, President*

Member, Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President

COLOR PHOTOGRAPHY CONFINED ALMOST WHOLLY TO SHORT FILMS

Crime, Sex and Films

Hollywood (QP)—Statistics to smash any impressions that the studios are devoting their efforts to crime and sex pictures, were offered here by Dr. Clinton Wunder, executive manager of the Academy, in an address before the Women's City Club on "The Eighth Art." Of 607 pictures reviewed by leading social welfare organizations between last July and January, he said, 86 per cent were endorsed by at least one group.

In January and February, Wunder disclosed, 48 pictures were released by members of the AMPPDA, and only nine in any way involved sex or crime prominently.

Duty Lopped When He Says Apparatus Will Aid Jobless

Sydney, Australia—Camera and recording equipment costing $125,000 in America, which was brought here by a new local producing company, Efftee Productions, has been allowed into the country almost duty free, although its dutiable value is assessed at $40,000. The privilege was allowed by the federal government following overtures by Frank Thring, head of Efftee, who presented arguments that as he was establishing a new Australian industry and would therefore be creating considerable employment, it was up to the government to extend him assistance.

Thring's local production project is the largest and most important ever attempted here, and intense interest is being taken in its outcome. The stumbling blocks to Australian production in the past have been represented in the difficulty of securing outside releasing affiliations, and in the amount of capital available. Thring is extremely wealthy. The first picture will be an all-talking feature surrounding the typical Australian digger as the war saw him, enacted by an entire domestic cast.

Agrees in Patent Matter

Prague—Klangfilm has agreed with Central Union of Exhibitors in Czechoslovakia not to file suits against Czech film houses, until the patent right question has been settled.

Start New RKO House

Denver—Work has begun on the 2,800-seat RKO-Orpheum, costing over $1,000,000, and opening about the first of the year.

Only Two Features Being Produced in Tint

Expect Increasing Application of Process to Comedies to Keep Interest Alive

Hollywood (QP)—A survey of the use of color in the motion picture industry reveals that while only two feature length pictures are being made in tint, several companies are utilizing the development in the short field. Indications are that the main reason for this is that producers are willing to continue to experiment to keep interest alive and to aid in the development of the processes and the cheapening of costs.

It is further indicated that there will be an increasing use of color in the short field, and that as perfection is reached, it will be used in feature pictures exclusively. Results in shorts have been highly satisfactory to date.

Lend Life to Programs

Exhibitors are said to favor the color shorts because they lend life to their programs and add to practically all short subjects as far as audiences are concerned.

With color at its present development, the main objection to its general use on the part of producers seems to be the high cost. Business depression is said to be responsible for the present lull in the color business as far as feature length product is concerned.

Just at present, Radio is making "The No Girl," a special, in technicolor. Paramount plans the use of color in "Rose of the Rancho," also utilizing technicolor.

Sennet's Own Tint Process

After taking a set-back with the "King of Jazz"—a set-back not due to the use of color—Universal is confining its use to the short feature field. At present "Strange As It Seems" is being made in Multicolor.

Mack Sennett has developed his own color process, which has shown to advantage in "Speed," "Take Your Medicine" and "Strange Birds," with a constant improvement noted in each release.

Welshay Productions, headed by Frank Shay and Robert Welsh, is using Technicolor for a novel series entitled "Beauty Secrets of Hollywood." The color, in this instance, with a special adaptation to the subject, is reported to be virtually making the series.

M-G-M at present has six Technicolor shorts which it expects to release at an early date. These include "The Devil's Cabaret," "Pirates," "The General" and "Clock Shock."

United Artists Plans Houses

San Francisco—United Artists has announced plans for three new houses here, and sites acquired in Berkeley, Richmond and Oakland.

Will It Ever End?

Even back in the days of horse-cars, anti-film interests, ranted over the question of suitability of films for children, as evidenced by the following which appeared in the New York Tribune, 20 years ago this week:

"Motion picture shows aren't doing as much harm as many persons suppose," said Raymond B. Fosdick, Commissioner of Accounts, before the Woman's Municipal League yesterday. 'Our children aren't being ruined, in spite of what some say,' he said, 'but there is no question that if the law were enforced and minors excluded 75 per cent of the moving picture shows would have to shut up shop.' "

Warner to Release 15 This Spring to Enjoy Business Rise

To take advantage of the upward trend which he now observes in business conditions, is the reason given by Sam E. Morris, vice president and general manager of Warner Brothers for the spring release of 15 Warner and First National features.

"Our action in releasing so many of our features at this time," he said, "is according to a carefully worked out plan made months ago. We decided to put into work a number of pictures so as to have them ready when the upward business trend, now showing itself, began to be felt."

The Warner releases are "The Millionaire," "God's Gift to Women," "The Public Enemy," "Svengali," "The Four Flusher," "The Maltese Falcon," "Night Nurse" and "Gold Dust Gertie."

The First National releases are "The Finger Points," "Big Business Girl," "Chances," "Men of the Sky," "Party Husband," "The Reckless Hour" and "Broad Minded."

Osborne to Coast April 21

Bertha Karp has signed with Paramount for Vivian Osborne and Dorothy Tree, both legit players who will make first appearances in films. Miss Osborne leaves New York for Hollywood on April 21.

Another M-G-M for Tibbett

Hollywood—Lawrence Tibbett, upon completion of his present concert tour, will make another film for M-G-M, the title of which has not yet been announced.

HOLLYWOOD SYNDICATE *Presents*

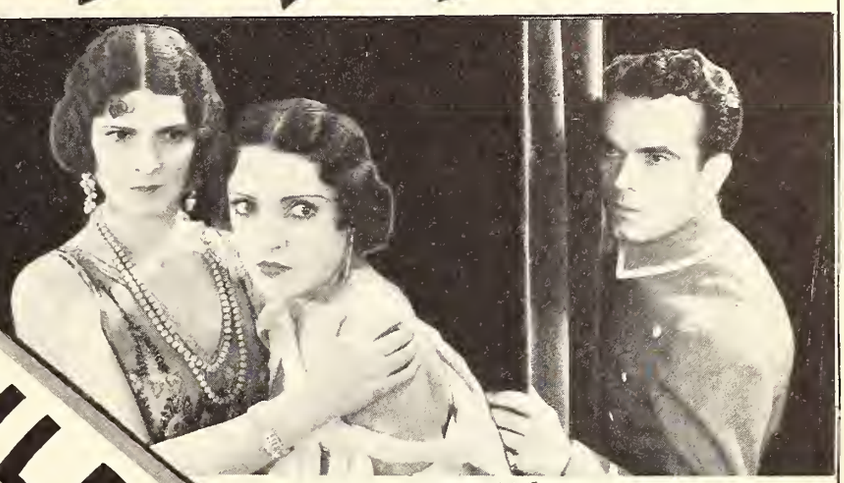
"TRAPPED"

BIG 4's THREE BIG APRIL RELEASES









with

NICK STUART - NENA QUARTARO

PRISCILLA DEAN -

TOM SANTSCHI

Directed by BRUCE MITCHELL

HOOPER-CONNELL PRODUCTIONS *presents*

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"ARIZONA"

A vigorous and compelling melodrama-shot from the box-office angle!

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WALLY WALES BUZZ BARTON

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Directed by DAVID KIRKLAND

An all-talking *Action* Western adapted from the popular stage success

BROADWAY COMEDIES *Present*

"THE WAGES OF GIN"

Fun on the Loose!

Laughs on the run!

HOLLYWOOD'S COMEDY CUTIES IN A ROOF-RAISING RIOT!!



with

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Industry Aids Nation in Its Depression Era

Washington (QP)—The industry is doing all possible to accelerate the return of normal industrial conditions, it was disclosed this week in a letter from Will Hays to Col. Arthur Woods, chairman of the President's emergency committee for employment, made public this week by the latter.

Outlining the ways in which the various branches of the industry have endeavored to maintain conditions on an even keel, Hays assured Col. Woods that these efforts would not be relaxed and promised the fullest co-operation of the industry in any program which would make for better times.

"The industry," says Hays, "is mobilized for vigorous co-operation in the national emergency program. Employment conditions within our group are nearly as stable as in normal times. One of the important producers told his employes: 'If you do your work, you will keep your job. Put your mind at ease on this subject and do your bit to bring back prosperity by continuing your normal expenditures.'

300,000 Employed in Pictures

"Other firms have taken similar action. Throughout our entire range of activities, employment and wage levels have been held at a high level. Our industry employs approximately 300,000 persons. The total number has tended to increase slightly in late years, despite the depression, partly due to the opening of new theatres and partly to the new types of personnel made necessary by sound pictures and other technical advances.

"In addition to direct action taken within the industry, leading factors in the industry sought to contribute to the return of prosperity by placing orders for materials which would affect other groups. One producing organization, with theatres in all parts of the United States, took steps to rush the completion of 10 new houses on a circuit, effecting within a few months a payroll increase of approximately $2,500,000. In each case, the opening of new theatres involved a rental of new stores adjacent to the properties, which in turn provided new employment and stimulated business in the cities affected. In this development, the company not only helped create local prosperity, but benefited by the existing low material prices and favorable labor market.

"A leading factor in the raw film industry has protected many thousands of workers through its employment stabilization plan. Late in 1930, this company employed 600 additional employes as a measure of confidence in business upturn.

Newsreels Have Helped

"The screen itself has done direct service in the war against unemployment. Feeling that the psychological effect of depression is an important factor in retarding business recovery, the newsreel companies, with outlets in 20,000 theatres throughout the country, have taken pains to present scenes which show a bona fide improvement in conditions. Such events as the reopening of factories or the start of construction jobs have been widely featured.

"Theatres in communities all over the country have done tangible service by meeting the demand for benefit performances. Probably no other single group has been instrumental in raising more funds for the relief of needy cases arising from drought and employment. Film exchanges furnished hundreds of films for such performances, as a contribution from the producers.

"In these ways, industry has tried to do its part in meeting the national emergency. It is the intent of our group to continue along these lines with the hope of contributing toward an accelerated recovery of business as conditions improve."

Notice to Readers

D. R. Cain, a subscription salesman, is not authorized to represent us. We understand he is now operating in the state of Texas.

Motion Picture Herald

Pacent Markets New Reproducers

A series of new sound equipment models designed for the smaller theatres and ranging in price from $795 to $2,295, has been brought out by Pacent. In the series is a double projector, sound-on-film model priced at $1,695.

Prices, according to Louis Gerard Pacent, president of the Pacent Reproducer Corporation, include complete A. C. equipment. All apparatus is sold outright, and it is stated that there will be no compulsory service charge.

Decides Against Exhibitor Who Held Films Over a Day

Marquette, Mich.—Final decrees aggregating $4,000, were signed by Judge Raymond of the United States district court for the western district of Michigan at copyright infringement trials of Ben and Dan Grobaski, of L'Anse, for holding over five Warner, six Paramount and five First National pictures an additional day.

At the same session, Judge Raymond signed a final decree for $750 against D. A. Kooker of Ewen, for switching three Universal pictures to another theatre.

Thomas Secures Headline Production for New York

Negotiations have been completed between Harry Thomas, First Division Exchange, and Headline Pictures whereby Thomas will handle "Women Men Marry" in Greater New York and Northern New Jersey.

"Women Men Marry" was directed by Charles Hutchison, with Natalie Moorhead, Sally Blane, Kenneth Harlan and Randolph Scott in the cast.

Mess at SMPE Meet

Hollywood—Dr. C. E. K. Mess, Eastman Kodak director of research, will preside at the color photography session of the SMPE spring meeting next month.

Move Mike for German—Voila! He's a Spaniard

Hollywood (QP)—"Do you know the difference between the 'German position,' the 'French position,' the 'English position,' the 'Spanish position'?"

Sounds like a quiz on current politics, doesn't it?

This question, however, is one which has become very common in Hollywood, and it has absolutely no connection with international affairs.

It is a query addressed to every apprentice in every film studio sound department, before he is promoted to the job of mixer. (The mixer, or monitor, is in charge of sound recording for the company to which he is attached.)

"We have discovered by long practice," stated Douglas Shearer, chief recording engineer at M-G-M, "that microphones must be placed at different distances and directions from the mouth of the speaker, for each language he speaks.

"For instance, with a man like Adolphe Menjou, who makes pictures in four different languages, English, French, German and Spanish, the position of the microphone would be radically different for each language.

"The reason for this is the different manner in which the different nationalities pronounce their words, the nature of the words themselves, and the manner in which the person expels his breath in talking.

"German, for example, has a large number of deep, guttural sounds which do not come in well on the 'English postion.' Move the microphone a few inches, however, and we get perfect German.

"Spanish, to take another example, abounds in words that are spelled alike but mean different things when pronounced differently. Examples are the pronoun "this"—"este"; and the verb, "You are"—"esta." To get absolutely perfect differentiation on this delicate point of pronunciation, we again change the mike to still another position."

Gallup, Farnol Back

Bruce Gallup and Lynn Farnol, respectively United Artists and Samuel Goldwyn advertising directors, arrived from the Coast last Tuesday. Al Lichtman, vice-president of United Artists, arrived Friday.

Re-elect Claude Neon Board

Rudolph B. Flershem was confirmed as director at the annual stockholders' meeting of Claude Neon Lights, Inc. Other directors were unanimously re-elected.

"Front Page" Stays On

"The Front Page," Howard Hughes newspaper film, has been booked at the Rivoli, New York, for an additional four weeks, following the initial three.

Clayton Sheehan in New York

Clayton B. Sheehan, Fox foreign sales manager, has arrived in New York from Europe.

Why 1715 Changed to Western Electric



Listed below are the reasons given by a large and representative group of exhibitors for changing from their initial sound equipment to Western Electric.

42% made the change because poor reproduction of the first equipment drove away business.

29% made the change because investigation convinced them that Erpi service and continuous dependable performance would make W. E. the most economical.

26% made the change because a survey of all equipments convinced them that W. E. was the best.

3% made the change because the Western Electric name, they felt, had definite box office drawing power.

Some exhibitor comments after making the change: "Tripled receipts"..."Profits 30% higher"..."Like an aspirin for a headache after bootleg equipment"..."No trouble with W. E. equipment"..."Know we have the best"..."Stands up well under use."

The best is the most profitable in the long run

Western Electric
SOUND SYSTEM
THE VOICE OF ACTION

Northern Electric in Canada
Distributed by
Electrical Research Products Inc.
250 West 57th Street, New York

THE SHORT FEATURE

United Artists Takes "Mickey"

United Artists has closed with Walt Disney, creator of "Mickey Mouse" cartoons, whereby the company will release the animated shorts beginning in March, 1932.

The contract covers a period of years, and calls for release of 18 "Mickey" cartoons and 18 "Silly Symphonies."

Columbia, present distributors of the two series, will release 13 of each group next season.

Universal Studio Reopens April 20

Hollywood—Production will be resumed at Universal City April 20, following the annual shutdown of several weeks.

"Blind Husbands," "Fate" and Strictly Dishonorable" still are to be made before completion of the current season's schedule.

Universal will have 26 features, 151 two-reelers, mostly comedies, and 104 newsreel issues on its 1931-32 lineup.

Production of its own newsreel starts early in June when the contract with Kinograms expires.

Delehanty To Establish European Branch Offices

T. S. Delehanty, general manager of RKO Pathe Export, leaves for Europe on the Leviathan on Wednesday, to establish branch offices in all important centers for the new foreign division.

He will organize the British quota for PDC, the company's English releasing firm.

Hal Roach in New York

Hal Roach is in New York after a plane trip from the Coast. He will stay for two weeks.

Mickey Mouse

wishes me to thank

American Magazine
Saturday Evening Post
Life
Time
Vanity Fair
The Nation
Literary Digest

and the 1001 other publications giving him such marvelous recognition.



Cordially yours

Walt Disney

NEWS PICTURES

FOX MOVIETONE NEWS—No. 57—Rocket mania hits German cyclists—Quake razes Managuia in Nicaragua—Hoover youngsters have Easter fun—Royal Air Force performs in Britain.

FOX MOVIETONE NEWS—No. 58—Movietone films Spain's rulers in court pageant—British premier is football fan—First pictures of Mahatma Ghandi out of jail—Anton J. Cermak defeats "Big Bill" Thompson—Submarine sets diving record—Mussolini honors Italian air heroes.

HEARST METROTONE NEWS—No. 256—All India rejoices as Ghandi quits prison—Dixie outboards have some fun—Hindenburg turns soldier again—Anton J. Cermak, Chicago's new mayor—Something new in bull fights at Mexico City—Prince of Wales visits Brazil—Baby monkey gets spring fever.

HEAST METROTONE NEWS—No. 257—Japanese royalty welcomed on wedding tour to United States—Mexican horses race without jockeys in training—Colorado storm survivors hold a reunion—French football team defeats England—Woman inventor attempts to fly like bird—Saratoga makes difficult transit of Panama Canal.

PARAMOUNT SOUND NEWS—No. 73—Silesian and German troops in celebration of union with Republic—Circus has final rehearsal at Peru, Ind.—Wales ends tour in Brazil—Bullet-proof vest chosen by Washington police—Nicaragua quake toll rises—Blimp tows surfboard racer off California.

PARAMOUNT SOUND NEWS—No. 74—Mussolini leads celebration for Atlantic fliers—Mme. Alberti attempts bird-like flight—Ocean liners gather to honor Dr. Kimball—New York hails Japanese royal newlyweds—Final tribute paid to Nicholas Longworth—Fliers risk lives in test of new rescue stunt.

PATHE NEWS—No. 33—Duce decorates Italian heroes—Nicaraguans leave city razed by earthquake—Thousands greet sunrise with song in California—Meet boy hero who saved 16 in snowstorm—RCA executive reveals newest wonders of electricity as music medium—French Riviera gets gayer than Paris.

UNIVERSAL NEWSPAPER NEWSREEL—No. 30—Longworth's death mourned by nation—Brazil capital declares holiday in honor of visiting princes—Brewer's mammoth concrete chimney razed in solid piece—President Doumergue guest at annual French army show—News Paragraphs—Invalid natives rush to new-found Russian lake for salt cure—Inventor fails in attempt to emulate birds—Kamiishi selected for Olympics after Japanese ski trials.

UNIVERSAL NEWSPAPER NEWSREEL—No. 31—Crowds acclaim Japanese prince and bride—Czechoslovakia declares holiday to celebrate president's birthday—Inventor finishes odd air liner model—President attends Longworth burial—News Paragraphs—Munich citizens test new run of beer—Communist workers defy Russian landowners.

Says U. S. Films Slip in Balkans

San Antonio, Tex.—Louis Santikos, veteran theatre operator, who has represented Columbia and Tiffany in Athens, Greece, for the past two years, states that though American films were far ahead of the foreigns in silent days, the reverse is decidedly true since the advent of the talking film.

French pictures lead, because more than 70% of the Balkan population speak French; German comes next with 20%, and American films third with 10. Santikos suggests the only method of improving the status of American films is the introduction of sufficient subtitles in the native language to make the film intelligible to the Balkan audiences.

Gibbons Signed for Van Beuren Series

The next point in Floyd Gibbons' furious career is the screen. The newspaper adventurer and radio journalist has been signed for a series of RKO-Pathe shorts to be released under the title "Floyd Gibbons' Supreme Thrills." They will be produced under the immediate auspices of the Van Beuren Corporation.

Gibbons will interview heroes of the World War, thus telling the stories of their greatest thrills in the conflict. Production will be in the East so as not to interfere with Gibbons' radio work as "Headline Hunter" for NBC.

Pathe 1931-32 Plans Include 256 Shorts

Pre-convention plans for RKO-Pathe shorts call for 256 shorts besides 104 issues of Pathe News in 1931-32. The two-day convention opens in Chicago April 21.

Of the total number of issues on the shorts program, 208 will be single-reelers, including the News, Review, Fables, Sportlights and Vagabond Adventures.

Harris, Detective, Making 12 Shorts Based on Life

Hollywood—Nick Harris, well known detective, is making a series of 12 shorts based on his life at the Metropolitan studios.

Detective subjects, the first will be called "Facing the Gallows."

Chic Sale Finishes First

Hollywood—Chic Sale has finished the first of a series of six "Lem Putt" shorts for Radio.

Darmour to Do Six

Larry Darmour, in New York, states he will do six Mickey McGuire comedies for Radio in 1931-32. Albert Herman will direct.

Eleventh "Humanette" Ready

Hollywood—The eleventh Leigh Jason "Humanettes" number, being produced by Frank Newman for Radio, is ready for production.

RKO Pathe Signs Arbuckle

Hollywood—Roscoe (Fatty) Arbuckle has been signed by RKO-Pathe to direct one, and possibly a series of shorts.

First "Coo-Coo" Made

Hollywood—Curtis Mick and Len Powers have finished their first "Coo-Coo" comedy for independent release. Animals are used.

$2,600,000 Loss By Pathe in 1930

(*Continued from page* 18)

figures, would give the Class "A" preference stockholders $14.38 a share. This stock is now selling on the exchange at between $5 and $6 a share. That value per share, however, would be dependent upon a liquidation of assets at balance sheet figures without further interest or liquidating charges, and also upon a $4,000,000 valuation for the company's interest in the DuPont Company.

Calculation of the value of $14.38 is further based upon an assumption that the 948,581 shares of no par value common stock would receive nothing in ultimate liquidation. The consent of the common stockholders would be necessary legally to authorize the sale of the company's interest in the DuPont Company, and it is not considered probable that holders of the common stock would agree to that without some compromise which would give that class of stock some dividend upon liquidation.

Two big items in the balance sheet are inventories of $2,186,728, a large share of which value was sold to Radio-Keith-Orpheum, an item of $2,486,073, representing the notes receivable from Radio-Keith-Orpheum, and the $4,000,000 valuation of the DuPont shares.

The balance sheet indicates the company has set aside $143,000 worth of its own bonds at par, reducing the outstanding bonds to $4,993,000. Bonds, however, are retirable at a bonus of five points. The report also indicates that the company has acquired 8,630 shares of its own Class "A" preference stock, and 3,245 shares of its common stock.

The profit and loss statement for the year shows a loss for the 52 weeks carried to a surplus of $2,007,771, which compares after adjustments with approximately $500,000 in the year of 1930. Indication of the decline in the company's business, which preceded the sale of its assets to Radio-Keith-Orpheum, is evidenced by a comparison of gross sales in 1930 of $14,581,000, against gross sales in 1929 of $18,168,000. The cost of sales was reduced in 1930 to $15,601,000, from a cost in 1929 of $17,591,000.

In the report to stockholders, signed by Joseph P. Kennedy, the valuation of the DuPont-Pathe shares at $4,000,000 is justified as conservative by a statement that dividends are being received by Pathe Exchange, Inc., from its equity at the rate of $196,000 a year, also stating that the current dividend rate being paid by DuPont represents a disbursement equivalent to less than 40% of the earnings per share in 1930.

The report points out that in connection with the sale to Radio-Keith-Orpheum of the right to use the name "Pathe" in the motion picture field. The name of Pathe Films, Inc., which was organized to conduct the non-theatrical business of Pathe Exchange, Inc., has been changed to Pathegrams, Inc., and that this company continues in operation.

Stimson Quits Big 4

C. A. Stimson has resigned as vice-president and secretary of Big 4 Prod.

Pamphlets for

THE SCREEN TEACHES

Order Now

MOTION PICTURE HERALD *is in receipt of the following letter from J. E. Loth, Waynesboro Theatres Corporation, Waynesboro, Va.:*

"Your new department, 'When the Screen Teaches,' is a wham. I believe that if the forms have not been destroyed it would be an excellent idea to have a number of reprints made of page 61 of the issue of April 11, and let each exhibitor have as many as he wants at the actual cost of printing.

"If it is too late to do this I intend to have about 100 copies done by a local printer for distribution among the teachers in the schools throughout the territory that we serve. I would thank you for your permission to do this."

MOTION PICTURE HERALD *is distributing reprints of "School and Screen" to school superintendents, teachers' associations and other groups sponsoring visual education. Exhibitors who desire to further visual education in their communities can order reprints from* MOTION PICTURE HERALD *in* 100 *lots at* $3.50 *for* 100, *if ordered promptly.*

Big 4 Starts Second Year

Big 4, celebrating its first anniversary as an independent producer, is inaugurating a new production campaign, with a second series of 12 Westerns and eight melodramas.

Higher production budgets have been announced with a strong sales drive to be carried through immediately.

Dewey Bloom to Ottawa

William R. Ferguson, M-G-M roadshow chief, has assigned the "Trader Horn" Ottawa opening to Dewey Bloom, who recently handled the Washington campaign. Bloom has already left for Ottawa.

Maynard Finishes Western

Hollywood—Ken Maynard has completed "The Two Gun Man," his second Tiffany western feature under his new contract. "Alias the Bad Man" will go into production shortly.

Joe Plunkett to Europe

Joe Plunkett, RKO theatre chief, is en route to England and the Continent to look over the theatre situation. RKO may expand its holdings abroad.

Friedman Promoted

Joe Friedman, former continental manager for Columbia, has been appointed head of all European distribution, with headquarters in Berlin.

Government Okays Loew Sale By Fox

(*Continued from page* 37)

November, 1928, was brought on the ground that purchase of Loew stock violated the Clayton Act, the action asking that the acquisition be adjudged illegal and the defendants—Fox Film and Fox Theatres—be compelled to divest themselves of it.

When the refinancing for the Fox companies was developed, it is generally believed that the creation of Film Securities and the plan to transfer the Loew stock to it was arranged with the impending government suit in mind.

Contrary to previous reports, a $20,000,000 two-year 6% note offering will be made by Film Securities to the public, when the general market takes a more favorable turn. It was first expected that this sum would be indefinitely held privately by the banking interests in Film Securities, including Chase Securities, Dillon, Read, Bancamerica-Blair, Harris, Forbes & Co., Central-Illinois, Chatham-Phoenix and Hayden, Stone.

Annual Meeting Postponed

The annual Fox stockholders' meeting, after a short session Wednesday was adjourned until May 1st. Election of directors was deferred until then. Clarke, at the close of the meeting, stated that "the annual report of Fox has been delayed because until this week three firms of accountants have been auditing the company's books for the purposes of recent financing, thereby making it impossible to complete the report.

"Stockholders will have observed," Clarke continued, "that in connection with the new financing a statement of earnings for the 52 weeks ended September 27, 1930 was made and that it was at variance with interim reports previously issued by the company. This is due to the fact that the public accountants whose figures have been published, adopted an amortization table for sound pictures which differs drastically from that heretofore accepted by the company upon the recommendation of other public accountants at the beginning of the year 1930 and continued by the present management. The management believes that the adjustment, which accounts in large measure for the variation between interim figures and the figures published in connection with recent financing, is excessive and misleading.

Used Different Amortization Rate

"The dividends received by the company from its ownership of varying interests in theatre companies (except those owned 85% or more) were not included in the statement. It has been the company's practice to include these funds in its earnings and the company will continue to do so.

"The amortization table on which these published figures were based provides for charging off 93½% of the cost of a sound film in 26 weeks. Experience shows that this rate of amortization far exceeds depletion of the earning capacity of productions.

"The published figures referred to eliminated all dividend income from the common stock of Loew's, Inc., heretofore owned by Fox Film Corp. and they did not include any income from the 462,000 shares of class A stock of Film Securities Corp. received in part payment for the Loew's stock.

"Gross income including film rentals and receipts from theatres owned by Fox increased about 23% last year. It is particularly significant that in a year of world-wide business depression our domestic film rentals increased nearly 11% and foreign rentals nearly 55% aggregate gain in rentals alone were approximately $4,000,000.

MOTION PICTURE
DAILY

"Dance" Trots Out Record at Buffalo "Hip"

BUFFALO—"Ten Cents a Dance," which smashed house records at the Lafayette and "Parlor, Bedroom and Bath," which gave the Hippodrome its high for the year at $24,700, were the outstanding gems of a happy Easter week. "Skippy" played to more admissions than the Buffalo has had in many moons, save Rudy Vallee week, but as they were mostly juveniles, the take was kept down. The weather was unusually warm.

Estimated takings for the week ending April 10:

"SKIPPY" (Para.)
BUFFALO—(3,500), 25c-60c, 7 days. **Other attractions:** Publix stage show "Imagine My Embarrassment"; Benny Ross, m. c., and stage band; "The Stolen Jools" (N. V. A.), news. **Gross:** $28,700. (Average, $25,000.)

"MILLIE" (Radio)
CENTURY—(3,000), 25c-35c, 7 days. **Other attractions:** "The Stolen Jools" (N. V. A.); "The Bum Bandit" (Para.): "Radio Salute" (Publix); Herbert MacAhan, organ; news. **Gross:** $19,100. (Average, $14,500.)

"EAST LYNNE" (Fox)
GREAT LAKES—(3,000), 25c-60c, 7 days. **Other attractions:** Loew stage show "A Spring Festival"; Wesley Eddy, m. c., and stage band; Wild Oscar; organ; "The Stolen Jools" (N. V. A.), news. **Gross:** $23,000. (Average, $22,500.)

"PARLOR, BEDROOM AND BATH" (M-G-M)
HIPPODROME—(2,100), 25c-50c, 7 days. **Other attractions:** Five acts RKO vaudeville, headed by Aileen Stanley, "The Stolen Jools," news. **Gross:** $24,700. (Average, $20,000.)

"TEN CENTS A DANCE" (Col.)
LAFAYETTE—(3,300), 25c-35c, 7 days. **Other attractions:** "Rough House Ribbons" (Pathe), Pathe Fable, news. **Gross:** $24,-100. (Average, $14,500.)

"Kiss" Goals Kansas City With $24,700

KANSAS CITY—"Strangers May Kiss" was the star performer of Easter Week, or of the year, for that matter, at the Midland, where it grabbed $24,700 in a house that averaged $14,500. "Skippy" shared the spotlight, getting $18,500 at the Newman, which averages but $12,500.

Estimated takings for the week ending April 10:

"STRANGERS MAY KISS" (M-G-M)
MIDLAND—(4,000), 25c-50c, 7 days. **Other attractions:** "Stolen Jools," news. **Gross:** $24,700. (Average, $14,500.)

"LAUGH AND GET RICH" (Radio)
MAIN STREET—(3,067), 35c-60c, 7 days. **Other attractions:** "Stolen Jools," vaude. **Gross:** $16,500. (Average, $15,000.)

"SKIPPY" (Para.)
NEWMAN—(2,000), 25c-60c, 7 days. **Other attractions:** News, comedy. **Gross:** $18,500. (Average, $12,500)

"JUNE MOON" (Para.)
ROYAL—(900), 25c-60c, 7 days. **Other attractions:** News, comedy. **Gross:** $5,000. (Average, $4,500.)

"DON'T BET ON WOMEN" (Fox)
UPTOWN—(2,200), 25c-50c, 7 days. **Other attractions:** "The Royal Bluff" (Univ.), "Stolen Jools." **Gross:** $6,600. (Average, $6,000.)

Sign Ordered Down

CLEVELAND—RKO Hippodrome has been ordered to take down a huge new electric sign recently placed over the marquee upon complaint of a nearby department store, which claimed the sign was a nuisance.

Fighting Back

Buffalo—"Watch our shows, not our prices," is the answer of Loew's Fox-Great Lakes to the latest tariff cut of the three Shea-Publix houses. The "April Shower of Hits," starting with "East Lynne" (Fox), will be followed by "Trader Horn" (return at popular prices), "Connecticut Yankee" (Fox) and "Strangers May Kiss" (M-G-M).

"Unfaithful," "Dishonored" Seattle Bets

SEATTLE—New policy of eight acts at the Orpheum resulted in big business running the take up to $15,000 in a house which usually does but $12,500. "Unfaithful" and "Dishonored" also were above normal but the latter wasn't strong enough for the second week contemplated for it. "Reaching for the Moon" was big and is continuing so. "Honor Among Lovers" was not exploited and business was disappointing. "The Widow from Chicago" brought the best business in several weeks to the Fox. "The Royal Bed" also was above average as Easter Week sent all grosses up.

Estimated takings for the week ending April 10:

"HONOR AMONG LOVERS" (Para.)
BLUE MOUSE—(950), 25c-35c-50c-75c, 7 days. **Other attractions:** "They Want For a Tramp" (RKO-Pathe), "Forty Years" (Pathe), news, band. **Gross:** $5,500. (Average, $7,000.)

"THE WIDOW FROM CHICAGO" (F. N.)
FOX—(2,450), 25c-50c-75c, 7 days. **Other attractions:** "The Stolen Jools," Musical Racketeers," Zaro Mentalist, news. **Gross:** $7,000. (Average, $8,500.)

"DISHONORED" (Para.)
FOX FIFTH AVENUE—(2,750), 25c-35c-50c-75c, 7 days. **Other attractions:** "The Stolen Jools," news, band. **Gross:** $14,000. (Average, $12,000.)

"UNFAITHFUL" (Para.)
FOX PARAMOUNT—(3,150), 25c-35c-50c-75c, 7 days. **Other attractions:** "The Stolen Jools," news, Fanchon & Marco's "Golden West" revue. **Gross:** $14,000. (Average, $13,500.)

"THE ROYAL BED" (Radio)
LIBERTY—(2,000), 15c-30c, 7 days. **Other attractions:** "Just a Bear" (Educ.), "Voices of Hollywood" (Tiff.), news reel. **Gross:** $6,500. (Average, $7,500.)

"REACHING FOR THE MOON" (U.A.)
MUSIC BOX—(950), 25c-35c-50c-75c. 7 days. **Other attractions:** "Broadway Romeo" (Para.), newsreel. **Gross:** $9,000 (Average, $7,500.)

"LAUGH AND GET RICH" (Radio)
RKO ORPHEUM—(2,650) 25c-35c-50c-60c-75c, 7 days. **Other attractions:** News, band, RKO vaude. **Gross:** $15,000. (Average, $12,500.)

112 Theatres Sold

One hundred and twelve theatres in Greater New York have changed ownership from January 1 to March 31 inclusive. Transfers in management included houses in Long Island, Staten Island, Brooklyn, Manhattan, Richmond, New Jersey and part of New York state.

Filmophone Shown

CHICAGO—Bell & Howell recently gave a demonstration at the Orchestra Hall of its 16 mm. talker reproducer, Filmophone.

Norma's Kiss Means 33 G's In Baltimore

BALTIMORE—With Easter Monday proving a bonanza and all the week clear and balmy spring weather excepting late Monday and heavy rain Tuesday, business at the First run theaters for this week was tremendous. Loew's Century and Stanley theatres ran neck and neck for first place and the great grosses.

The Stanley won out by a few thousand, doing $33,500, a record breaker for this house, whereas the average is usually around $17,500. Norma Shearer proved the winner in "Strangers May Kiss," aided by a large portion of national advertising in the newspapers. But Norma's fans came out in droves and after seeing her in this big B.O. attraction, they told other droves, and the crowding was just like rush hour on the subway.

Then at Loew's Century, one of the greatest combinations was offered with William Haines, a prime favorite here, in "A Tailor Made Man," with the Loew-Capitol stage unit Ted Lewis in person and other droves flocked there to jam every inch of available space from opening to closing. Gross at this house figured at $30,000, whereas usually it is about $19,000.

Estimated takings for the week ending April 11:

"KEPT HUSBANDS" (Radio)
KEITH'S—(1,500), 25c-50c, 6 days, starting Friday plus a Sunday midnight show. **Other attractions:** News, "Stolen Jools," "Sunbeam Please" (Vita.). **Gross:** $5,680. (Average, $5,500.)

"THE LIVING CORPSE" (M.-P.)
(Second consecutive week.)
LITTLE—(367), 25c-50c, 6 days. **Other attractions:** Burton Holmes "Into Morocco" (M-G-M), Paramount Pictorial, "In Holland" (Vita.). **Gross:** $900. (Average, $850.)

"A TAILOR MADE MAN" (M-G-M)
LOEW'S CENTURY—(3,076), 25c-60c, 6 days. **Other attractions:** News, "Stolen Jools," Loew-Capitol stage unit "Ted Lewis in Person," Orchestra, Organ. **Gross:** $30,000. (Average, $19,000.)

"DANCE FOOLS, DANCE" (M-G-M)
(Shown uptown after one week at Loew's Stanley downtown.)
LOEW'S PARKWAY—(987), 15c-35c, 6 days. **Other attractions:** News, Pathe Sportlight, "Stolen Jools." **Gross:** $5,000. (Average, $3,500.)

"STRANGERS MAY KISS" (M-G-M)
LOEW'S STANLEY—(3,522), 25c-60c, 6 days, plus a Sunday midnight show. **Other attractions:** News, "The Cow's Husband," (Para.), "Stolen Jools." **Gross:** $33,500. (Average, $17,500.)

"THE RIGHT OF WAY" (F. N.)
LOEW'S VALENCIA—(1,487), 25c-35c, 6 days. **Other attractions:** News, "Japan In Cherry Blossom Time" (M-G-M), "Stolen Jools." **Gross:** $3,500. (Average, $2,800.)

"A CONNECTICUT YANKEE" (Fox)
NEW—(1,600), 25c-50c, 6 days, plus a Sunday midnight show. **Other attractions:** News, "Around the World" (United Press Film). **Gross:** $14,000. (Average, $8,000.)

"THE SINGLE SIN" (Tiff.)
RIVOLI—(1,982), 25c-50c, 6 days starting Saturday. **Other attractions:** News, "Voice of Hollywood" (Tiff.), "Rambling Reporter" (Col.), "Crashing Hollywood" (Educ.) **Gross:** $6,800. (Average, $7,500.)

"FIFTY MILLION FRENCHMEN" (F. N.)
WARNER'S METROPOLITAN — (1,300), 15c-50c, 6 days starting Saturday plus a Sunday midnight show. **Other attractions:** News, "Stolen Jools," "Life of a Beaver" (Educ.), Vita Shorts: Looneytoon, "Masquerade." **Gross:** $6,600. (Average, $4,500.)

Dayton Goes Marquee

DAYTON—An elaborate new electric sign in addition to a new marquee of pretentious proportions has been installed at RKO Keith's. A new marquee will also adorn RKO Colonial.

Boston Enjoys Swell Week; 'Lights' Leads

BOSTON—The end of Lent brought with it a decided increase in box-office receipts all along the line, with "City Lights" at Loew's State threatening a new record gross for the house and "Dracula" at Keith's a close second in popularity.

"A Connecticut Yankee" was up several points at the Metropolitan. "Kiki" moved from the State to the Orpheum for another big week for Boston.

All told, patrons received more for their money than for many months past. Publix started a triple day and date showing of "Dishonored," adding the Fenway to the Olympia and Uptown, with good success, even though the Fenway and Uptown are not far removed.

Estimated takings for the week ending April 10:

"THE LASH" (First National)
KEITH-BOSTON—(2,500), 25c-60c, 7 days. **Other attractions:** Leatrice Joy in person, vaudeville, news. **Gross:** $20,000. (Average, $17,000.)

"DRACULA" (Univ.)
KEITH'S—(2,800), 30c-65c, 7 days. **Other attractions:** "In the Rough" (Pathe), news. **Gross:** $24,500 (Average, $18,000.)

"KIKI" (U. A.)
LOEW'S ORPHEUM—(3,100), 25c-50c. 7 days. **Other attractions:** Vaudeville, news. **Gross:** $22,000. (Average, $20,000.)

"CITY LIGHTS" (U. A.)
LOEW'S STATE—(3,700), 30c-50c, 7 days. **Other attractions:** News. **Gross:** $25,000. (Average, $20,000.)

"TRADER HORN" (M-G-M)
MAJESTIC—(1,800), 50c-$1.50, 7 days. **Other attractions:** None. **Gross:** $9,000. (Average, $6,000.)

"CONNECTICUT YANKEE" (Fox)
METROPOLITAN — (4,350), 25c-60c, 7 days. **Other attractions:** Nick Lucas in person, Publix revue, "Winging Home," organ specialties, news. **Gross:** $41,500. (Average, $32,000.)

"DISHONORED" (Para.)
OLYMPIA—(2,500), 25c-50c, 7 days. **Other attractions:** News. **Gross:** $16,000. (Average, $15,000.)

"MAN OF THE WORLD" (Para.)
SCOLLAY SQUARE—(1,800), 25c-50c, 7 days. **Other attractions:** Vaudeville, minstrel Mardi Gras, news. **Gross:** $15,000. (Average, $14,000.)

"DISHONORED" (Para.)
UPTOWN—(2,000), 25c-60c, 7 days. **Other attractions:** News. **Gross:** $13,500. (Average, $12,000.)

Chaplin Gets $10,000 High At Charlotte

CHARLOTTE—With good weather prevailing and no counter attractions, box office returns showed substantial gain over the previous week. "City Lights" at the Broadway was high at $10,000.

Estimated takings for the week ending April 11:

"CITY LIGHTS" (U. A.)
BROADWAY—(1,167), 25c-35c-50c, 6 days. **Other attractions:** Vita acts, news. **Gross:** $10,000. (Average, $7,500.)

"PARLOR, BEDROOM AND BATH" (M-G-M)
CAROLINA — (1,441), 40c-50c, 3 days. **Other attractions:** News. **Gross:** $6,250. (Average, $5,500.)

"STRANGERS MAY KISS" (M-G-M)
CAROLINA — (1,441), 40c-50c, 3 days. **Other attractions:** "The Stolen Jools," news. **Gross:** $7,000. (Average, $5,500.)

Motion Picture Daily
Your advance reading
tailoring box-office gossip
talking about tomorrow's grosses
today in the paper of the
profession which covers the
Broadway field completely
799 Broadway N.Y.C.

Paramount's New Season Schedule

(*Continued from page* 14)

sought forgetfulness of war's tragedy in love during one of the decisive campaigns of the great conflict.

"Dr. Jekyl and Mr. Hyde," modern talking version of Robert Louis Stevenson's immortal story.

"Huckleberry Finn," Mark Twain's classic of life on the Mississippi, with Jackie Coogan as Tom Sawyer, Junior Durkin as Huck, Mitzi Green as Becky Thatcher, and Jackie Searl as Sid Sawyer.

"Tom Sawyer, Detective," another humorous masterpiece by Mark Twain, with the same cast as "Huckleberry Finn."

"Sooky," bringing Robert Coogan to the screen again in the title role, with Jackie Cooper again playing the part of Skippy.

"Evenings For Sale," with Paul Lukas featured in the screen version of I. A. R. Wylie's novel about the aristocrat who is compelled by force of circumstances to be a gigolo in post-war Vienna.

"Graft," with Gary Cooper. Describing a shady city election which involves the murder of the son of a candidate.

"Shop Girl," with Clive Brook and Sylvia Sidney in a screen version of the Broadway play, "Blind Mice."

"Silence," with Clive Brook and Mary Brian, in the talking version of Max Marcin's play centering in a ne'er do well father who finally discovers the daughter he deserted.

"The Strange Guest," with Paul Lukas in the adaptation of the stage success, "Death Takes a Holiday."

"The Round-Up," with Eugene Pallette in the role of the roly-poly Western sheriff in a rollicking comedy of the ranges.

"Daughter of the Dragon," featuring Anna May Wong.

"Uncertain Women," featuring Claudette Colbert in the new type of feminine detective who keeps her head in the midst of a series of exciting adventures.

"The Marines Have Landed," with Richard Arlen, William Boyd, Charles Rogers, Stuart Ewin and Regis Toomey.

"The Rose of the Rancho," with Dolores Del Rio and Richard Arlen in an adaptation of the famous stage success by David Belasco and Richard Walton Tully. To be done entirely in Technicolor—under the direction of Edward Sloman.

"This is New York," with a stellar cast in the Broadway comedy hit by Robert E. Sherwood.

"Help Wanted," with Phillips Holmes and Sylvia Sidney in a talking version of a play by Jack Lait, detailing the office flirtations of a middle-aged business man.

"Cheated," with Kay Francis and William Boyd, in a story of a red-blooded masterful man who seeks to conquer a high-spirited woman of the world.

"Caught," with Richard Arlen, Louise Dresser and Frances Dee in a drama of pioneer days. Directed by Edward Sloman.

"Tabu," last production of F. W. Murnau, noted German director, depicting an idyll of the South Seas in the identical surroundings and with native actors.

"Indiscretion," starring Marlene Dietrich in a drama of woman's wiles. Directed by Josef von Sternberg. Also another Marlene Dietrich picture, details of which will be announced later.

"The Smiling Lieutenant," starring Maurice Chevalier and featuring Claudette Colbert, Miriam Hopkins and Charlie Ruggles. Directed by Ernest Lubitsch. Also another picture, as yet untitled, starring Chevalier, with Eleanor Boardman featured. Directed by H. D'Abbadie D'Arrast and another Chevalier picture, details of which will be made known later.

"Rich Man's Folly," starring George Bancroft in a characteristic story of an aggressive figure of the financial world. Directed by John Cromwell.

"Personal Maid," starring Nancy Carroll in a story of an ambitious girl who seeks to learn the deportment of society by taking a position as lady's maid.

"Wild Beauty," another Nancy Carroll vehicle, which deals with a girl eager for life and marriage but careless in looking after her baby daughter. Also two other Nancy Carroll vehicles.

"Stepdaughters of War," starring Ruth Chatterton, revealing the privations of the women ambulance drivers in the war.

"Tomorrow and Tomorrow," starring Ruth Chatterton in a talking version of the distinguished drama by Phillip Barry which has been one of the noteworthy hits of the Broadway stage season, revealing the poignant situation of a married woman who is forced to call upon the lover of her earlier days to come and save her stricken son with his surgical skill.

"An American Tragedy," Josef von Sternberg's production from Theodore Dreiser's famous novel, with an outstanding cast in which Phillips Holmes, Sylvia Sidney and Frances Dee play the featured roles.

"Manhandled," starring Clara Bow, a romantic talking picture which centers in a girl of adventurous disposition. Other Clara Bow pictures are to be made known later.

"China," tentative title of a production starring Tallulah Bankhead, with Frederic March opposite. Two other Tallulah Bankhead vehicles to be announced later.

"Mister Noodle," starring Jack Oakie and Skeets Gallagher, telling of the rise of a self-confident country boy who originates a popular comic strip.

"Monkey Business," vehicle for the Marx Brothers.

"Twenty-Four Hours," talking version of the novel by Louis Bromfield, with Clive Brook, Lilyan Tashman, Kay Francis, Eugene Pallette and Regis Toomey. The story involves the murder of a girl performer in a night club and the conservative smart set of New York.

"No One Man," with Carole Lombard and Norman Foster featured, based on Rupert Hughes' book about a modern society girl who finds fascinating sides that appeal to her in every man, but complete fascination in no man.

Paramount to Produce 52 Ad Films for General Distribution

To Make Polar Recordings

Atlantic City (QP)—Exclusive recordings to be made of two subsea and aeroplane exploits for feature productions were announced by Emanuel Cohen. One will be of Sir Hubert Wilkins' trip to the North Pole in the submarine Nautilus. The other an attempted flight to Europe by Ruth Nichols, holder of the world speed record for women fliers. In conformity with Wilkin's contract, Paramount cameramen in London are to leave soon for Spitzbergen for preliminary shots, after which the camera and sound equipment will be turned over to the crew of the submarine which has electrical apparatus aboard.

Sponsored Product to Be Booked The Same as Entertainment Product on Block Basis

Fifty-two sponsored sound reels will be produced by Paramount Business Pictures, Inc., for distribution to theatres outside the Publix organization, as well as within the circuit's own houses. The product will be handled and booked on the same basis as entertainment shorts are being booked, through Paramount exchanges, James A. Clark, manager of advertising sales, told Motion Picture Herald at the Atlantic City convention.

The plans for the 52 pictures call for release of one each week, starting August 1. Completion of details of the sponsored reel program was to be made at the discussion of the project at Friday's sessions.

"All 52 pictures will be sold as a block, with a very fair contract insofar as the exhibitor is concerned and providing for one picture cancellation," Clark declared.

Approximately 15 subjects of the group already have been produced and been shown, or are being shown in every community which has a Publix theatre. Emphasis is being placed upon entertainment interest, the aim in production being to make the advertising itself indirect as far as possible, while still presenting the advertising to the best interest of the advertiser.

"Entering into the field of distribution of such product," Clark said, "the quality, to be a success from the standpoint of the exhibitors responsibility to their public as well as satisfactory advertising to the advertiser, must be at least equal to that of the best entertainment short."

The program as to identity of the advertiser and the particular product to be advertised has not yet been worked out fully, he said, though 15 subjects have been completed. Each subject to be released must have the endorsement of the theatre department as to its entertainment value.

"The nature of the presentation of the advertising depends upon the particular subject" Clark pointed out. "Only the subject itself will decide whether it is to be presented orally, pictorially or in a symbolical form."

None of the pictures will be less than 600 feet, he said, the length above this minimum depending upon the nature of the sponsored product. This was his response to an observation regarding protests that have been made by exhibitors from time to time because of the difficulty of fixing "short reels" to the time length of the program.

Most of the subjects already produced have been treated in cartoon form as the most effective form for the particular advertising product. At the same time, Clark pointed out the difficulty of maintaining entertainment interest for a full thousand-foot reel in that form. "Above all," he said, "for the best results for exhibitor and advertiser alike, the predominant factor must be entertainment interest."

Clark is in charge of distribution of the sponsored reels, while Lou Diamond, assistant to Emanuel Cohen in the short feature dept., has supervision of their production.

Recorded at Paramount's Parley



Treasurer Ralph A. Kohn



Ex-Hoover aide—George Akerson



George J. Schaefer, Harry Ballance and Spyros Skouras



(Left)
Harry Hunter, Bill Smith, Percy A. Block and Leon J. Bamberger



Advertiser Cliff Lewis



Auditor J. A. Michel



(Left)
Representing Harold Lloyd Corp.—Creed Neeper, Jack Murphy and Frank Harris

As the Camera Caught Them Along the Boardwalk at Atlantic City



Publix Leaders John Balaban, A. M. Botsford and Milton H. Feld



Art Expert Vincent Trotta



Dave J. Chatkin and Sam Dembow, Jr.



(Right) Foreign Executives Ike Blumenthal (Paris) John Cecil Graham (London) J. A. Seidelman, Asst. Mgr.



Branch Manager Milt Kusell



District Manager Joe Unger



(Right) Lou Diamond, assistant to Emanuel Cohen, newsreel and shorts chief; and Cartoonist Max Fleischer

• PARAMOUNT PEP ON BOARDWALK •

WILLIAM FOX was also at Atlantic City, we were told—but at the Ritz-Carlton.

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The clockwork precision that characterizes Paramount conventions was very much in evidence. The switchboard force sounded revielle in all rooms at 7:30. Breakfast was at 8 in the Embassy room and the forenoon session started promptly at 9:15 in the Renaissance room. Luncheon at 12:30, the afternoon session from 2 to 5:30. Dinner at 6:30, and screenings at 8. All the rest of the time was alloted to the conventioners to do with as they pleased.

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"Oldest exchange manager in Albany and I've been there only two and a half years," declared Kenneth Robinson. Robinson and Marvin Kempner, manager at Buffalo, were buddies as usual.

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One of the downtown restaurants had popcorn kernels in the salt shakers, presumably so that the seasoning would not run too fast. There's an example of efficiency in distribution.

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Saw F. Wynne-Jones of UFA comfortably ensconced in a divan as the Wednesday afternoon session started. Wynne-Jones is just back from Berlin. Vice President Felix Maltiz was not in attendance.

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Charles E. McCarthy was advised Wednesday morning that his father was critically ill and McCarthy left at once for Middleboro, Mass. The sudden turn of events necessitated a change in the program Thursday forenoon, when Mac was to have addressed the sales force. Russell Holman and A. O. Dillenbeck of the advertising department were assigned to add his material to their scheduled talks.

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Twenty years ago to the very date, April 15, the original papers were signed in the organization of Famous Players Company. It was truly a jubilee meeting.

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The hall for the business sessions was directly across from the eating room. Some of the late comers at breakfast were fletcherizing on their last bite as they stepped into the convention room for another variety of food. That's mixing business with pleasure.

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Sidney R. Kent and Sam Dembow strode together into both Wednesday sessions.

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George Akerson, former secretary to President Hoover, was asked what his official position would be, to which he replied, "I don't know. I'm just learning the business."

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Akerson, as already announced, will be assistant to Adolph Zukor.

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There were at least five attending from the home office section of the foreign department. George Welter was one of those who couldn't resist rising early to drink in some of the ocean breezes. And Max Fleischer was one of the hardy Norsemen who braved the cool sweep across the boardwalk late Tuesday night.

Paramounteers at Atlantic City

The 215 executives and salesmen from Eastern United States and Canada scheduled to attend the annual sales convention of Paramount at the Ambassador hotel in Atlantic City were:

HOME OFFICE—Adolph Zukor, Sidney R. Kent, Sam Katz, E. J. Ludvigh, Ralph A. Kohn, Emil E. Shauer, George J. Schaefer, John D. Clark, Eugene J. Zukor, Charles E. McCarthy, Russell Holman, George Akerson, Dr. Emanuel Stern, Frank Meyers, G. B. J. Frawley, James A. Clark, John H. Hammell, Leon J. Bamberger, Lawrence Flynn, A. O. Dillenbeck, William Sussman, G. Knox Haddow, Herman Lorber, S. A. LeRoy, Emanuel Cohen, Stanley Waite, Miles Gibbons, Sam Dembow, Jr., E. J. Chatkin, A. M. Botsford, T. C. Young, John H. Fitzgibbons, John Balaban, Leon Netter, William Saal, Bert Kelly, Harry Rubin, Milton Feld, Joseph Seidelman, George Weltner, O. R. Geyer, Albert Deane, John Cecil Graham, Ike Blumenthal, Paul Allison, Weldon Waters, Don Velde, Jerry Novat, Earl Wangart, Arch Reeves, Alfred Wilkie, Frank Vreeland, Wallace West, Cliff Lewis, Alvin Adams, Robert Moriarty, Leonard Daly, Vincent Trotta, Carl Harrison, Creed Neeper, Leslie Whelan, Frank Harris, F. Wynne-Jones.

BOSTON EXCHANGE—T. H. Bailey, W. H. Erbb, E. Ruff, A. M. Kane, J. T. Howard, J. F. Cubbins, J. Moore, T. Duane.

NEW HAVEN EXCHANGE—E. X. Callahan C. W. Powers, H. Germaine, A. E. Poulton, P. J. Riordan.

MAINE EXCHANGE—J. H. Stevens, E. C. Bradley, W. L. Hughes, D. Sweeney.

NEW YORK EXCHANGE—J. J. Unger, M. S. Kusell, M. Broad, M. E. Sattler, I. Lesser, T. J. Bennett, H. Loun, C. Hendrickson.

BROOKLYN EXCHANGE—H. Randell, B. G. Kranze, E. H. Bell, L. Bergson.

JERSEY EXCHANGE—E. W. Sweigert, M. Kurtz, A. Gebhart, J. Ferley.

ALBANY EXCHANGE—K. G. Robinson, C. G. Eastman, R. D. Hayes, H. R. Bassett, L. Beecher.

BUFFALO EXCHANGE—M. W. Kempner, W. A. Leith, M. Rose, F. J. Young, G. Westergren.

PHILADELPHIA EXCHANGE—W. E. Smith, P. A. Bloch, J. F. Kirby, H. Rubin, V. Goldberg, T. Aber, U. Smith, G. Beattie.

WASHINGTON EXCHANGE—H. Hunter J. Oulahan, H. C. Thompson, C. A. Wingfield, R. M. Grace, G. M. Richardson.

CLEVELAND EXCHANGE—J. E. Fontaine, J. Himmelein, M. Greenwald, G. A. Robb, M. Cummins, H. Roth, J. Spiegle.

COLUMBUS EXCHANGE—M. R. Clark, J. B. Gardner, G. H. Peterson, H. J. Eberts, T. L. Erwin, H. Galbraith.

PITTSBURGH EXCHANGE—H. H. Goldstein, E. M. Stuve, D. Kimmelman, F. Myers, Jr., G. Elmo, A. Valentour.

CINCINNATI EXCHANGE—G. A. Smith, T. Saunders, M. Kaplan, H. Rollins, R. Williams, J. C. Rodman, A. Fromuth.

ATLANTA EXCHANGE—H. G. Ballance, D. Prince, J. D. Campbell, E. B. Price, L. C. Lowe, C. Goodson, O. L. Freeman.

MEMPHIS EXCHANGE—P. S. Wilson, W. F. Bugie, H. Owen, G Wray, D. Reed.

CHARLOTTE EXCHANGE—P. Longdon, E. H. Crowell, E. M. Adams, R. S. Mitchell, R. E. Parsons, W. G. Bradley.

JACKSONVILLE EXCHANGE—S. E. Chestnut, M. L. Stevens, O. O. Ray, J. H. Wheatley.

NEW ORLEANS EXCHANGE—H. F. Wilkes, F. P. Murphy, W. Shiell, Jr., E. E. Shinn, H. Brunies.

DALLAS EXCHANGE—J. B. Dugger, S. R. Simpson, H. L. Dean, C. E. House, H. Simmons, R. T. Kay.

SAN ANTONIO EXCHANGE—H. E. Pickett, S. O'Hara, F. Larned, L. W. McClintock K. Chalman.

TORONTO EXCHANGE—M. A. Milligan, J. Hunter, H. Q. Burns, L. D. Hatfield, E. Stuckey, W. J. O'Neill.

MONTREAL EXCHANGE—E. English, T. Dowbiggan.

ST. JOHN EXCHANGE—P. J. Hogan.

WINNIPEG EXCHANGE—D. M. Brickman.

CALGARY EXCHANGE—W. O. Kelly.

VANCOUVER EXCHANGE—W. Hanscher.

THE welcome sign appearing on theatres all around town, "Twenty Years of Progress," was the title of the seven-reeler made up by Arch Reeve, West Coast publicity chief, that was shown Wednesday night.

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O. R. Geyer, in charge of foreign advertising, was seen in deep consultation over exploitation with Ed Corcoran who has the motion picture exhibit at the Steel Pier.

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"One of your original subscribers," was the observation of N. B. Kaplan of the Cincinnati office, who was chatting with G. Elmo, booking manager at Pittsburgh. Kaplan has seen the trade magazines reach his desk as EXHIBITORS' HERALD, *next the* MOVING PICTURE WORLD, *then* EXHIBITORS' HERALD-WORLD, *and now he gets* MOTION PICTURE HERALD.

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J. C. Rodman of the booking force at Cincinnati is out to make good again this year as a member of the "100 per cent Club."

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Famous Players Company paid $18.72 in taxes in the first year of its existence, while last year Paramount Publix showed a profit of $18,000,000, Kent told the sales force Wednesday morning, in emphasizing the development of the organization.

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N. Kohn and S. Cohen got together so well that they almost agreed upon a single spelling of their names. Kohn is in the foreign office in New York after three and one-half years overseas. First he was in Argentina and later he became special representative at Rio de Janeiro, Brazil. Sammy Cohen is editor of *Around the World,* foreign house organ of Paramount, which is printed in six languages besides English. One page of the house organ is devoted to the language of the territory to which the copy goes, and that means French, Dutch, Spanish, Portuguese and Italian.

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There were five in the delegation from San Antonio, headed by H. E. Pickett, branch manager . With him were I. W. McClintock, K. Chalman, Fred Larned and Slater O'Hare. The home office executives were to leave Atlantic City Friday for the convention of the Western division opening April 22 in San Francisco.

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A. M. Botsford of Publix was one of the first into the business sessions, and so was Dave Chatkin, all pepped up over the product for the coming season.

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Ralph A. Kohn, treasurer of Paramount Publix, has no apparent difficulty in balancing his cigar at the end of that extensive holder.

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Speaking about truces, the Warner theatre was one of those that bore the greeting sign of "Welcome Paramount Publix Corporation Delegates," and the posters said something about "Fifty Million Frenchmen" so there can't be anything wrong about that.

CHICAGO FILM ROW

INDEPENDENTS PLEAD FOR RELIEF

ON WABASH AVENUE

CHICAGO

DAN ROCHE pushed back the typewriter he has used at the Pathe exchange for the past six years, covered it with a crepe-colored rubber casing, and took his hat and departed. And with him, a week or so ago, went from Film Row most of the history and traditions of Chicago film publicity work. He was a trail-blazer and a rail-splitter in the days when, by the very potency of advance picture publicity which he created, all of Chicago theatre owners found themselves booking pictures they hadn't intended to play at all.

Those were the days when even Hizzoner, the Mayor, would lend himself innocently to Dan's naively planned purposes, and the local dailies would align themselves editorially with "campaigns," subtly tied in one way or another with some picture being publicized by Roche. Pages of pictures, columns of copy and Page One streamers were turned to the benefit of the box-office, and they repose today in one of the most amazing files of theatre publicity this or any other town ever will see. Dan is generally credited with selling Chicago exhibitors the idea of advertising in the dailies and, in consequence, building up the film advertising sections to much the same status as one sees them in Chicago papers today. That distinction may be disputed, but this much remains fact: there was no film advertising in Chicago dailies before Dan entered the field, and it was he to whom the newspaper's commission checks were made out once they did begin to appear.

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When the Biograph was "taken" by local gunmen recently the Essaness moguls were inside the theatre watching the performance. When the loot was announced as $300 *the full wrath of the circuit fell on the luckless managers' head. (The standing orders are to empty the cashbox into the safe every time the receipts hit* $50.)

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A preview of "Ten Nights in a Barroom" had been planned at the Castle theatre for officers of the various state, county and city chapters of the W. C. T. U. and Anti-Saloon League. It was called off when the print failed to arrive on time. The man to whom it had been entrusted for delivery was interrupted later while telling an amazing tale of bravery under fire to the bartender of a Loop speakeasy.

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Mrs. Elizabeth Hawkins of Three Rivers, Mich., announced while visiting local exchanges that she had discovered a resort town of 6,000 *population in her native state that never has known a film theatre. It will this summer, she says; but until she opens it the name of the town can only be guessed.*

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Complete remodelling of Fox exchange will be completed this week. The alternations will hide Clyde Eckhardt pretty securely, and will change the entrance from 910 *to* 914. *A branch manager will be moved here from Kansas City to enable Eckhardt to give more time to his district offices.*

THE Adelphia, determined on double features, cut its admission scale to a quarter top and began a campaign in community newspapers against circuit theatres. The campaign parallels that recommended at the independents' convention here, stressing "guaranteed" programs at lower cost, the best sound reproduction and home ownership.

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Sam Gorelick will soon switch to the RKO-Pathe exchange.

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"Dirigible" will be roadshown in the Loop.

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Jack Baker, former B. & K. publicity man, is the latest from that organization to succumb to RKO lures. You can address him now at Jack Hess's New York office.

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Chicago listened to its first Greek talker at the Eighth Street theatre last week. It had an extended run of two days.

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Eddie Trinz has drawn the shutters at the Center, Niles Center.

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Thomas McConnell, new general sales manager of Mascot Pictures, was a visitor last week.

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Norman Moray brought to town with him a print of the first Bobby Jones picture, "The Putters." It is a two-reeler and has Dick Barthelmess and other Warner-First National headliners in its cast. The succeeding Jones releases will be single reel pictures, and the supporting stars will vary in most of them. The reels are primarily entertainment and are not to be considered a form of golf instruction, Moray said.

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The owner of the Crown theatre is now managing it himself.

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Columbia exchange, unable to effect a peaceful release of "Last Parade" with the censors, has gone to court for a writ of mandamus.

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Courshon & Solomon would like to operate the Loop Majestic as a vaudeville-film house, but the rent was too high, and now Ralph Kettering has it for the legitimate.

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Henri Ellman, established in his new office at the independents' buying combine, still spends some time to think about that rural amusement center.

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John "Pop" Dibble of Branford, Conn., recognized as the oldest living motion picture projectionist, was a visitor at the Chicago offices of QUIGLEY PUBLICATIONS *last week. "Pop" has been in the Midwest since the death of his son at Joliet, Ill., several weeks ago.*

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Irving Mack's index of live showmen is the Managers' Round Table Club. If their exploitation stunts are recounted there, Irv believes it indicates action and originality, either of which makes a good prospect for trailers.

KANE

Lack of Cooling System Proving Handicap

Double Featuring Becomes Boomerang To Small Exhibitor When B. & K. Makes It Deluxe Policy

Chicago (QP)—Relief measures now being sought indicate that the small Chicago exhibitor fears one of the leanest summers of his career. The small independent who, last fall, prided himself on the consternation his double feature bills were causing deluxe houses and various exchanges, and demanded a variety of privileges as his price for abandoning them, is now clearly anxious to have the double bill policy done away with on any basis at all. Declining grosses are not the only factor in his change of front. It is evident now that the small house without a cooling system will have little chance of getting many patrons who will sit through even one feature in hot summer weather. The double length programs in such houses would be a definite warning to patrons.

Recent adoption of the double feature policy at the Balaban & Katz Granada and Marbro deluxe houses is a further summer threat of serious import to the small exhibitor. These large houses with their refrigeration systems and low admission prices will make deep inroads into the summer revenues of the smaller theatres if double featuring is not abandoned. In its first week on a double feature policy the gross of the Granada showed an increase of $6,000. There was a proportionate increase at the Marbro. Both theatres have their pick of pre-release pictures, and may play many of them two weeks after the Loop. Many of those thus double featured at the Granada and Marbro will not be available to the smaller houses for double featuring until three and even four months later.

Where the small exhibitors once asked for bonuses, pre-release classifications and booking eliminations as their price for returning to a single feature policy, they now are literally begging for a "break."

The petition of the Allied Theatres of Illinois for a summer adjustment of projectionists' wages likewise reveals the situation for the small exhibitor. The independents estimate that as many as 80 small theatres may close here this summer if the adjustment is not granted. Ordinarily, no more than 25 or 30 theatres close here during the summer. The operators' local, to which the petition was addressed, has given no indication that it will agree to any wage reduction, or will sanction one man in the booth, even temporarily.

Finally, the vast increase in exhibitor petitions at exchanges for reductions of film rentals indicates that the situation is already serious for the independent.

Chicago House Sold

Chicago—The Lucille has been sold to Sam Kowal, formerly with the La Salle, who will operate. The deal was negotiated through Albert Goldman.

THEATRE RECEIPTS

With Lent drawing the box office gross down only 8 per cent below average, the present period of supposed depression has been less severe than during the past few years. During the current week, however, receipts have shown an upward trend, indicating that the Easter period is a thing of the past insofar as the motion picture theatre is concerned. The current week, with few exceptions, has been a good one for the theaters, especially with the product now playing.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to April, 1931)	
			Picture	Gross	Picture	Gross		
Albany								
Harm-Bleecker..	2,300	35c-50c	"Strangers May Kiss" (MGM).... (6 days)	12,580	"Passion Flower" (MGM)..... (6 days)	6,100	High 1-24-30 "Reducing".....	$ 18,500
							Low 4-4-31 "Passion Flower".....	6,100
Leland	1,350	25c-35c	"Fighting Caravans" (Par.)..... (6 days)	6,400	"The Dancers) (Fox)..... (3 days)	2,400	High 4-11-31 "Fighting Caravans".....	6,400
					"Girls Demand Excitement" (Fox) (3 days)	2,150	Low 4-4-31 "Dancers" and "Girls Demand Excitement".....	4,550
Proctor's RKO..	1,500	25c-60c	"Laugh and Get Rich" (Radio)... (3 days)	3,200	"Behind Office Doors" (Radio)... (3 days)	2,700	High 3-14-31 "Millie".....	8,600
			"Ten Cents a Dance" (Col.)..... (3 days)	3,000	"The Conquering Horde" (Par.).. (3 days)	2,200	Low 4-4-31 "Behind Office Doors" and "Conquering Horde".....	4,900
Ritz	1,146	25c-35c	"The Hot Heiress" (F. N.)..... (6 days)	4,700	"Viennese Nights" (W. B.)..... (6 days)	3,250	High 12-13-30 "The Cat Creeps".....	4,750
							Low 4-4-31 "Viennese Nights".....	3,250
Strand	1,900	35c-50c	"Fifty Million Frenchmen" (W. B.) (6 days)	9,000	"My Past" (W. B.)..... (6 days)	5,850	High 1-3-31 "Going Wild".....	9,250
							Low 4-4-31 "My Past".....	5,850
Baltimore								
Keith's	2,500	25c-50c	"Kept Husbands" (Radio)..... (6 days and Sat. midn't show)	5,680	"June Moon" (Par.) ..... (6 days and Sun. midn't show)	5,840	High 2-14-31 "Cimarron".....	14,500
							Low 5-17-30 "King of Jazz".....	3,000
Little	267	35c-50c	"The Living Corpse" (Amkino)... (6 days) (2nd week)	900	"The Living Corpse" (Amkino).. (6 days) (1st week)	1,300	High 5-3-30 "Hallelujah".....	1,900
							Low 1-10-31 "Waterloo".....	400
Loew's Century.	3,076	25c-60c	"A Tailor Made Man" (MGM).... (6 days)	30,000	"A Gentleman's Fate" (MGM).. (6 days)	21,000	High 4-11-31 "A Tailor Made Man"...	30,000
							Low 11-1-30 "Her Wedding Night"....	14,000
Loew's Parkway	987	15c-35c	"Dance Fools Dance" (MGM).... (6 days)	5,000	"Honor Among Lovers" (Par.).. (6 days)	3,500	High 1-3-31 "Follow the Leader".....	5,500
							Low 8-9-30 "Love Among the Millionaires".....	2,900
Loew Stanley....	3,522	25c-60c	"Strangers May Kiss" (MGM).... (6 days and Sun. midn't show)	33,500	"Father's Son" (F.N.)..... (6 days)	15,500	High 4-11-31 "Strangers May Kiss"...	33,500
							Low 5-3-30 "Honey".....	12,500
Loew's Valencia.	1,487	25c-35c	"The Right of Way" (F. N.).... (6 days)	3,500	"Kiss Me Again" (F.N.)..... (6 days)	3,200	High 7-26-30 "Sins of the Children"....	7,300
							Low 11-29-30 "Only Saps Work".....	1,800
New	1,600	25c-50c	"A Connecticut Yankee" (Fox).... (6 days and Sun. midn't show)	14,000	"Not Exactly Gentlemen" (Fox).. (6 days)	6,500	High 8-30-30 "Common Clay".....	18,500
							Low 12-27-30 "Princess and Plumber"..	2,800
Rivoli	1,982	25c-50c	"The Single Sin" (Tiff.)..... (6 days)	6,800	"Caught Cheating" (Tiff.)..... (6 days)	5,600	High 3-16-30 "Green Goddess".....	14,000
							Low 6-14-30 "Golden Dawn".....	3,200
W. B. Metropol.	1,300	15c-50c	"Fifty Million Frenchmen" (F. N.) (6 days and Sun. midn't show)	6,600	"Dracula" (U.)..... (6 days)	5,400	High 3-16-30 "Green Goddess".....	9,000
							Low 7-26-30 "Sweet Kitty Bellairs".....	2,100
Boston								
Keith's	2,800	30c-65c	"Dracula" (U.)	24,500	"The Last Parade" (Col.)..... (2nd week)	21,000	High 10-11-30 "Half Shot at Sunrise"..	34,500
							Low 12-6-30 "Sin Takes a Holiday"....	16,500
Keith-Boston ...	2,500	25c-60c	"The Lash" (F. N.).....	20,000	"Bad Sister" (U.).....	17,000	High 1-10-31 "Danger Lights".....	22,000
							Low 4-4-31 "Bad Sister".....	17,000
Loew's Orpheum	3,100	25c-50c	"Kiki" (U. A.).....	22,000	"Gentlemen's Fate" (MGM).....	20,000	High 1-17-31 "Hell's Angels".....	31,500
							Low 6-28-30 "Lady of Scandal".....	17,500
Loew's State....	3,700	30c-50c	"City Lights" (U. A.).....	25,000	"The Bachelor Father" (MGM)..	21,000	High 10-18-30 "Three French Girls"....	30,000
							Low 6-28-30 "Bad One".....	18,000
Metropolitan	4,350	25c-60c	"A Connecticut Yankee" (Fox)...	41,500	"Man of the World" (Par.).....	38,000	High 10-11-30 "Sea God".....	49,000
							Low 6-7-30 "True to the Navy".....	26,000
Olympia	2,500	25c-50c	"Dishonored" (Par.).....	16,000	"Mr. Lemon of Orange" (Fox)..	15,000	High 7-5-30 "With Byrd at South Pole"	28,000
							Low 2-21-31 "Sit Tight".....	12,000
Scollay Square..	1,800	25c-50c	"Man of the World" (Par.).....	15,000	"Charlie Chan Carries On" (Fox)	13,500	High 10-11-30 "Numbered Men".....	20,000
							Low 7-5-30 "Shadows of the Law".....	11,000
Majestic	1,800	50c-$1.50	"Trader Horn" (MGM)..... (6th week)	9,000	"Trader Horn" (MGM)..... (5th week)	9,000	.....	
Uptown	2,000	25c-60c	"Dishonored" (Par.).....	13,500	"Mr. Lemon of Orange" (Fox)... (25c-50c)	13,500	.....	
Buffalo								
Buffalo	3,500	25c-60c	"Skippy" (Par.).....	28,700	"Man of the World" (Par.).....	20,000	High 3-28-31 "My Past".....	39,500
							Low 4-4-31 "Man of the World".....	20,000
Century	3,000	25c-35c	"Millie" (Radio).....	19,100	"Mother's Cry" (F. N.).....	5,900	High 2-14-31 "Cimmaron".....	25,600
							Low 4-4-31 "Mother's Cry".....	5,900
Great Lakes....	3,000	25c-60c	"East Lynne" (Fox).....	23,000	"Seas Beneath" (Fox).....	18,600	High 3-21-31 "City Lights".....	28,900
							Low 12-27-30 "Remote Control".....	13,400
Hippodrome	2,100	25c-50c	"Parlor, Bedroom & Bath" (MGM)	24,700	"The Hot Heiress" (F. N.).....	17,300	High 2-14-31 "Free Love".....	26,300
							Low 12-27-30 "Along Came Youth".....	15,900
Lafayette	3,300	25c-35c	"Ten Cents a Dance" (Col.).....	24,100	"The Flood" (Col.).....	9,400	High 4-11-31 "Ten Cents a Dance".....	24,100
							Low 4-4-31 "The Flood".....	9,400
Charlotte								
Broadway	1,167	25c-50c	"City Lgihts" (U. A.)..... (6 days)	10,000	"Criminal Code" (Col.)..... (3 days)	4,500	.....	
					"Hot Heiress" (F.N.)..... (3 days)	3,000		
Carolina	1,441	40c-50c	"Parlor, Bedroom & Bath" (MGM) (3 days)	6,250	"Man of the World" (Par.)..... (3 days)	6,000	.....	
			"Strangers May Kiss' (MGM).... (3 days)	7,000	"Skippy" (Par.)..... (3 days)	5,500		

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to April, 1931)	
			Picture	Gross	Picture	Gross		
Chicago								
Castle	299	40c-60c	"Ten Nights In a Barroom" (Goetz)	5,420	"Under Roofs of Paris" (Tobis).. (40c-50c)	4,225	High 4-27-30 "White Cargo"	10,600
Chicago	4,000	35c-85c	"Skippy" (Par.)	48,975	"Honor Among Lovers" (Par.)..	42,300	Low 4-13-30 "High Treason"	2,650
McVicker's	2,284	35c-85c	"A Connecticut Yankee" (Fox)... (2nd week)	27,560	"Connecticut Yankee" (Fox)..... (1st week)	33,000	High 9-6-30 "Anybody's Woman"	64,800
Oriental	3,940	35c-85c	"Tailor Made Man" (MGM).....	40,300	"It's A Wise Child" (MGM)....	35,450	Low 7-12-30 "Unholy Three"	37,100
Orpheum	665	40c-60c	"Hot Heiress" (F. N.)..... (6 days)	2,090	"Reducing" (MGM).....	2,700	High 7-12-30 "Big House"	50,800
Palace	2,509	35c-85c	"Dracula" (U.).....	25,700	"Bad Sister" (U.).....	24,500	Low 4-13-30 "Son of the Gods"	17,500
Punch & Judy..	354	25c-50c	"Rosenmontag" (Ufa)..... (10 days—35c-75c)	1,575	"Anna Christie" (German version) (MGM) (9 days 2nd week).....	765	High 7-19-30 "Our Blushing Brides"	60,600
Roosevelt	1,591	35c-85c	"Dishonored" (Par.).....	30,350	"Conquering Horde" (Par.).....	14,375	Low 5-24-30 "Adventures of Dr. Fu Manchu"	21,500
State Lake	2,776	35c-85c	"Ten Cents a Dance" (Col.).....	27,875	"Dracula" (U.) ..... (9 days 2nd week)	31,100	High 8-2-30 "All Quiet On Western Front"	8,000
Studebaker	1,300	50c-75c	"Napoli Che Canta" (Cines-Pittaluga) (8 days)	5,250	.....		Low 4-11-31 "Hot Heiress"	2,090
United Artists..	1,700	35c-85c	"City Lights" (U. A.)..... (4th week)	17,875	"City Lights" (U.A.) ..... (3rd week)	25,750	High 6-7-30 "On the Level"	31,200
Woods	1,166	35c-85c	"Not Exactly Gentlemen" (Fox). (8 days)	10,600	"The Single Sin" (Tiff.)	5,520	Low 7-19-30 "Shooting Straight"	16,200
Cincinnati							.....	
Keith's	1,606	30c-50c	"It Pays to Advertise" (Par.)....	5,300	"Parlor, Bedroom & Bath" (MGM) (35c-50c)	4,750	High 7-5-30 "With Byrd at South Pole"	32,800
RKO Albee	3,300	30c-75c	"Ten Cents a Dance" (Col.).....	24,270	"Conquering Horde" (Par.)	21,000	Low 11-22-30 "Up the River"	13,300
RKO Capitol	2,000	35c-50c	"Skippy" (Par.)..... (30c-50c)	13,866	"Gentleman's Fate" (MGM)	10,098	High 10-18-30 "Half Shot at Sunrise"..	45,300
RKO Family	1,140	20c-35c	"Not Exactly Gentlemen" (Fox).. (4 days)	2,665	"Desert Vengeance" (Col.) ..... (4 days)	2,275	Low 9-27-30 "Last of Duanes"	18,400
			"The Flood" (Col.)..... (3 days)	1,435	"Aloha" (Tiff.) ..... (3 days)	1,225	.....	
RKO Lyric	1,400	30c-50c	"Dishonored" (Par.)..... (7 days and Sat. midn't show)	13,633	"The Seas Beneath" (Fox)	9,873	High 3-21-31 "City Lights"	46,562
RKO Palace	2,700	30c-50c	"Dance Fools Dance" (MGM).... (7 days and Sat. midn't show)	20,030	"Man of the World" (Par.)	15,074	Low 9-6-30 "Eyes of the World"	13,200
RKO Strand	1,350	25c-40c	"Going Wild" (F. N.).....	4,600	"Misbehaving Ladies" (F.N.) ...	4,000	High 4-27-30 "Ladies of Leisure"	25,500
Cleveland							Low 4-4-31 "The Single Sin"	5,520
Allen	3,300	30c-60c	"Doctors Wives" (Fox).....	17,000	"Men Call It Love" (MGM).....	16,000	High 11-20-30 "Africa Speaks"	13,000
Hanna	1,400	50c-$1.50	"Trader Horn" (MGM)..... (2nd week)	15,000	"Trader Horn" (MGM)..... (1st week)	20,000	Low 3-7-31 "Numbered Men"	4,000
RKO Hippodrome	4,500	35c-75c	"Ten Cents a Dance" (Col.).....	14,000	"The Last Parade" (Col.)..... (2nd week)	14,000	High 1-3-31 "Remote Control"	33,321
RKO Palace	3,100	25c-75c	"Bachelor Apartment" (Radio)... (At 35c-75c)	23,000	"Bad Sister" (U)..... (At 40c-75c)	21,000	Low 12-20-30 "Silver Horde"	20,150
State	3,600	30c-60c	"Tailor Made Man" (MGM).....	21,000	"The Prodigal" (MGM).....	19,000	High 9-20-30 "Common Clay"	22,000
Stillman	1,900	40c-75c	"Connecticut Yankee" (Fox).....	22,000	"City Lights" (U. A.)..... (At 40c-50c) (3rd week)	14,000	Low 3-14-31 "Fighting Caravans"	9,200
Warners' Lake.	800	40c-60c	"The Finger Points" (F. N.)..... (9 days)	6,500	"Viennese Nights" (W. B.).....	5,500	High 11-1-30 "Men Without Law" and "Undertow"	5,600
Denver							Low 3-7-31 "Captain Applejack" and "The Lion and the Lamb"	2,500
Denver	2,300	25c-65c	"Dishonored" (Par.).....	15,000	"Man of the World" (Par.)....	18,500	High 10-25-30 "The Big House"	23,900
Huff'n's Aladdin	1,500	35c-50c	"A Connecticut Yankee" (Fox)....	12,000	"Lonely Wives" (Pathe).....	6,500	Low 2-7-31 "Little Caesar"	8,655
Huffman's Tahor	1,900	25c-50c	"Charlie Chan Carries On" (Fox)	11,000	"Fifty Million Frenchmen" (W. B.)	9,500	High 11-1-30 "Check and Double Check"	28,100
Paramount	2,000	25c-50c	"Skippy" (Par.).....	13,000	"Par. Bedroom & Bath" (MGM)	10,500	Low 10-4-30 "The Spoilers"	13,290
Rialto	1,040	25c-50c	"June Moon" (Par.).....	3,750	"The Lottery Bride" (U. A.).....	3,500	High 10-11-30 "Common Clay"	6,940
Des Moines							Low 2-21-31 "A Lady's Morals"	3,001
Des Moines	1,600	25c-60c	"Dishonored" (Par.).....	9,000	"Unfaithful" (Par.)	7,000	High 7-19-30 "Let Us Be Gay"	31,000
Orpheum	2,000	25c-50c	"Laugh and Get Rich" (Radio).... (4 days)	5,000	"Behind Office Doors" (Radio) .. (3 days)	5,000	Low 12-20-30 "Follow Through"	12,500
			"Bad Sister" (U.)..... (3 days)	4,000	"The Flood" (Col.) ..... (4 days)	4,000	.....	
Paramount	1,700	25c-60c	"Men Call It Love" (MGM)..... (3 days)	6,000	"Conquering Horde" (Par.) ..... (3 days)	6,000	High 4-27-30 "High Society Blues"	46,000
			"Mr. Lemon of Orange" (Fox).... (4 days)	6,000	"Tailor Made Man" (MGM) ..... (4 days)	5,500	Low 7-5-30 "Women Everywhere"	13,000
Strand	1,100	20c-30c	"Kiss Me Again" (F. N.)..... (3 days)	1,500	"Captain Applejack" (W.B.) .... (3 days)	1,000	High 3-23-30 "Harmony at Home"	47,000
			"It's a Wise Child" (MGM)..... (4 days)	900	"Seas Beneath" (Fox) ..... (4 days)	800	Low 12-6-30 "Heads Up"	18,000
Hollywood							High 1-3-31 "Princess and the Plumber"	25,000
Chinese	2,030	75-$1.50	"Trader Horn" (MGM)..... (4 days) ((11th week)	8,000	"Trader Horn" (MGM) ..... (10th week)	15,200	Low 12-6-30 "Oh for a Man"	14,500
Egyptian	1,800	35c-65c	"Min and Bill" (MGM).....	6,300	"The Easiest Way" (MGM)	4,900	High 1-3-31 "Min and Bill"	33,000
Pan. Hollywood.	3,000	35c-65c	"Unfaithful" (Par.).....	13,500	"Honor Among Lovers" (Par.) ..	17,100	Low 4-13-30 "Putting On the Ritz"	10,000
W. B. Hollywood	3,000	35c-65c	"Father's Son" (F. N.).....	14,500	"My Past" (W.B.)	14,000	.....	
							High 3-7-31 "The Easiest Way"	20,000
							Low 12-27-30 "Remote Control"	13,000
							High 4-11-31 "Connecticut Yankee"	12,000
							Low 12-27-30 "Big Money"	5,000
							High 3-21-31 "City Lights"	14,000
							Low 12-27-30 "Sinners Holiday"	8,000
							High 1-10-31 "Hell's Angels"	22,000
							Low 3-14-31 "One Heavenly Night"	10,000
							High 3-28-31 "Trader Horn"	8,000
							Low 12-27-30 "Fast and Loose"	2,500
							High 2-14-31 "Cimarron"	18,000
							Low 4-27-30 "Rogue Song"	5,000
							High 2-14-31 "Cimarron"	18,000
							Low 12-20-30 "Sin Takes a Holiday"..	6,500
							High 6-14-30 "Lady of Scandal" and "Safety in Numbers"	22,000
							Low 12-6-30 "Three French Girls" and "Derelict"	8,000
							High 3-23-30 "Evidence" and "Road-house Nights"	9,007
							Low 3-28-31 "Gentleman's Fate" and "Boudoir Diplomat"	1,540
							High 6-7-30 "Hell's Angels"	40,500
							Low 4-27-30 "Song of My Heart"	21,000
							High 3-23-30 "The Love Parade"	15,600
							Low 3-21-31 "Stolen Heaven"	3,200
							High 6-14-30 "The Floradora Girl"	30,000
							Low 7-19-30 "True to the Navy"	8,800
							High 2-7-31 "Little Caesar"	30,000
							Low 1-31-31 "Man to Man"	12,000

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to April, 1931)	
			Picture	Gross	Picture	Gross		
Houston								
Kirby	1,654	25c-50c	"Mr. Lemon of Orange" (Fox)..	9,000	"Charlie Chan Carries On" (Fox).	7,000	High 11-29-30 "Hell's Angels".....	16,000
							Low 10-4-30 "Bright Lights".....	4,500
Loew's State....	2,700	25c-60c	"Parlor, Bedroom & Bath" (MGM)	8,900	"The Great Meadow" (MGM)....	8,500	High 5-16-30 "The Divorcee".....	18,000
							Low 12-12-30 "Lion and Lamb".....	7,000
Metropolitan ...	2,512	25c-60c	"Dishonored" (Par.).....	8,800	"Man of the World" (Par.)	10,200	High 1-24-30 "Love Parade".....	18,000
							Low 3-11-30 "Gentlemen of the Press"..	7,000
RKO Majestic..	2,250	25c-60c	"A Connecticut Yankee (Fox)....	12,100	"Behind Office Doors" (Radio)...	9,000	High 10-24-30 "Check and Double Check"	20,000
							Low 7-18-30 "Rough Romance".....	8,000
Indianapolis								
Apollo	1,100	25c-50c	"A Connecticut Yankee" (Fox)...	10,000	"Doctors' Wives" (Fox).....	5,500	High 4-11-31 "A Connecticut Yankee"..	10,000
							Low 2-21-31 "Illicit".....	4,000
Circle	2,600	25c-50c	"Skippy" (Par.).....	10,000	"Beau Ideal" (Radio).....	8,000	High 11-1-30 "Check and Double Check"	22,000
							Low 4-4-31 "Beau Ideal".....	8,000
Indiana	3,300	35c-65c	"Man of the World" (Par.).....	17,500	"New Moon" (Par.)	19,500	High 3-21-31 "Unfaithful".....	21,000
							Low 2-14-31 "Gang Buster".....	16,500
Lyric	2,000	25c-50c	"Charlie Chan Carries On" (Fox)	9,500	"Lonely Wives" (Pathe)	10,500	High 4-4-31 "Lonely Wives".....	10,500
							Low 12-6-30 "The Dancers".....	7,500
Palace	2,800	25c-50c	"Dance, Fools, Dance" (MGM)...	15,750	"Parlor, Bedroom & Bath" (MGM)	12,500	High 1-31-31 "Reducing".....	19,000
							Low 2-14-31 "Passion Flower".....	8,000
Kansas City								
Loew Midland...	4,000	25c-50c	"Strangers May Kiss" (MGM)....	24,700	"Parlor Bedroom & Bath" (MGM)	14,500	High 11-29-30 "Hell's Angels".....	29,000
							Low 3-21-31 "Kiki".....	10,500
Mainstreet	3,067	35c-60c	"Laugh and Get Rich" (Radio)..	16,500	"Behind Office Doors" (Radio)..	15,000	High 2-14-31 "Cimmaron".....	24,750
							Low 4-13-30 "Framed".....	11,000
Newman	2,000	25c-60c	"Skippy" (Par.).....	18,500	"Man of the World" (Para.).....	12,500	High 9-13-30 "Animal Crackers".....	23,500
							Low 4-13-30 "Light of Western Stars".	7,000
Royal	900	25c-60c	"June Moon" (Par.).....	5,000	"Fifty Million Frenchmen" (W.B.)	4,500	High 11-29-30 "Tom Sawyer".....	6,000
							Low 4-27-30 "Clancy In Wall Street"...	1,350
Uptown	2,200	25c-50c	"Don't Bet on Women"	6,600	"Bachelor Father" (MGM).....	6,000	High 9-27-30 "King of Jazz".....	10,200
							Low 11-1-30 "Last of Lone Wolf".....	4,000
Los Angeles								
Carthay Circle..	1,650	75c-$1.50	"Strangers May Kiss" (MGM)... (4th week)	14,000	"Strangers May Kiss' (MGM).. (3rd week)	16,100	High 3-21-31 "Strangers May Kiss"....	28,000
							Low 8-16-30 "Holiday".....	19,500
Fox Criterion...	1,650	35c-65c	"Connecticut Yankee" (Fox).....	26,700	"Dance Fools Dance" (MGM)..... (3rd week)	7,400	High 5-24-30 "The Divorcee".....	29,700
							Low 1-31-31 "Royal Family of Bdw'y"	7,000
International ...	2,000	25c-50c	"Resurrection" (U.) ..... (2nd week)	4,700	"Resurrection" (U)..... (1st week)	6,700	.....	
Loew's State....	2,418	35c-65c	"The Prodigal" (MGM).....	26,500	"Seas Beneath" (Fox).....	16,900	High 5-10-30 "Caught Short".....	48,000
							Low 10-18-30 "Three French Girls"..	15,000
Los Angeles....	2,100	25c-65c	"Men On Call" (Fox).....	11,500	"Lightnin' " (Fox)..... (2nd week)	8,500	.....	
Orpheum	2,750	35c-65c	"Dracula" (U.)..... (2nd week)	13,600	"Dracula" (U.)..... (1st week)	21,000	High 2-14-31 "Cimarron" (5 days)....	32,000
							Low 12-27-30 "Ex-Flame".....	6,000
Paramount	3,596	35c-65c	"Skippy" (Par.).....	25,000	"Man of the World" (Par.).....	28,000	High 9-6-30 "Animal Crackers".....	40,000
							Low 2-14-31 "No Limit".....	18,000
RKO	2,700	35c-65c	"Bachelor Apartment" (Radio)...	14,800	"Bad Sister" (U.).....	13,600	High 8-16-30 "Hell's Island".....	17,500
							Low 9-27-30 "For the Love of Lil"....	10,500
United Artists..	2,100	35c-65c	"Kiki" (U. A.).....	16,500	"Conquering Horde" (Par.).....	10,500	High 9-20-30 "What a Widow".....	30,000
							Low 10-11-30 "Heads Up".....	8,000
W. B. Downtown	2,400	35c-65c	"Father's Son" (F. N.)..... (5 days)	14,000	"My Past" (W. B.).....	14,200	High 9-27-30 "Office Wife".....	30,000
							Low 3-14-31 "Captain Applejack".....	8,000
Milwaukee								
Alhambra	2,660	25c-60c	"Bad Sister" (U.)..... (6 days)	12,000	"The Boudoir Diplomat" (U)..... (6 days)	12,000	.....	
Garden	1,150	25c-60c	"Illicit" (W. B.)..... (5 days) (2nd week)	4,000	"Illicit" (W.B.)..... (1st week)	7,800	.....	
Majestic	1,990	15c-50c	"June Moon" (Par.).....	7,000	"Man to Man" (W.B.) and Just For A Song" (SonoArt).....	5,000	.....	
Palace	2,587	35c-60c	"Ten Cents a Dance" (Col.).....	10,000	"Behind Office Doors" (Radio)...	7,800	.....	
Riverside	2,180	25c-60c	"The Last Parade" (Col.).....	16,500	"Mother's Cry" (F.N.).....	14,000	.....	
Strand	1,406	25c-60c	"Rango" (Par.).....	6,800	"The Conquering Horde" (Par.)..	6,000	.....	
Wisconsin	3,275	25c-65c	"Unfaithful" (Par.).....	18,500	"Men Call It Love" (MGM).....	12,000	.....	
Minneapolis								
Aster	812	20c-35c	"Woman Hungry" (F. N.).....	1,500	"Part Time Wife" (Fox).....	1,500	High 3-30-30 "The Aviator".....	8,500
							Low 1-24-31 "Under Suspicion".....	900
Lyric	1,238	20c-40c	"Finn and Hattie" (Par.).....	3,000	"It Pays to Advertise" (Par.).....	2,500	High 3-23-30 "They Learned About Women"	5,000
							Low 1-24-31 "Men On Call".....	1,200
Minnesota	4,025	30c-75c	"Dishonored" (Par.).....	24,000	"A Connecticut Yankee" (Fox)....	30,000	High 7-5-30 "So This Is London"....	45,000
							Low 2-28-31 "Dance, Fools, Dance"....	18,000
RKO Orpheum..	2,900	25c-50c	"Laugh and Get Rich" (Radio)...	12,000	"Behind Office Doors" (Radio)....	12,000	High 2-14-31 "Cimarron".....	30,000
							Low 4-11-31 "Laugh and Get Rich.....	12,000
Seventh Street..	1,300	50c	"City Lights" (U. A.)..... (3rd week)	4,000.	"City Lights" (U. A.)..... (2nd week)	7,000	High 5-17-30 "Ingagi".....	9,400
							Low 12-20-30 "Boudoir Diplomat".....	1,200
State	2,300	25c-60c	"Parlor, Bedroom & Bath" (MGM)	7,000	"My Past" (W. B.).....	7,500	High 4-20-30 "Benson Murder Case"....	26,600
							Low 12-20-30 "River's End".....	5,000
Montreal								
Capitol	2,670	25c-60c	"Honor Among Lovers" (Par.) and "It Pays to Advertise" (Par.)..	14,000	"Sit Tight" (W. B.) and "Costello Case" (SonoArt)	11,000	High 12-6-30 "Her Wedding Night"....	19,000
Imperial	1,914	15c-40c	"The Hot Heiress" (F. N.) and "Humiliation" (Sono Art-W. W.)	5,500	"Mother's Cry" (F. N.) and "Pardon My Gun" (Pathe).....	4,600	Low 4-4-31 "Sit Tight" and Costello Case"	11,000
							High 1-17-31 "The Office Wife" and Oh Sailor Behave".....	7,000
							Low 2-28-31 "Under Suspicion" and "Man to Man".....	4,500
Loew's	2,982	25c-75c	"The Bachelor Father" (MGM)...	14,500	"Beas Beneath" (Fox).....	11,500	High 1-31-31 "Derelict".....	16,000
							Low 12-21-30 "Half Shot at Sunrise"..	11,000
Palace	2,600	25c-99c	"Dishonored" (Par.).....	16,500	"Beau Ideal" (Radio).....	16,000	High 2-21-31 "Man Who Came Back"..	19,000
							Low 8-30-30 "Romance"	12,000

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to April, 1931)	
			Picture	Gross	Picture	Gross		
ontreal (Cont'd)								
ncess	2,272	25c-65c	"City Lights" (U. A.)	22,500	"White Cargo" (British)	12,000	High 4-11-31 "City Lights"	22,500
							Low 12-13-30 "Up the River"	8,500
and	750	15c-50c	"Viennese Nights" (W. B.) and "Royal Family of Broadway" (Par.)	4,300	"Right to Love" (Par.) and "Man to Man" (W. B.)	3,900	High 1-31-31 "Captain Thunder"	5,300
							Low 12-20-30 "Golden Dawn"	3,100
w York								
tor	1,120	35c-75c	"Trader Horn" (MGM) (10th week)	18,160	"Trader Horn" (MGM) (9th week)	17,987	High 7-5-30 "Big House"	24,860
							Low 11-1-30 "War Nurse"	20,319
meo	549	35c-75c	"Cities and Years" (Amkino)	5,500	"Rosenmontag" (Ufa)	6,000		
pitol	4,700	35c-$1.50	"Parlor, Bedroom & Bath" (MGM)	54,075	"Dance Fools Dance" (MGM) (2nd week)	59,182	High 8-30-30 "Romance"	98,322
							Low 3-21-31 "Great Meadow"	49,789
ntral	910	50c-75c	"Dirigible" (Col.)	17,486	"Ingagi" (Congo Pic.) (3rd week)	7,500		
abassy	598	25c	All Newsreel	9,279	All Newsreel	8,871	High 11-29-30 Newsreels	9,995
							Low 8-16-30 Newsreels	6,625
ro. M. Cohan	1,500	50c-$1.00	"City Lights" (U. A.) (8th week)	30,486	"City Lights" (U. A.) (7th week)	31,622	High 2-14-31 "City Lights"	66,200
							Low 12-20-30 "Sleeping Partners"	3,700
obe	1,050	50c-$1.50	"Cracked Nuts" (Radio)	17,000	"Bad Sister" (Radio)	13,500	High 10-18-30 "Half Shot at Sunrise"	28,000
							Low 7-26-30 "Hell's Island"	8,030
ayfair	2,300	40c-85c	"Cimarron" (Radio)	38,500	"Laugh and Get Rich" (Radio)	15,000	High 11-8-30 "Check and Double Check"	51,000
							Low 4-4-31 "Laugh and Get Rich"	15,000
aramount	3,700	40c-$1.00	"Skippy" (Par.)	72,400	"Conquering Horde" (Par.)	61,600	High 8-23-30 "Anybody's Woman"	91,300
							Low 12-6-30 "Fast and Loose"	52,100
alto	1,904	40c-$1.00	"Reaching For the Moon" (U. A.)	42,700	"Dishonored" (Par.) (4th week)	21,600	High 9-6-30 "Animal Crackers"	62,500
							Low 7-26-30 "Raffles"	17,000
voli	2,103	40c-$1.00	"Front Page" (U. A.) (4th week)	43,000	"Front Page" (U. A.) (3rd week)	44,200	High 12-27-30 "Royal Family"	57,000
							Low 3-14-31 "River's End"	9,519
oxy	6,200	65c-$1.50	"Three Rogues" (Fox)	94,000	"Mr. Lemon of Orange" (Fox)	71,900	High 1-10-31 "Man Who Came Back"	130,430
							Low 2-14-31 "Girls Demand Excitement"	57,315
rand	3,000	50c-$1.00	"The Finger Points" (F. N.) (2nd week)	29,021	"The Finger Points" (F. N.) (1st week)	33,446	High 11-8-30 "Doorway to Hell"	46,445
							Low 5-17-30 "The Wedding Bells"	15,017
arners	1,490	25c-65c	"Divorce Among Friends" (W. B.)	8,320	"The Jazz Singer" (W. B.) (4 days)	2,916	High 8-30-30 "Old English"	22,203
							Low 3-21-31 "Single Sin"	5,638
					"Divorce Among Friends" (W. B.) (3 days)	3,721		
inter Garden	1,493	35c-85c	"Fifty Million Frenchmen" (W. B.) (4 days) (3rd week)	9,366	"Fifty Million Frenchmen" (W. B.) (2nd week)	17,103	High 7-19-30 "Dawn Patrol"	51,128
			"The Millionaire" (W. B.) (3 days)	17,738			Low 11-8-30 "Life of the Party"	10,750
ahoma City								
apitol	1,200	10c-50c	"Skippy" (Par.)	6,700	"Man of the World" (Par.)	6,400	High 11-8-30 "Check and Double Check"	17,000
							Low 4-6-30 "Party Girl"	3,800
iterion	1,800	10c-50c	"Dishonored" (Par.)	8,200	"Parlor, Bedroom and Bath" (MGM)	7,600	High 2-21-31 "Cimarron"	15,500
							Low 4-6-30 "Locked Door"	4,400
berty	1,500	10c-35c	"The Dancers" (Fox) (3 days)	1,600	"Kiss Me Again" (F. N.) (3 days)	1,500	High 11-29-30 "Truth About Youth"	8,500
							Low 4-6-30 "Such Men Are Dangerous"	3,500
			"Bad Sister" (U.) (4 days)	2,000	"Oh for a Man" (Fox) (4 days)	2,200		
id-West	1,500	10c-50c	"Finger Points" (F. N.)	7,000	"City Lights" (U. A.) (2nd week)	7,400	High 8-9-30 "Dawn Patrol"	15,000
							Low 11-8-30 "Last of the Duanes"	3,800
Varner	1,700	10c-50c	"Mr. Lemon of Orange" (Fox)	7,700	"Seas Beneath" (Fox)	6,700		
naha								
rpheum	3,000	25c-60c	"Laugh and Get Rich" (Radio)	12,500	"Lonely Wives" (Pathe)	11,500	High 11-1-30 "Check and Double Check"	26,400
							Low 4-4-31 "Lonely Wives"	11,500
aramount	2,900	25c-60c	"Dishonored" (Par.)	8,100	"Unfaithful" (Par.)	8,750	High 12-13-30 "Hell's Angels"	12,750
							Low 9-27-30 "Song of My Heart"	5,950
ate	1,200	25c-40c	"June Moon" (Par.) (3 days)	1,895	"Parlor, Bedroom & Bath" (MGM) (3 days)	1,625	High 3-14-31 "Trader Horn" (at 50c-$1.50)	10,000
							Low 3-28-31 "Gentlemen's Fate" and "Connecticut Yankee"	1,850
			"Finn and Hattie" (Par.) (3 days)	1,205	"Seas Beneath" (Fox) (3 days)	1,080		
					"Sit Tight" (W.B.)	9,500	High 4-11-31 "Men Call It Love"	16,000
orld	2,500	25c-60c	"Men Call It Love" (MGM)	16,000			Low 4-6-30 "Girl Said No"	6,750
tawa								
valon	990	15c-35c	"Sin Takes a Holiday" (Pathe) (3 days)	1,600	"Man Who Came Back" (Fox) (3 days)	1,600	High 3-23-30 "Disraeli" and "Cockeyed World"	3,555
			"Paid" (MGM) (3 days)	1,700	"Kiss Me Again" (F. N.) (3 days)	1,500	Low 5-3-30 "Oh Yeah" and "Navy Blues"	1,810
. F. Keith's	2,592	15c-60c	"Don't Bet on Women" (Fox) (2 days)	2,700	"Stolen Heaven" (Par.) (3 days)	3,900	High 3-30-30 "Sacred Flame" and "Love Comes Along"	9,900
			"Man to Man" (W. B.) (2 days)	2,200	"It Pays to Advertise" (Par.) (3 days)	3,800	Low 4-11-30 "Don't Bet On Women" and "Man to Man"	4,900
entre	1,200	15c-60c	"Reducing" (MGM) (6 days)	6,200	"A Lady's Morals" (MGM) (6 days)	4,900	High 1-24-31 "Madam Satan and "Du Barry, Woman of Passion"	8,800
							Low 12-13-30 "Remote Control"	2,400
nperial	1,200	10c-50c	"Finn and Hattie" (Par.) (6 days)	4,500	"June Moon" (Par.) (6 days)	3,800	High 4-11-30 "Finn and Hattie"	4,500
							Low 12-20-30 "East Is West"	2,050
egent	1,225	15c-75c	"Man of the World" (Par.) (6 days)	5,600	"Inspiration) (MGM) (6 days)	6,000	High 5-24-30 "High Society Blues"	6,600
							Low 12-20-30 "Scotland Yard"	3,200
iladelphia								
rcadia	600	50c	"Stolen Heaven" (Par.) (6 days)	4,500	"Command Performance" (Tiff.) (6 days)	3,000	High 11-22-30 "Anybody's Woman"	5,500
							Low 4-4-31 "Command Performance"	3,000
oyd	2,400	35c-75c	"Fifty Million Frenchmen" (W. B.)	15,000	"Kiss Me Again" (F. N.) (6 days)	14,000	High 2-21-31 "Illicit"	28,000
							Low 12-13-30 "Sin Takes a Holiday"	12,000
hestnut	1,860	35c-75c	"Girl From the Reeperbahn" (Talk. Pic. Epics) (6 days) (2nd week)	6,000	"Girl from the Reeperbahn" (Talk. Pic. (4 days) (1st week)	7,500		
					"Parlor, Bedroom and Bath" (MGM) (6 days)	19,000	High 9-6-30 "Sap from Syracuse"	25,000
arle	2,000	25c-65c	"The Single Sin" (Tiff.) (6 days)	19,000	"City Lights" (U. A.) (6 days) (6th week)	14,500	Low 2-14-31 "Ex-Flame"	15,500
rlanger	2,000	50c-$1.00	"City Lights" (U. A.) (6 days) (7th week)	10,000	"Royal Family of Broadway" (Par.) (6 days)	25,000		
ox	3,000	35c-75c	"Body and Soul" (Fox) (6 days)	27,000			High 2-7-31 "Man Who Came Back"	40,000
							Low 3-7-31 "Girls Demand Excitement" and East Lynne"	23,000
arlton	1,000	40c-50c	"Strangers May Kiss" (MGM) (6 days) (2nd week)	6,500	"Strangers May Kiss" (MGM) (6 days) (1st week)	7,000	High 10-25-30 "Whoopee"	10,000
							Low 3-21-31 "Resurrection"	3,000
eith's	1,800	35c-75c	"Dishonored" (Par.)	20,500	"Unfaithful" (Par.) (5 days) (2nd week)	12,500	High 1-3-31 "Tom Sawyer"	24,000
							Low 3-7-31 "It Pays to Advertise" and "Stolen Heaven"	8,000

(THEATRE RECEIPTS--CONT'D)

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from March, to April, 1931)
Philadelphia (Cont'd)							
Masthaum	4,800	35c-75c	"Tailor Made Man" (MGM (6 days)	43,000	"It's a Wise Child" (MGM) (6 days)	43,000	High 1-3-31 "Going Wild"
							Low 10-18-30 "Madame Satan"
Stanley	3,700	35c-75c	"The Prodigal" (MGM) (6 days)	14,500	"Reaching for the Moon" (U. A.) (6 days) (3rd week)	13,000	High 2-14-31 "Cimarron"
							Low 12-27-30 "The Lash" and "Abraham Lincoln"
Stanton	1,700	25c-65c	"Last Parade" (Col.) (6 days) (4th week)	7,000	"The Last Parade" (Col.) (5 days) (3rd week)	12,000	High 3-21-31 "The Last Parade"
							Low 2-28-31 "Beau Ideal" (8 days)
Portland, Ore.							
Fox Broadway	1,912	25c-50c	"A Connecticut Yankee" (Fox)	12,500	"The Prodigal" (MGM)	3,000	High 1-10-31 "Min and Bill"
							Low 4-4-31 "The Prodigal"
Fox Paramount	3,068	25c-50c	"Parlor, Bedroom & Bath" (MGM) (At 25c-60c)	17,000	"Tailor Made Man" (MGM)	12,000	High 1-3-31 "Paid"
							Low 4-20-30 "Ladies Love Brutes"
Fox Rialto	1,498	25c-50c	"Seas Beneath" (Fox)	6,500	"Father's Son" (F. N.)	4,500	High 10-18-30 "Road to Paradise"
							Low 3-14-31 "Fair Warning"
Hamrick's Alder	1,000	25c-50c	"Queen's Husband"	5,500	"Rango" (Par.)	3,000	
RKO Orpheum	1,700	25c-50c	"Laugh and Get Rich" (Radio)	12,400	"Behind Office Doors" (Radio)	13,500	High 2-14-31 "Cimarron"
							Low 3-21-31 "Kept Husbands"
United Artists	945	25c-85c	"Kiki" (U. A.) (At 25c-60)	9,500	""Fighting Caravans" (Par.) (At 25c-50c)	6,000	High 12-13-30 "Hell's Angels"
							Low 4-4-3 "Fighting Caravans"
Providence							
Loew's State	3,800	10c-50c	"Strangers May Kiss" (MGM)	24,800	"Parlor, Bedroom & Bath" (MGM)	17,000	High 12-13-30 "Hell's Angels"
							Low 10-25-30 "Du Barry, Woman of Passion"
Majestic	2,400	10c-50c	"Body and Soul" (Fox)	12,000	"Love of Aloha" (Tiff.) and "Costello Case" (SonoArt)	8,000	High 3-7-31 "Little Caesar"
							Low 4-4-31 "Love of Aloha" and "Costello Case"
Paramount	2,300	10c-50c	"Skippy" (Par.)	13,000	"Man of the World" (Par.)	10,000	High 7-19-30 "Son of the Gods"
							Low 3-7-31 "Rango"
RKO Albee	2,300	10c-50c	"Laugh and Get Rich" (Radio)	10,000	"Behind Office Doors" (Radio)	9,000	High 8-2-30 "All Quiet on Western Front"
							Low 12-20-30 "Boudoir Diplomat"
RKO Victory	1,600	10c-50c	"The Conquering Horde" (Par.)	7,900	"The W Plan" (Radio)	5,500	High 4-6-30 "Golden Calf"
							Low 3-28-31 "Dracula"
St. Paul							
Paramount	2,300	25c-50c	"A Connecticut Yankee" (Fox)	10,000	"Unfaithful" (Par.)	8,600	
Riviera	1,600	25c-50c	"Honor Among Lovers" (Par.)	7,500	"Gentlemen's Fate" (MGM)	7,200	
RKO Orpheum	2,600	25c-50c	"Laugh and Get Rich" (Radio)	12,000	"Behind Office Doors" (Radio)	11,500	
RKO President	1,200	50c	"The Painted Desert" (Pathe) (At 25c-50c)	4,500	"City Lights" (U. A.) (2nd week)	5,500	
Tower	1,000	15c-25c	"Finn and Hattie" (Par.)	2,500	"Conquering Horde" (Par.)	2,000	
San Francisco							
California	2,315	35c-90c	"June Moon" (Par.) (At 35c-50c)	14,000	"Conquering Horde" (Par.)	15,000	High 1-10-31 "The Blue Angel"
							Low 9-20-30 "Bad Man"
Columbia	1,700	25c-$1.50	"Trader Horn" (MGM)	19,000			
El Capitan	3,100	25c-60c	"Inspiration" (MGM)	13,500	"Reducing" (MGM)	14,500	High 12-6-30 "Up the River"
							Low 3-14-31 "Part Time Wife"
Fox	4,600	50c-$1.00	"Strangers May Kiss" (MGM)	60,000	"Man of the World" (Par.)	40,000	High 1-3-31 "Lightnin'"
							Low 5-3-30 "Children of Pleasure"
Golden Gate	2,800	35c-65c	"Bachelor Apartment" (RKO)	16,500	"Lonely Wives" (Pathe)	16,000	High 7-5-30 "Fall Guy"
							Low 9-20-30 "The Storm"
Orpheum	3,000	35c-90c	"Dracula" (U.) (2nd week)	10,000	"Dracula" (U.) (1st week)	18,000	High 2-14-31 "Cimarron"
							Low 9-6-30 "Outside the Law"
Paramount	2,740	35c-90c	"Skippy" (Par.)	15,000	"Honor Among Lovers" (Par.)	18,500	High 2-7-31 "Morocco"
Warfield	2,700	50c-90c	"Gentlemen's Fate" (MGM)	26,000	"Not Exactly Gentlemen" (Fox)	25,000	High 5-24-30 "All Quiet on Western Front"
Warners	1,385	30c-75c	"Divorce Among Friends" (W. B.) (At 35c-50c) (5 days)	7,000	"Fifty Million Frenchmen" (W. B.) (2nd week)	9,000	Low 4-5-30 "Bishop Murder Case"
							High 1-21-31 "Illicit"
Seattle							
Blue Mouse	950	25c-75c	"Honor Among Lovers" (Par.)	5,500	"Rango" (Par.)	6,000	High 2-28-31 "City Lights"
							Low 4-11-31 "Honor Among Lovers"
Fox	2,450	25c-75c	"The Widow From Chicago" (F. N.)	7000	"Conquering Horde" (Par.)	7,000	High 12-20-30 "Min and Bill"
							Low 3-14-31 "Parlor, Bedroom and Bath"
Fifth Avenue	2,750	25c-75c	"Dishonored" (Par.)	14,000	"Connecticut Yankee" (Fox) (2nd week)	11,000	High 9-6-30 "Call of the Flesh"
							Low 3-14-31 "Inspiration" (10 days)
Liberty	2,000	15c-30c	"The Royal Bed" (Radio)	6,500	"The Man Hunter" (W.B.)	6,000	High 1-10-31 "The Lash"
							Low 3-28-31 "Lion and the Lamh"
Music Box	950	25c-75c	"Reaching For the Moon" (U. A.)	9,000	"Drums of Jeopardy" (Tiff.)	5,500	High 2-28-31 "City Lights"
							Low 4-4-31 "Drums of Jeopardy"
Paramount	3,150	25c-75c	"Unfaithful" (Par.)	14,000	"Tailor Made Man" (MGM)	14,000	High 9-13-30 "Animal Crackers"
							Low 10-11-30 "The Bad Man"
RKO Orpheum	2,650	25c-75c	"Laugh and Get Rich" (Radio)	15,000	"Lonely Wives" (Pathe)	12,000	
Toronto							
Imperial	3,444	15c-75c	"Man of the World" (Par.) (6 days)	17,500	"Body and Soul" (Fox) (6 days)	16,000	High 9-27-30 "The Spoilers"
							Low 12-20-30 "The Cat Creeps"
Loew's	2,200	25c-75c	"Dance Fools Dance" (MGM) (6 days)	17,000	"Inspiration" (MGM) (6 days)	15,500	High 11-8-30 "Whoopee"
							Low 10-4-30 "Love in the Rough"
Royal Alexander	1,700	50c-$1.50	"Trader Horn" (MGM) (6 days) (2nd week)	14,000	"Trader Horn" (MGM) (6 days) (1st week)	16,000	
Shea's	2,600	30c-75c	"Going Wild" (F. N.) (6 days)	14,500	"Once a Sinner" (Fox) (6 days)	14,500	High 3-7-31 "Those Three French Girls"
							Low 3-28-31 "Madonna of the Streets"
Tivoli	1,600	15c-75c	"Dishonored" (Par.) (6 days)	16,500	"Little Caesar" (F. N.) (6 days)	10,500	High 2-28-31 "Cimarron"
							Low 12-20-30 "Alf's Button"
Uptown	3,000	15c-60c	"Middle Watch" (Brit. Int.) (6 days)	13,500	"Hook, Line and Sinker" (Radio) (6 days)	10,500	High 8-16-30 "For the Defense"
							Low 1-31-31 "Young Woodley"

MUSIC AND TALENT

10 RKO THEATRES ADOPT 8-ACT PLAN

STAGE SHOWS

Philadelphia Fox

Week ending April 10

Fanchon & Marco's "Enchantment Idea" is a colorful show with several interesting features and some exceptionally good Oriental talent.

Ron and Don at the organ sing several songs specially popular with the audience, which joins in singing "Let Me Call You Sweetheart," "Don't Talk About Me When I'm Gone," "You're the One I Care For" and a song made up of popular song titles and sung to the tune of "I'm Alone Because I Love You."

The stage setting for "Enchantment Idea" is suitable for a story from the "Arabian Nights," with a wrought iron grille forming a background for a magnificent throne on which sits an Eastern potentate in full regalia. The Sunkist Beauties in beautiful Oriental costumes add color to the scene and a distinctly modern touch is introduced when Jack Lester tap dances into the festivities. The Sunkist Beauties later appear as women of the harem, wearing long chiffon skirts and veils and dancing in many-hued lights, showing the marvelous effects of blending colors.

Sanami and Company present an interesting act with a decidedly Oriental touch. A red spotlight on a darkened stage reveals a four-armed statue of Buddha. The arms weave gracefully in and out, up and down, in time to Oriental music. Then the Buddha leaps to the stage and dances a very active dance, always covered by the red spotlight. A gong is sounded and a goddess appears on the pedestal bathed in a green light. The two join in a weird dance, then return to the pedestal and resume the statuesque appearance.

Jue Fong, a Chinese boy dressed in a gorgeously embroidered Chinese kimono, sings several tenor solos and announces that his last number will be one learned in his native land at his mother's knee.

The three Meyakos present their act against a black drop ornamented with a richly embroidered conventional design. The male member of the group provides very peppy music to which his two sisters dance. They are Japanese wearing their beautiful native costumes, and give an Oriental atmosphere to the program in spite of the fact that they do some very American hand turns and splits.

The Sunkist Beauties, wearing blond wigs and long yellow dresses, dance very effectively, apparently before a large mirror, but later fourteen instead of seven Beauties step out and the reflections prove to be very much alive.

Togo, the tightrope walker, gives the final thrill to the audience when he calmly opens a large Japanese parasol, tests a rope stretched from the stage to the balcony, and, dexterously balancing himself, walks to the balcony. He then slides down the rope backwards, landing safely on the stage to the relief of the audience.

Max Bradfield and the Fox Orchestra play "Body and Soul."

Organist Is Transferred

Denver—Stuart Barrie, former Brooklyn Paramount organist, is at the Paramount

Ron and Don



These personable young chaps, Ron (at the left) and Don (at the right), have recently completed their second engagement of 10 weeks at the Brooklyn Fox theatre as featured organists. After successfully featuring themselves and their own organ creation, the "Baby Console," in many Paramount and Fox theatres throughout the country they are now inaugurating a new policy of distinctive organ presentations at the Fox theatre, Philadelphia. These boys are likeable and have made hundreds of friends in the music business and thousands in people who have been their audiences.

Begin Sunday Concerts

Loew's Jersey City has begun a series of Sunday Symphony concerts, to be broadcast over station WAAT. Don Albert conducts.

Deny Paul Ash Reports

San Francisco—Fox West Coast officials deny reports that Paul Ash is to leave Publix in the East to play the Paramount here.

Musicals Added to Bill

Lima, Ohio—The Lyric has inaugurated a policy of musical comedies in connection with regular film programs.

Stage Acts Go Over

San Diego, Cal.—Stage presentations at the Fox California are meeting with marked success.

May Eventually Send Out Unit Programs

Success of New Schedule Prompts Keith Orpheum Company To Expand It

By ED DAWSON

The immediate success of the 8-act bill, which was given a test run at the RKO theatre, Los Angeles, the week of March 5, has prompted its adoption since then by nine other houses on the Radio Keith Orpheum circuit.

RKO officials state that since the adoption of the eight-act program to supplement the film fare business "has been immense" in these houses.

Theatres, and the dates on which the eight-act policy was inaugurated, follow:

RKO, Los Angeles, March 5; Golden Gate, San Francisco, March 11; Orpheum, Oakland, March 11; Riverside, Milwaukee, April 4; Rivoli, Toledo, April 4; Orpheum, Seattle, April 3; Orpheum, Tacoma, April 10; Orpheum, Salt Lake City, April 1; Orpheum, Omaha, April 10; Portland, Oregon, April 16. The Keith, Boston, is now under consideration.

With the reported success of the eight-act policy, it is understood that RKO executives are now discussing the probability of sending out the acts as a unit, a plan adopted by the Shuberts at the time they sought to compete with the Orpheum. No definite decision has been reached, however.

Vaudeville is now playing 68 RKO theatres. In a majority of these the five-act bill is adhered to.

Fox West Coast, RKO House In Presentation Competition

Portland, Ore.—Fox West Coast and RKO Orpheum are engaged in spirited presentation competition. The Paramount ran an Easter concert with orchestra of 30.

RKO Orpheum answered that success with a bill of eight vaudeville acts and Mel Blanc's enlarged band. Almost all union musicians are now employed.

Roxy Cuts Admissions

The Roxy has cut Saturday, Sunday and holiday morning admissions to 50 cents orchestra and balcony, the same as weekday mornings.

Lytell in Stage Run

Seattle—Bert Lytell is making a two-week appearance with the Bainbridge-Bostick stock company.

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way N. Y. City

ORGAN SOLOS

OLLIE WALLACE (Portland, Ore., Fox Paramount), for his Easter week organ offering, which was an outstanding contribution to the musical program, played "Ave Maria" from the opera "Cavalleria Rusticana," followed by "The Palms." It was a beautiful story the organ told as the master organist touched its keys. But when he finished one woman did not applaud. Her face, which had been crossed with lines of care, had smoothed as she listened. Something came to her that meant more than comfort. It was as though she had found a hold again upon the hope that does not fail. Her hands were gripping the seat as the notes passed into silence, but on her face was the peace that is beyond understanding. And the organist may never know.

ADA RIVES (Loew's State, New Orleans), has "Baking a Song Cake" as the title for her organ solo and each one of the four songs she introduces, to an audience which is willing to sing, takes a nice hand. They are "Cheerful Little Earful," "Walking My Baby Back Home," "I'm Alone Because I Love You," and "I'll Be Blue Just Thinking of You." The song slides are attractive and the routine is well handled.

HAROLD RIEDER, GABRIAL HINES (Newark, N. J., Branford) organist and orchestra conductor, respectively, presented the ancient organ novelty called, "Opera vs. Jazz" but they have modernized it and furnished this audience with 12 minutes of enjoyable entertainment. After a short introduction in which slides inform the audience that a controversy between the organist and musical conductor had been in full swing and that the organist thought the audience preferred "jazz" and that the conductor knew that they wanted "opera." The orchestra, Mr. Hines leading, played many operatic numbers with Mr. Rieder at the organ, breaking in on every 6 or 8 bars with the playing of popular numbers. The entire overture was done in a showmanlike manner and the audience enjoyed it.

MILTON CHARLES (Mastbaum, Philadelphia), at the organ, first sings "By the River St. Marie," which is acted on the stage as he sings it. He also gives a request program of songs: "Walking My Baby Back Home," "Two Hearts," "River and Me," and "Wabash Moon," accompanying himself on the organ.

ART BROWN (Burlington, Vt., Flynn) the most popular entertainer in these parts, presented another of his clever novelty organ presentations, this week, entitled "A Patch Quilt of Songs." Opening with an introductory slide to the effect that the songs played and sung by the audience would form the quilt. The following numbers were used: "Sleepy Town Express," "Lonesome Lover," a special called "A Patch from Grandma's Quilt" to the tune, "Curse of an Aching Heart," "My Love for You," a lisping chorus to the tune, "They Satisfy," and a closing chorus of "King's Horses." After each chorus was sung, the title sheet of the song was shown, adding one to the other until the entire six titles were on the quilt and at finish a flash slide of all titles with writing "Our Quilt Is Finished," on it. Brown is also doing very big with his 15 minute daily concerts of classic, semi-classic, novelty and popular songs.

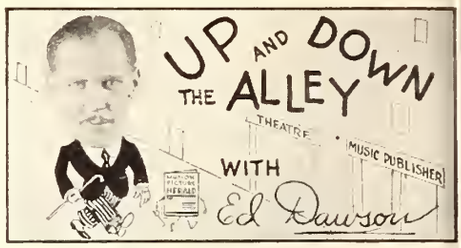
BILL MEEDER (Richmond Hill, N. Y., RKO) presented an original novelty this week, which he entitled, "My Ideal." (Incidentally giving the song of that name one of the best plugs a song could get.) He opens by playing a straight spot solo of "My Ideal," and a second chorus for the audience to join in singing. The balance of the program consisted of appropriate songs which told the story of "My Ideal." The songs were: "My Ideal," "You Gotta Have Love," "Beautiful Lady," "Any Little Girl," and "When Your Hair Has Turned to Silver." Meeder played each of the songs in a most pleasing combination of stops and received a tremendous reception for his efforts.

MAURICE (Loew's State, Providence) guest organist employed a stunt that produced more spontaneous singing than has been heard in this city in some time. This personable young fellow always opens his acts by slowly rising from the pit and breaking into the strains of "Hail, Hail, the Gang's All Here." To give impetus to the community singing Maurice declared that he would divide the house against itself into wets and drys. It was somewhat surprising to find the drys fairly well represented although the wet chorus predominated. Maurice varies his programs by employing a straight classical bill one week and a novelty program and ensemble song the next. He is rated one of the most popular organists ever to play Providence, and has received high praise in the dailies.

HERBIE (Saenger, New Orleans) delivers a repeat of requested song melodies and proves that they love his fare. His organ solo is a request to sing, and sing they do to "Just a Gigolo," "Mmm, Mmm, Mmm, Would You Like to Take a Walk," a timely song dedicated to Governor Long, senator-elect, who indulged in an argument recently with the governors of other states about how potlikker should be taken, the virtues of dunking being discussed to the melody of "When It's Spring Time in the Rockies," and a plug for straw hat day to the tune of "When Your Hair Has Turned to Silver." Applause and singing, loud.

WESLEY LORD (Paramount, Omaha) at the console presents "A Spanish Fantasy," in which are introduced three popular melodies of old Spain. The first is the "Spanish Dance" by Moszkowski and the others are "La Golondrina" and "La Paloma." The introduction and the three titles are projected upon the screen before and during the concert. Following the short concert, Lord plays Lohengrin's "Wedding March."

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7 days a week
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FLUSHING, NEW YORK CITY
(*4 weeks vacation.)



Hello Everybody

All of **Tin Pan Alley** has a blanket of gloom over it this week, due to the unexpected passing away of one of its most beloved characters, **Maurice (Murray) Abrahams,** Last Sunday night, Murray and his wife, **Belle Baker** attended the reception for **Mayor Jimmy Walker.** Just before starting for home Murray was stricken with acute indigestion and before he could be gotten home he passed away . . . Murray, 15 years ago, was general manager for **Waterson, Berlin & Snyder** and then owner of his own music publishing firm, the **Maurice Abrahams Music Company.** Since then he had been busy attending to the affairs of his famous wife. We extend our sympathy to his family.

* * *

Don Azpiazu and his **Havana Casino Orchestra,** currently at the **RKO Palace** theatre, made their radio debut to American audiences last Friday night on the RKO hour . . . **Don** and **Marion Sunshine** wrote a new rumba number called **"The Voodoo"** which they introduced in this broadcast . . . **Eddie O'Rourke,** master of ceremonies at the **Saenger, New Orleans,** recently resigned and is now m.c. at the **Suburban Gardens,** one of the sin-spots of New Orleans night life . . . Just received a letter from the American organist, **Billy Barnes,** who formerly played in the **Loew Circuit** of theatres . . . Billy is now the soloist on the mammoth **Wurlitzer** at the **Ufa-Palast am Zoo,** which is Berlin, Germany's finest theatre . . . **Hal Sanders,** leader of the **RKOlians** orchestra at the **RKO Orpheum** theatre, **Memphis, Tenn.,** was married last week to **Miss Virginia Sully,** member of the vaude team of **Berks** and **Sully** . . . The **Paramount** publicity department of the **Brooklyn** Paramount sends us word that **Merle Clark,** who was featured organist at the **Paramount, Toledo,** is to open at the **Brooklyn Paramount** this week. . . .

* * *

Helen Kane, playing, currently at the **Palace** theatre, **Dallas,** Texas has been made **honorary Colonel** of the **411th Field Artillery Reserves** of Dallas . . . According to **Lieut. Smith** of the organization headquarters, Miss Kane's appointment is the fifth such, ever made . . . **Dave Ringle,** has had accepted by **Shapiro, Bernstein,** his latest tune, **"Roll On Mississippi"** and it was recently introduced by **Baby Rose Marie,** the juvenile genius . . .

* * *

That new **DeSylva, Brown & Henderson,** Inc., tune **"I Have to Laugh When I Think How I Danced With Tears in My Eyes Over You"** sure has SOME title . . . With two more words, added, you have said the entire chorus . . . **"I've Got Five Dollars,"** **Harms** song hit of the **Fields-Rodgers-Hart** musical comedy success, **"America's Sweetheart"** has come to the notice of the public with extraordinary rapidity . . . Well, Spring is here again and a lot of the boys are busily engaged in—no not working—polishing up their golf clubs . . . In about one hour I'm going to do the same thing. . . .

S'long. . . .

Asther Plans Trip Abroad

Hollywood—Nils Asther plans an early trip to Europe to make foreigns and visit his wife and child in Paris.

SLICES OF MELLIN

By BOBBY MELLIN

CHICAGO

Howard Newmiller, concert pianist and for more than three years musical director at WENR, has joined the staff of WBBM as director of the Artists' Bureau of that station. Newmiller comes to WBBM with a long list of accomplishments to his credit. Even before the advent of radio he was widely known among the followers of good music. Back in 1924, and in the days of WEBH, Newmiller organized the first radio light opera company. He has been actively associated with the world of microphones ever since. . . . No figures have ever been prepared to show the numbers of babies named after radio announcers but Jean Paul King, ace NBC mikeman, believes that he has a record of some kind in that respect. During the past six months King has been informed of an even half dozen babies who bear the name of Jean Paul, after the parents' favorite radio announcer. . . . An old favorite, the "Williams Oil-O-Matic," returned to the air last Sunday afternoon for another series of broadcasts. . . . Two Westerners, who came North to strike it rich, are Charlie and Gene, or the Messrs. Kretsinger. They are busily decorating WBBM programs with colorful songs and bright sayings. . . . Pat Flanagan, veteran sports announcer, caught the flu and then just as quickly cured himself of it. Reason? How? Why, Pat, along with his other accomplishments of speaking Gaelic, studied medicine, taught chiropractics and conducted physical culture classes.

Guy Lombardo and his Ace orchestra, the Royal Canadians, who have created what is known as the Lombard-tempo, claims that jazz of the past decade has been too fast and too headlong. "Jazz should take it easy and soothe the ear with slow, billowing, undulations of rhythm. It should make you want to relax and be nonchalant, he says. . . . Ward Byron of the New York NBC studios is in town to visit his good friend Don Marcotte. Ward is a likable chap and we had hopes of him making his stay a little longer, but this he was unable to do as the time allowed him for his trip was limited. . . . The Chicago offices of Remick Music Corporation are now located in the Woods theatre building. . . . Joe Koestner is again conducting the Williams Oil-O-Matic program, every Sunday afternoon from the Chicago studios of National Broadcasting Company.

Hal Pearl, Chicago's youngest and most handsome organist, continues to please the audience at the Sheridan theatre with his original slide novelties. . . . Louis Panico leaves the Canton Tea Garden on April 24th, to open the Playmore Ballroom May 2d. Leaving there for Dallas, Texas, and other parts west. Louis has a great band and should go over with a big bang. He has the best wishes of countless admirers from all parts of the country and, of course, I am one of them. . . . Henri Gendron opens the New Oriental Gardens in a very short time. Henri has been booked there until May 1, 1932. The popularity of this band has grown in leaps and bounds, and Henri will no doubt be a big attraction in this new spot. . . . Maurie Sherman, one of the sweetest orchestra leaders in Chicago, is in seventh heaven lately. The reason is that his pugilistic friend, Tuffy Griffiths (who is also a ten-round "bike" rider) outpointed King Levinsky, the slugger, who, when able to connect with his right hand, puts his opponent in a coma—I might add, puts a *period* on him for that usually is the end of the fight.

Ann Codee



Ann Codee, whose likeness appears above, is starting out on another RKO vaudeville route with her partner, Frank Orth. Their bookings are for a period of forty weeks in which time they will play all the key cities' deluxe houses. This popular comedy team have recently completed their thirty-sixth Warner Vitaphone "funmaker" short subject in all of which they have been starred. After this tour, which they are starting at the New York RKO Jefferson, they will continue in screen comedies in the East and West Coast studios.

Memphis Firm Acquires Two Of M. A. Lightman's Circuit

Memphis—The Memphis Theatre and Equipment Company has taken over the Malco and Capitol, from M. A. Lightman, head of the Malco circuit and president of MPTOA.

The Memphis firm now controls seven houses, while Lightman has three suburbans in Memphis and 20 in Arkansas.

Named Drive Chairman

Messmore Kendall, of the Capitol, has been named chairman of the motion picture division of the Salvation Army's maintenance drive for 1931.

JULIA DAWN

The Golden Voiced Organist



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"Bidding My Buddy Goodbye"

One of the greatest dramatic ballads of the day

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"Sweetheart of the Prairie"

A very beautiful hill billy

"I'm So Afraid of You"

Bigger than ever

"Lady Play Your Mandolin"

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STRAND THEATRE BUILDING

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NEW YORK CITY

STAGE SHOWS

New Orleans Saenger

Week ending April 17

Belinda, the beautiful boilermaker, has nothing on the painters and bricklayers, interpreted by the Fred Evans Girls in "Paintin' the Town," current Publix Unit. The girls are clad in yellow silk overalls, carry banners and demand eight hours' pay and two hours' work. This is one of the brightest and most colorful flashes yet staged in this Florentine Palace of Splendors (apologies to Pop Estes, gentlemanly agent of the press, for stealing his verbal thunder).

The bill is a humdinger. The stage show, acting as it were as a background for the chorus, was exceptionally good, particular attention being paid to *Werner,* black-face comedian, in a clever act which brought down the house, clean as a hound's tooth and sharp as a safety razor blade fresh from the factory, followed by *Karavaeff,* a half pint whose dancing was a marvel.

A bright spot is the vocal and terpsichorean effort of *The Four Co-Eds,* a quartet, whose voices really blended.

Boyd Senter, musician extraordinary, tooted several instruments of torture, notably the deadly saxaphone, in a manner that received much deserved applause. In fact, the gentleman is an entire brass band in himself, with the exception of the bass drum which was not in evidence.

The Fred Evans Girls, the chorus, come in for their share of praise with a handsome wardrobe which they donned occasionally.

And last but not least, *Lou Forbes,* master of ceremonies, with his blue satin panties, who, when the members of the stage band struck and refused to play, joined them, for, according to his own statement, he too was a good and true union man, and offered to prove his statement by showing his union suit. They took his word for it and let it go at that.

A unique feature was the overture, which stopped the show. The lights were turned off. Then appeared Saenger Grand Orchestra outlined in garments as white as the driven snow, the Pittsburg brand excepted. It was a pretty effect and elicited much comment.

Herbie at the organ again demonstrated his ability as an organist and a good fellow, as the audience readily joins in with his choruses.

Chicago Oriental

Week ending April 16

"Town Topics," a Paul Oscard production, introduced to Chicago at the Oriental this week, falls short of the average entertainment standard established by recent stage presentations at this theatre. Lacking both an outstanding name attraction and anything original or spectacular in the three acts presented, it appears obvious that Balaban & Katz contented themselves with the thought that local interest in the feature picture, "Three Girls Lost in Chicago" (Fox), would satisfy enough customers to maintain business at its customary level. Which, at the first of the week, it didn't appear to be doing.

"Town Topics" opens with the customary ballet of 12 girls who, garbed in lion skins and with bird song effects by the orchestra, comprise a rather confusing introduction to a presentation of that title. The dance routine gives way to Benny Meroff and his orchestra, on stage for the entire program. A rendition of "Lady, Play Your Mandolin" by this aggregation draws its full measure of approval from the audience.

Grauman, Hesse & Valle follow with dance routines and close with a slow motion fight a la terpsichore which is capably done and earned the enthusiastic applause given it. Broadus Earle, juvenile violinist, played two classical selections with piano accompaniment and, for an encore, played "When Irish Eyes are Smiling," singing the chorus for an exit.

The ballet, seated as an audience in an elevated balcony at the rear of the stage during Earle's act, did a hand-and-arm routine in sitting postures. The stunt depended largely on the color contrasts of black-gloved arms against a background of white evening gowns, and as entertainment was little better than nil.

Meroff picks up the show thereafter with a few stories, incidentally the only attempt at comedy in the entire production. Hap Hazzard, laconic sailor, has a juggling routine and a turn at the tight-rope, interspersed with a few not too wisecracks, and manages to please. The ballet returns for the ensemble.

The production lags because of too much sameness to the acts. It is top heavy with dances, lacks comedy, good songs and originality. Many of the customers were inclined to remember other engagements during the 45 minutes of its tenure on stage and departed to fulfill them. It is the opinion of this reviewer that their judgments were not far amiss.

Philadelphia Earle

Week ending April 3

Teddy Joyce's "Porcelain and Jade" was an artistically staged and colorful presentation. The act opened with the Earle stage band in colorful Chinese costumes grouped about a pagoda, with a grouping of jade trees on each side and huge jade dragons in the foreground. On the steps of the temple a Chinese mandarin and girl sang "Sing Song Girl," accompanied by the band. The Anatole Dancers in striking orange and gold costumes with picturesque hats and great orange fans tripped gaily down from the rear of the stage and gave a graceful toe dance to a Chinese melody.

The acrobatic dancing of Maureen and Sonny drew considerable applause. Larry Adler, youthful harmonica player, demonstrated the possibilities of that insignificant instrument.

Teddy Joyce, master of ceremonies, put the stage band through its paces with "Hit the Bottle." Placing a small bottle on the stage, he danced circles around it. The stage then was darkened and the after effects of hitting the bottle were shown as Joyce and several members of the band were pursued by a ghostly figure.

Douglas Stanbury, of the Roxy Gang, possesses a rare combination of pleasing voice and personality and sang two solos, "I'm Marching Home to You" and "I'd Rather Have You."

Vox and Walters, ventriloquists, past masters of this always interesting though old fashioned type of entertainment, gave very realistic impersonations, particularly Miss Walters' imitation of a sobbing infant.

The Anatole Dancers in groups of four, the first in orange and gold costumes, the second in pale green and silver and the third in lavender and silver, and all with pointed Chinese hats, danced a series of beautiful Oriental dances.

Gene Dennis, the psychic wonder girl who has had such a phenomenal success at the Earle, continued to answer questions on every conceivable subject for her seventh week at this theatre.

Jamaica Valencia

Week ending April 10

This week's stageshow, "Nifties of 1931," produced by Victor Hyde opens to a night-club setting in which Al Wohlman, master of ceremonies, introduces show as a young fellow does a difficult Russian dance routine.

He is followed by John and Mary Jennings who do well with their execution of a modern ballroom waltz. Al had the audience right with him and laughing at some very old jokes and a few new ones. His impersonations, during his singing, of well known characters got him a fine hand.

Cecile Blair, a pretty and athletic young girl, stops the show with her difficult routine of acrobatic dancing, but begs off an encore, though the audience wanted to see her do more.

Felovis, international juggler, proved himself a first rate entertainer and received a well-deserved hand.

Three young ladies (names not caught) worked hard and sold themselves with their good routines of tap, buck, toe and dancing on their hands. They first worked together and then individually.

Fred (Pansy) Sanborn, comedy xylophone artist, held up the comedy end of the bill, nicely. He is a good musician, and a good comedian.

The entire company, all dancing, closed the bill. The show, as a whole is mediocre and though each of the acts, individually were good and did well, the show lacked the finesse of the usual stageshows here.

Newark Branford

Week ending April 16

The stageshow, "Down Came McGinty," featured the new master of ceremonies, Pat Lane, a personable young chap, who is on his second week here and is doing very well. Pat leads the band for the opening act, the Murial Abbott dancers, who offer a well-routined "strut" number to a good reception. Phil Arnold proved to be an entertaining dancer. His singing takes away from his applause and he would do much better to stick strictly to dancing, which he does at a furious pace.

Don Cummings, lariat artist gets good applause for his tricks and dancing with ropes. Bobbe Lee, a nice appearing young lady, assists Don in the performing of a song and dance. Don's twirling of two ropes and dancing in, around and through them gets him his best reception.

Wilton Crawley, colored comedian, clarinetist and acrobat, did well. He plays one of the "hottest" clarinets this reviewer has heard.

Pat Lane, m.c., and nine of the stageband come on for 15 minutes of nonsense and comedy. Pat is making himself popular here with his ready wit, and informal manner of talking and acting. The boys sing and play, also have the audience sing to popular numbers, words of which were flashed on a small screen.

Sugar Marcelle, blues singer, earned an encore with her singing of a very suggestive song called, "You've Gotta Have It in Hollywood." Willie, West and McGinty close the bill with a pantomime comedy act which is a take-off on carpenters building a house. This act gets loads of laughs and rates them. It is one of the funniest acts this house has ever played.

Must Use Orchestras

Guadalajara, Mexico—A court order recently issued orders all film houses which install sound to continue the use of orchestras.

SOUND REPRODUCTION

The BLUEBOOK School

Answer to Question No. 73

BY F. H. RICHARDSON

The question was: Tell us just what arrangement you have made for replacing a burned out or otherwise defective exciting lamp in the least possible time. The answer will, of course, vary with the type of equipment used. Describe the process of adjusting the Western Electric exciting lamp in the spare socket, so that it will be ready for immediate use. What would you do after you had completed the adjustment of a spare exciting lamp in the socket?

The following made excellent answers: Lester Borst, C. Rau and S. Evans, Earl Boyer, Herman Billings, Thomas Sutting, Philip D. Boyce, S. Evans, Wm. Gibson, Andy Richards, G. E. Doe, John Williams, Tom Turk, A. R. Reisman, R. B. Whitnah, Thomas Peters, T. L. Woods, George Thompson, John Doe, P. L. Topeing, T. Van Vaulkenburg, Neut Van Vaulkenburg, James McGuire, Andrew Phillips, Robert Dodson, N. D. Garling, F. T. Jenkins, S. Simms, L. MacArthur, Frank D. Dinsel, S. Kliene, George L. Walker, G. T. Baldy, A. R. Reisman, Claud Addington, D. Dennis, Harry Crowley, Lewis Henderson, F. T. Earneman, Robert S. Hackett and John C. Norris.

There were more than 100 other answers which were correct enough as to answering the various questions, but poorly and rather carelessly composed. All the foregoing were correct and well and carefully composed.

I have selected the answers of Rau and Evans, Earl Boyer and Herman Billings, since they each deal with the matter excellently and from slightly different angles.

▲ ▲ ▲

First, Messrs. Rau and Evans, Capitol theatre, Victoria, B.C., say:

"(A)—We are working on RCA Photophone, Type C-1, equipment, in which three exciting lamps are mounted on a turret in the sound head. Naturally, only one of the lamps is used at a time, but all are adjusted so that in case of one going bad, either of the other two may be rotated into working position in an instant. The only adjustment necessary when putting the lamps in the sockets, is the up-and-down (or vertical) adjustment. The adjustment must be tested daily, in case the knurled clamping nut has become loosened. The lamps are adjusted to give a perfectly round circle of light on a card placed between the sound gate and photo-cell housing.

▲ ▲ ▲

"(B) In Western Electric equipment a spare bracket, with exciting lamp already properly adjusted therein, is always kept on hand. in case the exciting lamp in use goes bad. This lamp, in its bracket, is mounted in the sound head and correctly adjusted beforehand. First, the projectionist must make sure that the lamp is so placed in its socket that the filament will be perfectly parallel with the slit when it, the lamp, is tightened in place. Next the vertical adjustment is made so that the light beam is centered vertically on the slit in the lens tube. This adjustment is clamped securely when completed. Next comes the sidewise adjustment, which is accomplished by moving the lamp sidewise until the light beam is centered horizontally upon the slit—that is to say, the light is spread equally at the slit and equally beyond each end of it. This adjustment is then clamped securely.

"Next, the lamp is adjusted so as to secure the sharpest possible focus at the slit, and the adjustment screw is clamped securely in place.

"To check the various adjustments, a white card is placed in front of the sound aperture, on which should appear an evenly illuminated, oval spot of light, free from all shadows and well focused.

▲ ▲ ▲

"When the lamp has been thus properly adjusted, its supporting bracket may be slipped off its supporting pins and stored where it may be quickly and conveniently reached when needed, and where its globe will accumulate no dirt or dust.

"(C) When the adjustment of the spare lamp has been completed as before set forth, and the white card test has been made, it should then be tested for sidewise adjustment of the slit light beam upon the sound track of the film, to make certain it is neither too far to the right or the left. This may be done by threading negative film into the sound gate, with emulsion side toward the light. With the exciting lamp on, let the light shine upon the stationary film for 10 seconds, then move the film slightly and make another similar exposure. Do this several times. Upon removing the film, tiny lines will be observed upon its surface. If these lines be carefully and accurately matched with the sound band upon a piece of sound film, it may be determined whether or not the slit beam be correctly centered."

▲ ▲ ▲

There, that is one answer. Now let us hear from brother Boyer, Poteau, Oklahoma, who says: "On account of the number of operations involved in the proper adjustment of an exciting lamp, and the ever present possibility that one may have to be replaced during a show, it is very necessary that there be a lamp at hand which may be instantly slipped into position, with assurance that its performance will be perfect.

"This may be accomplished by correctly adjusting a spare lamp in each spare bracket supplied. To do it, first loosen the lamp socket clamping screws and turn the lamp filament until it is perpendicular to the axis of the lens tube. (What is meant there is that the filament must be so placed that it will be exactly at right angles with the optical axis of the system. Ed.) Next, keeping this adjustment intact, move the lamp up or down until the filament image is centered vertically upon the slit in the lens tube, which latter may, of course, be observed through the window in the side of the tube. Tighten the clamping screw.

▲ ▲ ▲

"Next, loosen the screw which clamps the lamp socket holder, and so regulate the distance of the lamp from the lens tube that by moving the socket holder endwise, that the sharpest possible focus is obtained at the slit. When this adjustment is properly made the illumination at the slit will be at its brightest. Tighten clamp screw when the adjustment is complete.

"Make sidewise adjustment of the lamp by releasing sidewise adjustment clamp screw and turning the side adjustment knob until the filament image is adjusted centrally upon the slit. In making this adjustment, when trying to move the bracket away from you it will be found necessary to press steadily upon the knob at the same time you turn it, since otherwise the bracket will not move. Tighten the clamp screw when you have done.

▲ ▲ ▲

"If making one of the adjustments serves to upset any adjustments previously made, it will, of course, be necessary to go back and remake them. When all adjustments have been correctly made the filament image will be bright, sharp and perfectly centered upon the slit. The bracket may then be slipped bodily off its supporting pins, with care not to disturb any of its adjustments, and stored away ready for use. If possible, keep the lamp in the bracket in which it is adjusted. If this cannot for any reason be done, then be sure to mark the lamp for identification, as it would not line up right, save by improbable accident, if used in any other bracket. The bracket and lamp should, of course, be kept where it may be reached instantly, so that in emergency it may be installed in the least possible time."

There, this has strung out longer than I had thought it would, so we must omit the answer of brother Billings after all. Sorry.

BLUEBOOK SCHOOL QUESTION NO. 79—Under what condition is it desirable to have two sets of sound projector horns? What should be done when the horns are flown to clear stage? When sound projectors are mounted upon horn towers or dolly trucks, what should be done to insure correct relocation after they have been moved? Why should the theatre manager make periodic inspection of horn location where they are moved about on the stage?

DEMONSTRATE NEW FIRE-PROOF CABINET

RECENTLY your editor was invited to attend what proved to be a very remarkable demonstration. It was a fire test staged by the manufacturers of the "Neumade Fume-Tite Vented Fire Proof Film Cabinet," manufactured by the Nuemade Products Corporation and designed for the storage of films in theatre projection rooms.

The demonstration was staged on a vacant lot. It was attended by interested city officials, supervisors of projection, by several leading New York City projectionists and various prominent people connected with the industry.

First of all a complete cabinet, in which was stored 16,000 feet of inflammable film, was completely covered with a pyramid of boxes and other inflammable material. This pile was drenched with gasoline and ignited. Believe it or not, it certainly did make a roaring and very hot fire.

The film cabinet with its contents was located in the center of a great column of blaze reaching at least 20 feet into the air. The top of the cabinet vent flue was filled with brick. When they became visible in the welter of flame it seemed as though smoke issued from the crevices between them, hence there was much speculation as to what would be found when the cabinet door was finally opened.

When the fire had died down, city firemen stationed nearby with a hose extinguished the fire and cooled the outer surface of the cabinet with water. Your editor made it his business to be right up in the front row when the door was opened, only to view all those eight reels of film in apparently absolutely perfect condition. And it was, too, for I examined the film after its removal. It was not even perceptably warm, though the chill had been taken off the metal rods separating the reels. The rods could not, however, be said to be even warm. Just the chill taken off them.

Next, to prove the film to be really inflammable, the reels were removed, some of the film unwound and the whole eight reels set on fire. Wow, was there a blaze! If you had seen that crowd, including your editor, hastily backing away you would have had a good laugh, and have concluded there really was no doubt as to the inflammability of the film. Some small boys, located in advance of the front row, of course, took their departure at a gallop.

To complete the demonstration a section of vent flue about 6 by 8 inches in size, by maybe 8 feet long, was affixed to the cabinet vent opening. Eight reels, holding approximately 16,000 feet of film, were placed in the cabinet, set on fire and the door closed and locked. This demonstration was remarkable as illustrating the high pressure generated by the gases emited by film burning in a confined space. So great was this pressure that a straight column of fire belched from that vent flue with a loud roar, mounted straight into the air against a rather strong wind, retaining the rectangular form of the flue almost perfectly for at least six feet above the opening. It was estimated, and conservatively, too, I believe, that the pressure inside the cabinet could not have been less than fifty pounds per square inch.



New Fire-Proof Cabinet

Your editor afterward examined the cabinet carefully. No damage had apparently been done to it, except, of course, the discoloration of its interior walls caused by the smoke and gasses.

I can personally testify to the fact that this cabinet certainly is thoroughly fireproof. Moreover, since the vent flue is presumed to lead to the open air outside the theatre walls, or up through the roof, all smoke and gasses, together with a very large percentage of the heat, will be carried away outside the theatre.

The device is made of sheet steel. It is lined with some very effective form of heat resisting, or perhaps I would better say heat insulating material, the same being something like one and one-quarter inches thick, or possibly a little heavier than that. It is supplied with two small steel drawers and three pockets, presumably designed to hold carbons.

F. H. R.

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HOLLYWOOD

FIND SPECIAL CLASS FILMS LACKING FOR DELUXE TWO-A-DAY THEATRES

—Produced by—Norman Krasna—

Requiem

HOLLYWOOD

Warren Nolan is dead. In a one-paragraph box, at the bottom of one of the smaller local papers, was printed the Associated Press item that "Warren Nolan, one of New York's best liked press agents," had succumbed after a mastoid operation.

Cold, impersonal, in eight-point type, without even a subhead. Warren Nolan is dead. "One of New York's best liked press agents."



Maybe you didn't know the man. He worked for United Artists, a huge, hearty fellow about six feet tall, weighing over 200 pounds. He died at 27 years of age, leaving a widow and a 3-year-old child.

If your business took you to 729 Seventh avenue, New York, you knew Nolan. In a crowded elevator of irritable people there would always be one fellow laughing. That was Nolan. The biggest men in the industry were at his elbow. Executives whose salaries approximated half a million dollars a year would come to New York, rush to Nolan for counsel and friendship, and think nothing of trusting important decisions to a man who was only a press agent.

Only a press agent. How many stars owe their success to 27-year-old Warren Nolan only the movie Lord knows. Insiders need only remember the sensational campaign Nolan launched for an unknown player in "Alibi"—Chester Morris.

If we remember the number right, Warren worked on the twelfth floor, at the end of a loft, in a compartment with one secretary. No assistant, no staff. Whatever was to be done came from Nolan himself. At 9:30 he was at his desk. At 9:30 in the evening he was still at his desk.

Work—work—the man was possessed of the most amozing capacity for sheer labor I have ever seen. All day long his telephones connected him with executives throughout the country; arranging tieups, exploitation campaigns, radio hookups; no one knows exactly how he accomplished the miracles he did. Whenever you entered his office, whether it was noon or 8 o'clock in the evening, you could find Nolan telling whimsical little stories to some gentleman whose name was probably on the front page that day.

Warren Nolan is gone. Brilliant, young, loved by every one with whom he came in contact, a man with a future so glaringly bright there was no post beyond his reach. The man was more than brilliant; he was a genius.

At 27 he had already attended Notre Dame, Fordham, Georgetown Law and Saint Viator. H. L. Mencken wanted him in the *Mercury*, Sherwood Anderson begged him to write. *Collier's, Vanity Fair,* the *Times Magazine Section, Theatre Arts,* the *Paris Comet,* and many other magazines and newspapers saw his work.

When I was assistant to Quinn Martin on the *New York World* Nolan's copy would come to the dramatic desk with a distinction no single press agent could approach. If Nolan wrote it, it was worth printing. He was a press agent whose articles were sought after!

This last year, as though sensing a premonition of his fate, Nolan wrote a novel. It will be published posthumously, an ironic finale to a career which should have just begun.

For those who knew him, 729 Seventh avenue will never be the same. Each time the elevator opens at his floor they will see him standing there, his face ruddy and gleaming, a smile and an offer to lunch for every one in the car. Nolan and his quips, his good cheer, his solicitousness over your health; they are gone. Let any man be out of work that he knew, no matter how slightly, and he would manage to catch the fellow alone in a corner and push a 10-dollar bill in his hand.

Which brings to mind the real greatness of Press Agent Nolan. It is fairly simple for a great executive, with power and favors around him which he must disperse in his regular business affairs, to be loved by those whom he benefits. But for a little cog in a great wheel, who could offer you nothing in material gain, for him to be loved—that, indeed, is greatness.

Warren Nolan is dead. The industry is much the poorer. For three weeks I put off writing this for fear the man was not prominent enough. I am sorry now. It was stupid and shortsighted of me. Warren Nolan was an important man in the industry.

NORMAN KRASNA

Good Program Pictures Satisfying Public

Day of Spectacular Production Seems Fading, and Owners of Super Houses Wonder

By EDWARD CHURCHILL

Hollywood (QP)—While production of program pictures of the better type continues apace, there is and apparently will be a shortage of special class productions destined for premieres in the deluxe two-a-day houses in Los Angeles and along Broadway as well as at other major theatres throughout the country. The result is that exhibitors are wondering what to do with the two-a-day houses.

The situation is unusual, one which the industry has not previously faced, as such a tremendous problem. The truth of the matter seems to be that the public is getting such a good quality of fare at regular rates in program houses that a spectacular production does not draw enough additional money to make that production worth while to the producers.

The day of the spectacular picture—referring to such vehicles as "Quo Vadis," "Ben-Hur," "Intolerance," "Birth of a Nation," "The Big Trail," "Cimarron"—apparently is fading. At any rate, a survey of the production programs of the major studios reveals a dearth of the type. Producers seem satisfied to make program pictures of good qualities—the best in history.

On the Western slope, the condition is particularly acute. Fox West Coast officials admit frankly that they do not know where they will turn for spectacular productions after "Dirigible" has left the Chinese theatre in Hollywood, and "Seed," the Universal sensation, has concluded its run at the Carthay Circle.

CIRCUS

Circus pictures are missing this season, the only one now released being "Mickey's Crusaders," done by Darmour, and featuring Mickey McGuire. Local exhibitors here are exploiting the comedy to the limit, one house staging a tent show in the lobby.

RELEASE

Vera Reynolds, Gwen Lee, Wheeler Oakman and Thomas Jackson are featured players in "The Lawless Woman," a Chesterfield production which just has been completed at Tec-Art Studios. Richard Thorpe directed for immediate release.

BENNETT'S NEXT

"Dangerous to Love," an original story by Charles Behan and Austin Parker, is the next Constance Bennett vehicle for RKO-Pathe. Parker will come west to adapt. It will follow "The Common Law."

MORE AIRPLANES

Speaking of airplanes, this reminds us that Harry Bannister and Ann Harding soon will arrive in Hollywood in their new Bellanca 6-place cabin monoplane which was delivered to them at the Detroit aviation show. They took it to New York for a visit before returning here.

STAR-GAZER

VACATION

Every once in a while Wallace Smith, just at present a scenarist in the employ of Radio Pictures, becomes annoyed at the howling of a night-roaming cat in the neighborhood or at something equally important, and goes to Europe or South America to forget all about the affair. He and his wife have a standing agreement that whenever either becomes dissatisfied with the way the sun settles into the Pacific or the price of grapefruit they will stack all their furniture in the backyard, pour kerosene on it, and take the next boat, train, airplane or tandem bicycle away from here.

Technically, such an exodus is referred to by Mr. Smith as a vacation, but actually life is a perpetual vacation for him. Artist of note and writer of merit, he toils not for profit and cares almost nothing for material possessions other than tickets to some place else. He locks novels he knows will sell in vaults—he has had four published—because he isn't quite ready to have anyone read them. He tears up contracts and turns down jobs. In short, he thumbs his nose at all proverbs, such as the one about the rolling stone which gathers no moss—he wants to know whothell wants moss, anyway—and figuratively thumbs his nose at all the known rules of success.

He has been a newspaper copy boy (at 14), a pinch-hitting sports reporter (at 15) and manager of the Washington offices of a large Chicago newspaper (at 19). He has played a part in several Mexican revolutions, is a semi-professional horseman, rides in the Pendleton roundup (an achievement of note) and designed the famous Pendleton poster of the bucking horse.

DRIFTER

He has been a roving correspondent, contributor to national magazines, and an author of fiction and articles. It cost him $1,000 to spend 18 hours a day illustrating a book written by Ben Hecht. The Federal authorities condemned his art as being less than that. He worked to learn to draw and never learned to draw in school because he and his instructors didn't agree.

He has had five or six careers instead of one. He is willing to discuss some of the incidents in some of the careers and remains silent about the rest. A commentary on one closed chapter of his life is found in the delicate suggestion embodied in a remark made to him by a Mexican diplomat who visited the United States.

"How are conditions in Mexico?" asked Smith. "I'm thinking of visiting the country again."

The Mexican shrugged his shoulders and lifted his eyebrows.

"Need I remind you," he retorted, "that there are people in Mexico who still remember you?"

AMBITIONS

Mr. Smith has done just about everything he has wished to do, to date, except one thing. He always has wanted to be a tap dancer. This singular ambition often haunts him, and is said to be responsible for his desire to travel at times.

In Washington he lasted only a short time because of his penchant for walking through doorways supposed to be closed to the press. His philosophy was that a governmental employee known as a statesman was only a ward heeler with a bigger heel. He wrote satirical stories about life in Washington until there was some question as to whether he could live in Washington and still live.

He is very glad that someone discovered talking pictures because he likes to write dialog. He started his career within the industry before audibility, his first assignment being to write the adaptation of "The Tigress" for Rudolph Valentino for United Artists. Valentino died while he was still working on it.

When not travelling, he has had time to live in Oregon—his home there was on the outskirts of a crowded city containing 70 people. He moved because of the noise.

He has to his credit, filmically, "The Dove," "Two Arabian Nights," "The Gaucho," "Bulldog Drummond," "Framed," "A Lady Refuses" and "The Silver Horde," among others.

"What the motion picture industry needs today," he advises, "—and what the world needs, is bigger and better vacations—"

This from a perpetual vacationist—

CHURCHILL

Uses Phonograph to Judge Dialogue of "Queer People"

Hollywood — Leo McCarey, directing "Queer People" for Howard Hughes, has devised a valuable aid in testing dialogue. With the assistance of Raymond Schrock and Howard Green, adaptors, all dialogue is recorded and heard on records before being passed.

In this way it is possible to detect flaws before actual rendering by the actors on the set.

Rosita Moreno Will Play in Paramount Spanish Versions

Hollywood—Paramount will retain Rosita Moreno on the contract list, although foreign versions will in the future be made in Europe.

She will be sent to the French studio at Joinville to appear in Spanish films, and later be booked for personal appearances in this country and Europe.

Monogram Signs Tyler for 8 Westerns During Season

Hollywood—Monogram has signed Tom Tyler to star in eight of the 16 Westerns for 1931-32 release, to go into production at once.

The second eight will feature Bill Cody and Andy Shuford.

Sixth "Cohens and Kellys"

Hollywood—Universal will make "The Cohens and Kellys in Hollywood" as the sixth of that series starring George Sidney and Charlie Murray.

Algiers to Allied Pictures

Hollywood — Sidney Algiers, formerly business manager for Tiffany under John M. Stahl, and recently with Liberty Prod., has taken charge of Allied Pictures Corp.

M-G-M Signs Durante

Hollywood—Jimmy Durante, comedian, has been signed by M-G-M, with an original story probably as his first screen effort.

New Radio Research Head

Hollywood — Major Fairbanks, former Radio studio superintendent, has been raised to head of the research department.

Levee's Contract Renewed

Hollywood—M. C. Levee has been given a new contract as executive manager of Paramount's Coast studios.

Handling NVA Publicity

Hollywood — Erle Hampton, resigned from the publicity department of RKO Pathe, is in charge of NVA publicity.

ON THE DOTTED LINE...

Columbia

Sam Hardy, Barbara Stanwyck, Eddie Boland, Aileen Carlyle, in "The Miracle Woman," R. Riskin and John Meehan, adaptation. . . . Buck Jones, Lillianne Leighton, Clarence Muse, Loretta Sayers, Paul Fix, Robert Ellis, Harlan E. Knight, Lillian Worth, Nena Quartaro, in "The Fighting Sheriff," Louis King, director. . . . Monte Katerjohn, signed to write a special. . . . Jay Eaton, Kit Guard in "The Sky Patrol." . . . George B. Seitz, supervisor, Marie Prevost, Edmund Breese in "Good Bad Girl."

Fox

Elissa Landi, Spencer Tracy, featured player rating. . . . Linda Watkins, new contract. . . . George Raft, Hugh White, Hardie Albright, Douglas Cosgrove, Myrna Loy in "Hush Money," Sidney Lanfield, director. . . . Virginia Cherrill, Humphrey Bogart, James Kirkwood, in "Wyoming Wonder," Irving Cummings, director . . . Sam Hardy in "Misbehaving." . . . Robert Young in "The Black Camel." . . . Lois Moran, Edmund Lowe, Greta Nissen, Dixie Lee, "Transatlantic." . . . Spencer Tracy in "Blondie." . . .

M-G-M

Buster Keaton in "Sidewalks of New York," Lou Edelman, writer. . . . Roscoe Ates, John Miljan in "Politics." . . . Harry Pollard, extended term contract. . . . Madge Evans, Conrad Nagel, C. Aubrey Smith in "The Son of the Rajah," Ernest Vajda, adaptation; Jacques Feyder, director . . . Paul Fejos, new long-term contract. . . . Phyllis Elgar, new contract. . . . Doris Booth in "Five and Ten." . . .

Paramount

A. A. Kline, signed as writer. . . . Francis McDonald, Wilbur Mack, Harold Goodwin, Sid Saylor, Robert Perry, Lawrence La Marr in "The Lawyer's Secret." . . . Eleanor Boardman, long-term contract, and in "Women Love Once." . . . Richard Blaydon, assistant director, "Girl Habit." . . . Robert Coogan, long-term contract. . . . Richard Arlen, Frances Dee, Charles Starrett, contracts renewed . . . Frances Dee, Phillips Holmes, Sylvia Sidney, Norman Foster, Jean Arthur, Claire Dodd in "Confessions of a Co-Ed." . . . Pat O'Brien, Nancy Carroll in "Personal Maid," Monta Bell, director. . . .

Radio

Kay Francis, William Welch in "The Next Corner," Herbert Brenon, director. . . . Geoffrey Kerr in "The Spinx Has Spoken," Jane Murfin, adaptation. . . . Clifford Dempsey in "Going, Going, Gone," Clyde Bruckman, director. . . . Betty Compson, Robert Ames in "Helga," Martin Flavin, author; Beulah Marie Dix, adaptation; George Archainbaud, director. . . . J. Walter Ruben, directorial contract, and handling "The Splendid Crime." . . . Florence Enright, Billy Ingle in "Lem Putt" series with Chic Sale. . . .

United Artists

Eddie Cantor, David Freedman, adaptation; Eddie Sutherland, director, "Palmy Days." . . . Nancy Carroll in "Street Scene." . . . George Fitzmaurice, director, "The Unholy Garden." . . . Ursula Parrott, story for Gloria Swanson.

Universal

Fay Wray in "Blind Husbands," Erich von Stroheim, director. . . . Lew Ayres in "Man Hunt," William Wyler, director; Joseph Moncure, adaptation. . . . Cyril Gardner, director; Francis Edwards Faragoh, long-term contract and adaptation of "The Impatient Virgin." . . . Walter Huston, Genevieve Tobin in "Boulevard," Erich von Stroheim, director. . . . Gladys Lehman, adaptation, "Strictly Dishonorable," also "Back Street." . . . Jack Neville, adaptation, "A Lady of Resource"; Edward Laemmle, director. . . .

YOUR PUBLIC

by RITA C. McGOLDRICK

ONE of the most interesting phases of intelligent co-operation with the producers of better motion pictures has been developed throughout the country in the public libraries. These usually conservative groups have stepped courageously into the field of promotion and have become important factors in the winning of public support for the worthwhile things of the screen.

The Cleveland Public Library was the first to issue the attractively printed bookmark drawing attention to the best picture of the week playing in that city, and listing the book references that might be consulted if anyone were interested in adding background to the motion picture story. The bookmark idea became popular and is now accepted by forty of the leading public libraries of the country. It is a movement that is gaining surprising momentum. Exhibitors in the cities with the libraries offering this service would do well to capitalize it in their publicity, for the right kind of audiences is impressed by such intelligent endorsement.



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RITA C. McGOLDRICK

In the recent issue of the Retail Bookseller, a trade news handbook for the book buyer, there is an editorial titled "Make Your Tie-Ups." In this article it listed a number of well-known pictures in the past six months with the books from which the pictures were made and other books by the same authors, which proves that there is a growing awareness among thinking people that the screen has become more than a light entertainment factor.

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Mother's Day

Every alert theatre man will add some feature to his program appropriate to the spirit of Mother's Day, for that occasion has become a significant family day all over the country. The Van Beuren company offers through its "Holiday Tips" its new song sketch, "Songs of Mother," which would be appropriate on special programs for the week preceding or the week following Mother's Day. The following pictures would also be acceptable for the main part of the program: "Seven Days Leave," Paramount; "Mother's Cry," First National; "Four Sons," Fox; "Tol'able David," Columba; "Mother's Millions," made by Liberty Productions and released by Universal. These, with suitable music, would make a dignified program for a day that should be marked by dignity.

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Decoration Day

Decoration Day is celebrated in every community in the United States and exhibitors should seek special novelty attractions for their programs. Because of the demands for the most desirable pictures for this holiday we make our suggestions to you this early in order that you may make your booking in time. Of course, the outstanding picture for the occasion would be "Abraham Lincoln," United Artists' masterpiece of this year. Paramount's "Only the Brave" would also be an acceptable feature. Two good short subjects are "Marching On" (Chic Sales), Fox two reels, and the Van Beuren Song Sketch, "The Trumpeter," produced with this patriotic occasion primarily in mind. The latter relates the story of the suffering and heartbreaks of war with the aftermath of peace earned by the heroes laid to rest. (Distributed through RKO-Pathe.)

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Appeal to Children

During the past week Paramount's picture, "Skippy," has been playing in the Paramount theatre, New York, and in that equally famous institution, the Paramount of Brooklyn.

On Tuesday of this week it rained; it was holiday week; the children were free from school and every child in Brooklyn had a desire to see "Skippy." At 12 o'clock on the rainy day the mobs surged about the busy corner on which the theatre is situated. The mounted police were called to give aid. The distracted theatre manager engaged men to stand along the curb grasping each other's hands at arm's length to form a human chain to keep the crowds from being pushed over the curb into the heavy and dangerous traffic. That massed line, 30 to 40 deep, squared itself around the entire block. It was simply that the play was "Skippy" and that every child in the world, hungry for the kind of movie he understands and likes, was bound to see it.

To those of us interested in the reaction of children to the sound picture this has been an extraordinary demonstration. It sounds a keynote for wise theatre managers, for children with the hunger of starvation are stampeding for things that they want to see. Not every week, of course, will bring us a "Skippy," although we have on the brink of release "Huckelberry Finn," "Penrod," "The Connecticut Yankee" and a half dozen others. The Fox West Coast Theatres, in an effort to secure juvenile patronage during the past year, developed plays with youthful characters and stories designed to awaken child interest and, have successfully revived old favorites: "Peter Pan," "Boy Of Mine," and several others, which they dragged out of store rooms to meet wonderful receptions. Many of the mature pictures, such as "With Byrd at the South Pole," "Wild Men of Kalari," "Rango," and others, have been made unusually successful by other theatremen when the initial appeal was directed at children.

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Lists of Endorsed Pictures

This department offers you as a free service the lists of endorsed pictures issued by the leading national organizations engaged in the preview and selective rating of motion pictures. These lists are a help in determining the audience suitability of the picture you are booking. A postal card to this department will bring you one or all of them.

AT THE EXCHANGES

St. Louis, Mo.—"Bob" Taylor, former office manager for Columbia, has joined the RKO organization.

▲ ▲

St. Louis, Mo.—John Morfit, former city salesman for Tiffany, is with the RKO Pathe outfit.

▲ ▲

Des Moines—Ed Cohen is new Tiffany branch manager, replacing L. J. Miller, with Fox in Chicago.

▲ ▲

Pittsburgh—Pete DeFazio, Warner salesman, has joined United Artists.

▲ ▲

Milwaukee, Wis.—Charles Koehler, Fox local assistant exchange manager, has been succeeded by Jack Lorenz, former Minneapolis assistant.

▲ ▲

St. Louis, Mo.—Walter E. Branson, RKO Pathe branch manager, has been promoted to Chicago as exchange manager, succeeding John Clark, resigned.

▲ ▲

Washington, D. C.—Robert Smeltzer has been appointed exchange chief here of RKO Pathe by Ned Depinet, general sales manager.

▲ ▲

Cleveland—Charles Schwerin has joined RKO Pathe, succeeding Jack Lawrence.

▲ ▲

Denver—Wayne Ball, formerly with Erpi here and in Salt Lake City, has gone with Warners as salesman.

▲ ▲

Denver—Rick Ricketson, former Fox division manager, has been named Hughes-Franklin division manager.

▲ ▲

Salt Lake City—Howard Mathews has joined RKO Pathe sales group, covering the Idaho territory.

▲ ▲

Indianapolis—Jack Corbett has been appointed RKO Pathe branch manager.

▲ ▲

Boston—James Dermody, former Fox Washington branch manager, has been appointed manager here, and Samuel Wheeler has been transferred from Pittsburgh to Washington as manager.

▲ ▲

St. Louis, Mo.—C. R. Lundgren has been made RKO Pathe branch manager, succeeding W. E. Branson, recently shifted to Chicago.

Jones Book Out May 6

"Rum Row Murders," by Charles Reed Jones, director of advertising and publicity for Mascot Pictures, will be published by Macaulay Company, May 6.

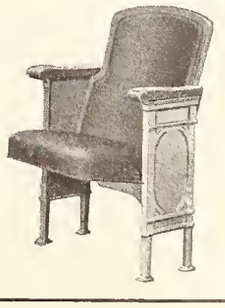
Franklin Appoints Bershon

Hollywood—Dave Bershon has been appointed chief film buyer of the Hughes-Franklin circuit, by Harold B. Franklin.

FOR SALE

2000 Theatre Chairs in first class condition. Used less than 1 year. Will sell all or part.

Address Box No. 47,
MOTION PICTURE HERALD
1790 Broadway
New York



VOICE OF THE INDUSTRY

Reports on Pictures

HERE ARE REPORTS ON A FEW PICTURES WHICH I HAVE PLAYED RECENTLY: "Royal Family of Broadway." A dandy society drama with the best acting cast put together this season. Story is interesting and pathos and comedy well mixed. Very good entertainment.

"The Right to Love." Ruth Chatterton as good as ever, but also the same as ever, and she has done the same thing so continuously that people are tiring of her.

"Fighting Caravans." This is a talkie version of "The Covered Wagon," and though it be a "reprint," it is close enough to it that it makes a darn good show for those who haven't seen the first picture, and those who have will be suspicious.

"It Pays to Advertise." A clever picture, but one that will create a lot of comment concerning advertising on the screen. I wonder what would happen if Colgate put out a "13 Unlucky for Dirt" brand of soap and then Paramount charged them for the advertising they gave them with this picture. I bet they would estimate the damages up in the hundred thousands, and we, the exhibitors, would have earned it for them. Shouldn't cry before we are hurt, I guess, but they certainly sold soap with this picture.

"Kept Husbands." A clever little picture that you can afford to pay what they ask you for and which will please any one who will come to see a picture with that title.

"The Son of the Gods." A good picture and a good star, but the advertising is misleading. It is hard on a house to put out paper talking about Technicolor, and then have a picture sent without one shot of Technicolor in it.

"Stolen Heaven." Nancy Carrol as lovely as ever, only more so, and the picture is good entertainment.

"The Bat Whispers." The old plot of "The Bat" well done. Those that like this sort of far-fetched mystery stuff will enjoy this as it is exciting.

"Song of the Flame." Dug this up out of the past and found out it wasn't worth the effort. Print in poor shape.

"Headin' North." This is as good as the average Western and that means just fair. Bob Steele may be a hero to some, but he is just a dude cowboy to my crowd.

"Beau Ideal." Tried to follow the plot of "Beau Geste" too close, and it couldn't be as good. It is a big picture and except for the copying would have been very pleasing.

"Scandal Sheet." George Bancroft isn't so hot in this one. Paramount thought it was big, but I didn't and my crowd didn't feel like paying to see it.

"The Stampede" or "The Conquering Horde." This is a rehashing of the "Thunderin Herd" and "North of Thirty-Six," but is good entertainment, and they can't all be original.

"The Third Alarm." This is a good fire melodrama, interesting and well handled and will fill in for a Saturday night program.

"Monte Carlo." Jack Buchanan and Jeannette MacDonald make this good entertainment if you like music.

"No, No, Nanette." Another good old picture that isn't so good when you dig it up and compare it with present-day products.

Every Sunday I run a Vitaphone act. It is usually terrible. The Radio two-reel comedies average about 50-50. The Paramount single reel comedies average the highest entertainment value of the lot. Educational Mack Sennett two reelers are usually good. Tiffany shorts rank up, on a par with their features, not bad, not good. The "Voice of Hollywood" reel has proven quite entertaining. Universal's "Strange As It May Seem" reel is an addition to any program. I like the Paramount News, last year's issue, but then I signed my contract last year so can't expect to get it now.—CHAS. LEE HYDE, Grand theatre, Pierre, S. D.

▲ ▲ ▲

New Department "A Wham"

YOUR NEW DEPARTMENT "WHEN the Screen Teaches" is a wham. I believe that if the forms have not been destroyed it would be an excellent idea to have a number of reprints made of page 61 of the issue of April 11 and to let each exhibitor have as many as he wants at the actual cost of printing.

If it is too late to do this I intend to have about 100 copies done by a local printer, for distribution among the teachers in the schools throughout the territory that we serve. I would thank you for your permission to do this.—J. E. LOTH, Waynesboro Theatres Corporation, Waynesboro, Va.

New Studios Will Produce RKO Quota Films in London

London—New studios, to be known as Associated Radio Studios, are being constructed at Ealing to make all the British quota productions of Radio Pictures and PDC, English distributors of RKO and RKO-Pathe.

Basil Dean, general European representative of RKO and chairman of Associated Talking Pictures, is on the board of directors of the new British company, ARP Studios, Ltd., which will own and operate the studios. Others on the board of the new company, which will be financed by British capital, are R. P. Baker, S. L. Courtald and R. F. W. Holme. Production on the first of the four planned stages starts in July.

Taboos Gangster Films

John Beggans of Jersey City, director of public safety, has issued orders to check showing of gangster films and other pictures which might be considered objectionable.

"Birth of Nation" Banned

Columbus—A permanent injunction issued in the state against showing of "Birth of a Nation," 15 years ago, is still in force.

A Big-Little Yarn!

Omaha—When Ike Rose's troupe of 20 midgets recently played the Columbus at Columbus, Neb., Manager C. P. Rose found himself sadly in need of dressing rooms to accommodate the "big-little" cast. Then he got a bright idea: he draped curtains over the bottom of his Western Electric horns and crowded several of the midgets into each bell.

Ad Shorts Are Of Great Value, Says F. Lawton

Francis Lawton, Jr., president of General Business Films, Inc., defining the function of sponsored shorts before the Advertising Study Club recently, stated that they combine the value of magazines, newspapers, outdoor advertising and radio.

He said: "It speeds up consumer acceptance and makes the whole campaign more powerful by multiplying word-of-mouth advertising and personal observation, the two greatest forces for moving merchandise."

Lawton said production cost has ranged from $5,000 to 15,000, with a distribution cost of $5 per thousand circulation, or $5,000 per million. There are also minor costs for prints, transportation and repairs, which add about 10 per cent. The entire cost of reaching 5,000,000 people, with a talking picture running about 10 minutes, would be about $35,000, or about three-fourths of a cent for each.

He said advertising talkies are not attempting to displace other forms of advertising, but it is claimed they gain strength from other advertising and add to the power of other mediums.

"Exhibitors include advertising pictures on their programs because of the revenue derived and for the money saved in rentals for the theatrical pictures displaced by sponsored films," explained Lawton.

"Some theatres will not run advertising, while others are willing but have no means of getting it. There is, however, more circulation and coverage available than any one advertiser will buy."

Lawton named a long list of advertisers who have utilized advertising talkies thus far, including the Liggett & Myers Tobacco Co., Lehn & Fink, the Texas Company, Fleers Chewing Gum Co., India Tea Bureau, Olds Motor Works, Studebaker Corporation, Lambert Pharmacal Co., American Gas Association, and others.

Berlin Tax Off Last 9 Months

Berlin—Official tax returns from April 1 to December 31, 1930, show previous estimates as too high. The average difference was 10%, with estimated entertainment figures 455,000 marks higher than the actual of 12,945,000 marks. Actual returns for the period were 8,875,000 marks.

It is expected the decrease in the first quarter of 1931 will be more noticeable than during the nine months of 1930. Increased unemployment and a more acute economic crisis are held responsible. This is pointed out as a good indication of the critical situation of the entertainment business in Berlin.

There were 27 films censored in Germany in February, 1931, of which 13 were German and 14 foreign-made (9 from America), as compared with 15 German and 12 foreign in January, 1931, and 14 German and 9 foreign in December, 1930.

MANAGERS' ROUND TABLE CLUB

CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
A Consolidation of Exhibitors Herald World and Motion Picture News
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

Reviewing the Show!

UNQUESTIONABLY the advent of sound improved the general run of picture product, but it lent itself to some mighty bad stuff as well. Extreme caution must therefore be employed to avoid ruining a whole show through the use of a particularly poor subject. As near as we can judge the only way to play safe is to personally review the first performance of every change of program.

"Real" managers, long before the arrival of sound, made it a practice to do so. In fact, this was an established custom dating 'way back to the days when vaudeville was first taken seriously. And while many managers can be considered capable, they fall down on this most important task.

When disc prints were first furnished it was absolutely necessary that every theatre preview their show to make sure that it was in synchronization. Then followed sound-on-film and that worry was eliminated, but the smart manager continued to review his show as a matter of principle. Those who did showed excellent judgment.

Many a good show has been ruined because it contained either a rotten subject, lacked in entertainment value or was not well-balanced. If each and every manager made it a point to sit through the first performance he could soon determine, by his own and the audience's reaction, whether his was a good, poor or bad show.

Supposing you had a fine feature and good surrounding subjects with the exception of a particular comedy. You know the kind we mean. One of these things which start the audience whistling and clapping and end up with a grand "hurrah" when it is over? Would you permit that one subject to ruin your entire show or would you shelve it? No doubt you would pull it out. But you will never know when to do so if you never sit through the first show yourself.

Another decided advantage in sitting through the first show, is, the slant it gives you as to the type of pictures your audience likes. Make this a regular practice and you will soon note just what interests your patrons or makes them restless. As an aid to future booking suggestions this one angle alone makes it more than worth while.

Reviewing your pictures will also show whether the running order of the various units are O.K. Possibly you can improve the show by switching a subject here and there. Perhaps it is lacking in comedy values. Maybe you have a talking act too many, or there may be two subjects alike.

All of these angles have been encountered by the writer. Only the other night we went to see "The Royal Family" and our whole evening was spoiled because they put on a real "cluck" comedy which was so utterly absurd that it is beyond our understanding why the producers ever released the reel.

The manager of that house, in our estimation, was at fault for permitting it to be used throughout the run of this particular show. And if you had sat with us and heard the booing and cat-calls from an audience of real "uptown" New Yorkers you would have been dumbfounded at the lack of judgment used in exhibiting such a rank piece of junk.

On another occasion we had two travel subjects handed out on one show. The mistake was not in the booking, we were told, but through the reel being dropped off at the house in error. The manager, in need of an extra reel to get his "breaks," used it despite the fact that he already had a travel reel on his program. He showed poor judgment. His excuse about spotting them far apart did not eliminate his spoiling a good show with two subjects of the same kind.

Make reviewing the show an important part of your job. Don't leave it to anyone else.

"Chick"

The Dancing School!

It's been quite a time since we last suggested that you capitalize on a co-operative tie-up with your local dancing school, but if ever a suggestion was worth while, here is one.

Aside from the entertainment value to your theatre, through dancing school tie-ups, you have the added advantage of attracting a mint of extra business and new patrons by reason of the many friends and relatives of the youngsters who want to see the kiddies perform.

We have yet to hear about one of these schools turning a deaf ear to a recital in a local theatre. As a matter of fact, they solicit such performances themselves and if YOU have not cashed in on this angle, WHY NOT?

Suppose, if only for the sake of curiosity, you talk it over with the dancing school in your town or neighborhood and see what sort of a plan you can work out for your mutual benefit.

Spring Fashion Show Clicked Again In Philly For Resnick

Each year A. D. Resnick pulls a Spring Fashion show at the house he manages, the Hamilton Theatre in Philadelphia, Pa.; and each year he manages to inject a little novelty into the occasion. We don't have to tell you that the shows always click for him. If you recall past stories on Resnick's fashion show, you'll know that he has never chalked up a failure. It has always been an entry on the winning side of the ledger for him.

This year, Resnick effected his usual tie-up with the store he has always done business with, and put the show over in great style. His special feature this time was a couple of acts: a singer and a dancer who went on right after the models had displayed the latest in gowns, coats and wraps. It was necessary for Resnick to have a special feature as he planned a surprise for the crowds. When the acts had finished, the surprise was pulled. It consisted of having all of the models, making up a bridal party, parade down the center aisle of the theatre to the tune of the Wedding March played by the organist and up on the stage. The gag had never been worked before, and came as a complete surprise to the patrons jamming the theatre. They were certainly generous in their applause. And again Resnick had clicked. Incidentally, the co-operating shop gave away two dresses nightly to lucky women, during the run of the fashion show (two nights).

Always active at the Hamilton, Resnick has found another stunt that clicks for him. Two nights weekly he gives away gift order for merchandise from local dealers who are co-operating in the plan. Tickets are given with every purchase at theatre and store which allow persons to participate for the prizes. On the back of the genuine gift certificates the merchant marks in the amount of the gift given. The person holding the certificate may, if wished, purchase something in excess of the certificate privilege by paying the difference in price. In this manner, the merchant makes a sale and gains a customer. The stunt has been so successful that many other merchants are clamoring to get in. But there's no room. Good work, "A. D."

Duplication Of News-Paper Office In The Stanley Lobby A Hit

A knockout lobby display that went over to excellent results was used not so long ago at the Stanley Theatre in Jersey City, N. J., when "The Finger Points" was sent through for a week's booking.

The story of the picture revolves around the central figure, a newspaperman. Knowing this theme to be of interest to the patrons, the showman handling the selling of the picture (we believe it was Charlie Carroll, director of publicity for the house) set up in the lobby a a display that had them talking for days. It consisted of a duplicate of a newspaper office, complete in as many details.

The Stanley boasts a very large lobby, so it was an easy matter to construct, in a portioned off space, a cross section of a city room. We are showing the entire display in the photograph; just as it appeared to the patrons of the theatre. The typewriters were promoted from a local dealer, as was the office furniture, desks, etc. The ticker was promoted from Western Union. To further enhance the effectiveness of the stunt "reporters" were placed on duty during the busy hours when the maximum crowds were at the theatre. And how they looked at the display! Is it any wonder, in the face of the word-of-mouth comment that preceded it, that the picture went over to good results?



And now, in the photo can be seen Charlie Carroll, in familiar pose, tapping away at the typewriter in front of the ticker; while others in the newspaper office are Eli Ives Collins, of the staff of the Jersey Journal, and Lou S. Hart, assistant director of publicity for the Stanley. Looking on are Larry Conley, managing director of the Stanley, and Johnny Perkins, master of ceremonies.

Great work, Charlie, let's have more like it!









Fashion Show Publicity!

Here we present a few examples of the free advertising gained through fashion shows by showmen tying up the local merchants. These ads were used in Taft, California, and Atchison, Kansas, and show how the co-operating stores were more than willing to plug the fashion show. Look these ads over carefully, as they may contain one or two slants that you'd like to use in your own work, should you be planning a style show for the future. When ace ads such as these can be obtained without cost to the theatre, it proves the value of tie-ups

Johnny Farrell Film, Golf Short, Plugged By Tucker At Byrd

As we have said, and shown, before, Stewart B. Tucker, manager of the Byrd Theatre in Richmond, Va., never misses an opportunity to plug his short subjects. And when he received booking dates on the Johnny Farrell golf reels from RKO Pathe, he went after them—hook, line and sinker.

He set out to sell these shorts with the same enthusiastic work that is bestowed upon his feature film. And maybe it didn't go over great! Aside from the one-sheets and window cards that he secured from the exchanges, Tucker had a hundred additional cards printed up in heavy black on a white background. The cards were placed in advantageous spots all over Richmond.

Next were tied-up the sporting goods stores. In all the windows was placed one-sheet cut-outs and stills from the popular golf series. By this time all Richmond was aware that lessons on pellet pushing were being given by Johnny Farrell on the screen of the Byrd.

But Tucker was still not satisfied. He went out and contacted all the golf clubs in the vicinity, and placed notices of the series in a conspicuous spot on the bulletin boards. The newspaper layouts, too, mentioned the series. This, though, is not unusual in the case of Tucker's advertising, as he has found it to his advantage to give his shorts plugs that they deserve—when they merit them. And so will you. So keep your eye on them and see what special advantage you can take of them.

MacLevy's Front For "East Lynne" Went Over In Hempstead

The whole staff pitched in and helped Monty MacLevy when the manager of the Fox Hempstead Theatre, Hempstead, Long Island, set out to construct an eye-arresting front display that would sustain interest throughout the entire showing of "East Lynne," which had been booked in for a week instead of the customary two or three days. And if you think, you don't have to sell them hard when they are booked in for a week, try running a house in a Long Island town.

Well, there was Monty with a lot of compoboard and a group of willing assistants. The entire crew set to work, and before long the front effect that we are showing in the photo was achieved. Look it over, and see if you don't agree with us that it's an ace piece of work in any town or city. The store fronts, as can be noted, were utilized to place parts of the selling copy. A specially made valance gave to the marquee border an unusual effect. The center portion of the display was constructed from a 24-sheet cut-out, MacLevy utilizing the head of the star, and the title letters. It is interesting to note that MacLevy, instead of plugging the stars often by name, has used their pictures, as the valance shows.



Very little money was expended in the construction of the front. Indeed, the results more than paid up for the expenditures. Hempstead has never seen so complete a front as this on "East Lynne"; the exploitation for the picture being on a larger scale than usual. In addition to the front, 8,000 heralds were distributed in a house-to-house canvass. Still another effective medium was a sandwich man who canvassed the nearby towns. This, too, was an innovation in Hempstead, as seldom has a sandwich man been used as a street ballyhoo. Results, however, proved the stunt's value and it will probably be used again.

"The Showman's Calendar"

AN EXCLUSIVE CLUB FEATURE

Check up on these dates each week and see how you can turn them into "money dates" for your theatre.

Each new month offers new days of untold opportunities.

APRIL

April 22nd	Cuban Blockade Declared in (1898) Oklahoma Opened to White Settlement (1889)
April 23rd	Shakespeare Born (1564) James Buchanan, 15th Pres., Born (1791)
April 24th	War between U. S. and Mexico (1846)
April 25th	War Declared with Spain (1898)
April 26th	Confederate Memorial Day (Ala., Fla., Ga. & Miss.) Slavery Abolished in U. S. (1865) First shot of War between U. S. and Germany fired (1917)
April 27th	Gen. Grant's Birthday (1822)
April 28th	Pres. James Monroe born (1758)
April 30th	Louisiana Admitted to Union (1812) Geo. Washington became 1st president (1789) Boston settled by Winthrop (1630) Rhode Island settled (1636)

MAY

May 1st to 8th	National Child Health Week
May 1st	Dewey's Victory in Manila (1898)
May 2nd	Stonewall Jackson Shot (1863)
May 3rd to 10th	National Music Week

Can you tie any of the above events into your theatre's activities?

And don't overlook the many local events that are constantly turning up right in your own town, county or state.

Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.

Some Suggestions for Warm Weather

Before long you will find yourself right in the midst of real hot summer weather; streets will be sizzling; air will be stuffy and uncomfortable; and, of course, people will be thinking more about beaches and automobile rides than of theatres. It will then become a tough battle to get those much needed and sought-for crowds into the theatres.

Therefore, it should behoove each and every one of us to give more than a little thought to the question of combating this annual killer of b.o. receipts.

In response to numerous requests we have incorporated into this timely article some practical suggestions for building up business during the summer season.

The progressive showman of today is not inclined to let his theatre suffer because af hot weather; at least, he will put forth every possible effort to combat it through intelligent activity and tie-ups which lend themselves to this time of the year.

Much worth-while propaganda has been circulated throughout the industry and the various circuits pertaining to this much-discussed topic. It is, therefore, only natural that the Round Table Club pages should take up the subject and give it proper emphasis at a time when we should all be thinking about ways and means of holding up the box office receipts during this usual dull period.

"CHICK"

Equipment in Shape

As a preliminary step in your plans for summer trade, let us harp back on a subject we have been calling your attention to for the last five or six weeks; namely, the ventilating or cooling plant of your theatre.

Give it a thorough inspection. Make certain that it is working perfectly and that all parts are in good shape. If any attention whatsoever is needed don't wait too long. Delays are dangerous. If you are part of a chain organization, it is your duty to immediately notify the proper parties that repairs or replacements are necessary. Do so at once. If it is entirely up to yourself, get busy now.

Clean Up the House

Clean up the house from front to back and from top to bottom. This is another angle we have been "preaching" along with cooling plant repairs. Try one of those good, old-fashioned spring cleaning ideas. Put every one of your staff onto the job and make it so thorough that not a single detail will be overlooked. Get on to a ladder and go after those ledges above the doors, the coves where dust and dirt accumulate in quantities, try making those drapes and valances look a bit more inviting instead of antique.

Mop up the cement floors which are without carpet or other covering. Maybe such surfaces are sadly in need of a coat of cement paint. Organize the job so that it will really mean a "clean-up" when you tackle it.

Get your lighting changed around a bit; inject a cool appearance into those side bracket lights, into your dome or cove lighting. Keep away from reds or other warm colors. Change your lobby frame mats and backgrounds to lighter and more spring-like shades, such as greys, blues, straw or green.

A Florist Tie-Up

Plants, such as ferns, various kinds of greens, flowers, hanging baskets, foliage of all sorts. This lends a distinctly spring appearance to any theatre or foyer. But see that you keep such trimmings in good shape all the time. If not you will spoil the effect by letting it take on a seedy look. Try your salesmanship on the largest florist in town; see if you can't sell him on the idea of keeping your foyers and lounge rooms supplied with flowers and greens. A neat credit card or program mention is well worth such a tie-up.

The Publicity Angle

Publicity is a valuable medium in the selling of a cool theatre to the public and in this connection we cannot stress too strongly the importance of a well-planned campaign. You should know enough about the cooling or ventilating equipment in your theatre to be able to make up some fine newspaper readers. Tell them, through such stories, how often the air is changed; how much lower the temperature is; how much more comfortable it is inside the theatre as compared with the sidewalk temperature.

But don't exaggerate. You have had this warning in connection with most of your regular merchandising activities. Well, it's just as important in connection with your cooling plant propaganda. You may succeed in fooling them once but that will be all.

Through Your Ads

See that your newspaper ads convey the cool "thought" such as borders of various types all designed for this purpose. The same applies to your lobby signs and frames. A hanging frame under your marquee will also help emphasize this thought. Create many catch lines which will lend themselves to your consistent campaign to sell the comfort and coolness of your theatre. Use them sensibly. Incorporate them into your ads, onto your various displays and signs.

Trailers Are Important

In those pre-hot days, especially at this time in most parts of the country where real summer has not arrived as yet, you should capitalize on your screen through the use of well-worded trailers. Get that "cool and comfortable" thought right under their skins so that with the coming of the hot days they will have your theatre in mind.

Possibly a series of trailers, changed weekly, will prove less monotonous than the same one for several weeks. The cost is really trivial compared to the amount of good it can do for you. If your imagination just won't function for text that carries a punch, communicate with one of the trailer companies, they'll be tickled pink to help you out with many worth-while suggestions. Let them work out a campaign of this sort. And besides, they are equipped to make up all sorts of trailers with a cool background or border. There is no medium more powerful than your screen, so use it to good advantage.

Business Stimulators

Then we should all be thinking about some of those old, but nevertheless worthy stunts to stimulate business during the summer. A series of bathing beauty contests in which a cup can be offered for the various classes, such as most beautiful girl, best form, most original suit, etc., etc. These gags may be frowned upon by some of the larger circuits, but they have brought business in the past and we'll venture the guess that they will bring plenty of business in the future to those houses being run by managers who know their onions.

Tie-up with swimming pools, soda fountains, drug stores, candy shops, restaurants, etc. See if you can promote a tie-up for the serving of iced tea or other cool drinks free to your patrons. Perhaps the cost is much less than you think even if you must pay the freight yourself. The cost will never amount to a heck of a lot if it is instrumental in making a crowd of patrons feel kindly towards you and your theatre.

Another worth-while tie-up is that with a local ice cream concern for the free distribution of ice cream bricks. This has been worked to good returns in the past and is an ideal summer gag. Get in touch with your local company and see if you can work it out. It's worth a try anyway.

Cakes of Real Ice

Still another good gag is the cake of ice stunt, whereby you place a two hundred pound cake of ice in your lobby with appropriate card to read along the lines that this cake would melt in the street in three hours while in the theatre it would last for three days. The very sight of the cake of ice suggests coolness, and since the power of suggestion is an important angle in the selling of coolness in your theatre, then this idea is a good one.

Is it possible to erect a fountain in the center of your lobby or foyer? If so, it will make a peach of an entrance fixed up in a good showmanlike way. Picture one of those fountains, shooting a thin spray into the air, banked with cool greens and ferns and carefully lit by baby spots. If that don't cool the brow of the most heated patron then you had better try a cake of ice under each and every seat.

Avoid the word "hot" in connection with any of your copy for summer. Do not use the word at all, for just as the cake of ice suggests coolness, so will the word "hot" suggest heat.

(Continued on next page)



Tons of cool fresh air are pouring into the FOX PALACE . . . $60,000 worth of machinery working to keep you cool and comfortable . . . tons of steel turning heat and humidity into summer resort weather . . . come to the PALACE and laugh in the face of the weather man.

SPEAKING of SUMMER RESORT



. . . have you attended the FOX ORPHEUM lately. Summer resort weather . . . and no sand in your hair. Mountain coolness . . . and no stone bruises. A picnic . . . without the ants. A cool, comforting vacation . . . that doesn't leave you broke. Our mammoth cooling plant makes the ORPHEUM, Kansas City's favorite summer resort.

To Stimulate Your Box Office Receipts

Flower Show Idea

Aside from the usual florist tie-up for the furnishing of greens, etc., an excellent spring or summer stunt would be a Flower Show held at the theatre. In discussing a show of this kind we must impress upon you the importance of making it an outstanding event from every angle.

Naturally, one of the first requisites for such a Show is that the theatre have some place to display the flowers. A large lobby, a good sized foyer, the mezzanine or promenade, are all suggested spots.

In arranging such a tie-up, try to go a little further than just the one or two local florists; through them, get to the growers who furnish them with the plants and cut flowers. There must be some greenhouses not too far away from your town or city.

Surround the whole affair with the dignity it deserves and work in every angle that lends itself to such a Show. This refers to decorations, stands to hold the flowers and displays, lighting effects, cooling devices, etc., etc. You should have little difficulty in promoting a special section in your newspaper because there are sufficient novel slants to this idea to warrant such a special section. The Flower Show itself, the appeal to those folks who find great delight in making their front lawns or back yards little or big flower gardens, the class of people who, for lack of any other place, get a kick out of flower boxes on their windows and porches.

Then, most every community harbors one or more organizations coming under the title of Horticulturists. Get them, not only interested, but right behind the idea so that they will work with you. Line up the stores who are selling garden hardware, lawn seeds, landscape nursery-men, and all those others we cannot think of at the moment. They are all worth-while tie-ups and will help make your Flower Show a huge success.

Play for the Kiddies

Encourage displays from individuals. Every town has it's quota of flower fans. People (mostly the women-folk) who spend hours in their gardens petting and fussing over their favorite rose bush, etc. Get to them somehow or other and make them display their flowers. Offer special blue ribbons for numerous classes, ranging from the experienced amateur flower grower to the kiddies. Yet, they too are great flower fans, in fact you will find one of your best slants on the entire show through the youngsters, providing they are encouraged to take part, either individually or through the local school where the study and love of growing plants and flowers have always been stressed.

If space permits, set aside a special portion of the exhibits of the children and award appropriate honors to further encourage their interest in such things.

Selecting the Judges

The judges should, of course, consist of those who are authorities on the matter of flowers and plants. If you have one of those Horticultural Societies, they can furnish the best judges. If not, get them from out of town if necessary, but make sure they know their business. Don't step on Mrs. Jones' pride by ignoring her "priceless" geranium. The sensible use of "honorary mention" ribbons will cover a multitude of sins. And how much better it makes those hard working contributors feel.

We could go on for a half a dozen pages extolling the virtues of the Flower Show angle as applied to theatres, but we feel that the suggestion, plus the few ideas injected for your guidance should be quite sufficient.

In concluding the subject of the Flower Show we need only say that if properly handled an event of this kind can become one of the outstanding activities in the entire community. The theatre can capitalize tremendously, but use good judgment and make your plans so fool-proof that there will be little or no room for hard feelings anywhere along the line. And, especially since this is an article on summer business, don't forget to stress the cool angle of your theatre by employing any and every slant that will make the space devoted to the Flower Show as cool and comfortable as is possible.

And, incidentally, if we haven't stressed the slant sufficiently, do not lose sight of the tremendous interest you focus upon your theatre by reason of this sort of a Show. It is needless to repeat too often that your house will become a household topic for conversation during, and for long after, you put an idea like this across.

If YOU have a worth-while suggestion to make regarding warm weather business you ought to send it in at the earliest possible moment. The Club pages are the recognized clearing house for ideas and we can all benefit by the exchange of such thoughts.

Material dealing with theatre fronts, lobby displays, tie-ups, newspaper advertising, etc., is what we want right now. If you will send it along it may prove a "life-saver" to your brother showmen, just as their suggestions have come in handy to you.

Resourceful showmen will surely find ways and means of stimulating business this summer. It is typical of them to do so. Perhaps you have already started to work on this important angle. If so, send along the details of your activities and let us incorporate them into other stories about business-building.

If you have followed our advice in the past, then your tickler file will designate the issue and page of each issue which carried such material last spring and summer. If you never started such a file, begin now.

Institutional Advt.

The four ad cuts reproduced with this story were used last year to sell cooling plants in many of the Fox West Coast theatres. Fashion some along the same lines in connection with your own "cool" institutional copy and see if it don't attract attention. And while on the subject of institutional advertising; don't overlook the use of such material at the time of the year when you can sell more than "just another picture." Cut down, if necessary, on your regular ad allowance so as to leave you at least one two-column by five or six inches once a week for an institutional ad about the comfort and coolness of your theatre. Make no attempt to tie it in with any pictures, just devote that much space OFF THE THEATRE PAGE for the sole purpose of selling the theatre's comfort.

Theatres possessing air-washing equipment might find it worth while to investigate the use of ice cakes in the washer so that it will cool, not only the air, but the water as well. This has been done successfully in several theatres on the coast and in the west. Consult the people who installed your equipment and ask their advice or suggestions.

Show Them How

We recall, from last year, how a smart showman, Richard B. Tucker by name, of Richmond, Va., worked out a most unusual campaign dealing with the refrigeration apparatus in the theatre under his direction, whereby several half page ads were used showing pictures and describing in detail the way the machinery worked. Those who file their copies of the publication each week will find it on page 74 of the issue of May 17th, 1930 (Motion Picture News). It was a smart angle and can be used to just as good advantage by showmen with less pretentious equipment in their houses.

Stuff of this kind directs attention to the angle we are always striving to get across, namely: that the theatre is Cool, and if you can emphasize this thought by letting the patrons know how you keep it cool then it helps get your point across. See if you can work out something along similar lines. Your ventilating company will gladly send you drawings, etc., if you ask for them.

Start It Right Now

There is so much to be said about this subject of building business during the hot weather, plus the selling of your theatre as being the most comfortable and coolest place in town, that it would probably take up more pages than the entire issue uses. But we are only trying to "sell YOU an idea" and from that point you must shift for yourself. Reading about the successful warm weather campaigns during the summer on these Club pages will not help you if your house is in a typical hot weather slump due to your letting the business and house fall into a rut. During the summer it will be too late to help yourself, NOW is the time to get set. If business is good this summer you will be able to enjoy it yourself. A swim down at the beach or in the pool, or those little side trips, and maybe (here's hoping) during that vacation with the family. All the way down the line you will be a happier manager if you know that you gave your house a good send-off and sold the patrons on its coolness.



Our mammoth cooling plant is hitting on all six . . bringing cool comfort to fevered brows the FOX GRANADA is oozing over with "coolth" . . . come and soak up your share!



JACK FROST
Is Working for Us!

We've put him on the staff . . . he's a gent you can love better in July than January . . . with Jack on the job the FOX CRITERION turns "heat waves" into cool waves. Meet him today. He's a comforting chap.

Rundell's School Tie-Up

In Montpelier, Ohio, the school year closes rather early; and about this time the junior class bids farewell to the seniors with a banquet and parties. Knowing this, John C. Rundell, manager of the local Kaufman Theatre, managed to bring some extra money into the theatre's box-office by sending letters to the various classes apprising them of the fact that special rates can be obtained for theatre parties. The classes, to date, have had several parties; and the outlook is still bright.

Broadcasting From Music Store Window Stopped Town Traffic

The town stopped the show recently in Fort Smith, Arkansas. But the show we have reference too, was not one run in a theatre, but one pulled by J. P. Thompson, manager of the Temple Theatre, and Bill Flocks, who handles the exploitation for the house, right on the main street.

The picture being sold was "Remote Control" the theme of which, if you have played the picture, is fashioned against a radio station background. Having a favorable contact with a local radio station, the showmen managed to secure an old panel, several dials and instruments, and a mike. A local music store donated its window for the stunt. The background of the window was trimmed with various cards, photos, streamers, etc., all plugging "Remote Control." A large grand piano was placed in the center of the window. A loud speaker was mounted on the sidewalk entrance. The mike was hooked onto the speaker and everything was in readiness for the display of local talent, talent that flocked to participate in the stunt.

What a show! As the programs got warmed up, it became necessary, for a time, to quit broadcasting, so heavily did the press of people become. Crowds jammed the sidewalks and flowed over on to the streets. With programs being given during the busiest hours, it was a sure thing that the reaction would be valuable. The announcer of the programs interpolated his notices with comments on the picture. Listen "J. P.," with such activity being turned out, we want to see some more.

Robison's Program Used Monthly Is An Aid To Showselling

A showman who makes sure that his monthly program is ready by his patrons is Robert O. Robison of the Rigney Theatre, Albany, Mo., a showman active as they make 'em in his community.

Each month Robison makes up a program of his attractions. In the upper left hand corner he places a small current month calendar. The rest of the program is made up by use of midget mats and copy. And here's how Robison makes sure that his programs are held and read. He states in the lower right hand corner of the upright program that the program, when accompanied by a paid admission, serves as a ticket. If you'd like to look at one of these cards, drop a line to Robison at his house and we're sure he'll oblige.

Thanks, Robert for passing this one along to us. Let's have some more of your work, too so that we can let the rest of the Club see what you're doing.

Novelty Ballyhoo That Lowery Used Set Town Laughing

Persons in the vicinity of the Majestic Theatre in Wichita Falls, Texas, when "Half Shot at Sunrise" played the house, certainly got a laugh when they saw the unique ballyhoo that Victor B. Lowery was using to sell the Wheeler and Woolsey film to the theatre-goers of Wichita Falls.

A man was sitting on a chair with an umbrella over his head directly in front of the box office for three days in advance and the morning the picture opened. He also held a sign, "I'm going to be the first in line to see those 'Cuckoos,' Wheeler and Woolsey, in 'Half Shot at Sunrise.'"

The lobby stunt stopped many a person and was undoubtedly one of the best lobby stunts used in a long while, as it certainly created comment aplenty and was productive of lots of word-of-mouth talk going around on the picture. All of which helped put the film across. Listen, Victor! We'd like to hear some more from you on your show-selling, as we are sure that the rest of the Club will be more than interested in looking it over. How about letting us see some more samples?

Merchandising on Times Square!

Just to prove that exploitation is not dead on the famous Gay White Way, Columbia's crack exploiteers come through with a great campaign for that mighty monarch of the air, "Dirigible," and anyone around the vicinity of Broadway and Times Square in New York who failed to learn that this attraction was playing the Central Theatre must have been deaf, dumb and blind.

The picture on the left (in the group below) shows some of the gala dress of the theatre prior to the premiere. The second one shows the Navy tie-up with a special recruiting station organized for Times Square and plugging the airship and the picture like nobody's business. The third and fourth pictures will give you an idea of how some of the sixty odd drug store windows were dressed throughout the city. Unlike a lot of other window tie-ups, these give the production the better of the break, so it is safe to assume that everyone seeing these windows knew immediately what picture all the shouting was about.

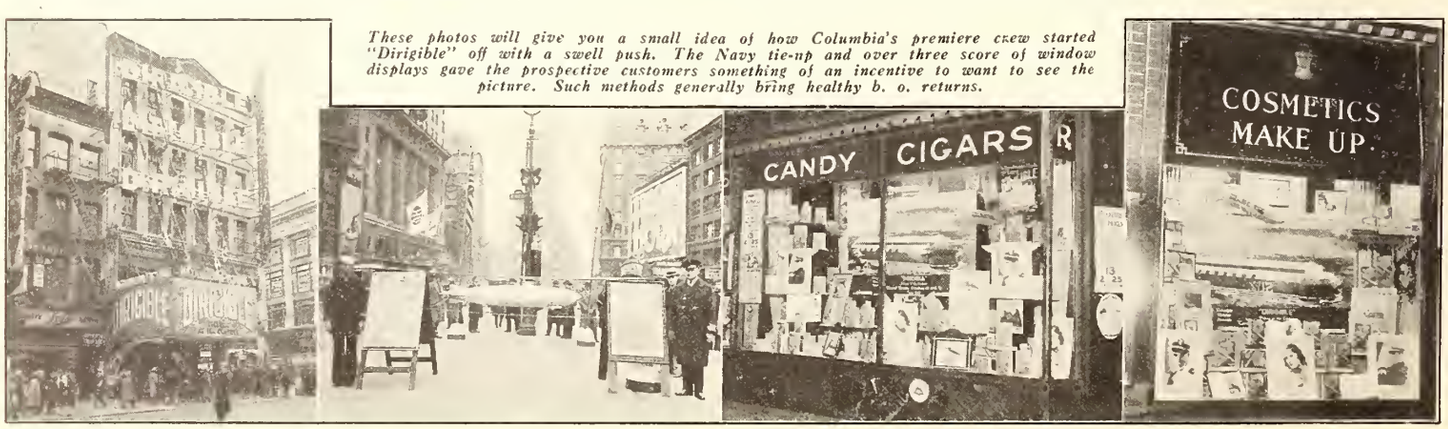
Yeah, verily, whomsoever will say that exploitation is dead on Times Square need only gaze upon these four photos if they want such a thought abolished from their minds.

Anyway, boys, while on the subject of "Dirigible," we'll tell you that you have some busy box office days ahead when you play this baby. Exploitationally speaking, it has everything a real showman desires. Title, stars, story and a million and one angles to sell it with.

A navy recruiting tie-up is possible everywhere. Book-stores will go for a window and special display toot-sweet. A dirigible building contest for the younger generation ought to prove money making and besides provide you with many good looking ships to dress your lobby and front. Numerous other national tie-ups lend themselves to this attraction and we feel safe in predicting one of the biggest box-office smashes wherever smart exploitation is employed. Who said we haven't anything to look forward to?

The men who put so much hard work into this campaign consisted of A. L. Selig, J. H. Gallagher, Jack Thoma, Bob Horter, H. D. Emerson and George Morris.

These photos will give you a small idea of how Columbia's premiere crew started "Dirigible" off with a swell push. The Navy tie-up and over three score of window displays gave the prospective customers something of an incentive to want to see the picture. Such methods generally bring healthy b. o. returns.



Dempsey - McAuliffe, Ace Idea Combine, Let Us Have Some More

When Jim Dempsey, manager of the Publix Strand Theatre in Lowell, Mass., sets out to plug a picture by means of pictures, he has only to mention to Jack McAuliffe, the staff artist, the type of work he wishes done. McAuliffe always pleases. And just to show you, glance at the photos we are presenting of some recent work.

The left photo for "Stolen Heaven," consisted of cut-out figures of the stars placed against a background of stars, pinned on to a black drop. The larger of the stars were equipped with a blinker effect. One either side of the film player was placed their names. The title of the picture was spotted in the foreground.

And now on the right can be seen another effective display, this time for "Dance, Fools, Dance." Some excellent showmanship is seen in that the figure selected is one that is certain to command attention. Realizing the value of the pose, Dempsey selected the still showing it, and had McAuliffe blow it up to its present size. The result, as you can see, is a striking and selling display. The colors were in complete harmony with the setting.



Before we sign off, we'd like to say that Jim's program continues to be one of the features of the Strand. In case you don't recall it, we'll tell you that it is a four-page booklet, attractively printed in black and white. It is devoted solely to plugs on the Publix Theatres and the coming attractions. On the second page, Dempsey runs his chat column, containing informative, newsy bits on the theatre, its coming attractions, and the features it offers to the public. It's a good program, and that's why it goes over. Am I right, Jim?

Louis Lamm's Show Portraying Fashion For Spring A Corker

The Lamm name has become one of the regular features of the Managers' Round Table pages. In fact, we suspect that Julius and Louis Lamm have gotten together and both showmen, as a result, hatched a plot to make sure that their family was always before the showmen. And so, when Julius Lamm isn't passing along his interesting activities, you'll find that Louis Lamm, brother of Julius and manager of the Palace Theatre in Lorain, Ohio, is represented with some ace work.

And you should have seen what Louis did recently with a Fashion Show he held at his theatre. The house was mobbed! A great break was obtained by Lamm inasmuch as a new fashion shop—or rather a well established shop in Lorain was opening a new store. The shop, the Style Center, was established 26 years ago. Louis tied them in on his show.

The local newspaper ran a special section devoted to the opening of the Style Center. In the section were many ads from the various New York merchants from whom the shop purchases its finery in wear apparel. The style show received plenty of plugging from this medium; the most effective medium that could have been chosen, to be sure. And the theatre received a lot of mention. On the full-page ad that graced the back page of the special section was placed a large announcement stating that living models would display the latest in woman's fashion at the theatre.

To still further boost up the affair, Lamm promoted a local—and very popular—orchestra of 10 pieces. Next he promoted a number of local talent acts, and these acts, when drilled, performed like professionals. The show proved to be one of the most sensational events ever held at the theatre. Everybody interested—Style Center, newspaper and theatre profits. The results were so good that Lamm planned another special event for the next week—a Fashion and Flower Show. We'll have something to say about this in an early issue. And we can promise that it will be interesting.

"Fresh Air"

It won't be long before fresh air and good ventilation will be of paramount importance to your theatre. But what are you doing about it now?

Especially must you be certain that your equipment is not noisy or apt to cause you trouble in connection with your sound apparatus.

No sense waiting until the last minute to find that attention or repairs are needed. Once your patrons are compelled to sit through a show in a stuffy, smelly atmosphere, you will have a heck of a time dispelling the impression that your house is poorly ventilated.

As for theatre with wall fans, you will have to get them in shape and adjust them to a speed that will not cause a "hum" to conflict with your talkies. You can only arrive at the happy medium on these matters by getting busy now. And DON'T leave it to some one else, even though the maintenance of ventilating equipment comes under one of your staff.

Charity Show For Bronx Orphans Gave Silverman Publicity

More good will was chalked up by David Silverman, manager of the Fox Belmont Theatre in the Bronx, New York City, recently when he staged a charity show for the Bronx orphans of all creeds. The show was put on as a Sunday morning performance and as a special feature.

The transportation question was solved by the Department of Plant and Structures and the 3rd Avenue Railroad Company, for when both the city and the private corporations heard that Silverman was running a special show they immediately agreed to furnish buses and trolley cars. Fourteen hundred kiddies were present to see "Tom Sawyer," the feature picture which was furnished gratis by Paramount. The Projectionists' Union furnished operators at no cost.



The show started at 9:30 P. M. and didn't break up until 1:00 A. M. Two hours of the time was devoted to a vaudeville show put on by the kiddies whose pictures we are showing here. Incidentally, if you'll look close you can see Silverman hidden away in the left background. It was unanimously voted that the charity show was one of the biggest and one of the most successful ever staged in the Bronx. Let's hear some more about

M. H. WILHEIT Says:

"I have enjoyed reading the Round Table and have received quite a few ideas which we have used here much to our advantage."

Manager, Strand Theatre, Colon, R. P. Canal Zone.

Showmanship—Fifteen Years Ago!

Entering upon the third episode (sounds like a serial) of showmen activities fifteen years ago brings to light many more interesting slants. . . . We have already revealed some of the gags which were pulled that long ago and now the interesting comment in our mail concerning this new feature shows that the field is finding much to smile over . . . but to get back to earth again . . . it seems that H. A. Chenoweth, peppy manager of the Opera House in Westfield, Mass., earned a "rep" for himself by the many unusual circulars and programs he turned out . . . not only were they interesting to his patrons, but they were much in demand among other showmen here in the east. . . . The "give-away" gag as applied to stars' photos proved to be a money-making stunt for theatres throughout Colorado in connection with theatre tie-ups all over that state. . . . Julien Loeb had a tough battle on his hands when he built and opened the Sumner Theatre in Brooklyn, but he came out on top because he was a great believer in "advertising" . . . some of the pertinent remarks he passed fifteen years ago would do a lot of good right now . . . but the important point in this incident is the fact that he had to overcome opposition giving six acts of vaudeville plus a feature and shorts, as against his straight picture and music policy . . . but he succeeded. . . . Bill Graves of the Mirror Theatre in Springfield, Mass., inaugurated a twelve o'clock matinee for the benefit of the many factory employees who had a chance to "kill" some of the lunch time in the theatre. . . . Homer, Ellison, manager of the Empress Theatre of Salt Lake City, Utah, successfully engineered one of the finest style shows ever attempted in any theatre . . . the details of his live-wire activities in connection with this Style Show proves that he covered many of the details used to this day for making these shows a success . . . and it is no surprise to learn that the Empress played to capacity business throughout the run . . . and now we find out that Manager W. L. Whitehead of the Republic in Jacksonville, Fla., gained a lot of good-will through his offer to admit members of the state guardsmen to his theatre anytime they wanted to attend . . . not bad at all. . . . Only recently we passed along, on the Club pages, a list of the stars and their birthplace and birthdays . . . this was done for the purpose of tying up a star with some local angles . . . if that star happened to come from your town . . . and now we have definite proof that Manager Megahan of the New Strand Theatre in Denver, Colo., played up the fact that Marguerite Snow was a Denver girl, in connection with that star's picture "The Half Million Bribe" then current at the New Strand. . . . J. B. Cronk of the Allen Theatre in Calgary, Canada, (Pete Egan please note) gave away ice cream to the kiddies as a business stunt in that city . . . and incidentally the Saturday (ice cream) matinees are going well. . . . W. J. Citron of San Francisco, Cal., pulled a funny one when he announced a "Double Header" program, said program being made up of two screens in the same theatre with a comedy on one and a drama on the other . . . needless to say the amusement, bewilderment or distraction of the audience was sufficient to prove that the idea, while absolutely novel, could never revolutionize the industry, so just charge up the gag to "experiments" and let it go at that. . . . A. H. Hilton of Lewiston, Ia., started the "midnight matinee" idea and found it so profitable that he advised his brother exhibitors to do the same thing . . . he used some mighty novel gags in connection with his "matinees" by dressing the ushers in pajamas, passing out rattles to the customers and letting them keep time to the music being played by his orchestra . . . all in all, a great time was had by all, and, according to Hilton, they turned away hundreds every time and many are quite willing to pay two-bits just to stand in the back. . . . Frank L. Newman of the Royal Theatre in Kansas City tried a new one when he held over one of the Mary Pickford attractions for a week . . . this despite his set rule that no picture would be kept over the regular theatre-run policy. . . . Following out the idea of the "Children's Hour," Howard S. Clemmer of the Clemmer Theatre in Spokane, Wash., has inaugurated a series of unique and attractive means to please the youngsters who attend his kiddie performances . . . he made up a special booklet called "Klemmer Klink Book," consisting of twelve pages and a cover, attractively designed and filled with poetry for the youngsters . . . the kids secure the book by attending the matinees, they get a page each time they attend until the book is complete . . . this gag has many worth-while slants for use right now and we are going to try and get hold of one of them. . . . Introducing big front displays to the west coast seemed to have been the achievement of Manager R. W. Woodley for his Woodley Theatre in Los Angeles, Cal., when he startled the customers with a mighty novel front display for "Hulda From Holland." . . . C. C. Boyes of the Elite Theatre, Hebron, Neb., advertised the first episode of "Peg of the Circus" by arranging a regular circus parade down the main street of the town . . . and now we'll start a parade right off the page . . . until next week. . . . !

NOTE: If our members and readers find this new feature interesting we would appreciate a line or two regarding same in their next communication to Club headquarters. Unless we get some definite word it is hard to determine whether these new angles are worth the time or space used. Please express yourself regarding "Showmanship—Fifteen Years Ago."

"Big Money" Helped Lavoy Hit High B.O. On Grand Campaign

Here's yet another showman who ties in talk on the public's lips with his showmanship. See how cleverly Eugene Lavoy, manager of the Orpheum Theatre, Grand Forks, N. D., sold "Big Money" recently for a full-page co-operative ad in conjunction with the local dealers as an effort to chase away the then prevalent "hard times" bugaboo that threatened to put not a few merchants out of business, unless said business picked up (which it did quickly in Grand Forks).

Every Friday and Saturday the merchants make a practice of offering bargains. On this special occasion, Lavoy engineered his ad. Since the merchants also broadcast, notice of the picture was made in the sales talks given over the radio.



To carry out further the "Big Money" value idea, the merchants used special displays in their stores and also in the windows. Two of the largest stores featured a full window display showing cut-outs of the stars, with large panels alongside announcing the attraction. In his tie-up Lavoy took especial care to sell the picture as a comedy and not as having a gangster and gambling theme. His move was excellent. Another fine move was the placing of a large $ cut-out in the local banks, with the copy tying in the value of saving, etc. The novel cut-outs were gladly received by the banks.

Lavoy also pulled the dollar bill stunt, starting the bill in circulation two weeks in advance. A sheet containing copy on the picture and a place for names was attached. To persons whose names were listed in certain designated numbers, guest tickets to the theatre were given. This gag went over to wonderful results. So, too, did the street ballyhoo, which consisted of two boys carrying a large cut-out representative of a paper dollar, on which copy stated: "If You Don't Think This Is 'BIG MONEY' ask these boys and they'll tell you to go to the ORPHEUM and see for yourself."

As a result of all this activity, you may be sure that business was good; in fact, since we are aware that Eugene constantly strives to put over campaigns of value on every picture, we think his business is always good. Let's see what else you are doing along the show-selling line, Eugene.

Teaser Ads Had Town Laughing; Proved Good Plug For Film

An excellent teaser ad campaign was run recently by Robert L. Jonasson, manager of the Mayfair Theatre, Asbury Park, N. J., when he played "The Bat Whispers." The campaign was productive of lots of laughs, too.

The series of classified ads, prior to the opening of the picture, asked for information regarding "bat extermination." These ads were run prior to the start of the regular display ad campaign. The wording of the ads was changed over a period of four or five days. For instance, one said "Troubled with bats," another asked for aid in the extermination of bats, etc.

The name and address of the poster artist for the local Publix theatres was given in the ads (I. S. Kay). Mr. Kay reported the receipt of many replies and inquiries. This resulted in a story in the Asbury Park Press.

We don't know but that they're still laughing at the stunt in Asbury Park. Some of the newspaper readers more than took it seriously. In addition to grabbing off space for the picture, Jonasson also landed some excellent word-of-mouth comment, which resulted in additional dough at the box-office. How about some more, Bob?

P·E·R·S·O·N·A·L·I·T·I·E·S

SHOWMEN NEWSETTES FROM EVERYWHERE

LLOYD BERRY is now managing the Liberty Theatre, Rising Star, Texas.

* * *

GEORGE E. MINER and William L. Crouse have sold the Rivoli Theatre, Chippewa Falls, Wis.

* * *

FRED LONG has purchased the Grand Theatre in Dell Rapids, S. D., from the O'Leary Brothers and will manage it.

* * *

MRS. J. L. ROSE is the owner of the movie house in Coeur D' Alene, Idaho.

* * *

CHARLES MARKS is the manager of the Avery Theatre, Garner, Ia.

* * *

BURTON JONES, former manager of the Rivoli Theatre, Beatrice, Neb., has been transferred to the managership of the State Theatre in Omaha. He is succeeded by George Monroe, Jr., transferred from Falls City.

* * *

JERRY HINES, former owner and manager of the Orpheum Theatre, Pipestone, Ia., has purchased the local theatre at Primghar.

* * *

W. R. WILHOIT has leased the Ritz Theatre, Marshfield, Mo., and will shortly reopen the house, featuring sound and talking pictures.

* * *

J. P. HANSEN is handling the Meralta Theatre, newly opened house in Downey, Cal.

* * *

FRANK RIPLEY of Bellingham, and former manager of the town's Everson Theatre, has leased the Grand in Ferndale, Wis., from Mrs. E. W. Swanson.

* * *

FRANK KLEIN has purchased a theatre in Osceola, Neb.

* * *

O. E. RODENBOUR has been named as manager of the new Viking Theatre, Lemmon, S. D.

* * *

F. E. WINSHIP has installed new equipment in the Majestic Theatre, Phillipsburg, Kan. The house is managed by Ralph Winship.

* * *

DONALD W. KNAPP has sold his interest in the Belmont Theatre, Pomona, Cal., and returned to San Bernardino, there to become actively interested in the management of the Temple Theatre.

* * *

JACK TRUITT has taken over the Farris Theatre, Richmond, Mo. Frank A. Dameron will manage the house.

* * *

PHIL LEVY, former manager of the Lyric Theatre, Allentown, Pa., has returned to the post after an absence of six years during which time he has associated with the Appell Enterprises.

* * *

MRS. TRAXIANA JACK had decided to remodel the Pharr Theatre in Pharr, Tex. Upon completion, house will be strictly modern.

* * *

LEROY V. JOHNSON, general manager of Jensen-Von Herberg's theatres in Seattle, Wash., is now acting as manager of the local Liberty in addition to his general directorial duties. He announces the appointment of John Northern as exploitation and publicity director for the circuit. Northern was formerly with RKO's publicity department at the New Orpheum, and more recently associated with the now darkened Follies Theatre.

LOREN WAHL is managing the Grand Theatre, Bellingham, Wash. The house recently reopened after a complete remodeling.

* * *

J. F. THOMAS has purchased talking picture equipment for the Liberty Theatre, Republican City, Neb.

* * *

JACK RIGGS has opened the new Sun Theatre, Central City, Neb.

* * *

S. E. HELLER is now operating the Grand Theatre, Grand Rapids, Minn. Heller is serving his eighth year as principal of the local Senior High School.

* * *

LAWRENCE MILLER, manager of the Palace Theatre, Robstown, Texas, announces the installation of sound in the house.

* * *

GEORGE SPENCE is managing the new Texas Theatre, Sherman, Texas.

* * *

R. N. SMITH has installed new furnishings in the Mission Theatre, Mission, Texas.

* * *

R. B. HUNTER has sold the Strand Theatre, Uvalde, Texas.

* * *

EDWARD HUSSONG, former assistant manager of the Granada Theatre, San Francisco, Cal., has been made assistant manager to Harry Brown at the New Stanford Theatre, Palo Alto, Cal.

* * *

RICK RICKETSON, former manager Northern Rocky Mountain Division for Fox has been named a division manager for Hughes-Franklin. Headquarters will be established in Kansas City.

* * *

GLEN WAGNER, manager of the Pueblo Theatre, Pueblo, Colo., has resigned and is succeeded by Frank Morris, promoted from assistant manager.

* * *

MRS. LEE MOTE, owner of a theatre at Riverton, Wyo., has taken over the Lyric Theatre, Powell, Wyo.

* * *

C. E. NAREY has leased the Royal Theatre in Spirit Lake, Ia.

* * *

RUSSELL ARMENTROUT will manage the Clark Theatre, Louisiana, Mo., when the house opens next month.

* * *

D. B. IRVINE has taken over the Florence Theatre, Los Angeles, Cal.

* * *

PERK SWOPE has been appointed to manage the new Stadium Theatre, Los Angeles, Cal. House will be under the direction of J. Leslie Swope.

Items for publication on this page should be addressed to "Chick" Lewis and will be published the week following receipt. Notices of promotions, transfers, change of addresses, and other material of this nature is what we want for our "Personalities" page. The more you send the more interesting will be the page each week.

J. B. GARDNER of Columbus, Ohio, has leased the Kaypee Theatre, Mt. Gilead, Ohio from the Knights of Pythias lodge, owners of the house. Griff Granger has been appointed manager.

* * *

L. M. NIELSON has remodeled the old Grand Film House in Boise, Idaho, and opened it as the Lyric.

* * *

J. WILLIAM HOUCK, former manager of the Liberty Theatre, Seattle, Washington, has been appointed manager of the local R.K.O. New Orpheum, succeeding R. H. Zeller, transferred to an Arkayo house in Sioux City, Ia.

* * *

CLARENCE GOODMOTE has bought the Cozy Theatre, Broadalbin, N. Y.

* * *

C. D. BEALE, motion picture operator, plans to open a new theatre in Aberdeen, Wash., about May 1..

* * *

JAMES R. ELLIOTT will reopen the local Theatre in Dassel, Minn.

* * *

L. J. SMITH, former manager of the Ohio Theatre, Sidney Ohio, has been transferred to the Sigma Theatre in Lima. He is succeeded in Sydney by J. D. Gray.

* * *

EARL HEWITT is managing the new Strand Theatre, Peebles, Ohio.

* * *

PAUL SWICKARD has leased the Strand Theatre, East Los Angeles, Cal., from Ray Lowe and William Swanson.

* * *

LESTER FOUNTAIN, who was formerly Fox Wesco city manager at San Diego, Cal., is now city manager for Fox at Long Beach.

* * *

C. J. McKENZIE has opened the new motion picture theatre in Hempsead, Texas.

* * *

JOHN ANDERSON, owner of the Cover Theatre and the U. S. A. Theatre in Fort Morgan, Colo., has purchased the Emerson Theare at Brush. Arthur Taylor, formerly of the Sterling Theatre, Greeley has been made manager of the newly acquired house.

* * *

B. G. MEYERS has purchased the Montrose Theatre, Montrose, Cal.

* * *

EDWARD ZABEL, new owner of the Victory Theatre, San Diego, Cal., has renamed the house the Victory.

* * *

H. M. PETERSON has purchased and reopened the Union Square Theatre, Los Angeles, Cal.

* * *

A. H. TALBOT has been appointed manager of the Ritz Theatre, Birmingham, Ala., succeeding Vernon Reaver.

* * *

RICHARD ZELLER has been named manager of the Orpheum Theatre, Sioux City, Ia., succeeding Mickey Gross, transferred to St. Paul, Minnesota.

* * *

A. WILLIS has bought the Avalon Theatre, Los Angeles, Cal.

* * *

H. HARRIS has opened the Roma Theatre, Columbus Grove, Ohio, with sound.

* * *

F. M. GERE, former manager of Warner's Ohio Theatre, Lima, Ohio has been switched to the Warner home offices in Cleveland where he will act as district manager for a string of the company's houses in Ohio.

One Column Advertising!

On the opposite page we are again reproducing a group of newspaper ads selected from towns all over the country. But there is an "odd" twist to this group, in that we have confined them exclusively to single column ads.

We have received much comment regarding the various ad layouts in the past, and many of our members and readers, while expressing themselves favorably on the layouts, have called our attention to the limited space they must use due to existing local conditions. Small budgets, high rates and numerous other reasons were given.

So we decided to make a wide selection with a view of showing just how much can be accomplished despite limited space used. Look them over closely and see how wide a range is covered by showmen who must keep their advertising space down to a minimum.

Future groups will again show a wide assortment of various size ads, with particular emphasis on the smaller towns and cities. If you have any ads which you are proud of we would appreciate receiving them for possible reproduction on the Club pages.

Pet Parade Proved A Valuable Feature Of Wright's Showselling

A pet parade in conjunction with the selling of "Cimarron" in La Grande, Ore., was productive of plenty of publicity and good-will for J. E. (Jack) Wright, manager of the Liberty Theatre.

Jack got a great break in La Grande for "Cimarron" by running a "Cimarron Day" (something on the order of Frank Hill's ace stunt in Walla Walla, Wash.). All of the merchants co-operated on Wright's plan. He secured the city band and the American Legion Drum Corps, a double truck advertising spread, cards and handbills. This feature of the campaign went over to fine results. But what we want to talk about is the pet parade.



What a feature this was. Over 150 kiddies and their pets took part in the stunt. They formed a parade eight blocks long. We are showing some photos of this parade, and they, more than words, will serve to show you how much interest the kids took in the affair. One of the photos shows a few laughlights that were featured by Wright. You can see how two men served to make up a fake horse. The kids certainly got a big kick out of this one. Every one in town, and the nearby communities, was on hand for the parade. The stores were decked out in gala array and featured telegrams from the various stars in "Cimarron."

The pet parade is a stunt that has often hit our pages. It always seems to click, and we would suggest that if local conditions permit, you use it. We want to thank Jack for passing along this account of his work.

Look Over This Gag McSweeney Uses; An You Make Use Of It?

In Needham, Mass., David C. McSweeney sells shows for Publix at the Paramount Theatre, and does a corking job of it. This can be seen if you should ever visit Needham and see how well known is McSweeney and the theatre.

Some time ago, we told you something about the kiddie klub that this showman organized, and gave you a little dope on it. The klub, we are glad to report, has grown steadily and has now enrolled pretty nearly every kid in Needham and the surrounding vicinities. The klub has any number of talented members, so the Saturday meetings are never at a loss for entertainment. At different times, McSweeney endeavors to obtain various artists to entertain the kids. Just recently he secured the services of a cowboy, who delighted the youngsters with exhibitions of cowboy work.



To keep the klub informed on various doings, McSweeney runs a column in the weekly newspaper, devoted to an account of the last week's meeting, and also carrying notices on the next week's session. This column alone has been instrumental in boosting the circulation of the paper quite a large amount. And talking about the local paper, we'd like to say a word or two about the stunt McSweeney pulled in it weekly that has resulted in considerable publicity and advertising for the theatre, to say nothing of good-will.

Recently, McSweeney celebrated the fifth anniversary of the theatre. One of his campaign features was a large co-operative ad from the dealers, all of whom extended their congratulations to the theatre. It was through the co-operative ad that McSweeney hit upon a novel idea, which was immediately taken and sold to the editor of the local newspaper. The idea was this: Instead of breaking up the co-operative ad after it had appeared in the paper, the ad could be taken from the page and used to run off a bunch of heralds. We are showing the one that was used during the anniversary. There have been many since then. Each week McSweeney sells the dealer space in the local newspaper for $5.00. The money allows the dealer to appear in "The Needham Bulletin," the circular that is run off at the paper's plant. The stunt is sensational in the town. The dealers, well realizing that they can hardly hope to secure such value as is given them by the paper and the plan, clamor for space. The heralds are distributed from house to house. The theatre weekly receives, free of charge, the add at the top of the layout. This advantageous spot is given McSweeney for taking care of the space selling. Since his town is not large, it's but a matter of a few hours or so a week to collect copy for the ads.


NEEDHAM BULLETIN

VOL. 1 "BUY IN NEEDHAM—CENTER OF VALUES" NO. 1

NEEDHAM PARAMOUNT THEATRE FIFTH ANNIVERSARY CELEBRATION

A BIRTHDAY PARTY FOR ALL! DON'T MISS THESE SPECTACULAR PICTURES!

MARLENE DIETRICH and GARY COOPER, in "MOROCCO"

CHARLES FARRELL and MAURICE CHEVALIER, in "THE PRINCESS AND THE PLUMBER"

ROBT. MONTGOMERY, ANITA PAGE, ROBT. AMES and ZASU PITTS, in "WAR NURSE"

BUCK JONES in "DAWN TRAIL"

Come and Celebrate This Week!

Congratulations, Needham Paramount Theatre!

Now You Can Add To Your Solid Silver!

PETERSON'S

Congratulations, Needham Paramount Theatre!

Herm Gallery

Congratulations, Needham Paramount Theatre!

CREAM VALENTINE HEARTS

Witherell's Glass House Goodies

Congratulations, Needham Paramount Theatre!

WHY NOT ! !

BOWMAR'S, Inc.

Congratulations, Needham Paramount Theatre!

SUBURBAN HARDWARE & AUTOMOBILE SUPPY CO., INC.

Congratulations, Needham Paramount Theatre!

28TH REXALL BIRTHDAY SALE!

M. J. McNAMARA

Congratulations, Needham Paramount Theatre!

TONY'S Barber Shop and Beauty Parlor

Congratulations, Needham Paramount Theatre!

"The Corner Flower Shop"

Congratulations, Needham Paramount Theatre!

Salted Mixed Nuts - $1.25 lb.

T. J. CROSSMAN CO.

Congratulations, Needham Paramount Theatre!

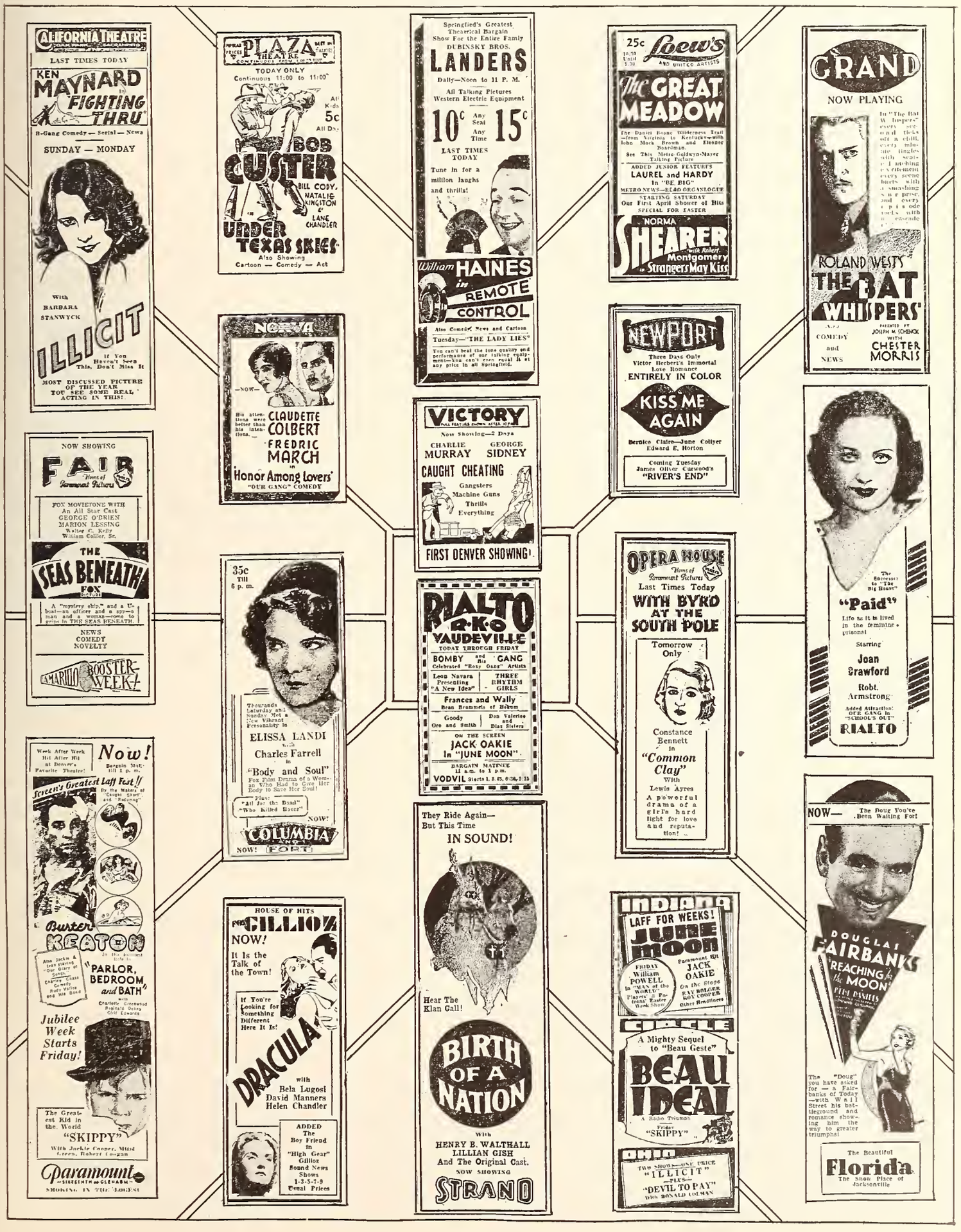
QUALITY SERVICE COURTESY

NEEDHAM SHOE STORE

Before closing this little story, we'd like to introduce you to McSweeney. His picture appears at the top of the story. Should you want any information on the ad idea that McSweeney uses, we are sure that a letter addressed to him at the theatre will be productive of the desired information.

The Real Club Spirit! "All For One And One For All"

ONE COLUMN NEWSPAPER ADVERTISING!



Happy Birthday Greetings

AUGIE C. BERKHOLTZ	RICHARD M. KENNEDY
JOHN FAYE	JOSEPH KLIGLER
LORENZO GELABERT	ALBERT B. LOURIE
ROBERT HARDY	GERALD J. NOVAK
STANLEY KAPLAN	NATALIE TOLMAN

Singer's Midgets Had Fine Campaign Given Them By F. Johnson

Singers Midgets, to make a long story short, certainly took Oil City, Pa., by storm. And so, too, did the campaign that Fred E. Johnson turned out to put the midgets' engagement at the Latonia Theatre across to big box-office receipts. The midgets were booked in as an added attraction to help celebrate the second anniversary of the Latonia.

The first move on Fred's anniversary campaign was a theatre party held by the South Side Business Men's Association. This out of the way, Fred then cleared the decks for the arrival of the midgets, and on Monday, the day of the opening, he featured a parade with three elephants and all the midgets. The midgets rode in five autos which were promoted from a local dealer. The procession pulled up at the city hall at noon, where the Mayor was on hand to give the key to the city to one of the women of the troupe. We are showing a photo of the presentation. After making the presentation speech, the Mayor then appointed the tiniest of the midgets honorary chief of police for the week. The chief stood beside the midget while the presentation was made (and he can be seen in the photo), his 6 feet 2 inches stature towering over the 28-inch height of the midget. (Fred is second midget from the left, in the photo.)







On Tuesday, the auto caravan went to a neighboring town, attracting plenty of persons in no time. Streets were lined with curious persons all anxious to see the midgets. It was a big event for the residents as the midgets had never been in town before, having played the Big Time for many years. Wednesday, a few of the midgets were taken to the Kiwanis luncheon, which had been designated "Farmers' Day." One of the midgets spoke on native life. This speech went over to enthusiastic acclamation. After the show on Wednesday evening, the midgets were taken to the Elks' Club as guests. They certainly had a fine time, especially so did the little man who had been appointed honorary chief of police, for on the occasion of the evening's show Mayor Blair of Oil City attended the performance and pinned a huge police badge on the smallest chief in the city. A special Wednesday matinee was also given after school and it played to 800 kiddies and 300 adults. Saturday, though, was the day! The house was opened a half hour before time, and at 2:30 in the afternoon it was jammed to the doors, with the crowd waiting in line for two blocks. It became necessary to announce that no tickets would be sold until the second show. A half hour was necessary to get the crowds out and in. It was certainly a record day.

Every one in town knew about the midgets. The surrounding towns were well informed, too. Every informative medium was used. The newspaper campaign was especially valuable and well worked out. We are showing a double truck co-operative spread. Fred sums the whole campaign up in these words:

"This was virgin territory and I never saw the country folks and people from nearby towns and villages flock so strong to a theatre as last week. It was "in the air," and nothing could have stopped them."

Great work, Fred. And remember, we want to hear some more from you about your future activities in Oil City because we know that your work always contains slants of value that will prove interesting to your fellow Club members.

Daransoll Landed Free Ads In Paper; They Plugged Sound

Plenty of free advertising came George Daransoll's way recently when he installed a new sound equipment in the house he manages, the Feeley Theatre, Hazelton, Pa.

Daransoll hustled about town and contacted some merchants for space in a co-operative page. The merchants more than agreed. Still not satisfied, Daransoll decided that the local branches of labor unions should be represented, so he broached them on the subject. They were more than willing to take space on the page and announce that union men took part in the installation and would operate the new sound equipment.

The page was attractively made up and carried a number of congratulatory plugs, along with an ad from the other Publix houses in the city. Since the stunt was so capably handled, it is only reasonable to state that it went over to excellent results. Didn't it, George?

"What Would You Do?" Contest Helped Sell Show For Jones

An interesting contest was used as the basis of the exploitation campaign used by H. A. Jones, manager of the Orpheum Theatre, Rockford, Ill., to help put over his showing of the Metro-Goldwyn-Mayer production, "The Great Meadow," starring John Mack Brown.

Jones arranged for the Register-Gazette to run this novel contest, which ran for two days, previous to the opening of the picture, and was captioned "She married another—then her husband came back! What would you do in a case like that?" Readers were requested to write an interesting solution in not more than one hundred words, and free tickets to see "The Great Meadow" were offered as prizes.

Another interesting stunt arranged by Jones was with the co-operation of the local school board. Jones obtained permission to distribute cards bearing illustrations of the various Indian tribes, to the children at the schools. Each card carried the illustrations of three tribes and the children were asked to identify them and from which states they originated. Prizes of one hundred free tickets to see "The Great Meadow" were offered.

The stunt went over very well and showed Jones that he knew just the type of gag that the public would perk up and pay attention to. We'd like to hear from your section again, "H. A.," so we can pass along an account of your work. What do you say?

If you plan a teaser campaign, allow enough teaser insertions to make a real build-up. A week to ten days might be considered a safe stretch—long enough to build something, yet short enough to avoid irritating your readers or causing them to lose interest. . . . Be sure that each advertisement carries some mark of identification—so that you get full value for all your money. . . . Be equally sure that your eventual unveiling will not cause disappointment.—*Aesop Glim, in Printers' Ink.*

Belkofer & Williams Selling Shows In Ace Style In Marion, O.

In Marion, Ohio, the showmanship displayed there continues to measure up to the same high calibre that featured it in the past, And so we pass along a word or two about the work being turned out at the Palace Theatre by Carl Belkofer and F. A. Williams, manager of the Marion Theatre.

We are showing here two photos of the fronts of the Palace Theatre (on the left), and the Marion Theatre (on the right). Look the fronts over and see how these showmen make their play for patronage from the Marion theatregoers. Not only on front displays are these showmen active. They know their stuff along the exploitation line, too, as was seen when "Cimarron" played the town, and the two showmen handling the Publix houses co-operated to the extent of stringing a banner across the main street plugging the epic picture.



Belkofer had an excellent stunt recently that netted him a lot of publicity. He hired five men to carry a banner stating that they were hired by the Palace Theatre in an effort to aid the unemployed of Marion. The stunt was productive of lots of good-will for the theatre, too. Since the showmanship in the town of Marion is always of the progressive sort, we hope that in the near future we'll have some more of it to present on the Club pages, so that we can let the rest of the showmen see what th Publix live-wires are doing.

Stonebrook's Stunts For Western Picture Helped Attraction

In addition to his regular merchandising activities on the Paramount feature picture, "Fighting Caravans," Rollin K. Stonebrook, manager of the Publix Paramount Theatre in Asbury Park, N. J., worked the following stunts:

Special heralds were distributed at schools announcing the opening of "Finger Prints," a detective serial picture which is to run for 10 weeks at the Asbury Park Paramount. The kid patronage was increased materially over Saturday and Sunday, undoubtedly due to the special plug at the schools.

The Asbury Park Press newsboys were entertained Saturday, the opening day of "Fighting Caravans." Much good will resulted. Stories and photos appeared in the paper, which directly benefited the gross on "Fighting Caravans."

The newsboys also thought lots of the serial, too, which came in for a play in the story. This stunt of inciting local newspapers has always been productive for showmen of stories and pictures in the local newspaper. If you can pull a gag of this sort in your town, we suggest that you give it a break every now and then. The Club pages have often carried accounts of the good-will and publicity showmen have received as a result of this stunt, which always seems to break for the showman.

Thanks for keeping us posted on your work, Rollin. Give our regards to "Bunny" Bryan, Ray Puckett, Tommy Phelan, and the rest of the live-wire Round Table members for the Publix New Jersey Division when you see them. Oke?

A Thought!

In the New Orleans Morning Tribune there appeared recently this item:

"Wonder why the movie palaces don't fix their show schedules so as to show a newsreel after the stage show and give the outgoing audience a chance to get out before the feature picture starts? As most of them do it now, the feature picture comes on immediately and as there is from two to five minutes or more of confusion, a lot of the first of the picture is lost to those remaining."

The exasperated patrons have often wondered too!

It Must Be the Weather!

Dear "Chick":

Read yours of the latest issue, and was charmed into a state of gentle revery by your vivid description of the view of Central Park from your office window. And as I gaze out MY window, at the alley below, with its garbage cans, foraging tom-cats, "Post-no-bills" signs and general atmosphere of fetid decay, I, too, can see that glorious expanse of parkland, bursting into the first aspects of spring. Which is better, your view or mine? I would say mine, for spring is here, and with it those periods of unconscious day-dreaming, and when I dream, those sordid details outside my window melt away and are replaced by sparkling pictures of "what might be," pictures of the life I'd like to live, whether in this business or some other, a life where I can earn enough to save some, pictures of a job with a little scrap of time to myself, a day or an evening at home with a wife starved for my company, a job steady and sure, with a future that can be looked forward to as something definite. Ho-hum! Such is life, in the show business."

JACK ———

Kids Lined Up At Ed Selette's House Two Hours Before Start

Seven hundred kids lined up two hours before the door opened! That's what Edward Selette, former manager of the Arcadia Theatre, Portsmouth, N. H., experienced when he started the serial, "Phantom of the West."

Selette announced that the first 50 kids in line would be admitted free. And that started all of the rushing to the theatre by the youngsters. Since he has been located at the theatre, Selette has concentrated in a great measure on the kid businss. That he has succeeded in an even greater measure is seen by the immense weekly turnout that is on hand long before the house opens. You can get a line on the crowd of kids by looking over the photo we are showing.



The other photo is one of the many tie-ups that Selette has effected in the town. It shows, rather blurred, though, the one-sheet oil cloth signs plugging the house policy that are carried on the back of 10 buses, that go through 15 towns. He landed this tie-up at no cost to the theatre. Incidentally, the drivers of the buses also sell tickets for the theatre at a discount to the house and a corresponding discount in the fare price. The bus company also advertises in the theatre program.

Which, you have no doubt deduced by now, means that Selette steps out with a vengeance to obtain business for his house. He's now at the Strand, Palmer, Mass., and we think that he'll duplicate, if not outrival his success, while at Portsmouth.

Singerman Featured Fine Window Display For "Third Alarm"

With a corking window display forming one of the features of his campaign, Isser Singerman, manager of the Passe Temps Theatre in Joliette, Quebec, Canada, put "The Third Alarm" over to excellent results.

Being well known in the town, it was an easy matter for Singerman to promote a window on the main street. He next contacted the fire brigade and secured from them helmets, axes, rubber boots, and all of the other paraphernalia that goes into the fire-fighting life of a fireman. The window was then decorated with red tissue paper, red bulbs and flashers. Into the space was then deposited the fire fighter's regalia. The completed effect was one certain to attract the eye. It was practically impossible to go by the window without stopping to look at the streamers of red crepe paper and the display.



We are here taking this opportunity of introducing to you via his photo Isser Singerman, who really needs no other introduction at this time outside of his photo, as we have told you about him and his work before. Oke, Isser? We are glad to see that you are keeping up the showmanship that has so long characterized your activity in Joliette. Remember, we are always glad to hear from you.

Caldwell's Campaign On "City Lights" Was Good Box-Office Work

The city lights burned brighter when Wally Caldwell, manager of Loew's Valentine Theatre, Toledo, Ohio, set out to plug "City Lights." And when Wally was finished selling the show, the Chaplin film certainly had received fine treatment of the kind that helps the box-office.

A stunt that attracted lots of attention was the placing of window cards on the stands of apple sellers hawking their wares from the street corners. Each man using one of the cards was daily paid a dime, payment being made by means of a card system in which at noon the card was presented at the theatre, punched by the cashier, and a dime given the apple man.

Several important downtown corner windows were exclusively tied up for the display of a novel life size cut-out of Chaplin standing against actual sized cut-out lamp posts. Stills were banked about the cut-outs.

For a special picture, a life sized cut-out placed against a traffic policeman's semaphore in the heart of the downtown district was photographed by the Toledo News-Bee and run as a story. Other exploitations included: 100 taxicabs labeled front and back with streamers; 4,000 Chaplin door hangers distributed in residential sections; 1,000 Chaplin doorhangers placed on cars throughout the downtown district; 5,000 10 x 12 Chaplin circus heralds distributed to homes in Polish and German residential districts; thousands of hand heralds distributed at the theatre and at local stores; window cards, streamers, and posters, all over town; flags, and twenty special window displays. The newspapers were, of course, well covered, the theatre front display a wow, pennants and streamers strung from the marquee, with a valance pepping up the effect, and every billboard location was taken.

Is it any wonder that Wally's campaign proved a knockout? He's always turning out this live work, so we are sure that we'll have some more to pass along in the near future. Keep us in touch with your work, will you Wally?

Dick Moss Joins The Ranks Of Columnist-Showmen; Great Gag

Should you ever happen to pick up a paper from Orange, Cal., called "Orange Daily News," and find contained therein a column headed "Screen Snapshots" and signed by one R. L. M., we would advise that you read it carefully, for you can never tell when you, too, might want to run a column similar to it. R. L. M., we are going to reveal, is none other than Richard L. Moss, manager of the Orange Theatre, Orange, Cal., for the Hughes-Franklin combine.

Dick is the latest showman to promote for himself a column in his local newspaper. Like his fellow showmen-columnists, he knows well the folly of permitting too much of his theatre in the column; therefore, he tempers his writing with opinions on the stars and their latest films. Of course, it is reasonable to suspect—and rightly, too—that every picture about which Dick talks, and every star about whom he divulges information will sooner or later flash across the silver sheet. What's the use of being a showman-columnist if not to plug the movie product?

We don't have to ask Dick whether he considers the column to be valuable to him and his house. We can tell by the way it is written that he takes a great deal of pride and interest in it, and so it must be reacting favorably towards his house and the box-office. It might be a good plan for every showman having a paper in his town to make the most of it. As is being done by hundreds of showmen today.

Harry Crull Is Doing His Bit To Put Over Local Popularity Gag

They are certainly excited up around the vicinity of the Audubon Theatre in New York City. And who is excited, asks you. Harry Crull? No, it's not Harry who's excited, but the patrons of the theatre. Harry is to blame, though. You see, he manages the house and in his official capacity also sells its shows. So when a popularity contest was started at the house recently, Harry set out to plug it.

He used a number of special mediums, but one of them was certainly valuable. This was a well written letter sent through the mailing list informing the patrons of the theatre of the details of the stunt. The letter—we have one on hand—states that any lady or gentleman is eligible to enter the contest, the winning of which entitles the most popular persons to a trip to Bermuda, with all expenses paid, including a week's stay at an exclusive hotel. Persons competing are judged by the number of votes they receive. Crull offers additional votes for theatre parties (which is smart showmanship, we say). Incidentally, the winner of the contest has the privilege of inviting a relative or friend on the trip. In addition, Crull, on behalf of the theatre, offers fifty dollars to cover incidental expenses, etc.

That is why they are all excited up around the vicinity of the Audubon Theatre. And if a popularity contest will do good business for Crull, what's to prevent it doing good business for you? Right, Harry?

CLUB EMBLEM PIN!!!

Use This Blank:

Managers' Round Table Club
1790 Broadway, New York

Kindly send me, postpaid, ... Club pins, for which I enclose payment at $1.00 per pin.

Name of Member .....

Theatre .....

Address .....

City ..... **State** .....

Pleased to Meet You Boys!

PHILIP WORTHEN is the manager of the Fox Queen Anne Theatre in Bogota, New Jersey. We have watched Phil work in various houses and we know that he is right there with the goods when it comes to showselling. And he's not so bad at football, either! Listen, Phil., since we know that you want to keep right abreast with the rest of the Fox showmen, we are sure that you'll want to be represented on our pages often. So let's have some of your work. And you might also include your photo.

———*Wear Your Club Pin! ! !*———

PIERCE RAWLING is the advertising manager of the Riviera Theatre in St. Paul, Minn. With such a position to look after, we are sure that Mr. Rawling will have some interesting slants on the advertising of shows to pass along to us. You know the rest of the Club members like to look over your type of work, Pierce; so how about letting us have some soon to pass along?

———*Wear Your Club Pin! ! !*———

FREDERICK T. GRAVES assists John Heinz in the management of the Fox Forest Hills in Forest Hills, Long Island, New York. Graves is the assistant manager. And listen, Fred, working with Mr. Heinz you'll pick up plenty of points on the show game; so it wouldn't surprise us to find you soon handling a house of your own. Keep us posted, will you?

———*Wear Your Club Pin! ! !*———

HARRY A. AARONSON manages the Strand Theatre in Boston, Mass. Mr. Aaronson is the latest showman from the Hub to hook up with the Managers' Round Table Club. That his association with our organization will prove both pleasant and profitable is to us assured. Let's have a photo of yourself with your next contribution, Harry.

———*Wear Your Club Pin! ! !*———

JAMES A. BRUNO is the manager of Loew's Buland Theatre, in the Bronx, New York City. He's a live-wire showman. And when we make the statement we know what we are talking about; for it wasn't so long ago that Mr. Bruno was an assistant manager. Welcome into the Club James, and remember to keep us posted on your work.

———*Wear Your Club Pin! ! !*———

ANDREW D. MUSTARD manages the Strand Theatre, Atlantic City, New Jersey. His house is situated in an advantageous spot on the Boardwalk, and we believe, in view of his location, that he turns out some ace front displays. So how about letting us see some of them, Andrew; and if you've some other work that you'd like to pass along, let's have that too.

———*Wear Your Club Pin! ! !*———

HOWARD B. COHEN is the assistant manager of the Piccadilly Theatre in Rochester, New York, that city where some fine showmanship has come from in the past. We understand that there still is a great deal of activity going on up there (as issues of the Club pages have shown) and we look forward to seeing some of it. Keep us in touch with your work, Howard, so we can see how you are aiding the showman handling the house to sell his shows.

———*Wear Your Club Pin! ! !*———

EARLE EVELAND, manages the Twin City Opera House in McConnelsville, Ohio. The house is situated in a town that permits Eveland to get in some show selling, and he doesn't hesitate a moment to take advantage of the opportunity. Like other showmen located in small towns, Eveland knows his local public, and this knowledge is more than valuable to him. Right, Earle?

WALTER S. BOYD is the manager of the Warner Theatre, Atlantic City, New Jersey. He is located in a part of the country that enables him to turn out some effective showselling, particularly so since he appeals to a diversified public. Here's hoping we hear from you soon, Walter, concerning your work.

———*Wear Your Club Pin! ! !*———

JERRY L. DRAKE is the owner and manager of the Ritz Theatre, Bolivar, Missouri. He is pretty well informed on his town. In view of the fact that he has to buy and book—as well as sell—his films, you can easily see that he must know the town's likes and dislikes. We are sure that he'll have some interesting comments to pass along regarding the showselling he does, and we look forward to seeing it.

———*Wear Your Club Pin! ! !*———

CHARLES L. NILES manages the Grand Theatre in Anamosa, Ia., and though he is located in a small town, he tries, nevertheless, to give Big Time showmanship to his public. We have already told you something of his work, and we are sure that we'll have some more to pass along in the near future. Let's have a photo of yourself, too, Charles.

———*Wear Your Club Pin! ! !*———

DAVID ROTHSTEIN is the assistant manager of the Roxy Theatre, Saskatoon, Sask., Canada. He is located in a house where some ace showselling is on display, as the showman handling the house knows his stuff. Keep your eyes opened, David, and we are sure that you'll learn lots of showselling, and before long be running a house on your own hook. Give our regards to Mr. Gratias.

———*Wear Your Club Pin! ! !*———

E. E. BYRNE is the manager and owner of the Columbia Theatre in Athrus, Ohio. In his dual capacity, Byrne not only buys and books his shows, but has to sell them as well. This makes it necessary for him to know his town thoroughly, particularly its likes and dislikes. We think that you'll be able to furnish us with some interesting material on your work E. E. B. How about it?

———*Wear Your Club Pin! ! !*———

NYMAN KESSLER is the advertising manager for the Plaza Theatre in New York City. He is located in a pretty little house on Madison Avenue, and since it is located in a part of the city that permits of showselling of a high order, we think that Kessler is turning out some work that when passed along will make interesting and profitable reading for the Club members and followers. Let's have some of it, Nyman.

———*Wear Your Club Pin! ! !*———

EDWIN C. HOUGH is the assistant manager of the Rex Theatre, in Sumter, South Carolina. We haven't been down around Mr. Hough's territory in some years, our last visit to the Carolinas being rather in a hurry. But since we have lots of Club members on our rolls from South Carolina, Edwin, and all of them active, we think that you'll be, too. Let us know what you are doing to help the showman handling the Rex sell his shows, so we can see how you're making out.

———*Wear Your Club Pin! ! !*———

C. B. ROSSON is the manager of the Victory Theatre in Salisbury, South Carolina for Publix. A member of a live-wire outfit, Mr. Rosson, no doubt, is a live-wire, too. That's why we want to hear from you often, 'C. B." so that we can pass along your work to be viewed by your fellow managers and showmen on the circuit, and the rest of the Round Table Club. And why not include your photo, too, so that we can give you a regular introduction?

MIKE NILO is the most recent of the Canadian showmen to hook up with the Club. Mike handles the Star Theatre in East Coule, Alberta, Canada. Since he comes from up where the rest of that live-wire showmanship representative of Canada's showseliers has been displayed, we believe that he will prove active. Which is oke with us, Mike.

———*Wear Your Club Pin! ! !*———

JOHN C. END is the manager of the Riviera Theatre in Scranton, Pa., for the Publix group. Like other showmen in Scranton, Mr. End is active and selling his shows. With competition strong, he has to do some fast work, and since we have on hand an account of his recent activities it will appear in future issues of the Round Table Club. Oke, John, let's hear from you regarding what else you are doing to sell shows in Scranton.

———*Wear Your Club Pin ! ! !*———

G. L. HIGGINS manages the Queen Theatre in Austin, Texas. Mr. Higgins has been in the show game for quite some time, and as a result knows his stuff along the showselling lines. He tries to run out an ace campaign for every show he plays; and such being the case, we believe that his name will be represented often on the Club pages.

———*Wear Your Club Pin ! ! !*———

A. G. COX the manager of the Irving Theatre in Wilkes-Barre, Pa., that town that marks a bright spot on the showman map. We want to welcome you into the Club "A. G." and we look forward to passing along some of your work. Give our regards to Morris Rosenthal and our other friends in Wilkes-Barre.

JOIN NOW!!

Here's the Blank

Application For Membership In

"MANAGERS' ROUND TABLE CLUB"

Hey "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to 1790 Broadway, New York)

WHAT ARE YOU WAITING FOR?

Round Table Biographies!



Nat Holt

He thought that he'd become an artist, but instead, he became a showman. The interest that he manifested in the amusement field warranted his entering the profession. And so, at the age of 17, Nat Holt became associated with the show game as manager in a nickelodeon—one of those early places of amusement where the manager was a combination operator, sign painter, reel boy, errand boy, billposter, janitor, and any other job that happened along.

But experience that proved valuable in later years was obtained in the nickelodeon, for after that spot followed jobs with tab shows, stock companies, and de luxe picture theatres. On all of these jobs, Holt was a success. One thing especially stood out in his work—advertising. This was only natural. Early in the game, Holt had studied to be an artist, and his talents along this line were devoted to advertising layouts.

Holt today, after many years in show business, is city manager for Fox Theatre in Wichita, Kansas. He has turned out some remarkable work along the advertising lines. As a matter of fact, he first came before the public and industrial eye by his methods for plugging short subjects, by his honesty in ads, and through his novel lay-outs. Many of his ads have been reproduced and presented on the Managers' Round Table Club pages of Motion Picture Herald.

Born in California, Holt was educated in the Golden State's Public and High Schools. He studied art while in high school. He entered the show business because he desired to do so. The circuits he has been connected with are: Ackerman and Harris, Turner and Dahnken, Loew's, Publix, Fox. He has handled many theatres of various types and sizes. His lodge affiliations number the Shriners and the Rotary Club. Holt is married and has two children. He hopes to keep on in the show game.



Fred Perry

To enter show business, Fred Perry quit the stage. He was eighteen years old at the time, and working in a vaudeville act. His being a performer was a gratification of an early desire; and his decision to go on the stage because he believed he possessed at least enough talent to get by showed him to be a person with a determined will.

Then Perry decided that he had had enough of vaudeville, and he set out to learn something about handling a show from out front. He hung around the theatres for a time and finally landed a job as assistant exploitation man to George Edwards of Daly's, London, England. Next, he became assistant manager of Sir Walter Melville's company at the Drury Lane in London. Then the war.

After five years of service in the Navy—during which time Fred fought, put on shows on ships and in the barracks—he returned to civilian life, going to America and joining the Robbins Company in Utica, New York, as manager and exploiteer. In 1927 he became associated with Messrs. Kornblite, Comerford and Cohen at the Capitol Theatre, Binghamton, N. Y. He can be found there today.

Perry was born in London, England, and educated in Raines Foundation and College. Since entering the show game, he has handled theatres abroad and in America. He has appeared on the variety stages abroad. He entered the show game, first, because he liked the stage; secondly, because he wanted to carve out a career. He is now married. His lodge affiliations numbering: the American Legion, Elks, Red Men, and K. of P., attest his popularity. If given an opportunity to choose a profession again, he would pick the show game, not that part which constitutes entertaining a public, but that part which consists of selling amusement to the public for after all these years in theatre operation, Fred doesn't want anything but that.



Earle McArthur Tate

He started in the show game by bicycling film from the old Princess Theatre in Meridian, Miss., to the Alamo of the same city. That was his first job, given him at the age of twelve. Then, step by step, he climbed up the ladder. From film messenger he became an usher; meanwhile he studied in the local public and high schools. Ushering resolved itself into a job for doorman, and from there to chief of service.

Acting in the capacity of chief of service, Tate was given numerous opportunities to study conditions both back and out front of the house. He studied hard and diligently and learned the many operations connected with the work of a successful showman. He didn't learn it all in a day, either; years passed before he won for himself a promotion as assistant manager of the, at the time, newly erected $750,000 Saenger Theatre. Here Tate learned still more. Bit by bit he acquired knowledge that would stand him in good stead when he was ready to take over a house on his own hook. Then came promotion. Tate was made manager of the Strand Theatre in Meridian, Miss., and he's there today. And more than being just there, he's doing some fine work and more than selling his shows.

He has always lived in Meridian. He was born and educated there; and it was in the town that he received his first show education, and is still receiving information and instruction on the show game. The town saw him rise from a reel boy to a manager. He is known to everyone in the town, and is well liked. He belongs to no clubs or lodges. The circuits he has worked with are Saenger and Publix. He is married. About his liking for the show game, he says: "I'd choose it again in a big way—instead of beginning at twelve years old, I'd start at the age of six."



David Silverman

At the age of 8, Silverman began to be interested in the show game. He couldn't help but show some interest in it, as his father then owned a string of theatres in New York. But it wasn't until Silverman left school that he really took a business interest in the management of the theatre, though often after schools and on days off he would work around the houses and pick up various pointers that stood him in good stead.

And they did! Just a short time after he got out of college, Silverman, instead of becoming a bond salesman, decided that he'd rather throw his lot in with the show game, and become an independent exhibitor. He did. Before long he owned the Windsor, Malbin and Royal theatres in lower Manhattan; the New Art Theatre in upper Manhattan; and the Colonial and Bay theatres in Brooklyn, N. Y. He was active in all theatre operation.

Then competition became too hot, and Silverman decided to dispose of the theatres and take a job with some large circuit.

Connecting with a circuit was an easy matter for Silverman, and it was while on a nationally known chain that he learned still more about the intricacies of theatre operation. At the present time he is managing the Belmont Theatre in New York City, and from all reports doing a fine job of it. He knows the local public very well, having been born in New York and worked in practically every part of it. He was educated in the public and high schools of Manhattan, and graduated from New York University. He is a member of the Bronx Chamber of Commerce, Bronx Young Men's Association, and the Masons. He is married and has one child. That he will stay in show business he is pretty certain about. And if he was given an opportunity to choose again, show business would win.

THE RELEASE CHART

Productions are listed acording to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1930, unless otherwise specified.

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Bar L Ranch	Buffalo Bill, Jr.	Aug. 4	5400	60	Aug 23
Beyond the Rio Grande	Jack Perrin	Apr. 12	5400	60	June 7
Breed of the West	Wally Wales	Nov. 12	5400	60	
Canyon Hawks	Yakima Canutt	Aug. 26	5400	60	Oct. 18
Firebrand Jordan	Lane Chandler	June 28	5400	60	July 26
Hell's Valley	Wally Wales	Mar. 18,'31	5400		
Red Fork Range	Wally Wales	Jan. 12,'31	5400	60	Mar. 7,'31
Ridin' Law	Jack Perrin	May 24	5600	62	July 5
Sheer Luck	Ralston-Stuart	Jan. 26,'31	5450	62	July 5
Trails of Danger	Wally Wales	Sept. 30	5400	60	

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Masters of Steel					6 reels
So This Is Arizona	Wally Wales	Apr. 24,'31	5300		
Trapped	Stuart-Quartaro-Dean-Santschi	Apr. 14,'31	5600		

COLUMBIA

(Available sound-on-film and sound-on-disc)

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Africa Speaks		Sept. 15	7054	74	Sept. 27
Atlantic		Jan.17,'31	6575		Oct. 11
Around the Corner	Sidney-Murray	Apr. 26	6356	71	May 3
Avenger, The	Buck Jones	Mar.6,'31	5865	65	Mar.28,'31
Brothers	Lytell-Sebastian	Oct. 25	6843	76	Nov. 1
Call of the West	Revier-Matt Moore	May 10	6500	72	May 31
Charley's Aunt	Ruggles-Collyer	Dec. 28	7890	88	Dec. 6
Criminal Code, The	Holmes-Huston-Doran	Jan.15,'31	7920	88	Dec. 13
Dawn Trail, The	Buck Jones-Miriam Seegar	Nov. 28	6936		Dec. 27
Desert Vengeance	Buck Jones-Barbara Bedford	Jan.25,'31	5907	65	Feb.28,'31
Dirigible	Holt-Graves-Wray	Apr. 4			Mar.14,'31
For the Love D' Lil	Mulhall-Starr-Nugent	Oct. 5	7000	72	Oct. 4
Ladies Must Play	Hamilton-Sebastian	Aug. 1	5978	65	Aug. 18
Ladies of Leisure	Stanwyck-Graves-Sherman	Apr. 5	9277	103	Apr. 19
Last of the Lone Wolf	Lytell-Patsy Miller	Aug. 26	6500	64	Sept. 13
Last Parade, The	Holt-Moore-Cummings	Feb.28,'31	7236		Feb. 14,'31
Lightning Flyer, The	James Hall-D. Sebastian	Mar. 20,'31	5784	64	Apr.11,'31
Lion and the Lamb, The	Byron-Myers-Hatton-Love	Jan. 1,'31	7236		Feb. 14,'31
Lone Rider, The	Jones-Reynolds	June 9	5432	60	July 12
Madonna of the Streets	Brent-Ames	Dec. 1	6932	77	Dec. 6
Man From Chicago					
Men Without Law	Buck Jones	Oct. 15	6090	70	Nov. 29
Meet the Wife	Lew Cody & Laura La Plante	Apr.17,'31			Apr. 4,'31
Middle Watch, The		Mar.3,'31	6626		
Murder		Oct. 24	8200	91	Nov. 1
Rain or Shine	Joe Cook-Joan Peers	Aug. 15	6273	92	July 28
Shadow Ranch	Buck Jones	Sept. 1	5766	58	Nov. 15
Sisters	D'Oay-D'Neill	June 15	6284	70	June 28
Squealer, The	Holt-Revier-Davy Lee	Aug. 25	6358	70	Sept.13
Sweethearts on Parade	White-Hughes	Aug. 16	6247	67	Sept. 6
Temptation	Wilson-Gray-Percy	June 6	6279	70	June 28
Ten Cents A Dance	Barbara Stanwyck-Cortez	Mar. 6'31	7156		Mar. 14,'31
Tol'able David	Cromwell-Beery-Peers	Nov. 15	7350	70	Nov. 15
Young Woodley	Carroll-Lawton	Sept. 26	7600	73	Oct. 4

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Arizona					
Fifty Fathoms Deep	Richard Cromwell				
Flood, The	Boardman-Blue				
For the Defense	Evelyn Brent				
Good Bad Girl, The	Mae Clarke				
Lover Come Back					
Miracle Woman, The	Barbara Stanwyck				
Subway Express	Holt-Kelsey-Pringle				
Virtue's Bed					
Woman Who Came Back					

CONTINENTAL PICTURES CORP.

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Fourth Alarm, The	Nick Stuart-Ann Christy	Oct. 25	5494		Oct. 18
Sea Devils	Molly O'Day-Edmund Burns	Jan.15,'31	5274		
Second Honeymoon, The	Josephine Dunn	Sept.	5586	67	
Worldly Goods	Kirkwood-Kennedy	Aug. 1	6065	65	Aug. 2

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Air Eagles				6 reels	
Defenders of the Law	Catherine Dale Owen-Holland-Gleckler	May 1,'31		8 reels	
Hellion's Last Cruise, The				6 reels	
Mystery Train, The				6 reels	
Rose of Chinatown				6 reels	
Streets of Shadows				6 reels	

FIRST NATIONAL

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Back Pay	Corinne Griffith	June 1	5672	62	June 7
Bad Man, The	Huston-Revier	Sept. 14	7007	77	Aug. 30
Big Business Girl	Loretta Young-Ricardo Cortez		7200	80	Mar.14,'31
Bright Lights	Dorothy Mackaill	Sept. 21	6416	72	July 5
College Lovers	Whiting-Nixon	Oct. 5	5633	63	Sept. 8
Dawn Patrol, The	Barthelmess-Fairbanks, Jr.	Aug. 10	10054	112	July 19
Father's Son	Janney-Stone-Rich	Mar.7,'31	7020	77	Oct. 4
Finger Points, The	Barthelmess-Wray	Apr.11,'31	8021	88	Mar.21,'31
Flirting Widow	Dorothy Mackaill	May 11	6664	74	June 7
Girl of the Golden West	Harding-Rennie	Oct. 12	7276	75	June 21
Going Wild	Joe E. Brown	Dec. 21	8486	72	Aug 23
Gorilla, The	Joe Frisco	Nov. 2	5911	83	Oct. 4
Hot Heiress, The	Lyon-Munson	Mar.28,'31	7309	78	Jan.24,'31
Kismet	Otis Skinner	Jan.16,'31	8253	92	Nov. 8
Kiss Me Again	Clare-Pidgeon	Feb.23,'31	8775		Jan.10,'31
Lash, The	Richard Barthelmess	Dec. 28	7169	80	
	(Reviewed under title "Adios," Issue of Oct. 4)				
Little Caesar	Edw. G. Robinson	Jan.25,'31	7300		Jan.17,'31
Misbehaving Ladies	Lee-Lyon	Apr.18,'31	6480	72	Mar.14,'31
Mothers Cry	Peterson-Manners	Jan.4,'31	6860	75	Dec. 13
Naughty Flirt	Alice White	Jan.11,'31	5187		
Numbered Men	Nagel-Claire	Aug. 3	6065	72	June 7
One Night at Susie's	Dove-Fairbanks, Jr.	Oct. 19	5769	64	Nov. 1
Right of Way, The	Nagel-Young	Feb.7,'31	6142		
Road to Paradise, The	Young-Mulhall	July 20	6926	77	July 5
Scarlet Pages	Ferguson-Nixon	Sept. 28	5937	65	Aug. 9
Song of the Flame	Gray-Claire	May 25	6500	72	May 3
Spring Is Here	Claire-Gray	Apr. 13	6386	70	Apr. 26
Sunny	Marilyn Miller	Nov. 23	7250	81	Oct. 11
Sweethearts and Wives	Billie Dove	June 15	7003	77	June 7
Sweet Mama	Alice White	July 6	5012	55	July 19
Top Speed	Brown-Claire-Whiting	Aug. 24	7200	82	June 21
Truth About Youth	Young-Tearle	Nov. 30	6235	69	Nov. 29
Way of All Men, The	Fairbanks, Jr.-Revier	Sept. 7	6032	67	July 26
Widow From Chicago	Nell Hamilton	Nov. 9	5773	65	Oct. 25
Woman Hungry	Lee-Kohler-Blackmer	Apr.4,'31		68	Mar.28,'31

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
As Good As New	Dorothy Mackaill				
Blue Moon Murder	Huston-Young				
Broadminded	Joe E. Brown				Apr.11,'31
Chances	Douglas Fairbanks, Jr.				
Five Star Final	Edward G. Robinson				
Menace, The	Huston-Young-Kenyon				
Men of the Sky	Irene Delroy-Jack Whiting				
Honor of the Family	Bebe Daniels				
Party Husband	Dorothy Mackaill				
Penrod and Sam	Leon Janney				
Reckless Hour	Dorothy Mackaill-Conrad Nagel				
Spent Bullets	Richard Barthelmess				
Too Young to Marry	Young-Withers	May 8,'31			
We Three	Ben Lyon-Rose Hobart				
You and I	Lewis Stone-Doris Kenyon				

FITZPATRICK PICTURES, INC.

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Lady of the Lake	Percy Marmont-Benita Hume	Nov. 1	3955	45	Oct. 25

FOX FILMS

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Are You There	Lillie-Garrick	Feb. 22,'31	5400	60	Nov. 29
Arizona Kid, The	Baxter-Maris	Apr. 27	7450	83	May 17
Big Trail, The	Wayne-Churchill-Marshall	Nov. 2	Standard 11116		Oct. 11
			Grandeur 14200		
Body and Soul	Farrell-Landi	Feb. 22,'31	7400	82	Mar.7,'31
Charlie Chan Carries On	Oland-Churchill	Apr. 12,'31	6200	69	Mar.28,'31
Cheer Up and Smile	Lee-Lake-Baclanova	June 22	5600	62	Aug. 2
Common Clay	Bennett-Ayres-Marshall	Aug. 17	7961	88	June 21
Connecticut Yankee, A	Will Rogers	Apr. 5,'31	8700	96	Mar.21,'31
Crazy That Way	Bennett-MacKenna	Mar. 30	5828	64	Mar. 29
Dancers, The	Meran-Holmes-Byron	Nov. 9	7500	83	Oct. 4
Devil With Women, A	McLaglen-Maris	Nov. 16	5750	84	July 26
Doctors' Wives	Baxter-Bennett	Mar. 15,'31	7354	82	Apr.4,'31
Don't Bet on Women	McDonald-Lowe-Merkel	Feb. 15,'31	6300	70	Feb.21,'31
Double Cross Roads	Ames-Lee	Apr. 20	5800	64	Mar. 29
East Lynne	Harding-Brook-Nagel	Mar. 1,'31	9548	104	Feb. 28,'31
Fair Warning	O'Brien	Feb. 1,'31	5600		
Fox Movietone Follies	Special Cast	May 4	7422	84	May 10
Girls Demand Excitement	Wayne-Cherrill	Feb. 8,'31	6060	68	Feb. 14,'31
Good Intentions	Lowe-Churchill	June 29	6340	70	June 14
High Society Blues	Gaynor-Farrell	Mar. 23	6750	75	Mar. 1
Just Imagine	Brendel-Sullivan	Nov. 23	10056	111	Oct. 18
Last of the Duanes	O'Brien-Loy-Brown	Aug. 31	5500	61	July 12
Lightnin'	Will Rogers-Oresser	Dec. 7	8500	94	Dec. 25
Lilliom	Farrell-Taylor	Oct. 5	8472	94	Sept.13
Man Trouble	Sills-Mackaill	Aug. 24	7800	84	Aug. 30
Man Who Came Back	Gaynor-Farrell	Jan. 11,'31	7786	81	Jan. 3,'31
Men on Call	Edmund Lowe-Clarke	Mar. 22,'31	6331	70	Mar.7,'31
Mr. Lemon of Orange	Brendel-Dorsay	Jan. 18,'31	6050	67	Mar.7,'31
Not Damaged	Moran-Byron-Ames	May 25	6500	72	June 14
Not Exactly Gentlemen	McLaglen-Wray-Cody-Gribbon	Mar. 8,'31	5530	61	Apr.11,'31
Oh, For A Man!	MacDonald-Denny-White	Dec. 14	7800	86	Nov. 8
Once A Sinner	Dorothy Mackaill-Joel McCrea	Jan. 25,'31	6275	70	Jan. 24,'31
One Mad Kiss	Don Jose Mojica	July 13	5566	64	July 26
On the Level	Victor McLaglen	Mar. 23	5600	62	June 14
On Your Back	Rich-Warner	Sept. 14	6600	74	July 26
Part Time Wife	Lowe-Hyams	Dec. 28	6500	72	Dec. 6
Princess and the Plumber, The	Farrell-O'Sullivan	Dec. 21	6480	72	Oct. 18
Quick Millions	Tracy-Churchill-Ellers	May 3,'31	6286	70	Apr.4,'31
Renegades	Baxter-Beery-Loy	Oct. 26	8400	93	Oct. 4
Rough Romance	O'Brien-Chandler	June 15	4800	54	June 21
Scotland Yard	Lowe-Bennett	Oct. 19	6750	75	Oct. 4
Seas Beneath	O'Brien-Lessing-Maris	Mar. 29,'31	8152	91	Feb. 7,'31
Sea Wolf	Milton Sills	Sept. 21	8000	89	Aug. 30
So This Is London	Will Rogers	June 8	8300	92	May 31
Soup to Nuts	Healy-Winninger-Smith	Sept. 28	6340	70	Oct. 25
Temple Tower	MacKenna-Oay	Apr. 13	5200	58	May 17
Up the River	Luce-Bogart-Tracy	Oct. 12	8200	92	Oct. 11
Under Suspicion	Murray-Moran	Jan. 4,'31	5800	64	Nov. 22
Wild Company	Albertson-Warner-Lynn	July 19	7209	90	July 19
Women Everywhere	Murray-Dorsay-Keilard	June 1	7500	83	June 14

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Always Goodbye	Landi-Stone-Mercer	May 31,'31			
Bad Girl	Sally Ellers				
Black Camel	Warner Oland-Ellers	July 5,'31			
Blondie	Harlow-S. Tracy-W. Hymer	June 21,'31			
Daddy Long Legs	Gaynor-Paxter	June 7,'31			
Hush Money	J. Bennett-J. Kirkwood	June 28,'31			
Misbehaving	MacDonald-McLaglen	June 14,'31			
Over the Hill	Nora Lane-Dillaway				
Riding for A Fall	Spencer Tracy-Merkel	May17,'31			

Spy, The	Hamilton-Johnson	Apr.26,'31	5255	58		
Their Mad Moment	Baxter-Mackaill-Pitts	July 12, '31				
Three Girls Lost	Wayne-Young	Apr. 19, '31	6431	71		
Women of All Nations	McLaglen-Lowe-Nissen	May 10, '31				
Wyoming Wonder, The	George O'Brien	July 19,'31				
Young As You Feel	Will Rogers-Dorsay					
Young Sinners	Meighan-Jordan-Kirkwood	May 24, '31				

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Bachelor Father, The	Davies-Forbes	Jan.10,'31	8237		Dec. 13
Big House, The	Beery-Morris-Hyams	June 21	7901	88	June 28
Billy the Kid	John Mack Brown	Oct. 18	8808	82	Sept. 13
Call of the Flesh	Ramon Novarro	Aug. 16	9061	99	July 12
(Reviewed under title "Singor of Seville")					
Caught Short	Dressler-Moran	May 10	6873	71	May 10
Children of Pleasure	Gray-Rubin-Johnson	Apr. 26	6400	72	Aug. 9
Complete Surrender	Joan Crawford	May9,'31	7318		
Dance, Fools, Dance	Joan Crawford	Feb.21,'31	7336		Jan.3, 31
Divorcee, The	Shearer-Morris	Apr. 19	7533	84	Apr. 19
Doughboys	Buster Keaton	Aug. 30	7325	81	July 26
(Reviewed under title "The Big Shot")					
Easiest Way, The	Bennett-Menjou-Montgomery	Feb.7,'31	6600		
Free and Easy	Buster Keaton	Mar. 22	8413	93	Feb. 22
Florodora Girl, The	Davies-Gray	May 31	7260	81	June 7
Gentleman's Fate	Gilbert-Wolheim	Mar.7,'31	8428		Jan.31,'31
Good News	Special Cast	Aug. 23	7931	88	Apr. 12
Great Meadow, The	Brown-Boardman	Jan.24,'31	7243		Nov. 29
In Gay Madrid	Ramon Novarro	May 17	7654	85	June 7
Inspiration	Greta Garbo	Jan.31,'31	6897		Dec. 27
It's a Wise Child	Marion Davies	Mar.21,'31	6850	75	Feb.28,'31
Lady's Morals, A	Grace Moore	Nov. 8	7856	88	Oct. 4
(Reviewed under title "The Soul Kiss")					
Lady of Scandal, A	Chatterton-Forbes-Rathbone	May 24	6858	77	May 31
Let Us Be Gay	Shearer-LaRoque	Aug. 9	7121	79	May 3
Love in the Rough	R. Montgomery-D. Jordan	Sept. 6	7668	85	Aug. 16
Madam Satan	K. Johnson-Reginald Denny	Sept. 20	10320	113	Aug. 30
Men Call It Love	Hyams-Menjou-Duncan-Foster	Mar.14,'31	6616		Feb.28,'31
Men of the North	Leonard-Roland	Sept. 27	5359	60	Oct. 25
Min and Bill	Dressler-Beery	Nov. 29	5977	67	Oct. 18
Montana Moon	Joan Crawford	Mar. 29	7917	88	Feb. 8
New Moon	Tibbett-Moore	Jan.17,'31	7016	78	Oct. 25
Our Blushing Brides	Crawford-Page-Sebastian	July 19	9138	102	July 19
One Embarrassing Night	All English Cast	June 21	8611	90	Aug. 16
Paid	Crawford-Armstrong	Dec. 20	7819	87	Nov. 15
(Reviewed under title "Within the Law")					
Parlor, Bedroom and Bath	Keaton-Eilers-Denny	Feb.28,'31	6563		Jan.31,'31
Passion Flower	Francis-Johnson-Bickford	Dec. 6	7171	80	Oct. 25
Prodigal, The	Lawrence Tibbett	Feb.21,'31	6980	83	Jan.17,'31
(Reviewed under title "The Southerner")					
Reducing	Dressler-Moran	Jan.3,'31	6930	77	Dec. 13
Remote Control	Haines-Doran	Nov. 15	5958		Oct. 11
Rogue Song, The	Lawrence Tibbett	May 10	9723	108	Feb. 1
Romance	Greta Garbo	July 26	6977	76	Aug. 2
Sea Bat, The	Bickford-Miljan-Torres	June 5	6253	69	May 3
Shipmates	Montgomery-Jordan-Torrence	April 25,'31			Mar. 28
Sins of the Children	Mann-Nugent	June 28	7716	86	July 5
(Reviewed under title "Richest Man in the World")					
Stepping Out	Denny-Greenwood-Hyams	Apr.11,'31	6598		Mar. 21,'31
Strangers May Kiss	Norma Shearer	Apr.4,'31	6930	77	Feb.28,'31
Strictly Unconventional	Stone-Cavanaugh-Owen	May 3	4970	55	Feb.22,'29
(Reviewed under title "The Circle")					
Tailor Made Man, A	William Haines	Mar.28,'31	7318		Mar.7,'31
Their First Mistake	Laurel and Hardy				Sept. 27
(Reviewed under title "The Rap")					
Those Three French Girls	Reginald Denny	Oct. 11	6760	76	Oct. 18
Trader Horn	Harry Carey-Renaldo-Booth		11252		Jan.24,'31
Unholy Three, The	Chaney-Lee-Linow	July 12	6478	72	May 24
War Nurse	Walker-Page-Montgomery	Nov. 22	7333	82	Sept. 20
Way for a Sailor	John Gilbert	Nov.	7967	89	Sept. 20
Wey Out West	Haines-Hyams	Aug. 2	6407	71	Aug. 9

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Cheri-Bibi	John Gilbert-Leila Hyams				
Daybreak	Ramon Novarro	May2,'31			
Dancing Partner	William Haines	June 6,'31			
Five and Ten (Tent)	Marion Davies	May 30,'31			
Flying High					
Free Soul, A	Norma Shearer-Leslie Howard	June 13,'31			
Girls Together	Joan Crawford	May 23,'31			
Great Lover, The	A. Menjou	June 20,'31			
Horseflesh		July 4,'31			
Lullaby		Aug. 1,'31			
Man in Possession, The	Robert Montgomery	July 25,'31			
Never the Twain Shall Meet	Montenegro-Smith-Howard	May16,'31			
Pigboats	Wm. Haines				
Sea Eagles	Beery-Rambeau				
Secret Six, The	Beery-Harlow	Apr.18,'31			
Sidewalks of New York	Buster Keaton	July 11,'31			
Squaw Man, The	Roland Young-Velez-Baxter				
Son of the Rajah, The	Ramon Novarro	July 18,'31			
Susan Lenox, Her Rise and Fall	Greta Garbo				
Soup Song, The	Flip the Frog Series	Jan. 31,'31	882		
Spain's Maddest Fiesta	Holmes	Sept. 13	908		Nov. 15
Sultan's Camp of Victory	Holmes	Feb. 28,'31			
Tale of the Alhambra, A	Holmes	Feb. 7,'31			
Teacher's Pet	Our Gang	Oct. 11	1894		Aug. 18
That Little Bit of Heaven	Holmes	Mar. 21,'31			
Through the Yangtze Gorges	Holmes	Oct. 25	879		
Thundering Tenors	Charley Chase	Feb. 7,'31	1823		
Tough Winter, A	Our Gang	June 21	1880		Mar. 29
Village Barber, The	Flip the Frog Series	Sept. 27	656		Oct. 11
Village Smithie, The	Flip the Frog Series	Jan. 31,'31	662		
Vodeville	Laurel-Hardy		2 reels		
What a Man	Charley Chase	Feb. 7,'31			
When the Wind Blows	Our Gang	Apr. 5	1795		
Who Killed Rover?	Dogville	Nov. 8	1346		Dec. 13

PARAMOUNT-PUBLIX

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Along Came Youth	Charles Rogers	Dec. 20	8623		Oct. 18
Animal Crackers	Marx Brothers	Sept. 8	8897	99	Aug. 30
Anybody's War	Moran & Mack	Aug. 2	8117	75	Apr. 5
Anybody's Woman	Chatterton-Brook	Aug. 30	7243	91	Aug. 16
Big Pond, The	Chevalier-Colbert	May 3	6984	78	May 17
Blue Angel, The	Emil Jannings-Marlene Dietrich	Jan. 3,'31	8848	100	Nov. 22
Border Legion, The	Arlen-Wray-Holt	June 28	6068	68	July 5
City Streets	Sylvia Sidney-Gary Cooper	Apr.18,'31	7426	80	Apr.11,'31
Conquering Horde, The	Arlen-Wray	Mar. 7,'31	6596	72	Feb.21,'31
Dangerous Nan McGrew	Helen Kane	July 5	6571	71	June 28
Derelict	Bancroft-Francis	Nov. 22	6622	75	Oct. 18
Devil's Holiday, The	Nancy Carroll	May 24	6743	75	May 17
Dishonored	Marlene Dietrich-McLaglen	Apr. 4,'31	8188		Mar. 7,'31
Fast and Loose	Hopkins-Starrett-Lombard-Morgan	Nov. 8	8384	71	Nov. 29
Feet First	Harold Lloyd	Nov. 8	8351		Jan. 17, '31
Fighting Caravans	Cooper-Damita	Feb. 14,'31	8187		Feb. 7, '31
Finn and Hattie	Errol-Green	Feb. 28,'31	6841	90	Oct. 11
Follow Thru	Rogers-Carroll	Sept. 27	8388	94	May 24
Follow the Leader	Ed Wynn	Dec. 13	6851	65	Dec. 13
For the Defense	William Powell	July 26	5670	63	July 12
Gang Buster, The	Oakie-Arthur	Jan. 17,'31	5769	68	Dec. 13
Grumpy	Cyril Maude	Aug. 23	6647	66	July 12
Gun Smoke	Arlen-Brian	Apr. 11, '31	5815	64	Mar.14,'31
Heads Up	Rogers-Kane	Oct. 11	8785	78	Sept. 27
Her Wedding Night	Clara Bow	Oct. 18	6924	75	Sept. 27
Honey	Nancy Carroll	Mar. 29	6701	74	Feb. 22
Honor Among Lovers	Colbert-March-Ruggles	Mar. 21, '31	8775		Mar. 7,'31
It Pays to Advertise	Foster-Gallagher-Lombade	Feb. 28,'31	5764		Feb. 14, '31
June Moon	Jack Oakie-Frances Dee	Mar. 21, '31	6630	70	Feb.28,'31
Ladies' Man	Wm. Powell-Kay Francis	Apr. 25, 31	7104		Apr.4,'31
Laughter	Nancy Carroll	Oct. 25	7134	99	Nov. 1
L'Enimatique Mr. Parkes (Slightly Scarlet)	A. Menjou-C. Colbert		6390	71	Sept. 6
Let's Go Native	MacDonald-Oakie	Aug. 18	6787	70	May 31
Light of Western Stars	Arlen-Brian-Green	Apr. 19	6312	85	May 31
Love Among the Millionaires	Bow-Smith	July 19	6910	71	July 12
Man From Wyoming	Cooper-Collier	July 12	5989	68	July 12
Man of the World	Wm. Powell-Lombard	Mar. 28,'31	6364		Mar. 7,'31
Manslaughter	Colbert-March	Aug. 9	7954	89	July 26
Monte Carlo	Buchanan-MacDonald	Oct. 4	8077	85	Aug. 9
Morocco	Cooper-Dietrich	Dec. 6	8237	92	Oct. 11
No Limit	Clara Bow	Jan. 24,'31	6525		
Only Saps Work	Errol-Arlen-Brian	Dec. 6	6644	74	Nov. 29
Playboy of Paris	Maurice Chevalier	Oct. 18	6512	73	Sept. 13
Queen High	Ruggles-Rogers-Morgan	Aug. 23	7905	88	Aug. 9
Rango		Mar. 7,'31	5906		Jan. 24,'31
Return of Fu Manchu	Oland-Arthur	May 15	6588	73	May 10
Right to Love, The	Ruth Chatterton	Dec. 27	7120		Dec. 6
Royal Family of Broadway	Ina Claire-Fredric March	Jan. 31,'31	7325		Jan. 3,'31
Safety in Numbers	Charles Rogers	June 7	7074	79	June 7
Santa Fe Trail	Richard Arlen	Sept. 27	5839	65	Sept. 27
Sap From Syracuse	Jack Oakie	July 26	6018	68	Aug. 2
Scandal Sheet, The	Bancroft-Brook-Francis	Feb. 7,'31	6669	73	Dec. 20
Sea God, The	Arlen-Wray	Sept. 13	6534	73	Aug. 30
Sea Legs	Jack Oakie	Nov. 29	5873	80	Nov. 15
Shadow of the Law	Powell-Schilling	June 14	6392	68	June 7
Silent Enemy, The	Indian Cast	Aug. 2	7551	88	May 17
Skippy	Mitzi Green-Jackie Searl-Jackie Cooper	Apr. 25,'31	7695	88	Mar.21,'31
Social Lion, The	Oakie-Brian	June 21	5403	60	June 21
Spoilers, The	Cooper-K. Johnston-B. Compson	Sept. 20	8128	82	Aug. 30
Stolen Heaven	Nancy Carroll-Phillip Holmes	Feb. 21,'31	6832		Feb. 21,'31
Tabu	South Sea Island natives and Chinese half castes		7333	81	Mar.21,'31
Texan, The	Gary Cooper	May 10	7142	68	May 17
Tom Sawyer	Jackie Coogan	Nov. 15	7648		Dec. 18
True to the Navy	Clara Bow	May 31	6396	71	May 12
Unfaithful	Chatterton-Lukas	Mar. 14,'31	7059	85	Feb. 28,'31
Vagabond King, The	King-MacDonald-Oland	Apr. 19	9412	105	Jan. 11
Virtuous Sin, The	Huston-Francis	Nov. 22	7233	81	Oct. 4
With Byrd at the South Pole		June 28	7411	82	June 28
Young Man of Manhattan	Colbert-Ruggles	May 17	7306	85	Apr. 26

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
An American Tragedy	All Star				
Confessions of a Co-Ed	Phil Holmes-Sylvia Sidney	July 11,'31			
Dude Ranch, The	Jack Oakie	May 9, '31			
Girl Habit	Charles Ruggles	June 27,'31			
Honeymoon Lane	Eddie Dowling	July 18, '31			
I Take This Woman (Tent)	Gary Cooper-Carole Lombard	July 4,'31			
Kick In	Clara Bow	May 16, '31			
Lawyer's Secret, The	Clive Brook	June 13, '31			
Monkey Business	Four Marx Bros.				
Night Angel (Tent)	Nancy Carroll-Fredk. March	May 23, '31			
Queen of Hollywood (Tent)	Mitzi Green-Jackie Searl	June 20,'31			
Secret Call, The, (Tent)	Clara Bow	July 18,'31			
Tarnished Lady	C. Brooks-Tallulah Bankhead	May 2,'31			
Third Chatterton	Ruth Chatterton	July 25,'31			
Up Pops the Devil	N. Foster-Carole Lombard	June 6,'31			
Vice Squad	Lukas-Francis	May 30, '31			
Women Love Once	Lucas-Boardman-Tashman	June 27,'31			

RADIO PICTURES

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Alias French Gertie	Daniels-Lyon	Apr. 20	6416	65	Apr. 19
Bachelor Apartment	Lowell Sherman-Irene Dunn	Apr.15,'31	6880	77	Feb.28,'31
Beau Ideal	Vall-Forbes-Stengel-Rich-Young	Jan.25,'31	7133	79	Dec. 13
Behind Office Doors	Astnr-Ames-Cortez	Mar.15,'31	7413	82	
Board and Room	Hugh Herbert, Edna May Oliver	Apr. 20,'31	6493		Mar.7,'31
Check and Double Check	Amos 'n' Andy-Carol-Rich	Oct. 25	6923	75	Oct. 24
Cimarron	Richard-Dix-Irene Dunn	Feb.9,'31	11111	124	Jan.3,'31
Cracked Nuts	Wheeler-Woolsey	Apr. 19,'31	5796		Feb.14,'31
Conspiracy, The	Love-Trevor-Sparks	Aug. 3	915	72	Nov. 8
Cuckoos, The	Wheeler-Woolsey	May 15	7455	82	Apr. 5
Danger Lights (Reviewed Sept. 6 Standard Film and Dec. 8 Wide Film)	Wolheim-Armstrong-Arthur	Sept. 22	8556	73	
Dixiana	Bebe Daniels	Aug. 1	8908	99	July 26
Escape	All Star Cast	Sept. 1	6025	68	Feb. 15
Fall Guy, The	Mulhall-Sparks-Clarke	June 15	8175	88	May 31
Half Shot at Sunrise	Wheeler-Woolsey	Dec. 27	6758	79	Sept. 27
He Knew Women	Sherman-Joyce	May 16	6319	70	Apr. 26
Hook, Line & Sinker	Wheeler-Woolsey	Dec. 27	6758	75	Dec. 6
Kept Husbands	Dorothy Mackaill-J. McCrea	Feb.22,'31	6832	76	Jan.24,'31
Inside the Lines	Compson-Forbes	July 20	8852	75	July 12
Lawful Larceny	Daniels-Thompson	Aug. 17	6309	89	July 19
Lady Refuses, The	Betty Compson-John Darrow	Mar. 8, '31	8449	72	
Laugh and Get Rich	Edna May Oliver-Dorothy Lee	Apr. 20,'31	6493	72	
Leatherneckling	Foy, Jr.-Rubin-Irene Dunne	Sept. 22	7600	81	Sept. 6
Midnight Mystery, The	Compson-Sherman	June 1	8489	72	May 31
Pay Off, The	Lowell Sherman	Oct. 15	6377	70	Sept. 13
Runaway Bride, The	Astor-Hughes	May 24	6194	72	May 31
Millie	Helen Twelvetrees	Feb.8,'31	7806	85	Jan.17,'31
Perfect Alibi	All Star	Apr.1,'31	8829	78	
Royal Bed, The	Sherman-Astor	Jan. 15, '31	6480	72	Dec. 13
She's My Weakness	Carol-Lake-Bunce	Aug. 1	6727	73	June 28
Shooting Straight	Dix-Lawlor	July 20	8720	71	July 12
Silver Horde	Wolheim - Mary Aster - Ian Keith	Oct. 25	6788	75	Sept. 27
Sin Ship, The		Apr. 18,'31	5829		
W Plan, The	All Star	Mar.15,'31	8814	98	Apr.4,'31

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Born to the Racket	Richard Dix-Shilling-Sheridan				
Going, Going, Gone	Robert Woolsey-Florence Roberts				
High Stakes	Lowell Sherman-Mae Murray				
No Girl, The	Keer-Prevost-Brian-Hines				
Too Many Cooks	Bert Wheeler-Dorothy Lee				
Traveling Husbands	Evelyn Brent				
White Shoulders	Astor-Cortez-Holt				
Woman Between, The	Lily Damita-Miriam Seegar				

RKO PATHE

Features

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Beyond Victory	Boyd	Apr. 12			
Big Money	Quillan-Armstrong-Gleason	Oct. 26	7310	82	
Her Man	Twelvetrees-Holmes-Rambeau-Gleason	Sept. 21	7508	85	Sept. 13
Holiday	Harding-Astor-Horton-Ames	July 13	8870	97	June 14

Lonely Wives	Horton-Ralston-Laplante-Miller	Feb.	22,'31		Jan.	24,'31
Night Work	Eddie Quillan	Aug.	3	8394...95	Aug.	23
Painted Desert	Boyd-Twelvetrees	Jan.	18,'31	7650...65	Jan.	17,'31
Pardon My Gun	Starr-Duryea	June	29	5654...63	July	5
Sin Takes a Holiday	Constance Bennett	Nov.	23	7304...61	Nov.	29

Coming Feature Attractions

Born to Love	Constance Bennett	May	11, '31			
Gangster's Wife	Helen Twelvetrees					
Kid from Madrid	Eddie Quillan					
Liddle Sizzer	Benny Rubin					
Little Flat in The Temple, A	Ann Harding					
Rebound	Ina Claire					
Woman of Experience	Helen Twelvetrees					
Sulcide Fleet, The	Bill Boyd					
Whoop-Te-Do-Kid	Eddie Quillan					

SONO ART-WORLD WIDE

Features

Title	Star	Rel.	Date	Length Feet	Mins.	Reviewed
Air Police	Kenneth Harlan-J. Dunn	Apr.	1,'31	5500	60.	Mar.21,'31
Big Fight, The	Williams-Lane	Sept.	1	5850	65...	Apr. 19
Cock O' the Walk	J. Schildkraut-Loy	May	15	7200	80...	Apr. 19
Costello Case	Tom Moore-Lola Lane	Oct.	15	7200	76...	Oct. 18
Damaged Love	Collyer	Dec.	15			Jan.24,'31
Dude Wrangler, The	Duryea-Basquette	June		6200	68...	May 24
In Old Cheynne	Rex Lease-Dorothy Gulliver	May.	15,'31			
Jaws of Hell	McLaglen-Hume	Dec.	30	6850	100.	Jan.10,'31
Just for a Song	Davis-Carpenter	Dec.	20			
Once a Gentleman	Horton-Wilson	Sept.	1			June 21
Reno	Roland-Thomson-Love	Oct.	1	7200	60...	Oct. 11
Rogue of the Rio Grande	Hatton-Loy Bohr	Oct.	15	7000	70...	Dec. 6
Symphony in Two Flats	Novello-Logan	Apr.	15,'31			
Swance River	Withers-Todd	Mar.	15,'31		58.	Jan.31,'31
What a Man	Denny-Segar	June	1	7000	79...	Mar. 29

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Features

Title	Star	Dist'r	Rel.	Date	Length Feet	Mins.	Reviewed
Alma de Gaucho	Special Cast	Edw. L. Klein					Sept. 6
Bali		J. C. Jackson		Nov.	15	7 reels	
Bride 68	Veidt-Brink	Am. Anglo		Apr.	6	100	Apr. 19
Bright Eyes	Balfour-Trevor	New Era		July	10	6800...76	July 9
By Rocket to the Moon		Ufa		Feb.	6,'31	97...	Feb. 14,'31
Caught in Berlin Underworld	Fritz Kortner						Feb. 15
Chess Player, The	Johanne-Blanchard	Unusual Plct.					
Civilization	Hickman-Markey	Am. Trad. Assn.					July 12
Comrades of 1918		Forenfilm					Feb. 28,'31
Constant Nymph, The	Ivor Novello	Big Three Exc.		Aug.	17	7800...87	July 6
Danger Man, The	Chas. Hutchinson	Cosmos		May	20	6516...82	May 24
Der Tiger von Berlin	Susa-Frank	Ufa Film		Sept.	12	5554...55	Sept. 27
Docks of Hamburg	Jugo-Fritsch	Ufa Film					
Ex-Flame		Liberty Prod.				6480... 72	Nov. 29
Eternal Fools		Judea Films		Sept.	23	6120...88	Sept. 6
Figaro		Franco-American				71	Dec. 7
Heart's Melody	Fritsch-Parlo	Ufa Film					
Immortal Vagabond	Hald-Froelich	Ufa Film					
In the South Seas with Mr. and Mrs. Pinchot		Talk. Pic. Epics		Sept.	1	5538	May 31
Ingagi	African Hunt	Congo Plc. Ltd.		Apr.	18	7776...86	Apr. 26
Jade Casket, The	French Cast	Cosmos				5600... 64	
Jazz Cinderella	M. Loy-J. Robards	Chesterfield		Aug.	14	6181...68	Sept. 20
Ladies in Love	Day-Walker	Chesterfield		May	17	6095...69	May 3
Lotus Lady		Audible		Oct.	31	6100...68	Nov. 15
Lost Patrol		Pro Patria				57	Dec. 21
Made to Order	Julian Eltinge	Jesse Weil				6240	Jan. 25
Madonna of the Sleeping Cars	Claude Frane	Little Playhouse Film Co.					Oct. 19,'29
Manxman, The	Carl Brlason	Ufa		Dec.	21	6800	Dec. 14
Melody of the Heart		Ufa Film		Aug.	29	Eng.806	Sept. 6
						Germ.8543	
Midnight Special, The		Chesterfield		Dec.	15	6190...60	Dec. 6
Mother's Millions	May Robson	Liberty Prod.					Feb. 28,'31
Mysteries of Nature		Ufa				71	
Pagliacci	Italian Opera	Audio Cinema					Mar. 7,'31
Passion Song, The	Olmstead-N. Beery	Excellent				5080... 56	
Peacock Fan, The	Dorothy Dwan	Chesterfield				5400... 60	
Poor Millionaire	Talmadge-Howard	Biltmore		Apr.	7	5200...58	May 17
Pori	Special Cast	Ufa Films					
Primrose Path, The	Foster-Darrow	Hollywood Films		Mar.		1930...94	Jan.24,'31
Pueblo Terror	Buffalo Bill Jr.	West Coast Studios		Apr.	15,'31	5360.	60. Ap.11,'31
Rasputin, the Holy Devil	Special Cast	Martin Berger					Aug. 30
Romance of the West	Jack Perrin	Jack Trop		June	15	5494... 61	Aug. 2
Rosenmmontag	Mathias Wieman, lien Dyers.. UFA					8 reels	
Saddle King, The	Cliff Tex Lyon	Anchor					Oct. 12
Sea Fury	Mildred Harris	Tom White				56	Dec. 7
Slums of Tokio	Japanese Cast	Moviegraphs					
Smoke Bellew	Conway Tearle	First Division				6605...73	
South of Panama	Carmelita Geraghty	Chesterfield				6300... 70	
Strange Case of District Attorney "M"		Unusual Photoplay		Mar.		6800	Mar. 22
Throw of the Dice	Seeta Dvi	Hollywood Pic.		Dec.	29	6700	May 31
Thunder God	Cornelius Keefe	Crescent				5917... 66	
Today	Nagel-Owen	Majestic		Nov.	1	6660	Oct. 25
Trails of the Golden West		Cosmos Exchange		Feb.	5,'31	55...	Jan. 31,'31
Treasure, The		Film Arts Guild					Nov. 30
Two Hearts in Waltz Time	Janssen-Thelmer	Asso. C. of A.		Oct.	10	8800...98	Oct. 25
Two Worlds	Nora Baring-John Longdon	E. A. Dupont		Nov.	21	8000...82	Nov. 29
White Devil	Mosjukin-Dagover	UFA Films					
Why Cry at Parting	Haim-Gralia	International				7000...76	Feb. 22
Wild West Whoopee	Jack Perrin	Allied					Feb.28,'31
Women Men Marry	Harlan-Blaine	Headline Pic.					Mar. 7,'31
Wonderful Lies of Nina Petrovna	Helm-Ward	Allied Films		May	30	8 reels...80	June 14
Yiddish Mama, The	Mae Simon	Judea Films				4000	

SERIALS
NAT LEVINE

Title	Star	Rel.	Date	Length Feet	Mins.	Reviewed
King of the Kongo	Logan-Miller	Aug.	15,'29	10 episodes		Aug.17,'29
Lone Defender, The	Rin Tin Tin	Sept.	1,'30	12 episodes		
Phantom of the West	Tyler-Gulliver	Nov.,	1930	10 episodes		

TALKING PICTURE EPICS

Title	Star	Rel.	Date	Length	Reviewed
Across the World	Mr. & Mrs. Martin Johnson	June	15	4 episodes	Aug. 9
Hunting Tigers in India	Commander Geo. M. Dyott	April	15	3 episodes	

UNIVERSAL

Title	Star	Rel.	Date	Length Feet	Mins.	Reviewed
Fingerprints	Kenneth Harlan	Mar.	23,'31	10 episodes		Dec. 20
Heroes of the Flames	Tim McCoy	June	2,'31	12 episodes		
Indians Are Coming, The	Tim McCoy	Oct.	20	12 episodes		Aug. 23
Jade Box, The	Perril-Lorraine	Mar.	24	10 episodes		Feb. 22
Lightning Express, The	Lorraine-Chandler	June	2	10 episodes		Apr. 12
Spell of the Circus	F. Bushman, Jr.-A. Vaughn	Jan.	12,'31	10 episodes		
Tarzan the Tiger	Merrill-Kingston	Dec.	9,'29	10 episodes		
Terry of the Times	Howes-Thompson	Aug.	11	10 episodes		Aug. 11

SYNDICATE PICTURES CORP.

Features

Title	Star	Rel.	Date	Length Feet	Mins.	Reviewed
Beyond the Law	Robert Frazer	Oct.	1	4930	50...	Nov. 8
Breezy Bill	Bob Steele			4500	50...	Sept. 20
Canyon of Missing Men	Tom Tyler	June	1	4742	50...	Aug. 2
Code of Honor	Mahlon Hamilton	Oct.	1	5605	50...	Nov. 15
Code of the West	Bob Custer				57	
Convict's Code, The	Cullen Landis				56...	Oct. 4
Frontier Days	Bob Custer	May	15		6 reels	
Hunted Men	Bob Steele	Apr.		4853		
Lonesome Trail, The	Chas. Delaney	Sept.	15	5786	65...	Sept. 13
Overland Bound	Leo Maloney	Apr.	15	5040	56...	Mar. 29
Parting of the Trails	Bob Custer	Mar.	1	4700	52...	Mar. 29
Phantom of the Desert	Jack Perrin	Nov.	1		6 reels	Feb. 14,'31
Riders of the North	Bob Custer	Mar.	1,'31		6 reels	Apr. 11,'31
Rider of the Plains, A	Tom Tyler	Apr.	1'31		6 reels	
Under Texas Skies	Bob Custer	Nov.	15	5119		Jan. 17,'31
Western Honor	Bob Steele	Mar.		4849	50...	May 17
West of Cheyenne	Tom Tyler	Jan.	15,'31		6 reels	Mar. 7,'31
Westward Bound	Buddy Roosevelt	Jan.	1,'31		6 reels	Jan.24,'31

Coming Feature Attractions

Title	Star	Rel.	Date	Length Feet	Mins.	Reviewed
God's Country and the Man	Tom Tyler	May	1,'31		6 reels	
Last of the Pawnees						
Red Coats of Canada						
Song of the Plains						
Texas Ranger, The						

TALKING PICTURE EPICS

Features

Title	Star	Rel.	Date	Length Feet	Mins.	Reviewed
*Across the World with Mr. and Mrs. Martin Johnson		Feb.	1,'30	8400		
Around the World Via Graf Zeppelin	Commander Hugh Eckener	May	15	4600		Nov. 9,'29
Bottom of the World	Dr. Robt. Cushman Murphy	July	28	3600		July 19
The Break-Up	Captain Jack Robertson	July	4	4600		
Girl from the Reeperbahn	German Import	Mar.	6,'31	8460		
*Hunting Tigersin India	Comm. G. M. Dyott	Nov.	15,'29	7400		
Lost Gods	Count Byron Khun de Prorok	Nov.	1	4900		July 12
To the South Seas	Mr. & Mrs. Gifford Pinchot	Sept.	15	5400		
Wild Men of Kalihari	Dr. C. Ernest Cadle	Nov.	21	4600		Nov. 29

[Note—Features marked with astericks are also released as serials. Exhibitors have the choice of booking either the feature versions or as serials.]

Coming Feature Attractions

Title	Star					
Mexico Today	Emma Lindsay Squier	June,	'31			
Ship-Wrecked in the Arctic	George Palmer Putnam	Sept.,	'31			
World Below the Sea	Dr. William Beebe	Sept.,	'31			

TIFFANY

Features

(Available sound-on-film and sound-on-disc)

Title	Star	Rel.	Date	Length Feet	Mins.	Reviewed
Aloha	Torres-Lyon	Feb.	16,'31	8132	87	
Border Romance	Armida-Terry	May	20	5974	65...	May 31
Borrowed Wives	Rex Lease	Sept.	10	5560	62...	Aug. 30
Caught Cheating	Murray-Sidney	Jan.	21	5678		Mar. 7,'31
The Command Performance	Hamilton-Merkel	Jan.	16,'31	7084		
Drums of Jeopardy	Oland-Collyer-Hughes	Mar.	2,'31			Feb. 21,'31
Extravagance	Hughes-Collyer	Oct.	10	5892	66...	Sept. 20
Fighting Thru	Maynard-Loff	Dec.	25	5487		Dec. 20
Headin' North	Bob Steele	Nov.	1	4950	55...	Nov. 8
Hell Bound	Carrillo-Lane-Hughes	Mar.	7,'31			Feb. 7,'31
High Treason	Hume-Thomas	June	15	7893		June 7
Hot Curves	Rubin-Lease-Day	Apr.	15	11416		July 12
Journey's End	Colin Clive	Mar.	25	6210		Apr. 12
Just Like Heaven	Louise-Newell	Oct.	22	5850	65...	Oct. 11
Kathleen Mavourneen	D'Neil-Delaney	June	20	5169	56...	Aug. 2
Land of Missing Men	Bob Steele	Oct.	13	5179	58...	Oct. 4
Love Trader	Leatrice Joy	Oct.	9	5700	64...	Oct. 18
Medicine Man, The	Benny-Bronson	June	25	6211	69...	June 21
Near the Rainbow's End	Bob Steele	June	10	5169	58...	July 5
Oklahoma Cyclone	Bob Steele	Aug.	8	5916	66...	Aug. 30
Paradise Island	Harlan-Day	July	15	6507	73...	July 5
Ridin' Fool	Bob Steele	Mar.	23,'31	5789		
Salvation Nell	Graves-Chandler					
She Got What She Wanted	Glass-Compson	Dec.	18	8203		Oct. 18
Single Sin, The	Johnson-Lytell	Feb.	23,'31		73.	Feb. 21,'31
Sunny Skies	Benny Rubin	May	1	6994	76...	May 24
Sunrise Trail, The	Bob Steele	Feb.	7,'31	5993		
Swellhead	Gleason-Shilling-Walker	Mar.	20	7040		Apr. 20
Third Alarm, The	Hall-Louise	Nov.	17	5707		Nov. 8
Thoroughbred	Garon-Barry	Aug.	10	5425		Aug. 23
Under Montana Skies	Kenneth Harlan	Sept.	10	5273	57...	Nov. 15
Utah Kid	Rex Lease-Dorothy Sebastian	Dec.	27	4406	49...	Nov. 22
Wings of Adventure	Rex Lease	Aug.	1	5050	56...	Aug. 9

Coming Feature Attractions

Title	Star	Rel.	Date	Length Feet	Mins.	Reviewed
Alone At Last						
Barbarian, The						
Gangster Girl						
Hijack						
Husband Hunters						
Leftover Ladies						
Luxury Girl, The						
Morals For Women						
Moran of the Lady Letty						
Price, The						
Two Gun Man, The	Ken Maynard					
Unpardonable Sin, The						
Wild Youth						
X Marks the Spot						

UNITED ARTISTS

Features

Title	Star	Rel.	Date	Length Feet	Mins.	Reviewed
Abraham Lincoln	Walter Huston	Nov.	8	8704	97...	Aug. 23
Bad One, The	Del Rio-Lowe	May	3	6873	74...	Mar. 22
Bat Whispers, The	Chester Morris	Nov.	29	7810	88...	Nov. 15
Devil to Pay	Ronald Colman	Jan.	31,'31	8643	74...	Dec. 6
Du Barry, Woman of Passion	Norma Talmadge	Oct.	11	8110	90...	Nov. 1
Eyes of the World	Merkel-Holland	Aug.	30	7272	81...	Aug. 23
Front Page	Adolphe Menjou	Apr.	4,'31	8100	90.	Mar. 28,'31
Hell's Angels	Lyon-Hall-Harlow	Nov.	15	10390		June 7
Hell Harbor	Velez-Hersholt	Mar.	22	8354	92...	Mar. 8
Indiscreet	Gloria Swanson					Mar. 14,'31
Kiki	Mary Pickford	Mar.	14,'31	8000	89.	Feb. 21,'31
Lottery Bride, The	MacDonald-Garrick	Oct.	25	7472	83...	Nov. 22
One Heavenly Night (Reviewed under title "Queen of Scandal")	Evelyn Laye-John Boles	Jan.	10,'31	7342	82...	Oct. 25
Raffles	Ronald Colman	July	26	6509	70...	Aug. 2
Reaching for the Moon	D. Fairbanks-Bebe Daniels	Feb.	21,'31	8239		Dec. 20
What a Widow	Gloria Swanson	Sept.	13	8128	90...	Sept. 20
Whoopee	Eddie Cantor	Sept.	27	8393	93...	July 12

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Age for Love, The	Billie Oove				
City Lights	Charlie Chaplin		7909		Feb. 14,'31
Corsair	Chester Morris				
Greeks Had a Word for It					
Palmy Days	Eddie Cantor				
Rivets					
Scarface					
Street Scene	Nancy Carroll-W. Collier,Jr.				
Unholy Garden, The	Ronald Colman				

UNIVERSAL

Features

Title	Star	Rel. Dete	Length Feet	Mins.	Reviewed
All Quiet on Western Front	Wolheim-Ayres-Wray	Aug. 24	12423	138	Apr. 28
Bad Sister	Nagel-Fox-Davis	Mar. 23,'31	6083	67	Mar. 14,'31
Big Timber (Re-issue)	William Oesmond	Mar. 30	4388		
Boudoir Diplomat	Compson-Keith-Ouncan-Loff	Dec. 25	6093	68	Oct. 4
Burning Trail (Re-issue)	William Oesmond	July 29	4223		
Captain of the Guard	La Plante-Boles	Apr. 20	7519	83	Apr. 5
Cat Creeps	Twelvetrees-Hersholt-Hackett	Nov. 10	6493	73	Sept. 20
Cohens and Kellys in Africa	Sidney-Murray	Jan. 19,'31	7225		Nov. 8
Concentratin' Kid	Hoot Gibson	Oct. 26	5148	57	Nov. 1
Czar of Broadway	Wray-Compson-Harron	May 25	7314	81	Apr. 28
East Is West	Lupe Velez-Lew Ayres	Oct. 23	6683	75	Sept. 27
Oracula	Lugosi-Manners-Chandler	Feb. 14,'31	6735		Jan. 3,'31
Free Love	Nagel-Tobin	Jan. 5,'31	6358		Dec. 8
Hide-Out	Murray-Crawford	Mar. 30	5299	59	Apr. 19
The Iron Man	Lew Ayres	Apr. 30,'31			Mar. 28,'31
King of Jazz, The	Whiteman's Band & Special Cast	Aug. 17	9631	102	Apr. 5
Lady Surrenders, A	Nagel-Tobin-Rathbone-Hobart	Oct. 8	8485	95	Sept. 27
Little Aecident	Fairbanks, Jr., Page	Sept. 1	7897	87	July 12
Many A Slip	Ayres-Bennett	Mar. 2,'31	6630		Feb. 28,'31
Mountain Justice	Ken Maynard	May 4	6748	75	Mar. 22
Outside the Law	Nolan-Robinson	Sept. 18	7116	78	Aug. 23
Resurrection	Boles-Velez	Feb. 2,'31	6957		Jan. 10,'31
See America Thirst	Langdon-Love-Summerville	Nov. 24	7575	84	Oct. 18
Song of the Caballero	Ken Maynard	June 29	6524	73	July 12
Sons of the Saddle	Ken Maynard	Aug. 3	6872	78	Aug. 9
Spurs	Hoot Gibson	Aug. 24	5303	58	Sept. 8
Storm, The	Special Cast	Aug. 18	7203	80	Aug. 23
Trailing Trouble	Hoot Gibson	Mar. 23	5198	67	Mar. 29
Trigger Tricks	Hoot Gibson	June 1	5462	57	June 21
Virtuous Husband	Compson-Elliot Nugent	Apr. 12,'31	6835		Mar. 21,'31
What Men Went	All Star	July 31	6041	67	Sept. 6
White Hell of Pitz Palu	Special Cast	June 1	7727	88	May 10
White Outlaw, The (Re-issue)	Jack Hoxie	May 25	4511		
Young Desire	Mary Nolan	June 8	8529	73	July 12

Coming Feature Attractions

Title	Star	Rel. Oate	Length Feet	Mins.	Reviewed
Blind Husbands					
Fate					
Mothers Millions	May Rebson				
Seed	John Boles-Genevieve Tobin				
Strictly Dishonorable					
Up For Murder	Ayres-Tobin-Peterson				

WARNER BROTHERS

Features

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Big Boy	Al Jolson	Sept. 6	6275	69	July 26
Captain Applejack	John Halliday	Jan. 31,'31	5776	63	Aug. 23
Captain Thunder	F. Wray-V. Varconi	Dec. 13	5875	87	Sept. 27
Courage	Bennett-Nixon	June 7	6830	74	May 31
Dancing Sweeties	All Star	July 19	5858	62	June 14
Divorce Among Friends	All Star	Dec. 27	6078	66	Oct. 4
Doorway to Hell	Lewis Ayres	Oct. 18	7092	78	Sept. 20
Dumbbells In Ermine	Armstrong-Gleason-Kent	May 10	6300	70	June 7
Fifty Million Frenchmen	W. Gaxton, H. Broderick	Feb. 14,'31	6680		Jan. 3,'31
Golden Dawn	Woolf-Segal	June 14	7447	83	June 21
Hold Everything	Lightner-Brown-O'Neill	May 1	7513	84	Apr. 12
Illicit	Stanwyck-Rennie	Feb. 14,'31	7344	81	Oct. 25
Jazz Singer, The	Jolson-May-McAvoy				
Life of the Party	Winnie Lightner	Oct. 25	7152	79	Oct. 25
Maybe It's Love	Brown-Bennett	Oct. 4	6568	73	Oct. 25
Mammy	Al Jolson	May 31	7570	84	Mar. 29
Man From Blankey's, The	John Barrymore	May 24	8187		Apr. 12
Man Hunter	Rin-Tin-Tin	May 3	4383	49	Apr. 12
Man to Man	Holmes-Mitchell	Dec. 6	6281	89	Oct. 4
(Reviewed under title "Barber John's Boy")					
Matrimonial Bed	All Star	Aug. 2	6242	69	Aug. 9
Moby Dick	John Barrymore	Sept. 13	7109	78	Aug. 16
My Past	Daniels-Lyon	Mar. 14,'31	6693	74	Dec. 20
(Reviewed under title "Ex-Mistress")					
Office Wife	Mackaill-Stone	Aug. 23	5390	59	Oct. 4
Oh! Sailor Behave	Irene Delroy-Chas. King	Aug. 16	6223	65	July 12
Old English	George Arliss	Sept. 27	7928	87	Aug. 30
Other Men's Women	Aster-Withers	Jan. 17,'31	6403	71	Oct. 4
(Reviewed under title "Steel Highway")					
Outward Bound	Leslie Howard	Nov. 29	7568	83	Sept. 20
Recaptured Love	Bennett-Halliday	July 8	6120	68	June 7
River's End	Bickford-Knapp	Nov. 6	6774	74	Oct. 4
Rough Waters	Rin-Tin-Tin	June 7	4280	68	July 26
Royal Box (German)	Moissi-Horn		8000	89	Dec. 28
Sit Tight	Lightner-Brown	Feb. 28,'31	7108	79	Oct. 4
Sinners Holiday	Withers-Knapp	Oct. 11	5538	82	Oct. 4
Soldier's Plaything, A	Loder-Langdon-Lyon	Nov. 1	5186	57	
Those Who Dance	Monte Blue	Apr. 19	8876	76	July 12
Three Faces East	Bennett-Von Strohelm	July 28	6520	72	June 21
Under A Texas Moon	Fay-Torres-Loy-Beery	Apr. 1	7498	83	Apr. 12
Viennese Nights	Grey-Segal-Pidgeon	Jan. 31,'31	9001	99	Aug. 30

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Alexander Hamilton	George Arliss				
Expensive Women	Dolores Costello				
Co-Respondent	William Powell				
Four-Flusher, The	Edw. G. Robinson				
God's Gift to Women	Fay-LaPlante	Apr. 25,'31	6708		Mar. 14,'31
Gold Oust Gertis	Winnie Lightner				
Heat Wave	Wm. Powell				
Mad Genius, The	John Barrymore				
Maltese Falcon, The	Peebe Daniels-R. Cortez				
Mr. Hercules	Frank Fay				
Millionaire, The	George Arliss	May 1,'31			Mar. 14,'31
Night Nurse	Barbara Stanwyck				
Public Enemy, The	Harlow-Cagney	May 15,'31			
Side Show	Lightner-Butterworth				
Svengali	John Barrymore	May 22,'31			
Virtues Clothes	Bennette-Lyon				

THE SHORT PICTURE

BIG 4 FILM CORPORATION

Big Flat, The	Jamison-Murdock	2 Reels		
Radio Razzberry, A	Jamison-Murdock	Jan.26,'31	2 Reels	
Wages of Gin, The	Jamison-Murdock	Apr.28,'31	2Reels	

COLUMBIA

Title	Star	Rel. Oate	Length	Reviewed
Alaskan Knights	Krazy Kat Kartoon	May 22	1 reel	July 12
Apache Kid, The	Krazy Kat Kartoon	Oct. 9	1 reel	
Arctic Antics	Silly Symphony	June 5	1 reel	Aug. 2
Bandmaster, The	Krazy Kat Kartoon	Sept. 8	1 reel	Nov. 8
Barnyard Battle	Mickey Mouse	Apr. 25	1 reel	
Birthday Party	Mickey Mouse	Jan.6,'31	1 reel	Feb. 7,'31
Came the Pawn	Eddie Buzzel	Oct. 1	1 reel	Nov. 29
The Castaways	Mickey Mouse	Apr.6,'31		
Chain Gang	Mickey Mouse	Aug. 8	1 reel	
Check and Rubber Check	Specialties (Eddie Buzzell)	Mar.13,'31	1 reel	
China Plate	Silly Symphony			
Cinderella	Krezy Kat Kartoon	Aug. 14	1 reel	Nov. 15
City of Peace	Rambling Reporter		1 reel	
Crystel Gazer	Specialties (Eddie Buzzell)	Nov. 18	1 reel	Nov. 8
Curiosities No. C 212		Aug. 29	1 reel	
Curiosities No. C 214		Oct. 2	1 reel	
Curiosities No. C 215		Nov. 10	1 reel	
Curiosities No. C 216	Novelty by Walter Futter	Jan. 24,'31	1 reel	Feb. 21,'31
Curiosities No. C 217		Jan. 8,'31	1 reel	
Curiosities No. C 218		Feb. 9,'31	1 reel	
Curiosities No. C 219		Feb. 29,'31	1 reel	
Curiosities No. C 220		Mar. 26,'31	1	
Disarmament Conference	Krazy Kat			
Dutchman's Peradise	Rambling Reporter	Nov. 18	1 reel	
Faith, Hope and Charity	Specialtie (Eddie Buzzell)	Sept. 6	1 reel	Feb. 22
Firefighters	Mickey Mouse	June 11	1 reel	Nov. 15
Fortunate Isle, The	Rambling Reporter		1 reel	
Frollicking Fishes	Silly Symphony	Mey 8	1 reel	Sept. 27
Gorilla Mystery	Mickey Mouse	Oct. 10	1 reel	Dec. 6
Ham Berger & His Horse Redish	Color Sensation	July 16	1 reel	
Hard Boiled Yeggs	Specialties (Eddie Buzzell)	Oct. 10	1 reel	Nov. 15
Haunted House	Mickey Mouse	Aug. 1	1 reel	Jan. 4,'31
Home of the Sheikh	Rembling Reporter	Jan.29,'31	1 reel	
Honoluiu Wiles	Krazy Kat Kartoon	July 17	1 reel	Jan. 24
Hot and Bothered	Specialties (Eddie Buzzell)	Sept. 26	1 reel	Nov. 8
Jailhouse Blues	Mamie Smith		1 reel	Aug. 18
Jazz Fool	Mickey Mouse	July 5	1 reel	Nov. 9, '29
Jazz Rhythm	Krazy Kat	July 19	1 reel	July 26
Jewel of Asia	Rambling Reporter	Sept. 23	1 reel	Nov. 8
Jungle Rhythm	Mickey Mouse	July 19	1 reel	Jan. 11
Karnival Kid	Mickey Mouse	Mey 23	1 reel	
Kings er Better Specialities	Eddie Buzzell			
Lambs Will Gamble	Krazy Kat Kertoon	Nov. 1	1 reel	Nov. 29
Land of Long Ago	Rambling Reporter	Sept. 23	1 reel	
Let's Talk Turkey	Rambling Reporter	Nov. 11	1 reel	Nov. 29
Little Trail, The	Krazy Kat Karteon	Dec. 8	1 reel	Feb. 7,'31
Lone Ster Stranger	Specialties (Eddie Buzzell)	Dec. 27	1 reel	Feb. 7,'31
Mickey's Follies	Mickey Mouse	June 28	1 reel	Sept. 14, '29
Mickey's Choo Choo	Mickey Mouse	June 20	1 reel	Oct. 12, '29
Midnight in a Tey Shop	Silly Symphony	July 3	1 reel	
Monkey Melodies	Silly Symphony	Aug. 10	1 reel	Oct. 18
Moose Hunt, The	Mickey Mouse			
Mother Goose Melodies	Silly Symphony		1 reel	
Never Strike Your Mother	Specialties (Eddie Buzzell)	Aug. 10	1 reel	
Night	Silly Symphony	July 31	1 reel	June 28
Old Flame, An	Krazy Kat Kartoon	Apr. 24	1 reel	
Picnic, The	Mickey Mouse	Oct. 1	1 reel	Nov. 29
Pioneer Days	Mickey Mouse	Dec. 10	1 reel	
Playful Pan	Silly Symphony	Dec. 28	1 reel	
Plow Boy	Mickey Mouse	May 9	1 reel	
Prodigal Daughter, The	Specialties (Eddie Buzzell)	Sept. 26	1 reel	
Rodeo Dough	Krazy Ket Kartoon	Feb.13,'31	1 reel	Mar.7,'31
Shindig	Mickey Mouse	July 9	1 reel	
Stage Door Knights	Buddy Doyle	Apr. 23	1 reel	
Streets of Cairo	Rambling Reporter			
Subway Jam	Krazy Kat			
Swiss Movements	Krazy Ket	Apr.4,'31		
Traffic Troubles	Mickey Mouse	Mar.14,'31	1 reel	Feb. 15
Talking Screen Snapshots	Released twice e month	Feb.14,'31	1 reel	June 9, '29
Vagabond Salesman, The	Specialties (Eddie Buzzell)		1 reel	
When the Cat's Away	Mickey Mouse	Apr. 11	1 reel	
Wild Man's Land	Rambling Reporter	Nov. 19	1 reel	
Wild Waves	Mickey Mouse	Aug. 15	1 reel	Jan. 11
Wine, Woman—But Ne Song	Specialties (Eddie Buzzell)		1 reel	
Winter	Silly Symphony		1 reel	

EDUCATIONAL

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Oate	Length Feet	Mins.	Reviewed
An Anonymous Letter	Wm. J. Burns Detective Mysteries	Jan.4,'31	962	10½	Feb.7,'31
Asbury Park Murder Mystery, The	Wm. J. Burns Detective Mysteries	Dec. 21	957	10½	Jan.24,'31
Average Husband	Clyde-Moorhead	Sept. 7	1646	18	Aug. 23
Back Page, The	Geo. Chandler, Virginia Brooks	May 24,'31	1841	20	Apr.11,'31
Bank Swindle, A	Wm. J. Burns Detective Mysteries	Jan.18,'31	1005	11	
Bitter Friends	Lambert-MePhail	Apr. 27	1809	18	
Black Widow, The				11	Mar.14,'31
Bluffer, The	Clyde-Stedman	Sept. 28	922	11	Oct. 25
Bride and Gloomy	Bert Roech-Eleanor Hunt	Mar.22,'31	1764	20	
Bride's Mistake, The	Beebe-Oent-Thomson	Mer. 1,'31	1605	18	Jan.17,'31
Bully Beef	Terry-Toon	July 13	543	8	July 12
Campus Crushes	Clyde-Beebe-Stuart	June 15	1929	21	June 28
Chop Suey	Terry-Toon	Aug. 24	529	6	
Chumps, The	Beebe-Clyde	July 6	1888	21	July 12
Clowning	Terry-Toon	Apr.5,'31	568	6	Mar. 28
Club Sandwich	Terry-Toon	Jan.25,'31	506	5½	Jan.24,'31
Codfish Balls	Terry-Toon	June 15	678		
College Cuties	Tomblynn-Rondell	Dec. 28	1649	19	Dec. 7
College Vamp, The	Clyde-D'Avril	Feb.15,'31	1933	22	Feb.7,'31
Come to Papa	Ford Sterling	Feb.22,'31	1754	20	Feb.21,'31
Cow Catcher's Daughter	Clyde-Gribbon-Beebe	May 10,'31	1962		Apr.4,'31
Crashing Hollywood	Rita Flynn-Phyllis Crane	Apr.5,'31	1601	20	Mar. 21
Cross Roads	Romantic Journeys	May 3,'31	1002	11	Apr.11,'31
Dance Hall Merge	Gribbon-Beebe	Jan.18,'31	1925	19	Jan.3,'31
Divorced Sweethearts	Christy-Irwin-Pollard-Beebe	Oct. 28	1822	21	Jan.17,'31
Dog Doctor, The	Clyde-O'Leery-Farley	Mar.15,'31	1630	22	Nov. 1
Don't Bite Your Dentist	Clyde-Pollard	Nov. 9	1937	18	Jan.17,'31
Don't Give Up	Buster end John West	Oct. 26	1724	22	Sept. 27
Don't Leave Home	Johnny Hines	Dec. 28	1665	19	Oct. 11
Don't Divorce Him	Clyde Cook	May31,'31			
Dutch Treat	Terry-Toon	Sept. 21	612	6	
Expensive Kisses	Bert Roech	Dec. 7	1614	18	Dec. 6
Explorer, The	Terry-Toon	Mer.22,'31	522	6	Feb.28,'31
Ex-Plumber	Lloyd Hamilton	Mar. 8,'31	1907	21	Feb.24,'31
Ex-Sweeties				16	Mar.7,'31
Fat Wives for Thin	Reebe-Berraud-Clyde	May 25	1980	22	May 31
The Fireman's Bride	Terry Toon	May 3,'31	493	5	
Flying Trip, A	Hodge Podge	Sept. 7	895	10	
Follow the Swallow	Lloyd Hamilton	Apr. 27	1686	19	Apr. 26
Fowl Affair, A		Apr. 26,'31	541	6	Mar.21,'31
French Fried	Terry-Toon	Sept. 7	547	6	Oct. 18
Freshman's Goat, The	Bobby Agnew	Sept. 7	1789	19	
French Kisses	Cook Sheckley	June 15	1684	19	Aug. 9
Fried Chicken	Terry-Toon	Oct. 19	569	8	Sept. 27
Ghost Parade	Clyde-Gribbon-Peebe	May 24,'31			
Girls Will Be Beye	Charlotte Greenwood	Jan.25,'31	1801	21	Jan.24,'31
Golf Nuts	Terry-Toon	Dec. 14	520	6	Nov. 22
Goodby Legs	Pollard-Stuart	July 27	1961	22	July 12
Good Morning Sheriff	Lloyd Hamilton	May 25	1735	19	June 14
Go West Big Boy	Terry-Toon	Feb.22,'31	562	6	Feb.21,'31
Grandma's Girl	Clyde-Stuart-Kane	Oct. 12	1885	21	Oct. 25
Hail the Princess	Boley-Collins	May 11	1573	17	
Happy Little Honeymoon, A	Glenn Tryon	Feb.15,'31	1877	21	Feb.7,'31

Hawaiian Pineapple	Terry-Toon	May 18	602	7	May 24	
Hello Television	Clyde-Christe	Aug. 17	1844	20	Aug. 23	
His Error	Barnes-Collins	Sept. 14	1750	20		
Hollywood Theme Song	Gribbon-O'Leary-D'Avril	Dec. 7	1859	20	Nov. 1	
Honeymoon Land	Romantic Journeys	Feb.1,'31	928	10	Mar.28,'31	
Honk Your Horn	Lloyd Hamilton	June 29	1716	10	June 28	
Hot Turkey	Terry-Toon	May 4	604	7		
How's My Baby	Barnes-Collins-McPhail	June 22	1667	19		
Hungarian Goulash	Terry-Toon	June 29	515	6		
In Conference	Clyde-Gribbon-Wilsen	Apr.26,'31	1897	21	Apr.11,'31	
Indian Pudding	Terry-Toon	June 29	515	6	Apr. 28	
Irish Stew	Terry-Toon	Oct. 5	535	8	Oct. 11	
Johnny's Week End	Johnny Hines	Sept. 14	1653	18		
Jumping Beans	Terry-Toon	Nov. 2	498	6	Oct. 25	
Just a Bear	Clyde-Gribbon-O'Leary	Mar.29,'31	1735	20	Feb.21,'31	
Kangaroo Steak	Terry-Toon	July 27	535	6		
Love a La Mode	Granville-Drew	Nov. 2	1770	19		
Love Bergeln, The	Alberta Vaughn-B. Agnew	Jan.11,'31	1843	21	Jan.17,'31	
Love Your Neighbor	Lloyd Hamilton	Oct. 12	1756	22	Sept. 27	
Marriage Rows	Lloyd Hamilton	Jan.18,'31	1882	21	Jan.24,'31	
Medley of Rivers, A	Hodge-Podge	Nov. 9	892	10		
Monkey Meat	Terry-Toon	Aug. 10	548	6	Aug. 28	
My Harem	Moran-Bradbury	Nov. 16	1764	19		
Ne, Ne Lady	Clyde-Christy	Jan.4,'31	1798	20	Dec. 8	
One Yard to Go	Beebe-Eastman	Feb.1,'31	1913	21	Jan.31,'31	
Our Nagging Wives	Ford Sterling	Nov. 9	1780	19	Oct. 25	
Our Wife	Laurel-Hardy			22	Apr.11,'31	
Over the Air	Hodge-Podge	Oct. 12	935	10	Sept. 27	
Passionate Pups, The	Bert Reach					
Peace & Hsrmony	Lambert-Collins-McPhail	May 18	1660	18	May 10	
Pete and Repeat	Harrisen-Elms	Mar.1,'31	1754	20	Feb.21,'31	
Philadelphia Lancaster Counter-felters, The	Wm. J. Burns Detective Mysteries	Feb.1,'31	777	9	Feb.21,'31	
Pigskin Capers	Terry-Toon	Dec. 28	544	8		
Popeern	Terry-Toon	Jan.11,'31	543	6	Jan.17,'31	
Poor Fish, A	Beebe-Stewart-Stone	Jan.4,'31	974	12		
Prize Puppies	Lloyd Hamilton	Aug. 3	1724	19		
Quack, Quack	Terry-Toon	Mar.8,'31	583	6	Feb.21,'31	
Racket Cheers	Clyde-Irwin-Pellard	Nov. 23	1994	22	Nov. 8	
Radio Kisses	Beebe-Duryee-Carewe	May 4	1891	21	June 14	
Razzberries	Terry-Toon	Feb.8,'31	561	6	Feb.7,'31	
Ringleader, The	Wm. J. Burns Detective Mysteries	Mar. 15,'31	1028	11	Apr.11,'31	
Roman Punch	Terry-Toon	Apr. 20	560	8	Apr. 28	
Rough Idea of Love	Beebe-Eastman	Dec. 21	1896	21	Jan.3,'31	
Salt Water Taffy	Terry-Toon	Nov. 30	582	8		
Scotch Highballs	Terry-Toon	Nov. 18	560	6		
Shotgun Wedding, A	Buster & John West	Apr.19,'31	1837	20	Mar.14,'31	
Shooting of Dan the Duck, The	Cook-McPhail	Feb.22,'31	1772	20	Feb.21,'31	
Si, Si Senor	Tom Patricola	Sept. 21	1755	20		
Sing Sing Song	Terry-Toon	Apr.19,'31	1880	8	Mar.28,'31	
Speed	A. Clyde-M. Beebe	May10,'31		22	Apr.11,'31	
Strange Birds	Beebe-Eastman-Alberni	Nov. 23	937	10	Feb.7,'31	
Suppressed Crime, The	Wm. J. Burns Detective Mysteries	Nov. 23	1022	11	Jan.3,'31	
Swiss Cheese	Terry-Toon	June 1	547	8		
Take Your Medicine	Andy Clyde	Oct. 28	969	10	Oct. 25	
Speed Up	Hodge-Podge	Dec. 21	738	8		
Their Wives' Vacation	Kelton-Murray	Dec. 14	1895	21		
Three Hollywood Girls	L. Lane- R. Flynn-P. Crane	Jan.4,'31	1902	21	Jan.3,'31	
Triangle Murder, The	Wm. J. Burns Detective Mysteries	Mar. 1,'31	1029	11	Apr.11,'31	
Up a Tree	Lloyd Hamilton	Nov. 30	1777	19		
Vacation Loves	Clyde-Betty Boyd	Sept. 28	1904	21		
Western Knights	Lambert-St. John-McPhail	Apr. 20	1681	20	Apr. 5	
Wilkins Murder Mystery	Wm. J. Burns	Dec. 7	1023	11	Sept. 27	
Windy Riley Goes Hollywood	Jack Shutta-Louise Brooks	May 3,'31	1862	21	Apr.11,'31	
Won by a Neck	Lloyd Hamilton	Oct. 5	1885	21	Oct. 11	

FITZPATRICK PICTURES, INC.

Traveltalk Series

No. 1—From Barcelona to Valencia	Sept.	1008	11		
No. 2—From Valencia to Granada	Oct.	971	11	Oct.12,'29	
No. 3—From Granada to Toledo	Nov.	975	11	Nov.18,'29	
No. 4—In Old Madrid	Dec.	867	10	Feb. 8	
No. 5—Egypt—The Land of the Pyramids	May	972	11	June 21	
No. 6—Gateway to India	June	850	9½		
No. 7—Temple of Love, The	July	958	10½	Sept. 6	
No. 8—Imperial City	Aug.	832	9	Aug. 23	
No. 9—Picturesque Hong Kong	Sept.	716	10		
No. 10—The Island Empire	Oct.	716	8	Sept. 6	
No. 11—Japan in Cherry Blossom Time	Oct.	768	9	Nov. 22	
No. 12—Java—The Fragrant Isle	Nov.	773	9		
No. 13—Charming Ceylon	Nov.	705	9		
No. 14—Honolulu to Havana	Dec.	943	10		
No. 15—Siam to Korea	Jan. '31	923	10	Jan.3,'31	

American Holiday Series

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Abraham Lincoln			3		
Armistice Day			3		
Christopher Columbus			3		
George Washington			3		
Independence Day			3		
Labor Day			3		
Memorial Day			3		
Mother's Day			3		
Origin of Christmas			3		
Thanksgiving			3		

Movie Horoscope Series

One Release for Each Month of the Year

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
People Born in August			830	9	
People Born in September			991	11	
People Born in October			954	10½	
People Born in November			711	8	Nov. 9
People Born in December			714	8	
People Born in January			901	10	
People Born in February			910	10	
People Born in March			901	10	
People Born in April			689	8	
People Born in May			749	8½	
People Born in June			944	10½	
People Born in July			823	9	Aug. 2

Music Master Series

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Georges Bizet		Sept.	972	11	
Johannes Brahams		Sept.	971	11	Feb. 15
Franz Liszt		Sept.	998	11	Apr. 5
George Frederick Handel		Oct.	990	11	
Frederick Chopin		Oct.	932	10½	
Ludwig Von Beethoven		Oct.	681	7½	Apr. 19
Johann Strauss		Nov.	544	6	Dec. 13
Guiseppe Verdi		Nov.	851	9½	Nov. 29
Felix Mendelssohn		Dec.	819	9	

METRO-GOLDWYN-MAYER

Air Tight	Boy Friends	May	9,'31	1571		
All Teed Up	Charley Chase	Apr.	19	1895	Mar. 29	
Ambitious People	Colortone Revue	Mar.	21,'31			
Another Fine Mess	Laurel-Hardy	Nov.	29	2591	Dec. 13	
Baby Talk	Boy Friends	Jan.	17,'31			
Bargain Day	Our Gang	May	2,'31	1723		
Bark Brothers, The	Dogville					
Be Big	Laurel-Hardy	Feb.	7,'31	2563	24	Mar. 28
Bear Shooters	Our Gang	May	17	1881	Feb. 15	
Below Zero	Laurel-Hardy	Apr.	26	1889	Oct. 25	
Big Dog House, The	Dogville	Mar.	14,'31	1479		
Big Kick, The	Harry Langdon	Mar.	29	1827	Jan. 25	
Bigger and Better	Boy Friends	Oct.	25	1789		
Blood and Thunder	Boy Friends	Jan.	17,'31	1801		
Brats, The	Laurel-Hardy	Mar.	22	1928	Apr. 5	
Busy Barcelona	Holmes	Apr.	11,'31		Mar. 14,'31	
Chickens Come Home	Laurel-Hardy	Feb.	21,'31	2782	Mar. 14,'31	
China's Die Man River	Holmes	Oct.	4	882	Dec. 13	
Clock Shop, The	Revue	May	10	2 reels		
College Hounds	Dogville	Sept.	27	1524	Mar. 28	
Copy	Novelty	Oct.	11	1877	Dec. 13	
Crazy House	Dane-Moran	Nov.	1	16	Mar.14,'31	
Cuckoo Murder Case, The	Flip the Frog Series	Oct.	18	724	Nov. 1	
Devil's Cabaret	Revue	Dec.	13		Mar. 14,'31	
Doctor's Orders	Boy Friends	Sept.	13	1920	Dec. 13	
Dogway Melody	Dogville	Dec.	20	1493	Nov. 1	
Dollar Dizzy	Charley Chase	Oct.	4	2354	Sept. 6	
Dublin and Nearby	Holmes	Dec.	27	882	Apr.4,'31	
Fast Work	Charley Chase	June	28	1868	May 24	
Fiddlesticks	Cartoon	Aug.	16	568	Aug. 18	
Fifty Million Husbands	Charley Chase	May	24	1848	Mar. 29	
Flying Fists	Flip the Frog Series	Sept.	6	628		
Gems of M-G-M	Novelty	Jan.	3,'31	1846		
Geography Lesson	Colortone Revue	Mar.	28,'31			
Girl Shock	Charley Chase	Aug.	23	1786	Aug. 23	
Glories of Nikke, The	Holmes	Aug.	23	908	Dec. 13	
Haywire	Laurel-Hardy	May	29	1775	June 7	
Helping Grandma	Our Gang	Jan.	3,'31	2 reels	Nov. 1	
High C's	Charley Chase	Dec.	27	2623		
High Gear	Boy Friends	Feb.	28,'31	2278		
Hog Wild	Laurel-Hardy	May	31	1775		
Hoosegow	Laurel-Hardy				Oct. 25	
Hot Dog	Dogville	Aug.	16	1400	Feb. 15	
Into Morocco	Holmes	Dec.	6	900		
King, The	Harry Langdon	June	14	1787		
Laurel & Hardy Murder Case	Laurel-Hardy	Sept.	6	2781	Aug. 2	
Ladies Last	Boy Friends	Dec.	6	1893		
Laughing Gas	Flip the Frog Series	Mar.	14,'31		Mar. 14,'31	
Laughing Gravy	Laurel-Hardy	Apr.	4,'31	1882		
Little Daddy	Our Gang	Mar.	28,'31	1917	Mar. 14,'31	
Looser Than Loose	Charley Chase	Nov.	15	1893	Dec. 13	
Love Business	Our Gang	Feb.	14,'31	1857	Dec. 13	
Love Fever	Boy Friends	Apr.	11,'31	1825		
Modern Madrid	Holmes	Nov.	15	851		
Old Man Trouble	Davidson-Nichols			2 reels		
One of the Smiths	Charley Chase			2357	3 reels	
Peeps at Peking	Holmes	Jan.	17,'31	804		
Pip from Pittsburgh, The	Charley Chase	Mar.	21,'31	1908	Mar. 14,'31	
Pups Is Pups	Our Gang	Aug.	30	1693	Oct. 18	
Rough Seas	Charley Chase	Apr.	25,'31	2471		
Reunder, The	Novelty	Nov.	22	1812		
Roy Evans					9. Apr.11,'31	
School's Out	Our Gang	Nov.	22	1893	Aug. 30	
Shrimp, The	Harry Langdon	May	3	1738	Feb. 15	
Snappy Cabellere	Revue	Sept.	20			
Song Writer's Revue, The	Novelty	Aug.	30	1881		
So Quiet on the Canine Front	Dogville	Jan.	31,'31			

PARAMOUNT-PUBLIX

Title	Star	Rel. Date	Length	Reviewed
Ace of Spades, The	Talkartoon	Jan. 17, '31	1 reel	
Accidents Will Happen	Smith and Dale	Aug. 2	2 reels	
Accordion Joe	Talkartoon	Dec. 13	1 reel	Dec. 13
Actions Speak Louder Than Words	Wm. & Joe Mandel	May 3	1 reel	
African Dodge, The	Tom Howard	Apr. 4, '31	10 min.	Mar. 14,'31
A Hunting We Did Go	Bruce Novelty	May 16, '31	1 reel	
Alexander's Rag Time Band	Screen Song	May 9, '31	1 reel	
All for the Band	Eddie Younger	Apr. 4, '31	8 min.	Mar. 14,'31
Antique Shop, The	Burns and Allen	Mar. 7, '31	1 reel	Feb. 21, '31
Any Little Girl That's a Nice Little Girl	Screen Song	Apr. 18, '31	1 reel	
Around the Samovar	A Columbia Broadcasting Feature	Feb. 28, '31	1 reel	Feb. 28, '31
Anything But Ham	Smith and Dale	Jan. 24, '31	1 reel	Jan. 3, '31
Artist's Reverie, The	Gamberelli & Co.	Aug. 2	1 reel	June 14
At Home	Lulu McConnell	Aug. 9	1 reel	
Ballet Class	Dancing Act	May 31	1 reel	
Barnacle Bill, the Sailor	Talkartoon	Aug. 30	1 reel	Aug. 2
Big Solash, The	Weismuller-Kruger	Jan. 17, '31	2 reels	
Broadway Romeo, A	Jack Benny	Mar. 28,'31	2 reels	
Bum Bandit, The	Talkartoon	Apr. 4, '31	1 reel	
By Appointment	Craig-Bond	Nov. 1	1 reel	
By the Beautiful Sea	Screen Song	Jan. 24, '31	1 reel	
Camore Trails	Bruce Scenic	Oct. 11	1 reel	Dec. 13
Chinatown Fantasy	Miller-Dova	July 5	1 reel	May 24
Chords of Memory	R. Bruce Scenic	May 10	1 reel	
Cleaning Up	C. Conklin-M. Swain	Sept. 27	2 reels	
Cockeyed News No. 1	Eddie Cantor	Aug. 9	1 reel	
Clinching a Sale	Harry Richmond	Apr. 18, '31	1 reel	
Come Take a Trip in My Airship	Screen Song	May 24	1 reel	June 14
Confounded Interest	Raymond-Caverly	Oct. 11	1 reel	
Cow's Husband, The	Talkartoon	Mar. 14,'31	1 reel	8. Mar.28,'31
Crazy Compositions	Fuzzy Knight	Apr. 11, '31	1 reel	
Desperate Sam	Bert Gordon	Mar. 29	1832	
Devil Sea	Ethel Mermen & Leslie Stowe	Feb. 28,'31	1 reel	
Discovered	Sally Ward	Jan. 17, '31	1 reel	Jan. 17, '31
Dizzy Dishes	Talkartoon	Aug. 9	1 reel	
Dresden Dolls, The	Marie Gamberelli	July 28	1 reel	
Drifting Along	Robert Bruce Scenic	Sept. 6	1 reel	Dec. 20
Elmer Takes the Air	Stubby Kreuger-Assen-Jordaneff	Apr. 25,'31	2 reels	
Excuses	Bruce Novelty	Nov. 29	1 reel	
Fatal Card, The	W. & E. Howard	Nov. 8	1 reel	
Firebugs	Talkartoon	May 10	1 reel	Apr. 19
Fit to Be Tied	Burns & Allen	Aug. 2	1 reel	
Food for Thought	Allen & Canfield	Sept. 13	1 reel	
French Line, The	Gina Male	Jan. 24,'31	1 reel	
Getting a Break	Block & Sully	May 17	1 reel	June 28
Gents of Leisure	Chester Conklin	May 9,'31	2 reels	
Glew Worm, The	Screen Song	Aug. 23	1 reel	July 19
Go Ahead and Eat	Tom Howard	Jan. 3,'31	1 reel	Dec. 13
Go Ahead and Sing	Tom Howard	Oct. 25	1 reel	Dec. 13
Grand Uproer	Talkartoon	Dec. 4	1 reel	
Great Pants Mystory	Smith & Dale	Feb. 14,'31	2 reels	
Heppiness Remedy	Ted Lewis	Feb. 14,'31	1 reel	
Headache, The	Billy House	Mar. 14,'31	2 reels	
He was Her Man	Gilda Gray	Apr. 25,'31	2 reels	
Helping Hand, The	Selly Ward	Dec. 4	1 reel	
Her Future	Ethel Merman	Sept. 6	1 reel	
His Price	Johnny Burke	Dec. 13	1 reel	Mar. 21, '31
His Wife's Birthday	Selly Ward	Oct. 28	2 reels	
Hot Air Merchant	Charlie Ruggles	Sept. 13	2 reels	
Hot Dog	Talkartoon	Mar. 29	1 reel	
Hot Time in the Old Town Tenight, A	Screen Song	Aug. 2	1 reel	July 5
Hudson and Its Moods	Leslie Stowe & Speed Young	Apr. 11, '31	1 reel	
Hurry Doctor			8 min.	Mar. 14, '31
I Came First	Herman Timberg	Apr. 12	1 reel	
I'd Climb the Highest Mountain	Screen Song	Mar. 7,'31	1 reel	
I'm a Wild Woman	Baydell-Ash	Aug. 16	1 reel	
I'm Telling You	Willie & Eugene Howard	Mar. 7, '31	1 reel	
In Again, Out Again	Cook-Bond	Dec. 20	1 reel	Nov. 22
In My Merry Oldsmobile	Screen Song		6.	Mar.21,'31
In the Good Old Summer Time	Screen Song	June 7	1 reel	
Insurance	Eddie Cantor	Aug. 23	1 reel	June 28
Introduction of Mrs. Gibbs	Lulu McConnell	Sept. 20	1 reel	
It Might Be Worse	Georgie Jessel	Jan. 3,'31	2 reels	
It's All Over	Marion Harris	Dec. 20	1 reel	
I Wonder Who's Kissing Her Now	Screen Song	Feb. 14,'31	1 reel	
Jazz Preferred	Zelaya	Aug. 30	1 reel	July 5
Just a Pal	Miner Watson	Nov. 15	1 reel	
Kandy Kabaret	Children's Ballet	Aug. 23	1 reel	June 28
Knights in Venice	Smith & Dale	Mar. 23	1 reel	
Lady, You Sley Me	Perkins-Hillpot	Sept. 6	1 reel	
La Palema	Screen Song	Apr. 12	574	
La Schnapps, Inc.	Smith & Dale	Nov. 8	2 reels	
Laugh It Off	June MacCloy	Feb. 14, '31	1 reel	
Let's Stay Single	Frances Williams	Mar. 14,'31	1 reel	
Love in the Suburbs	Victor Moore	Jan. 31,'31	2 reels	
Make Up Your Mind	Alice Boulden	Jan. 10, '31	1 reel	
The Male Man	Talkartoon	Apr. 25, '31	1 reel	
Many Moons	Bruce Novelty	Aug. 9	1 reel	Sept. 6
Mariutch	Screen Song	Nov. 15	1 reel	Nov. 8
Marry or Else	Arthur & Morton Havell	Oct. 25	2 reels	
Meek Mr. Meek, The	Jimmy Barry	Aug. 18	1 reel	
Meet the Boy Friend	Lillian Roth	Aug. 30	1 reel	

Melodies	Smith Bros., Singing	Mar.	21,'31	1	reel	
Miscast	James Kelso-Dolores DeMonde	Mar.	21,'31	1	reel	
Model Women	All Star	Dec.	8	1	reel	
My Gal Sal	Screen Song	Oct.	18	1	reel	
Moonlight and Romance	Moreno-Martini	Feb.	21,'31	1	reel	
M'Lady	Irene Bordoni	Mar.	28,'31	1	reel	
My West	Bruce Novelty	Mar.	7,'31	1	reel	Mar.14,'31
Mysterious Mose	Talkartoon	Dec.	27	1	reel	Dec. 13
Neighborly Neighbors	Lulu McConnell	Aug.	16	2	reels	Oct. 25
New Rhythm	Azplazer & Band	Oct.	18	1	reel	
Noah's Lark	Talkartoon	Oct.	26	1	reel	
Office Blues	Ginger Rogers	Nov.	22	1	reel	
Oh Teddy	Billy House	Dec.	20	2	reels	
Ol' King Cotton	George Dewey Washington	Dec.	27	1	reel	
Ole Man Whoopee	Art Frank	Sept.	27	1	reel	July 26
On a Sunday Afternoon	Screen Song	Nov.	29	1	reel	
Once Over, Light	Brown and Allen	May	23,'31	1	reel	
One Big Night	Ben Blue	Feb.	7,'31	1	reel	
Operatic Selections	Tite Schipa	May	24	1	reel	Nov. 22
Paramount Acts				1	reel	
Paramount Comedies				2	reels	
Paramount Pictorial	No. 1 Clara Bow	Sept.	27	1	reel	
	No. 2 Fish Faces; Munich Mannikins; Walrus Hunting In Siberia; Stars of To-morrow	Oct.	25	1	reel	
	No. 3 In the Gloaming—Lowell Thomas-Jesse Crawford	Nov.	29	1	reel	
	No. 4 Whaling in North Atlantic—Lowell Thomas-Leslie Thrasher	Dec.	27	1	reel	
	No. 5 Up the River in Mexico—Lewell Thomas-John Phillip Sousa	Jan.	31,'31	1	reel	
	No. 6 The Treut Harvest—The Children's Hour— Lowell Thomas	Feb.	28,'31	1	reel	
	No. 7 Rudy Vallee—Lewell Thomas Marienette Shew	Mar.	28,'31	1	reel	
	No. 8 . Jesse Crawford-Ruth St. Denis-Lowell Thomas					Apr. 25
Paramount Sound News	(Two Editions Weekly)			1	reel	
Patient, The	The Three Swifts	Nov.	29	1	reel	
Pent House Blues	Muriel O'Or-Cy Kahn	Feb.	21,'31	1	reel	
Pest, The	Tom Howard	Mar.	14,'31	1	reel	
Plastered	Willie, West & McGinty	Nov.	22	1	reel	
Please Go 'Way and Let Me Sleep	Screen Song	Jan.	10,'31	1	reel	
Pulling A Bone	Burns & Allen	Jan.	10,'31	1	reel	Nov. 8
Pusher In The Face						28 Mar.28,'31
Putting Party, The	Juliet	Dec.	27	1	reel	
Radio Salutes						10 Mar.28,'31
Raising the Roof	Lillian Roth & Band	Aug.	24	1	reel	Oct. 11
Real Estators, The	Smith & Dale	May	2,'31	1	reel	
Red, Green & Yellow	Lulu McConnell	Oct.	18	1	reel	
Resolutions	Billy House	Aug.	30	2	reels	
Row, Row, Rew	Screen Song	Dec.	20	1	reel	
Rube, The	Jimmy Barry	June	21	1	reel	
Runaway Boys	Bruce Novelty	Jan.	31,'31	1	reel	
Sailor's Luck, A	George Beatty	Sept.	13	1	reel	Nov. 15
Seeing Helen Heme	Helen Lynd	Dec.	6	1	reel	
Seven In One	Juliet	May	21,'31	1	reel	
Silly Scandals	Talkartoon	May	23,'31	1	reel	
Simply Killing	Willie & Eugene Howard	Jan.	31,'31	1	reel	
Sing, You Dancers	Puck & White	Sept.	20	1	reel	
Sky Scraping	Talkartoon	Nov.	1	1	reel	
Sky Scrappers	Chester Conklin	Dec.	6	2	reels	Jan. 25
Somebody Stole My Gal	Screen Song	Mar.	21,'31	1	reel	
Song Service	Lee Morse & Co.	Oct.	25	1	reel	
Stateroem 19	Clute-La Mar	Jan.	17,'31	1	reel	
Stein Song	Screen Seng-Valee	Sept.	6	1	reel	Sept. 6
Stolen Jools	All Star			2	reels	
Stery Book Parade, The	Children's Ballet	Oct.	4	1	reel	Aug. 23
Strike Up the Band	Screen Song	Sept.	27	1	reel	
Studio Sap	Chester Conklin	Feb.	28,'31	2	reels	
Sunset Hunter	R. Bruce Scenic	July	12	1	reel	
Sure Cure	Lynn Overman	Nov.	1	1	reel	Sept. 8
Swing You Sinner	Talkartoon	Sept.	20	1	reel	Oct. 11
Taxi	Chester Conklin	Apr.	11,'31	2	reel	
Teacher's Pest	Talkartoon	Feb.	7,'31	1	reel	
The Tide Rises	R. Bruce Scenic	July	14	1	reel	
Thou Shalt Not	Billy House	May	23,'31	2	reels	
Tongue Tied	Lulu McConnell	Dec.	13	1	reel	
Tons of Trouble	Rudy Muller and Rosle	Jan.	3,'31	1	reel	
Top Noles	Talkartoon	Mar.	21,'31	1	reel	Mar.14,'31
Tree Saps	Talkartoon	Feb.	21,'31	1	reel	
Tune Oetective, The	Or. Sigmund Spaeth	Apr.	25,'31	1	reels	
Twe's Company	Marion Harris	Feb.	7,'31	1	reel	Jan. 3,'31
Tune Oetective, The	Or. Sigmund Spaeth	Feb.	14,'31	1	reel	Nov. 22
Two A.M.	Tom Howard	May	2,'31	1	reel	
Teys	Three Ormende Sisters	July	28	1	reel	
Up to Mars	Talkaroon	Nov.	22	1	reel	Nov. 22
Voices of Lonely Men	R. Bruce Scenic	Apr.	19	1	reel	
Why Continue the Struggle	Casey-McHugh	Nov.	15	1	reel	
Wise Flies	Talkartoon	July	19	1	reel	June 14
Yes, We Have No Bananas	Screen Seng	Apr.	26	1	reel	May 24
You're In the Army Now	Jehnny Burke	Oct.	11	2	reels	

RADIO PICTURES

Title	Star	Rel. Date	Length	Reviewed
Aunts In the Pants	W. Catlett	Nov. 22	2 reels	20.Dec. 13
Blondes Prefer Bonds	Louise Fazenda		2 reels	
Broken Wedding Bells	Dane-Arthur	Sept. 1	2 reels	20.June 21
Cash and Mary	Vaughn-Coeke-Sargent	Mar. 18	2 reels	
Dizzy Dates	Dane-Arthur	Dec. 7	2 reels	19.
Dumbells In Derbies	Geo. K. Arthur-Karl Dane	Feb. 7,'31	17	12.19.Mar. 7,'31
Eventually But Not Now	Vaughn-Cooke	Apr. 13	2 reels	Apr. 19
Fall to Arms, A	Louise Fazenda	Oct. 20	17	74...20
Golf Specialist, The	W. C. Fields	Aug. 19	2 reels	21.July 6
Good Time Kenneth	Marc Connelly	July 20	1 reel	Aug. 9
Guest, The	Maro Connelly	May 25	1 reel	
Hey Oiddle Diddle	Nick & Tony	Dec. 7	1 reel	19.
Hot Bridge		May 11	2 reel	
Humanette No. 1	Benny Rubin	Aug. 22	1 reel	8.July 5
Humanette No. 2	Hutchinson-Lorch	Sept. 1	1 reel	10.
Humanette No. 3	Clyde-Rubin	Oct. 1	1 reel	8.
Humanette No. 4	B. T. Murray	Nov. 20	1 reel	8.Nov. 8
Humanette No. 5	All Star	Dec. 27	1 reel	
Humanette No. 6	Benny Rubin	Jan. 25,'31	1 reel	9.Jan. 3,'31
Humanette Ne. 7	Nat Carr	Feb. 25,'31	9	25.10 Mar.14,'31
Humanette No. 8	All Star	Mar. 22,'31	7	73. 9.Mar. 7,'31
Humanette No. 9		Apr. 15,'31	1 reel	
He Loved Her Net	Nick & Tony	Jan. 25,'31	18	03...20
Itching Hour, The	Louise Fazenda	Feb. 1,'31	19	37...22
Knights Before Xmas	Dane-Arthur	Nnv. 15	2 reels	18
Lime Juice Knights	Oane-Arthur	Mar. 22,'31	18	31.21.Mar. 7,'31
Magnate, The	Marc Connelly	Mar. 30	1 reel	
Men Without Skirts	Oane-Arthur	Aug. 19	2 reel	July 5
Mickey's Bargain	Mickey Yule	Oec. 27	2 reels	19.Dec. 13
Mickey's Crusaders	Mickey Yule	Apr. 12,'31	2 reels	
Mickey's Luck	Mickey Yule	Mar. 30	2 reels	Apr. 12
Mickey's Merry Men	Mickey Yule	July 20	2 reels	Aug. 18
Mickey's Musketeers	Mickey Yule	Oct. 20	18	23...18.Aug. 18
Mickey's Stampede	Mickey Yule	Feb. 7,'31	18	78...19.
Mickey's Winners	Mickey Yule	Aug. 17	2 reels	
Mickey the Romee	Mickey Yule	June 22	2 reels	
Mickey the Whirlwind	Mickey Yule	Apr. 27	2 reels	
Mickey the Warrior	Mickey Yule	May 25	2 reels	
Moonlight and Menkey Business	Nick & Tony	Nev. 15	2 reels	21.Nov. 15
Off to Peoria	Nick & Teny	July 13	2 reels	June 14
Palooka Flying School		June 22	1 reel	21.
Peep on the Deep, A	Clarke-McCullough	Sept. 1	2 reels	20.July 8
Pure & Simple	Louise Fazenda	Sept. 15	2 reels	Oct. 11
Razored in Old Kentucky	Nick & Tony	Oct. 20	16	99...18.Nev. 8
Second Hand Kisses	Louise Fazenda	Mar. 29'31	16	78
She Went for a Tramp	Huoh Herbert-Rosco Ates	Mar. 15,'31	17	71... Mar. 7, '31
Society Goes Spaghetti	Nick & Tony	Sept. 15	2 reels	20.Sept. 27
Talking Turkey	Benny Rubin	Jan. 25, '31		
Toby Hollowe'en	Toby, the pup	May 1,'31	60	8
Teby In the Bunhouse	Toby, the pup	Dec. 7	1 reel	6 Dec. 13
Toby In Circus Times	Toby, the pup	Jan. 25,'31	56	3.....6
Toby in the Brown Derby	Toby, the pup	Mar. 22,'31	6	6..7 Mar. 7,'31
Toby Down South	Toby, the pup	Apr. 15,'31	57	5.....7
Toby the Fiddler	Toby, tha pup	Sept. 1	1 reel	7.
Toby the Miner	Toby, the pup	Oct. 1		8 Nnv. 15
Toby in the Museum	Toby, the pup	Aug. 19	1 reel	May 24
Toby the Milkman	Toby, the pup	Feb. 25,'31	8	20....7
Toby the Showman	Toby, the pup	Nov. 22	1 reel	7.Nov. 8
Too Hot to Handle	Louise Fazenda	Nov. 15	2 reels	21.Dec. 13
Trader Ginsburg	Nat Carr	Dec. 27	2 reels	18.Dec. 13
Trouble from Abread	Ford Sterling, Lucien Littlefield		2 reeler	Mar.14,'31
Wife O'Reilly	Nick & Tony	Feb. 25,'31	17	63.20.Mar. 7,'31
Who's Got the Body	Nick & Tony	Aug. 3	2 reels	May 24

RKO PATHE

(Note: RKO Pathe does not list running time on Shorts. The appreximate running time of reels in the important series, however, follew:

2 reel comedies.....22 min.
Pathe News.....10 "
Pathe Review.....11 "
Aesop's Fables.....8 "
Grantland Rice Sportlights.....10 "

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
All For Mabel	Carney-Wills	Oct. 12	2	reels	Aug. 23
America or Bust	Pollard	July 27	2	reels	June 21
Angles on Angling	Sportlight	Oeo. 28	1	reel	Jan. 3,'31
Animal Fair, The	Aesop Fable	Feb. 1,'31	1	reel	Jan. 31,'31
Backfield Aces	Rockne Feotball	Oct. 15	1	reel	
Bare Knees	Pollard	Mar. 8, '31	2	reels	Mar. 7,'31
Beauties, The	Hiatt-Kaley	June 29	2	reels	
Big Cheese, The	Fable	Oct. 26	1	reel	Nov. 8
Boss's Orders, The	Morgan-McPhail	Aug. 31	2	reels	Aug. 2
Big Hearted	Harry Gribbon	June 22	2	reels	June 28
Breaklast In Bed	Pollard-Pangborn	Nev. 18	2	reels	
Bunville Romance	Fable	June 8	1	reel	June 21
Call of Mohammed	Vagabond Adventure		1	reel	Apr. 4,'31
Campus Champs	Nat Carr	Feb. 1,'31	2	reels	Feb. 14,'31
Campus Favorites	Sportlight	June 29	1	reel	July 5
Carnival Revue	Hiatt-Hughes	Aug. 3	2	reels	July 19
Chasing Rainbows	Sportlight	Aug. 10	1	reel	
Champion Makers	Sportlight	June 15	1	reel	June 21
Cinderella Blues	Aesop Fable			8 min.	Apr.11,'31
Circus Capers	Fable	Sept. 28	1	reel	Oct. 4
Cobb Goes Fishing	Sportlight	Oct. 5	1	reel	Oct. 4
College Capers	Fable	Mar. 15, '31	1	reel	Mar. 21
Cowboy Blues	Fable	Feb. 15,'31	1	reel	Feb. 7,'31
Dance With Me	Wanzer-Palmer	Nov. 23	2	reels	
Dangerous Youth	Pollard	Sept. 14	2	reels	Nov. 29
Deep South	Song Sketch	Aug. 24	1	reel	June 28
Disappearing Enemies	Oet Farley-Rex Bell	March 1,'31	2	reels	Apr. 4,'31
Dixie Chase, The	Sportlight	Nov. 30	1	reel	Dec. 13
Dogs of Solitude	Vagabond Adventure	Feb. 6,'31	1	reel	Feb. 14,'31
Drums of Fear	Vagabond Adventure	June 29	1	reel	June 28
Oude Ranching	Sportlight	Sept. 21	1	reel	Aug. 16
Ouffer Swings	Farrell Golf Series	Feb. 22,'31	1	reel	Mar. 7,'31
Ebony Shrine	Vagabond Adventure	Sept. 21	1	reel	May 31
Eve's Fall	All Star	Oec. 28	2	reels	
Farm Foolery	Fable	Sept. 14	1	reel	Sept. 20
Flying Feet	Knute Rockne Football	Oct. 28	1	reel	Sept. 13
Fore!	Farrell Golf	Feb. 15,'31	1	reel	Feb. 14'31
Frozen Frolic	Fable	Aug. 31	1	reel	Sept. 13
Gem of Agra	Vagabond Adventure	Oct. 19	1	reel	Sept. 27
Getting on the Green	Farrell Golf	Mar. 22	1	reel	Apr.11,'31
Give Me Action	Manning-Holman	Aug. 17	2	reel	Aug. 9
Glacier's Secret, The	Vagabond Adventure	June 1	1	reel	May 31
Gliding	Sportlight	Sept. 21	1	reel	Sept. 7
Glory of Spain	Vagabond Adventure	Nov. 18	1	reel	Nev. 8
Gypped In Egypt	Fable	Nov. 9	1	reel	Nov. 15
Hearts and Hoofs	Rice-Keefe	Sept. 7	2	reel	May 31
Help Wanted—Female	Pollard	Jan. 11,'31	2	reels	Jan. 10,'31
Hidden Goal, The	Rockne Foetball	Oct. 15	1	reel	Aug. 30
High Steppers	Sportlight	Nov. 18	1	reel	Dec. 13
Hold the Baby	Agnew-Crane-McPhail	Nov. 9	2	reels	
Hooked	Sportlight	May 18	1	reel	May 24
Hot Tamale	Fable	Aug. 3	1	reel	Aug. 9
Hunting Thrills				9 min.	Apr.11,'31
Hurricane Island	Vagabond Adventures			9	Mar. 28
In the Rough	Farrell Golf	Mar. 8,'31	1	reel	Feb. 28,'31
I'll Take That One	All Star	Oct. 5	2	reels	
Jungle Jazz	Fable	July 8	1	reel	July 19
Jungle Terror	Vagabond Adventure	Oct. 5	1	reel	Sept. 20
Kid the Kidder	Owsley-Marsh	Dec. 7	2	reels	Sept. 20
King of Bugs	Fable	Dec. 21	1	reel	Jan. 3,'31
Lair of Chang-How	Vagabond Adventure	June 15	1	reel	June 7
Last Yard, The	Rockne Foetball	Oct. 12	1	reel	Aug. 30
Laundry Blues	Fable	Aug. 17	1	reel	Aug. 23
Let 'Er Buck	Sportlight	July 27	1	reel	Aug. 9
Liva and Learn	McPhail-Deering	June 15	2	reels	Aug. 2
Love's Memory	Song Sketch	Feb. 16	1	reel	June 7
Love That Kills	Vagabond Adventure	Aug. 24	1	reel	June 7
Midnight	Fable	Oct. 12	1	reel	Oct. 25
Mind Your Business	Agnew-Gulliver	July 30	2	reels	June 12
Monarchs of the Field	Sportlight	Dec. 14	1	reel	Dec. 20
Musical Beauty Shop	All Star	June 7	2	reels	June 7
Mystic Isles	Vagabond Adventure	Nov. 30	1	reel	Nov. 22
Neat and Tidy	All Star	Nov. 28	2	reels	
Next Doer Neighbers	Housman-Deering	Jan. 28,'31	2	reels	Jan. 3,'31
New Waiter, The	All Star	Sept. 14	2	reels	
Office Boy, The	Fable	Nov. 23	1	reel	Nov. 29
One Nutty Night	Wills-Carney	Nov. 30	2	reels	Nev. 22
Open House	Nick Stuart			20 min.	Apr.11,'31
The Old Hokum Bucket	Aesop Fable	Mar.29,'31		7 min.	Apr.4,'31
Oom Pah Pah	Fable	May 11	1	reel	June 7
Over the Radio	Pangborn	Dec. 14	2	reels	Feb. 7,'31
Parading Pajamas	Jehnny Arthur	Dec. 21	2	reels	Jan. 24,'31
Par and Double Par	Sportlight	Nov. 2	1	reel	Nov. 22
Pathe News	Released Twice Weekly			1	reel
Pick 'Em Young	Agnew-Geranhty	May 4	2	reels	May 10
Parents Wanted	Folly Comedy	Mar. 15,'31	2	reels	Apr. 4,'31
Racqueteers	Sportlight	Oct. 19	1	reel	Oct. 11
Radio Racket	Fable	Mar. 1,'31	1	reel	Feb. 28,'31
Red Riding Hood	Fable	Jan. 18.'13	1	reel	Jan. 31,'31
Rich Uncles	Richard Carle	May 11	2	reels	May 3
Romeo Robin, A	Fable	June 22	1	reel	June 28
Rough and Tumble	Sportlight	Jan. 25,'31	1	reel	Feb. 7,'31
Reugh House Rhythm	Ed Kennedy		2 reels	26	Mar. 14,'31
Royal Flush, The	All Star	Dec. 19	2	reels	Aug. 30
Sacred Fires	Vagabond Adventure	July 27	1	reel	
Sands of Egypt	Vagabond Adventure	Nov. 2	1	reel	
Satan's Fury	Vagabond Adventure	Sept. 7	1	reel	Aug. 23
Seein' Injuns	Pellard	Feb. 15,'31	2	reels	Jan. 3,'31
Self Defense	Sportlight	Sept. 7	1	reel	Sept. 13
Shadow of the Dragon	Vagabond Adventure	Mar. 8,'31	1	reel	Mar. 14,'31
Sink or Swim	Sportlight	Mar. 22,'31	1	reel	9 Mar. 28,'31
Ski Hi Freiles	Sportlight	Aug. 24	1	reel	
Ski Pilot	Sportlight	Feb. 8	1	reel	Feb. 14,'31
Snow Time	Fable	July 20	1	reel	July 26
Some Babies	Carle-Hiatt	Sept. 21	2	reels	Aug. 16
Somewhere Out	Sportlight	July 13	1	reel	
Speed Limit	Sportlight	Mar. 8,'31	1	reel	Mar. 14,'31
Spirit of Sho-Gun	Vagabond Adventure	Dec. 28	1	reel	Jan. 3,'31
Sporting Brothers	Sportlight	June 1	1	reel	June 7
Stare Struck	Walter Catlett	Jan. 18	1	reel	Feb 28,'31
Stone Age Stunts	Fable	Dec. 7	1	reel	Dec. 13
Swell Peonle	Farley-Gribbon	Aug. 24	2	reels	July 19
Tale of Tutulla	Vagabond Adventure	Jan. 25,'31	1	reel	Feb. 7,'31
Temple of Silence	Vagabond Adventure	July 13	1	reel	July 19
Tennis Top-Notchers	Tilden-Wills			11	Apr. 4,'31
Thom the Unknown	Vagabond Adventure	Mar. 22,'31	1	reel	Apr. 4,'31
Touchdown	Rockne Foothall	Nov. 2	1	reel	
Toytown Tale	Fable	Jan. 4,'31	1	reel	Jan 3,'31
Traffic Tangle	Carr-Farley	Nov. 2	2	reels	Nov. 8
Trying Them Out	All Star	May 25	2	reels	June 7
Twisted Tales	Arthur Housman-Marion Dounlas	Mar. 29,'31		22	Apr. 4,'31
Two Fresh Eggs	St. John-Aubrey	July 8	2	reels	July 5
Two Minutes to Ge	Rockne Football	Oct. 15	1	reel	
Two Plus Fours	Carr-Hill	Aug. 10	2	reels	July 28
Under Cover	Sportlight	Jan. 11,'31	1	reel	Jan. 24'31
Under Par	Farrell Golf	Mar. 15,'31	1	reel	9 Mar. 28,'31
Under the Cock-Eyed Moon	Carney-Wills	Oct. 28	2	reels	Nov 15

Venetian Nights	Vagabond Adventure	Aug.	10	1 reel	Aug.	16
Voice of the Sea	Song Sketch	May	4	1 reel	May	3
Well of Fortaleza, The	Vagabond Adventure	Feb.	28,'31	1 reel	Feb.	21,'31
What A Tune	Pangborn	Feb.	8	2 reels		
Winning Putts	Farrell Golf	Mar.	1,'31	1 reel	Apr.	4,'31
Wizard Land	Vagabond Adventure	Dec.	14	1 reel	Dec.	13

STATE RIGHTS

Title	Star	Distributor	Length	Reviewed
Anyway By Air		Visugraphic	3 reels	May 17
At the Photographers	Harry Delf	Elbee	2 reels	
Beauty Secrets from Hollywood—No. 1 (technicolor)		Welshay		Mar. 14,'31
Besides the Western Sea		Castle Film	1 reel	
Birds of a Feather		Ideal	8 min.	Apr. 4,'31
Blind Youth	Lou Tellegen	Capital	2 reels	
Bosom Friendship	Novelty	UFA	10 min.	
Bring on the Bride		Elbee	2 reels	Nov. 9
Broken Doll, The	Sadie Banks	Judea Films	1 reel	
Conquest of the Cascades	Educational	Gen. Electric Co.		Apr. 19
Coast to Coast	Talker	Visugraphic	2 reels	Aug. 30
Down Hawaii Way	Color Novelty	Castle	1 reel	
Electric Ship	Educational	General Electric	9	Nov 8
Ell-Ell	Cantor Waldman	Judea Film	950 ft.	
Evening In Jewish Camp	Eval Miller	Judea Film	1000 ft.	
Felix Fernandino		Imperial	9	Nov 22
Friend Husband		Burr	2 reels	
Frost and Old Lace		UFA	1 reel	Sept. 20
In the Goold Old Summer Time		Ideal	8 min.	Apr. 4,'31
Jewish Gypsy	Hymie Jacobson	Judea Films	1900 ft.	
Jewish Melody	Cantor Waldman	Judea Films, Inc.	1 reel	
Kiddie Cabaret		Mayfair	2 reels	Apr. 26
Kids and Pets	Color Novelty	Castle	1 reel	
Kol Nidre No. 1	Cantor Schmilikel	Judea Films	900 ft.	
Kol Nidre No. 2	Cantor Waldman	Judea Films	950 ft.	
Land of Freedom	Seymour Reitztelt	Judea Films, Inc.	2 reels	
Legend of the Skies		Ideal	6 min.	Mar. 14,'31
Mai-Ko Mashma-Lou	Harry Feld	Judea Films		
Mawas		Capital Prod.	3½ reels	June 7
Measuring Time		UFA Film	7 min.	Sept. 27
Meet the Family	Harry Delf	Elbee	2 reels	
Monkey Business			8 min.	Apr. 4,'31
Monkey Squawks		Burr		
Natascha	Pinchus Lavenda	Judea Films, Inc.	2 reels	
Niagara Falls		Essanay		Dec. 20
Oh Doctor	Special Cast	Judea Films	1800 ft.	
One Day		Visugraphic		Dec. 6
Peas and Ques		Pro Patria		Dec. 6
Peculiar Pets		Ideal	8 min.	Apr. 4,'31
Poem In Stone, A		Ideal	7 min.	Mar. 14,'31
Polo		Visugraphic	10 min.	Nov. 29
Sacred Elephants of India		Ideal	8 min.	Mar.21,'31
Sellors' Sweetheart	Hymie Jacobson	Judea Films, Inc.	2 reels	
Shoemaker's Romance		Judea Films	1900 ft.	
Should I	Charles Lawmer	Advance Trailer		May 17
Signed, Sealed & Delivered	Special Cast	Burr		
Sixty Minutes From Broadway	Color Novelty, Felix Fernandino &	Castle	1 reel	
Some Wild Appetites		Ideal	8 min.	Mar.21,'31
Spanish Rhythm	Orch.	Imperial	9 min.	Nov. 29
Spring Is Here		Ideal	9 min.	Mar.21,'31
Style and Class	Marty Barratz	Judea Films	2000 ft.	
Summer Harmonies	Song Cartoon	Biophone	1 reel	Oct. 5
Talk-o-Graphs	Norman Brokenshire	Henry Sonenshine	9 min.	Nov. 29
Tee Time	Felix the Cat	Copley Films	1 reel	Apr. 5
Trouble from Abroad	Brock-Radio			Mar. 14,'31
Una-Sane-Takof	Cantor Waldman	Judea Films	950 ft.	
When My Dreams Come True	Gene & Glenn	Advance Trailer	1 reel	Apr. 5
World Unseen, A	Scientific	UFA	12 min.	

SYNDICATE PICTURES CORPORATION

Title	Star	Rel. Date	Length	Reviewed
Alice Chops the Suey		Feb.	1,'31	
Alice Gets Stage Struck		Jan.	15,'31	
Alice Gets Stung		Oct.	15	
Alice Loses Out		Mar.	1,'31	
Alice on the Farm		Oct.	1	
Alice Picks the Champ		Mar.	15,'31	
Alice Plays Cupid		Apr.	1,'31	
Alice Rattled by Rats		May	1,'31	
Alice Solves the Puzzle		Apr.	15,'31	
Alice the Jailbird		Nov.	1	
Alice Wins the Derby		Nov.	15	
Alice in the Jungle		Jan.	1,'31	
Alice's Balloon Race		Dec.	15	
Alice's Egg Plant		Dec.	1	
Alice's Little Parade		Sept.	1	
Alice's Mysterious Mystery		May	15,'31	
Alice's Orphen		Feb.	15,'31	
Alice's Tin Pony		Sept.	15	
Broken Spur, The	Jack Hoxie	Feb.	1,'31	2 reels
Cyclone Bliss	Jack Hoxie	Oct.	15	2 reels
Desert Bridegroom	Jack Hoxie	Jan.	15,'31	2 reels
Desert's Crucible	Jack Hoxie	Oct.	1	2 reels
Dead or Alive	Jack Hoxie	Nov.	15	2 reels
Double-O, The	Jack Hoxie	Dec.	1	2 reels
Marshall of Money Mint	Jack Hoxie	Sept.	15	2 reels
Rider from Nowhere	Jack Hoxie	Nov.	1	2 reels
Rementic Sheriff, The	Jack Hoxie	Jan.	1,'31	2 reels
Sparks of Flint	Jack Hoxie	Feb.	15,'31	2 reels
Two-Fisted Jeffersen	Jack Hoxie	Sept.	1	2 reels
Western Romance	Jack Hoxie	Dec.	15	2 reels

TALKING PICTURE EPICS

Title	Star	Rel. Date	Length	Reviewed
Animal World of Meke Believe	Dr. Reymond L. Ditmars	Apr., '31	1 reel	
Bird Islands of Peru	Dr. Robt. Cushman Murphy	Feb. 12, '31	1 reel	Nov. 8
Fight to Live	Dr. Raymond L. Ditmars	Apr., '31	1 reel	
Freaks of Nature	Dr. Raymond L. Ditmars	June 14,'31	900	
In the Realm of Goblins	Dr. Raymond L. Ditmars	Aug. 31,'31	960	
Land of Evangeline	Wanderlust (No. 2)	Jan. 30, '31	1 reel	Feb. 14,'31
Let's Sing	Howard Wade Kinsey	Sept.	1	980
Like a Beaver	Dr. Raymond L. Ditmers	Feb. 12,'31	940	Feb. 14, '31
Monkey Whoopee	Dr. Raymond L. Ditmars	Dec.	25	900
Naked Man vs. Beast	Martin Johnson	Oct.	15	980
Seeing Bermude on a Bicycle	(No. 1) Wanderlust	Oct.	15	960	Dec. 13
Today and Yesterday	Hearst News	Nov.	15,'29	2900	

TIFFANY

Title	Star	Rel. Date	Length	Reviewed
Color Symphonies Series	6 In Technicolor		1 reel	
Chinese Flower Boat		July	5	
Dancing Bear		June	10	
Parisian Nights		June	25	
Kentucky Jubilee Singers	Series of 6			
Old Black Joe		May	1	2 reels
On a Plantation		Apr.	15	2 reels	May. 10
Pickin' Cotton			1 reel	Dec. 13
Road Home, The			2 reels	
Slave Days			1 reel	Dec. 6
Welcome Home		Dec.	12	1 reel	Nov. 29
Musical Fantasies	Series of 8		1 reel	
Fire Worshippers		Aug.	10	Sept. 27
Memories		Apr.	23	
William Tell		Aug.	1	
Way Down South				Dec. 6
Paul Horst Comedies	Series of 6			
De World's Champion				Dec. 6
One Punch O'Toole		Mar.	23	18	Mar. 28,'31
Tale of a Flea, The				
Missing Link, The				
Rolling Stone Series	Series of 8			
In the Mountains		Sept.	25	1 reel	Sept. 6
The Desert		Dec.	18		
Tiffany Chimp Series	6 Monkey Comedies		2 reels	
1. Blimp Mystery, The				Sept. 27
2. Little Covered Wagon, The		Sept.	5	Aug. 30
3. Little Big House, The		Oct.	15	Oct. 4
4. Little Divorcee, The				Dec. 6
5. Nine Nights In a Bar Room		Jan.	26, '31	Jan. 3,'31
6. Chasing Around		Mar.	23,'31	2 reels	16 Mar. 28,'31
7. Africa Squawks				
8. Apeing Hollywood				
Voice of Hollywood Series	Station S-T-A-R		26	1 reel each	
No. 8	Ben Turpin			Apr. 26
No. 9	Bert Wheeler			Apr. 19
No. 10	Robert Woolsey			
No. 11	Billy Bevan			May 24
No. 12	George Stone-Ruth Roland			May 21
No. 13	Geo. K. Arthur			July 19
No. 14	George K. Arthur			Aug. 9
No. 15	Joe Cobb			July 12
No. 16	Nell Hamilton	Aug.	10	
No. 17	Laura Le Plante	Aug.	20	
No. 18	Gleason & Armstrong	Sept.	11	
No. 19	Johnny Hines			
No. 20	James Hall			Oct. 11
No. 21	Conklin & Christy			
No. 22	Ian Keith			
No. 23	Sammy Cohen-Tiffany Talking Chimps			Dec. 6
No. 24	Leon E. Janney	Dec.	21	
No. 25	Seben 'n' Leben	Jan.	20,'31	
No. 26	Kenneth Harlen	Mar.	2,'31	10	Mar. 28,'31

UNITED ARTISTS

Title	Star	Rel. Date	Length	Reviewed
Glorious Vamps	Bobby Watson	Jan.	25	952	Jan. 25
Second Hungarian Rhapsody		May	24	895	July 19
The Amerloons Come	Otto Matieson	Aug.	2	978	
Wizard's Apprentice		Apr.	20	840	Sept. 20
Zampa		Sept.	6	1 reel	Sept. 6

UNIVERSAL

Title	Star	Rel. Date	Length	Reviewed
Arabian Knights	Slim Summerville	Apr.	8,'31	2 reels	Mar. 28
All Excited	Sidney-Murray	Mar.	25,'31	2 reels	
Afrloe	Oswald Cartoon	Dec.	1		Nov. 29
Alaske	Oswald Cartoon	Dec.	15		Dec. 20
All for e Lady	Leather Pusher Series No. 6.	Dec.	31	2 reels	Nov. 29
Band Master, The	Oswald Cartoon			1 reel	
Brother for Sale	Sunny Jim	June	25	2 reels	Dec. 21
Big Butter in Yeggman	Sidney-Murray	May	6,'31	2 reels	Apr. 11,'31
Champion, The	Leather Pushers	Feb.	25,'31	2 reels	
Cat's Paw, The	Red Star Comedy	June	17,'31	2 reels	Apr. 4,'31
Chinese Blues	Sporting Youth	Mar.	31	2 reels	Mar. 29
Chine	Oswald Cartoon	Jan.	12,'31	1 reel	
Cold Feet	Oswald Cartoon	Aug.	18	1 reel	
Comeback, The	Leather Pusher Series No. 4.	Dec.	3	2 reels	
Country School, The	Oswald Cartoon	May	5,'31	1 reel	
Dangerous Daze	Red Star Comedy	Mar.	11,'31	2 reels	Mar. 14,'31
Detective, The	Oswald Cartoon	Sept.	22	1 reel	Oct. 11
Discontented Cowboys	Sidney-Murray	Nov.	12	2 reels	Oct. 11
Divorce A La Carte	Sidney-Murray	Apr.	15,'31	2 reels	Mar. 14,'31
Farmer, The	Oswald Cartoon	Mar.	23,'31	1 reel	Mar. 14,'31
Fireman, The	Oswald Cartoon	Apr.	6,'31	1 reel	
Fireman's Bride, The	Terry-Toon			6 min.	Apr.11,'31
Fellow Students	Sidney Saylor	Apr.	9	2 reels	Mar. 8
Fowl Ball, The	Oswald Cartoon	Oct.	13	1 reel	
Framed	Leather Pusher Series No. 7.	Jan.	14,'31	2 reels	Dec. 13
Go to Blazes	Sidney-Murray	Oct.	15	2 reels	Nov. 8
Hallowe'en	Sporting Youth	Apr.	14	2 reels	Apr. 6
Hammer & Tongs	Leather Pusher Series No. 2.	Oct.	8	2 reels	
Hash Shop	Oswald Cartoon	Apr.	14	1 reel	Apr. 12
Hello Russia	Slim Summerville	Jan.	7,'31	2 reels	Dec. 20
Hello Napoleon	Red Star Comedy	June	3,'31	2 reels	
Here's Luck	Slim Summerville	May	20,'31	2 reels	
Here's Luck	Slim Summerville			2 reels	
Heroes of the Flames	Tim McCoy	June	2,'31	17	Apr. 4,'31
Hot and Bothered	Sidney-Murray	Mar.	4,'31	2 reels	
Howdy Mate	Red Star Comedy	June	24,'31	2 reels	
Hell's Heels	Oswald Cartoon	June	2	1 reel	June 7
Henpecked	Oswald Cartoon	Aug.	11	1 reel	
His Bachelor Daddy	Sunny Jim	May	14	2 reels	Apr. 19
Hot for Hollywood	Oswald Cartoon	May	19	1 reel	May 24
In Old Mazuma	Sidney Murray	Jan.	21,'31	2 reels	Jan. 3,'31
It Haopened in Hollywood	Red Star Comedy	Feb.	2,'31	2 reels	Nov. 29
Kane Meets Abel	Leather Pushers	Feb.	11,'31	2 reels	
Kid Roberts	Leather Pusher Series No. 1.	Sept.	3	2 reels	
Knockout, The	Leather Pusher Series No. 3	Nov.	5	2 reels	Oct. 11
Lady Killer, A	Leather Pusher Series No. 8.	Jan.	28,'31	2 reels	
Laughback, The	Red Star Comedy	Dec.	24	2 reels	Jan. 3,'31
Let's Play	Slim Summerville	Aor.	29,'31	2 reels	
Love Punch, The	Sidney-Murray	Dec.	10	2 reels	Nov. 22
Mardi Gras	Leather Pusher Series No. 5.	Dec.	17	2 reels	Nov. 22
Mars	Oswald Cartoon	Dec.	29	1 reel	
Mexico	Oswald Cartoon	Nov.	17	1 reel	Nov. 29
Mush Again	Sunny Jim	Aor.	23	2 reels	Mar. 29
My Pal Paul	Oswald Cartoon	June	18	1 reel	June 28
Navy, The	Oswald Cartoon	Nov.	3	1 reel	Nov. 15
Neighbors	Sunny Jim	Mar.	26	2 reels	Mar. 1
No Privacy	Red Star Comedy	Apr.	22,'31	2 reels	
One Day to Live	Red Star Comedy	Apr.	1,'31	2 reels	
One Day to Live				10 min.	Apr.11,'31
Parislan Galeties	Slim Summerville	June	10,'31	2 reels	
Not So Quiet	Oswald Cartoon	July	7	1 reel	July 26
Ou La La	Slim Summerville	Nov.	26	2 reels	Nov. 15
Parlez-Vous	Summerville	Sept.	10	2 reels	Aug. 16
Prison Panic	Oswald Cartoon	Apr.	28	1 reel	May 10
Rollino Along	Sidney-Murray	Oct.	1	2 reels	
Royal Bluff	Slim Summerville	Feb.	18,'31	2 reels	Feb. 28,'31
Sargie's Playmates	Slim Summerville	Mar.	8,'31	2 reels	Feb. 21,31
Scared Stiff	Red Star Comedy	May	13,'31	2 reels	
Stay Out, The	Sidney-Murray	May	27,'31	2 reels	
Shipwreck	Oswald Cartoon	Feb.	9,'31	1 reel	Feb 21,'31
Schoolmates	Soorting Youth	Apr.	28	2 reels	Apr. 26
She's a He	Sunny Jim	June	4	2 reels	May 10
Singing Sap	Oswald Cartoon	Sept.	15	1 reel	Sept. 20
Snappy Salesmen	Oswald Cartoon	Aug.	18	1 reel	
Snooks	Oswald Cartoon	July	21	1 reel	
Stop That Noise	Sunny Jim	July	18	2 reels	June 14
Strange as It Seems No. 1	Novelty	Sept.	1	1 reel	Sept. 20
Strange as It Seems No. 2	Novelty	Sept.	29	1 reel	Oct. 11
Strange as It Seems No. 3	Novelty	Nov.	3	1 reel	Nov. 22
Strange as It Seems No. 4	Novelty	Dec.	22	1 reel	Dec. 13
Strange as It Seems No. 5	Novelty	Jan.	19,'31	1 reel	Jan. 3,'31
Strange as It Seems No. 6	Novelty	Feb.	16,'31	1 reel	Feb. 7,'31
Strange as It Seems No. 7	Novelty	Mar.	16,'31	1 reel	Mar. 14,'31
Strange as It Seems No. 8	Novelty	Aor.	13,'31	1 reel	Apr.11,'31
Strange as It Seems No. 9	Novelty	May	11,'31	1 reel	
Strange as It Seems No. 10	Novelty	May	8,'31	1 reel	
Sunny South	Oswald Cartoon	Aor.	20,'31	1 reel	
Talking Newsreel		Sept.	29	1 reel	
Tramoing Tramps	Oswald Cartoon	Mar.	31	1 reel	Mar. 29
We We Marie	Slim Summerville	Oct.	29	2 reels	Oct. 11
You said It Sailor	Red Star Comedy	Nov.	19	2 reels	Nov. 15

VITAPHONE SHORTS

Title	Star	Rel. Date	Length	Reviewed
Adventures In Afrlee	No. 1. Into the Unknown		2 reels	
Adventures In Afrlea	No. 2. An Afrlean Boma		2 reels	
Adventures In Afrlee	No. 3. The Lion Hunt		2 reels	

Absent Minded	Perkins-Ford	882	10	Apr.	12
Atrica Shrieks	Hugh Cameron	1 reel			
Ain't Nature Grand	Looney Tunes No. 7			Jan.	24,'31
Alaska—Laff Tour	Eddie Lambert	1 reel			
Algiers	Novelty Scenic	1 reel			
Alpine Echoes	Douglas Stanbury	1 reel		Dec.	13
And Wife	Elliott-Davis	971	11	Apr.	12
Angel Cake	A. Rasch Girls-C. Landry, J. Ray Feurseme,	2 reels.		Feb.	21,31
At Home, Potter Series	Littlefield-Ward	1436	16	Mar.	15
At the Round Table	Hellinger-Hopper-Runyon-Corbett	1 reel		Oct.	4
At Your Service	Landis-Halligan-Blackwood	633	7		
Baby Bandit, The	Babby Watson-Ann Cornwall	1 reel			
Bard of Broadway, The	Walter Winchell	2 reels		Oct.	4
Barefoot Days	Cast of Children	1 reel			
Believe It or Not, No. 1	Robert L. Ripley	2 reels		May	24
Believe It or Not, No. 2	Robert L. Ripley	1 reel		Dec.	6
Believe It or Not, No. 3	Robert L. Ripley	1 reel			
Believe It or Not, No. 4	Robert L. Ripley	1 reel		Nov.	1
Believe It or Not, No. 5	Robert L. Ripley	1 reel		Aug.	30
Believe It or Not, No. 6	Robert L. Ripley	1 reel	7	Mar.	28
Believe It or Not, No. 7	Robert L. Ripley	1 reel		Feb.	21,'31
Believe It or Not, No. 8	Robert L. Ripley	1 reel			
Believe It or Not, No. 9	Robert L. Ripley	1 reel			
Believe It or Not—No. 10	Robert L. Ripley	1 reel			
Bernie, Ben	Orchestra	771	9	Apr.	19
Big Deal, The	Harry Helmas	1 reel			
Big Man From the North	Looney Tunes No. 6	1 reel		Jan.	10,'31
Big Money, Potter Series	Littlefield-Ward	1141	12	May	24
Body Slam, The	Lambert-Ledoux-Irving	1 reel		July	19
Border Patrol, The	Frisco-Knapp-Graham	2 reels		Jan.	24,'31
Booze Hangs High, The	Looney Tunes No. 4	1 reel	6	Oct.	4
Box Car Blues	Looney Tunes No. 5	1 reel			
Bridal Night	Arthur-Merriam	1 reel			
Bright Sayings	Shirley-LeMay	1 reel			
Broadway's Like That	Ruth Etting	865	10	Mar.	8
Bubble Party, The	Geo. Sweet	629	7		
Bubbles	Vitaphone Kiddies	688	8		
Cave Club, The	Leach, Merman-Pierlot	793	9		
Celeste Aida	Giovanni Martinelli	1 reel	9	June	21
Check Up, The	Jack Hazzard	1 reel			
Cheer Leader, The	Tom Douglas	828	9		
Christmas Knight	Washburn-Eddy-Middleton	696	8		
College Capers		1 reel		Nov.	8
Collegiate Model, The	Ona Munson	2 reels		May	10
Compliments of the Season	Dressler-Lane-O'Brien	2 reels			
Congo Jazz	Looney Tunes No. 2	1 reel		Aug.	30
Contrary Mary	Bobby Watson	839	9	June	7
Court Plastered	Helen Broderick	1 reel		Jan.	24,'31
Crimes Square	Pat O'Brien-Mary Duncan	1 reel			
Cry Baby	Vernon-Treen	1 reel			
Cryin' for the Caroline		1 reel			
Curses	Moore-Clement-Blackwood	2 reels		Feb.	21,'31
Danger	Litel-Champeau-Merriam	744	8	May	24
Darling Brute, The	Jack Hazzard	1 reel			
Desert Thrills,	Edwin Bartlett	725	8	July	28
Devil's Parade, The	Sidney Toler	888	10	June	14
Dining Out	Kent-Lake	1 reel			
Doctor's Wife	Pangborn-Astor-Mitchell	2 reels			
Done In Oil, Potter Series	Littlefield-Ward	1539	17	June	14
Donkey Business	Edgar Bergen-C. Graver	1 reel			
Ducking Duty	Conklin-Morgan	493	5		
Dumb Luck	Frank Orth-Ann Codie	1 reel			
Dumb Patrol	Looney Tunes No. 9	1 reel	7	Mar.	28,'31
Duel, The	Fields-Teasdale	1 reel			
Emergency Case	Hugh-Comeren	1 reel		Sept.	27
Envy	Dressler-Brent-Evans	1 reel			
Eternal Triangle, The	Rich-Standing-Kaliz	1 reel			
Everything Happens To Me	Carson-Hoyt	1 reel			
Evolution	Progress of Motion Pictrues	1 reel	10	June	21
Evolution of the Dance	Lupino Lane	1071	12	Feb.	22
Excuse the Pardon	Morgan-Alexander	1 reel		Dec.	13
Family Ford	Jim Harkins	1 reel			
Fashion's Mirror	Newberry-Thompson	1 reel			
Feminine Types	Jean Barrios	1 reel			
Find the Woman	Hugh O'Connell	817	9		
Five Minutes From the Station	Overman-Churchill-Sidney	2 reels			
Footnotes	Page Sisters & Oscar Grogan	519	8	Apr.	19
For Art's Sako	Broderick-Crawford	1 reel		Sept.	27
For Two Cents	De Wolt Hopper	934	10		
Fore	Ford-Lano	1 reel			
Fowl Triangle		1 reel		Feb.	14,'31
Frame, The	Boyd-Middleton	1 reel			
Freshman Love	Ruth Etting-Jeanie Lang-Don Tompkins	1 reel			
Gates ot Happiness	Arthur Pat West	1 reel	8	Sept.	27
Ginsberg of Newberg	Eddie Lambert	2 reels		Aug.	2
Girls We Remember		1 reel		Dec.	13
Going Places	Shaw & Lee	660		June	7
Good Mourning	Eddie Fay-Dressler-White	1 reel			
Good Pie Forever	Billy Wayne-Selma White	1 reel			
Good Times	Madge Evans	1 reel		Mar.	14,'31
Gob, The	Skelly-Evans-Shannon-Shea	2 reels			
Grand Dame, The	Patsey Kelly	1 reel			
Grand Uproar	Jim McWilliams	702	8	May	31
Grounds for Murder	Foster-Glendonning	1 reel			
Hangover, The	Neely Edwards-B. Granville	1 reel			
Gym Jams	Lew Mayer	635	7	Apr.	19
Happy Hottentots, The	Joe Frisco	1 reel		Oct.	25
Harmonizing Songs	Joseph Harmon	1 reel			
Hard Guy	Spencer-Tracy, Katherine Alexander	1 reel		Sept.	6
Headache Man, The	Clements-Cavanaugh	1 reel		Jan.	17,'31
Head Man, The	O'Connell-Kelly	798	9	Apr.	19
Heart Breaker, The	Eddie Foy, Jr.	1315	15	Oct.	4
Hello Sucker	Hugh O'Connell	1 reel			
Her Relatives	Neely Edward	1 reel			
His Big Ambition	Potter Series, Littlefield-Ward	2 reels.	19	Aug.	30
His Public	Morris & Campbell	2 reels			
Hocus Pocus	Edoar Bergen-C. Graver	1 reel			
Holland	Technicolor	733	8	Juno	14
Hitting the High C's	Frank & Milt Britton & Band	1 reel		Aug.	30
Hold Anything	Looney Tunes No. 3	1 reel			
Homo Maid	Hackett-Hall-Burley	1 reel			
Honeymoon Trail, The		1 reel	7	Apr.	4,'31
Honolulu	Madison-Marsh	1 reel			
Horse Sense	Bob Roebuck	1 reel			
Horseshoes	Lynn Overmann	1 reel			
Hot Sands	Billy Wayne-Thelma White	1 reel			
Idio Chatter	Lou Holtz	908	10	Apr.	19
Ill Wind, An	Hibbard-Lorch-Graham	2 reels		Juno	14
I'll Fix It	Kent-Lake	1 reel	9	Mar.	28,'31
Japanese Bowl, The	Technicolor	694	8	June	14
Jay Walker, The	Chester Clute	1 reel	10	Sept.	13
Jessel, Georgo, and The Russian	Art Choir	1 reel		Feb.	21,'31
Keeping Company	Eddie Buzzell	1746	19	May	10
Knocking 'Em Cold	Andrew Tombes	1 reel			
Last But Not Leased	Billy Wayne-Thelma White	1 reel		Mar.	21,'31
Lady Killer, Tho	Eric Dressler	1 reel			
Last Straw, The	Romney Brent	1 reel			
Lenacy, The	Betty Compton	2 reels.	15	Aug.	30
Letters	Paulino Garon	800	9		
Let's Elopo	Betty & Jerry Browne	645	9	June	14
Let's Merge	Doree Leslio	1 reel			
Lodge Night	Phillips-Cox	1 reel			
Lonely Gigolo	Lotti Loder	922	9	Oct.	25
Lost and Found	Demarest-Bond	1 reel			
Love Nest, Tho	Billy Wayne-Thelma White	1 reel		Mar.	21,'31
Lucky Break	Fox		21	Oct.	25
Madame of the Jury	Judith Anderson	1 reel			
Maid to Order	Eleanor Shalor-Bob Lynn	1 reel			
Making Good	Joe Penner	1 reel		Apr.	4,'31
Many Happy Returns	Connolly-Gottschalk-Evans	2 reels.	17	Aug.	30
Married	Flint-Ridges-Foran	1 reel			
Masquerade	V. Osborn-R. D'Arcy-W. Lytell	2 reels			
Martinelli					
Aria trom "Alda"		1 reel			
Pagliacci		1 reel			
Prison Scene from "Faust"		1 reel		Sept.	27
Templo Scene from "Alda"		1 reel			
The Ship's Concert		1 reel			
Two Popular Italian Songs		1 reel			
Two Songs in English		685	8	June	14
Military Post, The	Roberto Guzman	1 reel			
Modern Fairy Tales		1 reel			
Modern Business		1 reel			
Money, Money, Money	Mason-Keeler	876			
Mr. Intruder	Otto Kruger	1 reel			
Music Racket, The	Lee Morse	1 reel		Oct.	25
My Mistake	Donald Brian, Pat O'Brien	1 reel			
My Hero	Foy-Chard	1 reel		June	14
Naggers, The	Mr. & Mrs. Jack Norworth	1 reel			
Naggers at Breaktast, The	Mr. & Mrs. Jack Norworth	845	9	June	14
Naggers' Day ot Rest, The	Mr. & Mrs. Jack Norworth	1 reel		Jan.	17,'31
Naggers Go Rooting, The	Mr. & Mrs. Jack Norworth	1 reel		Jan.	10,'31
Naggers Go South, The	Mr. & Mrs. Jack Norworth	1 reel			
Naggers Go Camping, The	Mr. & Mrs. Jack Norworth	1 reel	8	Mar.	28,'31
Naggers at the Dentist's, The	Mr. & Mrs. Jack Norworth	1 reel			
Nay, Nay, Nero	Cameron-Watson	1 reel			
New Racket, The	Bradbury-Homer	1 reel			
Night Club Revels	W. O'Keete-Collette Sisters	1 reel			
Nightingale, The	Osborne-Talbot-O'Brien	2 reels		Jan.	31,'31
Nilo Green	Broderick-Crawford	740	8	June	7
No-Account, The	Hardie-Hutchinson	777	9		
No Questions Asked	Little Billy-Prounty	1 reel			
Number, Please	Sheila Barrett-L. Barrie	1 reel	10	Mar.	21,'31
Office Scandal, The	Bergen-Graber	1 reel		Jan.	31,'31
Office Steps		835	9	Aug.	9
Old Flame, The	Audray Dale-John Marsdon	1 reel			
Old Seidelburg	Peterson-Renme-Reed-Gilmore	1 reel			
One Good Turn	Ruth Etting-Jay Velle	2 reels			
One on the Aisle	Lon Hascall	1 reel			
One Way Out	Chas. Lawrence-Thelma White	1 reel		Feb.	21,'31
Only tho Girl	Wattles-Marsh	580	8		
On the High "C's"			9	Apr.	4,'31
On the Job	Frank Orth-Ann Codee	1 reel			
Opening Night	Sands-Jacqson-Hoyt	1 reel			
Operation, The	Edgar Bergen	835	9	Aug.	9
Out for Game, Potter Series	Littlefield-Ward	2 reels		Aug.	2
Pa Gets Vacation, Potter Series	Littlefield-Ward	1243	14		
Papa's Slay Ride	H. Cameron-Spring Bylngton	1 reel		May	31
Painter, The	Frank Orth				
Paper Hanging	Johnny Arthur	1 reel			
Partners	Wm. Gaxton-Geo. Haggerty	2 reels	21	Apr.	4,'31
Paulo, Paquita & Chiquita		832	9		
Pay Off, The	H. B. Walthall	1076	12	Mar.	8
Peace and Quiet	Billy Wayne-Barbara Leonard	1 reel			
People Versus, The	Champeau-O'Malley	548	8	Apr.	12
Perfect Understanding, A	May-Oaks	537	8		
Pest of Honor, The	Short-Fielding-Hall	1 reel			
Play Boy, Tho	Fox-Curtis	2 reels			
Playing With Fire	Jack Hazzard	1 reel			
Politics	George Jessel	2 reels		Dec.	13
Poor Little Butterfly	Technicolor	1 reel			
Poor Fish, The	Cavanaugh-Ridges-Schafer	1 reel			
Private Engagement, A	Yacht Club Boys	1 reel	8	Sept.	27
Purely An Accident	Brown-Kearns-Otto	1 reel			
Putting It On	Jarvis-Bond	1 reel			
Railroad Follies	Morgan-Hager	1 reel		Aug.	23
Reno or Bust	Pangborn-Elliott	1150	13	June	7
Romeo & Juliet	Charles Hackett-Rosa Lew	9		Nov.	8
Recruits, The	The Three Sailors-Clements	1 reel		Feb.	21,'31
Revenge Is Sweet	L. Adams-Weeks-Allworth	2 reels.	9	Mar.	28,'31
Road Knights		1 reel	9	Aug.	9
Rhythms	Reisman Band	2 reels.	15	Aug.	9
Roseland	Ruth Etting	2 reels.	14		
Royal Fourflusher, The	Eddie Buzzell	1558	17	June	14
Rural Hospitality	Roger Imhof	1 reel			
Russian Around	Arthur Pat West	1 reel			
Russian Rhapsody, A	Kuznetzoff & Nicolina	704	8		
Salesman, The	Orth-Vernon	1 reel			
Santry, Henry, & Orchestra		1 reel		Feb.	28,'31
Sax Appeal	Joe Penner	1 reel			
School Dazo	Musical-song-dance skit	1 reel		Aug.	30
Scotch Love	Blare-Swimburn-Collins	1 reel			
Scotch Taffy	Scott Sanders	1 reel		Oct.	25
Second Childhood	Mayall-Mackin	1 reel			
Seeing Off Service	Penner-Busley-McNaughton	2 reels		Nov.	1
Seeing Sarah Off	Slyvia Clark	1 reel			
Seeing Things	Demarest-Auer-Fielding	1 reel	9	Oct.	18
Service Stripes	Penner-Waddell	1 reel		Jan.	10,'31
Servant Problem, The	Murray-Oakland-Stauber	1 reel			
Shakespeare Was Right	Technicolor	1 reel		June	7
She Who Gets Slapped	Tom Dugan	1 reel		June	7
Ship Ahoy	All Star	1 reel			
Showin' Off	Vitaphone Kiddies	1 reel			
Sinkin' In the Bathtub	Looney Tunes No. 1	1 reel		May	10
Sitting Pretty	Joe Phillips-Ruth Donnelly	1 reel			
Skin Game, The	Irving-White-Duffy	1 reel			
Sky High	Janet Reade-Dudley Clements	1 reel	10	Mar.	28,'31
Sleepy Head	Frank Orth-Ann Codee	1 reel		Feb.	21,'31
Slick As Ever	H. J. Conloy	2 reels		June	7
Song Paintings	Ann Seymour	1 reel		June	7
Song Plugger, The	Joe Frisco	1390	16	June	7
South Sea Pearl	Gaston Glass	2 reels		May	10
Spirits of 76th Street	Helen Broderick	1 reel			
Squaring the Triangle					
Stars ot Yestorday	Old Film Stars	1 reel		Feb.	28,'31
Stepping Out	Penner-Phillips-Donnelly	1 reel		Oct.	25
Still Alarm, The	Webb-Allen	1 reel		June	7
Straight and Narrow	Robins-Jenkins	1 reel			
Strange Case, The	Charles Halton	1 reel			
Strong and Willing	Trixlo Friganza	1 reel		Sept.	27
Strong Arm, The	Harrington-O'Neil	1 reel			
Stuttering Romance, A	Joe Penner-Dorothea Chard	1 reel			
Substitute, The	Chas. Lawrence	1 reel		Sept.	27
Surprise	Dugan-Leonard	1038	12		
Suspicion	Lyons-Earle-Morne	1 reel			
Syncopated Sermon, A	Hall-Johnson Choir				
	Willard Robinson	1 reel		Nov.	15
System	Clements-Knapp	1 reel			
Taking Chances	Billy Wayne-Thelma White	1 reel			
Taking Ways	Codee & Orth	2 reels		May	10
Talking It Over	Jack Osterman	739	8		
Taxi Talks	Tracy-Alexander	1346	15	June	14
Temple Belles	Green Blackman	1346	15	June	14
Tenement Tangle, A	Ryan & Lee	758	9	Juno	14
Thank You, Doctor	Ravold-Taylor-Clute	1 reel		Aug.	23
Thirteenth Prisoner, The	Willio Howard-Leo Kohimar	1 reel		Nov.	15
Tintypes	Yorko & King	1 reel		Oct.	11
Tom Thumbs Down	Jarvis-McNaughton	1 reel			
Tip to Paris, A	Jarvis-Taylor	1 reel			
Trip to Tibet, A	Scenic	1 reel			
23 Skiddo	Lew Fields	854	10	June	14
Twixt Love and Duty	Howard-Graham-Percival	1 reel			
Two Rounds of Love	Rennie-Dixon	1 reel			
Untair Sex, The	Healy-Gilbert	1 reel			
Uos 'n' Downs	Looney Tunes No. 8	1 reel		Apr.	4,'31
Varsity Show, The	Olive Shea	2 reels			
Varsity Vamp	Mike Ames	1 reel			
Victim, The	Orth-Howard	1 reel			
Wanderer, The	Douglas Stanbury	1 reel	9	Sept.	13
Watch Dog, The	Jack Hazzard	1 reel			
Who's the Boss?	Pangborn-Howard	1 reel			
Websterian Students	Ryan-Lee	801	9	Apr.	19
Wedding of Jack and Jill, The	Vitaphone Kiddies	701	8	June	7
Wedding Bells	Howard-Newton	485	5		
Wedding Bills	Billy Wayne-Helen Lynd-Bronks Benedict	1 reel			
What a Lite		955		June	14
Who Pays?	Murray-Oakland	942	10	Mar.	15
Where There's a Will	George Hassell	2 reels			
Window Cleaners	Price-Edwards	637	7	Apr.	19
With Pleasure	Daily Gilbert-Billy Wayne	1 reel	18	Mar.	14,31
Woman Tamer, The	Gilbert-Howard-Davis	1 reel			
Won to Lose	Irving-Lambert	1 reel			
Work, Milton C.		1 reel			
Yamekraw		857	9	Apr.	20
Yodelling Yokels	Looney Tunes No. 10	1 reel			

CLASSIFIED Advertising



Ten cents per word, payable in advance. Minimum charge, $1.00. Copy and checks should be addressed Classified Ad Dept., Motion Picture Herald, 1790 Broadway, New York, N. Y.

The Recognized National Classified Advertising Medium

Mail Order Bargains

HERE'S WHY S. O. S. LEADS THE FIELD—BUY THESE WHILE THEY LAST! Pacent Sound-on-Film Heads, $99.50; Brand New Reflector Arcs, each $79.50; Forest 15 Ampere Rectifiers, Brand New, each $49.50; Mazda Lamphouses, 220 volts, each $39.75; Genuine Amplion Giant 10 ft. Exponential Horns complete with Giant Units, each $59.50; Tone-O-Graph Sound-on-Film Heads, $49.50; Wright-DeCoster 108 Speakers, $19.95; Re-conditioned Simplex Projectors, $195.00; Powers Projectors complete with lamps, $75.00; Synchronous Turntables, $49.50; Ward-Leonard Faders with dummy, $39.75; Standard Microphone, $13.75; AC Speedometers, $8.00; ¼ h.p. Constant Speed Motors, $11.47; Samson Pam 19 Amplifiers, $69.15; 1000 Watt G. E. Mazda Lamps, $5.35; 10 Volt G. E. Exciter Lamps, $1.12; Powers Aperture Masks, $1.90; Simplex Aperture Masks, 98c; Da-Tone Sound Screens 39c sq. ft.; Genuine Audak Pickups, $8.97; Automatic Changeovers, $39.85 pr.; BEWARE OF FLY-BY-NIGHTS—DEAL WITH ESTABLISHED COMPANIES. Write S. O. S. Corp., Dept. E-H, 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

THEATRE SOUND PRODUCTS AT WHOLESALE—Samson 6-tube Amplifiers, $53.50; Giant Racon Exponential Horn, complete with Unit, Exciter and Transformer, $107.00; Turn Tables complete with Pickups and Fader, $69.50; Sound-On-Film Heads $198.50; ¼ H.P. Constant Speed Motors, $12.50; G-E Exciter Lamps, 98c; Automatic Reflector Arcs, $147.50; Other Exceptional Values.
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BEST SHOP for repairing projection machines. Prompt service, reasonable prices. Address Movie Supply Co., 844 Wabash Ave., Chicago, Illinois.

SKILLED MECHANICS, specialized tools, and a shop equipped for but one purpose can offer you nothing but the best in repair work. That is what I have, and I can offer you the best in the overhauling of your motion picture machinery equipment. One of the oldest repair men in the territory, and serving some of the largest houses. Relief equipment furnished free. For results bring your work to Joseph Spratler, 12-14 E. Ninth St., Chicago. Illinois.

Theatres Wanted

WANTED—Theatre of ample seating capacity in town over 3,500. Wisconsin, Illinois or Iowa. Address Box No. 31, Motion Picture Herald, 1790 Broadway, New York.

WANTED TO LEASE: Theatre in town of 3,000 or more. Sound Equipment. R. E. HUMPHREYS, 716 South Alabama Avenue, Okmulgee, Oklahoma.

WE ARE EXPERTS on Theatre sales and purchases. Send particulars. Address ALBERT GOLDMAN, 5 South Wabash Avenue, Chicago, Illinois.

Theatres for Sale

CAN SELL YOUR THEATRE QUICKLY. Send particulars. Address ALBERT GOLDMAN, 5 South Wabash Avenue, Chicago, Illinois.

Equipment Wanted

WANTED—Peerless or Simplex projectors, also Strong reflector arc lamps. State price, condition and number of machines. Will pay cash, or one-third down and balance C.O.D. Address Box No. 2. Motion Picture Herald, 1790 Broadway, New York.

WANTED—Ticket Machines. We will buy for CASH either "Gold Seal" AUTOMATIC or SIMPLEX ticket registers. Please forward information giving serial number, current and general condition. MIDWEST TICKET AND SUPPLY COMPANY, Inc., 910 South Michigan Avenue, Chicago, Illinois.

Equipment Wanted

WANTED: Used Amplifiers; Automatic Arcs; Booth Equipment; Chairs; Cameras; Faders; Horns; Generators; Projectors; Rectifiers; Sound Heads; Speedometers; Motors; Turntables. State Makes, Price, Condition, Full Information. Simplex and Powers Projectors for sale at reasonable prices. Address Box No. 24, Motion Picture Herald, 1790 Broadway, New York.

HIGHEST PRICES paid for used opera chairs, projection machines, etc. Address Movie Supply Co., 844 Wabash Ave., Chicago, Illinois.

Chairs For Sale

OPERA CHAIRS, seats and backs for all makes, five-ply, at prices that save you money. Jobs in new and used chairs. Address Redington Company, Scranton, Penna.

BIG BARGAIN in used Opera Chairs, 600 upholstered, 800 veneer. Address Movie Supply Co., 844 Wabash Ave., Chicago, Illinois.

1,500 HIGH GRADE A. H. ANDREWS CO. SPRING CONSTRUCTED CHAIRS, Full Upholstered Backs covered in green Velour, Box Spring Seats covered in Imitation Spanish Leather, Massive Wood Ends, Iron Middles. 1,000 A. H. Andrews Co. Upholstered Chairs, Panel Backs, Squab Seats, Covered Brown Imitation Spanish Leather; Reasonable Prices. Write ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 So. Michigan Avenue, Chicago, Illinois.

1,000 USED HARDWOOD PORTABLE CHAIRS in Sections of Two and Three. 1,200 Upholstered Chairs, Panel Backs, Squab Seats covered in Imitation Spanish Leather $2.00 Each. 1,200 Veneer Chairs 90 Cents each. 600 Heywood Wakefield Spring Constructed Chairs, Panel Backs all newly upholstered and covered, Green Imitation Leather. Write ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue Chicago, Illinois

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LEARN Modern theatre management and theatre advertising. Through approved home-study methods, the Institute has successfully trained hundreds of theatremen. Free particulars. Address Theatre Managers Institute, 325 Washington St., Elmira, New York.

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THEATRE EQUIPMENT, new and used. Opera chairs, projectors, screens, generators, rectifiers, reflecting arc lamps, etc. Write for bargain list and catalog. Address Movie Supply Co., 844 Wabash Ave., Chicago. Illinois.

FOR SALE — ATTENTION INDEPENDENT DEALERS: Simplex large and small magazine rollers, and Asbestos Heat Shields, made of the best grade heat resisting material. Write for prices. Address Joe Spratler, 12-14 East Ninth St., Chicago, Illinois.

BIG BARGAINS—Re-Built Simplex Motor Driven Machines with type "S" Lamp Houses, with late type Flat Belt friction drive Speed Controls, $300.00 each. Re-Built Powers 6B Motor Driven Machine, $235.00 each. DeLuxe Motiograph Machine, $250.00 each. Big Stock of Exhaust and Oscillating Fans for DC and AC current. Generators, all makes, ticket selling machines, film containers, etc., all at bargain prices for immediate shipment. Write—ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue Chicago, Illinois.

FOR SALE—2 Late Model Peerless Reflector Arc Lamps like new, $130.00 each; 2 Simplex Projectors perfect condition, $195.00 each; Hertner Generator complete, $150.00. Address Box No. 485, Rochester, New York.

SPECIAL AMPLIFIER SALE—All equipment brand new, shipped direct from factory; Silver Marshall No. 692, $96.50; Samson No 19, $69.00; other amplifiers at low prices. Address THEATRE SOUND SERVICE, 130 SOUTH CLINTON AVENUE, ROCHESTER, NEW YORK.

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SOUND APPARATUS—Samson six tube Amplifiers Pam 19-20 new, $49.00; Pam 16-17 four tube Amplifiers, $39.00; 200 Veneer Chairs, $160.00. SOUND EQUIPMENT AND SUPPLY COMPANY, 11 Winchester Street, Boston, Mass.

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STANDARD REPLACEMENTS FOR ALL SOUND SYSTEMS INCLUDING PACENT, DeFOREST, PHOTOTONE, TONE-O-GRAPH, MELLAPHONE, WEBER, UNIVERSAL, SONOFILM — Photocells, $14.95; DeForest Photocells, $19.75; G. E. Exciter Lamps, 98c; Optical System, $29.50; Head Amplifiers, $29.50; ¼ h.p. Synchronous Motors, $29.50; Powers or Simplex Sound-on-Film Heads, $198.50; Sound Mixers, $11.50; Jensen Auditorium Speakers, $14.85. Everything brand new. S. O. S. Corp., Dept. E-H, 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

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MOTION PICTURE OPERATORS available; experienced on Western Electric. Write ASSOCIATED PROJECTIONISTS, 103 North Rowan Avenue, Los Angeles, California.

PROJECTIONIST—A-1, any machine or sound alone. References. Will go anywhere. Address FRED WALKER, 2122 Milwaukee Avenue, Chicago, Ill.

EXHIBITORS! HERE'S THE MANAGER YOU WANT! Executive-Manager, who can put over any house regardless of local conditions on straight salary, commission or percentage, 20 years' experience. Buying Booking, Films, Vaudeville, Advertising, Exploitation, Sound. Open for an immediate offer anywhere. Address Box No. 43, Motion Picture Herald, 1790 Broadway, New York.

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HAVE YOUR OLD SOUND SCREEN RESURFACED—Old dirty screens made like new. Write or phone the RE-NU SCREEN SURFACE COMPANY, 5420 Potomac Avenue, Chicago, Illinois. Phone State 6130 and Mansfield 6875.

Help Wanted

WANTED—Film and supply salesmen, calling exclusively on theatres, to carry a fast selling line of laundry chair covers. Samples free. State territory covered and full information in first letter. Commissions monthly. Address SPECIALTY DEPARTMENT, FLORENCE BEDDING COMPANY, Florence, South Carolina.

AGENTS WANTED—Pioneer Manufacturers of positively best Bootb Equipment (two wanted by every theatre), open for selling Agents located at Chicago, St. Louis, and San Francisco; also a few otber territories still open. Profits big. Satisfaction guaranteed. No capital required. Demonstrators consigned free of charge. Write fully as to standing and qualifications. Address Box No. 46, Motion Picture Herald, 1790 Broadway, New York, N. Y.

For Sale

THEATRE OWNERS—Renew your seat covers while material is cheap. Get our prices and samples on request. SPECIALTY DEPARTMENT, FLORENCE BEDDING COMPANY, Florence, S. C.

Organs for Sale

FOR SALE—New seven stop Wicks Theatre organ. Used six months. Bargain for quick cash sale. Address ARCADIA THEATRE, Olney, Illinois.

J. C. Jenkins—His Colyum



HAMPTON, IOWA

We saw "FIFTY MILLION FRENCHMEN," all born in America. Some were Hoosiers, some Suckers, some Hawkeyes, a few Badgers and one from Kalamazoo.

The billing said there were fifty million of 'em but we could only count thirty-six all told, not including Olsen and Johnson, who do the funny chores in the picture and help warm things up in spots where it might otherwise become somewhat draggy.

From his name we would take Olsen to be a Swede, but he may be one of the Frenchmen for all we know, and like most Swedes, he is easily tickled, anything will make him laugh. An appendicitis operation or pulling a ten-penny nail out of his foot would tickle Olsen, and when he gets tickled the whole audience gets tickled. Olsen's laugh is not only contagious but it is infectious, and you mix Olsen and Johnson, a Swede and Norwegian, with Fifty Million Frenchmen and you've got SOME mixture.

As a basis for the story a Frenchman bets an American ten thousand francs (that's French money) that he couldn't marry a certain girl within a specified time. The Yank wins the bet, but, after looking the girl over, if it had been us we would have bet him double the amount that we wouldn't marry her during this generation or the one to come, for we couldn't see any plausible reason for marrying her at any time. But it made a good story and it made a good picture and the picture pleased a well filled house at Algona, Iowa, on its second night showing, which would indicate that "FIFTY MILLION FRENCHMEN" is a good picture if you don't care about too many Frenchmen, and there are not too many Frenchmen in this one. We would rate it 70 per cent entertainment.

▲ ▲ ▲

Capone's Twin

"LITTLE CAESAR." We never knew until we saw this picture that Al Capone had a twin brother and that he had gone into the movies. If Edward G. Robinson, as Rico in "LITTLE CAESAR" isn't a twin brother of Al's then there's no such thing as a twin brother. No sir, they don't have 'em any more in this generation. We wouldn't want to say that the director of "LITTLE CAESAR" had at one time been a racketeer in Chicago, but it's a cinch that he knows too much about thugs and gunmen to make a good Sunday school superintendent, and when he picked Edward G. Robinson to play the part of Rico he must have had a picture of Al Capone on his desk.

As an underworld picture we doubt if "LITTLE CAESAR" has an equal in theme, cast and direction, and we will leave it to you to determine just what effect this type of picture will have on the juvenile mind. We don't know.

What pleased us as much as anything else about this picture was that Rico got shot in the end. That is, we mean he got shot, just where we don't know except that it was by the end of a building and at the end of the picture which made a good ending for the audience and for Rico, and that ought to make a good ending for this rambling description with the addition of this postscript. "LITTLE CAESAR" was 80 per cent entertainment for us, and with the further addition that we saw this picture in the Windsor theatre at Hampton, Iowa, after we had spent a delightful two hours and enjoyed a sumptuous dinner with Mr. and Mrs. Charles Peterson, whose guest we were for the evening, and when you are a guest of these delightful folks you will know what a pleasure it is to be living in Iowa, "Where the Tall Corn Grows."

▲ ▲ ▲

Nebraskan for Him

"THREE GIRLS LOST." One from Somerville, Missouri, one from Clamith Falls, Oregon, and one from Fremont, Nebraska. We liked the Fremont girl the best because she was the nearest one to our home town and she played just like all of our Nebraska girls play, which is plenty good enough for anybody.

The three girls went to Chicago. The Oregon girl got work in a photo shop posing for pictures for fashion plates. The Missouri girl couldn't find work because they weren't able to show her, and the Nebraska girl got a job in the office of a packing plant at the Union Stock Yards, presumably because she wanted to be close to the cows. The girls all lived together in an apartment house and they all had different ideas about city life. The Oregon girl got sweet on John Wayne, an architect, and then got to stepping out with Lew Cody, which didn't meet with the approval of Wayne, for when they step out with Lew they are going some. The Missouri girl got homesick and wanted to go back where she could see the mules, and the Nebraska girl had left a sweetie in Fremont and thoughts of him didn't dovetail very well with the aroma from the stock yards.

Well, anyhow, it is the same old story of the country girl going to the city, but it is done rather better than common in matters of direction, and the cast is all it should be in pictures of this kind, and, while we never blow on our home state (as you probably have observed), we believe the Fremont girl rather put it over the other two as a finished actress, although we will have to admit that the Oregon girl wasn't so slow herself.

The picture held our interest to the finish, which is proof that it was 60 per cent entertainment or better, for we never stick if it is less.

▲ ▲ ▲

Kissed the Babies

We don't know what will become of the Universal Film Company now since Bob Greenblat has quit that organization and gone to selling film for Pathe. Bob has been with Universal so long that he is beginning to look like Grandpa Carl. Bob has been kissing the exhibitor babies in the Omaha territory so long that they all cry for him instead of their milk bottle, and if there is a film salesman who can tell bigger fish stories selling film than Bob we would like his picture for our Colyum. Bob is so well known throughout the Omaha territory that our guess is that Universal made a mistake when they let him go, but that's some more of Universal's business.

▲ ▲ ▲

Dolling Up

We found an exhibitor the other day who was working so hard that the perspiration stood out all over the janitor's face; it was Harry Day of the King theatre at Ida Grove. Harry was installing a washed air cooling system and otherwise dolling the King up to look like a million dollars. Harry recently sold his theatre at Tekamah, Nebraska, and bought the King at Ida Grove from R. M. Bernau. Bernau then bought the Iowa theatre at Lake City and is giving Harry a run for first place among first-class theatres in Northwest Iowa. Both of these boys are showmen, we'll bet money on that.

▲ ▲ ▲

Golfing as Is

Unless you are a Bobby Jones, don't ever tackle J. Bauma of the Rialto theatre at Pocahontas to play golf. We tied into him the other day at Rolf for a couple of rounds and we have got to tell the truth about it because W. M. Obrecht of the Ritz theatre at Rolf kept the score and he threatened to write the facts to the Herald.

This course has trees scattered all over it and we played every tree there was, except those behind us, and when we finished, every tree looked like a skinned rabbit, and the caretaker threatened to sue us for damage.

▲ ▲ ▲

S O S from Montana

And now comes an S O S from Montana. A letter from Ed Lake, of the Lake theatre at Baker, Montana, urging us to come and visit him, and when one gets an invitation of that kind from a man he never saw, you can tell 'em, Mabel, that it makes life seem worth living. He warns us that when we get there we are not to register at a hotel. Are we going to Montana? Well, you tell 'em, Abner, you tell 'em. Montana is the state to excite poetic sentiment. Her gorgeous mountains, her peaceful valleys, her babbling brooks, her magnificent scenery and her Senator Walsh (who ought to be a Republican but isn't), not to mention her people. Out there is where they have the REAL folks. Ed, you got yourself into something when you wrote that letter.

Ed says he enjoys reading our colyum. There is one exhibitor who is not afraid to tell the truth (the rest of 'em belong to the oyster family) and when we get out there we are going to catch Ed a mess of rainbow trout just to prove to him that what we say about fishing is no bull. We have been ashamed of ourself for not going into Montana before this, but Ed's letter settles it, and from this on our slogan will be "Ho For Montana."

J. C. JENKINS,
The HERALD Man

The HERALD COVERS the field LIKE an April Shower

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AT LEAST *twice the speed of ordinary emulsions*....that is the greatest distinguishing trait of Eastman *Super-Sensitive* Panchromatic Negative. And along with doubled speed comes a combination of qualities never before assembled in a motion picture film. In this remarkable new negative film Eastman makes another notable contribution to the advance of the motion picture industry. Eastman Kodak Co., Rochester, N.Y. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

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Panchromatic Negative, *Type 2*

SWAG!
SWANK!
SWAGGER!
SENSATIONAL!



Spencer TRACY *in*

QUICK MILLIONS

with **SALLY EILERS**
MARGUERITE CHURCHILL
Directed by **ROWLAND BROWN**

Today
NOW!

FOX FILM CORP.

How do they get theirs today?

Who's got the square cut diamonds and rubies... limousines... champagne... pent houses... countr homes... fashion's frills... society thrills?

Do women, politicians or bankers *rule?*
Does fashion or passion, might or right, *rule?*

They're making money quicker today.

Who? Where? How?

He got his! You'll get yours

MOTION PICTURE HERALD

CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

WHY IS JOHN C. FLINN ON THE SPOT?

THE SCREEN'S 35th ANNIVERSARY

INDUSTRY'S CAPITAL NOW $214,174,810

103, No. 4 Entered as second-class matter, January 12, 1931, at the Post Office at New York, N. Y. under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents. April 25, 1931

TRADER LEO

is off to Chicago!



The Annual Safari of the Traders of Metro-Goldwyn-Mayer is the most important event of the year—

En route to the Drake Hotel, Chicago, where the boys will get an earful of cheerful facts about *The*

Crowning Glory of M-G-M in 1931-1932

_EADER!

TELLER



EXHIBITOR PROFITS

¶ After all, you judge the success of your theatres by how much money they put in the bank for you. You judge producing companies by how much profit their pictures bring you. ¶ This season more than ever the PARAMOUNT exhibitor has been conspicuous by the amounts of profits he has banked. His prosperity has stood out among all the merchants in his town. Everywhere business men in all lines are talking about it. ¶ In the next few weeks and in the coming season of 1931-2 exhibitors need PARAMOUNT'S consistent quality more vitally than in any other season in history. Thinking showmen know that and are acting upon it.

Paramount

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"HOW I PLAY GOLF"

Golfers—amateurs—pros—miniature champs—every man, woman, child who can hold a golf club—every person who ever thrilled to greatness—THEY'RE JOINING THE CHORUS OF CHEERS . . . FOR AMERICA'S GREATEST CHAMPION!

A Series of 12-1-Ree

1862
Theatres
Have
Contracted
For This
Series



"A DARB

Atlantic City—The first Bobby Jones reel, slipped into the Warner Theatre here, is a darb. The handling is different in that Jones gets over his instructional stuff against a comedy background supplied by Joe Brown and Frank Craven, with Richard Barthelmess introducing Jones in a logical narrative sequence. This treatment is to prevail throughout the remaining 11 in the series, thereby giving star value as well as Jones' name and the instructive value of the world's greatest golfer. Exploitation possibilities of this are enormous with an estimated 4,000,000 golfers in the United States alone. The title of the first of the 'How I Play Golf' series is 'The Putter.'

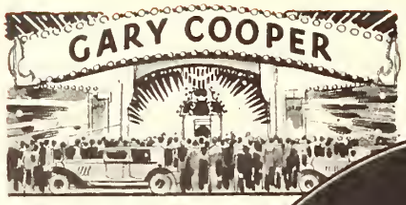
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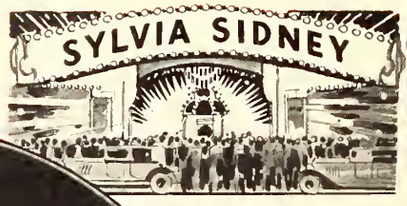
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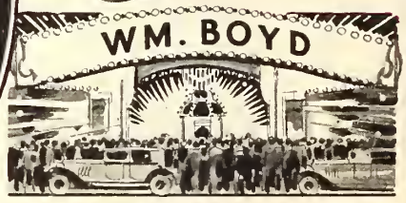


CITY STREETS

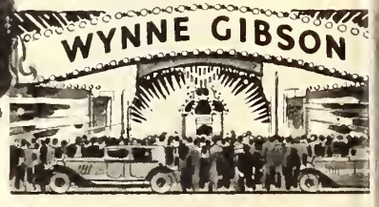












ENOUGH STARS in 1 • PICTURE • *to pack* 5 THEATRES

PARAMOUNT'S 6 BEST SELLERS FOR APRIL

MARLENE DIETRICH *in* "DISHONORED" *with* Victor McLaglen. *Von Sternberg Production*

•

GARY COOPER, SYLVIA SIDNEY *in* "CITY STREETS"—Paul Lukas, Wynne Gibson, William Boyd. *Rouben Mamoulian, director*

•

"SKIPPY" *with* Jackie Cooper, Robert Coogan, Mitzi Green, Jackie Searl. *Norman Taurog, director*

•

"GUN SMOKE" *starring* Richard Arlen *with* Mary Brian, Eugene Pallette, William Boyd, Louise Fazenda. *Edw. Sloman, director*

•

TALLULAH BANKHEAD, CLIVE BROOK *in* "TARNISHED LADY" *with* Phoebe Foster. *Geo. Cukor, director*

•

WILLIAM POWELL *in* "LADIES' MAN"—Kay Francis, Carole Lombard *Lothar Mendes, director*

PARAMOUNT guaranteed the success of "CITY STREETS" at box offices by loading its cast with five of the livest, most up-and-coming names in show business today. Personalities that no film fan can pass up. In addition, PARAMOUNT picked the livest picture subject available today, brought one of America's best authors (Dashiell Hammett) to Hollywood to write the story and assigned a truly great showman mind, Rouben Mamoulian, to the directorial job. Thus the raving praise that greeted "CITY STREETS" at its Coast previews was earned and expected. "CITY STREETS" stands out head and shoulders above the spring product today and will get smash-hit grosses because PARAMOUNT, the industry's leading producer, lavished its very best on it!

DIRECTED BY ROUBEN MAMOULIAN

Paramount Pictures

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APR 25 1931

MOTION PICTURE HERALD

Vol. 103, No. 4 — April 25, 1931

Guess Work and Statistics

ONE of the most earnest endeavors of the MOTION PICTURE HERALD is to achieve for the industry a sound background of substantial statistics. A lack of adequate data of a basic character has been the subject of comment by every banker and business man who has come newly into the business in the last quarter of a century. More recently the HERALD has been successful in the collection and presentation of figures and material never previously available. Response and appreciation from many and varied interests have been most gratifying.

Probably no other industry has meanwhile been to such a degree subject to the whimsies and fancies of promoters and other persons inclined to manufacture statistics to suit their special purposes of the immediate moment, regardless of general consequence. The result has been that many, and perhaps most, of the figures concerning the industry which have gained wide circulation and acceptance have been at the best merely educated guess and at the worst they have been sheer fictions.

One such figure has in the last year gained considerable circulation and apparent acceptance—that is the statement, generally accredited to Professor Irving Fisher of Yale, that there are 115,000,000 box-office patrons of the motion picture in the United States. It is most obvious that in a population of say 125,000,000 persons there are enough of the infantile and the extreme aged, to say nothing about those to whom the motion picture is geographically inaccessible, to make that figure preposterous. A research expert of the Harvard business school the other day took a set of currently circulated figures and proved, if the figures were correct, that the average admission price for motion picture theatres was $0.1301. If you can believe that then the figures are good enough for you.

As to the 115,000,000 patrons in the United States, it is obvious that if the able Professor Fisher did quote such a figure he got it from some source he thought authoritative, but it is equally obvious that he did not bring to bear on the item his usually keen analytical mind.

In pursuit of a better basis of guess the HERALD interrogated a number of well informed motion picture executives and received a series of answers estimating the real supporting audience of the motion picture for this country at from 45,000,000 to 75,000,000. Those figures are presented here for precisely what they are, guesses. Anyone who purports to know better should be asked for the basis of his data. The fact is that the motion picture is not yet one hundred per cent sold to its potential audience. That is no indictment of the screen, it is a fact of experience and development. The art of publication from type with five centuries behind it is, even yet, through the daring and enterprise of new publishers, finding previously unknown markets and audiences in these intensively exploited United States.

A Genius of Broadway

THE passing of Joseph Leblang and the remarkable homage paid to his success by the amusement industry brings one to consideration of the significant fact that he was outstandingly the greatest merchandiser of entertainment on Broadway. His twenty millions were made in a business of which the major components were location, price and volume. Thousands were sold the idea that at Joe Leblang's they could get the most show for the least money—always. His golden opportunity was a service alike to the dramatic producers and to the public, for which there was no prior mechanism. He gleaned the reward of successful pioneering. He served mightily in maintaining the institution which we call Broadway, the most valuable element of which is the intangible, the public habit.

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The Nickelodeon Notion

MR. COURTLAND SMITH declares that the motion picture which started in a store is going to return to a store. This is taken to reflect Mr. Smith's opinion that the mechanicized theatre proposition which he is promoting is going to supplant the imposing institution which is the modern motion picture theatre.

Making due allowance for promotional enthusiasm, it still remains something of a shock to encounter such an opinion. The record, as we read it, indicates rather plainly that an important influence in the development of the motion picture itself has been the development of better theatres—theatres which progressively have become more comfortable, more luxurious and more beautiful.

It seems to us a very elemental principle in mob psychology that a great and imposing theatre possesses the faculty of assisting materially in creating that spirit of illusion which is indispensable to successful theatrical entertainment. That the small, mechanical store-show can do but little in transporting the patron from the oppressions of commonplace life seems obvious indeed.

The mechanicized theatre may take its place—and a proper one—alongside the orange-drink stand and other nickel-catching devices along populous thoroughfares, but that it is at all likely to exert an appreciable influence against the modern motion picture theatre is something of which even the sonorous voice of Mr. Smith shall not convince us.

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We Like It Straight

RECORD a new cultural invasion by the motion picture. Hollywood coiffures, spread to the world by the screen, made a market for an American girl who toured the Orient with a permanent wave machine, curling the hair of the slant-eyed beauties of many lands, including a princess of Thibet and the daughter of a Sultan in Java. We deplore and view with alarm. Curly hair on a geisha would affect us in the same manner as a bell-crown plug hat on a blanketed Indian.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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INSIDERS' OUTLOOK

MARK LARKIN, director of publicity for the Hollywood office of the Hays organization, has just had a narrow escape from becoming one of the most important—and overworked—person in the picture industry.

A few days ago Mr. Hays called all the studio publicity heads together at luncheon and lectured on the Code. He had many words to say about salacious advertising and exploitation and told the publicity men it was up to them to guard the fair name of the industry and keep it unsullied. At the close of his address he told them that if, at any time, any of them were in doubt as to what action should be taken, they could consult Mark Larkin, "who," the general said, "is here for that purpose." Mr. Hays left to address another gathering and one of the heavyweight publicity heads was on his feet immediately.

"I move," he said, "that this gathering resolve that all publicity stories and stills and all exploitation ideas be submitted to Mr. Larkin before being sent out. I feel that this will protect us and ensure strict adherence to General Hays' ideas."

Everyone immediately got the gag except Larkin and one other. This other raised an objection.

"It sometimes takes me three hours to read all the stories and inspect all stills submitted in a day on my one lot," he said seriously, "and I don't believe Mr. Larkin would have time to do this."

"That has nothing to do with the question," interposed another. "The main thing is to do as the General desires. He has said that Mr. Larkin is here for that purpose. If he cannot find the time, the General of course will provide him with assistance."

There was some discussion, pro and con, until finally it was suggested that the matter be tabled until the next meeting. The originator of the brilliant idea was on his feet again.

"I object to any delay," he orated. "This is a vital matter. It concerns not only the personal wishes of General Hays, but also the fair name of the third—or fourth or fifth—greatest industry in the world. We should take action at once."

However, cooler heads prevailed and it was decided to withhold final action for a week. Larkin's face had almost regained its usual healthy color when the meeting broke up.

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Big Word Crop Forecast

The literary output on the country promises to be vastly increased in the next year, curiously as an evident consequence of the business depression and unemployment. A considerable portion of the population of New York, having little else to do, has decided to take up writing in a big way. The situation is reflected in the influx of students to the classes in story writing conducted by Thomas H. Uzzell, formerly of Colliers and sundry motion picture connections, now running a fiction academy in the Canadian Pacific Building. Last year there was a thin trickle of novice writers, but now business has picked up with a bang and the plant runs night and day with enrollments running into the hundreds. Lecturing before one of Mr. Uzzell's classes the other night Dr. Walter B. Pitkin, of Columbia University and former story editor for Universal pictures remarked that the first essential of successful fiction writing is "a desire to tell the world." If that is correct the screen industry contains more potential writers than the payroll classifications indicate.

THE publication of the annual report of a motion picture company of important rank was delayed for two days recently by a debate between the management and a banking house in Wall Street as to whether the signature of the responsible officer should follow the subscription of "Yours sincerely," or "Yours truly."

For the assistance of puzzled industrial diplomats faced with this problem in the future, it will perhaps be of service to offer some suggestions gleaned from history.

Woodrow Wilson started his letters with "May I not," and concluded them: "With renewed assurances of continued high esteem." General U. S. Grant also had a good last line, which no one believed, when he signed "Your Obedient Servant."

Possibly the best signature from a chief executive on an annual report to stockholders would be that line so dear to our grandfathers who used to write: "Hoping this finds you as well as it leaves us at present."

ONCE upon a time there was a New York motion picture purchasing agent who was a born chisler of high degree. He bought everything cheaper and he fought over counts and breakage claims and such items in a tempo of sheer dseperation. His pet economy was cheaper printing. He waved the temptation of bigger jobs in the future ahead of the whole array of struggling little printers and for a time bought at something close to less than cost. But the big prfitable jobs never came through.

Then came the day when after sending away the plates for a half a million run of two color heralds he found the picture held up and the literature appropriation cancelled. He called the printer who regretfully said: "Sorry, but I cannot cancel the order for you, Mr. ————, because the job has been run. It came off the press an hour ago."

The fact was the job had not been put on the press. But in the next hour the printer put the plates on a hand press and ran off six copies of the job.

With the six copies in hand he called on the purchasing agent with his bill. "Too bad," said the tough buyer, as he OK'd the invoice, "Just junk the heralds."

In this manner the printer made a sufficient net profit to cover his prior losses. He since has refused to bid for work from that purchasing agent.

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Roast Underdone

A thousand or so men and women, most of them connected in some way with the motion pictures of Hollywood, thronged to the Salle de Oro of the Hotel Biltmore last Saturday night to the first Wampas-Writers roast dinner. Every face bore a joyfully expectant look. It was not to be, perhaps, a "feast of reason and a flow of soul," but certainly it would be a feast of roasting and a flow of wit. And why not? Wasn't the program prepared by the brightest minds among the screen writers and publicity men? Were not all the scintillating skits and blackouts written by the keenest minds, the cleverest wits in the business? Were not grudges to be paid off in such a way that no one could take offense? Surely. Therefore, the expectant looks. The program started, continued, finished. The work of the brilliant writers and press agents was spread before the audience which—most of the time—yawned. And the payoff came when a big executive, leaving the hall, said drily: "Now I know what's the matter with the pictures."

THE INSIDERS

WHY IS JOHN C. FLINN ON SPOT AS ELEVENTH VICTIM OF PATHE FIRE?

Gallup Plans Nine Contact Men on Merchandising

A new plan of "simplified merchandising" in the field will be a part of next season's selling plans of United Artists.

The plan, developed by Bruce Gallup, U. A. publicity and ad chief, will place nine contact men in strategically located spots throughout the country who will seek to simplify and reduce costs of present company methods of merchandising as it affects exploitation, publicity and sales promotion.

Each contact will work in with division and branch managers on sales promotion, and with exhibitors in simplifying their merchandising problem and creating new methods of putting the show over. The assignment also will place the contact men in close touch with newspapers and critics in the respective territories.

In addition, Gallup will place in the West Coast studio two additional contacts, one to have a roving assignment creating features for the contact men for use in newspapers, and the second to come from an advertising agency. The latter will watch for merchandising possibilities from the start of production. The system in use in studios at present calls for advertising agency help after the picture has been completed. It is Gallup's plan to have that work accomplished simultaneously with release.

Film Bank Scheme, a Failure Last Year, Revived in London

London—The creation of a loans corporation to assist independent British producers, which fell through last year because of lack of prestige behind it, has been revived with the arrival of a Colonial banker.

It is proposed to form a co-operative bank to advance credits against good contracts, now refused by British banks. It is understood important names are behind the idea.

British Await Word of RKO Chain as Plunkett Arrives

London—Arrival here this week of Joseph Plunkett, operating chief of RKO, is expected to bring an immediate announcement of wholesale RKO theatre expansion throughout England.

RKO has only one house in London, the Leicester Square.

Publix Division Chiefs Called To New York for Conferences

Product requirements and operating policies at Publix houses for the coming season will be discussed in New York by division managers, who have been ordered to the home office for conferences late this month with company executives. Date of the conference has not been set.



JOHN C. FLINN came to the motion picture industry from the New York Herald and a newspaper career of capable performance. He went into the publicity and advertising department of Famous-Players-Lasky and became the successor of Ben Schulberg as the head of that department when Mr. Schulberg moved on into other executive capacities. At Famous Players, Mr. Flinn's influences appeared in many notable screen campaigns, conspicuously in the exploitation of "The Covered Wagon." He joined the P. D. C. organization at its founding in charge of its advertising and publicity affairs and became shortly its general manager and a vice president. He went over with the Pathe-P. D. C. merger as a vice president and presently became concerned largely with production affairs.

Exhibitors Plan World Meeting May 18, in Rome

Rome—A conference of the International Federation of Cinematograph Exhibitors is being organized by the National Fascisti Fideration of the Entertainment Trades. The confab will take place at Rome from May 18 to 22.

The Fascisti Federation is a branch of the General Fascisti Federation of Italian Industries, headed by Prof. Giovanni Dettori, chief of political economy at Genoa University.

European exhibitor bodies will be represented at the international convention in Rome, with little likelihood of American theatre owners sending delegates.

Not Remotely Responsible Yet Faces Trial May 6

Witch Burners in Full Cry Demanding Sacrifice—First Political Sniping at Bureau of Standards

By LIN BONNER

Fate placed John C. Flinn in the Pathe Sound Studios in New York City, the morning of December, 1929, when four dancing girls and six men were burned to death.

Some other influence put Flinn "on the spot" to "take the rap" for the disaster.

May 6, he is docketed to go on trial charged with second degree manslaughter. If found guilty, he may be sentenced to fifteen years in prison.

Everyone in the know of the motion picture industry is aware that John C. Flinn was not remotely responsible for the deaths of that unfortunate half-score of men and young women.

No Official Exoneration

Ever since his arrest, a day or so after the tragedy, Flinn seemingly has been left on the spot.

No official word of exoneration, so far as I have been able to discover, has been offered for him by any of his superiors or associates.

From a robust, virile personality whose straightforward challenge in any situation made him a decided figure in the picture business, John Flinn has become a man seriously harassed and worn.

Flinn is even, at the moment, without a position, so far as the corporation to which he gave service is concerned, having been eliminated when Pathe sold out recently. No provision, apparently, was made for him; the fact that he must go on trial for a responsibility that was not his seems to have been forgotten.

Meanwhile Flinn has gone into an agency enterprise, through a connection of his own making.

Unfortunately for John Flinn, he was "put on the spot" at a moment when political sharpshooters were looking for something to snipe at in the administration of New York City.

A hint that there had been connivance between someone who was supposed to represent Pathe, in the matter of a sprinkler system at the studio and the Board of Standards and Appeals in New York provided the snipers with a target. They began to shoot at the Board of Standards and Appeals.

Chairman Ousted But Cleared

The chairman, William E. Walsh, was forced to resign under the hot fire of the attackers, though subsequently he was cleared of all charges in open court.

Charles H. Tuttle, then federal attorney in New York, stepped into the Republican gubernatorial nomination as the result of his

(*Continued on page* 44)

SCREEN'S 35th ANNIVERSARY

The first season's announcement from the archives of Quigley Publications tells how industry was born on Broadway thirty-five years ago this week

THIRTY-FIVE years ago this week the motion picture screen had its premiere for the amusement world at Koster & Bial's Music Hall in Herald Square on Broadway. The motion picture, which first came to Broadway in a peep show parlor opened in May the year before, was then just eleven months old in commercial experience. The pressure of showmanship, insisting on combining the peep show films with the magic lantern so that instead of a single file trickle of customers whole audiences could be entertained in theatres, had borne fruit swiftly.

The enterprise was in the hands of the late Norman Charles Raff of Canton, Ohio, who had come to New York and West Orange in 1893 to try out the marvel of the living picture machine, the Kinetoscope, which had been accumulating dust in the corner of Thomas A. Edison's laboratory ever since the day of its completion in 1889.

For two or three years the firm of Raff & Gammon prospered in the new industry, but with the coming of competitors, infringers and interlopers a wildcatting period set in, so much to the annoyance of Mr. Raff that he sold out, taking a profit of something close to a hundred thousand dollars, and returned to Canton.

Along with the return of Mr. Raff went a set of filing cases which contained all the records of his pioneering of the motion picture's commercial career. He set up an estate of many acres adjacent to the city of Canton and the records went into the loft of his barn, where his team of dappled bays was stabled and the silver mounted harness hung in neatly sparkling rows. Those old records stayed there many and many a year, among them a little purple covered booklet written by Mr. Raff to announce the coming of the projection machine and the screen to the world market.

The world rolled along and was remade by electricity and the motor car and the motion picture. The old Raff farm and estate grew into an imposing section of the city of Canton and Mr. Raff became much more wealthy perhaps than if he had remained in the hectic motion picture industry through its outlaw years. The old barn with its treasure trove of early documents became a handsome garage with a fleet of cars down where the bays had been stabled in luxury, but the papers remained in the loft above.

One day in 1925 when Terry Ramsaye, now editor of MOTION PICTURE HERALD, was accumulating material for his "A Million and One Nights," the history of the motion picture, Norman C. Raff came to New York on a visit to look at the motion picture Broadway which was born in his office, and to stop once again at the Waldorf Astoria, which had been his home in those early days. Mr. Raff, attending a show on Broadway, discovered a motion picture prologue of historical character, carrying Ramsaye's name as producer. He communicated with the writer of screen history and subsequently presented him with the accumulation of records in the garage at Canton. Thus the little purple booklet which is the screen's Book of Genesis has come into the archives of Quigley Publications. It is the only copy known to have survived the three and a half decades.

Amusingly enough, along with the file copy of the booklet came the printer's proofs with many revisions and a file of correspondence of controversy with the printer. In sequel there was a lawsuit over the printer's bill, revealing that the literature which announced this industry, with its quarter billion dollars of working capital today, cost less than five hundred dollars.

Back of this introduction of the projection machine is a story of complex controversy. While showmen demanded such a machine of Raff & Gammon, and while Mr. Raff continued to demand it of Mr. Edison, the wizard of Orange declined to deliver it. He had in fact a half perfected projection device and sent it over to Raff & Gammon's office in the Postal Telegraph

THE LATEST MARVEL

THE "Vitascope"

A NEW MACHINE is now ready to be exhibited to the public, which is probably the most remarkable and startling in its results of any that the world has ever seen. Several marvels of inventive genius have, in past years, gone forth from the Edison Works, located at Orange, New Jersey. "The Wizard of Menlo Park" has conceived and in due course perfected the Phonograph, the Kinetoscope and the Kinetophone, each of which in turn, has excited the wonder and amazement of the public and, from a practical standpoint, opened up opportunities for exhibition enterprises, many of which are paying handsomely to this day.

THE NEW MACHINE

which is now to be launched upon the waye of public curiosity, promises to be a greater marvel and to bring larger material results to exhibitors than any of its predecessors which have been constructed at the Edison Works . . . . . This latest scientific wonder has been named the "VITASCOPE," as it projects apparently living figures and scenes upon a screen or canvas before an audience. In bringing this machine to its present state of perfection, many months of experiment and expert labor, as well as large outlays of money have been devoted to the work . . . . . The new machine will be made by the Edison Manufacturing Company, where the Phonograph and Kinetoscope are made. ***Several years ago Mr. Edison conceived the idea*** of projecting moving figures and scenes upon a canvas or screen, before an audience . . . . .

The problem of forecast for the destiny of the new born art of the screen was admirably met by Mr. Raff in the words which he put on these pages 'way back in that spring of 1896 when hardly more than a dozen persons in the world had yet seen a motion picture projected.

FROM THE BOOK OF GENESIS

HERE ARE FACSIMILE reproductions of the presentation with which Norman C. Raff, exploiting Edison's picture devices, went before the amusement world with the machine which founded today's great industry of the motion picture



OWING to pressure of his extensive business, he could not fully develop his inventive ideas at the time. However, he put his experts to work upon a machine which should reproduce moving figures upon a small scale, and the Kinetoscope was the result . . . .

After perfecting the Kinetoscope, Mr. Edison turned his attention to his original plan of inventing a machine capable of showing the moving figures and scenes, life-size, and before a large audience. His ideas soon took practical form, and as long ago as last summer a very creditable result had been obtained; but Mr. Edison was unwilling to give his unqualified approval until the highest practicable success had been achieved. Since then, Mr. Edison's experts have been putting his ideas and suggestions to practical test and execution and, in addition, some of the original ideas and inventive skill of Mr. Thomas Armat (the rising inventor, of Washington, D. C.) have been embodied in the "Vitascope," the final result being that to-day it can almost be said that the *impossible has been accomplished*, and a machine has been constructed which *transforms dead pictures into living moving realities* . . . .

A Subject *can be shown for ten or fifteen minutes if desired, although four or five minutes is better*

THEREFORE

It is apparent that the field covered by the "Vitascope" is vastly greater than that of the Kinetoscope, in which the length of exhibition of a subject is practically limited to about one minute. Almost any happening or occurrence; any subject having motion of living beings or other objects, singly or in groups, in city or country, in-doors or out, and in any part of the world, will, in our judgment, be within the scope of the new machine, and can be reproduced, true to life in size, movement and every detail, before an audience, however large. We need not dilate upon the tremendous possibilities which these facts involve, although they may be even more far-reaching, scientific and advantageous to mankind than any of us now imagine, to say nothing of their practical benefit and their . .

promise of large profit to those who control the exhibition of the "Vitascope"

Musical Accompaniments

MUSIC CAN BE VERY APPROPRIATELY AND EFFECTIVELY RENDERED SIMULTANEOUSLY WITH THE EXHIBITION OF MANY VITASCOPE SUBJECTS.

ALL SUBJECTS MADE UP OF DANCING, MARCHING, OR OTHER ACTS AND SCENES WHERE MUSICAL SELECTIONS IN TIME WITH THE MOVEMENT ARE IN PLACE, CAN BE MADE MORE INTERESTING AND REMARKABLE BY THE ADDITION OF MUSIC.

THE EDISON . . . . PHONOGRAPH

CAN THUS BE UTILIZED TO RENDER BAND AND ORCHESTRA SELECTIONS. A PIANO; A GROUPE OF MANDOLINS OR GUITARS; A COMBINATION OF VIOLINS AND WIND INSTRUMENTS, OR EVEN AN ORCHESTRA OR BAND (WHERE THE EXHIBITION IS GIVEN IN A THEATRE OR LARGE HALL) WILL, IN EITHER CASE, ADD MATERIALLY TO THE NOVELTY AND ATTRACTIVENESS OF THE VITASCOPE.

building in New York along with a mechanic to tinker with it and keep his agents amused. He had no intention of putting the picture on the screen for the trade so long as the market was absorbing the peep show Kinetoscope machines by the hundred. Mr. Edison, somewhat like some of the newer figures in the sound picture of today, thought of the motion picture industry as a machine business. Mr. Edison was a maker of machines, not a maker of pictures. Conversing with Mr. Raff one day at West Orange, he said: "I am afraid that if we put the picture on the screen there will be use for about ten projectors in the United States and with that many we could show the motion picture to everybody in the country in a few months and destroy all its novelty."

Amusing as that viewpoint may seem today, it had its elements of logic then when all the motion picture's precedents and experience were ahead of it.

But while the mechanic tinkered about the Raff & Gammon offices with the Edison projector which was not fated to perform satisfactorily, down in Washington, D. C., young Thomas Armat, inventor of the Vitascope, first publicly demonstrated at Atlanta in 1895, succeeded in getting the attention of Raff & Gammon. They made a deal with Armat and brought the machine to New York. Here they intrigued Mr. Edison and William E. Gilmore, his general manager, into a deal to manufacture the Vitascope and permit its exploitation as an Edison machine of "Armat design." They demanded and insisted upon the Edison name for merchandising reasons.

Here in these old pages one discovers the forecast of the sound picture, recalling the while that Mr. Edison first conceived the motion picture as an accessory to the phonograph. Today the sound machine is the accessory to the picture, but so dominant an accessory it has remade the picture art.

Eighty Vitascope machines were made and sold before differences arose between Edison and Armat, resulting in a cancellation of the deal and the launching of the Edison Projecting Kinetoscope. The Vitascope was sold on a state's rights basis with a contract which is remarkably like the better state's rights contracts of today. Several of the surviving motion picture enterprises of today can trace their genealogy to Vitascope contracts. One of the most conspicuous successes of the early day was in the motion picture career of William T. Rock, a founder of Vitagraph, now absorbed into Warner Brothers. Mr. Rock took the Vitascope to New Orleans and opened a store show in Canal street in 1896.

Thomas Armat, the inventor of the Vitascope, prospered considerably for that day and in the first decade of the motion picture prevailed with his patents and added some $350,000 in royalties to his already substantial fortune. He now lives in Washington, D. C., enjoying a philosophic view of the screen as the world institution that it has become today.

Lays Television Disappointment to Impatience

That television thus far has been "somewhat of a disappointment" is the feeling in many quarters, "despite the many advances made during recent years," says Hugo Gernsback, pioneer in the field.

In explanation Gernsback states that the principal reason is probably "to be found in the impatience of the radio industry, which has been accustomed to sudden advances in its own technique and because the general public has not jumped immediately with both feet into television."

At the same time Dr. E. F. W. Alexanderson, the inventor, says he does not believe television "will either compare or compete with the film" but predicts it "may take some unexpected turn," adding that "perhaps visual broadcasting combined with sound will furnish a mode of self expression of local talent for local consumption."

EDUCATIONAL RULES TIFFANY SALES FORCE

Tiffany Records Ordered Turned Over to Educational Branch Managers—One Set of Exchanges

Educational dominance of Tiffany assumed definite shape this week when orders were dispatched to the Tiffany sales force to turn over exchange records and accounts data to Educational managers in each territory, and for Tiffany men to take orders hereafter from the Educational branch heads. The order, which automatically submerges the majority of the Tiffany sales personnel, is understood to have resulted in numerous resignations in the Tiffany staff, while at other spots Tiffany personnel was discontinued.

One set of exchanges will be maintained, with actual physical merging of branches commencing at once.

The present Tiffany home office in New York will be discontinued, with exception of the contract approval department, which Carl Goe will direct. The remainder of the Tiffany home office staff will be moved to Educational's headquarters in the Paramount building.

E. W. Hammons, Educational president, will be the big chief of the combined Educational-Tiffany-World Wide unit, with L. A. Young, former Tiffany head, remaining only as a board member. Grant L. Cook, Tiffany executive vice-president, will continue, it is learned from authoritative sources, while Stanley Hatch and Budd Rogers will handle Tiffany sales under A. S. Kirkpatrick, Educational sales head. Gordon White is slated to head the combined advertising and publicity unit, with feature promotional work continuing in charge of Manfred Lee and Joe Rivkin, of Tiffany, and Michael Simmons, of World Wide.

The production lineup still remains a

(*Continued on page* 51)

Rule Out Salary Quarrels

Hollywood—No salary squabbles, is the word that has been handed down by the producers' association. This goes for writers and directors as well as stars, and pertains to expirations and new contracts.

Fox West Coast Rumors Branded "Vicious, Stupid"

Fox West Coast Theatres vigorously denies "all reports which in any manner foster doubt about the future of this organization." In a message to its managers, who are urged to have "courage and confidence," company executives brand a current crop of rumors as "either baseless, stupid or vicious —or are all three of these."

"Show business is a body of men completely surrounded by rumors," says the message, which states: "It is rumored that all of our executives will retire; that none of them will retire; that we will all get salary cuts; that salaries will be increased; that we are changing our managerial policies; that we contemplate no change in our policies; that the former management is coming back; that the new management is going to continue; that we are selling some of our theatres; that we are selling all of our theatres; that we are going to buy more theatres and build more; that we aren't going to expand any further; that we will absorb another chain; that another chain will absorb us; that we will merge, emerge and submerge."

This message to Fox West Coast managers follows a similar statement issued to other Fox house managers last month from the New York home office.

N.Y.M.P. Club After New Members

New York Motion Picture Club is readying a drive to increase membership to 500 by June 1. Harry D. Buckley, of United Artists, heads the membership drive committee, working under Lee A. Ochs, who was recently elected president.

MGM Gives Beery New Contract

Los Angeles—Wallace Beery has signed a new contract with Metro-Goldwyn-Mayer. Beery's last was "Sea Eagles," and his next has not yet been selected.

Paramount 1930 Earnings Exceed Bond Conditions

Earnings of Paramount for 1930 were well ahead of the conditions required in the indenture agreement of the company's bond issues, Ralph Kohn, treasurer, reported this week.

A preliminary audit, Kohn reported, showed consolidated tangible assets, were double indebtedness and bond interest was earned at least 5.25 times. Quick asset ratio was estimated as not less than 2.35 to 1 in relation to current liabilities.

Indenture agreement on the company's bonds rules no dividends shall be paid on the common stock when consolidated earnings before interest are not twice consolidated interest, when tangible assets are not at least one and a half times consolidated indebtedness or when quick assets are not at least double quick liabilities.

An official audit of the company's earnings under the indenture agreement is being prepared by Price, Waterhouse & Co.

Columbia Sets 34 Features For Release in New Season

Thirty-four features, same as on the present season's schedule, will comprise Columbia's feature lineup for 1931-32. No decision has been made on a sales convention date.

Hamilton Sued on Checks

Los Angeles—Lloyd Hamilton, comedian, was named defendant in a suit for $3,126 filed by Millward Smith, acting as assignee for persons to whom Hamilton was declared to have given checks and notes.

Adelle Daniels was stated to have received a check for $1,126 and one for $1,500, both of which were refused payment by a bank.

Albee Books "Names"

Cincinnati—Among the "names" booked for early personal appearance at the RKO Albee, vaudefilm, are Peggy Hopkins Joyce, Harry Richman, Leatrice Joy and Smith and Dale, the last mentioned act having recently signed with Paramount for starring roles.

John Arledge Signed by Fox

John Arledge, given a screen test for the juvenile lead with Janet Gaynor and Warner Baxter in "Daddy Long Legs," has been given a long term contract with Fox. The new player is the pianist who played the "Rhapsody in Blue" number in "King of Jazz."

Warners Declare Dividend

Warner Bros. has declared a regular quarterly dividend of 96¼ cents a share on the preferred stock, payable June 1 to stock of record May 11.

Mary Pickford Sails on 13th

Mary Pickford leaves Hollywood on Saturday for New York, from where she will sail, May 13th, for Europe to meet Douglas Fairbanks.

FILM TRADE IN STRONGEST WORKING CAPITAL POSITION IN ITS HISTORY

Current Net Working Capital of Fifteen Companies

Company	Latest Balance Sheet	1929	1928
Eastman Kodak	$73,143,612	$78,629,737	$50,767,537
Loew's, Inc.	30,553,411	27,443,226	36,738,139
Metro-Goldwyn-Mayer	27,368,886	22,425,922	23,871,549
Paramount	23,497,831	22,092,712	23,665,817
Fox	18,465,861	19,021,606	22,909,917
Warner Bros.	12,507,630	11,323,401	*
Radio-Keith-Orpheum	9,498,134	3,618,674	2,015
Universal	6,093,811	7,472,147	8,984,356
Cons Film	4,162,036	2,608,087	2,752,567
Columbia	2,703,211	2,287,413	1,135,745
Pathe	2,560,160	5,457,958	5,444,395
General Theatres	1,712,620	4,971,824	.....
National Screen Service	676,513	530,332	505,332
Technicolor	645,520	1,033,269	338,791
Trans-Lux	585,474	770,666	658,506
TOTAL	$214,174,710	$209,686,974	$177,774,666

* Reported net current liabilities of $1,525,827.

Total Net Is $214,174,710; Large Gains Shown

Increase 36 Millions Over 1928 and Four Millions Above 1929 —Eight Advance

Despite setbacks in individual units and recent unfavorable earnings trends, the motion picture business as a whole is currently in the strongest working capital position in its history, according to a compilation by MOTION PICTURE HERALD.

The film industry now is operating with a net working capital of approximately $214,174,710, the compilation shows. This is an increase of $4,487,836 over 1929 working capital and $36,400,144 above the figures for 1928, when capitalization of most units first started taking on major proportions.

The compilation, based on the latest balance sheets of fifteen motion picture producing, distributing and exhibiting companies, shows four of the units increased their working capital in both years, while two showed successive declines in this all-important item on the balance sheet.

Eight Show Gains Over 1929

Eight of the companies in their latest reports showed gains over 1929 and an equal number had larger net working capital in 1930 than in 1928. Four companies' working capital decreased from 1928 to 1929 but subsequently picked up in substantial volume.

Warner Bros., which in 1928 reported net current liabilities of $1,525,827, had net working capital of $11,323,401 in 1929 and $12,507,630 in 1930. Eastman Kodak's working increased $27,862,000 from 1928 to 1929, showing the largest individual gain in the compilation, but fell off in the following year.

Radio-Keith-Orpheum, whose working capital in 1928 amounted to only $2,015, showed $3,618,674 in 1929 and $9,498,134 in the latest report. Net working capital of Loew's, Inc., dropped $9,294,913 from 1928 to 1929, but gained $3,110,185 in the subsequent year.

MGM and Paramount Increased

Another company whose working capital increased in 1930 was Metro-Goldwyn-Mayer, which lost from 1928 to 1929 but in the next year increased $4,942,964 to $3,497,337 above the 1928 figures. Paramount Publix increased its working capital from $22,092,712 in 1929 to $23,497,831 at the end of 1930, where it closely approximated the 1928 total.

Fox's working capital successively declined, amounting to $18,465,861 in the latest balance sheet, compared with $22,909,917 in 1928. Figures for General Theatres Equipment showed a decline of $3,259,204 from 1929 to 1930.

Decision on Film Probe in Canada Expected in Week

Ottawa—The Federal investigation into the picture business in Canada under the Combines Act cost $100,000. Expenses were largely legal fees, witness fees, travelling expenditures and court costs. An array of brilliant Canadian lawyers was present throughout the hearings. Witnesses were brought from many Canadian centers with all expenses paid.

Practically every film exchange in Canada was represented by at least one lawyer because of possibility of becoming involved in the discussion.

The probe was authorized by the Department of Labor, Ottawa, last September, shortly after the Conservative Government came into power. Books of various companies were privately examined over a period of several months under the watchful eye of the Royal Canadian Mounted Police, and public sittings occupied the greater part of February and March at Toronto. The findings have not yet been reported to the government by Peter White, K. C., commissioner appointed to conduct the probe, but it is intimated that the report will be in the hands of the Canadian Cabinet for action before the end of April.

Despite the fact that the outlay for the probe has largely been borne by the Federal Department of Labor, if a big fine is imposed, proceeds of the conviction will go to the Ontario Provincial Government. There is a possibility of one large fine, it is hinted.

Toronto—With the smoke of the Federal probe into the Canadian film business having cleared away, N. L. Nathanson, former managing director of Famous Players Canadian, has returned to Toronto from a lengthy vacation in Florida.

Begin Shorts of Notre Dame and Stanford Teams

Hollywood (QP)—Four short subjects with the Notre Dame football team, to be done by Hartley (Hunk) Anderson, acting coach, in demonstration of the methods of the late Knute Rockne, get under way this week with Albert Kelly, Universal director, and a technical staff leaving for South Bend, Ind.

On the return Kelly takes his staff to Palo Alto to make four of the Stanford team, coached by "Pop" Warner, who is ranked with Rockne in developing the modern technic of the gridiron.

Stanley Bergerman is producing the pictures for Universal with Samuel Freedman supervising.

H-F Reports $60,000 Net

Los Angeles (QP)—A net of $60,000 for the first three months of operation, is claimed by the Hughes-Franklin circuit. The company also reports that it expects to close next week for the Robb & Rowley string in Texas. The H-F circuit now lists 109 theatres.

Rowland Brown Returns

Rowland Brown, who directed "Quick Millions" for Fox and is under a new contract, arrived in New York this week aboard the Bremen after a trip to Paris.

Four Hour Show for a Dime

Los Angeles—The Hippodrome is offering 15 acts of vaude, a feature picture, two shorts and a news reel—all for 10c. The show runs four hours. And business is reported very bad.

WARNER-FN OFFERS 66 STARS TO "PROTECT EXHIBITORS' INVESTMENT"

Each Company Will Make 35 Features

Thirteen Series Coming From Vitaphone; Morris Elected to Board, Convention Is Told

By CHARLES S. AARONSON

Atlantic City (QP)—Warner-First National is focusing its production policy on stars, "because we believe that star values are the only definite assurance the exhibitor can have to protect his investment," Sam E. Morris, vice president and general manager, declared at the close of the Eastern division's three-day sales meeting which ended April 22 at the Hotel Traymore.

In line with this policy Morris announced the featuring of 66 players during the 1931-32 season, including 70 pictures, of which 35 will be Warner product and 35 First National. Fourteen Vitaphone shorts series will be produced, for the most part at the Brooklyn studio, with a negligible number of individual shorts on the schedule.

Morris refused to either affirm or deny reports current at the convention that "seventy-or-none" will be the sales policy of the two companies.

10 Warner Star Series

Ten star series are on the feature schednle for Warners, including one with Constance Bennett, and in addition 18 designated as "all star" productions, while First National will offer ten star series, and 10 of the "all star" films.

In the Warner group are three with Kay Francis, three with William Powell, one John Barrymore, one Dolores Costello, two with George Arliss, three with Winnie Lightner and one with Constance Bennett, titled "Bought." Marion Marsh, the Trilby of "Svengali," will also be featured, as will Barbara Stanwyck, probably in three love stories.

Heading the First National list is the European stage star of renown, Lil Dagover, just signed to a long term contract after months of search and many tests, as First National's foreign star. Due in this country within a month or two, Dagover will first appear in "I Spy," from the novel by Baroness Carla von Jensen, a story of espionage and intrigue, telling the story of a famous European spy. Wilhelm Dieterle, now directing the Richard Barthelmess starring vehicle, "Spent Heroes," for new season release, will direct "I Spy." "Spent Heroes" is the new title of the Barthelmess film, previously called "Spent Bullets."

Other stars on the Warner list for the new season are Reginald Owen, Ben Lyon, Joan Blondell, Warren William, of the New York stage, Robert Elliott, James Cagney, H. B. Warner, Doris Kenyon, Frank Fay, Anthony Bushell, Charles Butterworth,

(Continued on page 57)

Mr. Exhibitor!

A fascinating series of short subjects is headed your way. Under the general title of "The Magic Carpet of Movietone," Fox is now making plans to release travel subjects in natural sound, perhaps 26 all told. The number depends on selling plans yet to be formulated.

The first eight seen yesterday are as varied as they are interesting and unusual. They are "The King's Armada," showing manoeuvres of England's Mediterranean Fleet; "Happy Days in the Tyrol," which concerns itself with yodeling and Bavarian dances; "Giants of the Jungle," in which elephants at Assame prove to be very good actors; "The World at Prayer," which gives an idea how different religions are observed in different corners of the earth; "The Pageant of Siam"; "Wild Life on the Veldt," a miniature "Trader Horn" unusually well turned out; "The Wild West of Today," photographed in etching-like fashion by Charles W. Herbert, one of Fox Movietone News' ace cameramen and "Down to Damascus," colorful and picturesque close-up in one of the oldest cities in the world.

The idea is Truman H. Talley's and the editing job Louis de Rochemont's. Both deserve a lot of credit for what has the earmarks of a fine series of short subjects.

Metro Staff Meets Monday In Chicago

Chicago—A two-day sales convention of Metro-Goldwyn-Mayer home office and field personnel will get under way at the Drake Hotel here on Monday.

Headed by Felix Feist and other home office executives, the delegation from New York and points east is due to arrive Sunday night for preliminary conferences prior to the initial Monday morning session.

Boston Television Firm Market 1,000 Receiving Sets

Boston—The Short Wave and Television Corp. will place 1,000 sight-sound receivers on the market this week. The equipment is that invented by Hollis S. Baird. The corporation operates television station WIXAU.

Kent Analyzes New Films as Paramount Opens Coast Meet

San Francisco (QP)—The first day of the Paramount convention opened with following telegram received from Governor Rolph:

"I welcome executives of Paramount Publix Corporation to California in San Francisco for an international convention. These makers of world entertainment are celebrating the twentieth birthday of their company. In that time Adolph Zukor, Jesse Lasky, S. R. Kent, Sam Katz and their colleagues have brought to us hundreds of famous stars and hundreds of fine pictures. I congratulate them and wish them continuous prosperity. I know that the State of California is glad that Paramount has again come to this state. Their industry is the largest of the state, and we are very proud of all they do for the welfare of our people."

Principal business the first day, Wednesday, was official announcement of Paramount product, which concurred with product as published exclusively in Motion Picture Herald. S. R. Kent directed the detailed discussion of the new features.

In an interview, George E. Akerson announced that he will go to Europe with Kent in September for a survey of the film industry there. He says his job is that of general public relationship.

Kent declared that sex and gangster emphasis in films is a thing of the past.

International Educational Film Conference Set for Vienna

Vienna—It is planned to hold an international conference on educational films in Vienna May 26 to 31, under the patronage of the Federal Minister of Education and the mayor of Vienna. Prominent experts and men of science will attend to discuss the use of instructive and cultural films in schools and centers of public education.

Nine commissions will be appointed to deal with the individual aspects of visual instruction such as pedagogics and psychology of the educational film, the film in the service of science, comparative value of 16 and 35 millimeter films, film testing, training of teachers, and the film as a factor in adult instruction. A special committee will be appointed to study film problems of the day, such as sound films.

New Vaude Policy Fails to Click

Lima, O.—Combination musical tabs and pictures policy inaugurated three weeks ago by George Ritzler, at the Lyric, has been discontinued, and the house has resumed its old policy of straight pictures. Business under the new arrangement was nothing to rave about, due partially, it is believed, to the union having had the house spotted as unfair in the past.

THE CAMERA REPORTS



LOFTY LAKE TAHOE. *Its climbing banks mantled with snow. Yet but a day away from the warm shores of the Pacific. This view was taken while Paramount company making "The Confessions of a Coed" was in the Sierras on location. Some of the members thereof are shown in the foreground.*



FOE OF EXTRANEOUS SOUND. *Hugh McDowell of the Radio studio, with the device he has developed to cut out the light when silence is intended in recording. A shutter operated by an electro-magnetic automatic switch is the central mechanism of the device.*



PREMIERE. *Among the celebrities who attended the world premiere of Universal's "Seed," at the Carthay Circle in Los Angeles, April 17, where these especially interested ones—Carl Laemmle, Charles G. Norris, the author; Mrs. Stanley Bergerman (nee Laemmle), and Mr. Bergerman.*



VERSATILITY. *It isn't every skirt that can do this with such masculine reassurance. It's the latest idea in women's sport wear that Claire Dodd, winsome Paramount player, here demonstrates beside the Pacific. And we think it a great idea!*



NEW "MIKE." *Introducing W. E.'s dynamic microphone at Metropolitan. Shown are Sound Engineer R. S. Clayton, Lew Cody, E. B. Brown of Erpi, Laura La Plante and Director Pearce.*



GIGOLO. *William Haines, of course. Yet M-G-M plans on adapting his honest virility to "Just a Gigolo."*



HIMSELF. *Arriving in New York to appear at the Strand as Frank Fay, himself, not a movie, in connection, however, with the movie, "God's Gift to Women," his new Warner picture.*



OF THE PEERAGE. *British and cinematic, brought together while Lady Mountbatten was Mary Pickford's guest, on the Paramount set for "The Lawyer's Secret." The lefts to rights are: Director Louis Gasnier, Charles Rogers (he met Lady Mountbatten in London last year), Fay Wray, leading woman; Miss Pickford, Lady Mountbatten and Clive Brook—also British, but now reformed.*

Launching "Dirigible"

At the Premiere of Columbia's Air Epic at the Chinese theatre in Hollywood

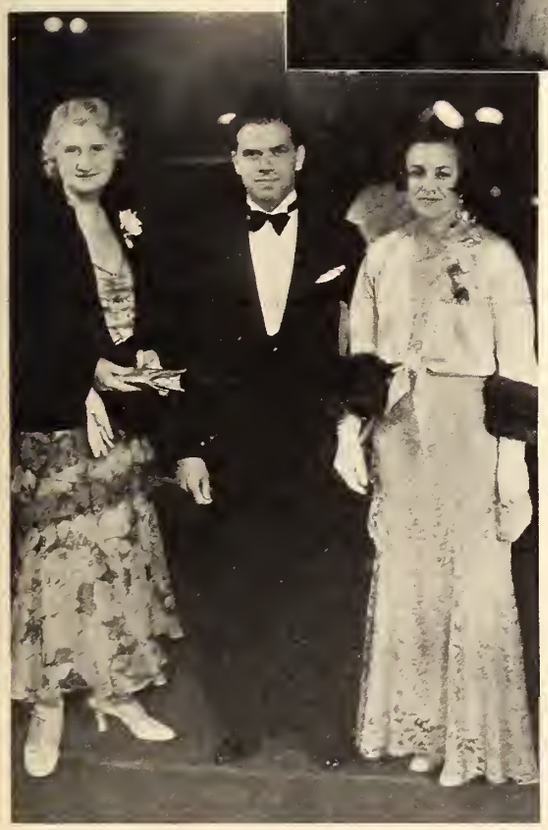


Above: Jack Holt, the star, and his party, including his mother, daughter and wife.

Right: Mr. and Mrs. Howard Hawks (Norma Shearer's sister) and Mr. and Mrs. John Monk Saunders (Fay Wray). The story of "Dirigible" is by Saunders.



Below: Frank Capra, who directed the production, with his party.





Louis B. Mayer, vice president of M-G-M, and Mrs. Mayer.



Joe Brandt, president of Columbia, with Mrs. Brandt and their party.

MARKET QUOTATIONS OF FILM STOCKS

(Week Ended Thursday, April 23)

Stock Exchange

1931 Range High	1931 Range Low	Stock & Div.	Sales (in 100s)	High	Low	Thurs. Close	Net Change
9	6½	Amer. Seating	1	7⅛	7⅛	7⅛	— ⅜
15	6	Cons. Film	11	7¾	6	6⅛	— ¾
187⅛	143⅜	Cons. Film, pf. (2)	41	163¾	143⅜	145⅛	— 17⅛
185¾	143⅜	Eastman Kodak (8a)	451	158½	152⅛	155¾	— 1½
383⅛	171⅛	Fox Film A (4)	1297	243⅛	171⅛	187⅛	— 5⅛
15½	4⅞	Gen. Thea. Eq.	597	9	4⅞	6	— 3
63½	41¾	Loew's, Inc. (3b)	533	48½	41¾	44½	— 4¼
98	83	Loew's pf. (6.50)	2	95½	94½	95½	— ½
27	25	M-G-M, pf.	7	26¾	26	26	— 1
50¼	30⅝	Para-Pub. (4)	1692	37⅞	30⅝	32⅞	— 4⅛
2⅞	1½	Pathe	2	2	1¾	1¾	— ¾
6½	3	Pathe A	16	5¼	4½	4½	— ⅜
24½	15¾	Radio-Keith-Or. A	1282	21½	17⅝	18½	— 2½
		Univ. Pic. 1st pf. X (8)					
20⅜	8¾	Warner Bros.	1589	11¼	8¾	9¼	— 1⅞
40½	21½	Warner Bros. pf. (3.85)	12	23¼	21½	21⅞	— 2½

X—10 share lots.
a—including extras.
b—plus extras.

Curb Exchange

		Columbia Pic. (1½a)					
22	17	Columbia Pic. vtc. (1½a)	13	19	18	18	— 1⅛
6⅛	3¾	Fox Theaters A.	68	4	3⅜	3⅜	— ⅝
31¼	12¾	Gen. Thea. Eq. cv. pf. (3)	105	20⅜	12¾	13½	— 6½
24	20	Nat. Screen Serv. (2)	1	22⅞	22⅞	22⅞	+ ⅞
3½	1¼	Sentry Safe Con.	36	1½	1¼	1¼	— ⅛
15¼	7⅛	Technicolor	29	10¼	8⅝	9	— 1¼
13¼	6⅝	Trans-Lux DPS	144	9¼	8¼	8¾	

A—plus 5 p.c. in stock.

Bonds on Stock Exchange

1931 Range High	1931 Range Low	Bond and Maturity	Sales (in 1000s)	High	Low	Thurs. Close	Net Change
74	40	Gen. Thea. Eq. Cv. 6s 40	251	56¼	40	43⅞	—11⅛
99¾	94½	Loew's 6s '41 xw	197	97¼	96	96¼	— 1
105	101½	Para-Bwy. 5½s '51	9	102½	102⅛	102⅛	— ⅛
97	92¼	Para-F.-L. 6s '47	58	94	91¼	92	— 1½
89¾	82	Para-Pub. 5½s '50	159	83½	80	82	— 1½
89	51	Pathe 7s '37 ww	89	83¾	81½	82½	— ½
74½	45¼	Warner Bros. cv. 6s. '39	224	52	45¼	46	— 5⅛

Bonds on Curb Exchange

70	55	Amer. Seat 6s '36	6	66⅝	66½	66⅝	— ⅜

Produce Exchange Stocks

Color Pic.		
Photocolor	8	⅛
Roxy		

Over the Counter Stocks

	Bid	Asked
Roxy	¾	1¼
Roxy A (3.50)	12½	14½
Roxy units	13	15

FILM SHARES MAKE SHARP BREAK; $3,500,000 DROP IN PATHE ASSETS

Shrinkage from Deal and 1930 Operating Losses Offset by $4,000,000 Interest in Dupont-Pathe

The picture of the effect on Pathe Exchange, Inc., of the RKO deal is revealed in a comparison of the pro forma consolidated balance sheet of that company as of December 27, 1928, with the balance sheet of December 28, 1929.

The deal plus operating losses during 1930 shrunk the company's assets about $3,500,000 as indicated by the following comparative table. This has been offset in the balance sheet by an appraisal of $4,000,000 for the interest in DuPont-Pathe.

	1930	1929
Cash, Notes, Accounts Receivable, Advances	$1,442,961	$ 2,204,949
Inventories less Production Loans	2,186,728	6,360,461
Fixed Assets less Studio Mortgage	379,283	1,983,388
	$4,008,972	$10,548,798
Investments	6,244	106,950
	$4,015,216	$10,655,748
RKO Notes	2,486,073	... .
	$6,501,289	$10,655,748
Liabilities except Debentures and stock	1,227,628	1,736,387
	$5,273,661	$ 8,919,361
DuPont Stock	4,000,000	
	$1,273,661	

One important revelation of the pro forma balance sheet of December 27, 1930, is that the RKO notes held as of that date by the company amounted to $2,486,073. This figure is interesting in the light of the fact that the notice to the stockholders, in which approval of the deal was asked, stated that the price to be paid by RKO was $4,630,789, of which $500,000 would be in cash.

(*Continued on page 54*)

Win "Weenie" Wurst

"Side Show," a coming Warner picture, is to have an honest-to-goodness all-star cast. Roy Del Ruth, who will direct, raided Downey's Side Shows at Sherman, Cal., and took with him "Weenie" Wurst, the living skeleton; "Maggie," the fat girl; "Friend Barbara," the bearded lady; "Chip," the tattooed man; and "Poison" Warren, the barker, whose props are a long black mustache and a ditto whip.

Frederick Mercy Buys Yakima Valley Theatres

Yakima, Wash.—Frederick Mercy, Sr., has bought the stock of Yakima Valley Theatres, Inc., owned by Jensen and von Herberg interests. The deal also gives him control of Yakima Valley Poster Company and the Empire theatre building, leased to Hughes-Franklin.

Wallace May Leave Paramount

Hollywood—Richard Wallace, a veteran on Paramount's directorial staff, will not renew his contract upon expiration in June, it is understood. Wallace is said to have closed with another studio on a long-term agreement.

Prices Below 1930 Lows Despite Closing Up on Late Rally After General Decline

By THE ANALYST

"Downtown"—spurred by rumors and speculation—went off at a tangent on amusement shares as the general market broke sharply during the early days of the past week, and although individual issues closed up on a Thursday afternoon rally, prices closed below the 1930 lows.

Paramount, Fox, Loew's and General Theatre Equipment were hit hardest. "Downtown" telephoned frantically "uptown" to find out what the reasons were, and "uptown" tried to find out "downtown." There were evidences of some speculative hysteria in what happened.

Adolph Zukor's conservative statement to the Paramount stockholders should have had a reassuring effect on the market, and there was no apparent development in the week's news to account for the drops. In fact, from a strictly trade point of view, amusements shares should have held against a declining market. Instead, they were knocked for greater losses than almost any other class of security.

RKO demonstrated strength by resisting the reactionary influences of a general decline and special weakness in amusements and, although it sold off more than a point, the stock encountered strong support at the low.

A rally of more than a point from its low of the week was made by Eastman

(*Continued on page 54*)

CONTRACT BATTLE BETWEEN HOYTS, UNION, EXCHANGES DEADLOCKED

RKO Will Maintain Separate Radio, Pathe Units in London

Bernstein and Evans Understood Sponsoring British International Expansion to Fight Gaumont

By W. H. MOORING

London—Since RKO secured control of Pathe, there has been much speculation in England concerning the future of Producers' Distributing Corp., the Pathe British unit.

In view of the fact that Radio Pictures, the RKO British unit, had been built up to one of the strongest distributing organizations operating in England, it was felt that P. D. C. might cease to function.

Now, Reginald Smith, managing director of P. D. C., has announced formation of a new concern—P. D. C., Ltd.—which will operate entirely independently of Radio, with separate staff and headquarters at Great Newport street, London.

P. D. C., Ltd., will distribute all Hollywood product of RKO-Pathe.

Directors of the new company are Reginald Smith, managing director; Thomas S. Delehanty, and Randle Holmes, with Jack Kennedy as alternate director for Delehanty.

In addition, P. D. C. will have eight British pictures, of which a few will come from the new British production unit, A. R. P., Ltd. (Associated Radio Pathe, Ltd.), formed with Basil Dean and R. Holmes on the board with the express object of keeping Radio and P. D. C. supplied with quota films.

The new plant is now in advanced stage of erection and will be modeled as a miniature of the RKO lot in Hollywood.

Production will begin there in July, but meantime Basil Dean is working at the British Lion studios at Beaconsfield. First is nearing completion with Gracie Fields, Lancashire comedienne, starring. Titled "Sally in Our Alley," it is based on the stage comedy, "The Likes of 'er."

Maxwell's Theatre Activity

Considerable interest was created in London as a result of the acquisition by Associated British Cinemas (John Maxwell, B. I. P. circuit) of several of the key Bernstein theatres.

The Lewisham Hippodrome is the latest to pass over, and in well informed circles it is said that Bernstein and Will Evans (late of Gaumont-British theatres) are working hand in hand, and that they are to form the nucleus of a larger British International theatre scheme. Maxwell is understood to be out to beat the Gaumont group.

Fox Opens Indo-China Branch

A new branch of Fox Films has been opened at 48 Rue La Grandiere, Saigon, French Indo-China.

Actors' Equity Sets Officers for '31-33

The "regular ticket" selected by the nominating committee, which will be offered to the membership of Actors' Equity Association, is ready for presentation. This year, for the first time, the election of all officers will be for three-year terms, instead of for one year.

The ticket is headed by Frank Gillmore, for president; for first vice-president, Arthur Byron; for second vice-president, Florence Reed; for third vice-president, George Fawcett; for fourth vice-president, Harley Sadler; for treasurer, Paul Dullzell; for recording secretary, Charles Dow Clarke. Without the necessity of further elections, Francis Wilson remains president emeritus, and John Emerson, honorary president.

For members of the council, to serve five-year terms, the nominating committee selected: Phoebe Foster, R. Paul Harvey, Josephine Hull, Jerome Lawler, Ralph Morgan, Osgood Perkins, Maida Reade, Sir Guy Standing, Henry Travers and Charles Trowbridge. As a replacement, to serve until the annual meeting of 1935, Priestley Morrison; as a replacement to serve until the annual meeting of 1934, Walter Connolly.

Monogram Closes for Sound; Signs Nosler, Totman, Bridge

Hollywood—Lloyd Nosler will direct for Monogram, new independent unit. Trem Carr also signed Wellyn Totman and Al Bridge as writers.

Monogram has closed with Balsley and Phillips, Western Electric recorders, to record Monogram product on a five-year agreement.

Monogram Starts Drive On 28 Features May 1

One hundred salesmen in 24 key city independent exchanges having Monogram franchises start out for the highways and byways May 1 to open the campaign for the 28 pictures of the co-operative company's new product. Jim Alexander, Pittsburgh manager, jumped the gun by signing the State at Huntington, W. Va., and the Nelson at Fairmont, W. Va.

Mason on World Tour

Sydney, Australia—Cecil Mason, sales manager of Greater Australia Films, distributors of Columbia and B. & D., has left for a round-the-world tour.

Fox, MGM Take Opposite Sides in Product Tilt

MGM Pictures Withdrawn from All Hoyts Theatres Until a Truce Has Been Reached

Sydney, Australia—There's a fight going on here between the principal circuits, Union Theatres and Hoyts, and those exchanges whose new product has not yet been signed for. It may or may not take long to decide, but whatever way it ends, it will involve a considerable amount of money, and will exert a very important bearing on the independent exhibitor in Australia.

The deadlock arises out of the U.T.-Hoyts buying committee's refusal to agree to certain clauses in the new uniform contract, virtually adopted by the M.P.D.A. Fox and M-G-M are the companies most directly concerned in the selling transaction with the two chains; and while Fox is apparently agreeable to discuss renewed terms in its desire to place its product, M-G-M refuses to capitulate, taking the stand that no differentiation should be drawn between large circuits and small exhibitors. Meanwhile, M-G-M product has been withdrawn from all Hoyts houses, and will be kept out until a truce has been reached.

M-G-M and Fox are affiliated financially, and Fox has the controlling interest in Hoyts. As M-G-M's product under ordinary circumstances shares Hoyts' bills with Fox, the strife is actually between Fox-Hoyts and M-G-M, not forgetting the financial relationships of the three companies.

Insiders wonder if M-G-M will be able to stand up in opposition, and for how long?

The nature of the uniform contract has not been disclosed; but the individual theatre owner is wondering, if the circuits object to its demands, what about him? and what about distributors in the event of his refusals to attach his signature?

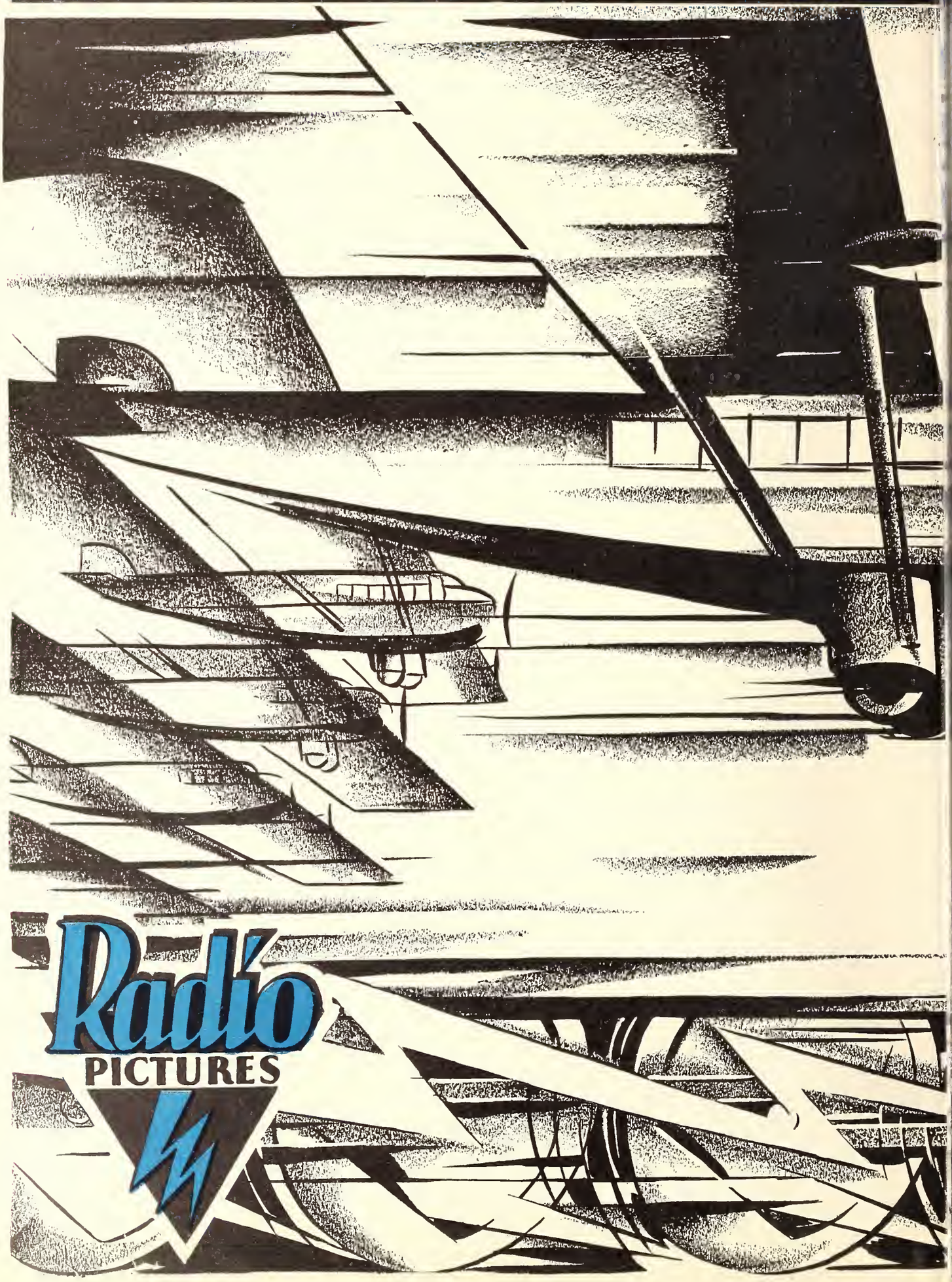
Also concerned in the war is Warner-First National, though to a leser extent. This company is closing the sale of six features to the U.T.-Hoyts buyers, and the basis of the sale possibly involves some modification of the contract to which M-G-M is determined to adhere. As all distributors must eventually agree to the contract, or none at all, Warners' deal will be delayed, unless the M.P.D.A. scraps the new agreement. But that action is unlikely. If the contract were scrapped, it would give rise to a farcical situation unprecedented—every section of the industry, for three years, has been talking its head off in an endeavor to strike uniformity.

Hoyts and Union in New Deal

Despite the fact that both circuits are strong competitors, Union Theatres and Hoyts have jointly taken over the eight theatres embraced in the Dan Clifford circuit of South Australia. The new acquisition will be operated as an independent unit under the control of both companies.

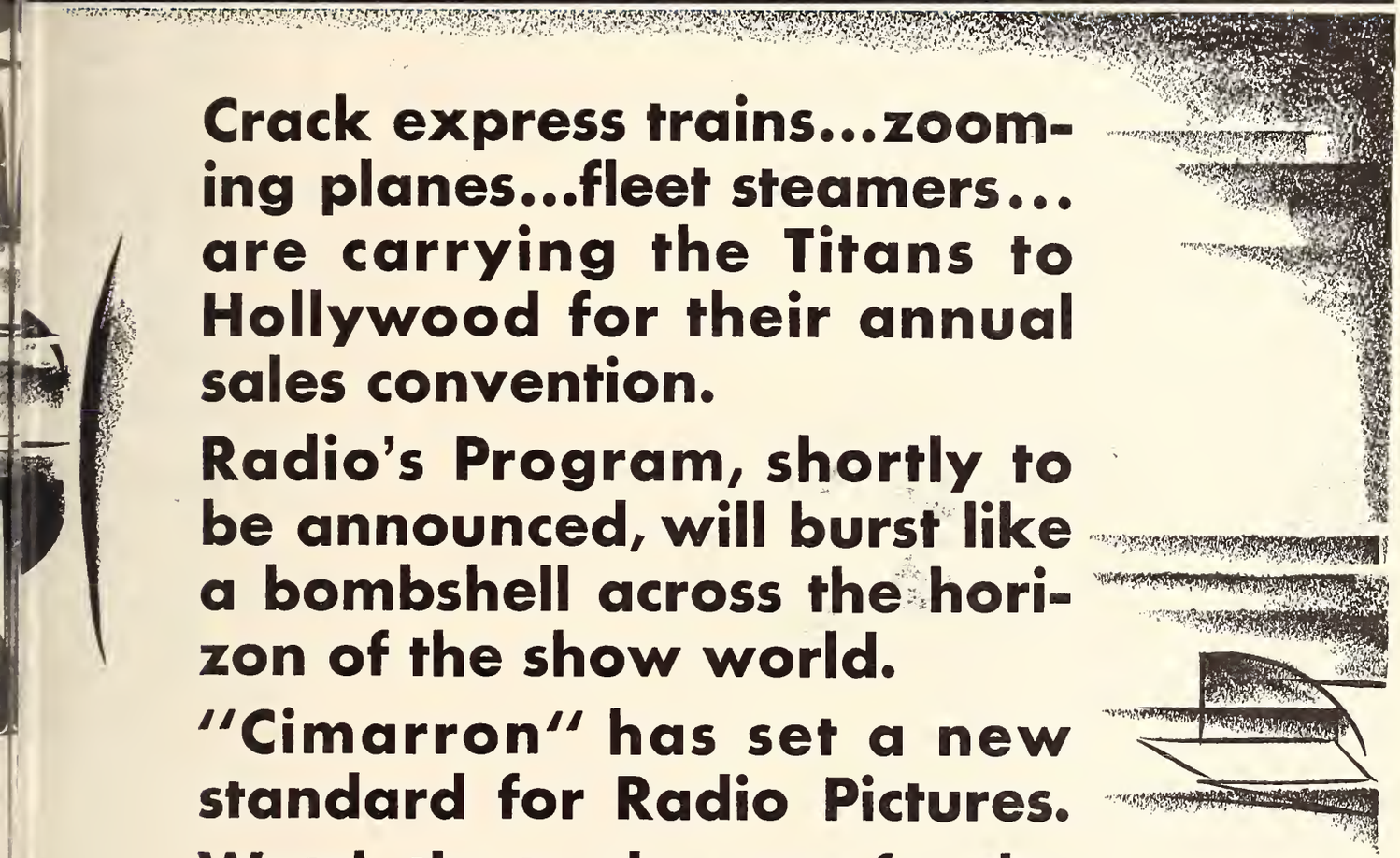
(*Continued on page* 51)

IT'S RADIO'S WEEK I



THE SHOW WORLD

YES OF THE INDUSTRY FOCUS SHARPLY ON RKO-RADIO AS FIGHTING TITANS NTRAIN FOR VICTORY CONCLAVE

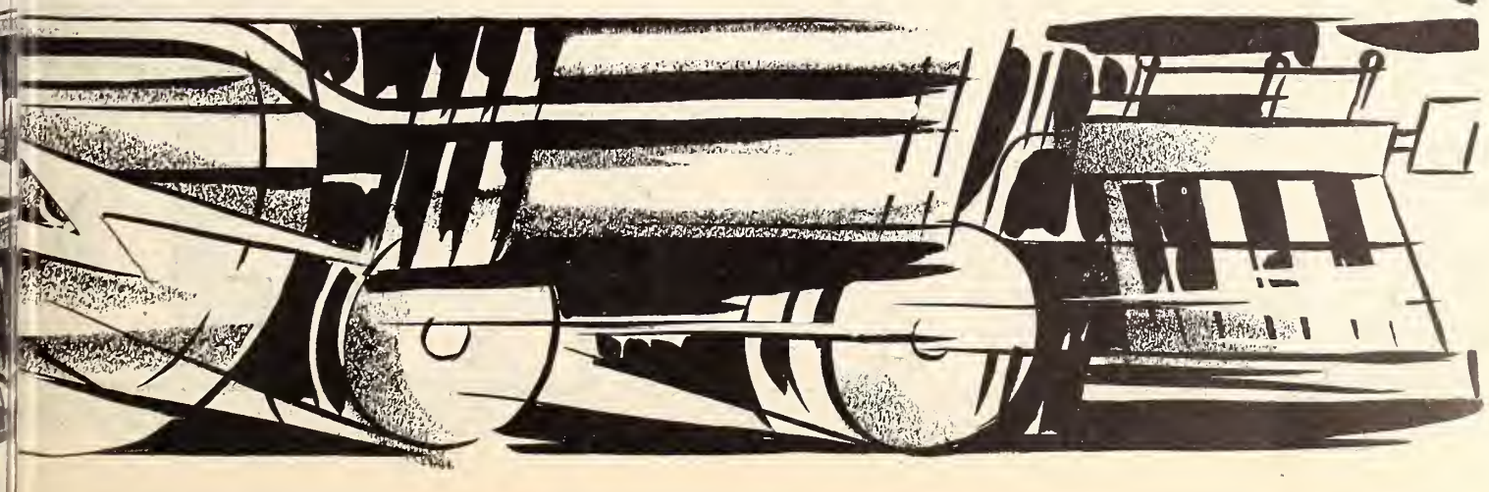


Crack express trains...zooming planes...fleet steamers... are carrying the Titans to Hollywood for their annual sales convention.

Radio's Program, shortly to be announced, will burst like a bombshell across the horizon of the show world.

"Cimarron" has set a new standard for Radio Pictures.

Watch the trade press for the throbbing details of Radio's dramatic line-up for 1931-32!



CIRCUS THUNDER

PHILADELPHIA

MASTBAUM

Starting TODAY

CONTINUOUS FROM 10.30 A.M TILL MIDNITE

40c to 1 P. M.
50c to 6 P. M.
CHILDREN ALWAYS.. 25c
DOORS OPEN TO-MORROW 9:30 A.M.

THE EVENT OF EVENTS! 100 SHOWS IN ONE! ONE WEEK ONLY

GREATEST SHOW ON EA

Never Before Such A S

COLOSSAL
THREE RIN

CIRCU

ON THE STA

YOU

Screen's Prize Nuts Rocking the World With New Madness!



Two Squirrel-Food Cuckoos Running Riot in A Dizzy Whirl of Hokum Joy!

WHEELER & WOOLSEY

with DOROTHY LEE, in

"CRACKED NUTS"

Radio Pictures' Nonsense Hit
Bert & Bob Buy a Revolution and Go Ga-Ga Dodging Gals, Gringos and Generals!

Breath-Taking! Stupendous! Terrific!

20 GREAT ACTS

CLO
ELE
AE

TO

FANTINO SISTE
Nelson's Eleph
Maude, Buckin
Barkers -- Dan

Milton CHARLES Singing at the ORGAN

Radio PICTURES
Reg. U. S. Pat. Off.

PERFORMERS ON THE S

CRACKED

OR ACE COMICS!

ail the Return of the Gold-
n Days! Warner's Mast-
aum Gives Barnum and
ailey Treatment to "Cracked
luts" and Grabs Top Grosses.
how Replete with Pink
emonade, Peanuts and
rackerjack Aimed Flush at
merican Youth with Big
op Atmosphere Bringing
oy to Phillie!

ERT

WHEELER

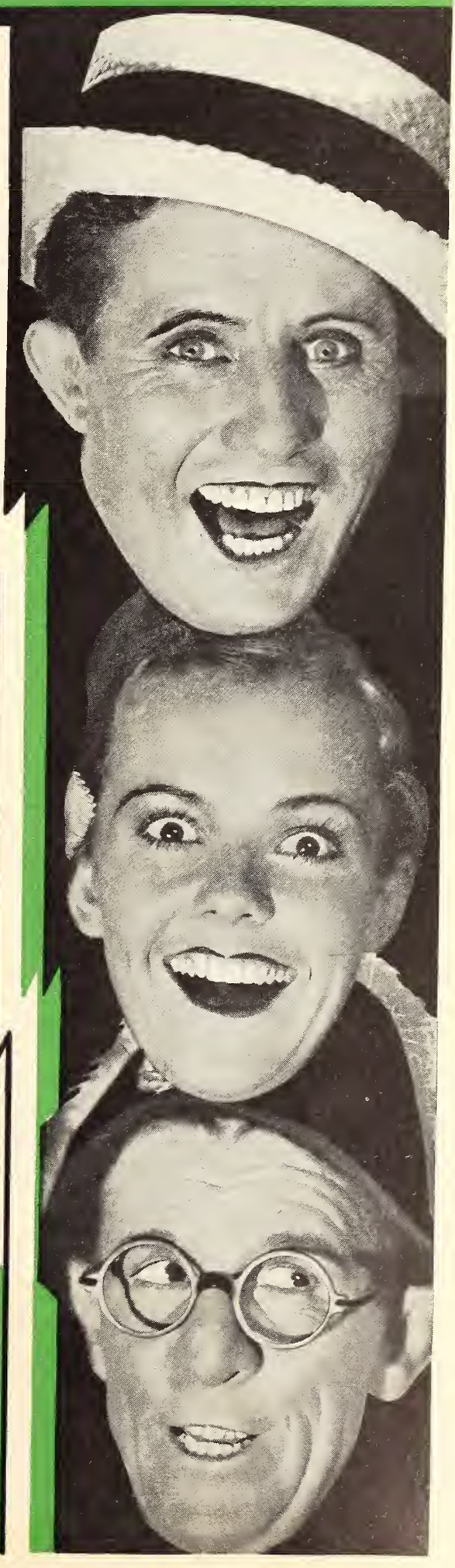
OBT

WOOLSEY

th **DOROTHY LEE**

GHT-RING HIPPODROME OF GAGS

NUTS



NEW L. A. PRICE ZONING PLAN NOW UP TO THE INDEPENDENTS

Effort May Be Made to Test Legality of System

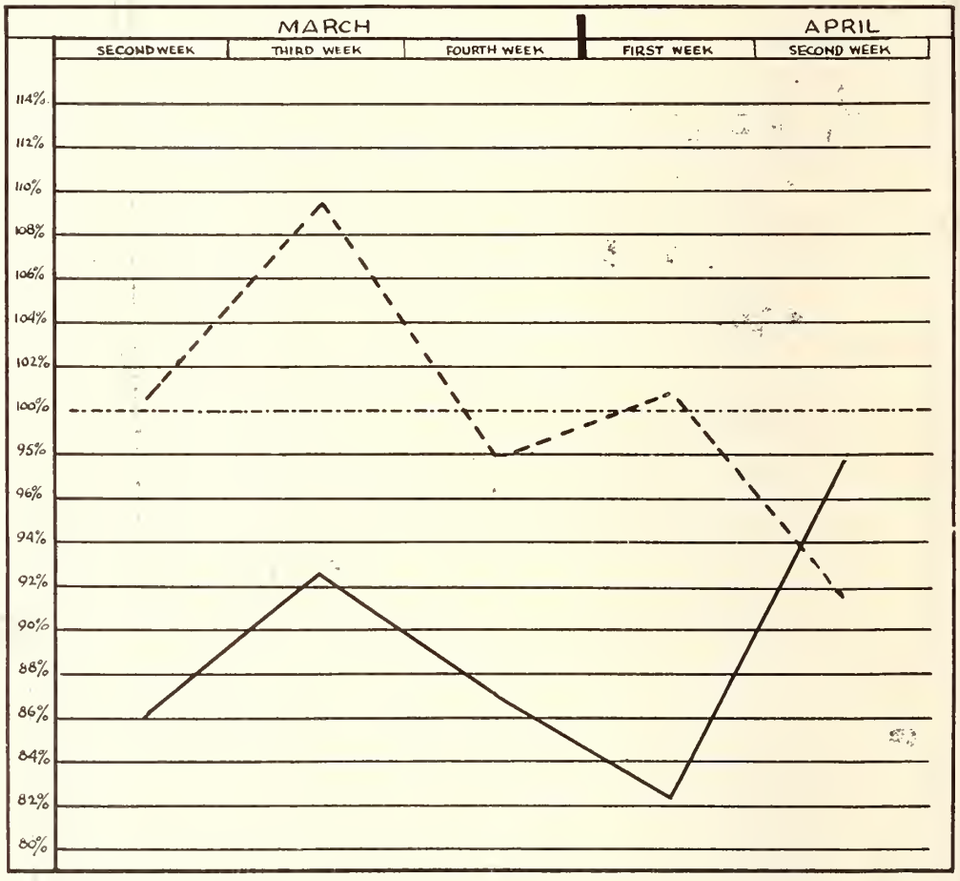
Michigan Exhibitors Are Expected To Refuse to Renew Their Zoning Agreement

Los Angeles (QP)—Whether independents here will accept the price zoning plan drafted for this territory, following their withdrawal from the zoning committee, is being awaited here. The independents, who participated in the original zoning plan, withdrew after Allied States Association's anti-zoning stand.

With the independents not participating on the continuing committee, there may be effort made to test the legality of the zoning agreement. The matter already has been called to the attention of the Department of Justice, it is understood.

The price scale zoning plan in Los Angeles gives downtown stands first play, with suburban houses having a 50 cents admission getting product 21 days after. Other runs secure product according to their admission prices.

Michigan exhibitors, consistent with the Allied platform, are expected to refuse to renew their zoning agreement when it expires on May 31. The Detroit schedules have been in effect for several years, having been drafted before country-wide zoning was attempted by distributors.



THEATRE BUSINESS in April has taken a very decided turn for the better, as is illustrated by the comparative grosses charted herewith. The dot and dash line at 100 per cent represents the average 1930 gross. The weekly gross in nine cities is represented by the broken line. The variable black line is the actual gross in the same nine cities for 1931. While business took a slump the second week in April, 1930, the same period this year sees a decided trend upward.

Fox Enlarging Movietone Activities in Great Britain

London—Extension and intensification of Fox Movietone News activities in Great Britain has been started, with the establishment of a special department of the editorial staff under Norman Hulbert to make up newsreel theatre programs. Leslie Landau is to edit the national editions of both the *News* and the *Gazette*.

Staff personnel has been increased all down the line, including that of T. Scales, production manager. D. Lean, formerly of the Gaumont organization, has joined the staff of Chief Cutter Sidney Wiggins.

Colorado Owners Meet May 13

Denver—Annual convention of Rocky Mountain Theatre Owners will be held at the Brown Palace hotel, Denver, May 12-13-14. The meeting has been advanced from the usual time in July in the hopes that the association can formulate new policies in advance of the new buying season.

Szekler Sailing for Berlin

Al Szekler, general manager of Universal, sails Saturday for Berlin, where the Reichstag has rescinded its ban on "All Quiet on the Western Front."

Australian Exhibitors Seek Reduction of Service Charges

Sydney, Australia—Exhibitors here have lodged complaints against service charges, which they call excessive, with equipment companies; and the Exhibitors' Association is drafting measures of attack to bring about reductions. It is suggested in some quarters that political inquiry will be invited.

More than $15,000 a week is going to sound concerns for service.

Hollywood's Meanest

Photoplay's nomination for the meanest man in the world—the Hollywood director who installed a microphone in the guest-room where guests take off their hats and coats at his parties.

Whatever is said there is broadcast from a loudspeaker downstairs.

Fire Danger Causes French To Bar Traveling Cinemas

Paris—Traveling cinema shows and cinema performances in country cafes are no longer to be tolerated in France, because of the danger of fire. Only exceptions are the Pathe-Rural and Cinelux.

The first concern sells projectors and rents films to country cinema proprietors, who, in turn, establish "rural posts" around their town, particularly where lines of communication are scarce. The projectors used are fire-proof, and the films are printed on non-flam stock.

175 Features May Be Imported In Germany After Kontingent

Berlin—Expiration of the present quota law in Germany, on July 1, will result in a jump in imports of from 90 features annually to 105 talker features and 70 silents, divided as follows: 60 for local renters, 30 for companies exporting product and 15 for reserve.

STARS MAKE PRODUCERS DIG DEEP FOR STORIES PREVIOUSLY IGNORED

Brings Checks Ten Times Amount First Asked

Cite Case of $100,000 Paid for "Greeks Had a Word For It," Yet It's Neglected

By AILEEN ST. JOHN-BRENON

Publishers are perplexed. One of them asked some days ago: "Are picture producers crazy? All season long we have been offering them valuable stories, and they've ignored them, haven't even troubled to read them half the time, and now they come besieging our doors for the self-same stories, paying us ten times the amount of money we asked some months ago, and moreover demanding that contracts be signed within twenty-four hours!"

But so it goes, and by way of dilating on the idiosyncrasies of story buying for talking pictures, Homer Croy in his report to the Author's League has divulged some of the transactions in frenzied finance which make publishers raise their supercilious eyebrows in wonderment on the one hand, while discreetly pocketing huge checks with the other.

Star Decides It

Nine times out of ten it is the star who makes the producer dig deep into his jeans for a hitherto neglected piece of property. Zoe Akins received $100,000 because Norma Talmadge coveted "The Greeks Had a Word for It," the current stage play. Miss Talmadge decided she didn't care to portray the vagaries of New York's most practiced little gold-digger, so it lies neglected like the face on the barroom floor. When bidding was high Universal paid $225,000 for the rights to the stage success, "Broadway," and $30,000 additional was forthcoming for the dialogue rights, but despite the spirited bidding the grand coup proved to be a box-office flop whereas $25,000 was the sum received by Remarque for "All Quiet on the Western Front," which startled the world.

Arthur Hopkins received $50,000 for "Holiday," which proved so highly successful, putting Ann Harding on the celluloid map despite the fact that it was against her will and judgment that she appeared on the screen as the guiding genius of the highly romantic and idealistic Johnnie of Philip Barry's play. "Rebound," in which Ina Claire will return to the screen, brought Hopkins $35,000 with every promise of success whereas an equal sum was paid for Kenyon Nicholson's "Torch Song" for Joan Crawford, which shows every promise of being shelved. Its theme of spiritual regeneration and downfall with its Salvation Army background is something that censors find intolerant.

But to return to Mr. Croy's price list which shows that an author often receives less money for one of his best stories than he does for some of his more insignificant yarns. Judge for yourself, and draw your own conclusions.

$75,000 for "Ladies' Man"

Rupert Hughes' "Ladies' Man," deemed to be the very thing by Paramount for William Powell, brought $75,000 whereas "No One Man" fetched $50,000. In Croy's own experience "West of the Water Tower" was bought for $25,000 and "They Had to See Paris," a far more potent story from the author's point of view, evoked a mere $5,000. One glance at "The Impatient Virgin" in the galley proofs and Universal has just planked out $25,000, and "Little Caesar," in which all producers showed a timely interest at some point or another, was finally acquired from its author, W. R. Burnett, for $15,000. And to continue the revelations as to what Hollywood is paying: "Journey's End," $80,000; "The Big Pond," $22,500; "Strictly Dishonorable," $125,000 (Chevalier turned it down as too risque); "An American Tragedy," $90,000; "Five Star Final," $50,000; "Street Scene," $150,000; "The Front Page," $125,000; "The Criminal Code," $27,500; "Cimarron," $125,000; "Behind That Curtain," $37,000; "Philippa," $25,000.

As for other material to be found on the new program, Universal has acquired such a puzzling piece of property as "Waterloo Bridge," Robert E. Sherwood's play all about a little London streetwalker during the war. For some equally strange reason Benn W. Levy, the author of that charming bit of fantastic delicacy, "Mrs. Moonlight," has been nominated to adapt it. Ben Lucien Burman's novel, "Mississippi," (to be disguised for some unknown reason as "Heaven on Earth" when it comes to the screen), "Lilies of Broadway," written by that fashioner of many plays, William Hurlbut, and "A Lady of Resource" by Arthur Somers Roche have also been acquired for Universal's forthcoming list.

Watch Ray-Miner Ventures

Paramount is watching with eager, interested eyes the first ventures of the Ray-Miner Corporation, the first fruits of which are coming forth this spring.

The first of these, "Blessed Event," built about the personality of a New York columnist (three guesses who, and you are right the first time) is by Forrest Wilson, whose short stories have been appearing in the *Cosmopolitan Magazine,* and Manuel Seff whose pieces come out of the Shubert press department. It is preparing for its spring tryout, with a view for New York production in the autumn.

The second is "The Trip Pressburg," by Leo Perutz, Viennese novelist and playwright. This was produced by Reinhardt abroad. The latter, it is frankly admitted, is in its present form utterly unsuited for transcription to the screen, but inasmuch as a box office success on Broadway is traditionally good material and a logical buy by the film companies, film companies can be counted upon to buy it anyway, so argue the producers, but inasmuch as the Ray-Miner Corporation is being depended upon to feed material for the films, this seems as if everyone connected with the story end of things is still running around in circles anyway.

However, it's a very clever and expensive idea, and good box office material can be relied upon from such accomplished men of the theatre as Whittaker Ray, erstwhile general manager for Jed Harris and for a long time associated with the Erlanger enterprises, and Worthington Miner, who had his adept editorial finger in "Up Pops the Devil," now the property of Paramount, Channing Pollock's successful play now enjoying a long Broadway run, and "Five Star Final," bought by Warner Bros.

Pink versus the Red!

Cincinnati—Just a shade of color but what a difference it meant!

It seems that the breathless cub covering a story on general business conditions went to a neighborhood exhibitor and his query brought this reply: "I am always in the pink of condition."

Whereupon the paper appeared the following day with this exhibitor quoted as saying he always was "in the red."

Authors Often Get Less For Best Writings

League Is Told of Deals That Make Publishers Wonder While Pocketing Huge Fees

Toronto Houses' Offers Of Gifts Declared Legal

Toronto—Exhibitors may advertise their theatres by offers of gifts or prizes if they so desire without violating the statutes, Judge Coatesworth ruled in the case of Harry Lester, proprietor of the Bonita theatre, whom the Toronto police in a test case had charged with conducting a lottery with silverware gifts. Exhibitors may give away as much as they like, the court held.

Saenger Orchestra Sets Pace With 22 Men in Pit

New Orleans—The orchestra at the Saenger here is the largest south of Chicago, with 22 men in the pit as against an average of 12 to 14 elsewhere throughout the country, Julian Saenger said on his return from a visit to the West Coast.

RADIO TO MAKE ADVERTISING DRIVES ON FILMS WITH PERCENTAGE HOUSES

Will Share Extra Outlay With the Theatre

Equal Split If Booking Deal Is On 50-50 Basis — Tests Bring Additional Business

Hollywood (QP)—Special merchandising of Radio Pictures next year through cooperative newspaper advertising with theatres playing that company's product on percentage, will provide one of the important highlights of the RKO Radio sales convention which gets underway in Hollywood next Monday.

Cooperation with theatres playing Radio product on percentage, through specially laid out newspaper campaigns for each individual booking, is only one of the media Radio will use to boost theatres grosses on its pictures next season. Other plans, now kept under cover by the heads of the company, will be explained in detail to the sales gathering.

Tests Bring Results

Radio's decision to participate in the cost of extra newspaper advertising with every theatre that plays one of the company's productions on percentage, comes after a thorough demonstration that such a procedure is extremely profitable to both the theatre and the distributor. The plan has been tried out for more than a year, with Radio cooperating with various exhibitors in participating newspaper campaigns for every big production the company has released since, and including "Rio Rita." Exhibitors who have played Radio pictures with the special advertising campaigns have enthusiastically praised the company's cooperation to the limit, agreeing that the newspaper form of advertising, following the Radio plan, resulted in sensational business in practically every instance.

Radio's cooperative advertising campaign for theatres gives both participants the lowest possible advertising rates in every newspaper in the country. Lord and Thomas and Logan, nationally known advertising agency, prepares all advertising copy for the theatre-company cooperative plan besides handling the contracts with newspapers for each individual booking.

No Strings Attached

However, if a theatre manager in any locality is able, through his personal contacts with the newspapers, to obtain a lower space scale than can be obtained by the Lord and Thomas and Logan agency, the cost of the special advertising goes through at the exhibitor's scale. In this manner, both the theatre and distributor take advantage of the lowest advertising rates that can be had in any locality. As a general rule, however, it is found that the agency rates, because of the tremendous space-buying power enjoyed by the agency, are lower than those quoted to the theatres; and the latter will benefit materially through the agency placement of Radio pictures advertising.

It is the aim of Radio to have every exhibitor playing that company's percentage product next season participate in the cooperative newspaper campaign on each individual picture. No strings are attached to the plan insofar as Radio Pictures is concerned. The company offers to stand its share of the extra newspaper expense on each campaign in direct proportion to its percentage split with the theatre. If the booking deal is on a 50-50 basis, both the theatre and exchange split equally on the extra cost of the advertising campaign. If the exchange "cut" is 25 per cent of a picture's gross, it stands that proportion of the extra advertising outlay.

Radio figures, through demonstration of the system after a most thorough trial the last 15 months, that the extra advertising will boost the take on any picture in every theatre, thereby eventually returning a larger profit to both the theatre and exchange.

When a theatre arranges for the special advertising deal, no restrictions are placed by Radio on the papers to be used for the specific campaign. Selection of one, two or more dailies for placement of the advertising is left entirely to the exhibitor, as the company feels the latter is best qualified to decide what newspapers will accomplish the best results.

The cooperative newspaper campaigns are in addition to the general amount of advertising space that a theatre uses in various local papers on each production.

Los Angeles is going to join Radio studio in welcoming delegates to the convention on Sunday, at the Santa Fe station, when the "California Limited" rolls in at 8:15 a. m., pulling the "Radio Special," and 150 convention visitors.

Radio Invades Top-Notch Art Ranks

Ten of the greatest artists and illustrators in the United States are engaged today in designing Radio Pictures' Titanic sales book and insert graphically describing the company's 1931-32 program of releases.

This year the "salesman's bible," reputed to be one of the most lavish of its kind published, will contain fifty pages garbed in gold, scarlet, blue, yellow and magenta, and a front cover of metallic gold paper imported especially from Heidelberg, Germany.

The artists working on the book under the supervision of Hy Daab, Radio's director of advertising and David Strumpf, art chief, are:

Frederic C. Madan, creator of the book and one of the foremost illustrators of the day; Rico Tomaso, whose work appears regularly in Cosmopolitan, Saturday Evening Post, etc.; Dan Content, another Saturday Evening Post illustrator; Armado, color designer, caricaturist of the first rank and colleague of Covarrubias; Armand Seguso, poster artist; Russell Patterson, creator of the Patterson Girl, comic strip artist, and protege of William Randolph Hearst; Frank Bensing, poster creator; William Hoople, whose color plates and black-and-whites have graced fiction in the Saturday Evening Post and Cosmopolitan, and Ty Mahon, girl artist.

The book is to be officially released Monday, April 27, at the opening of the general sales convention in Hollywood.

Radio Set for Annual Session On West Coast

Hollywood (QP)—Radio Pictures' sales forces, meeting Monday, will see President Joseph I. Schnitzer present prizes to salesmen.

Salesmen—and managers of those few offices that do not employ salesmen—who sold 80 per cent or more of their individual possibilities by the week ending April 17, will be awarded one form of recognition for meritorious work. In addition, the three highest rating salesmen will be awarded three gifts, ranging in value according to their respective standings, Schnitzer declared.

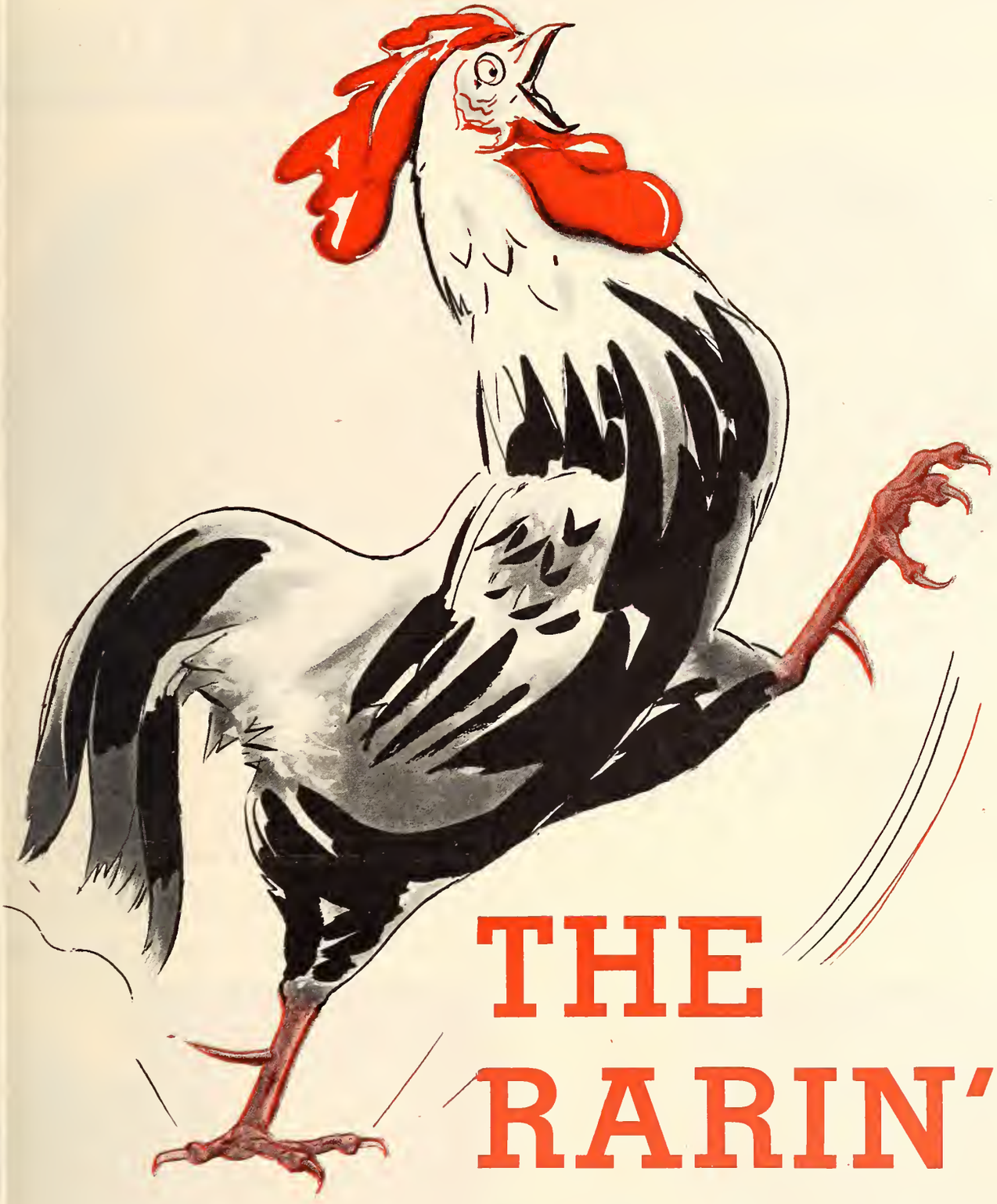


J. I. Schnitzer

The convention is to be one of the largest in company history. Every salesman in the organization is scheduled to attend.

First indication of Radio's plan for "names" is the signing last week of Dolores Del Rio for "The Dave."

Conrad Nagel, another "name" has been borrowed from M-G-M and will be featured in the Betty Compson picture, "Helga." Ina Claire will be borrowed from Sam Goldwyn for a picture to start soon and other deals are in work for players with name value.



THE RARIN' ROOSTER

Box-office Booster!

RKO PATHÉ

21 for the BOX-OFFICE



CONSTANCE BENNETT

In four productions

The first of which is **COMMON LAW**



BILL BOYD

In four productions

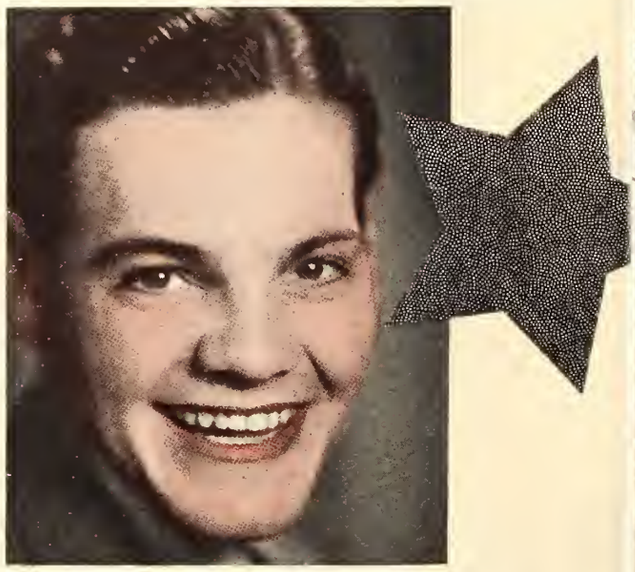
The first of which is **IRON CHALICE**



ANN HARDING

In four productions

The first of which is **DEVOTION**
(TEMPORARY TITLE)



EDDIE QUILLAN

In four productions

The first of which is **WHOOP-TE-DO KID**
(TEMPORARY TITLE)

None for the SHELF!



HELEN TWELVETREES

In four productions

The first of which is **A WOMAN OF EXPERIENCE**



INA CLAIRE

in **REBOUND**

The Arthur Hopkins Stage Succes

The Personality Group

Stars—tells the whole story of RKO PATHÉ for the coming year. Our stars are first in demand by theatres. And first in demand by competitive studios. But this season you can get them only from RKO PATHÉ.

Just 21 productions. Each with a star who has made money for every type of theatre. There's a golden view to '31-'32 for the RKO PATHÉ exhibitor.



THE OLD FIGHTIN' COCK
is going stronger than ever!

RKO PATHÉ

The SHORT Road

THE
MASQUERS
SOMETHING NEW IN COMEDIES

6
TWO REELERS
Produced by
MASQUERS CLUB OF HOLLYWOOD

The First Release

STOUT HEARTS
and
WILLING HANDS

Cast of First Release

FRANK FAY
LAURA LAPLANTE
JACK HOLT
LEW CODY
TOM MOORE
MAT MOORE
OWEN MOORE
ALEC FRANCIS
GLENN TRYON
FRANKLIN PANGBORN
HALLAM COOLEY
FRANK McHUGH
MACK SWAIN
MARY CARR
MATHEW BETZ
HANK MANN
CHESTER CONKLIN
CLYDE COOK
FORD STERLING

RKO PATHÉ is now, as always, first in newsreels, first in comedies, first in shorts of every kind!

The same production care, the same showmanship that distinguish our features, make our short product unique in the field!



COMEDIES

2 Reels Each



6
MANHATTANS
Third successful year! Three times better than ever before!



6
TRAVELING SALESMANS
Starring the stage and screen comedian, Louis John Bartels!



6
GOLD DIGGERS
With June McCloy as the hot baby—out for cold cash!



6
AVERAGE MAN
Made to bring joy to Mr. Average Patron and his whole family!



6
JIMMIE GLEASONS
His laugh riots are big little pictures of riotous mirth!



6
BENNY RUBINS
Bigger bets than his "Humanettes". Watch the crowd crowd in!



6
FRANK McHUGHS
His debut in shorts! He makes show-business a pleasure!

For the Kid

to PROFITS!

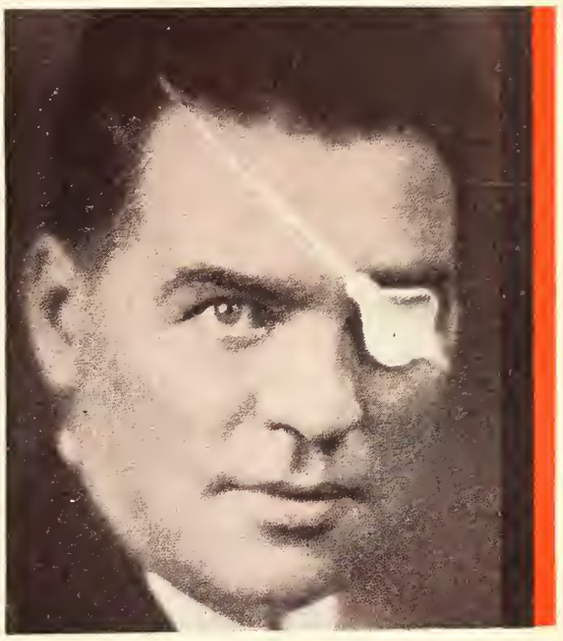
13

FLOYD GIBBONS' SUPREME THRILLS

Supervised by A. P. Waxman and Michael Mindlin

Sensational! Floyd Gibbons, idol of a hundred million radio listeners, newspaper and magazine readers! In intimate interviews with war-time and all-time celebrities! Revealing for the first time the human interest stories which were their supreme thrills in the World War!

RKO Van Beuren Productions





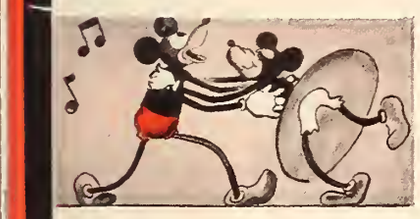
26

GRANTLAND RICE

SPORTLIGHTS

RKO Van Beuren Productions

They humanize the public's greatest hobby—Sports! They magnetize the exhibitor's greatest hobby—the box-office!



26

AESOP'S FABLES

RKO Van Beuren Productions

Milton and Mary Mouse—and all their pals! Their fantastic capers will be 26 playful playdates of profit!



13

VAGABOND ADVENTURES

RKO Van Beuren Productions

Strange sights in strange lands—from South Africa to Alaska! By box-office test, today's best shorts!



13

PATHÉ REVIEW

The Magazine of the Screen. Telling the unusual in an unusual way! Short in footage, long in appeal!



104

PATHÉ NEWS

The Early Bird Who Gets the News! 47 new sound trucks just added! Released every Wednesday and Saturday!



THE OLD FIGHTIN' COCK
is going stronger than ever

RKO PATHÉ

nd the Grown-Ups!

RKO PATHÉ

WESTERNS

Six wild and woolly whirlwind westerns! Bing, bang, shoot-'em-up action! Cowboys, Indians; sheriffs, posses, cavalry; greasers, desperadoes, gringoes; dance hall girls, bad men, good women! Thrills! Thrills! Thrills! Speed! Speed! Speed! Action! Action! Action! Stampeding kids from eight to eighty to the box-office!



For the Kids and the Grown-Up



THE OLD FIGHTIN' COC

will crow about these productions in the most aggressive, go-get-'em advertising campaign ever planted in key city newspapers and fan magazines! And over the radio every Friday night, 10:30 to 11, Eastern Standard Time, NBC coast to coast hook-up through 42 stations — RKO Theatre of the Air!

RKO PATHÉ

ASIDES & INTERLUDES

ONE of the industry's biggest and most conservative major companies, proud of its record for clean ad copy, now is negotiating for the services of a well-known copy writer who was fired from another unit recently . . . for writing off-color ads. . . .

▲

Joe Schenck was all set to move United Artists' home office from its present 729 7th avenue headquarters in New York to the hard-to-fill Broadway structure of his friend, A. L. Lefcourt, builder of "garment centers." . . . . But the "729" landlord offered Joe a brand new set of offices, decorated in ultra modern style at the building's expense. . . . . And U. A. remains as is. . . . The new spot looks ritzy and plenty rich—but wait 'till exhibitors seeking rental cuts pay a visit! . . . .

▲

A certain interesting—if notorious—exhibitor buys his pictures by phone from a county jail . . . He's doing a modest stretch for perjury. . . .

▲

Harrison Carroll relates the yarn about the independent producer who screened his 12 episode mystery-crime series for a prospective purchaser, and after running off 11 reels, asked the would-be buyer, "Who do you think committed the crime?" . . . "THE DIRECTOR!" shouted the film buyer as he rushed for the nearest exit. . . .

▲

Try to guess the principals in Mark Hellinger's "actress-robbed-of-jewels" yarn which appeared on page 8, April 21 issue, New York Mirror. . . .

▲

Fox started a campaign in January to cut passes . . . and in March, the figure was slashed 2,000 under February, in Midwesco and Chicago divisions alone . . . a total of 6,342 ducats was given away last month in the 42 houses of both divisions. . . .

▲

Fox managers are no longer permitted to book any type of stage entertainment, amateur or otherwise, without working the deal through Fanchon & Marco . . . for which F. & M. collects 5 per cent commission. . . .

▲

Gloria Swanson was "introduced" by Marion Davies to the Marquis de la Falaise (her former) at a Davies house party the other day. . . .

▲

The majority of Hollywood studios no longer tolerate overplayed star temperament.

8 for Me, 1 for You

The foreign manager of a national company was tickled pink after closing with a foreign distributor for the entire group of a strongly entrenched brand of cartoons, which the independent agreed to handle in certain "live" Latin America territory.

And when the cartoon producer, who receives a percentage from the national company, was told of the deal, he, too, felt happy; that is, until the foreign manager revealed the financial terms—forty dollars for the series for the entire territory! Or a couple of dollars as the producer's share. The deal was called off.

The Last of the Mohicans

Ad in a Hollywood Paper:

IS YOUR
ASSISTANT OR SECRETARY
A REAL ASSET or Just a
YES-MAN

Young man will accept position with executive, director or star as assistant or secretary.

(If you just want a yes-man don't answer this).

PARAMOUNT PUBLIX has instructed its theatre personnel in the field to go lightly on expenses. . . . Cuts were ordered in newspaper advertising, traveling charges, stage entertainment, etc. . . . 500 persons continuously are traveling on company business. . . .

▲

Director Raoul Walsh has settled that troublesome question: "What becomes of the beauty contest winners who go to Hollywood?" . . . He found 22 of them working as extras. . . .

▲

The word "telcvision" was coined in 1909 *by Dr. Hugo Gernsback, telcvision pioneer and now editor of* Television News. . . .

▲

If a certain well-known magazine publisher will spend enough money he *will* succeed in obtaining that series of articles by Charles Chaplin for which he now is negotiating . . . Chaplin's European trip would be the subject. . . .

▲

Eugene (Castle Films) Castle, who makes advertising and industrial films, said in an article written for Editor & Publisher: . . .

"I am convinced that the time for aggressive action (against sponsored reels) has arrived. . . . The all-powerful light of publicity and advertising should be sprayed upon sponsored films before this growing menace becomes an unconquerable octopus." . . .

Which again proves there's a reason for everything! . . .

▲

A "crank turner" changed his salary check when he assumed the title of "cameraman" . . . and received a second pay boost when he transferred to another studio as a "cinematographer" . . . The other day he switched jobs from $75 to $350 per after he had spread the report that he was a "photographic technician." . . . Next raise comes, we suppose, when his card reads: "cinematographic specialist A1 first class de luxe."

▲

All Fox managers playing vaudeville were warned against permitting acts to indulge in gags or remarks of such a political nature as to cause demonstrations in the audience. . . . "In other words," states the home office order, "our vaudeville entertainment is to be censored exactly as our newsreels are censored!" . . .

▲

Ask some of the Tiffany managers about the reaction in the ranks after orders were received the other day telling them to hereafter take orders from Educational men. . . .

▲

Incidentally, does anyone know how much E. W. Hammons placed on the line for Tiffany? . . . . Or how little?

RCA moves on May 1 to its new 51st street building . . . and for the first time in company history, RCA executive offices will have an address other than 233 Broadway . . . where headquarters were first set up in 1913 by Marconi Wireless, later developing into initial headquarters of RCA, in 1919 . . . David Sarnoff, then an inspector and engineer, and now RCA president, is one of only three men who moved into 233 in 1919 and who will move out next week to the new home office. . . .

▲

RKO would like to know that Columbia Broadcasting, owned by Paramount, is quietly booking RKO vaudeville acts for grooming as headliners on the Columbia network. . . . Why these acts are going to Columbia, competitor of NBC (an RCA affiliate) remains a mystery. . . . Or, perhaps, it isn't a mystery! . . . . .

▲

Elinor Glyn, in England, says she has yet to see more than one in a thousand with "IT"! . . . We wonder if Hollywood heard that?

▲

When a director asks a supervisor for "candid criticism," what he really means is "candied." . . .

▲

Harry Gerguson, whose card reads: "Prince Michael Romanoff,' paid a visit to Hollywood in 1927 and did plenty of hoodwinking, but, despite this, the film colony only three weeks ago again accepted his pass-off as royalty. And now he has flown again. . . .

▲

One of the current season's outstanding films is failing at the box-office . . . Because the home office executives decided an advertising and exploitation ballyhoo to be unnecessary . . . The subject matter needs no introduction to the public . . . So they figured! . . .

▲

Some smart chap buys up all spoiled film, the general run of waste and second "takes" of stars, and makes it into patent leather . . . So, go easy while wearing patent leather shoes; you may be walking on Mary Pickford, or Ben Turpin.

▲

When Pola Negri recently arrived in New York, ship reporters asked her if she would continue to call herself Princess, even though she had been divorced from Prince Mdivani . . . "Absolutely not!" replied Pola, "The world is full of princesses—but there is only one Pola Negri!" . . .

A Liquid Which Don't Mix

San Angelo, Tex.—Harry Henderson believes in Lady Luck—and how! With two five ounce bottles of nitroglycerine in his pocket, he sat through a two hour movie show.

Prior to attending the show, Henderson unearthed the bottles, while digging for fish bait.

Curious to know the contents of the bottles, Henderson went from the theatre to police headquarters. There the liquid was pronounced as deadly nitroglycerine. A few minutes later the explosive was emptied on the city dump.

BANK ON

FOR DO, DO,

"YANK ONLY STRONG BET INDIANAPOLIS"

Yankee at Apollo only attraction to show better than average draw in a week which found grosses held down due in part to ideal weather.—*M.P.Daily*

o o

"ROGERS LANDS $10,500 PLUM IN OKLA. CITY"

Connecticut Yankee with $10,500 to its credit came through with the best performance of the week at Mid-West and is being held at that house for another. —*M. P. Daily*

o o

"YANK BIG AT $9,000 DENVER 2nd WEEK"

Standouts every night ran gross of Connecticut Yankee to $9,000 in its 2nd week at Huffman's Aladdin.—*M.P.Daily*

o o

"ROGERS PORTLAND ACE"

Will Rogers was held over for 2nd week at Fox Broadway, pulling $6,500. (Average of house $5,000.) —*M. P. Daily*

o o

"YANK RUNNING AWAY IN WASH. FOR $32,000"

Conn. Yank at Fox Washington in the running for strong $32,000. Looks like a cleanup. —*Variety*

o o

"FOX YANK BROOKLYN $38,000"

Fox this week looks like winner with Conn. Yankee. Will Rogers always means dough here. —*Variety*

"YANK 20 GRAND K. C."

Loew's Midland, K. C. had long lines in front of house. Yank started great. Should hit $20,000. —*Variety*

o o

"YANK DETROIT'S LEADER"

Connecticut Yankee getting big play at Fox Detroit and will probably wind up around $46,000 nice. —*Variety*

o o

"YANK GIVES BEST FORTNIGHT NEW, BALTIMORE"

Connecticut Yankee headed for good holdover week, New, Baltimore, and will mean best fortnight at this house in some time, maybe $9,500 against stiff opposition. Opening week excellent at $14,000. —*Variety*

o o

"3 WEEKS McVICKER'S, CHICAGO, FOR YANK"

For 3rd and last week indicates suitable business. Previous week very satisfactory at $24,600. —*Variety*

o o

"YANK BIG MET BOSTON"

Yankee netted fine $44,500 Metropolitan, Boston, last week. —*Variety*

o o

"YANK BUILDS BIZ FOR FOX, PHILLIE"

Yankee started well at Fox, Philadelphia. Show gain from last week. May be $28,000. —*Variety*

o o

"YANK STRONG L. A."

Strong entry is Connecticut Yankee at Criterion, Los Angeles, which grossed over $21,000 initial week. May better $17,000 2nd week. —*Variety*

YANK"

OUGH!



FOX FILM CORP.

BOX OFFICE

WILL ROGERS in A CONNECTICUT YANKEE

By MARK TWAIN

with

MAUREEN O'SULLIVAN • MYRNA LOY

FRANK ALBERTSON • WILLIAM FARNUM

Directed by DAVID BUTLER

PASSING IN REVIEW

This department does not attempt to predict the public's reactions to pictures. It does, instead, present detailed and accurate information on product, together with the frank and honest opinion of the reporter.

Seed

(Universal)

Serious Drama

THROUGHOUT his long and extraordinary career as a cinema producer Carl Laemmle seems to have made it a habit occasionally to present to the public a "picture with a purpose" as well as for entertainment. Witness "All Quiet on the Western Front" as a recent example. Junior Laemmle's production of the much-discussed Charles G. Norris novel, adapted to the screen by Gladys Lehman and brilliantly directed by John M. Stahl, is the latest.

It is distinctly a serious and thoughtful presentation of some of the major problems of marriage, children and family life. It deserves respect and attention as such. Much of the footage from the studios is devoted to the cake and the icing; there should be room for this type—the daily bread, if you will—if the cinema is to live up to its responsibilities not only as an entertainment, but also as one of the dominant influences upon the every-day life of untold millions.

"Seed" is distinctly adult entertainment, a challenge to the complacently sophisticated critic who, perhaps to make popular conversation, announces that the screen devotes itself to appeals to the minds of 12-year-olds. The picture may not please said captious critic, because its morals may not be readily adapted to his own selfish philosophy. But to those, and more especially to the women, who are mindful of the responsibilities of being fathers and mothers, there should be much to entertain and inspire in the story of Bart Carter and the wife who gave him a family and the wife who gave him fame.

Universal had no simple problem bringing this Norris story to the screen. Originally sensational as a novel devoted to the matter of birth control, it was obviously impossible thematically for general distribution upon the screen. Through the combined efforts of the producers, of Gladys Lehman, who skillfully adapted it, and John Stahl, who intelligently directed it, the Norris story reaches the screen considerably altered. The mother, admirably portrayed by Lois Wilson, is not concerned with birth control. She loves being a mother, and, like "the old lady who lived in a shoe," she feels there always is room for another. The father, presented with hitherto unrevealed feeling and sincerity by John Boles, loves his children heartily, but finds their wants—and their boisterousness—unexpected handicaps to his ambitions as an author. Genevieve Tobin creates the third point of the triangle—the youthful sweetheart who comes back into John's life, now a suave, successful, gorgeous woman of the world. Only a finished actress of Miss Tobin's superior genius could keep the character she is asked to portray above the commonplace, or worse. Hers is a magnificent performance in a most difficult role, difficult even to the point that she must dominate the story for several reels when she is not even upon the screen.

Mildred Bronson (Genevieve Tobin) returns to New York from her post as Paris representative of a large American publishing house for conferences with the head of the firm. There, to her amazement, she finds Bart Carter (John Boles), the sweetheart of her girlhood in San Francisco, working as an unimportant minor executive. When she left him 10 years before he aspired to be a great author; in fact, his aspirations had prompted her to enter the publishing business. She goes with him to his home, there to discover the reason why he has dropped writing, a wife (Lois Wilson) and five children.

Feeling that Carter should have his chance to achieve fame as an author, she arranges with the publisher to have Carter assigned to her department during her stay in America. She puts him into a study in her own apartment, there to write his first novel without interruption or care. The novel is accepted, and Carter is on the road to fame and fortune. Meanwhile, however, Peggy Carter feels her husband is falling under the influence of Mildred Bronson, and forgetting home and family. The day comes when Peggy challenges Mildred's hold upon her husband, tells both that his greatest affection will always be his five children. The inevitable separation follows. Peggy leaves Bart's home and takes the children. Bart goes to Mildred and the two go to Paris. After 10 years Mildred and Bart have married, and Peggy is operating a gown shop in an obscure small community, where she has reared her family of five. Bart has become famous.

Peggy finally writes and tells Bart where she is. He goes to see his children, is deeply affected by them and their growth and progress. Wealthy, he offers them the opportunities of travel, college education. The children accept with wild enthusiasm. Their mother finds he has taken them away from her after her many years of struggle to rear them. First she is rebellious; but finally Mildred comes to her and tells her that she wins and Mildred loses. Bart's heart all these years has been in his children; barren to that of his second wife. The two women, lessons learned, sit down to cinnamon buns and coffee.

Possibly many who see this picture will think what this reviewer kept thinking as he saw it: Universal has turned a Charles Norris story into what might be a splendid Kathleen Norris story! No matter, both have long been "box office" authors. "Seed" should appeal most strongly to women, and they probably will insist that their husbands see it.

Play comedy shorts with this feature.

Presented by Carl Laemmle and produced for Universal by Carl Laemmle, Jr. Adapted from the novel by Charles G. Norris. Screen play by Gladys Lehman. Directed by John Stahl. E. M. Asher, associate producer. Jackson Rose, cinematographer.

THE CAST

John Boles, Genevieve Tobin, Lois Wilson, Richard Tucker, Kenneth Seiling, Raymond Hackett, Helen Parrish, Betty Davis, the Cox twins, the Willis twins, Dicky Moore and Dick Winslow.

Leo Meehan

Dancing Partner

(M-G-M)

Foreign Love Farce

William Haines, more whimsical than usual and a great lover as well, wins the girl in "The Dancing Partner" after satisfying himself that no one else would ever crowd him out of the picture. He also learns, by a series of experiments, that she is nice and pure—not at all as he is. He has been, to put it mildly, a philanderer specializing in other men's wives, and has come to the conclusion that once a woman marries she becomes interested in love—offered by other men.

To test the girl, Irene Purcell, he poses as a gigolo, or paid dancing partner. He believes that he can dance his way into her affections and find out all there is to know, or what is what, or however one puts it. He loses a bet with his uncle, C. Aubrey Smith, who does some excellent acting.

The picture is very continental, except for the Haines accent, which falls by the wayside now and then in some of the allegedly big moments in the production. Miss Purcell, a stage importation, delivers her lines with an amazing gusto. Charlotte Granville, as the dowager, does a capable job.

This reviewer cannot recall broader treatment in his career of ten or more years of seeing motion pictures. Sex is paramount in every situation and suggestion is read into lines by leaving them half completed. The very basis of the story—the quest of Haines to find whether or not he is marrying a woman who has loved none other than himself—is suggestive.

Musical and strong shorts should be good with this.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by Jack Conway. From the play by Alexander Engel and Alfred Grunwald. English adaptation by Frederic Hatton and Fanny Hatton. Screen adaptation and dialogue by Hans Kraly, Richard Schayer and Claudine West. Recording director, Douglas Shearer. Art Director Cedric Gibbons. Wardrobe by Rene Hubert. Photographed by Oliver T. Marsh.

CAST

Lord Robert Brummell.....William Haines
Roxana Hartley.....Irene Purcell
Lord George Hampton.....C. Aubrey Smith
Lady Jane Hartlet.....Charlotte Granville
Lady Agatha Carrol.....Lillian Bond
A French Husband.....Albert Conti
A French Wife.....Leni Stengel
Freddie.....Ray Milland
Gwenny.....Leonore Bushman
Tony.....Gerald Fielding

Edward Churchill

"Clearing the Range"

(M. H. Hoffman, Jr., Prod.)

Crackerjack Western

With an excellent display of horsemanship and acting ability, Hoot Gibson makes "Clearing the Range," the first of a series of Westerns produced by M. H. Hoffman, Jr., a highly entertaining Western picture that will be received enthusiastically by kids and their parents alike.

While there is nothing to mark the plot as different from the usual run of Westerns, this outdoor thriller proves to be more enjoyable than most pictures of its type. Hoot is at his best as the lackadaisical cowboy and reads his lines with evident sincerity and aptitude.

Under a pretended air of indifference, he sets out to track down the bank robber, who shot his brother. Of course he is successful and a happy ending is reached, but only after he has been spurned by the girl with whom he is in love.

Sally Eilers, as his sweetheart, has a small part, of which she makes the most in a charming and highly effective manner. George

Mendoza and Madame Eva Grippon give good characterizations.

Ernie Miller deserves considerable credit for the photography of the realistic and picturesque outdoor scenes. The direction of Otto Brower adds to the picture and he keeps it moving at a swift tempo throughout. The dialogue and screenplay by John Natteford are above the usual run of Western pictures. Jack Cunningham wrote the story.

Use strong comedy shorts here to fill.

Produced by Allied Pictures Corporation. Story by Jack Cunningham. Screen play and dialogue by John Natteford. Photographed by Ernest Miller. Edited by Mildred Johnston. Sound Engineer L. E. Tope. Recorded by RCA Photophone.

CAST

Curt Fremont.....Hoot Gibson
Mary Lou Moran.....Sally Eilers
Lafe Kildare.....Hooper Atchley
Juan Conares.....George Mendoza
Dad Moran.....Robert Homans
Senora Conares.....Mme. Eva Grippon
George Allen.....Maston Williams
Sheriff Jim Burke.....Edward Peil
Tom Vache.....Jack Byron
Edward Hearn.....Jim Fremont

Don Ashbaugh

The Woman Between

(Radio)

Sacrificing Love

Clever characterization is the chief attribute of "The Woman Between," Radio's sophisticated domestic drama dealing with the love of a man for his stepmother and her love for him. Her sacrifice of this love to avoid breaking the heart of her husband marks the dramatic highlight of the production.

"The Woman Between" was presented on the stage as "Madame Julie." It is the story of a Paris manikin who, afraid of being accused of marrying an American millionaire for money, operates a modiste shop. Throughout the story, efforts are made by her stepdaughter and friends of the husband's first wife to discredit her. These efforts fail.

Returning from Europe, she falls in love with a fellow-passenger on the liner. This passenger, the story discloses, is the son of her husband. He has left the United States and has changed his name because he has not approved of his father's marriage to her. The remainder of the story is devoted to the development of this misalliance and the ultimate shattering of it by the heroine beausc of her desire to save her husband from injury.

Lily Damita is the manikin who married the millionaire. Given good lines, she has a marked tendency to overact. O. P. Heggie, the husband and father, also over-dramatizes. Lester Vail, as the son, is good. Anita Louise, Lincoln Stedman and Miriam Seegar succeed as ingenues. Blanche Friderici does some excellent character work. Victor Schertzinger directed.

Credit for the adaptation and dialogue of the play goes to Howard Estabrook who, through the lines he gave Miss Damita and Miss Friderici, did some fine characterization. Dialogue is direct, full of vigor and to the point. The clash of wills between stepmother and daughter is well brought out, also.

Sound is only fair, although the incidental music inserted by Schertzinger adds to the more delicate scenes. Damita sings one song which vividly recalls the vocal work of Marlene Dietrich.

For contrast, play comedy shorts or cartoons.

Produced and distributed by Radio Pictures. From the original by Irving K. Davis. Adaptation and dialogue by Howard Estabrook. Directed by Victor Schertzinger. Max Ree, art director. J. Roy Hunt, photographer. Hugh McDonald, sound engineer.

THE CAST

Madame Julie .....Lily Damita
John Whitcomb .....O. P. Heggie
Victor Whitcomb .....Lester Vail
Helen Weston .....Anita Louise
Doris Whitcomb .....Miriam Seegar
Mrs. Black .....Ruth Weston
Barton .....Halliwell Hobbes
Buddy .....Lincoln Stedman
Mrs. Weston .....Blanche Friderici

Spanish Versions for RKO

Ambrose ('Bo) Dowling, general manager of foreign export for Radio, has returned from Hollywood to New York, following conferences with President Joseph I. Schnitzer at the studios.



Ambrose Dowling

Dowling was in Hollywood for six weeks, during which time he held numerous conferences with Schnitzer on the problem of producing versions for foreign exhibition and serving countries abroad.

The Radio foreign executive will continue an ultra conservative policy during the year, and according to him, this policy has been one that has been eminently satisfactory. Right now he is inclined to mark time and observe conditions abroad, such as are now extant in Spain, troubled with political and economic conditions. In the meantime he continues to serve France with French versions produced at the Radio studios by the Marquis Henry de la Falaise. "The Royal Bed" and "The Woman Between" have already been launched, and "The Next Corner" is third on the list. He has tentative plans for Spanish versions, the number of these to be severely limited.

A Woman of Experience

(RKO-Pathe)

Wartime Love

"A Woman of Experience" is a well directed, well handled and powerful story of a woman of the streets who, in the crucible of war and in the grip of love, finds herself and her place in the world. John Farrow has given the screen a good story and has handled it well. Harry Joe Brown has done a good job of directing Helen Twelvetrees, Billy Bakewell, the man she loves, and Lew Cody, the spy and villain. Miss Twelvetrees, Bakewell and Cody give smooth, logical portrayals, the actress reaching a higher run on the climb to stardom and Bakewell revealing himself as a capable and promising player.

Because of her beauty, Miss Twelvetrees is called in by the Austrian intelligence service to counter-spy on Cody, suspected of being a spy. She inadvertently meets Bakewell, titled officer from the provinces, who is without much worldly knowledge. They love each other but each must perform a duty. Both do so. Bakewell covers himself with glory by running an underseas blockade and she lives with Cody to learn of his activities. She finds he is a spy and is about to expose him when he shoots her in a scuffle.

She recovers, apparently. Bakewell's mother pleads with her to give up her son, saying that the marriage would last only a short time when he would find out the truth about her. She reveals that she can live only six months, for the bullet Cody sent into her cannot be withdrawn and is slowly working toward her heart.

The story is tragic from the beginning, and yet in the end one is satisfied with the logical climax and denouement. Brown has strengthened the story with his stark and cold direction and by his suggestion of certain circumstances rather than a bold and flat statement of them from the screen. The camera work is up to par with the rest of the production, which makes it better than average. Mohr, the cameraman, has used every opportunity.

The lightening of the plot is done effectively through the use of Zasu Pitts and Franklin Pangborn, maid and sailor respectively. Pitts received round applause from the preview audience.

Light comedy shorts will be effective supplements to the program.

Produced by Charles R. Rogers. Distributed by RKO-Pathe. Story, adaptation and dialog by John Farrow. Directed by Harry Joe Brown. Cameraman, Hal Mohr. Cast: Helen Twelvetrees, William Bakewell, Lew Cody, Zasu Pitts, H. B. Warner, C. Henry Gordon, Nance O'Neill, Franklin Pangborn and George Fawcett.

Edward Churchill

Kick In

(Paramount)

Bow in Dramatic Role

The long-awaited dramatic role which Paramount promised Clara Bow some time ago has materialized at last and the titian-haired star comes through with a performance that is very satisfactory. The main part in the picture, however, is the male lead played by Regis Toomey and he handles it with a conviction that makes his dramatic scenes stand out.

The production lacks comedy touches to brighten up the heavy drama, and the story at times gets rather unwieldy, but good acting carries it over these places. Miss Bow, as the wife who waits for Toomey while he is in prison, has a part which calls for some heavy emotional scenes and she handles them capably. The story concerns the affairs of the pair when they try to go straight. Their friends, who helped them to get a start after Toomey got out of prison, are crooks and this association keeps them under the watchful eyes of the police.

When one of the old gang, James Murray, steals a necklace from the district attorney he is wounded during the escape and is taken to Toomey's home. There he dies and Toomey has to get rid of the body. The police, suspecting Murray of the robbery call in all his pals for questioning and Toomey and Bow are included. Leslie Fenton, Bow's crooked brother, steals the necklace from the dead man and later turns it over to Clara. She gives it to the police who promise them freedom. This is not granted, however, and she and Toomey are held for the theft. After a final plea to the police commissioner and the return of the necklace the pair are freed. All ends well.

Wynne Gibson as Murray's girl friend and Leslie Fenton, the brother, are very good in strong supporting roles. Paul Hurst and Donald Crisp also are awarded important roles which they handle in fine manner.

Richard Wallace has directed the story in his usual capable style.

Comedy shorts with name value will go well here. Musicals would be good also.

Produced and distributed by Paramount Publix Corporation. Original story by Willard Mack. Scenario by Bartlett Cormack. Directed by Richard Wallace. Photographed by Victor Milner.

THE CAST

Molly Hewes .....Clara Bow
Chick Hewes .....Regis Toomey
Charlie Hewes .....Leslie Fenton
Myrtle Silvester .....Wynne Gibson
Piccadilly Bessie .....Juliette Compton
Benny La Marr .....James Murray
Garvey, Police Commissioner.....Donald Crisp
Whip Foggarty .....Paul Hurst
Diggs, Detective .....Wayde Boteler

The Texas Ranger

(Columbia)

A Buck Jones Hit

Buck Jones scores a hit in his latest Columbia release, "The Texas Ranger," in which he appears as a border patrolman. The picture

SEED!

IS THE PICTURE YOU MADE!

LOS ANGELES CRITICS RAVE!

"When the year's 10 best pictures are counted up, 'SEED' will be among them ... One film worth the high prices charged by the two-a-day houses."
—*Harrison Carroll, Los Angeles Evening Herald.*

"Tremendous audience appeal ... women will love it."
—*Eleanor Barnes, Illustrated Daily News.*

"Human study, finely done ... excellent."
—*Edwin Schallert, Los Angeles Times.*

"Absorbing and another feather in young Carl Laemmle's cap. Both Laemmles can take a bow on this one."
—*Louella O. Parsons, Los Angeles Examiner.*

"'SEED' is outstanding production ... one that will live as the previous mighty effort, 'All Quiet On The Western Front.'"
—*Jimmy Starr, Los Angeles Evening Express.*

"A provocative, thoughtful offering."
—*Llewellyn Miller, Los Angeles Record.*

with John BOLES Genevieve TOBIN Lois WILSON Raymond HACKETT. Zasu PITTS Jed Prouty Richard Tucker

From Charles G. Norris' sensational best-selling nove

(No. 720 Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation)

"SEED" IS THE STORY YOU WOULD WRITE IF YOU HAD THE ck of expressing the thoughts that churn around in your brain.

IT IS THE PICTURE YOU WOULD DIRECT IF YOU HAD JOHN ahl's ability to bring out all that is human and fine in a splendid cast.

AS A MATTER OF FACT YOU REALLY MADE "SEED."

YOU MADE THE STORY WHICH CHARLES G. NORRIS WROTE into a best selling book.

ALL MR. NORRIS DID WAS TO TAKE YOUR EMOTIONS--YOUR very human, commonplace emotions--and set them down line after line in story form.

HE ROUNDED UP THE THOUGHTS THAT YOU THINK, THE loves that you love, the jealousies that you suffer from, the humor that lets you laugh--and put them into a book and then sold them back to you in that form.

SO "SEED" IS SIMPLY YOUR STORY, AND SINCE YOU ARE JUST one of the human units in the world, it is a story of humankind.

NOTHING TOUCHES YOUR HEART SO CLOSELY AS YOUR OWN emotions. That's why "Seed," as a picture, reaches right into your heart and soul. It is made up of the thoughts you think in secret--good and bad--and since your thoughts are YOU, so "Seed" is YOU.

LONG AFTER YOU HAVE FORGOTTEN SENSATIONAL PICTURES and sexy pictures and other ordinary things, you will remember "Seed."

YOU MADE IT. I DIDN'T PAY YOU FOR LIVING IT. IN FACT you are going to pay me for it--and like it.

Presented by
CARL LAEMMLE

Produced by
CARL LAEMMLE, JR.

Another Big John Stahl Production From Universal

will get by principally because of the efforts of Jones and the effectual comedy which runs through it.

Buck appears at ease in the production and shows no tendency to overact. His powerful physique is displayed to good advantage and he engages in several realistic rough house fights.

Carmelita Geraghty is good as the heroine, but she is much more attractive when she doesn't have to wear clothes designed for use or a ranch. Ed Brophy is good in a character part.

Carmelita becomes an outlaw to avenge the death of her father. Buck is sent out to bring her in. They fall in love with one another. It is revealed that she was innocent of a murder charge against her and she and Buck indulge in a closing clinch while the true bandits are being led away.

The photography and sound are excellent while the direction by Ross Lederman is very good.

Use strong comedy shorts with names in cast for best results.

Produced and distributed by Columbia Pictures Corp. Story by Forrest Sheldon. Dialogue and Continuity by Forrest Sheldon. Directed by Ross Lederman. Photographed by Teddy Tetzlaff.

THE CAST

Jim Logan ..... Buck Jones
Helen Clayton ..... Carmelita Geraghty
Matt Taylor ..... Harry Woods
Nevady ..... Ed Brady
High Pockets ..... Nelson McDowell
Tubby ..... Billy Bletcher
Lynn ..... Harry Todd
Breed ..... Bud Fine
Mr. Clayton ..... Bert Woodruff

Don Ashbaugh

A Free Soul

(M-G-M)

Typical Shearer Drama

This story by Adela Rogers St. John has been brought to the screen in much the same form as when it ran serially in a national magazine. Termed a starring picture for Miss Shearer it provides a role for Lionel Barrymore, which through his superb acting becomes the highspot of the talker.

Miss Shearer, in the role of a girl who has been brought up to do as she pleases, handles the part in her usual competent manner. Marvelously gowned and photographed to every advantage, the star looks the part of the adventure seeking girl who, brought up in a family filled with tradition, deserts her rich fiance for a good-looking gangster, Clark Gable.

When the father, Lionel Barrymore, finds his daughter has been very intimate with Gable he demands that she leave him at once. Miss Shearer, believing she is in love with Gable, refuses to do so unless Barrymore gives up his habitual drinking. This he agrees to do and accompanied by Barrymore's righthand man, Jimmy Gleason, leaves for the widecpen spaces and spends three months away from Gable and strong drink. The return to civilization is marked by Barrymore's getting drunk and leaving for parts unknown. Miss Shearer returns to Gable who wants to marry her and at the same time he tries to tell her what to do. Seeing his true side—a coarse racketeer—she leaves him despite his threat of carrying her away bodily and marrying her.

It is then that Leslie Howard, the rich fiance, comes to the rescue and, when given no other alternative, kills Gable. When brought to trial Howard offers no defense and it is only when Miss Shearer finds Barrymore in a waterfront flophouse and sobers him up that Howard is given any chance for vindication. Barrymore, hardly able to stand, delivers his plea before the jury and holds himself to blame for the whole affair. Finishing his speech he falls dead in front of the judges bench—his case won.

It is this speech by Barrymore that is the outstanding bit of acting in the picture and it is a dramatic scene that has been seldom equaled on any screen, silent or talking.

The fadeout comes with Howard and Shearer off to Europe to forget the past.

The dialogue is smart and sophisticated throughout and the theme rather risque. The direction by Clarence Brown is intelligent and adds much to the story. Lionel Barrymore undoubtedly will be sought out for more screen roles and Clark Gable adds to his string of fine performances with another great bit of acting. Others whose work is most commendable are Jimmy Gleason, Leslie Howard and Lucy Beaumont.

Use comedy shorts or musicals to balance the program.

Produced and distributed by Metro-Goldwyn- Mayer. A Clarence Brown production. From the book by Adela Rogers St. John. Dialogue and continuity by John Mechan. Recording by Douglas Shearer. Art director, Cedric Gibbons. Gowns by Adrian. Photographed by William Daniels.

THE CAST

Jan ..... Norma Shearer
Dwight ..... Leslie Howard
Steve ..... Lionel Barrymore
Eddie ..... James Gleason
Ace ..... Clark Gable
Grandmother Ashe ..... Lucy Beaumont
Bottomley ..... E. Allyn Warren
Helen ..... Claire Whitney
Prosecuting Attorney ..... Frank Sheridan
District Attorney ..... George Irving
Slouch ..... Edward Brophy
Dick ..... William Stack

William Crouch

Always Goodbye

(Fox)

Sophisticated

Elissa Landi's second motion picture feature finds her in the role of the delicately bred girl who accepts a questionable offer of love rather than endure the unpleasant surroundings that poverty inflicts. The lady's first goodbye in the story comes at a time when she has lost her money and finds that to be the only answer to the suitor to whom she has refused the heart and hand of wealth.

Mice in the humble lodgings she has obtained lead her to accept the proposition made by an apparently honest gentleman who declares he is the son of an old friend, that he has accepted an invitation for an extended visit but that the friend has demanded that his wife accompany him—his wife, unfortunately being "absent."

In the diamond collection which the host owns, the girl finally realizes the reason for the deception, although their host (Lewis Stone) has known of the impersonation from the moment of their arrival. When the robbery is finally perpetrated, the girl obtains the huge gem by a ruse and is returning it to the safe when she is discovered—seemingly in the act of theft. It is her farewell note, "Always Goodbye," enclosed with the gem, which proves her innocence.

The film drags rather noticeably during the opening scenes and has a number of extremely weak spots. This probably will be eliminated when cut for release. Miss Landi's diction is a cross between that of Greta Garbo and Ruth Chatterton. Her acting is very good. Paul Cavanaugh as the jewel thief displays a somewhat affected manner. Lewis Stone gives an excellent performance and is the only one in the cast who is entirely natural at all times. Beryl Mercer as the garrulous landlady in a brief scene gives the only comedy touch to the story.

The direction by Kenneth McKenna and William C. Menzies is very satisfactory.

Use strong comedy or musical shorts here for balanced program.

Produced and distrihuted by Fox Film Corporation. Associate Producer, John W. Considine, Jr. From the story by Kate McLaurin. Continuity and dialogue by Lynn Starling. Directed by Kenneth McKenna and William C. Menzies. Photography by Arthur Edeson. Art Direction by William Darling. Sound recordng by Joe Aiken.

THE CAST

Lila ..... Elissa Landi
Graham ..... Lewis Stone
Reginald ..... Paul Cavanaugh
Syril ..... John Garrick
Landlady ..... Beryl Mercer
Sir George Boomer ..... Frederick Kerr
Merson ..... Herbert Bunston
Blake ..... Lumsden Hare

The Secret Six

(M-G-M)

Surefire Gangster

Three great performances by Wallace Beery, Clark Gable and Lewis Stone make this underworld yarn a fine piece of screen entertainment. The story and dialogue by Francis Marion also have an important part in making the picture a success as does the intelligent direction given it by George Hill.

The story deals with the rise of Beery from a killer of beef in the stockyards to a killer of men. Lewis Stone is the "brains" of a gang headed by Ralph Bellamy who, after ineffectually putting Beery on the spot, is in turn disposed of by Beery. Through threats and killings, Beery gradually becomes a power in the civic affairs of the city. He has his henchman, Paul Hurst, elected mayor and rules the town with an iron hand. He is always protected by the legal prowess of Stone.

In order to halt the ravages of Beery's gang, a group of men called the Secret Six is formed to act in doing away the gangsters. Clark Gable, a reporter, is one of the undercover men and he accepts bribes from Beery. A fellow reporter, John Mack Brown, tries to get evidence against Beery but is caught and put on the spot, despite Gable's futile attempts to clear him of Beery's charges. Jean Harlow, Beery's girl-friend, is in love with Brown but he thinks she is aiding the gangsters and refuses to go with her. She too tries to save him but is unable to do so.

Beery is tried for the murder of Brown and despite the damaging testimony of Harlow, he is freed, due to a bribed jury. The end comes, however, when the Secret Six get federal warrants against Beery and his men and raid their place. In the attempt to escape, Beery kills Stone in an argument over the dividing of the money and in turn is caught by the police and sent to the chair.

Those in the supporting cast who give very good performances are Jean Harlow, Ralph Bellamy, DeWitt Jennings, John Mack Brown, Marjorie Rambeau and John Miljan.

Although the picture is highly dramatic for the most part, there are many bits of comedy, and Beery, although a bloodthirsty hoodlum, makes himself a somewhat sympathetic character through his ability to be funny.

Musicals and comedy shorts will be suitable here.

Produced and distributed by Metro-Goldwyn-Mayer. A George Hill-Cosmopolitan production. Story and dialogue by Frances Marion. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Photographed by Harold Wenstrom. Directed by George Hill.

THE CAST

Scorpio ..... Wallace Beery
Newton ..... Lewis Stone
Hank ..... John Mack Brown
Anne ..... Jean Harlow
Peaches ..... Marjorie Rambeau
Mizoski, the Gouger ..... Paul Hurst
Carl ..... Clark Gable
Johnny Franks ..... Ralph Bellamy
Colimo ..... John Miljan
Donlin ..... DeWitt Jennings
Metz ..... Murray Kinnell
Delano ..... Fletcher Norton
Eddie ..... Louis Natheaux
Judge ..... Frank McGlynn
District Attorney ..... Theodore Von Eltz

William Crouch

Reopen Rochester Little Theatre

Rochester, N. Y.—The Little theatre has been reopened by the Civic Cinema Association, backed by the local Better Films Committee, with the statement that big profits are not even hoped for. Mrs. Florence Fennyvessy Belinson, sister of the operators of the Strand and the Madison, is a leader of the movement. "Outward Bound" was the opener.

"Svengali" at Hollywood

The New York premiere of Warner Bros.' "Svengali," starring John Barrymore, will also mark the reopening of the company's Hollywood theatre, which has been dark. The picture opens there April 28, at $2 top.

Walt Disney's

MICKEY MOUSE

and

SILLY SYMPHONIES

will continue
to be released

EXCLUSIVELY

by

COLUMBIA

•

IT'S ACKNOWLEDGED THAT THE WORLD'S
GREATEST SHORTS COME FROM COLUMBIA



$3,400 Damages Ruled in Holdover Infringements

Grand Rapids, Mich.—Following up his decisions in the Grobaski holdover and Kooker switching cases in Marquette with similar action, U. S. District Judge Raymond awarded judgment of $3,000 in damages, plus $400 in attorney fees, against Herman A. Bird, of this city, on a charge of copyright infringement. It was held that he had held over six Pathe, three M-G-M and one Warner short subjects.

As in the two previous cases, he upheld the plea of the plaintiffs for $250 for each infringement.

Morris Back From Europe

Chester Morris and his wife, the former Sue Kilborn, arrived in New York on Tuesday from Europe. They have been away since Feb. 16. They left Los Angeles via the Panama Canal.

"Corsair," the film which marks Morris's debut as a United Artists star, will be put into production by Roland West upon his return to Hollywood.

Mary Nolan Signed by Regal

Sherman S. Krellberg, of Regal Talking Pictures has signed Mary Nolan to head the cast of "Enemies of the Law," a racketeer story, which will go into production in Fort Lee, N. J. next week. On completion of the picture, Miss Nolan will begin rehearsals for a play by Samuel Shipman and John B. Hymer, which will be seen on Broadway later this season.

"Bird of Paradise" to Radio

One of the most spectacular stage successes of another day goes to Radio for a talking picture adaptation in a deal by which the screen rights to "Bird of Paradise" are acquired from the author, Richard Walton Tully. The price was not disclosed, but several hundred thousand was reported to have been offered for the screen rights prior to sound.

"Cheyenne Kid," 3rd Thriller Ready

"Cheyenne Kid," third of the schedule of Sono Art-World Wide's series of "Thrill-O-Dramas," has been completed, under supervision of George W. Weeks. The story features Rex Lease and Dorothy Gulliver, with Harry Todd, Jay Hunt and Harry Woods in support. Stuart Paton directed from a story by Bennett Cohn.

Sam Eckman En Route to New York

London—Sam Eckman, M-G-M's chief in England, departed for New York Wednesday on his annual trip to confer with home office executives.

Bill Adler to Home Office

Los Angeles—Bill Adler, RKO press representative, is leaving for New York to join the home office publicity department.

Haines a "Gigolo" in Next

"Just a Gigolo" has been chosen as the next M-G-M vehicle for William Haines, who is now on his way to New York en-route to Europe for a vacation.

SHORTS

[The first five of the following reviews followed a screening at the Warner-First National convention, Atlantic City.]

The Putter

Vitaphone—Bobby Jones

Corking

This is the first of the Bobby Jones "How I Play Golf" series, and it is far and away the best thing yet in sports instruction on the screen. The appeal is unlimited, with the Jones name, plus a number of film stars acting as the golfer's support. Golfers, and there are plenty of them, will undoubtedly devour this series, and the narrative sketch idea makes it interesting enough for anyone. Jones gives the most lucid explanation possible, with stopping of the camera during the shot illustrative of the exact grip and swing. Joe Brown of the wide mouth and Frank Craven support Jones in this initial number, with Richard Barthelmess bringing Bobby into the picture in a logical manner. The narrative background has a neatly played touch of humor, which has its part in making the short effective. Play this series, all 12 of them, and plug them hard by all means. They are great, if the others are like the first, and that is promised. Each number illustrates the use of a particular club. George E. Marshall directed.

Merry Melodies

Vitaphone

Great Cartoon

Here is the first of the new Vitaphone cartoon comedy series for next season, "Merry Melodies," produced by Leon Schlesinger and written by Hugh Harmon and Rudolph Isling, "Looney Tunes" writer. It is Spanish stuff, but far outclasses the majority this reviewer has seen. The plot idea is neat and amusing, but the best of it are the decidedly funny cartoon antics of the animals. They are immense, with plenty of originality and pep. There is a laugh here for anybody in the family. Very much worth playing for a light spot on any bill. —Running time, 7 minutes.

Down the Blue Danube

Vitaphone

Splendid

The first number of a new series, produced by E. W. Newman for Warners to be released next season, means an excellent group if it is indicative of the balance of the shorts. Newman himself gives the running fire of dialogue in an interesting, conversational tone and pleasant voice. We are taken to Budapest, where pictures of buildings are interlaced with those of the natives. The river scenery is beautiful. Newman takes the audience to a village to view the peculiar but pretty dresses of the people, and their customs. One of them, Newman relates, is to the effect that a man cannot visit a girl before 9 o'clock in the evening. Interesting and has wide appeal.—Running time, 8 minutes.

The Chip Shot

Vitaphone—Bobby Jones No. 2

Just as Good

The second of the Jones series is devoted to the playing of the chip shot. Jones does things with a golf club that will make non-golfers marvel and golfers kneel and pray to do it the same way. John Halliday, Charles Winninger and Bill Davidson are the support, with the story concerning a board meeting which adjourns to the golf course where Bobby does his stuff. Jones' voice records perfectly and the tone is particularly attractive. Easily holds to the standard of the first number, which is exceptionally high for its kind. There can be no doubt of the series' value.

The Niblick

Vitaphone—Bobby Jones No. 3

Great

Bobby, the great golfer, goes on with the same high standard of the first two of the new series for release during the coming season. This time, Huntley Gordon gives the cue for the appearance of Jones, when he arrives home late and pleads a meeting. But his wife had seen him on the course, and as she catches him in the story, a flashback goes to the course and Jones illustrates position, grip, swings and all the rest in the use of the mashie niblick and the niblick, with some remarkable exhibitions of playing the ball from deep sand. He uses his famous "explosion shot." The demonstration is a perfect lesson, with a neat comedy narrative turn to carry the film along. Play these shorts hard.—Running time, 10 minutes.

Laughing with Medbury In Africa

(Columbia)

New Type

A hilarious reception greeted a new type of short subject produced by Columbia and presented last Friday night at the Carthay Circle in Los Angeles at the world premiere of Universal's "Seed."

John P. Medbury, noted humorist of Hearst-paper fame, is the voice behind a picture entitled "Laughing With John P. Medbury in Africa." Columbia has collected a miscellany of shots made by African explorers, and these are deliciously "gagged" with the Medbury brand of humor. Adroit cutting makes it appear that Medbury has made the exploration trip, and the audience goes "on safari" with him, a la Martin Johnson. Medbury tells a screamingly funny story of his experiences with natives, wild animals and what not.

It is understood that Columbia has tentative plans for making a series of such burlesque subjects with Medbury, and that the present one is a feeler. Certainly this first one drew plenty of laughs at a world premiere before a very critical audience. Dave Miller was the film editor.—Running time, 9 minutes.

New Delaware Charters

Dover, Del. — Following charters were filed in the State House here:

Hudson Theatres Corp., 1,000 shares, no par value.

Pictures Holding Co., Inc., 9,000 shares, no par value.

Gold Medal Film Co., Inc., capital $25,000, 50 shares, no par value.

National Visibola Distributing Corp., 100 shares, no par value.

Television Article in Bell Record

D. K. Gannett's feature article on television which appeared in last week's issue of MOTION PICTURE HERALD, made its initial appearance in the April Bell Laboratories *Record*.

CYRUS H. K. CURTIS

***President*, The Curtis Publishing Company**



● "The Audit Bureau of Circulations has probably done more to stabilize the advertising business than any other agency has ever done or attempted to do, and in the course of years it has strengthened itself and secured the confidence of advertisers to such an extent that its activities at the present time are indispensable."

Cyrus H K Curtis

LEE W. MAXWELL

***President*, The Crowell Publishing Company**

● "I feel that the organization of the Bureau was a great step forward in putting advertising on a much sounder basis. There is no question but that it has been an important factor in creating greater confidence in advertising and in advertising media on the part of American business men. I am glad to realize that our company has been a supporter of the Bureau from its inception."

Lee W. Maxwell



● What a fortunate thing that advertising undertook, and today successfully does, the needed regulatory work of advertising.

Of the moves through which advertising won the confidence of business, this is one of the greatest. It began sixteen years ago—with the foundation of the Audit Bureau of Circulations.

Ever since its inception, men who have built the publications of America—men in whose publications business expends millions of dollars for space—have fostered the work of the A. B. C. Their cooperation has made it possible to place in the hands of all purchasers of space, the means to a sound, reliable measure of values.

How many in advertising today fully use this positive protecting power the Bureau makes available?

Hundreds do, of course. But additional hundreds, the Bureau believes, are not as yet guarding the appropriation this sure way.

It is valuable information—that contained in the Bureau's Audit Reports. And the whole story never is told on the first page of the report. On the inside pages are facts and data everyone buying space has a right to know.

Reports of the Bureau cover almost every important publication in America. Publishers expect and want men buying advertising to use them.

As a recognition of service, not only publishers and agencies, but a distinguished group of advertisers, hold membership today in the Audit Bureau of Circulations.

An advertisement by the
AUDIT BUREAU OF CIRCULATIONS
Executive Offices . . . Chicago

Why Is John Flinn On the Spot in The Pathe Fire?

(*Continued from page 9*)

part in this and other investigations inspired by it.

The entire crop of scandals, involving magistrates, police graft, frameups and the whole city administration headed by Mayor Walker, may be said to have had their birth in the Pathe fire inquiry.

It was the opening wedge that made way for the crowbars that came later and still are trying to pry Tammany out of power.

The thing has now reached the point where the witch burners are out in full cry and they demand a sacrifice.

John Flinn, conceivably, could well be the one to go to the stake, despite the fact that Nathan Burkan, his counsel, is confident he will get him acquitted in the face of public clamor.

Captain Dreyfus felt that same confidence a generation back, but he went to Devil's Island just the same.

I was on the "lobster" city desk—so named because no one but an aimless crustacean works the hours of that trick—of a Park Row afternoon paper when John Flinn was arrested and taken to the West 30th street station one morning about 3 o'clock. I sent our police headquarters man up to get a statement from him. John was too dazed to talk. I learned afterwards the fire had so unnerved him he did not sleep for several nights.

Other Interests in Control

Subsequently, I talked with him in a corridor of the Criminal Courts building, outside Magistrate's Simpson's court, while he was waiting to be heard on a homicide charge.

"Why are *you* the prisoner in this thing?" I asked him.

"Because, I guess, I was the only one available for the police to grab," he replied.

"But what did you have to do with the fire that they should grab you?"

"No more than you had."

I asked him what the company was doing in the case.

"They're going to stand back of me to the limit," he said.

That was almost eighteen months ago. In the interim most of the assets and operations of the company have passed into control of other interests which are not obligated to back John Flinn "to the limit." In the meantime the responsible executives of the old company have faded into the dim and remote background, as far as John Flinn is concerned.

Tried strictly on its merits, free from public hysteria, the case of John Flinn should result in his acquittal.

The facts involved are these:

Ten persons were burned to death or suffocated in a studio at 134th street and Park avenue, New York.

The studio building was under lease to a subsidiary of Pathe Exchange, Inc., known as Pathe Sound Studio, Inc.

John Flinn was a vice president of Pathe Exchange, Inc., in charge of comedy production. His work was to find stories and casts. He had no connection with Pathe Sound Studio, Inc., was not on its payroll and had no real jurisdiction over the studio or its employes. He was not even shown the cost sheets on the studio operations. Certain carbon copies of reports circulated among the executives were withheld from him.

At the moment of the fire, the studio was under engagement to Harry Delmar for production of an independent picture to be titled "Black and White Revue." It carried a large cast of dancing girls, comedians and musicians who had been called for a rehearsal.

Origin Never Determined

How the fire started never has been determined. Two grand jury investigations, a special John Doe inquiry by the late Chief Magistrate William McAdoo, police and fire department researches all failed to fix the cause.

"The fire broke out early in the forenoon in a small flame in the curtain, about four feet from the ground," said Magistrate McAdoo in his report.

That is the nearest anyone has come to placing the original blaze which spread so rapidly that in three minutes the entire studio was in flames.

It was shown that in May, 1929, the fire prevention bureau of the New York fire department had declined to issue a permit for Pathe Sound Studio, Inc., to store 100,000 feet of film in the building's vault unless a sprinkler system were installed under its supervision.

Henry F. Lally, studio manager, who was indicted with Flinn and will be placed on trial with him, estimated that at the time of the fire there was in excess of 240,000 feet of film in the place.

But not a foot of film burned in the fire and the presence of this footage, legal or otherwise, had nothing to do with the fire.

The film created a situation with which John Flinn had no connection, but for which he is blamed nevertheless.

When he was arrested, Grover Whalen, then police commissioner, said to Flinn:

"Under the law here, Mr. Flinn, there is a prima facie case of culpable negligence in the handling of those films. We found 160 reels, approximately 160,000 feet. You are guilty of culpable negligence, causing the death of those people, and we are going to hold you under Section 1052, until such time as the investigation in the case is complete and determine whether this has played any part in the fire."

The investigation seems to have demonstrated quite completely that the film played no part in the fire, but John C. Flinn is going on trial for manslaughter.

The various inquiries did reveal that Pathe Sound Studio, Inc., had arranged with the Croker Fire Prevention Engineering Corporation to appeal from the fire department's refusal to grant a permit for heavy film storage; that the company, of which Edward F. Croker, former fire chief of New York, was president, had accepted a $500 retainer and promised to press the matter before the Board of Standards and Appeals; that the matter never had been taken before that body and that the studio was left in the position of defying the fire department orders.

Croker, incidentally, vanished from New York when the fire cooled and the inquiry became hot, and I am told he never has been questioned in the matter of that appeal.

However, all the negotiations about film storage and sprinklers had taken place before John C. Flinn ever was given office space in Pathe Sound Studio. That corporation, formed in 1928 originally as a joint-ownership corporation of F. B. O. and Pathe, had held a lease on the building for a year prior to Oct. 12, 1929, when it was renewed for eight months.

Steve Fitzgibbons was studio manager at the time the sprinkler matter came up and he was the man who signed the form provided by the Croker company for appealing to the Boards of Standards and Appeals.

Flinn and Lally had been in the studio for only six weeks prior to the fire and Flinn never had been cognizant of the film storage dispute. Lally only knew there was a letter in the files from the Croker company stating that it was proceeding in the matter.

Charge First Dismissed

But after the fire, Flinn was arrested and charged with homicide. After a delay of more than a month, the charge was dismissed because the case had been taken up by the extraordinary grand jury.

This body, after hearing dozens of witnesses, including survivors and fire prevention experts, refused to indict Flinn and Lally.

The case seemed closed. But newspaper clamor and other influences caused Chief Magistrate McAdoo to convene his John Doe inquiry, which resulted in his report:

"It would seem clear . . . . . the party chargeable with the omission to perform the duty of installing automatic sprinklers in the Pathe building is indictable for manslaughter in the second degree."

So Flinn and Lally, neither of whom had authority to spend the ten or fteen thousand dollars that such installation would have entailed, were indicted. Only this time they were accused of killing the Porter and Burford girls instead of Norene Byrne and Ruth Sparks, the victims named in the first grand jury inquiry.

When the fire occurred, the principal officers of Pathe, the parent company, were J. J. Murdock, president; Joseph P. Kennedy, chairman of the board of directors; E. B. Derr, executive vice president; C. J. Scollard, treasurer.

Messrs. Kennedy and Derr were in California at the time and John Flinn was the only operating official at hand when the police called. Grover Whalen, as Police Commissioner, found him guilty, though a grand jury did not and a special inquiry failed to name him in its findings.

The pack is in full cry.

The public wants somebody sent to jail.

John Flinn is on the spot.

Why?

Ducats vs. Hickory Stick

Providence—School kids in East Providence are being good boys now because it means tickets to the movies. No more hookie from school because good marks in studies spell more ducats to the films.

Probation Officer John H. McElroy is responsible for the innovation. He thinks it quite as necessary to give children a reward for being good as it is to punish them when they are bad. So when Johnny Jones has a perfect attendance record he is given a ticket to see "Skippy," Charlie Chaplin or some of his screen pals. The scheme is working well.

112,000 STOCKHOLDERS NOW OWN FIVE OF LEADING FILM ENTERPRISES

Three Year Gain in Five Companies' Stockholders

Company	No. of Stockholders April, 1928	April, 1931	Gain in 3 Years
Eastman Kodak	28,000	34,000	6,000
Fox	758	10,000	9,242
Paramount	9,000	21,000	12,000
RKO	1,500	21,000	19,500
Warner Bros.	10,000	26,000	16,000
Totals:	49,258	112,000	62,742

Marked Increase Shown Last Two Years

Rapid Upturn Noted Since Advent Of Sound — Theatre Acquisition Policy Also Factor

The motion picture industry now belongs to not less than 112,000 stockholders as indicated by a survey of the lists of leading enterprises completed this week. Thirty-five years ago the industry belonged to one man.

Increase in the number of stockholders has been specially marked in the last two years. Observers credit this increase to a number of influences; among them a considerable public recognition of the motion picture as among the more stable industries in a period when many classes of investment have been put to the test by the general business depression.

The continuous gain in the lists of stockholders has taken a marked upturn since the advent of the sound picture, which with its revolution of the technology and equipment of the art has required large amounts of new capital. Also along with this development another influence has appeared in the policy of some of the major units to make acquisitions of theatres and other properties leading to expansion in the lists through exchanges of stock.

Rise 62,742 in Three Years

Thus, stockholders in five of the leading motion picture enterprises—RKO, Paramount, Warners, Fox and Eastman Kodak—increased from 49,258 in 1928 to 79,000 in 1929 and to the present total of approximately 112,000. Meanwhile, proportionate increases have taken place among less extensively capitalized companies, showing that public participation in the film industry has more than doubled in that short period.

Most rapid growth in the number of stockholders of the major units is shown by RKO. From a total of 1,500 in 1928, the number rose to about 10,000 in March, 1930 and, as a result of exchange of stock and issuance of rights, now stands at approximately 21,000, a gain since 1928 of some 19,500 stockholders.

Fox from 758 to 10,000

Paramount has had a wide expansion in number of shareholders, as revealed by the latest annual report, which shows that at the end of 1930 these totaled almost 21,000. This compared with approximately 14,000 in 1929, 9,000 in 1928, 5,000 in 1927, 4,000 in 1926, 3,000 in 1925 and 2,000 in 1924. Again the sharp rise since 1928 is brought out, the number from that year to 1930 rising about 12,000, while the increase in the preceding four years was only 7,000.

Stockholders in Warner Bros. rose from 10,000 in 1928 to approximately 26,000 in 1931, while Fox, early in 1928, had 758,

(Continued on page 51)

International Is Reported Ready To Invade Field

World International Pictures, Inc., which since July, 1930, is understood to have been quietly surveying the independent field for invasion with features, serials and shorts, is reported to be ready to start work, with 26 independent exchanges already lined up to handle product on the state rights market.

World International, with heaquarters in the Salmon Tower, New York, has F. M. Weideger as executive business manager, with George E. Thomas in charge of distribution and W. H. Ladley executive manager in charge of public relations. Negotiations for an "executive of national prominence" who will have charge of production is said to be near consummation.

For 1931-32 World International will produce 52 shorts, 24 2-reel subjects, and two ten-reel serials in addition to four features. Release will cover quarterly periods; first period will include 12 single reels, titled "Truth—Stranger Than Fiction"; six two-reel subjects, one serial, "Tower Murder Mystery," and one feature, "Subterranean."

Price Cuts and Concessions Hit by Australian Owners

Sydney, Australia—The annual report of the Exhibitors' Association here condemns the price cutting and concession policy; voices the opinion that regardless of financial depression, good pictures will still draw; and urges a strengthening of the association by all members, because the political attitude towards the industry is completely unknown.

The report alleges that many exhibitors, while not actually dropping prices by 50%, are going near enough to it by distributing candy, toys, food, etc., to people who pay a quarter for three hours' entertainment.

It also registered a kick against distributors for "entirely disregarding representations by exhibitors during the year on the questions of film rental, contract adjustments, and limitation of the 90 days' protection period."

Fight on for Profits Of Sunday Shows If Made Legal

London (QP Cable)—Although film interests were not nearly so aroused by the Sunday opening bill as the blue law proponents prior to its passage on second reading, they are now fighting for the elimination of the clause which makes it compulsory that all Sunday profits be given to charity.

The bill passed on second reading by a vote of 258 to 210, in the face of well organized opposition. It provides for the permission of Sunday amusements on a local option basis, and would change the blue law of 1780.

Home Secretary J. R. Clynes, author of the measure, told the House of Commons that 1780 was not 1931, while George Lansbury, president of the Board of Trade, declared the days when there shall be no work or amusements on Sunday are "as dead as the dodo."

Williams Confirms Deal

J. D. Williams confirms the announcement which appeared exclusively in Motion Picture Herald a few weeks ago that he has obtained world distribution rights to "Way Down North," all-talking feature which cost the lives of Varick Frissell and 24 others in the sinking of the Viking, sealing vessel, off Newfoundland in March. With Williams are E. Bruce Johnston, W. J. Morgan, Joseph S. Skirboll and C. L. Yearsley.

Interstate Now Has 22

Boston—Acquisition of the Scenic and Colonial, at Rochester, N. H., brings Interstate Theatre holdings in New England to 22.

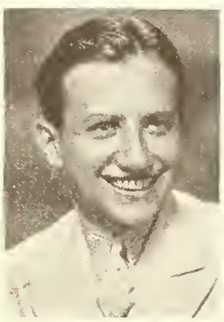
Which Means?

Paramount tells Publix managers that it "senses the decline of mere baby-face stars and the demand for beautiful women who can act."

Universal to Train Youngsters To Meet Dearth of Star Talent

Carl Laemmle, Jr., to Develop One of Industry's Largest Training Schools

Hollywood (QP)—Starting with two embryo actors, Universal plans to build up, by July, the largest training school for players in the history of the industry. Plans are being made by Carl Laemmle, Jr., for the practical training of 30 young men and women, most of them recruited from 17 schools and colleges visited in the course of a national tour by Arthur Ungar, Universal talent scout. Within the next few weeks, offers of transportation to Hollywood for the purpose of making screen tests will be sent to those selected by Ungar. Eliminations will follow the screen tests, it is said. Ungar is reported to have seen, interviewed and studied more than 15,000 prospects in the course of his tour.



Carl Laemmle, Jr.

The first two to arrive in Hollywood are Dan Davies, picked by Ungar while viewing the Duffy Players at Portland, Oregon. Kent Morgan, student at the University of Utah, at Salt Lake City, is the other. Davies is 21 and Morgan is 20. Both are being given tests.

"There will be no attempt to run a school in the commonly accepted term," Ungar told a representative of the MOTION PICTURE HERALD. "There will be no director or actor definitely assigned to train these newcomers."

He explained that their cinematic education would be "purely practical" and would become more and more comprehensive as they visited various departments at Universal and learned the inner workings of each. These departments include makeup, sound recording, property, scenic and construction. They also will be given an opportunity to absorb the technique of various directors by visits to their sets and by study.

They also will watch leading players at work. When each has overcome sufficient of the beginner's so-called "camera fright," he or she will be given small parts in pictures. With improvement the prospect will be moved into larger and larger parts. If no improvement is noted, options will be allowed to lapse.

Development of the new talent will be under the personal supervision of Carl Laemmle, jr. He has been making a thorough study of the situation, as far as the dearth of players is concerned, and believes that he has hit on the most practical way of developing new talent.

Fannie Hurst on Radio Tale

Fannie Hurst, popular novelist, has been signed by Radio for a story on its 1931-32 program. The story has been titled "Symphony of Six Millions" and will be along the lines, it is said, of her "Humoresque."

Goodman Handles Columbia Finance

Maurice Goodman is the new chairman of the finance committee of Columbia Pictures Corporation, with completion of extended negotiations by Joe Brandt, president, and Jack Cohn, treasurer.



Maurice Goodman

Goodman was associated with Radio-Keith-Orpheum circuit for many years and was vice-president and general counsel when he resigned a year and a half ago to resume private practice.

His theatrical connections began with B. F. Keith in 1906, at a time when the chain had only half a dozen theatres, and he was a factor in the growth of the organization up to the merger into RKO. Among the legal cases in which he played an important part were those with Klaw & Erlanger, with Shuberts, with the White Rats in their attempt to unionize the vaudeville actor, in the defense of KAO against monopoly charges, and in the anti-trust suit brought by Max Hart, vaudeville agent, against the Keith circuit and affiliated interests.

Hart Sues for $500,000 Of "Tumbleweeds" Profits

Papers have been served upon United Artists Corporation by William S. Hart in his suit for $500,000 for his share of profits which he says are due him from "Tumbleweeds," released in December, 1925.

His contract on the showing of this production closes in December of this year, he said, declaring "I have been waiting for years to get this thing threshed out." He financed the picture himself and lost $50,000 though it was a box office success, he charged, explaining that the financial entanglements on this production caused him to leave the motion picture field.

See Chicago Union Bar To Trans-Lux Theatres

Chicago (QP)—Belief here is that Trans-Lux will not carry out its original intention of extending its string of rear projection newsreel theatres to Chicago. It is reported that sudden loss of interest in local sites is due to the threat of theatrical union strength here to the Trans-Lux policy of minimum operating personnel.

Report Norma Talmadge Retired

Hollywood (QP)—Norma Talmadge has not been scheduled for any pictures on the 1931-32 United Artists program, and it is understood here that she has definitely retired from the screen.

Parking the Eggs

Newton, Kans.—Here's a new summer idea introduced by the Fox Regent: The management has installed a mammoth electric refrigerator in the theatre lobby, where patrons may park perishables while viewing the show.

But in Newton they don't consider it a "hot" summer until the concrete sidewalks begin to melt.

Perhaps Delilah Had Studio Deal On Samson Hair

Hollywood (QP)—Twelve thousand—count 'em—12,000 women in France, Germany and Austria are growing long hair to provide toupees and wigs for motion picture stars. That's the total, according to the latest information.

The women, most of them of the peasant class, get as much for their tresses, which are clipped annually, as for a month in the fields and factories. Their average earnings are $50 to $100 for a single crop of hair, depending on texture, length, color and quality.

The hair is packed into 200-pound bales, shipped to the United States, passed by customs officials after a rigid sanitary examination, and eventually it adorns the heads and faces of screen stars doing film characterizations.

This was revealed by Ern Westmore, chief makeup artist at the Radio Pictures studio and winner of the industry's annual cup emblematic of makeup supremacy.

Westmore explains there are eight distributing agencies for hair, scattered (the agencies) throughout Continental Europe. These companies ship annually about 4,000 pounds of natural hair, a large proportion of which is consigned to Hollywood. On the basis of from four to six ounces of hair from each woman the total number of producers is reached.

Only the most vigorous women are selected as producers because theirs is the most commercially desirable hair.

America, Westmore revealed, never has produced hair on a commercial basis, pride, sentiment and the bobbing trend being largely responsible.

Though wheat may fall below normal price levels due to overproduction and depressive market conditions, hair maintains a steady price level at from $10 to $25 an ounce.

In "Cimarron," for example, approximately 80 pounds were used in making up the thousand-odd frontier characters, also in emphasizing the time transitions and progressive aging of Richard Dix, Irene Dunne, Estelle Taylor, George E. Stone and other principals.

It is interesting to note that the oldfashioned theatrical wigs are no longer used in studios. Westmore has invented and patented a process which simulates a real growth of hair. This method consists of a fine network of interlaced, transparent hair upon which is woven the desired color of hair, strand by strand.

ACADEMY HELD LOGICAL MEDIATOR TO SOLVE STUDIOS' BAN ON AGENTS

And Solicitors Must Clean House Themselves

Responsible Representatives Pay For "Racketeers'" Throat-Cutting and "Ambulance Chasing"

By LEO MEEHAN

Difficulties of long standing between the Hollywood agents or business representatives of studio creative talent have finally come to a head. Practically without exception the studios last week put up the bars to all agents. They have been told that their contact must be confined to the casting office, that they will not be permitted to enter further into studio premises.

This rule already has been in effect, rather ineffectually in most cases, at a few of the studios for some time. Paramount took the lead last week among those which had not previously made such a ruling. It was followed by Radio, and it is likely that by the time this appears the bars will be up at all studios which are members of the Producers Association.

Agents Fail to Organize

It is stated at the office of the Association, however, that banning the agents is purely an individual action upon the part of each studio; but it is generally known that the matter of agents and their privileges has been a topic of discussion at producers' meetings. It was decided informally to refuse the agents permission to work in the studios, but each studio was left to handle the matter in its own way, and no official action was taken by the Association, as such.

There are many causes which have led up to the present concerted action upon the part of the producers. The chief reason has been the inability of the agents to organize in such a manner as to be able to control their own affairs, eliminate existing abuses and establish a standard of ethics and practices which would satisfy their own requirements and meet with the approval of the studios. Efforts have been made many times to get the agents organized, each time without success.

Last year a general meeting of the agents was called by Fred Beetson, executive vice-president of the Producers Association. They were told flatly and emphatically by Beetson that the producers, neither individually nor collectively, had any desire to put them out of business. He said the producers recognized that there was a definite place and purpose in the industry for the agent, and the producers wished it to be established and defined. He told them that unless the agents themselves got together and eliminated practices and conditions which studios then found objectionable and an unwarranted interference with normal operations, the studios would be compelled to protect themselves. He added that it was not the intention of the producers' organization to lay down a set of rules. That must be done by the agents through mutual agreement. Beetson then left the meeting, saying that the association would be glad to offer their conference rooms or any other facilities which might aid the agents but would have no part in the conferences themselves.

Committee Proves Unwieldy

After several hours of fireworks, charges and recriminations, the meeting adjourned with the appointment of a committee of agents, under the chairmanship of Grant Dolge, which was instructed to draw up a proposed set of rules and regulations, to be submitted and passed upon later at another general meeting. Dissension immediately arose within the committee. It seemed that each and every agent believed he or his firm should be represented on the committee, which began to grow large and unwieldy. The result was that the committee got nowhere, and the whole movement gradually died out without any further general conferences.

Subsequently a group of eight or ten of the more prominent and older established agents gathered informally, in the hope of drafting a form of organization which they proposed to submit to a general meeting. Right at the outset there was a serious factional split in the makeup of this informal committee. It had no representative from one of the largest agencies in Hollywood. This movement also died out, probably for want of sponsorship of sufficient weight and influence to pull the various factions together.

Meanwhile the producers said nothing. Meanwhile, too, the number of agents and pseudo-agents increased at an alarming rate, until now there are more than one hundred individuals or firms which claim to be representatives of actors, writers or directors. Throat-cutting, splitting of commissions, "ambulance chasing" tactics and what-not have developed in the mad frenzy to place artists on studio payrolls.

Agree Agents Are Essential

Producers and the more prominent artists both recognize that the existing situation must be clarified. Artists, writers and directors of importance, almost without exception, feel the absolute necessity of having proper business representation. Busy with their own work and under necessity of keeping their minds as free as possible from business details of their affairs in order that they may do their best creative work, they cannot maintain their contacts with the industry without assistance. In most instances, too, it is easier for the studios to keep track of, or get in touch with, various artists through their business representatives than it is directly.

The chief difficulty seems to lie in the fact that there are agents—and agents. Some of the latter might almost be called racketeers. They have no regard for the development of the industry as a whole; in fact, their only interest in life is to collect commissions. And it is altogether too long a story to set down here as to the devious ways and means by which they set about to get commissions. There are many well defined instances of lying, deception, splitting of fees and various other forms of trickery.

Yet the fact remains that there are agencies which maintain the strictest and highest principles of honesty and integrity both with their clients and with the studios. There are agents who have been responsible for the discovery and introduction to the screen world of some of the best and most sought after talent it has ever known. The screen knows and loves stars who never would have been heard of, probably, had it not been for the faith and confidence of an agent, who possibly sweat blood to get studio interviews for his client. There are agents who have succeeded in bringing clients off their high horses and down to earth after studios had failed to bring them out of temperamental flights, or worse. There are agents who, while endeavoring constantly to get as much money as they consistently could for their clients, have kept the inflated egos of actors from running their salaries up all out of reason.

Suffering from Racketeers

These are the agents which the industry needs; the personnel needs them, the producers need them. But they are suffering from the racketeers and from a lack of standards of practice which would make of their business what the producers have insisted it must be if relations are to be maintained.

"Our trouble today lies in the fact that we are not in control of our own profession," said one of the most prominent of the agents the other day. "The studios cannot and will not dictate how we must operate our affairs. We've got to do that ourselves. And until we do, the good agents will suffer and be hampered along with the not-so-good. We have never organized because there never has been anyone with sufficient influence and strength to compel all to get in line or get out of the business."

This seems to be a pretty accurate statement of fact. The endless series of charges and counter charges, the business of one

(*Continued on page* 52)

How Times Have Changed

One year ago exchange lobbies were peopled at this time with exhibitors bent on naming play dates. Now they're the hangout for unemployed theatre managers and film salesmen; most of them want "just a few bucks" till the ship comes in.

Failure to Rule Selves Is Real Cause of Action

Warning Brought Only Quarrelsome Gesture Toward Creating a Responsible Organization

FOX SALES STAFF TO HEAR '31-32 PLANS

Fox is all set for its annual sales convention, which opens on Monday in New York. During the week, three scores of managers, salesmen and bookers have entrained for New York.



James R. Grainger

All arrangements have been completed for the convention according to J. R. Grainger, vice-president in charge of distribution.

The 48 productions this corporation will release during 1931-32 will be announced by Grainger.

President Harley L. Clarke will address the convention as will also Vice-President and General Manager Winfield Sheehan, Vice-President and Treasurer W. C. Michel and others.

Among the announcements to be made will be that of Grainger concerning promotions from the ranks.

Sheehan will present an announcement of production policy, the signing of new personalities and new directors. Sheehan will also give the sales force an intimate knowledge of what to expect from the studios for the next three years.



Winfield Sheehan

Not only will managers hear the 1931-32 program discussed, with quotas set, but they also will participate in a discussion concerning Movietone News, and other important matters concerning the new season.

All business meetings will be held in the auditorium, on the sixth floor of the home office. The Park Central Hotel has been designated as the convention headquarters. All managers, assistant managers, salesmen and bookers attending the convention will report to Roger Ferri, in charge of convention arrangements, at the hotel on Sunday.

A special car attached to the New York Central's Lake Shore Limited, will convey Western and Coast delegates to the convention. All managers and others from Chicago, Milwaukee, Minneapolis, Salt Lake City, Kansas City, Omaha, Des Moines, Los Angeles, San Francisco, Portland, Seattle, Vancouver, Winnipeg and Calgary will arrive in Chicago Saturday morning and report to District Manager Clyde W. Eckhardt at the Fox branch.

The Lake Shore will leave Chicago, Saturday afternoon and arrive in New York on the following afternoon.

All others from branches located in cities other than those stipulated above will go direct to New York.

The first business session will start at 10:30 o'clock Monday morning. Following luncheon, the afternoon session will start at 2 o'clock. In all probability a picture will be screened in the evening.

There will be business sessions on Tuesday morning and afternoon, with a beefsteak dinner in the evening.

Wednesday will be given over entirely to business sessions and screenings.

Thursday, too, will be devoted entirely to business sessions and screenings. Friday morning two buses will leave the Park Central, transporting to the Lawrence Country Club the entire convention personnel. At Lawrence, L. I., Friday afternoon a golf tournament will be held, open only to members of the sales organization.

From the Lawrence golf courses, the delegation will be conveyed to the Dalcassian Club, Far Rockaway, L. I., where a sumptuous dinner and program will be served.

No provision has yet been made for Saturday. All delegates will leave New York for their respective cities on Sunday afternoon and night.

Will Address Salesmen At National Convention



President Harley L. Clarke, who will address Fox salesmen at the annual sales convention which opens in New York on Monday.

Complete program for the meeting, all sessions being held in the auditorium, home office, follows:

SUNDAY, APRIL 26

Registration at the Park Central Hotel.

MONDAY, APRIL 27

10:30 A. M.—Opening session called to order by Mr. Grainger.
2:30 P. M.—Business session.
Evening —To be announced at afternoon session.

TUESDAY, APRIL 28

9.00 A. M.—Business session.
2:00 P. M.—Business session or screening.
7:00 P. M.—Beefsteak, Tavern.

WEDNESDAY, APRIL 29

9.00 A. M.—Business session and screening.
2:00 P. M.—Business session or screening.
Evening —To be announced at morning session.

THURSDAY, APRIL 30

9:00 A. M.—Business session and screening.
2:00 P. M.—Business session and screening.
Evening —To be announced at afternoon session.

FRIDAY, MAY 1

10:00 A. M.—Special buses will leave Park Central Hotel, Seventh Avenue entrance, for Lawrence Country Club, Lawrence, Long Island, for first annual golf tournament, open to members of the sales organization.
5:00 P. M.—Special buses will leave Lawrence Country Club for Delcassian Club, Rockaway, Long Island.
6:30 P. M.—Shore dinner and entertainment, Delcassian Club.

SATURDAY, MAY 2

Program for this day will be announced by Mr. Grainger on Thursday.

SUNDAY, MAY 3

All delegates will leave for their respective offices.

Map Fox Drive at 27th Convention

Speakers at the opening session of the Fox convention April 27 are to include Harley L. Clarke, president; W. C. Michel, vice president and treasurer, and Winfield Sheehan, vice president and general manager, in addition to J. R. Grainger, vice president in charge of distribution, who will call the meeting to order. Among executives who will attend will be S. R. Burns, vice president; Clayton P. Sheehan, foreign manager, and Truman H. Talley, general manager of Fox Movietone News. Besides the exchanges there will be representatives from Canada and the studios, also England France and Belgium. Those attending, in addition to the executives already mentioned, are listed below.

HOME OFFICE—Jack Sichelman, W. J. Kupper and E. C. Grainger, assistants to Grainger; John Nolan, home office representative; George A. Roberts, personnel director; E. H. Collins, supervisor of exchanges; Clarence Hill, playdate department manager; N. B. Finkler, contract manager; Roger Ferri, who is in charge of all convention arrangements; Edward Bonns, special representative; Alan Freedman, manager of the laboratory; Victor M. Shapiro and Glendon Allvine, co-directors of publicity and advertising; Lee Balsley, accessories department manager.

MANAGERS—W. A. Ryan, Albany; G. W. Fuller, Atlanta; J. F. Dermody, Boston; Sidney Samson, Buffalo; J. W. Fuller, Charlotte; C. W. Eckhardt, Chicago; Max Roth, Cincinnati; I. J. Schmertz, Cleveland; C. E. Hilgers, Dallas; R. J. Morrison, Denver; Stanley Mayer, Des Moines; Lester Sturm, Detroit; George Landis, Indianapolis; Ward E. Scott, Kansas City; Ben Gould, Los Angeles; T. W. Young, Memphis; Harry Melcher, Milwaukee; M. A. Levy, Minneapolis; B. L. Simon, New Haven; B. L. Dudenhefer, New Orleans; H. H. Buxbaum, New York; R. A. Higdon, Oklahoma City; C. R. Blubaugh, Omaha; Edgar Moss, Philadelphia; Ira H. Cohen, Pittsburgh; Charles Powers, Portland; B. B. Reingold, St. Louis; C. L. Walker, Salt Lake City; John Dillon, San Francisco; G. M. Ballentine, Seattle; Sam Wheeler, Washington; V. M. Skorey, Calgary; H. J. Bailey, Montreal; R. G. March, St. John; J. P. O'Loghlin, Toronto (Canadian district manager); C. R. Dippie, Vancouver, and J. H. Huber, Winnipeg.

OTHERS TO ATTEND—Louis Blumenfeld, Buffalo; G. E. McKean, St. Louis; Herndon Edmond, Washington; David Davidson, Cleveland; Alfred Davis, Philadelphia; Sam Gross, Philadelphia; William Reid, Toronto; William O'Hara, Montreal; John Jennings, Boston; T. F. Jennings, Boston; Sam Berg, Boston; F. J. Kelly, Philadelphia; Joseph Hanna, Pittsburgh; J. H. Lorentz, Milwaukee; Roy Miller, Chicago; George Benson, Chicago; George Derr, Chicago; Edward Cooke, Los Angeles; Ernest Landaiche, New Orleans; Joseph Lee, New York; Edward Schnitzer, New York, and M. Sanders, New York.

FOREIGN DEPARTMENT—Irving Maas and Maurice Ahern, New York; R. S. Dawes and J. H. Craine, London, England; J. G. Smart, Leeds, England; L. Lafon, Paris, France, and E. Balk, Brussels, Belgium.

And 18 Went to the Movies

Every man in the Greek navy was requested by Admiral Dimoulis to see "The Cock Eyed World" when it showed at the Cinema Salon Ideal. The Admiral told his sailors that the film revealed "as fine examples of cooperation and altruism among the soldiers as are to be seen."

Roles of Norma Shearer vs. the Production Code

The viewpoint of an important and aggressive newspaper writer on motion pictures is presented by the comment of Chester B. Bahn in the Syracuse (N. Y.) Herald of April 12 on the subject of certain aspects of "Strangers May Kiss" and kindred productions. Mr. Bahn writes:

The fact that Miss Norma Shearer gives a beautiful performance in "Strangers May Kiss" (which you saw on the Loew sound-screen last week) does not alter the fact that the story was sordid and dangerously akin to a flagrant violation of the celebrated Hays canons.

In a statement which accompanied the publication of the Hays code a year ago, it was affirmed that the screen "owes a definite responsibility to public morals to treat all sex relationships with due care and judgment." The code—it was added—therefore provided "that the sanctity of the institution of marriage and the home shall be upheld; that adultery shall not be explicitly treated or justified."

It certainly is debatable whether that provision was remembered by those responsible for bringing "Strangers May Kiss" to the sound-screen.

As Martin Quigley remarks in MOTION PICTURE HERALD, "Hollywood, in its creative leanings, is now too much inclined to produce what it likes to produce rather than what it ought to produce." And again quoting Mr. Quigley, such pictures as "Strangers May Kiss," "Millie," "Illicit," "Stolen Heaven" and "A Lady Refuses" are "distinctly foreign to the type of entertainment which made the motion picture the world's greatest agency of public amusement."

I firmly believe that Metro-Goldwyn-Mayer is making a grave mistake in casting Miss Shearer in such vehicles as "The Divorcee" and "Strangers May Kiss," however artistic her portrayals of their "soiled dove" heroines may be.

Surely, Miss Shearer is worthy of something better in the story line; as it is, one is reminded strongly of the Biblical pearls-before-swine injunction.

The studio may offer as a defense that (1) such pictures make a huge profit, (2) the screen is privileged to mirror the age in which we live and (3) that Miss Shearer's delineations are cameo-cut—the sound-screen art at its best.

It is true both "The Divorcee" and "Strangers May Kiss" are "box office," but I must submit that this is due more to Miss Shearer than the story; in other words, the star, above all else, attracts the patronage. That Lisbeths exist today is also granted; but for every Lisbeth there are tens of thousands of young women leading normal lives. Thus the reflection presumed to have been mirrored by "Strangers May Kiss" is distorted. As for the third contention, would her employers have us believe that Miss Shearer is a "type" actress, suited, only to enact soiled doves?

I have the utmost respect and admiration for Norma Shearer, and it saddens me to see her condemned to vehicles that are little short of trash.

All Fields Recognizing Value of Talker, Otterson Says on Radio

Speaking on Halsey-Stuart Hour, Predicts Profound Influence of Screen on Political Destinies

So widespread has become the use of talking pictures in education and training that few fields remain to be conquered, nor is there any conceivable vocation in which they cannot be of service, John E. Otterson, president of Electrical Research Products, declared in a radio address from WEAF, New York, the night of April 22 in the Halsey, Stuart & Co. Hour.



John E. Otterson

Even more important and far-reaching than its influence and effectiveness as manifested in the field of theatrical entertainment, is the contribution that the talking picture can make in education, religious teaching, politics, industrial training and advertising, Otterson said.

Several hundred educational talking films have been made and presented to teachers, he pointed out, while in medicine and surgery there has been perhaps the most impressive application. Religious pictures, in dialogue, have been approved by leaders of all denominations, and "a studio organized by a group of churches has recently been opened in California for the purpose of making religious talking pictures exclusively," the radio audience was told.

Not only do ethical and cultural subjects lend themselves to interesting treatment in talking pictures, but the talking reel "will exert a profound influence upon our political destinies in the future," Otterson said.

Describing the extent to which the talking picture has come into service exclusive of the entertainment field, Otterson, said:

"Already talking pictures have been made to advertise commodities of every-day life. The cough that is never present in a carload can be recorded in talking pictures. The man who owns one can tell of his satisfaction with his motor car. Railroads, airlines, trade associations, insurance companies, newspapers and public service companies have used this medium to advertise their services and to create public understanding and goodwill.

"Manufacturers, department stores, banks, hotels, theatres and other industrial and business organizations are using talk-pictures to train their employees; churches to train their ministers and schools to train their teachers; athletic coaches to teach games; Bobby Jones to teach golf.

Famous-Canadian Pays Music Tax Despite Ruling

Toronto—Famous Players-Canadian is of its own accord paying the annual assessment of 10 cents a seat for all theatres in the chain to the Performing Rights Society despite the fact that the theatre circuit won its appeal before the privy council in London in the action brought by the Society in Canada for payment of royalties on copyrighted music.

Amendments to the copyright act which would give the Society full authority to collect are now before the Canadian parliament but have not been passed, and in fact may not be passed at this session because of objections raised.

Arbitration Decree Seen Basis for Contract Suits

Exhibitors who have suspended their contracts in the belief that the Thacher decision rendered them invalid, now face the possibility of suits based on the decision of the U. S. circuit court for the fourth district, that a distributor is not required to arbitrate before bringing suit for breach of contract.

The ruling was handed down in denying a demurrer action brought by the National Theatre corporation against Paramount, which had sued on a charge of breach of contract.

RCA Appeals to High Court

Washington—Review of adverse decision by a Philadelphia circuit court in a patent suit upon which claims of $48,350,000 in damages have been based, is asked of the U. S. supreme court by RCA. The original suit was brought by DeForest Radio. The lower court held the RCA patents involved in violation of the antitrust laws.

Shumlin Returns to Coast

Herman Shumlin has left New York to resume production of Samuel Goldwyn's "The Unholy Garden," which George Fitzmaurice is directing. Shumlin came to New York to meet Vicki Baum, author of "Grand Hotel," on her arrival from Germany. He produced "Grand Hotel" for the stage.

Laemmle Dance Sold Out

The Laemmle Anniversary Dance of the Universal Club at the Hotel Edison was sold out long before the date of the event, set for Saturday, April 25. Musical comedy and vaudeville acts were part of the entertainment arranged by Herman Stern, president of the club, and Sam Sedran.

FEAR OF REORGANIZING COOLS PATHE MEETING

Feeling Their Jobs Are Insecure Grips Salesmen Despite Executives' Repeated Assurances

Chicago (QP)—Apprehension among field men over the probable duration of their jobs injected a somber air into the RKO Pathe convention, which closed here Wednesday, nullifying much of enthusiasm for which speakers strove. Hiram Brown by phone, and Lee Marcus and Ned Depinet on the convention floor reiterated assurances that Pathe would be operated as an entity and stressed the permanency of the organization, but salesmen and branch managers left the convention with the same doubts they arrived with.

Talk among salesmen outside of sessions and in hotel rooms centers on guessing the duration of their jobs, even though admitting that Pathe remains an entity. They fear reorganization of the company has only begun, and that friends and relatives of new higher-ups will replace the present men all along the line.

It is believed that executives recognize an undercurrent of uneasiness as the greatest problem now facing them, since they made repeated assurances to the convention on the subject. Marcus said records show that the star is the main cog in exhibition and that the star system will prevail at RKO Pathe.

Pathe's worst job has been on the newsreel, Ned Depinet told the convention. For the amount spent on it, he said, it is grossing about half what it should. He said that Marcus was seriously concerned over its earning possibilities and confided to Depinet recently that he had confidence in all Pathe's products except the newsreel. It was said that the company has the poorest distribution of any of the newsreels.

Marcus told his men they didn't need brains; that hard work and consistent application were just as good and would get them far in the new organization.

Great precautions were taken here to prevent news leaks on the product prior to Thursday, not even the men knowing the titles until Wednesday.

Six stars will be sold to the exhibitor as the Personality Group appearing in the 21 features for 1931-32, and there also will be six Westerns besides the large number of shorts, including newsreels, comedies, novelties and cartoons. The six stars in the Personality Group are Constance Bennett, Ann Harding, Helen Twelvetrees, Ina Claire, Bill Boyd and Eddie Quillan.

Constance Bennett will star in four pictures, the first of which is Robert W. Chambers' "Common Law." Paul L. Stein will direct.

Ann Harding also will appear in four, the first of which temporarily is titled "Devotion." Robert Milton will direct from the novel by Pamela Wynn.

Four starring Helen Twelvetrees will include "A Woman of Experience," directed by Harry Joe Brown.

Ina Claire will star in "Rebound," Arthur Hopkins' stage play by Donald Ogden Stewart. Edward H. Griffith will direct.

Bill Boyd, with Octavus Roy Cohen's "Iron Chalice" as the first, and Eddie Quillan with "Whoop-Te-Do Kid" (temporary title) as his first, will each have four starring pictures.

In the short feature field there will be 13 in a group named "Floyd Gibbons' Supreme Thrills," 26 Aesop Fables, 26 Grantland Rice Sportlights, 13 Vagabond Adventures, 104 issues of Pathe News, and 13 issues of Pathe Review, six two-reel comedies produced by Masquers Club of Hollywood, the first being "Stout Hearts and Willing Hands," 42 RKO Pathe two-reel comedies, six each with Jimmy Gleason, Frank McHugh, Benny Rubin, Louis John Bartels (Traveling Salesman series), Ed Kennedy (Mr. Average Man), June McCloy (Gold Diggers) and six Manhattans.

They Attended Pathe's Meeting

Ned. E. Depinet met the members of his reorganized sales staff personally at the RKO Pathe convention in Chicago April 20 to 22.

Attending were the home office staff and the exchange personnel. Below are listed those from the home office and the branch managers.

From Home Office

Ned E. Depinet, vice-president and general manager.
A. H. Schnitzer, short subjects sales manager.
E. J. O'Leary, Eastern sales manager.
J. F. McAloon, Western sales manager.
E. W. Ballentine, manager of exchange operations.
Cresson Smith, Midwestern district manager.
J. H. McIntyre, Western district manager.
W. E. Callaway, Southern district manager.
E. L. McEvoy, Eastern district manager.
T. W. Brady, general Canadian representative.
Special home office representatives: J. C. DeWaal, Elmer Sedin, E. F. Clarke and Leo Adler.

Branch Managers

Albany, L. Garvey; Boston, R. C. Cropper; Buffalo, H. T. Dixon; Charlotte, R. C. Price; Chicago, W. E. Branson; Cincinnati, S. C. Jacques; Cleveland, Harry Gibbs; Dallas, A. M. Avery; Denver, J. H. Ashby; Des Moines, N. Sandler; Detroit, H. Silverberg; Indianapolis, J. P. Corbett; Kansas City, R. V. Nolan; Los Angeles, A. J. O'Keefe; Memphis, S. M. Sachs; Milwaukee, Lou Emon; Minneapolis, M. E. Montgomery; New Haven, Nat Furst; New Orleans, G. C. Brown; New York, R. S. Wolff; Oklahoma City, W. R. Pittenger; Omaha, R. S. Ballantyne; Philadelphia, R. Mochrie; Pittsburgh, E. Eschmann; Portland, L. E. Hoss; St. Louis, C. R. Lundgren; Salt Lake City, R. W. Drew; San Francisco, M. E. Cory; Seattle, H. L. Percy; Washington, Robert Smeltzer.

Coast Publisher Held on Charges Of Obscenity

Los Angeles (QP)—Fred Girnau, publisher of the *Coast Reporter,* a so-called local newspaper, was arrested this week on a Federal warrant, charged with misusing the mails in sending alleged obscene and scurrilous literature concerning Clara Bow.

The story was run serially in the *Coast Reporter,* and appeared as alleged statements made by Daisy DeVoe, Clara's former secretary. It purported to tell intimate details of Clara's life, lovers, etc.

Girnau faces a Federal prison sentence and a $20,000 fine.

Pacent Hits at Forced Service

Service is a most necessary consideration if proper operation of sound equipment is desired, but compulsory service is basically unsound, according to Louis Gerard Pacent, president of Pacent Reproducer.

"It is impossible to make sound equipment, or any mechanical or electrical apparatus for that matter, that does not require a certain amount of service during its life-time," said Pacent, "but necessary as it is, service can be overdone.

"Careless operation by the projectionist may often result in unusual service costs, while a reasonable amount of attention will assure trouble-free operation. Why, then, penalize the exhibitor who takes care of his equipment by charging him for service that he does not require? Hundreds of exhibitors using Pacent Systems report service costs at less than $100 per year. If these exhibitors had to pay a forced compulsory service charge plus high rental fees, I doubt whether many of them would still be in business."

Perfection of a new pre-focused optical system which will eliminate necessity for lengthy adjustment by the projectionist is claimed as one of the features of the new Pacent "Z" series sound-on-film reproducer line. According to Pacent, the entire optical system in the film head is prefocused at the time of manufacture. A set screw locking arrangement permits removal of the lens barrel for cleaning, and when replaced assures perfect focus without the need for considerable adjustment, it is said.

Expect Three Regional Meets For United Artists' Salesmen

New York, Chicago and San Francisco will be selected by United Artists as sites for the annual sales confab, if a tri-regional meet is decided upon instead of one national convention. Salesmen and branch and division managers will attend with home office and studio represented.

Lubin Due Back May 11

Herbert Lubin, pioneer in films, is due in New York from a European vacation on May 11. Lubin, it is said, plans a comeback in pictures.

Educational in Charge of Sales Staff of Tiffany

(*Continued from page* 12)

problem. Cook and Hammons arrived in Hollywood on Wednesday to organize a studio staff and lay out production plans for 1931-32. Nothing has been done to date on the new season product for Tiffany, and plans will now be rushed to make up for some of the lost time in launching a sales drive for 1931-32.

Disposition of Phil Goldstone, present Tiffany studio head, is still to be settled. He had attempted resignation on numerous occasions since Tiffany merger negotiations were started. Insiders believe, however, that Goldstone will be found in charge when Cook and Hammons return to New York.

There has been no decision on the number of features for next season, but reports have it that the new interests will double Tiffany's former schedule, releasing between 32 and 40, including World Wide releases.

Educational-Tiffany officials now are working on a new name for the combined interests.

While the financial arrangements of the Tiffany-Educational deal have been held more or less secretive, it is understood that Hammons raised $2,500,000 from bankers to finance actual operation. And, in some quarters it is believed that a substantial part of this was put up by Young, Detroit manufacturer, who already has invested about $6,000,000 in his Tiffany venture. Actual cash payment by Hammons for taking over Tiffany operation is not believed to have entailed a large cash outlay, Hammons agreeing to pay off Young, it is said, on operating profits.

Projectionists Face Cut Or 150 Summer Closings

Chicago (QP)—Independents here are threatening the projectionists' union with the summer closing of 150 houses if the union refuses to meet the demands for reduction, in wage scale, or one man projection rooms during June, July and August.

The committee of the Allied Theatres of Illinois appointed to meet with the union heads, have full power to order the closing, and the members declare that relief must be had or the theatres will have to be closed. The committeemen are Aaron Saperstein, president of the Allied group; Aaron Courshon, Walter Babitz, Fred Guilford, Sol Meltzer, Sam Halper, Ben Lasker and Ludwig Sussman.

Third Trans-Lux in May

Opening of the two Trans-Lux theatres in the Lefcourt building at 49th and Broadway, New York, is scheduled for the first week in May. Each will seat more than the first Trans-Lux house at 58th and Madison avenue.

Papers Cut Ad Rates

In view of the long and bitter controversy between theatremen and newspaper advertising managers over advertising rates, it is significant to note that two Boston papers recently reduced their amusement rates.

On April 1 the Boston Globe reduced its rate from 75c to 50c a line. The Boston Herald-Traveler is making a bulk-lineage offer which cuts the rate from $1 to 50c a line. Other Boston papers are expected to fall into line and rate reductions are up for discussion in other cities.

In the April 18 issue of Motion Picture Herald an article pointed out that the motion picture industry has been paying a higher rate for newspaper space than do motor cars or finance. The article was based on figures supplied by West Coast Theatres publicity department.

Contract Tilt Is Deadlocked In Australia

(*Continued from page* 19)

Consummation of the deal has set the trade discussing possibilities of still closer ties between the two circuits later on. But that the deal possesses significance in this way is denied.

Almost two years ago, Union Theatres and Hoyts arrived at a working agreement, which set up a film buying committee, and restricted further expansion in building or theatre buying by either organization. It was the latter clause which jettisoned Union Theatres' plan to build a huge theatre in Adelaide to compete with the newly erected Hoyts Regent. Mutual control of the Clifford circuit maintains the balance of power.

Move to Dismiss Loew Suit Fails

Sale of controlling interest in Loew's, Inc., to William Fox without the knowledge of the minority stockholders was a "breach of trust," Supreme Court Justice Cotillo held with the plaintiff shareholders in ordering the case to trial when officers of Loew's lost out in an attempt to quash the suit.

The suit was filed last November by Edward M. Stanton, owner of 300 shares, and Fred Warren, another stockholder, against Nicholas M. Schenck, president; David Bernstein, treasurer, and Arthur M. Loew, director, and against the Loew Corporation. The plaintiffs demand a share in the $9,200,000 profit which they allege was made in the sale. Two weeks ago the federal court ordered the Fox company to divest itself of the Loew holdings.

112,000 Holders Now on Books of 5 Major Concerns

(*Continued from page* 45)

jumping to 2,342 in October of the same year. In December, 1929, Fox books revealed 6,590 holders, increasing to 9,000 in April, 1930, and to 10,000 on April 15, 1931.

Eastman Kodak shareholders have shown a steady increase from 1923. At that time they amounted to about 10,000, from which the figure rose to 12,000 in 1924, 20,000 in 1925, 24,000 in 1926, 26,000 in 1927, 28,000 in 1928, 32,000 in 1929 and 34,000 in 1930.

The last couple of years also have shown a steady increase in number of stockholders in smaller units, including Columbia, Consolidated Film, Technicolor and Trans-Lux, indicating the investment and speculative fraternity is not blind to the motion picture industry's demonstration of comparative stability in the current business depression and, despite temporary setbacks, its future possibilities as a result of the recent trend toward stronger financial management in the major film companies.

Easing of Quebec's Ban On Child Patrons Waited

Montreal—Definite provision for an easing of the restrictions on juvenile attendance is expected to be made soon by the Quebec government, with the provincial elections less than two months distant. The law, which bars all children under 16 from film theatres, was passed following the Laurier Palace fire in Montreal, in which 78 children lost their lives.

Morning vaudeville shows are being given at Loew's theatre by Manager James Adams, and are attracting considerable attention.

Kohn Gets "Rick's" Job

Denver—Gus Kohn has been appointed manager of the northern and southern Rocky Mountain division of Fox theatres. Frank Culp, city manager, has been named assistant. Rick Ricketson, who managed the northern division, recently joined Hughes-Franklin as district manager. Kohn was formerly manager of the southern division.

Operators Bill May Die

Milwaukee—Approximately 25 exhibitors, led by Fred S. Meyer, president of the MPTO of Wisconsin, attended a hearing on the Westfahl bill, which seeks to designate the hiring of one operator for each projection machine. Reports are that there are good prospects of killing the bill.

Academy Is Held Logical Mediator To Solve New Ban

(*Continued from page 47*)

agency throwing brickbats at others, or of agencies blaming the studios and studios blaming the agents, will not solve the problem. And until the agents themselves establish an organization and agree to conduct their affairs on a businesslike basis, the studios which have now barred them altogether will probably be compelled to continue such a policy largely without discrimination or exception.

Solution Seen in Academy

It is the belief of this writer that the Academy of Motion Picture Arts and Sciences is the logical institution to come to the rescue. If a very small group of established and reputable agents would draw up, even in very rough preliminary form, a code of practices and a tentative form of organization, and present it to the proper authorities at the Academy, together with a request that the Academy sponsor a series of meetings at which an organization and code should be perfected, it would be a step toward solution of the problem.

Whether there should eventuate from this an agents' branch of the Academy, just as there are now producers, artists, writers, directors and other branches, is beside the question. The Academy could render a genuine service to its present members, and to the reputable agents as well, by acting as arbiter or sponsor between agents, their clients (the most important of whom are Academy members) and the producers. Without placing the blame entirely upon the agents, or upon their clients, or upon the studios, the present situation is a deplorable one for all concerned, and one which must be rectified.

And the first move must be for the agents to clean house themselves. They have got to forget the notion that the producers are determined to put them out of business, or that they will continue to do business in spite of producer bans, or that their clients will be compelled to leave them, or that the clients will fight for them and against the studios. Petty bickering must cease, and it would seem that the logical first step would be for the more level headed to get together and initiate a move to have the whole matter settled under the sponsorship of the Academy.

Last Rites Are Held in Washington for Price

Funeral services were held in Washington for Oscar Price, film pioneer and at one time president of United Artists, who died in New York following a heart attack.

Price was one of the best known men in film circles, and his passing is mourned by many who had been associated with him since the earliest days of the industry.

Start Dietrich Film at Once

Production on "Indiscretion," Marlene Dietrich's next Paramount picture, will be started immediately upon the star's arrival in Hollywood. Miss Dietrich will go directly to the Coast upon her arrival in New York from Europe, this week.

One Up on Competition

Oklahoma City—Competition between Oklahoma City's first run theatre factions still waxes warm. One group recently showed "squawkies" of the co-operette better babies exposition, while another retaliated by showing "hoofies" of the Junior League horse-show and style review.

Ban on Visitors Put Into Effect; Passes Revoked

Hollywood (QP)—Practically every major studio on the Coast has put up the bars against visitors within the last ten days. This concerns not only tourists but also advertising solicitors, news gatherers, salesmen of various commodities and, last but not least, the agents who represent players, writers and directors, as predicted in last week's issue.

It is alleged that there was no concerted action, that each studio acted individually, but the fact remains that many who did act, did so at the same time. Practically all personal passes—and they ran into many hundreds for all the lots—were revoked. Callers must now be announced, go to the office of the person sought, transact the necessary business and leave the lot.

The restrictions are much more severe on some lots than on others but, so far as the agents are concerned, the freedom of the studio has been removed in all cases.

Each studio has made its own interpretation of the rule. At Paramount, agents are admitted to the executive offices and the casting office, but nowhere else. They may not seek out their clients. One ad solicitor from each publication may visit the lot after being okayed by the publicity department. Salesmen must stay out. News gatherers also must be announced and okayed.

Universal, United Artists and Radio Pictures have adopted practically the same rules. Fox and Warner-First National have had the rule in force for a long time. Metro-Goldwyn-Mayer and RKO-Pathe are considering restrictions.

In some instances the ban has been carried to ridiculous lengths. One studio refused to permit its employees to receive publications on the lot, contending they wasted too much time reading. Another forbade employees to go to the reception room at the main gate to see callers. These severe rules in most cases have been softened, one reason being that the general manager of one studio went berserk when his trade papers were held up.

The agents plan action but have not yet decided just what they can do. However, as one of the executives expressed it recently: "They'll forget it in 60 days!"

Paramount at Top Production

Production is at its peak this week at Paramount's Eastern plant with three features in work, "Secrets of a Secretary," "The Girl Habit" and "The Night Angel," as well as three reels of short pictures and the foreign language versions.

Young and Woods To Head Academy Writer's Division

Hollywood—The organization meeting of the Writers' Special Committee at the Academy of Motion Picture Arts and Sciences resulted in election of Waldemar Young as chairman and Frank Woods secretary. The committee was appointed to represent the writers in conferences with producers.

The following chairmen will head subcommittees to undertake immediate study of various phases of writer-producer problems: Ralph Block, ethics; Benjamin Glazer, legal aspects; Richard Schayer, credits; Percy Heath, writer-supervisor relations; John Meehan, writer-director relations; James Seymour, general survey. Membership of the sub-committees will be drawn from representative screen writers and a total of about 30 writers will participate during the development of proposals to be submitted to meetings of the Academy Writers' Branch.

In accepting chairmanship of the Special Committee, Young pointed out: "The attitude and purpose of the committee is entirely constructive. We are going to analyze and take inventory of our experience with the new creative demands of talking picture production. We feel that now is a very opportune time for this. Discussions and investigations of this committee will be as thorough and careful as we can make them so that the whole industry will benefit from the results."

The committee, which has been increased to 17 members, includes: Ralph Block, Richard Schayer, Oliver H. P. Garrett, Howard J. Green, Benjamin Glazer, Clara Beranger, Herman Mankiewicz, Jane Murfin, Martin Flavin, John Meehan, Bradley King, Percy Heath, Al Cohn, Gerrit Lloyd, James Seymour, Young and Woods.

Saenger-Richards Move Seen in United Purchase

New Orleans—Purchase of the Columbia theatre in Hammond, La., is believed here to be the first step in an expansion program that will extend the theatre holdings of United Theatres outside this city, where it is the principal second-run string.

The expansion itself is suggested as a joint effort of E. V. Richards, vice president of United, and Julian Saenger, formerly of the Saenger group taken over by Publix. Richards, former general manager of the Saenger circuit, has been reported previously as being in association with Julian Saenger in the projection of another chain.

Cinema versus Craft Film Hearing Is Set for May 13

Final hearing in the suit of Cinema-Patent versus Craft Film Laboratories, Inc., is set for May 13 by Judge Nields in the federal district court at Wilmington, following a request by counsel for Craft Film Laboratories. The suit has been pending for a year.

Cincinnati Paper Turns on Trade In RKO Ad Clash

Cincinnati—Denunciation of Cincinnati downtown theatres in general, their construction, shows and methods of exploitation and advertising has been undertaken by the *Enquirer* following a proposed reduction in advertising space in that newspaper by RKO after a survey by the company showed a large part of the circulation was in distant metropolitan centers.

The local RKO office, on instructions, proposed to cut in half its space in the *Enquirer*. Then came an ultimatum by the *Enquirer* that it would refuse all advertising from RKO unless given an even break with the two afternoon papers used. RKO withdrew all copy. Followed the editorial outbursts.

First came a charge of "pandering to sensationalism at whatever cost of money and decency." Next was a front page story in bold type headed "Motion Pictures Teach Crime," giving an opinion of a New York police official which was contrary to the conclusions reached time and again in surveys.

Another editorial article charged that "Cincinnati is far behind other cities of its size in the field of motion picture entertainment." But that was only part of it. Of exploitation methods the writer charged: "To judge by the lurid displays in the lobbys and the ballyhoo publicity methods employed in downtown film theatres, one gets the impression that he is walking along the main street in a small mining town on a Saturday night."

As to the theatre buildings, this: "With one or two exceptions, Cincinnati first-run theatres are antiquated, ill-ventilated, uncomfortable and generally depressing."

Finally came the declaration that "what downtown Cincinnati needs is a little competition . . . and if conditions are not improved the chances are that competition will be forthcoming."

Meantime RKO has been advertising over radio stations WFBE and WCKY—and with satisfactory grosses.

And now an Armistice has been reached, after the ten-day fight. The *Enquirer* again is carrying RKO advertising, but on a reduced basis. There are brief announcements of current pictures in the reader columns, but the advance and current reading notices are missing. The Monday morning reviews and criticisms are considered to be fair to the pictures.

DeForest Backs Laemmle on Ads

Dr. Lee De Forest, radio pioneer, declares that advertising on the air has cost the radio industry "countless millions of dollars," and points out that the screen "is now menaced by exactly the same form of greed."

In a letter to Carl Laemmle, president of Universal, De Forest praises Laemmle's stand against sponsored advertising on the screen.

BOOKINGS

Big 4

Herman Gluckman has closed for the film "Sheer Luck," melodrama, in the metropolitan territory. The same picture has been taken by the P. C. T. circuit for 53 houses in England and Scotland. The Sheffield Exchange System of Salt Lake has booked all melodramas and comedies in Billings, Montana. Security Pictures of Chicago have closed for entire output of melodramas in Peoria, Ill., and 12 Westerns in Marion, Ind. Various houses in towns through the South, in Ohio and in the Middle West have booked melodramas and Westerns.

Fox

Fox booked "Mr. Lemon of Orange," "Not Exactly Gentlemen," and "A Connecticut Yankee," into the Roxy.

Ideal Pictures

"Spring Is Here," one of a novelty series, was booked into the Roxy recently for the spring festival. M. J. Kendel, president of Ideal, reports the first five of the series receiving good bookings in the United States and Canada.

RKO Pathe

Century circuit of Greater New York has booked "Lonely Wives" and the complete Johnny Farrell golf series for early showing. The latter has also been taken by the Casey and Wheeler circuit for their houses in Mamaroneck, Rye, Floral Park, Hollis, Bellrose and South Ozone.

"The King of Kings," booked recently, was in several spots throughout the country, including 35 houses in the New York territory. Two Van Beuren shorts, a Sportlight and Aesop Fable, played at the RKO Mayfair in New York, and the Sportlight, "Tigers of the Deep," was the first short to play Loew's State in Los Angeles in several months. The Fox in San Francisco booked for immediate run two Sportlights and one Aesop Fable.

Sono Art-World Wide

"Air Police," second of the Thrill-O-Dramas series, has been booked with RKO in Madison, Wis., South Bend, Ind., Rochester, N. Y., Birmingham, Champaign, Ill., Cincinnati, Columbus, Dayton, Ohio, Dallas and Grand Rapids.

Tiffany

The Rivoli, Baltimore first-run, closed for Tiffany pictures for three successive weeks. "Caught Cheating" went in the week of March 28, "The Single Sin" followed on April 4, and "Drums of Jeopardy" played the house April 16. The Olympic theatre, Utica, N. Y., has played "Aloha," "The Single Sin" and "The Drums of Jeopardy" within a period of two weeks.

"Aloha," "Hell Bound," "The Single Sin" and "The Command Performance" have been booked by the Los Angeles in that city for first run. "The Drums of Jeopardy" has been taken by the first-run Rialto in Washington, D. C.

"The Command Performance" has been booked into the Arcadia, Philadelphia, through Harry S. Brown, Tiffany branch manager.

Universal

"Bad Sister" had its Broadway run at the Globe.

Contract Illegal, Judge Decrees; Momand in Suit

Oklahoma City—The contract "commonly made" by film companies with independent exhibitors is invalid because it forces the exhibitor to accept the pictures named by the company, Judge Jesse J. Worten has ruled in a suit brought by Paramount Publix Corporation against E. V. Weaver, theatre owner at Shidler, Okla.

The decision by the district judge of Osage county at Pawhuska follows closely upon a suit filed in federal court by A. B. Momand of Shawnee, head of Momand Theatres of Texas and Oklahoma, against 24 firms and two individuals, charging conspiracy.

Attorneys are preparing an answer to the Momand suit, in which the exhibitor charged that his holding companies were forced to sell or close several theatres because of the alleged combine. He stated that the defendants organized the MPPDA to restrain trade. Regal Theatres, Oklahoma City branch of the Cooper-Publix theatres, were made defendants in a separate suit for $48,000 in connection with the purchase of the Circle Theatre from Momand last year, Momand charging that he was forced to sell the house because he could not book theatres.

Judge Worten's ruling, in which he held that a trust exists, came on the Paramount Publix demand for judgment of $1,081 because of Weaver's refusal to exhibit all the pictures included in his contract. A test case in the higher courts is expected as a result.

Cameramen Seek Silent Apparatus

Hollywood — The producers - technicians committee of the Academy, at its regular quarterly meeting, heard reports on camera silencing, standard release print survey, cue sheets, film processing, supersensitive film, and other technical developments in the industry. M. C. Levee presided.

At the meeting it was reported that 60 first cameramen, representing all Hollywood studios, had replied to the questionnaire sent out in March by the Camera Silencing Subcommittee. 91% of the replies advocate strong efforts toward development of cameras which would not require blimps or covers of any sort. 52% of these replies urged such efforts in strong terms.

The weight of the blimps in use was condemned by 90% of the replies; the bulk by 87%. 55% said the blimps made focusing difficult, and 73% said they crowded the sets uncomfortably on close-ups. Practically every type of camera cover in use in Hollywood was criticized for one or more of these reasons.

As a result it was resolved to bring this situation to the attention of camera manufacturers and inquire what efforts are being made toward production of a silent camera. The comittee will offer to have studio experts confer with manufacturers in an endeavor to advance such efforts.

Praise for Leblang From Varied Walks Of Life at Funeral

Two rabbis, an actor and a judge eulogized the late Joseph Leblang, Broadway figure for many years, at funeral services held in New York at Temple Emanu-El with more than 3,000 in attendance. Leblang conducted a ticket brokerage business at cut rates, and it is reported that he amassed a fortune of $20,000,000.

"As his success and influence grew," said Rev. Dr. Samuel Schulman, "his sympathies widened. When a man was broke and down and out and went to Joseph Leblang, the latter did not ask what was his religion or race before he helped him."

Leblang's rise in business and influence was called by Rev. Dr. Nathan Krass, "one of the fairy tales of American history." The judge who spoke was Otto A. Rosalsky of the court of general sessions, and he paid long and eloquent tribute to the departed ticket-seller. It was George Jessel, musical comedy and film star, who represented Leblang's own world, the theatre, among the speakers. He said:

"I can see him now entering the great hall of the theatre beyond and the doorman saying, 'Enter, all ye faithful; enter, Joseph Leblang, by courtesy of this theatre, as a fine son of Israel'."

Picture Stocks Make Sharp Break

(*Continued on page* 18)

Kodak, another comparatively steady issue in the film group.

New lows were touched by Loew's, Inc., and the less actively traded in shares such as Consolidated Film common and preferrred and Warners preferred. At its bottom level of the week Loew's was off 20 points from its high for the year. Pathe common and A held to the narrow price range evident in recent sessions.

On the curb exchange General Theatres preferred touched a new low, while declines of about a point each were made by Technicolor and Columbia Pictures.

Amusement bonds reflected the weakness in the share market, General Theatres 6s, Paramount Famous Lasky 6s and Paramount Publix 5½s reacting to new lows for the year. Pathe 7s and Loew's 6s were comparatively steady.

English Playwright Finishes Adaptation of "U" Story

Benn Levy, the English playwright whose "Mrs. Moonlight" is now playing in New York, has completed the adaptation of "Waterloo Bridge" for Universal. Tom Reed has been assigned by Carl Laemmle, Jr., to write the scenario for this Robert E. Sherwood stage play.

As already announced, Rose Hobart will play the role of Myra, the feminine lead, and James Whale, English stage and talking picture director, will have charge of production.

Estelle with Goldwyn

Estelle Taylor has been signed by Samuel Goldwyn to appear with Ronald Colman in "The Unholy Garden," the adventure yarn of the Sahara outpost that Charles MacArthur and Ben Hecht have just completed and which George Fitzmaurice will direct. Her engagement to play the part effectively sets at rest rumors of her intention to go to Reno, to embark on a vaudeville tour or to take part in a Broadway stage play.

Tests Lead to New Coating for Screen

Beaded Screen Corp. has formed a new organization, with headquarters at 47 W. 24th Street, New York, for the purpose of cleaning and resurfacing motion picture screens.

The corporation is affiliated with the Beaded Screen Corporation, makers of "Vocalite" and "Superlite" Screens, and is the outgrowth of over a year's experiments and developments in cleaning and resurfacing of motion picture screens. Special surfacing and cleaning processes were worked out and tested under conditions met with in service.

One of the surfacing materials is the one used in the manufacture of the "Chromolite" screen, which has just been announced by the Beaded Screen Corporation.

A minimum price has been established for screens up to 12 x 16 feet in size. For screens above this size, a definite price per square foot has been set. Announcement of the product states:

"It is universally felt that the screen surface should be kept looking as near like new as possible, at all times, resulting in a superior picture, and in a saving in current, carbons, and maintenance costs, amounting to 20 to 40 cents per day.

"It is a recognized fact that all screens, and especially sound screens of perforated nature, collect dirt to a considerable extent, depending on the atmosphere and on local house conditions. This condition becomes acute about six months after the installation of a new screen, and much more so after an unsatisfactory cleaning or reprocessing. It is felt that screens should be serviced at regular intervals of at least six months, and in bad atmospheres, of three months."

Universal Signs Chandlee To Do "Up and Up" Script

Harry Chandlee, New York and Boston newspaperman, has been signed by Universal to prepare the treatment of "The Up and Up," race track story that goes into production soon. The cast and director are as yet unassigned.

"The Up and Up" is the Broadway stage success by Eva Kay Flint and Martha Madison. Universal purchased the screen rights last year.

6,000,000 Fans To See Ad Films Of Foreign Unit

London—British National Film is reported to have concluded negotiations in Germany, France, and Belgium for the international screening of advertising films. According to a statement made by the above organization, advertising films will have the entree to 2,000 theatres in France, 900 in Germany, and a smaller number in Belgium. This company, which claims distribution throughout India and Ceylon, reports that agreements now held will enable them to show advertising films in approximately 6,000 theatres. Estimating an average audience of 500 with two performances a day, this would mean a daily circulation of 6,000,000.

$3,500,000 Drop In Pathe Assets

(*Continued from page* 18)

The figure of $4,630,789 was an approximate figure subject to an adjustment on account of appraisals, etc., and was probably slightly altered. The difference of $2,144,716 between the purchase price in cash and notes and the balance sheet value of the RKO notes represents a retirement of bank loans and repurchase by Pathe Exchange, Inc., of its 49 per cent interest in the DuPont-Pathe Company. Early in 1928 Pathe Exchange sold its 49 per cent interest in the DuPont Company to E. I. deNemours for $500,000 with an option to repurchase at the sale price. Although the balance sheet does not state that this option has been taken up, it obviously has been. Less dividends paid on the stock, it would have taken about $400,000 to repurchase the DuPont stock. The balance of $2,144,716 has apparently been used, although the operating statement and the balance sheet do not so state, to retire production loans. The production loans are said to have been made through a subsidiary production financing company.

16 Now in Cast of Fox Film, "Transatlantic"

The addition of five more actors to the cast of "Transatlantic" brings the total number of players in this Fox picture to 16. The latest additions are Robert Burns, Henry Sedley, Louis Natheau, Robert Montgomery and Earle Foxe. Montgomery is not to be confused with the featured player of the same name.

The cast is headed by Edmund Lowe. Lois Moran, Greta Nissen and Myrna Loy, and includes John Halliday, George E. Stone, Jean Hersholt, John Swor, Ruth Donnelly, Goodee Montgomery and Rosalie Roy. William K. Howard is directing from an original story by Guy Bolton.

Adapting "Twenty-four Hours"

Hollywood—Louis Weitzenkorn, one of Paramount's newer writers, is at work on the adaptation of Louis Bromfield's "Twenty-four Hours."

Cortez Spik Only Bklyn

A studio visitor—a friend of somebody-or-other, and one of those gushy young things!—was introduced to Ricardo Cortez on a First National set the other day.

"Oh, Senor Cortez!" she began—and forthwith rattled along in excellent Spanish for several minutes.

Cortez listened and smiled indulgently, Photoplay Magazine relates, until she paused.

"I'm sorry," he said. "I don't speak Spanish."

She looked startled.

Then a light dawned.

And she chattered on—this time in exquisite French.

When she paused again, he turned to a studio aide.

"Say," he pleaded, "won't someone tell this lady that the only language I know is English?"

She was quite disappointed.

Ricardo Cortez' real name, she is Jack Krantz.

He was raised in Brooklyn, N. Y.

British to Push Domestic Product

London—The Colonial Office has requested the Federation of British Industries to prepare a scheme for the introduction of British films into the British colonies and protectorates. This move follows the receipt by the Colonial Office, some time ago, of a report of the Investigation Committee appointed to go into the question of selling British films throughout the Empire. The industry was represented on the committee by Bruce Woolfe and Simon Rawson. The scheme to be prepared by the Federation of British Industries is to be submitted to the Government and it is expected that it will be put into operation by July 1.

Cultural films, it is stated, will receive the major consideration, but it is intended that the Bureau shall handle all types of British pictures. It is possible that this plan will include the connection of this plan with the proposed Empire Publicity Bureau. The scheme of the B. F. I. will probably call for the establishment of a central office in London, as well as of central London censorship for films destined for African exhibition.

The Colonial Office Committee, in discussing report of the Colonial Films Committee, strongly endorsed the suggestion that experimental use should be made of the cinematograph as part of the normal equipment of schools in the colonies.

De Vorska Signed by Fox

Jesse De Vorska, Jewish comedian, has been signed to a long term contract by the Fox Film Corporation. He was featured by Director Raoul Walsh as a Jewish Marine in "Women of All Nations."

PARAMOUNT WILL SELL, NOT TRADE ITS FILMS

"Blue-noses" Make Whoopee with The Blue Laws

By HENRY FLURY,
Former President, National Association Opposed to Blue Laws.

Evidently regarding the economic depression as a splendid time to raise the devil with constitutional rights, the Puritanical blue noses have awakened into a new frenzy of "law enforcement" and are determined to make Sunday a day of suffering. From many parts of the country, reports are received proving that the dictatorship of bigots is fast becoming a fact.

In the national capital, the U. S. Senate actually passed a bill to close barber shops on Sunday. If the bill had become a law, it would be necessary for the unfortunate visitor to "bootleg" a haircut or shave. In Vermont, in one town, Bellows Falls, the old Sunday closing law had not been enforced for the last 29 years. Thinking to stimulate business, no doubt, a group of fundamentalist preachers got 100 church members to sign a petition for rigid blue law enforcement. In fear of losing their jobs, officials complied with the request and prominent business men were arrested the next Sunday. No Sunday newspapers, taxis, or gasoline. Last November, the fanatics got a referendum on Sunday observance in California, but citizens rolled up a 833,000-vote majority and defeated it.

In the House, in Pennsylvania, a bill to amend the old blue law of 1794 failed of only two votes of passing. In Delaware, the House passed a measure to permit "home rule" or local option on the matter of Sunday movies and baseball by one vote majority. In Texas, the Senate passed such a bill.

Liberals must forget their "inferiority complex." Let them get busy and work for repeal of lapis lazuli laws.

Film of Rinehart Story Is "I Take This Woman"

Hollywood—"Lost Ecstasy," Mary Roberts Rinehart story, which has had almost as many Paramount writers working on its treatment as there are chapters in the book, will be released under the title of "I Take This Woman." The working title has been "In Defense of Love." Gary Cooper and Carol Lombard have the leads.

Radio Gets Fannie Hurst's "Symphony of Six Millions"

A second "Humoresque" from the pen of Fannie Hurst is to reach the screen, but this time in talking picture form. For Miss Hurst has been at work on an original story which will endeavor to capture the drama, heartache, laughter and tears of New York's teeming millions in a story titled "Symphony of Six Millions."

Zukor Tells Stockholders That Company Will Deal With Any Unit Which Pays Its Price

Paramount never has traded or swapped pictures with Warners or any other company, but buys as many productions as it deems advisable from any company and sells to any company willing to pay the price put on the Paramount product, Adolph Zukor, president, told stockholders of the corporation at the annual meeting this week.

"The number of pictures we take from any single company and the number they take from us depends entirely upon those matters which govern all selling," Zukor said. "If we think we are geting a good bargain we take a large number of pictures and if we think we are getting a good price for our pictures we sell all we can. We have always taken Warner Brothers pictures and there has never been an interruption in our use of them."

Foreign business of Paramount is running well ahead of last year and it appears this branch of the company will continue to expand favorably, Zukor told the stockholders, but added that, although the second quarter is showing some betterment, domestic business was sharply curtailed by widespread unemployment in industrial centers.

Paramount did not reflect the unemployment situation at once, but when money became scarce among the unemployed, the company felt the depression sharply, Zukor said, adding that revenues of the company showed particularly heavy losses in Detroit and Toledo.

Zukor was non-committal on the question of maintenance of the present $4 annual dividend rate, answering a stockholder's query with:

"This is something I am not prepared to say at this time. As you know, it is a matter which must be considered by the board of directors. Right now we feel that the curve is upward compared to our activities in the previous second quarter. Based on our plans and the productions in work and already made for this year, we are very optimistic for the year 1931 as far as our profit will show up."

Fox Back in Shorts Field With News-Travel Series

Fox will return to the short subjects field in 1931-32, with 26 one-reelers consisting of news and travel shots made throughout the world with Movietone. The series will be called "The Magic Carpet of Movietone."

The group will be shown pre-release at the Newsreel theatre in New York. Besides these 26, the foreign department will release 52.



Interior, looking toward the street, of the new National Theatre Supply Company branch opened March 1, at 1123 High Street, Des Moines, Ia., for the Iowa territory.

RECIPROCATE TO GET TOP PROFITS: ROWSON

Americans Must Guarantee Releases for British Films in Return for Bookings, AMPA Is Told

American distributors must guarantee releases in the United States for British pictures if they want maximum bookings for American productions in Great Britain, but once that step is accomplished the path to closer co-operation in the making of pictures will be easy, Simeon Rowson, managing director of Gaumont British, advised the American trade yesterday at the AMPA luncheon.

Two circuits now control one-seventh of all the wired theatres in England, Rowson said, one chain with 300 houses and the other with more than 150 theatres. The two chains probably represent one-fifth of the seating capacity and the combined value of their playdates is from one-third to one-fourth of the entire gross of a picture, Rowson said. At the same time he announced that the two organizations are encouraging British production.

The fact that over 2,225,000 are unemployed out of England's total population of 46 millions has had an appreciable effect on grosses and has necessitated the closing of many theatres, the speaker said. Attendance decline he placed at 15 to 20 per cent in the past year. To combat those conditions he urged "utmost possible limits of improvement" as well as a united effort at solution.

"Personally, I am optimistic enough to believe that a combined frontal attack on the problem is more likely to lead to the discovery of the right solution to the present situation," Rowson said. "We must discover the root causes and treat them, and we must be prepared at the same time to recognize the utmost possible limits of improvement under present conditions."

Winters in Oklahoma City Office of Warner Houses

Oklahoma City—Ray Winters is the new manager of the Oklahoma City contact office for the Midwest division of Warner theatres, taking the place of Fred Wooley, resigned. Winters comes from the Warner zone contact office in St. Louis.

Title of Picture Changed

Hollywood—The title of "The Registered Woman," which RKO-Pathe will release, has been changed to "A Woman of Experience." This is the picture which Charles R. Rogers started for Radio and then switched over to RKO-Pathe when he became production head of that company.

Ryskind 'Monkey Business" Consultant Number Twelve

Hollywood—Morrie Ryskind, who has been working with Eddie Cantor and George Jessel on the former's new picture, "Palmy Days," has been borrowed by Paramount as a consultant on the story of the Marx Brothers' opus, "Monkey Business."

The last meeting over this story had eleven conferencees. Morrie makes up the round dozen. And, it may be whispered, the Marx Brothers don't want a story anyway. They don't believe in stories.

Cast Additions Made To The Marx Brothers' Film

Cast additions have just been made to the company supporting the Four Marx Brothers in their new Paramount vehicle, "Monkey Business," now in production at the Hollywood studios.

Those who have been selected for principal roles include Thelma Todd, Tom Kennedy, William B. Davidson and Rockcliffe Fellowes, the two latter having just completed roles in "The Vice Squad," with Paul Lukas, Kay Francis, and Helen Johnson.

Dix Picture Title Changed To "Young Donovan's Kid"

It's "Young Donovan's Kid" now instead of "Born to the Racket" as the title of Richard Dix's new picture for Radio. The production is from Rex Beach's "Big Brother." The cast includes Boris Karloff, Marion Shilling, Frank Sheridan, Jackie Cooper, Fred Kelsey, Dick Rush, Robert Wilber, Harry Tenbrook and Jane Talent.

Warner-FN Offer 66 Players To Protect Exhibitor

(*Continued from page* 14)

Donald Cook, John Halliday, Evalyn Knapp and Dudley Digges.

Among the leading directors for the Warner product are Lloyd Bacon, Archie Mayo, Michael Curtiz, Hobart Henley, Alfred Green, William Wellman, John G. Adolfi and Roy Del Ruth.

10 Star Series from F. N. Also

First National also will release 10 star series, with Richard Barthelmess (one of them "Spent Heroes"), Bebe Daniels, Edward G. Robinson, Marilyn Miller, Joe E. Brown, Dorothy Mackaill, Douglas Fairbanks, Jr., each to have a share in the 25 pictures in star groups.

Walter Huston and Loretta Young will be starred, and Leon Janney will be featured in a series of child pictures for the season. Other First National players are Robert Allen, Mae Madison, Joe Donahue, Allan Lane, Gladys Ford, Polly Walters, David Manners, Dorothy Peterson and Ona Munson.

Directors heading the First National studio group are Mervyn LeRoy, William Beaudine, Wilhelm Dieterle, John Francis Dillon, Rowland V. Lee, Howard Hawks and Robert Milton.

Extensive Short Program

The Vitaphone short subject program includes 12 Bobby Jones golf numbers, "How I Play Golf," all longer than one reel though with no standard length (the first three of these are reviewed elsewhere in this issue); 12 two-reel numbers, "The Adventures in Africa," produced under the supervision of Wynant D. Hubbard; 13 one-reel "Looney Tunes"; 13 Robert L. Ripley "Believe It or Not" numbers; 12 detective mysteries, written by S. S. van Dine, author of the Philo Vance mysteries; 13 one-reel Merry Melodies, a new series of cartoon comedies, the first of which is also reviewed in this issue; 12 two-reel Broadway Brevities, four of them featuring Ruth Etting and the others having other musical comedy stars; 13 one-reel numbers of the "Globe Trotter" series, produced by Edward M. Newman, the first of which is also reviewed in this issue; seven one-reel Melody Master numbers; six one-reel domestic farces featuring Mr. and Mrs. Jack Norworth in "The Naggers" series; 13 Sport Slants, featuring Ted Husing, radio announcer; Booth Tarkington in a series of 13 one-reel juvenile comedies; 13 one-reel Pepper Pot Novelties, featuring various types of entertainment; and 12 two-reel Big Star comedies, six featuring "The Girl Friends," and six with other stage comedians.

The all-star features are believed to include "You and I," the Phillip Barry play with Lewis Stone, Evalyn Knapp, John Darrow and Charles Butterworth; "Upper Underworld" with Walter Huston: "Penrod and Sam" with Leon Janney, child star; "As Good as New"; "Side Show" as one of the Lightner vehicles: "Smart Money" for Edward G. Robinson; "The Co-Respondent" with William Powell; "Honor of the Family" as one of the Bebe Daniels group.

At the convention, which was presided over by C. C. Ezell, Eastern general sales manager, it was announced at the Wednesday session that Sam Morris, who will leave for Europe in September, had been unanimously elected a member of the board of directors of Warners at a meeting the preceding day.

An agreement has been concluded calling for the playing of Paramount product throughout the Warner circuit, with a reciprocal agreement not yet signed but expected shortly.

Morris, who welcomed the delegates at the opening session on Monday, stressed the point that the 1931-32 production schedule has been designed to meet the entertainment requirements of the entire family, all types of films are to be included, to "cater to all types of intelligence."

He stated with reference to sales policy: "We will continue our same sales policy of previous years in an honest effort to give the exhibitor and the public the same square deal for which our company is respected."

Conducted as "Open Forum"

Morris expressed the belief that the sales personnel of Warner-First National was developing in a manner which is keeping pace with the industry. The development of new personnel and the ambitious plans for the new year were pointed out as evidences of the upward turn in business.

The meeting was conducted in the form of an "open forum" with talks by the various department heads and division chiefs followed by open discussion from the floor.

Claude Ezell followed Morris at the opening Monday morning session, outlining the purposes of the convention and introducing Gradwell L. Sears, Western general sales manager.

Ezell announced the winners of the Sam E. Morris Playdate Drive as follows: Frank Myers, Toronto; Harry Decker, Brooklyn; Charles Muehlman, San Francisco, and Wolfe Cohen, Winnipeg. Meyers and Decker received first and second prizes awarded by Dorothy Mackaill, and Muehlman and Cohen third and fourth offered by Loretta Young.

Ezell introduced the various branch managers who in turn presented the members of their forces. Morris followed with a review of the Warner company's history since it entered the distribution field.

On Tuesday after the opening by Ezell, Max Milder, Eastern sales manager, spoke on office management as applied to the exchange. He was followed by A. W. Smith, Jr., Southern sales manager, whose topic was exhibitors' resistance. B. F. Lyon, Canadian sales manager, reviewed sales conditiones in Canada.

In the afternoon, Charles Einfeld, director of advertising and publicity, spoke on advertising applied to sales.

Norman Moray, Vitaphone sales manager, was introduced and reviewed the intentions of the Vitaphone short subject sales department during the coming season. He was followed by I. J. Hoffman, general manager of theatres of the New England zone, and Jacob Wilk, head of the story department. Sam Saxe, director of the Brooklyn Vitaphone studio, spoke briefly, and A. S. Howson talked on censorship conditions.

The closing session was devoted almost exclusively to an address by Jack L. Warner, vice-president in charge of production, who touched on the highlights of the production announcement, made just prior to his speech. Dan Michalove, general manager of theatres, who with Harry Charnas, general metropolitan zone manager, accompanied Warner, spoke very briefly. Morris and Ezell closed the convention.

No mention was made of sponsored reels in the convention. Sam Morris did say, however, that color in pictures for the coming season would be used only very carefully, that there was no definite foreign film schedule, that the company "would merely meet conditions in the foreign market as it found them" and that no definite advertising budget had as yet been set.

The executive group entrained immediately for New York for a one day stopover, before continuing to the Coast for the Western division meeting scheduled for San Francisco April 29, 30 and May 1, with Gradwell L. Sears, Western general sales manager, presiding.

Each Company To Produce 35 for Coming Season

Warner Product Gets Sendoff at Coast Meetings

San Francisco—One hundred fifty members of the Warner-First National-Vitaphone sales organization are to meet at the St. Francis hotel next Wednesday for a three-day discussion of the new season's product, when the Western forces go into action, representing the territory between Chicago and the Coast.

Speakers include Harry M. Warner, Jack L. and Albert Warner, Gradwell L. Sears, Western sales manager, Charles Muehlman, manager of the Northern division of California, and Sam E. Morris, vice-president and general manager. Product plans, as outlined at the Atlantic City meeting of the Eastern forces this week, will be presented.

Attempting Export Firm For U. S. Theatre Supplies

Organization of an international theatre equipment corporation made up of American manufacturers and to deal in every country except the United States, is being attempted through the Wall Street firm of George S. Mabee & Associates. Those behind the venture would not be revealed.

The plans calls for the purchase of stock in the company, which is to be known as World Wide Theatre Equipment Corporation, by American manufacturers, their product, insofar as they are non-competitive, to be distributed by this jointly owned organization, which would conduct sales offices in the principal cities of the world.

The corporation would have exclusive rights to these products in all countries except the United States. Each of the member manufacturers would have a representative on the board of directors, and all stock held by them would be voting stock.

With Warner-First National at Atlantic City



Jacob Wilk



Sam Saxe





Above:
Max Milder
Nat Liebeskind
Sam Morris
C. C. Ezell
Tom Spry

Left:
Charles Einfeld
Carl Leserman
Gradwell Sears

Right:
Max Milder
Norman Moray





Photographer missed these chaps' names—but we recognize R. E. Binns (right)



The confident smile of A. C. Branninger

Eastern Business Meeting





J. C. Fishman and William Lissner



Above:
A bunch of the boys, among them Harry Decker and T. B. Wildman

Left:
Arthur Sachson
Joe Hummel
A. W. Schwalberg

Right:
M. A. Mooney
Ray Cloud





Joe Hummel, Joe Hebrew and R. E. Binns



Herb Elder, Tim Donahue (left) and fellow "rail-birds"

Boardwalking with Warner-FN Gang

Atlantic City was the place. . . . Traymore was the hotel. . . . The Rose Room was the spot, . . . but the press-boys had to sit outside and look wise, because the "open forum" was closed to the scribes, as usual. . . .

▲ ▲ ▲

C. C. Ezell wielded the gavel, Sam Morris sat on one side, with Charlie Einfeld on the other. . . . The Warner Brothers smiled down from the back wall. . . .

▲ ▲ ▲

Fourteen oldtimers stood up and took bows. All of them have been with the company more than 16 years, . . . particularly deep bows were taken by Joe Hebrew, George Balsdon, Jr., John French and Joe Hummel. . . .

▲ ▲ ▲

Under Charlie Einfeld's direction, Al Brauninger and his men did a neat job of decorating the Rose Room. . . .

▲ ▲ ▲

After Monday's talkfest, the boys were invited to a fightfest. . . . They enjoyed seeing some one else having it out. . . .

▲ ▲ ▲

B. F. Lyon brought his men down from Canada and they were in their element . . . because the Byrd Exhibition was down from New York . . . and the huskies were with it. . . .

▲ ▲ ▲

Tim Donahue is a very quiet Boston lad, . . . but he and Tom Spry, Boston branch manager, were rather much sought after. . . . They blamed the haberdashery. . . . Who knows! . . .

▲ ▲ ▲

Harry Seed, who branch manages up Buffalo way, and J. R. Levee, J. M. Sitterly, J. G. Fater are at the moment more interested in their standing in the Sam Morris Playdate Drive than anything else. . . . Harry swears he is going to drag down first honors, or know the reason why. . . .

▲ ▲ ▲

On Tuesday, at the opening of the p. m. session, Sam Morris brought in "Red" Kann. . . . Ezell introduced him and Red answered back. . . . Then Red was politely requested to partake of the Atlantic City sea-breezes, . . . which he did. . . .

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Ray Cloud, Cincinnati branch chief, formerly of Detroit, brought four henchmen along: H. C. Bugie, J. P. Eifert, W. F. LaSance, C. L. Kendall. . . .

▲ ▲ ▲

P. S. Krumenacker, G. R. Jermain and R. H. Dunbar attempted to sleep together, we are told, in the same room. . . . The why? . . . Well . . . figure it out for yourself. . . .

▲ ▲ ▲

Irving Rothenberg and Harry Decker wasted plenty of coldcream. . . . Sunburned and how! . . .

▲ ▲ ▲

Joe Hebrew and Herb Elder are back in their respective territories and seemingly glad of it. . . . Joe is Washington and Philadelphia district manager handling distribution after a shot at the theatre end, replacing William Heenan, resigned. . . . Herb hangs his hat in New Haven. . . . R. Binns has climbed one step up the ladder with his desk labeled "Sales Manager, Philadelphia." . . .

▲ ▲ ▲

We are whispering this one. . . . William Lissner, M. A. Mooney, R. O. Flemm, William Onie, registered as of Cleveland, carried stones in their pockets. . . . They had to, to keep the women away. . . . They are all bad shots! . . .

▲ ▲ ▲

Here's real train service. . . . The contingent of executives which will shift to San Francisco for the Western meeting hopped a special at New York, after a one-day stopover, which is taking them to the Coast in a record run of three days, four hours. . . . Al Brauninger cleared a neat $50 when some one bet him it couldn't be done. . . .

▲ ▲ ▲

Speaking of trains . . . there was a real old hand on deck. . . . Vernon K. Hantke, Pennsylvania passenger representative, is arranging the boys' transportation. . . . He has been in the service 25 years, for the last four or five of which he has been moving film conventionites hither and yon, expeditiously. . . . Just arrived from Washington, where he had 1,200 of Mrs. Sabin's Prohibition Reform outfit on his hands . . . and he found a seat for every one of them. . . .

▲ ▲ ▲

Al Gold, local press-photographer, spent four days running up and down the boardwalk with a camera under his arm, snapping them here and there, . . . and the boys grinned and liked it. . . .

▲ ▲ ▲

A sign along the boardwalk: "Clean, refined reading, 30 years' experience—Madame Beaumont." But the conventioners went right past. . . . Warner First National Convention signs were plastered all over the boardwalk and the Warner houses plugged the convention. . . . There was even a welcome sign on the incubator baby-show, but not a single half-baked baby came out of the oven to shake hands! . . .

▲ ▲ ▲

Sunday p. m. when the Traymore bellhops were plenty busy, smashing film-baggage, Al Brauninger held a snappy reception in his room with E. L. Alperson, film buying assistant to Dan Michalove, general manager of theatres, as impromptu m. c. . . . Eddie claimed he was celebrating his tenth wedding anniversary. . . . Charlie Einfeld stepped up for a "hello." . . .

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E. M. Newman, producer-explorer, related some very interesting experiences in the making of travelogue shorts. . . . Next season's shorts, to be practically entirely in series, will contain a group of his product. . . .

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The first of the Bobby Jones golf series appropriately hit the Warner here during convention. . . . It's a corker! . . .

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Luncheons were held in the Submarine Grill. . . . When they were tired of looking at the fish in their plates, the conventioning diners looked up at the gold-fish sprinting around in the ceiling pool. . . .

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Outside the Rose Room, tacked on a bulletin board, were congratulatory wires from Dorothy Mackaill, Alfred E. Green, Ben Lyon, Joan Blondell, William Beaudine, Evalyn Knapp, Loretta Young, Archie Mayo, Walter Huston, Mervyn LeRoy, Dick Barthelmess, Leon Janney (who will star in a series of children's pictures for next season) and William Powell, new to the Warner menage. . . .

▲ ▲ ▲

Tom Namack, Charlie Einfeld's publicity assistant, had his hands full. . . . Among other things, getting out a little four-page sheet called Warner Bros.' *Contact,* dated and written as from Atlantic City. . . . The line across page one read: "Published for the greatest go-getters in the motion picture business."

▲ ▲ ▲

Jack Pearl, well-known stage comedian, and Mr. and Mrs. Jack Norworth, the Vitaphone "Naggers" pair, gave the boys "time-out" for a while Wednesday afternoon. . . . They had them forgetting all about sales and business when they liberally distributed their humor. . . . Pearl's, they say, was unadulterated. . . .

Among Those Present

Jack L. Warner, vice-president, and Sam E. Morris, general manager, were the chief Warner executives at the Eastern Division convention attended by the sales personnel listed below.

Dan Michalove, General Manager Theatres; C. C. Ezell, Eastern General Sales Manager; Max Milder, Eastern Sales Manager; B. F. Lyon, Canadian Sales Manager; Norman H. Moray, Vitaphone Sales Manager; George Balsdon, Jr., Metropolitan Sales Manager; G. L. Sears, Western General Sales Manager; A. W. Smith, Jr., Southern Sales Manager; Carl Leserman, Western Sales Manager.

EASTERN DIVISION BRANCH MANAGERS—Benj. Kalmenson, **Albany**; T. B. Spry, **Boston**; H. A. Seed, **Buffalo**; R. F. Cloud, **Cincinnati**; J. C. Fishman, Cleveland; F. E. North, **Detroit**; T. B. Wildman, **Indianapolis**; H. E. Elder, **New Haven**; E. Goldstein, **New York**; Nat Beier, **New Jersey**; Harry Decker, **Brooklyn**; J. S. Hebrew, R. Binns (Sales Manager), **Philadelphia**; R. H. Haines, **Pittsburgh**; M. W. Davis, **Washington**; H. C. Davis, **Calgary**; C. R. Osborn, **Montreal**; J. Butler, **St. John**; F. Meyers, **Toronto**; J. Plottel, **Vancouver**; Wolfe Cohen, **Winnipeg**.

SALES REPRESENTATIVES—Geo. Goldberg, B. Frank, **Albany**; T. A. Donahue, Wm. Horan, S. Broidy, D. E. Purcell, J. B. Magann, **Boston**; J. R. Levee, J. M. Sitterly, J. G. Fater, **Buffalo**; H. C. Bugie, J. P. Eifert, W. F. LaSance, C. L. Kendall, **Cincinnati**; Wm. Lissner, M. A. Mooney, R. O. Flemm, Wm. Onie, **Cleveland**; W. B. Collins, S. D. Chapman, W. Wilson, **Detroit**; M. Moore, Sol Greenberg, H. A. Gorman, **Indianapolis**; Sam Kramer, **New Haven**; Paul Swift, Leo Jacobi, I. Rothenberg, **New York**; I. Herzog, R. Gledhill, **New Jersey**; G. Solomon, A. Ferrara, **Brooklyn**; P. F. Duffy, W. G. Mansell, H. L. Dembow, **Philadelphia**; P. S. Krumenacker, G. R. Jermain, R. H. Dunbar, **Pittsburgh**; Chas. Rich, R. C. Robin, **Washington**; A. Gorman, **Montreal**; H. Paynter, A. W. Perry, **Toronto**; G. A. Matthews, M. Plottel, **Winnipeg**.

HOME OFFICE—J. S. Hummel, A. S. Howson, R. Perkins, H. M. Doherty, D. R. Blyth, H. E. Rosenquest, J. R. Gilbert, P. Abrahams, J. Hornstein, E. L. Alperson, S. Carlisle, J. Wilk, H. A. Bandy, A. W. Schwalberg, A. C. Brauninger, K. MacDonald, C. C. Ryan, J. Loeb, G. Bilson.

THEATRE RECEIPTS

As indicated by the chart on page 24, theatre grosses are reaching a mark above the April period in 1930, at which time there was a sudden drop in receipts. The trend toward healthier business is decidedly noticeable at this time. Climatic conditions have been almost ideal for the theatres. Product for the most part excellent, with several exceptional pictures recording unusually high grosses.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to April, 1931)	
			Picture	Gross	Picture	Gross		
Albany								
Harm-Bleecker..	2,300	35c-50c	"Dishonored" (MGM) ..... (6 days)	9,400	"Strangers May Kiss" (MGM).... (6 days)	12,580	High 1-24-30 "Reducing".....	$ 18,500
							Low 4-4-31 "Passion Flower".....	6,100
Leland	1,350	25c-35c	"Mr. Lemon of Orange" (Fox)... (6 days)	6,650	"Fighting Caravans" (Par.)..... (6 days)	6,400	High 4-18-31 "Mr. Lemon of Orange"..	6,650
							Low 4-4-31 "Dancers" and "Girls Demand Excitement".....	4,550
Proctor's RKO..	1,500	25c-60c	"Man of the World" (Par.)..... (3 days)	2,950	"Laugh and Get Rich" (Radio)... (3 days)	3,200	High 3-14-31 "Millie".....	8,600
			"Painted Desert" (Pathe)..... (3 days)	2,800	"Ten Cents a Dance" (Col.)..... (3 days)	3,000	Low 4-4-31 "Behind Office Doors" and "Conquering Horde".....	4,900
Ritz	1,146	25c-35c	"Drums of Jeopardy" (Tiff.)..... (6 days)	4,000	"The Hot Heiress" (F. N.)..... (6 days)	4,700	High 12-13-30 "The Cat Creeps".....	4,750
							Low 4-4-31 "Viennese Nights".....	3,250
Strand	1,900	35c-50c	"The Prodigal" (MGM)..... (6 days)	8,000	"Fifty Million Frenchmen" (W. B.) (6 days)	9,000	High 1-3-31 "Going Wild".....	9,250
							Low 4-4-31 "My Past".....	5,850
Baltimore								
Auditorium	1,600	35c-1.00	"The Millionaire" (W. B.)..... (6 days)	3,500	.....		.....	
Keith's	2,500	25c-50c	"Man of the World" (Para.)..... (6 days)	6,000	"Kept Husbands" (Radio)..... (6 days and Sat. midn't show)	5,680	High 2-14-31 "Cimarron".....	14,500
							Low 5-17-30 "King of Jazz".....	3,000
Little	267	35c-50c	"Two Worlds" (Brit. Int.)..... (6 days)	900	"The Living Corpse" (Amkino)... (6 days) (2nd week)	900	High 5-3-30 "Hallelujah".....	1,900
							Low 1-10-31 "Waterloo".....	400
Loew's Century.	3,076	25c-60c	"Skippy" (Para.) ..... (6 days)	19,000	"A Tailor Made Man" (MGM).... (6 days)	30,000	High 4-11-31 "A Tailor Made Man"...	30,000
							Low 11-1-30 "Her Wedding Night"....	14,000
Loew's Parkway	987	15c-35c	"It's A Wise Child" (MGM)..... (6 days)	4,500	"Dance Fools Dance" (MGM).... (6 days)	5,000	High 1-3-31 "Follow the Leader".....	5,500
							Low 8-9-30 "Love Among the Millionaires"	2,900
Loew Stanley....	3,522	25c-60c	"City Lights" (U. A.)..... (6 days)	22,000	"Strangers May Kiss" (MGM).... (6 days and Sun. midn't show)	33,500	High 4-11-31 "Strangers May Kiss"...	33,500
							Low 5-3-30 "Honey".....	12,500
Loew's Valencia.	1,487	25c-35c	"Strangers May Kiss" (MGM)... (6 days)	5,500	"The Right of Way" (F. N.).... (6 days)	3,500	High 7-26-30 "Sins of the Children"....	7,300
							Low 11-29-30 "Only Saps Work".....	1,800
New	1,600	25c-50c	"A Connecticut Yankee" (Fox)... (2nd week—6 days)	7,500	"A Connecticut Yankee" (Fox).... (6 days and Sun. midn't show) (1st week)	14,000	High 8-30-30 "Common Clay".....	18,500
							Low 12-27-30 "Princess and Plumber"..	2,800
Rivoli	1,982	25c-50c	"Drums of Jeopardy" (Tiff.)..... (6 days)	7,200	"The Single Sin" (Tiff.)..... (6 days)	6,800	High 3-16-30 "Green Goddess".....	14,000
							Low 6-14-30 "Golden Dawn".....	3,200
W. B. Metropol.	1,300	15c-50c	"Fifty Million Frenchmen" (F. N.) (2nd week—6 days)	3,600	"Fifty Million Frenchmen" (F. N.) (6 days and Sun. midn't show) (1st week)	6,600	High 3-16-30 "Green Goddess".....	9,000
							Low 7-26-30 "Sweet Kitty Bellairs".....	2,100
Boston								
Keith's	2,800	30c-65c	"Dracula" (U.)..... (2nd week)	24,000	"Dracula" (U.) ..... (1st week)	24,500	High 10-11-30 "Half Shot at Sunrise"..	34,500
							Low 12-6-30 "Sin Takes a Holiday"....	16,500
Keith-Boston ...	2,500	25c-60c	"Misbehaving Ladies" (F. N.).....	19,000	"The Lash" (F. N.).....	20,000	High 1-10-31 "Danger Lights".....	22,000
							Low 4-4-31 "Bad Sister".....	17,000
Loew's Orpheum	3,100	25c-50c	"City Lights" (U. A.).....	23,500	"Kiki" (U. A.).....	22,000	High 1-17-31 "Hell's Angels".....	31,500
							Low 6-28-30 "Lady of Scandal".....	17,500
Loew's State....	3,700	30c-50c	"Strangers May Kiss" (MGM)....	21,500	"City Lights" (U. A.).....	25,000	High 10-18-30 "Three French Girls"...	30,000
							Low 6-28-30 "Bad One".....	18,000
Metropolitan	4,350	25c-60c	"Skippy" (Para.).....	42,000	"A Connecticut Yankee" (Fox)...	41,500	High 10-11-30 "Sea God".....	49,000
							Low 6-7-30 "True to the Navy".....	26,000
Olympia	2,500	25c-50c	"Dishonored" (Para.)..... (2nd week)	15,500	"Dishonored" (Par.)..... (1st week)	16,000	High 7-5-30 "With Byrd at South Pole"	28,000
							Low 2-21-31 "Sit Tight".....	12,000
Scollay Square..	1,800	25c-50c	"Ten Nights In a Barroom" (N. E. Film).....	14,000	"Man of the World" (Par.).....	15,000	High 10-11-30 "Numbered Men".....	20,000
							Low 7-5-30 "Shadows of the Law".....	11,000
Uptown	2,000	25c-60c	"Dishonored" (Para.)..... (2nd week)	13,000	"Dishonored" (Par.)..... (1st week)	13,500	.....	
Buffalo								
Buffalo	3,500	25c-60c	"The Finger Points" (F. N.).....	24,000	"Skippy" (Par.).....	28,700	High 3-28-31 "My Past".....	39,500
							Low 4-4-31 "Man of the World".....	20,000
Century	3,000	25c-35c	"Fifty Million Frenchmen" (W. B.)	12,800	"Millie" (Radio).....	19,100	High 2-14-31 "Cimmaron".....	25,600
							Low 4-4-31 "Mother's Cry".....	5,900
Great Lakes....	3,000	25c-60c	"Strangers May Kiss" (MGM)...	30,000	"East Lynne" (Fox).....	23,000	High 4-18-31 "Strangers May Kiss"....	30,000
							Low 12-27-30 "Remote Control".....	13,400
Hippodrome	2,100	25c-50c	"Gentlemen's Fate" (MGM).....	20,000	"Parlor, Bedroom & Bath" (MGM)	24,700	High 2-14-31 "Free Love".....	26,300
							Low 12-27-30 "Along Came Youth".....	15,900
Lafayette	3,300	25c-35c	"Lonely Wives" (Pathe).....	9,200	"Ten Cents a Dance" (Col.).....	24,100	High 4-11-31 "Ten Cents a Dance".....	24,100
							Low 4-18-31 "Lonely Wives".....	9,200
Charlotte								
Broadway	1,167	25c-50c	"City Lights" (U. A.)..... (3 days)	4,250	"City Lights" (U. A.)..... (6 days)	10,000	.....	
			"Woman Hungry" (F. N.)..... (3 days)	4,500				
Carolina	1,441	40c-50c	"Cracked Nuts" (Radio)..... (3 days)	6,000	"Parlor, Bedroom & Bath" (MGM) (3 days)	6,250	.....	
			"The Front Page" (U. A.)..... (3 days)	6,500	"Strangers May Kiss' (MGM).... (3 days)	7,000		

(THEATRE RECEIPTS--CONT'D)

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930 to April, 1931)	
			Picture	Gross	Picture	Gross		
Chicago								
Castle	299	40c-60c	"Ten Nights In a Barroom" (Goetz) (2nd week)	4,514	"Ten Nights In a Barroom" (Goetz) (1st week)	5,420	High 4-27-30 "White Cargo"	10,600
							Low 4-13-30 "High Treason"	2,650
Chicago	4,000	35c-85c	"Doctor's Wives" (Fox)	37,000	"Skippy" (Par.)	48,975	High 9-6-30 "Anybody's Woman"	64,800
							Low 4-18-31 "Doctors' Wives"	37,000
McVicker's	2,284	35c-85c	"A Connecticut Yankee" (Fox) (3rd week)	14,775	"A Connecticut Yankee" (Fox) (2nd week)	27,560	High 7-12-30 "Big House"	50,800
Oriental	3,940	35c-85c	"3 Girls Lost In Chicago" (Fox)	26,400	"Tailor Made Man" (MGM)	40,300	Low 4-13-30 "Son of the Gods"	17,500
							High 7-19-30 "Our Blushing Brides"	60,600
							Low 5-24-30 "Adventures of Dr. Fu Manchu"	21,500
Orpheum	665	40c-60c	"Little Caesar" (W. F. N.)	8,790	"Hot Heiress" (F. N.) (6 days)	2,090	High 4-18-31 "Little Caesar"	8,790
							Low 4-11-31 "Hot Heiress"	2,090
Palace	2,509	35c-85c	"Behind Office Doors" (Radio)	24,950	"Dracula" (U.)	25,700	High 6-7-30 "On the Level"	31,200
Punch & Judy	354	35c-75c	"Sontag Des Lebens" (UFA)	994	"Rosenmontag" (Ufa) (10 days)	1,575	Low 7-19-30 "Shooting Straight"	16,200
Roosevelt	1,591	35c-85c	"Dishonored" (Para.) (2nd week)	19,150	"Dishonored" (Par.) (1st week)	30,350	High 7-5-30 "With Byrd at South Pole"	32,800
State Lake	2,776	35c-85c	"Cracked Nuts" (Radio)	19,875	"Ten Cents a Dance" (Col.)	27,875	Low 11-22-30 "Up the River"	13,300
							High 10-18-30 "Half Shot at Sunrise"	45,300
Studebaker	1,300	50c-75c	"Wien, Du Stadt Der Lieder" (Tobis) (50c-85c)	8,765	"Napoli Che Canta" (Cines-Pittaluga) (8 days)	5,250	Low 9-27-30 "Last of Duanes"	18,400
United Artists	1,700	35c-85c	"City Lights" (U. A.) (5th week)	14,850	"City Lights" (U. A.) (4th week)	17,875	High 3-21-31 "City Lights"	46,562
Woods	1,166	35c-85c	"Little Caesar" (W. F. N.) (25c-60c)	17,500	"Not Exactly Gentlemen" (Fox) (8 days)	10,600	Low 9-6-30 "Eyes of the World"	13,200
							High 4-27-30 "Ladies of Leisure"	25,500
							Low 4-4-31 "The Single Sin"	5,520
Cincinnati								
Keith's	1,600	30c-50c	"Doctors Wives" (Fox)	5,100	"It Pays to Advertise" (Par.)	5,300	High 11-20-30 "Africa Speaks"	13,000
							Low 3-7-31 "Numbered Men"	4,000
RKO Albee	3,300	30c-75c	"A Tailor Made Man" (MGM)	23,110	"Ten Cents a Dance" (Col.)	24,270	High 1-3-31 "Remote Control"	33,321
RKO Capitol	2,000	35c-50c	"Bachelor Apartment" (Radio)	10,440	"Skippy" (Par.) (30c-50c)	13,866	Low 12-20-30 "Silver Horde"	20,150
							High 9-20-30 "Common Clay"	22,000
RKO Family	1,140	20c-35c	"The W Plan" (Radio) (4 days)	2,716	"Not Exactly Gentlemen" (Fox) (4 days)	2,665	Low 3-14-31 "Fighting Caravans"	9,200
							High 11-1-30 "Men Without Law" and "Undertow"	5,600
			"The Lady Refuses" (Radio) (3 days)	1,463	"The Flood" (Col.) (3 days)	1,435	Low 3-7-31 "Captain Applejack" and "The Lion and the Lamb"	2,500
RKO Lyric	1,400	30c-50c	"Honor Among Lovers" (Para.)	10,364	"Dishonored" (Par.) (7 days and Sat. midn't show)	13,633	High 10-25-30 "The Big House"	23,900
							Low 2-7-31 "Little Caesar"	8,655
RKO Palace	2,700	30c-50c	"Sit Tight" (W. B.)	15,386	"Dance Fools Dance" (MGM) (7 days and Sat. midn't show)	20,030	High 11-1-30 "Check and Double Check"	28,100
							Low 10-4-30 "The Spoilers"	13,290
RKO Strand	1,350	25c-40c	"Dance Fools Dance" (MGM)	4,627	"Going Wild" (F. N.)	4,600	High 10-11-30 "Common Clay"	6,940
							Low 2-21-31 "A Lady's Morals"	3,001
Cleveland								
Allen	3,300	30c-60c	"Dishonored" (Para.)	20,000	"Doctors Wives" (Fox)	17,000	High 7-19-30 "Let Us Be Gay"	31,000
							Low 12-20-30 "Follow Through"	12,500
Cameo	1,200	25c-50c	"It Pays To Advertise" (Para.)	3,000				
RKO Hippodrome	4,500	35c-75c	"Unfaithful" (Para.) (25c-75c)	10,000	"Ten Cents a Dance" (Col.)	14,000	High 4-27-30 "High Society Blues"	46,000
							Low 4-18-31 "Unfaithful"	10,000
RKO Palace	3,100	25c-75c	"Fifty Million Frenchmen" (W. B.)	21,000	"Bachelor Apartment" (Radio) (At 35c-75c)	23,000	High 3-23-30 "Harmony at Home"	47,000
							Low 12-6-30 "Heads Up"	18,000
State	3,400	30c-60c	"Charlie Chan Carries On" (Fox)	21,000	"Tailor Made Man" (MGM)	21,000	High 1-3-31 "Princess and the Plumber"	25,000
							Low 12-6-30 "Oh for a Man"	14,500
Stillman	1,900	40c-75c	"A Connecticut Yankee" (Fox) (2nd week)	15,000	"Connecticut Yankee" (Fox) (1st week)	22,000	High 1-3-31 "Min and Bill"	33,000
Warners' Lake	800	40c-60c	"Divorce Among Friends" (W. B.) (5 days)	4,000	"The Finger Points" (F. N.) (9 days)	6,500	Low 4-13-30 "Putting On the Ritz"	10,000
Denver								
Denver	2,300	25c-65c	"Strangers May Kiss" (MGM)	17,000	"Dishonored" (Par.)	15,000	High 3-7-31 "The Easiest Way"	30,000
							Low 12-27-30 "Remote Control"	13,000
Huff'n's Aladdin	1,500	35c-50c	"A Connecticut Yankee" (Fox) (2nd week)	9,000	"A Connecticut Yankee" (Fox) (1st week)	12,000	High 4-11-31 "Connecticut Yankee"	12,000
Huffman's Tabor	1,900	25c-50c	"The Last Parade" (Col.)	9,500	"Charlie Chan Carries On" (Fox)	11,000	Low 12-27-30 "Big Money"	5,000
Paramount	2,000	25c-50c	"The Devil to Pay" (U. A.)	10,500	"Skippy" (Par.)	13,000	High 3-21-31 "City Lights"	14,000
							Low 12-27-30 "Sinners Holiday"	8,000
Rialto	1,040	25c-50c	"Skippy" (Par.)	4,000	"June Moon" (Par.)	3,750	High 1-10-31 "Hell's Angels"	22,000
							Low 3-14-31 "One Heavenly Night"	10,000
							High 3-28-31 "Trader Horn"	8,000
							Low 12-27-30 "Fast and Loose"	2,500
Des Moines								
Des Moines	1,600	25c-60c	"Strangers May Kiss" (MGM)	12,000	"Dishonored" (Par.)	9,000	High 2-14-31 "Cimarron"	18,000
							Low 4-27-30 "Rogue Song"	5,000
Orpheum	2,000	25c-50c	"Subway Express" (Col.) (3 days)	5,000	"Laugh and Get Rich" (Radio) (4 days)	5,000	High 2-14-31 "Cimarron"	18,000
							Low 12-20-30 "Sin Takes a Holiday"	6,500
			"Lonely Wives" (RKO) (4 days)	4,000	"Bad Sister" (U.) (3 days)	4,000		
Paramount	1,700	25c-60c	"Man of the World" (Para.) (3 days)	6,000	"Men Call It Love" (MGM) (3 days)	6,000	High 6-14-30 "Lady of Scandal" and "Safety in Numbers"	22,000
			"Doctors' Wives" (Fox) (4 days)	7,000	"Mr. Lemon of Orange" (Fox) (4 days)	6,000	Low 12-6-30 "Three French Girls" and "Derelict"	8,000
Strand	1,100	20c-30c	"Not Exactly Gentlemen" (Fox) (4 days)	1,950	"Kiss Me Again" (F. N.) (3 days)	1,500	High 3-23-30 "Evidence" and "Road-house Nights"	9,007
			"Stepping Out" (MGM) (3 days)	1,000	"It's a Wise Child" (MGM) (4 days)	900	Low 3-28-31 "Gentleman's Fate" and "Boudoir Diplomat"	1,540
Hollywood								
Chinese	2,030	75-$1.50	"Dirigible" (Col.) (8 days—$5.00 premiere)	19,100	"Trader Horn" (MGM) (4 days) ((11th week	8,000	High 6-7-30 "Hell's Angels"	40,500
							Low 4-18-31 "Dirigible"	19,100
Egyptian	1,800	35c-65c	"New Moon" (MGM)	4,500	"Min and Bill" (MGM)	6,300	High 3-23-30 "The Love Parade"	15,600
							Low 3-21-31 "Stolen Heaven"	3,200
Pan. Hollywood	3,000	35c-65c	"Cimarron" (Radio)	18,000	"Unfaithful" (Par.)	13,500	High 6-14-30 "The Floradora Girl"	30,000
							Low 7-19-30 "True to the Navy"	8,800
W. B. Hollywood	3,000	35c-65c	"Fifty Million Frenchmen" (W. B.)	15,000	"Father's Son" (F. N.)	14,500	High 2-7-31 "Little Caesar"	30,000
							Low 1-31-31 "Man to Man"	12,000

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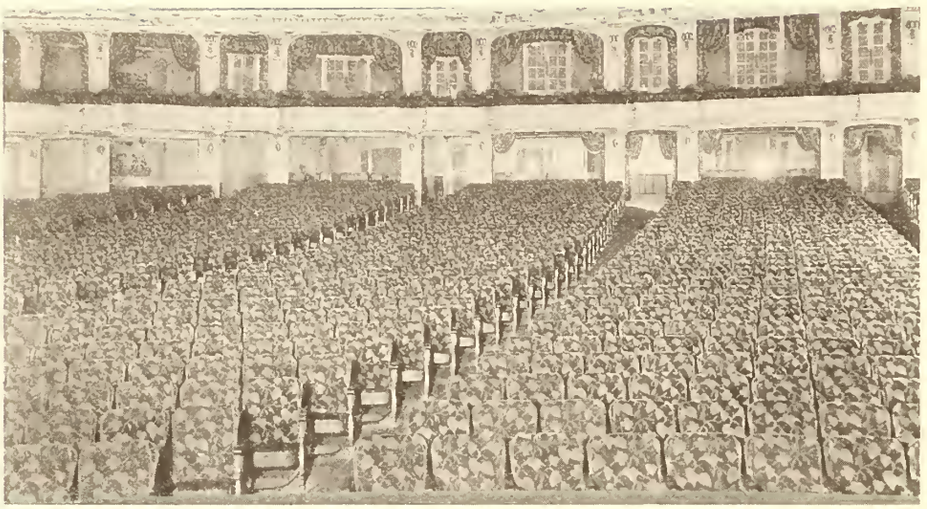
Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to April, 1931)	
			Picture	Gross	Picture	Gross		
Houston								
Kirby	1,654	25c-50c	"Doctors' Wives" (Fox)	7,000	"Mr. Lemon of Orange" (Fox)	9,000	High 11-29-30 "Hell's Angels"	16,000
							Low 10-4-30 "Bright Lights"	4,500
Loew's State	2,700	25c-60c	"Strangers May Kiss" (MGM)	13,200	"Parlor, Bedroom & Bath" (MGM)	8,900	High 5-16-30 "The Divorcee"	18,000
							Low 12-12-30 "Lion and Lamb"	7,000
Metropolitan	2,512	25c-60c	"My Past" (Radio)	10,500	"Dishonored" (Par.)	8,800	High 1-24-30 "Love Parade"	18,000
							Low 3-11-30 "Gentlemen of the Press"	7,000
RKO Majestic	2,250	25c-60c	"Dracula" (U.)	10,500	"A Connecticut Yankee (Fox)	12,100	High 10-24-30 "Check and Double Check"	20,000
							Low 7-18-30 "Rough Romance"	8,000
Indianapolis								
Apollo	1,100	25c-50c	"A Connecticut Yankee" (Fox) (2nd week)	5,000	"A Connecticut Yankee" (Fox) (1st week)	10,000	High 4-11-31 "A Connecticut Yankee"	10,000
							Low 2-21-31 "Illicit"	4,000
Circle	2,600	25c-50c	"Ten Cents a Dance" (Col.)	8,000	"Skippy" (Par.)	10,000	High 11-1-30 "Check and Double Check"	22,000
							Low 4-18-31 "Ten Cents a Dance"	8,000
Indiana	3,300	35c-65c	"Dishonored" (Par.)	19,500	"Man of the World" (Par.)	17,500	High 3-21-31 "Unfaithful"	21,000
							Low 2-14-31 "Gang Buster"	16,500
Lyric	2,000	25c-50c	"The Lightning Flyer" (Col.)	10,000	"Charlie Chan Carries On" (Fox)	9,500	High 4-4-31 "Lonely Wives"	10,500
							Low 12-6-30 "The Dancers"	7,500
Palace	2,800	25c-50c	"Tailor Made Man" (MGM)	9,200	"Dance, Fools, Dance" (MGM)	15,750	High 1-31-31 "Reducing"	19,000
							Low 2-14-31 "Passion Flower"	8,000
Kansas City								
Loew Midland	4,000	25c-50c	"A Connecticut Yankee" (Fox)	18,125	"Strangers May Kiss" (MGM)	24,700	High 11-29-30 "Hell's Angels"	29,000
							Low 3-21-31 "Kiki"	10,500
Mainstreet	3,067	35c-60c	"The Subway Express" (Col.)	15,000	"Laugh and Get Rich" (Radio)	16,500	High 2-14-31 "Cimmaron"	24,750
							Low 4-13-30 "Framed"	11,000
Newman	2,000	25c-60c	"Dishonored" (Par.)	15,600	"Skippy" (Par.)	18,500	High 9-13-30 "Animal Crackers"	23,500
							Low 4-13-30 "Light of Western Stars"	7,000
Royal	900	25c-60c	"Skippy" (Par.)	5,000	"June Moon" (Par.)	5,000	High 11-29-30 "Tom Sawyer"	6,000
							Low 4-27-30 "Clancy In Wall Street"	1,350
Uptown	2,200	25c-50c	"A Lady's Morals" (MGM)	5,400	"Don't Bet on Women" (Fox)	6,600	High 9-27-30 "King of Jazz"	10,200
							Low 11-1-30 "Last of Lone Wolf"	4,000
Los Angeles								
Carthay Circle	1,650	75c-$1.50	"Strangers May Kiss" (MGM) (5th week)	8,000	"Strangers May Kiss" (MGM) (4th week)	14,000	High 3-21-31 "Strangers May Kiss"	28,000
							Low 8-16-30 "Holiday"	19,500
Fox Criterion	1,652	35c-65c	"Connecticut Yankee" (Fox) ((2nd week)	23,000	"Connecticut Yankee" (Fox) (1st week)	26,700	High 5-24-30 "The Divorcee"	29,700
							Low 1-31-31 "Royal Family of Bdw'y"	7,000
International	2,000	25c-50c	"La Mujer X" (MGM)	5,200	"Resurrection" (U.)	4,700	.....	
					(2nd week)			
Loew's State	2,418	35c-65c	"Doctors' Wives" (Fox)	27,000	"The Prodigal" (MGM)	26,500	High 5-10-30 "Caught Short"	48,000
							Low 10-18-30 "Three French Girls"	15,000
Los Angeles	2,100	25c-65c	"Among the Married" (MGM)	5,000	"Men On Call" (Fox)	11,500	.....	
Orpheum	2,750	35c-65c	"Ten Cents a Dance" (Col.)	14,000	"Dracula" (U.) (2nd week)	13,600	High 2-14-31 "Cimarron" (5 days)	32,000
							Low 12-27-30 "Ex-Flame"	6,000
Paramount	3,596	35c-65c	"Skippy" (Par.) (2nd week)	17,500	"Skippy" (Par.) (1st week)	25,000	High 9-6-30 "Animal Crackers"	40,000
							Low 2-14-31 "No Limit"	18,000
RKO	2,700	35c-65c	"The Virtuous Husband" (U.)	15,500	"Bachelor Apartment" (Radio)	14,800	High 8-16-30 "Hell's Island"	17,500
							Low 9-27-30 "For the Love of Lil"	10,500
United Artists	2,100	35c-65c	"Kiki" (U. A.) (2nd week)	5,300	"Kiki" (U. A.) (1st week)	16,500	High 9-20-30 "What a Widow"	30,000
							Low 10-11-30 "Heads Up"	8,000
W. B. Downtown	2,400	35c-65c	"Fifty Million Frenchmen" (W. B.) (5 days)	12,500	"Father's Son" (F. N.) (5 days)	14,000	High 9-27-30 "Office Wife"	30,000
							Low 3-14-31 "Captain Applejack"	8,000
Milwaukee								
Alhambra	2,660	25c-60c	"The Southerner" (MGM)	8,500	"Bad Sister" (U.) (6 days)	12,000	.....	
Garden	1,150	25c-60c	"Today" (Majestic) (9 days)	7,000	"Illicit" (W. B.) (5 days) (2nd week)	4,000	.....	
Majestic	1,990	15c-50c	"The Jazz Singer" (W. B.) (3½ days)	3,600	"June Moon" (Par.)	7,000	.....	
			"Caught Cheating" (Tiff.) (3½ days)	4,500				
Palace	2,587	35c-60c	"Comrades of 1918" (Nero Films) (25c-50c—6 days)	7,500	"Ten Cents a Dance" (Col.)	10,000	.....	
Riverside	2,180	25c-60c	"Lonely Wives" Pathe) (25c-50c)	15,000	"The Last Parade" (Col.)	16,500	.....	
Strand	1,406	25c-60c	"Dishonored" (Para.)	8,000	"Rango" (Par.)	6,800	.....	
Wisconsin	3,275	25c-65c	"Charlie Chan Carries On" (Fox)	13,500	"Unfaithful" (Par.)	18,500	.....	
Minneapolis								
Aster	812	20c-35c	"Men Call It Love" (MGM)	900	"Woman Hungry" (E. N.)	1,500	High 3-30-30 "The Aviator"	8,500
							Low 4 18-31 "Men Call It Love"	900
Lyric	1,238	20c-40c	"The Seas Beneath" (Fox)	2,000	"Finn and Hattie" (Par.)	3,000	High 3-23-30 "They Learned About Women"	5,000
							Low 1-24-31 "Men On Call"	1,200
Minnesota	4,025	30c-75c	"Man of the World" (Par.)	23,000	"Dishonored" (Par.)	24,000	High 7-5-30 "So This Is London"	45,000
							Low 2-28-31 "Dance, Fools, Dance"	18,000
RKO Orpheum	2,900	25c-50c	"Subway Express" (Col.)	12,000	"Laugh and Get Rich" (Radio)	12,000	High 2-14-31 "Cimarron"	30,000
							Low 4-18-31 "Subway Express"	12,000
Seventh Street	1,300	50c	"The Painted Desert" (Pathe) 25c-50c—4 days)	1,710	"City Lights" (U. A.) (3rd week)	4,000.	High 5-17-30 "Ingagi"	9,400
							Low 12-20-30 "Boudoir Diplomat"	1,200
			"Night Work" (Pathe) (3 days)	800				
State	2,300	25c-60c	"Body and Soul" (Fox)	6,000	"Parlor, Bedroom & Bath" (MGM)	7,000	High 4-20-30 "Benson Murder Case"	26,600
							Low 12-20-30 "River's End"	5,000
Montreal								
Capitol	2,670	25c-60c	"Doctors' Wives" (Fox) and "Painted Desert" (Pathe)	13,000	"Honor Among Lovers" (Par.) and "It Pays to Advertise" (Par.)	14,000	High 12-6-30 "Her Wedding Night"	19,000
							Low 4-4-31 "Sit Tight" and Costello Case"	11,000
His Majesty's	1,700	50c-$1.50	"Trader Horn" (MGM)	16,000	.....		.....	
Imperial	1,914	15c-40c	"Fighting Caravans (Para.) and "Outward Bound" (W. B.)	5,000	"The Hot Heiress" (F. N.) and "Humiliation" (Sono Art-W. W.)	5,500	High 1-17-31 "The Office Wife" and Oh Sailor Behave"	7,000
							Low 2-28-31 "Under Suspicion" and "Man to Man"	4,500
Loew's	2,982	25c-75c	"The Prodigal" (MGM)	13,500	"The Bachelor Father" (MGM)	14,500	High 1-31-31 "Derelict"	16,000
							Low 12-21-30 "Half Shot at Sunrise"	11,000
Palace	2,600	25c-99c	"East Lynne" (Fox)	16,000	"Dishonored" (Par.)	16,500	High 2-21-31 "Man Who Came Back"	19,000
							Low 8-30-30 "Romance"	12,000

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to April, 1931)	
			Picture	Gross	Picture	Gross		
Montreal (Cont'd)								
Princess	2,272	25c-65c	"City Lights" (U. A.) (2nd week)	18,000	"City Lights" (U. A.) (1st week)	22,500	High 4-11-31 "City Lights"	22,500
Strand	750	15c-50c	"Laughing Lady" and "Capt. Applejack" (W. B.)	4,200	"Viennese Nights" (W. B.) and "Royal Family of Broadway" (Par.)	4,300	Low 12-13-30 "Up the River"	8,500
							High 1-31-31 "Captain Thunder"	5,300
							Low 12-20-30 "Golden Dawn"	3,100
New York								
Astor	1,120	50c-$1.50	"Trader Horn" (MGM) (11th week)	16,470	"Trader Horn" (MGM) (10th week)	18,160	High 7-5-30 "Big House"	24,860
Cameo	549	35c-75c	"Cities and Years" (Amkino) (2nd week)	5,500	"Cities and Years" (Amkino) (1st week)	5,500	Low 11-1-30 "War Nurse"	20,319
Capitol	4,700	35c-$1.50	"Strangers May Kiss" (MGM)	94,541	"Parlor, Bedroom & Bath" (MGM)	54,075	High 8-30-30 "Romance"	98,322
Central	910	50c-75c	"Dirigible" (Col.) (2nd week)	16,000	"Dirigible" (Col.) (1st week)	17,486	Low 3-21-31 "Great Meadow"	49,789
Embassy	598	25c	All Newsreel	8,573	All Newsreel	9,279	High 11-29-30 Newsreels	9,995
							Low 8-16-30 Newsreels	6,625
Geo. M. Cohan	1,500	50c-$1.00	"City Lights" (U. A.) (9th week)	17,452	"City Lights" (U. A.) (8th week)	30,486	High 2-14-31 "City Lights"	66,200
							Low 12-20-30 "Sleeping Partners"	3,700
Globe	1,050	50c-$1.50	"Cracked Nuts" (Radio) (2nd week)	8,400	"Cracked Nuts" (Radio) (1st week)	17,000	High 10-18-30 "Half Shot at Sunrise"	28,000
							Low 7-26-30 "Hell's Island"	8,030
Mayfair	2,300	40c-85c	"Cimarron" (Radio) (2nd week)	24,500	"Cimarron" (Radio) (1st week)	38,500	High 11-8-30 "Check and Double Check"	51,000
							Low 4-4-31 "Laugh and Get Rich"	15,000
Paramount	3,700	40c-$1.00	"Skippy" (Para.) (2nd week)	53,600	"Skippy" (Par.) (1st week)	72,400	High 8-23-30 "Anybody's Woman"	91,300
							Low 12-6-30 "Fast and Loose"	52,100
Rialto	1,904	40c-$1.00	"Reaching for the Moon" (U. A.) (2nd week)	20,200	"Reaching For the Moon" (U. A.) (1st week)	42,700	High 9-6-30 "Animal Crackers"	62,500
							Low 7-26-30 "Raffles"	17,000
Rivoli	2,103	40c-$1.00	"Front Page" (U. A.) (5th week)	31,300	"Front Page" (U. A.) (4th week)	43,000	High 12-27-30 "Royal Family"	57,000
							Low 3-14-31 "River's End"	9,519
Roxy	6,200	65c-$1.50	"A Connecticut Yankee" (Fox)	101,500	"Three Rogues" (Fox)	94,000	High 1-10-31 "Man Who Came Back"	130,430
							Low 2-14-31 "Girls Demand Excitement"	57,315
Strand	3,000	50c-$1.00	"The Finger Points" (F. N.) (3rd week)	21,495	"The Finger Points" (F. N.) (2nd week)	29,021	High 11-8-30 "Doorway to Hell"	46,445
							Low 5-17-30 "The Wedding Bells"	15,017
Warners	1,490	25c-65c	"Naughty Flirt" (F. N.)	7,600	"Divorce Among Friends" (W. B.)	8,320	High 8-30-30 "Old English"	22,203
							Low 3-21-31 "Single Sin"	5,638
Winter Garden	1,493	35c-85c	"The Millionaire" (W. B.)	31,618	"Fifty Million Frenchmen" (W. B.) (4 days) (3rd week)	9,366	High 7-19-30 "Dawn Patrol"	51,128
							Low 11-8-30 "Life of the Party"	10,750
					"The Millionaire" (W. B.) (3 days)	17,738		
Oklahoma City								
Capitol	1,200	10c-50c	"Bachelor Apartment" (Radio) (6 days)	5,000	"Skippy" (Par.)	6,700	High 11-8-30 "Check and Double Check"	17,000
							Low 4-6-30 "Party Girl"	3,800
Criterion	1,800	10c-50c	"Strangers May Kiss" (MGM)	11,000	"Dishonored" (Par.)	8,200	High 2-21-31 "Cimarron"	15,500
							Low 4-6-30 "Locked Door"	4,400
Liberty	1,500	10c-35c	"Misbehaving Ladies" (F. N.) (3 days)	1,000	"The Dancers" (Fox) (3 days)	1,600	High 11-29-30 "Truth About Youth"	8,500
			"Fair Warning" (Fox) (4 days)	1,200	"Bad Sister" (U.) (4 days)	2,000	Low 4-18-31 "Misbehaving Ladies" and "Fair Warning"	2,200
Mid-West	1,500	10c-50c	"A Connecticut Yankee" (Fox)	10,500	"Finger Points" (F. N.)	7,000	High 8-9-30 "Dawn Patrol"	15,000
							Low 11-8-30 "Last of the Duanes"	3,800
Warner	1,700	10c-50c	"Lonely Wives" (Pathe)	8,000	"Mr. Lemon of Orange" (Fox)	7,700		
Omaha								
Orpheum	3,000	25c-60c	"Behind Office Doors" (Radio)	13,000	"Laugh and Get Rich" (Radio)	12,500	High 11-1-30 "Check and Double Check"	26,400
							Low 4-4-31 "Lonely Wives"	11,500
Paramount	2,900	25c-60c	"Trader Horn" (MGM)	10,500	"Dishonored" (Par.)	8,100	High 12-13-30 "Hell's Angels"	12,750
							Low 9-27-30 "Song of My Heart"	5,950
State	1,200	25c-40c	"Doctors' Wives" (Fox) (4 days)	1,500	"June Moon" (Par.) (4 days)	1,895	High 3-14-31 "Trader Horn" (at 50c-$1.50)	10,000
			"Hot Heiress" (F. N.) (3 days)	900	"Finn and Hattie" (Par.) (3 days)	1,205	Low 3-28-31 "Gentlemen's Fate" and "Connecticut Yankee"	1,850
World	2,500	25c-60c	"Man of the World" (Par.) (25c-45c)	8,500	"Men Call It Love" (MGM)	16,000	High 4-11-31 "Men Call It Love"	16,000
							Low 4-6-30 "Girl Said No"	6,750
Ottawa								
Avalon	990	15c-35c	"Princess and Plumber" (Fox) (3 days)	1,400	'Sin Takes a Holiday" (Pathe) (3 days)	1,600	High 3-23-30 "Disraeli" and "Cockeyed World"	3,555
			"Charley's Aunt" (Col.) (3 days)	1,500	"Paid" (MGM) (3 days)	1,700	Low 5-3-30 "Oh Yeah" and "Navy Blues"	1,810
B. F. Keith's	2,592	15c-60c	"Honor Among Lovers" (Para.) (3 days)	3,500	"Don't Bet on Women" (Fox) (2 days)	2,700	High 3-30-30 "Sacred Flame" and "Love Comes Along"	9,900
			"Doctors' Wives" (Fox) (3 days)	3,800	"Man to Man" (W. B.) (2 days)	2,200	Low 4-11-30 "Don't Bet On Women" and "Man to Man"	4,900
Centre	1,200	15c-60c	"The Bachelor Father" (MGM) (6 days)	5,300	"Reducing" (MGM) (6 days)	6,200	High 1-24-31 "Madam Satan and "Du Barry, Woman of Passion"	8,800
							Low 12-13-30 "Remote Control"	2,400
Imperial	1,200	10c-50c	"The Middle Watch" (Brit.) and "Caught Cheating" (Tiff.) (6 days)	3,300	"Finn and Hattie" (Par.) (6 days)	4,500	High 4-11-30 "Finn and Hattie"	4,500
							Low 12-20-30 "East Is West"	2,050
Regent	1,225	15c-75c	"Unfaithful" (Para.) (6 days)	5,800	"Man of the World" (Par.) (6 days)	5,600	High 5-24-30 "High Society Blues"	6,600
							Low 12-20-30 "Scotland Yard"	3,200
Philadelphia								
Arcadia	600	50c	"Honor Among Lovers" (Par.) (6 days)	4,500	"Stolen Heaven" (Par.) (6 days)	4,500	High 11-22-30 "Anybody's Woman"	5,500
							Low 4-4-31 "Command Performance"	3,000
Boyd	2,400	35c-75c	"Stepping Out" (MGM) (6 days)	13,500	"Fifty Million Frenchmen" (W. B.) (6 days)	15,000	High 2-21-31 "Illicit"	28,000
							Low 12-13-30 "Sin Takes a Holiday"	12,000
Earle	2,000	25c-65c	"Kept Husbands" (Radio) (6 days)	19,500	"The Single Sin" (Tiff.) (6 days)	19,000	High 9-6-30 "Sap from Syracuse"	25,000
							Low 2-14-31 "Ex-Flame"	15,500
Fox	3,000	35c-75c	"A Connecticut Yankee" (Fox) (6 days)	30,000	"Body and Soul" (Fox) (6 days)	27,000	High 2-7-31 "Man Who Came Back"	40,000
							Low 3-7-31 "Girls Demand Excitement" and East Lynne"	23,000
Karlton	1,000	40c-50c	"Fifty Million Frenchmen" (W. B.) (5 days)	4,000	"Strangers May Kiss" (MGM) (6 days) (2nd week)	6,500	High 10-25-30 "Whoopee"	10,000
			"Misbehaving Ladies" (W. B.) (1 day)	1,500			Low 3-21-31 "Resurrection"	3,000
Keith's	1,800	35c-75c	"Dishonored" (Par.) (5 days—2nd week)	15,000	"Dishonored" (Par.) (1st week)	20,500	High 1-3-31 "Tom Sawyer"	24,000
							Low 3-7-31 "It Pays to Advertise" and "Stolen Heaven"	8,000

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to April, 1931)	
			Picture	Gross	Picture	Gross		
Philadelphia (Cont'd)								
Mastbaum	4,800	35c-75c	"Cracked Nuts" (Radio) (6 days)	53,000	"Tailor Made Man" (MGM) (6 days)	43,000	High 1-3-31 "Going Wild"	58,000
							Low 10-18-30 "Madame Satan"	35,000
Stanley	3,700	35c-75c	"The Millionaire" (W. B.) (6 days)	24,000	"The Prodigal" (MGM) (6 days)	14,500	High 2-14-31 "Cimarron"	26,000
							Low 12-27-30 "The Lash" and "Abraham Lincoln"	11,500
Stanton	1,700	25c-65c	"Lonely Wives" (Pathe) (3 days)	5,500	"Last Parade" (Col.) (6 days) (4th week)	7,000	High 3-21-31 "The Last Parade"	16,500
			"Women Hungry" (F. N.) (3 days)	3,500			Low 2-28-31 "Beau Ideal" (8 days)	7,500
Portland, Ore.								
Fox Broadway	1,912	25c-50c	"A Connecticut Yankee" (Fox) (2nd week)	6,500	"A Connecticut Yankee" (Fox) (1st week)	12,500	High 1-10-31 "Min and Bill"	21,000
							Low 4-4-31 "The Prodigal"	3,000
Fox Paramount	3,068	25c-60c	"Man of the World" (Par.)	15,300	"Parlor, Bedroom & Bath" (MGM)	17,000	High 1-3-31 "Paid"	26,000
							Low 4-20-30 "Ladies Love Brutes"	9,456
Fox Rialto	1,498	25c-50c	"The Right of Way" (F. N.)	3,000	"Seas Beneath" (Fox)	6,500	High 10-18-30 "Road to Paradise"	12,800
							Low 4-18-31 "Right of Way"	3,000
Hamrick's Alder	1,000	25c-50c	"Drums of Jeopardy" (Tiff.)	4,500	"Queen's Husband"	5,500	.....	
RKO Orpheum	1,700	25c-50c	"Subway Express" (Col.)	11,000	"Laugh and Get Rich" (Radio)	12,400	High 2-14-31 "Cimarron"	20,000
							Low 3-21-31 "Kept Husbands"	9,000
United Artists	945	25c-60c	"Front Page" (U. A.)	10,000	"Kiki" (U. A.)	9,500	High 12-13-30 "Hell's Angels"	16,400
							Low 4-4-3 "Fighting Caravans"	6,000
Providence								
Loew's State	3,800	10c-50c	"Tailor Made Man" (MGM)	18,000	"Strangers May Kiss" (MGM)	24,800	High 12-13-30 "Hell's Angels"	28,000
							Low 10-25-30 "Du Barry, Woman of Passion"	16,500
Majestic	2,400	10c-50c	"Illicit" (W. B.) and "The Naughty Flirt" (F. N.)	12,800	"Body and Soul" (Fox)	12,000	High 3-7-31 "Little Caesar"	18,000
							Low 4-4-31 "Love of Aloha" and "Costello Case"	8,000
Paramount	2,300	10c-50c	"Dishonored" (Par.)	13,000	"Skippy" (Par.)	13,000	High 7-19-30 "Son of the Gods"	18,000
							Low 3-7-31 "Rango"	8,000
RKO Albee	2,300	10c-50c	"Bachelor Apartment" (Radio)	7,000	"Laugh and Get Rich" (Radio)	10,000	High 8-2-30 "All Quiet on Western Front"	20,000
							Low 4-18-31 "Bachelor Apartment"	7,000
RKO Victory	1,600	10c-50c	"Bad Sister" (U.)	5,000	"The Conquering Horde" (Par.)	7,000	High 4-6-30 "Golden Calf"	13,500
							Low 4-18-31 "Bad Sister"	5,000
St. Paul								
Paramount	2,300	25c-50c	"Dishonored" (Par.)	8,000	"A Connecticut Yankee" (Fox)	10,000	.....	
Riviera	1,600	25c-50c	"Parlor, Bedroom & Bath" (MGM)	7,000	"Honor Among Lovers" (Par.)	7,500	.....	
RKO Orpheum	2,600	25c-50c	"Subway Express" (Col.)	12,000	"Laugh and Get Rich" (Radio)	12,000	.....	
RKO President	1,200	25c-50c	"The Lady Refuses" (Radio)	3,500	"The Painted Desert" (Pathe)	4,500	.....	
Tower	1,000	15c-25c	"June Moon" (Par.)	2,000	"Finn and Hattie" (Par.)	2,500	.....	
San Francisco								
California	2,315	35c-50c	"Strangers May Kiss" (MGM)	16,000	"June Moon" (Par.)	14,000	High 1-10-31 "The Blue Angel"	25,000
							Low 9-20-30 "Bad Man"	9,000
Columbia	1,700	25c-$1.50	"Trader Horn" (MGM) (2nd week)	19,000	"Trader Horn" (MGM) (1st week)	19,000	.....	
El Capitan	3,100	25c-60c	"Bachelor Father" (MGM)	13,000	"Inspiration" (MGM)	13,500	High 12-6-30 "Up the River"	17,000
							Low 3-14-31 "Part Time Wife"	12,000
Fox	4,600	50c-$1.00	"Charlie Chan Carries On" (Fox)	37,000	"Strangers May Kiss" (MGM)	60,000	High 1-3-31 "Lightnin'"	70,000
							Low 5-3-30 "Children of Pleasure"	18,000
Golden Gate	2,800	35c-65c	"Misbehaving Ladies" (Radio)	15,500	"Bachelor Apartment" (RKO)	16,500	High 7-5-30 "Fall Guy"	19,000
							Low 9-20-30 "The Storm"	9,800
Orpheum	3,000	35c-90c	"Ten Cents A Dance" (Col.)	15,000	"Dracula" (U.) (2nd week)	10,000	High 2-14-31 "Cimarron"	30,000
							Low 9-6-30 "Outside the Law"	7,000
Paramount	2,740	35c-90c	"Dishonored" (Para.)	22,000	"Skippy" (Par.)	15,000	High 2-7-31 "Morocco"	35,000
Warfield	2,700	50c-90c	"It's A Wise Child" (MGM)	24,000	"Gentlemen's Fate" (MGM)	26,000	High 5-24-30 "All Quiet on Western Front"	41,000
							Low 4-5-30 "Bishop Murder Case"	9,500
Warners	1,385	30c-50c	"Kiss Me Again" (F. N.)	8,000	"Divorce Among Friends" (W. B.) (5 days)	7,000	High 1-21-31 "Illicit"	14,500
Seattle								
Blue Mouse	950	25c-75c	"Kiki" (U. A.)	9,000	"Honor Among Lovers" (Par.)	5,500	High 2-28-31 "City Lights"	14,000
							Low 4-11-31 "Honor Among Lovers"	5,500
Fox	2,450	25c-75c	"Not Exactly Gentlemen" (Fox)	7,500	"The Widow From Chicago" (F. N.)	7000	High 12-20-30 "Min and Bill"	15,000
							Low 3-14-31 "Parlor, Bedroom and Bath"	5,500
Fifth Avenue	2,750	25c-75c	"Trader Horn" (MGM)	17,000	"Dishonored" (Par.)	14,000	High 4-18-31 "Trader Horn"	17,000
							Low 3-14-31 "Inspiration" (10 days)	10,000
Liberty	2,000	15c-30c	"Headin' North" (Tiff.)	6,000	"The Royal Bed" (Radio)	6,500	High 1-10-31 "The Lash"	11,500
							Low 3-28-31 "Lion and the Lamb"	5,500
Music Box	950	25c-75c	"Reaching for the Moon" (U. A.) (2nd week)	7,500	"Reaching For the Moon" (U. A.) (1st week)	9,000	High 2-28-31 "City Lights"	14,000
							Low 4-4-31 "Drums of Jeopardy"	5,500
Paramount	3,150	25c-75c	"Charlie Chan Carries On" (Fox)	13,000	"Unfaithful" (Par.)	14,000	High 9-13-30 "Animal Crackers"	21,900
							Low 10-11-30 "The Bad Man"	10,000
RKO Orpheum	2,650	25c-75c	"Behind Office Doors" (Radio)	14,000	"Laugh and Get Rich" (Radio)	15,000	.....	
Toronto								
Imperial	3,444	15c-75c	"Honor Among Lovers" (Para.) (6 days)	16,500	"Man of the World" (Par.) (6 days)	17,500	High 9-27-30 "The Spoilers"	22,000
							Low 12-20-30 "The Cat Creeps"	14,500
Loew's	3,200	25c-75c	"City Lights" (U. A.) (15c-75c) (6 days)	22,000	"Dance Fools Dance" (MGM) (6 days)	17,000	High 4-18-31 "City Lights"	22,000
							Low 10-4-30 "Love in the Rough"	10,500
Shea's	2,600	30c-75c	"The Great Meadow" (MGM) (6 days)	12,500	"Going Wild" (F. N.) (6 days)	14,500	High 3-7-31 "Those Three French Girls"	16,500
							Low 3-28-31 "Madonna of the Streets"	10,000
Tivoli	1,600	15c-75c	"Dishonored" (Para.) (2nd week)	11,000	"Dishonored" (Par.) (6 days) (1st week)	16,500	High 2-28-31 "Cimarron"	19,500
							Low 12-20-30 "Alf's Button"	9,000
Uptown	3,000	15c-60c	"Fighting Caravans" (Para.) (6 days)	12,500	"Middle Watch" (Brit. Int.) (6 days)	13,500	High 8-16-30 "For the Defense"	17,500
							Low 1-31-31 "Young Woodley"	9,500



View of the main floor of the Chicago Theatre, Publix-B. & K. house in Chicago, following complete reupholstering with mohair in a recent remodeling operation having for its purpose improvement of the sound qualities of the theatre. Adoption of mohair for the upholstering material followed the establishment of an institute for further research into the acoustical properties of this material.

Entertainment the Issue, Says Freuler

Popular entertainment at popular prices, according to John R. Freuler, of Big 4, is the real issue at any time, and particularly now. Trends may come and trends may go, but the practice which has made for the success of American business is the public's money's worth at prices the public can pay, he says.

If, as has been rumored, "many theatres will be forced to close before summer unless the supply of wholesome family pictures is increased to meet the demand," the situation, states Freuler, presents a very serious problem to all concerned. Large producers, independent producers and exhibitors of all classes are involved. It is clearly a case of underproduction of playable product. Product should be built of wholesome, de-sexed, action material along popular lines, sacrificing lavish sets, costuming and overhead which increase production costs, says Freuler.

Recognition of the importance of keeping houses open during the summer months should be seriously regarded by major and independent producer alike. If, in certain territories, the double-feature policy results in added revenue to the independent producer, in additional playing situations to the major companies, and permits exhibitors to keep their doors open it should be welcomed, and studio activities should be speeded to meet a two-fold market.

License Power Shifted

Providence—The city council has taken from the chief of police the power to issue licenses and invested it in three councilmen.

Tax Bill Tabled

Austin, Texas—A bill to place a tax of 25 cents a square foot on billboards was tabled after it had been defeated in the lower house of the state legislature.

Rouda Suddenly Learns the Boss's Son Has Grown Up

Chicago—Harry Rouda, who has been manager of the Lane Court theatre for more years than probably any other man in the business has remained in one place, is wondering if it's really worthwhile.

During the years Rouda was on the job, the Lane Court's owner was raising a family. The other day Rouda suddenly was made aware that one of these, a son, had grown up. Now the boss' hopeful manages the theatre, and the old veteran is looking for something else to do.

Whitbeck with Universal

Los Angeles — Frank Whitbeck, it is understood, has joined Universal to devote his efforts to exploitation and advertising.

Whitbeck's resignation as ad and publicity director of Fox West Coast becomes effective on May 1.

Closed for Summer Months

Enid, Okla.—The Arcadia, Publix, in operation only six months, will be closed during the summer months, beginning next week.

Branches Add Men

Denver—Two changes in sales forces here are the adding of Earl Stein of Los Angeles to the RKO staff and Jack Anderson of Seattle to Universal.

Quartet of Playwrights

Four well known playwrights have just been signed by Paramount to contracts calling for their services on pictures to be made for the new season by this company. They include Brian Marlow, S. K. Lauren, A. A. Kline and Madame Condes Neve.

Sound More Critical Than Silent Picture

Hollywood—Five Universal players have recently been rewarded thus for their outstanding performances. Success seems to register much more rapidly in the talkies than it did in the days of silent films.

Latest of these is Robert Armstrong, whose work as the prize fight manager in "Iron Man," the Lew Ayres starring picture, has won praise. Carl Laemmle, Jr., production chief, has given Armstrong the leading role in "The Whole Town's Talking," the Anita Loos-John Emerson play, which is coming to the screen via an adaptation by Dale Van Every, with Vin Moore directing.

Lois Wilson's performance in "Seed" at the Carthay Circle theatre, has marked her for a come-back apparently, for she has now affixed her name to a long term Universal contract.

Elliott Nugent, stage actor who went into pictures a couple of years ago and who "clicked" in Universal's "Virtuous Husband," has also been signed by Universal to a long term contract.

A recent notable case is Lew Ayres, an unknown until he played opposite Greta Garbo in "The Kiss." Ayres was later picked for a difficult and responsible role in "All Quiet on the Western Front," and now has a long term contract with Universal. And he is a star, in less than a year.

"All Quiet" was the making of stardom for another actor—Slim Summerville. Though Slim has been a prominent Hollywood figure for years, his great chance came in "All Quiet." He was given the role of Tjaden, scored decisively, was at once placed under long term contract, has become a short subject star for Universal, and a featured player in many important feature productions.

Delores Del Rio Contract For Year, Says LeBaron

Stars, stories, plays, and adaptors figure among the latest contracts with RKO Radio Pictures.

In the first place, Dolores Del Rio's contract is for one year rather than for one picture, according to word from William LeBaron, production head at the studios on the West Coast.

Contracts finally have been completed with John McGowan and Guy Bolton, authors, and George and Ira Gershwin, composers, for screen rights to "Girl Crazy," Broadway musical show. Rex Beach's "The Slander Girl" has been bought for next season's program. Two others of Beach's stories that are yet to come in the picture form are "White Shoulders" and "Young Donovan's Kid."

Adaptation and dialogue of the French version of "The Next Corner" will be done by A. LaBailley. Herbert Brenon has direction of the English production, the cast including Kay Francis, William Welch, Ricardo Cortez, Adrienne d'Ambricourt and John St. Polis. And Fred Santley has been added to the cast of "High Stakes," from Willard Mack's play.

MUSIC AND TALENT

TALKIES CREATE DEMAND FOR STAGE

Nelle Stage Director at The Fox in San Francisco

San Francisco—Things are happening these days at the Fox theatre, still billed as the "World's Finest Theatre," and Anthony Nelle, the stage director, is right in the thick of things.

When Fanchon and Marco stage acts were moved from the Fox back to the Warfield, it looked like curtains for stage presentations at the big house. Musical tableaux were tried out and gradually expanded and then full-fledged stage shows again made their appearance, with Anthony Nelle in charge. Nelle is a young Russian who studied and drilled for years in the Imperial Russian ballet school in Warsaw before the war. Now he is anchored, he hopes, at the Fox, where he is given free rein in planning tableaux, designing costumes, training the ballet, working out lighting effects, suggesting music and supervising the arrangement of settings.

Nationally Known Organist at San Antonio RKO Majestic

"Mac" Bridwell, well-known theatre and radio organist, has taken over the Robert Morton console at the RKO Majestic theatre in San Antonio, Texas. Bridwell will present a series of featured organ solos in conjunction with the stageshow vaudeville. He was, for the past year, featured organist at the Parkway Theatre, Madison, Wisc.

National Music Week Set For May Third to Ninth

The National Music Week Committee together with every theatre manager, musical conductor and organist are tying up with civic organizations to put over this event for the furtherance of good music.

Johns Succeeds Crawford

Indianapolis—Brooke Johns will succeed Jack Crawford as m.c. at the Indiana, starting May 1.

Publix is planning a campaign for Johns prior to his opening here.

New Firms File Charters

Dover, Del.—Charters have been filed here by Independent Union Motion Picture Operators of America, North American Distributing Corp., Moreno-Snyder Cine Corp., and Cathay Copyright Corp.

Martin Expands Holdings

York, Neb.—Lester F. Martin, of Nevada, Iowa, president of the Independent Theatre Operators of Iowa (Allied), has purchased the York. He owns five others.

Johnny Perkins



Three hundred and four (304—count 'em—304) pounds of Joy and "head man of hilarity," that's Johnny Perkins, Warner Bros' sensational master of ceremonies at the Jersey City Stanley theatre. Johnny recently completed his third consecutive RKO unit and has been featured in seven Publix units. He has played in nearly every big theatre in the world and always has been a successful entertainer. He is now on his fourth week at the Stanley, having been brought in for a two-weeks' run. After opening day, Warner immediately signed him up for an additional 14 weeks. And that surely speaks well for the ever smiling Johnny. Newspapers throughout Jersey are proclaiming him the best entertainer ever to play in the State and they say that he soon will be an institution there. Johnny has that something—let us call it the happy facuity of making people happy—and that is in our humble opinion one of the best things in the world. Behind that cute pout and the happy smiles Johnny bestows on his audiences is a real business head. And what a happy combination that is.

Hit at Gang and Wet Films

Vallejo, Cal.—Women should register a protest against gang pictures and those that play lightly with the prohibition amendment by "attending only the best pictures, not by staying away from pictures altogether, as so many have been driven to do," the San Francisco District Federation of Women's Clubs was told by Mrs. J. E. Hensen, chairman of the division on pictures, at the annual convention.

Marco Points Out Circuits Are Adding to Units

Sees "Stage Renaissance" With Screen Stars and Writers Playing Important Part

By ED DAWSON

A "stage renaissance" in which talking picture stars and writers will prove a dominant factor, is the prediction of Michael Marco, who has arrived in New York to supervise the production of several new Roxy shows.

Marco said that the eclipse of "live entertainments" in the motion picture theatres caused temporarily by the talkies, was definitely over.

"The talkies an dthe singing pictures have really started a fresh public demand for real live artists in the picture theatres," he said. In proof of this, the producer cited that RKO and Publix are adding to their stage bookings, as are Fox theatres, with whom Fanchon & Marco are connected.

"Fanchon & Marco produced stage shows for 22 weeks of 'motion picture time' in 1928, when the talkies came in," said Marco, "whereas today we produce for 36 weeks. We have just built the largest studio in the world devoted exclusively to stage presentations in motion picture theatres, and you don't make that sort of move purely out of sentiment.

Wants Live Performers

"There is no question that the public wants to see real live performers as well as good movies. Eventually the condensed stage entertainment we give at theatres like the Roxy will create a new interest in full length stage shows, the legitimate, so-called. But with all the best actors appearing in the talkies, the theatre will have to go to the movies for its casts.

"Hollywood is developing new speaking talent, and new talent for the writing of essential dialogue, to the point that eventually it will be able to assist the legitimate without injuring itself. Right now Hollywood cannot spare any talent for the revival of the legitimate, but in a year or two this condition will adjust itself and the new blood for the theatrical renaissance will come from moviedom."

Sees Producers' Help

Marco said that the motion picture producers would help this renaissance because, since the advent of the talkies, the screen needed the theatre.

"A strong legitimate stage can only be helpful to the talking picture producers," he concluded. "And the only hope for a strong legitimate lies out there in Hollywood. With interests so identical, there can be only one result. Hollywood, which revolutionized the amusement business of the entire world, will put the American legitimate theatre back on its feet."

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 149 B'way N. Y. City

STAGE SHOWS

New York City Roxy

Week ending April 23

Preceding the stage presentation, Mischa Violin conducted the Roxy Symphony Orchestra in the Rimsky-Korsakoff overture, "Capriccio Espagnole." It was well played but seemed unnccessarily long.

The stage presentation consisted of three independent and distinct units. The first, "The Fish Bowl," was a unique adaigo offering by Renoff and Renova, in which their actions appeared to be performed in the bottom of a bowl filled with fish. They were assisted by Irene McBride, Helen Sassier, Hilda Eckner, Claudia Latova and the Roxy Ballet Corps.

The second unit, "Anvil Chorus" from "Il Trovatore," featured Anne Tyson, a new personality in the Roxy company. Miss Tyson is a contralto of note, being a former member of the Philadelphia Opera Company. A full stage setting, beautiful in its simplicity, incorporated the use of three flashing anvils as a background to Miss Tyson who, accompanied by the Roxy Orchestra, beautifully sang excerpts from the opera.

The third unit, "Happy Feet," executed by the 32 Roxyettes, consisted of "jazz" dance routines which were not up to the standard of the Roxyettes.

The fourth unit, "Land of Laces," featured Patricia Bowman, youthful ballerina, and is saved from becoming monotonous by the graceful and pleasing dancing of Miss Bowman, who performs a most lithesome routine of toe dancing.

Milwaukee Wisconsin

Week ending April 15

Fanchon & Marco's "African" Idea opens with a number by the chorus of 14 Jungle Maidens attired in shorts. The maidens perform in snappy style with rifles before a jungle setting and then give way to Frank Foster and Maybelle, featuring Foster's amazing animals, two monkeys and a baboon. The animals are expertly trained and ride a bicycle, rock in a chair and engage in other clever stunts.

Two tap dancers perform in an agile manner and are followed by the chorus in native jungle attire and equipped with spears and shields. Featured in connection with this number are Cherie & Tomasita, sister adagioists, who twist and twirl in elaborate style.

Ed & Morton Beck combine the foolish with the sublime in their act, singing "Love Sick Blues" and "The Song of the Fool." They include some clever repartee.

The background for the final episode is the silhouette of a large tree with some of the members of the chorus reclining in its branches. Cherie & Tomasita again perform in an engaging manner, after which other members of the chorus, attired in striking costumes to represent animals and plants of the jungle, parade across the stage.

Prosper & Maret, garbed as Tarzans of the stage, do a neat bit of slow motion acrobatics, which are plenty good and earn them applause. The entire idea is cleverly executed and staged.

Jessel and Picon at Fox Houses

Fanchon and Marco have signed George Jessel for a tour of Fox theatres, commencing at the Fox Brooklyn, May 1st, followed by the Academy of Music, Manhattan, and Crotona, Bronx.

Molly Picon will open at the Audubon, Manhattan, May 15th with the Crotona and Fox Brooklyn to immediately follow. Miss Picon will then appear in a play of her own for a summer engagement.

San Francisco Warfield

Week ending April 22

Under the leadership of Rube Wolf the orchestra offers the "Poet and Peasant Overture," with a trumpet solo by Rube, and the quick approval of the audience brings the promise of other classics in the future. A novelty number, "The King's Horses," is made comical by the reading of headings from the newspapers.

The stage offering is Fanchon & Marco's "Mickey Mouse Idea," staged by Larry Ceballos, and proves a wow. Mickey, with his flapping ears, nervous tail, pearl-buttoned panties and demure mien, appears "in person," along with Minnie, a jocular steed, a cow, frog, fish, penguins, flowers and dancing skeletons.

The Sunkist Beauties appear with Mickey Mouse dolls and sing about his charm and then on comes Mickey Mouse himself to prove that he is no myth. Mickey dances with the girls, performs on a pole and walks right over a group when they obligingly bend their backs.

Bozo, the famous educated dog, long a stage favorite, is introduced to Mickey Mouse and goes through his regular run of tricks. His mistress, who puts him through his paces, does a dance and tumbling act that wins her a fine hand.

Rube announces the presentation of Walter Disney's "Silly Symphony," and the real fun is on. A huge hen struts across the stage, accompanied by a rooster, and a green and yellow frog adds a bass note here and there to the farmyard song. Fish and flowers come to life and dance and skeletons rattle their dry bones and disappear mysteriously. Four sociable looking penguins appear and walk off with the laugh honors by doing the "Wooden Soldier" dance.

Three young chaps advise that they are to get a neat sum from an uncle if they succeed in persuading an audience to laugh, and prove their right to the coin with a lot of funny stories and a slow motion fight that is a scream.

A family of Minnie Mice appear and do stunts on trapeze to the rear of the stage, while Mickey Mouse does a bicycle and crutch stunt. A confident young man walks in on his hands and does a tap dance up and down steps and a couple put on a trapeze act in real circus style. Several old friends have a part in the show, including Toots Novelle and Helen Patch, who do solo dances.

San Antonio RKO Majestic

Week ending April 15

The genial orchestra conductor, Dave Smason, and His RKOlians start the program going with another lively overture while "Mac" Bridwell at the organ offers a treat of musical numbers.

Les Gellis, as the American Boys from France, are well received and the patrons give them a good hand.

Lane & Haley, in a satire, "Who Is Your Boss?", make the audience roar with a line of chatter that is really hiliarious throughout. They sure drive straight at your funnybone. A nice hand.

The Three McCann Sisters, a trio of dainty sweetness, capture the hearts of the natives right from the start with their steps and songs. They were formerly of "The International Revue." A great big hand.

Headlining the bill is Miss Gloria Foy with Sam Critcherson and Alan David in "Stars and Satire." This wonderful trio presents an up-to-the-minute cycle of dance and song hits. Gloria is a skilled artist while an equal amount of praise goes to her two partners.

Jersey City Stanley

Week ending April 23

Jules Faret, musical conductor, announcing and then leading the orchestra in a well-played arrangement of Rachmaninoff's "Prelude," preceded the stage show. The stage show, "Carnival of Youth," featured this house's new m.c., Johnny Perkins, who proved a whole show in himself. The show opened to a flashy setting in which Bernice and Emily performed a difficult routine of acrobatic dancing on a flight of stairs. Johnny Perkins, rotund comedian master of ceremonies, between gags introduced the acts on the bill. Anna Chang, Chinese personality singer, did well with her songs. Tommy Wonder presented a new "strutt" routine of dancing and also his well known fast jazz fox trot and whirling dance with a dummy. Charlie Hill, Broadway song writer, comedian and pianist, had the house in an uproar at his philosophy on the origin of popular songs. Perkins and His Mad Gang of 8 musicians and 3 entertainers next came on for their own spot. (Johnny and his gang have been here three weeks and they have been doing so well that they have been held over indefinitely). Ralph Arcuri, a 12 year old boy, did very well with his singing of "Smile Darn Ya Smile," and Ruth Petty, a devastating "blues" crooner, stopped the show with her singing of "I Got Rhythm" and a beautiful ballad, "When Your Lover Has Gone." She was forced to encore. Miss Petty has plenty of personality, a good "blues" singing voice, a great delivery and beauty. She undoubtedly will get far in her chosen work. Richard Montgomery, a young colored boy, also stopped the show with his singing of "Moonlight on the Colorado" and "For You." His high tenor voice is a pleasure to hear. Johnny Perkins followed these singers with the singing and especially the reciting of "Just Say Nothing at All." Johnny's voice is not a trained singing voice, such as the others have, but he brought tears to many eyes with his recitation, and a big reception for himself at the finish. "Dub" Taylor, a young bashful Southern boy, offered a great imitation of a train, "Goin' Ahead" (as he says) on his harmonica. He also pleased with his xylophone playing.

The Foster Girls, doing a "drum" and tap dance routine together with the entire company, closed the show.

Due to the many encores the performers got, the show ran 15 minutes over schedule.

Providence Fay's

Week ending April 17

"Steps and Riddles," a fast-moving dance novelty featuring Roscoe Ails and Thelms White, assumes the feature spot in this week's program at Fay's. The act is built around the terpsichorean skill of Miss White and Mr. Ails, and during its run of nearly half an hour brings to the fore a number of new routines that seemed to please mightily in this town, which is dance-mad.

A Providence girl, Sally Sarkis, comes in for a great hand when she appears with Bee and Ray Gorman in "Revue Modernistic." This act has eight stylish young steppers against an artistic drop and is a great number for a headline position anywhere.

Jimmy Gildea and company appear in "The Great Lover," a decidedly humorous burlesque with wise patter, and Bob Fisher, a comedian but recently from across the pond, has a trunkful of English jokes and fun. The La Mour Trio, gymnasts, open the bill with high swings and fancy capers.

STAGE SHOWS

New York City Paramount

Week ending April 23

Charlie Davis and His Joy Gang proved the most enjoyable part of the stage show "Sweethearts" current at the Paramount this week. "Sweethearts," a Fred Evans Publix production, as a unit, had nothing outstanding but all performers did their bits well and proved entertaining. The show opens to a pleasing pictorial scene in which the 24 Evans-Bines Girls present a double-dance routine as Miss Syd Mann nicely sings that old favorite, "Sweethearts." Stadler and Rose follow with a good routine of a "Rag Doll" dance, which consists of a combination of adaigo, acrobatic and contortion work and then a well-done toy soldier routine. The line-girls, dressed in ballet skirts, uniform jackets and shining helmets, perform one of the best military dance routines, done on their toes, that this reviewer has ever seen. The fine reception accorded them was justified. Their manual at arms performed with guns, phosphorescent and with house and stage lights out, proved most entertaining. Red Donahue and company offered a hilarious comedy act. Red as a colored private, driving an ammunition cart, pulled by a trained mule, and his assistant, a top sergeant, have their troubles trying to keep the mule from kicking the life out of them. Charlie Davis and his gang of 14 musicians are on next, playing and singing popular numbers. Each week these boys, ably led by Davis, offer some new and outstanding bit. This week their prize bit is the singing of "Turn on the Heat" as a church choir might sing it. Their playing of "Whistling in the Dark" and "Bugle Call Rag" was well-done and received a good hand. Jimmy Ray earned an encore after offering an unique type of "jazz" dancing. His encore consisted of a well done "strut" dance routine. The entire company, augmented by the ensemble, presented a pretty picture in a flash finish, when the entire stage was lighted with flowered lights.

Denver Denver

Week ending April 23

The Denver had a feature that is fast becoming a model for theatres in all parts of the country. It was a Kiddie Revue, put on by members of the Denver Post Just Kids club. This week was particularly fine, and featuring 87 well trained children, drew large crowds who were generous in their applause. Some of the acts included toe and specialty dancing, line routines that would do credit to many a unit, a Midget orchestra, Floradora sextet, composed of diminutive girls and their escorts—an act which nearly brought down the house. Bennie Sullivan, with a saxophone as big as himself, and Barbara Lee Terrill, the tiniest violinist on the stage, were well received. The flash at the end was put on by the entire company and the Midget accordion band. This band has over twenty members, and is really good. Fred Schmitt, musical director of the Denver, arranged the music and he and Holden Swigêr, manager, provided special stage settings. Miss Geraldine O'Neill, musical director of the Denver Post Just Kids Club, had charge of the program.

The Publix stage unit, "An Antique Shop," was pleasingly staged and presented. Dave Craig, master of ceremonies, ran the show and sang a song. Dave's popularity is growing here and his singing is one of the reasons this house has such a large list of regulars. Twelve girls in the lines put on good routines, while the OnWah troupe, with its liberal dose of tumbling and contortionisms, keep the audience entertained. The spinning plate act is clever. The George Adagio foursome, an adagio act, provided beauty and skill in their performance. Sid Marion did the clowning and Marie Du Val the singing.

Cincinnati RKO Albee

Week ending April 17

This house presents one of the best all-around bills seen here in many moons, every act clicking, heavily with the customers.

The Three Rhythm Dancers, a male trio of African descent, open the show. Their plain and fancy hoofing registers in a big way from their initial numbers, and they frequently are interrupted by salvos of prolonged applause, bowing off at the finish to a very hefty hand.

Arnaut Brothers, on No. 2, in harlequin costumes and makeup, open with a series of musical numbers on the uke and guitar, accompanied by considerable subtle pantomime clowning, working in one. They then go to full stage for a "bird song" number, in which they are assisted by an unbilled femme. The latter part of the act is extremely novel both in presentation and effects.

Henry Bergman & Co follow in a skit called "Ham and Eggs," with special drops This is a four-act with one member a youngster not yet in her teens. She is, however, a finished artist both in her lines and dance steps, the latter creating something of a sensation. The act goes over with a bang.

Billy Glason, billed in big type as the former star of "Gay Paree," offers a variety of nonsensical chatter which makes an instantaneous hit, resulting in many encores. In fact, the act registers a near show-stop.

Gus Edwards' "New Stars on Parade," featuring Billy Taylor and Mitzi Mayfair, closing the show as headliners, is replete with high-class talent including the Connor Twins, the Aber Twins, Virginia Lee, Walter Kevan and Hildegarde. The specialties, including songs and dances, are all especially clever, Miss Mayfair in her acrobatic and toe dancing numbers being particularly outstanding. In presentation, costuming, and, in fact, from every angle, the act is clean.

Stanley-Warner Cuts Stage Shows for Vaude at Earle

Philadelphia—Beginning Saturday, the Earle Theatre, a Stanley-Warner house, will return to vaudeville, eliminating stage presentations. Eight acts of R-K-O vaudeville will be presented, plus a feature picture and orchestral and organ novelties.

For the last several weeks, since the expiration of the Publix stage show contract, Stanley-Warner has been building its own shows for the Mastbaum and the Earle. The policy will be continued at the Mastbaum, though the revue idea goes into the discard at the Earle.

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STAGE SHOWS

Pittsburgh Warner's Enright

Week ending April 23

The age-old favorite, "School Days," is proving more popular than ever. Brian MacDonald, m. c., is dressed as a seedy looking school master and he helps keep the fun coming fast and furious. The old act, whereby the teacher keeps hitting his desk with the gavel to maintain order and finally smashes the apple standing thereon, causing it to splatter all over the stage, gets a bigger laugh than ever. Of course the orchestra boys and the ensemble girls, dressed as children, provide the school class with plenty of pep and wisecracks.

The girls do a good number skipping rope in time with the music, first skipping slowly, and later at breakneck speed. The sight is a pretty one.

Murphy, the comedian trumpeter, dresses as a girl and does "Would You Like to Take a Walk," with MacDonald, and almost stops the show. These boys right here put on a great comedy act, better than many of the traveling acts which have been coming here.

The star of the show is Rin-Tin-Tin in person with his trainer and owner, Lee Duncan. "Rinty" is winning his way more and more into the hearts of the fans by his clever and well-presented offering.

The Hill Billies, Annie, Judy and Zeke, are an excellent trio of vocalists, as well as comedians. Their offering is scoring a tremendous hit, getting encore after encore and keeping MacDonald busy trying to get the show started again after their every appearance.

Dorothy Bushey, local favorite, leads the ensemble girls, in a couple of fast songs and dance routines.

San Antonio Texas

Week ending April 16

"Old Man Rhythm" is the title of the final presentation to play this Publix deluxe house.

First we hear Ernest Hauser and His Grand Symphony render the ever-pleasing overture and a selected violin solo by the music master.

Paul Spor, "The Prince of Pep," introduces the following principals upon the stage: Block and Sully; The Dave Gould Dancing Girls, 12 stepping dolls; George Dewey Washington; Ruth Stanley and Dave White, all snappy rhythm dancers and singers.

The Dave Gould Steppers come out several times again and delight the Texans in a most entertaining way. Headlining the unit this week are Block and Sully, two stars that make Old Man Rhythm young once more. All in all the show is well deversified and entertaining.

Earl Abel at the console gives a great organ solo and it's a relief to this reviewer that the recent change in policy at this theater doesn't affect the organist, as he is well liked here. His concerts and song slides always go over great.

BACK IN THE LIMELIGHT AGAIN
and
GIVING AUDIENCES WHAT THEY CRAVE



SINGING
TALKING
and PLAYING

JOHN HAMMOND
"Master of Melody"
St. George Theatre—Staten Island, N.Y.

SLICES OF MELLIN

By BOBBY MELLIN

Harry Kogen, NBC orchestra leader, has turned his talents to the writing of string quartet arrangements of old ballads. Among the numbers in his volume to be published soon are such old favorites as "Old Kentucky Home," "Last Rose of Summer," "Love's Old Sweet Song," "Darling Nellie Gray," and "The Mocking Bird." . . . James K. Holstein, the "Jim" of Jim and Bob, popular WENR Hawaiian guitarists, worked as a stoker on a ship in order to come over to the United States, and try his hand at entertaining. . . . Dad Pickard, versatile NBC entertainer and head of the Pickard Family, owns more than forty harmonicas and jews harps, in addition to a few fiddles, guitars, banjos and ukuleles. Fourteen harmonicas are needed when Dad steps to the mike. "Can't take any chances, and besides they're all different key," according to Dad. . . . Al Cameron, of the team Al & Pete, is undoubtedly the chief comedian of the WENR minstrels, broadcast on Wednesday night from the NBC studios in Chicago. He even makes his actors laugh, and at the wrong time, too. His Southern drawl and witticisms make him outstanding in any performance. . . . Fred Rose, singing pianist and popular composer featured over KYW, is a St. Louis boy. In 1917 he came to Chicago and began his composing career. The beginning of radio in 1921 found him at KYW studios learning what it is all about. His popularity on the air brought him recording contracts and he is still making record every month.

Harry Buddinger, trap drummer with Harry Kogen's Homesteaders, received considerable joshing from his fellow orchestra members when a guest artist during a recent National Farm and Home Hour broadcast presented a song telling the story of a "drummer" who had run away with another man's wife. . . . Two years ago, Bruce Kammen, NBC production man, was playing the part of Uncle Adam in the broadcast over WENR of "Uncle Adam and Little Eve" and he is still receiving fan mail, according to the mail department of that station, which informed Mr. Kammen to call for his mail. . . . Darcey Luz, son of Ernst Luz, musical director for Loew's in New York City, is here in the interest of his new song called "Clowning the Blues Away." Darcy has covered all the spots in town with orchestrations, and we hope the orders will be coming in soon. . . . Ben Bernie continues to pack them in at the College Inn. . . . Mark Fisher and wife have returned from Havana. . . . Carl Hoeffle is without a doubt one of the hardest working individuals in the music business. Carl arranges all the harmony arrangements for the Feist music company, besides playing piano for those three remarkable singers, Tom, Dick and Harry.

A crutch is figuring as one of the important "props" for the time being in the Friendly Five Footnotes programs presented each Thursday evening from the NBC Chicago studios. Despite a broken footbone Fred Waldner, tenor soloist in the programs, continues to hobble before the microphone with aid of a crutch during each broadcast. The injury was the result of an intense basketball game. Fred has decided to take up ping-pong in the future. . . . Irwin Barge, professional manager of Milton Weil's, informs me that his firm has a song entitled "That Little Boy of Mine" which is destined to be one of the big hits of the year. Here's hoping that "little boy" grows into a big seller. . . . Jean Paul King, popular NBC announcer has turned writer. . . . The charming Chicagoettes are now connected with the National Broadcasting company, and I feel quite sure that they will be an asset to any program.

ORGAN SOLOS

BETTY HAMMOND (New Orleans Publix Strand) develops a clever variation of the hackneyed use of the radio amplifier to carry a song in connection with organ solos. Miss Hammond, using the new Westinghouse Columaire, hooked up with a microphone, placed near the organ, sings "What Good Am I Without You?" using verse, chorus over the Columaire amplifier, an organ interlude, then a closing chorus. Her voice is pleasingly deep, taking well to mechanical reproduction and winning her a big hand from the audience. The novel feature lies in the appearance of the Columaire, which resemble a modernistic conception of a grandfather's clock, and which has its amplifier in the top, instead of in front, like the majority of radio sets. It makes an unusual setting, properly lighted, but the fact that the tone, issuing from the top, has a tendency to spread, makes it difficult to concentrate attention on the machine. Miss Hammond overcame this handicap by centering the radio in the organ pit, placing a spotlight on it throughout the solo and keeping the microphone slightly to the side of the organ, where it could be seen. The audience seemed well pleased with the novelty, though trailer copy explaining the novelty of the new radio, might have helped make a strong act a bit stronger.

CHARLES WILLIAMS (New York City Loew's State) offered an organ solo this week, that lacked any semblance of entertainment. This solo is called, "An April Shower of Hits" but was nothing more than an advertising campaign for the forthcoming attractions at this house. Williams has put on a lot of good, entertaining solos heretofore but this one, but for a few songs which the audience sang, did not seem to please the patrons. Solo opened to Williams playing "April Showers." Behind and around the slides, beautiful rain effects played. After playing this in a nice style, the direct ballyhoo on coming attractions, played to the tune of "April Showers," started. After the audience were started nicely in singing, this ballyhoo stopped them like a wet blanket. Williams played the following popular tunes: "Got the Park," "Singing in the Rain," "Ain't Gonna Rain No More" and closed with the theme song, "April Showers." The audience sang all these songs, but reneged on the special lyrics to the tunes, "Simply Delish" and "King's Horses" which was more ballyhoo. Williams' solos are usually clever and entertaining novelties and this one no doubt was not one of his own originals.

JOHNNY MITCHELL (Pittsburgh Enright) calls his organlogue "The Social Club," and the reading content of the slides is to the effect that the audience is one big social club and the only way in which to keep one's good standing is by singing lustily. The audience took the hint and sang with might and main. Johnny played "Give Me Something to Remember You By," "Blue Again," "Just a Gigolo," "I'm Alone Because I Love You" (which Ernie Mathias, one of the orchestra boys, sang through a "mike"), "Walking My Baby Back Home" and "When Your Hair Has Turned to Silver."

HY C. GEIS (Jersey City Stanley). "Styles and Smiles" is the title of Geis' novelty this week and opens to special lyrics about styles, to the tune, "Sidewalks of New York." It was strictly a community song-fest with the audience singing the following songs: "All on Account of Your Kisses," a special to "East Side, West Side," "Wabash Moon," "By My Side," "Smile Darn Ya Smile" and a special about coming attractions. The solo was delivered well and sung well by this audience. The necessary punch at the finish was lacking because of the advertising appeal in the last song. It may be good business to use a number of this kind in the organist's program but if it is found necessary, in this reviewer's opinion, it would be much beter to put it in the first part of the program.

EARL ABEL (San Antonio Texas) recently offered an organ solo that he termed Sing-Time which was right in tune with our unusual Spring time and the way that he put the song slides over you would think that the entire audience had a touch of the Sing fever when the organist had them all singing, which is really one good cure for many ills. Abel raised cain at the console with the following late song numbers and scored a big hit on each and every one of them: "Sweet Jennie Lee"; a neat parody on "Dancing With Tears in My Eyes"; "For You Brought a New Kind of Love to Me"; another novel arrangement on the ever popular "My Baby," and on this concluding song, Earl received a great big hand from the patrons. He also rendered "Yours and Mine," and "When Your Hair Has Turned to Silver." Then the audience gave him a good mitt for his work. He sure knows how to make them sing and they in turn like to sing with our clever organist.

NATIONAL STUDIOS, INC.
226 W. 56TH ST. NEW YORK, N.Y.

Our song slides are famous for their perfect lettering—

Now—a special department for organ novelties—

featuring a spot on the program for you.

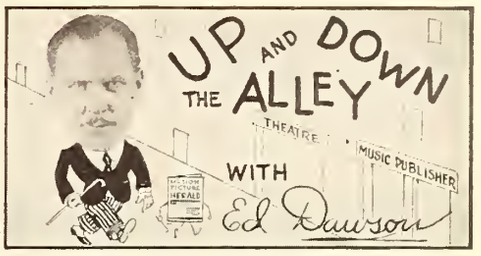
Presents
Super-Orgologues
NEW ORIGINAL, SURE-FIRE HITS —CONCEIVED BY THE COUNTRY'S LEADING ORGANISTS— ILLUSTRATED BY NOTED ARTISTS



WRITE FOR CUE SHEETS

A few Leading Organists using NATIONAL Super-Orgologues—

HY C. GEIS
Stanley
Jersey City, N. J.
LOU BONDER
Park Plaza, N. Y.
HAROLD REIDER
Branford
Newark, N. J.
BERNIE COWHAM
RKO, Flushing, L.I.
SINGING BILL
Beacon Thea., N.Y.



Hello Everybody

In keeping with the policy of giving the country one hit after another, **M. Witmark & Sons** announces acquisition of a brand new one already published and finding great favor among those fortunate enough to have been allowed glimpses of the composition. **Mr. and Mrs. E. H. (Buddy) Morris** wrote the words and music of this latest number, which has been titled **"Nan."** This is the first published work of Mr. and Mrs. Morris and gives every indication of being a sensation. **Mr. Morris,** the son of **Sam E. Morris,** vice president of **Warner Bros. Pictures, Inc.,** is vice president and general manager of **M. Witmark & Sons.** Mrs. Morris was the former **Carlyn Nathan** of **Parkersburg, West Virginia.** . . . In other words Mr. and Mrs. Morris are the very proud parents of a baby girl named **Nan** and weighing seven pounds. The daughter was born March 14. . . .

* * *

Uncle Abe Holzmann announces that his arranging department will be at home in newly arranged arranging offices at the **Remick Music Corp.** The blessed event took place in the very near past and Uncle and arranging staff are doing very well. . . . That reminds me, **Cliff Hess,** special service man at **Remick's,** opines that the country is once more becoming organ-conscious. Cliff should know. He bases his statement on the increasing number of organists going back to the manuals in small towns and cities throughout the country. He says further that the surest indication is the increasing number of requests for chorus sets and specialties on **Remick** numbers.

* * *

Another indication that organists are working lies in the many demands from featured organists throughout the country—for something different in organ solos. **National Studios** has six releases of super "orgologues" which organists can rent. These sets combine entertainment and singing and many slides have appropriate illustrations or gags which are sure-fire. . . . Since the leading organists in the country are writing this material, it looks like a good bet . . . **Julia Dawn,** featured organist in many **Publix** theatres, and lately of the **Paramount Prince Edward** theatre, **Melbourne, Australia,** is on her way back to **America** . . . She lands in **San Francisco** May 28. . . . **C. Sharp Minor,** who for the past few months has been organist at the **Tampa** theatre, **Tampa, Florida,** is slated to offer a new type of organ presentation at the **Warner Strand, Brooklyn,** this week. . . . Well, I haven't any more room for more so

S'long. . . .

New Solos
Send for FREE CUE SHEETS
QUALITY SLIDE CO.
6 EAST LAKE ST.
CHICAGO

VOICE OF THE INDUSTRY

Riesenfeld Appreciative

I THANK YOU VERY MUCH FOR THE interest you have shown in my musical setting for "Tabu." It feels good to find someone who understands and appreciates the effort put into this work.

Thank you very much for the space which you have given to the article in your magazine, and at the same time let me say that this is the first time in my career that I have seen a real technical article written on motion picture music and written critically and properly.

Will you please express my thanks to Mr. O'Sullivan?—HUGO RIESENFELD, 113 West 57th street, New York City.

Thank You, Mr. Levy

FIRST LET ME ADD MY BIT OF praise and congratulations on the new HERALD. I find it the most complete and best trade journal that I have read in my 22 years in the motion picture game. Your release chart hits the spot for the small-town exhibitor and your reviews are very good as far as they go. I do not think they go far enough for the small-town men. Your reviewers give the big city point of view only. I find the reviews in *The New York Times* much better. Nothing is more valuable to showmen than good reviews and I believe that you should devote more space to them. I thought the old Motion Picture News method of printing a few small pictures above each review very good, as it gave an idea of what kind of picture each one was. I also find criticisms of pictures in your exhibitors' letters very valuable—especially those from Mr. Phillip Rand. He must be smart. FOR HE USUALLY AGREES WITH ME.

I noted in last week's issue that there was an item in which it stated that 287 small-town shows were closed in Texas and that the producers were losing over $100,000 in revenue thereby. Mr. Douglas stated that it was caused by the cost of installing sound in their theatres. Speaking as a showman in a town of about 1,500, I say that Mr. Douglas is far wrong. I say it is because of the poor pictures put out by the producers and their block methods of selling and that they deserve to lose the above revenue. I suppose the producers will say that they make the best pictures that they can. But do they? NO. Compare the first two months' product of any company to that of the two months' product released near the end of the season, and see how they compare. The producers put forth real efforts, put in good stars and supporting casts, and spend real money making their first month's, or selling-pictures, then, when almost every one has bought, they put in cheap stars, weak supporting casts and make a bunch of cheap pictures to fill out the year. And then they wonder why so many shows are in the "red." We now have an epidemic of mighty fine supporting players made into mighty poor "stars" and proving mighty poor drawing cards.

And the evils of block booking! If the "smart" producers could just see where they are really killing the goose that laid the golden eggs by this, they would quit it at once. I claim that I could keep any small-town theatre in the country open, no matter how small and how poor conditions were, if I could pick out 10 good pictures from each producer and run them this summer. But no, I must run only the pictures from three companies of which I was forced to buy them all. I find that it will pay me to book some of their pictures in on certain dates and keep closed these dates, while many small towns find it will pay them to keep closed altogether rather than run the trash they are producing now. I have bought Metro, Fox, Paramount and Universal. I know that I could take pictures like "Check and Double Check," "Cimarron," "Dixiana," "The Dawn Patrol," "Sit Tight," "City Lights," "Kiki," "Dirigible," etc., and make money for myself and for the producers on any nights, but instead I am forced to book such tripe as "Are You There?", "Blue Angel," "Three French Girls," "Mr. Lemon of Orange," "Sea Legs," "Rango," etc., and lose money for myself and for the producers by keeping closed.

Certain kinds of pictures will not make money in certain sections of the country, and no one knows it better than the local exhibitor, so why not use some sense and let him pick out what he can profit with? Do not place the motion picture salesman in the same class with a clothing salesman, who would force an Alaskan merchant to buy so many pairs of palm beach pants with his fur coat order.—L. L. LEVY, Iris Theatre, Kerens, Tex.

Generous; Oh, Very!

One thing about those Four Marx Brothers, they're willing to cooperate if Will Rogers is put up for the presidency of the United States.

In fact, they told Wilbur Morse as he started a Hollywood to New York to Hollywood tour in Rogers' behalf, that they even would consent to be the Four Marx Vice Presidents.

Drastic "Blue Law" Bill Introduced in Florida

Tampa — First bill affecting Florida theatres was introduced in the House by Representative Beasley, Hernando county. Under his measure every form of amusement and sport would be prohibited on the Sabbath. It provides for the closing of "wordly employment of business, ordinary or servile," and also prohibits shooting, fishing, sporting, hunting, racing, plays, dancing, athletic games or sports on Sunday. Churches and charities are the only exceptions.

Penalty for violation is a maximum fine of $300 and a minimum sentence of one year in jail.

Sunday Agitation in Tulsa

Tulsa, Okla.—The "blue Sunday move" has reached Tulsa. The Tulsa Ministerial alliance has started agitation for "blue Sundays." More than a dozen ministers appealed for this move to their congregations in sermons last Sunday, directing their attention to theatres and film business.

Theatre managers expressed the belief that everything would "blow over" since the agitation was rife in the same manner two years ago.

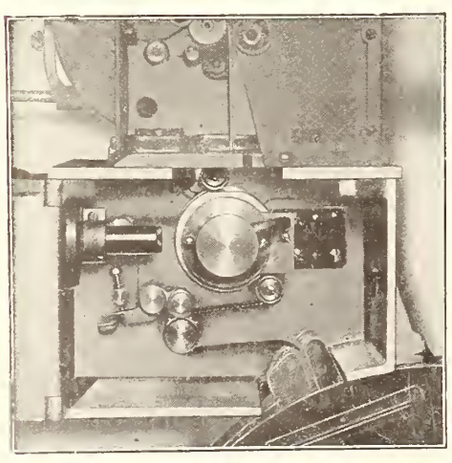
Ohio Stench Bomb Bill Dies

Columbus, Ohio—Governor George White refused to sign the stench bomb bill, which had pased both houses of legislature almost unanimously, because, in his opinion, it lacked definiteness. Deprecating the stench bomb evil as practiced in theatres, Governor White said: "I trust that the next legislature may enact a bill properly drawn to curb the evil noted."

Billboard Measure Squashed

Oklahoma City—The legislature on the closing day of the 13th session defeated a bill which was aimed at billboards. The bill, a freak, provided that any billboard displaying a woman smoking a cigarette would be illegal. It had passed the house but refused by the senate and tabled by the house on its return.

Ten Per Cent Use—
SYNCROFILM



Does ten per cent sound like a little? Ten per cent of the country's population lives in Greater New York. Ten per cent is a big net return in any business. If you want to know how big ten per cent can be, take a ten per cent cut in profits! No, ten per cent is not piking.

So, when we tell you ten per cent of this country's theatres use Syncrofilm, we're talking important figures. The only reason it isn't more is the short time Syncrofilm has been on the market, for in everything but sales Syncrofilm is 100%. Clear, natural voices, pure musical tones; fair price; big box-office pull; these qualities are fast pushing Syncrofilm past ten per cent. Try Syncrofilm and put your house among the eleven per cent!

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SOUND REPRODUCTION

The BLUEBOOK School

Answer to Question No. 74

By F. H. Richardson

The question was: Describe, so far as you are able, the difference between a horn and a loud speaker. What part of the sound projector, now commonly dubbed the "horn," is really the horn? Describe a sound projector receiver. Understand, please, that what is meant by a "sound projector" is what is commonly termed a horn. Of what is a horn receiver diaphragm made? Why is the diaphragm made in a cupped form? Just what does the receiver do?

▲ ▲ ▲

The correct answers were relatively few, though the total number of answers was rather large. Here is the list of acceptable ones: Harman Billings, Lester Borst, Earl Boyer, S. Evans and C. Rau, Thomas Enderly, G. E. Doe, F. C. Richards, George Thompson, Herbert Gainsley, T. L. D. Peters, Frank Gibson, C. H. Ginston, L. D. Herbert, Tom Turk, George Anderson, Edgar D. Wilson, John Doe, S. Kliene, Alex B. Smith, R. D. Albert, Andrew Dillon, T. Van Vaulkenburg and Tom Simpson.

Of these I have, after hasty examination —see note at end—concluded the answer of Evans and Rau to be best, though I later intend publishing the answer of Earl Boyer in BETTER THEATERS, as it is most interesting and sets up some arguments which I am unable to pass upon as to their correctness. His answer is in any event most interesting. It is one which may provoke considerable discussion, though I hardly think its publication here would be best. Look for it later in the BETTER THEATRES.

Messrs. Evans and Rau say: "(A) The difference between the horn and loud speaker is as follows: A horn is a large wooden or composition shell attached to a receiver, whereas a loud speaker consists of a small metallic receiver coupled to a cone which is of small dimensions as compared with the size of the horn shell. When a horn is attached to a receiver the whole is then properly called a sound projector.

"(B) The part of a sound projector which is really the 'horn' is the large wooden or composition shell, though that and the receiver is commonly dubbed the 'horn.'

"(C) A sound projector receiver consists of a diaphragm, driving coil, field coil, damping plug and the pole pieces of an electro magnet. The diaphragm itself consist of a single sheet of alluminum alloy. To this diaphragm is attached a coil, known as the driving coil. It consists of a single layer of aluminum ribbon, the turns of which are held together by a thin film of insulating lacquer, which latter makes the coil rigid and self-supporting. This coil reacts between the pole pieces between which it is located. The pole pieces are energized by a field coil, which is itself energized by a direct current source. The reactions from the direct current source through to the pole pieces onto the driving coil, which latter is passing the sound current, operates the diaphragm.

▲ ▲ ▲

"(D) The diaphragm is made of, or consists of, a sheet of very thin aluminum alloy.

"(E) The diaphragm is cupped in order to provide the stiffness or rigidity necessary to enable it to move as a unit against the air column in the horn, acting in fact as a solid plunger. This is so thin that it could not do if it were flat.

"(F) The receiver is the element which receives the electric impulses coming from the amplifier and translates or changes them into air vibrations."

Note: Your editor took a trip up to his summer home at South Lynne, Conn., overlooking the fact that this answer had not been prepared for publication. Remembering it, he split a hole in the air, looked the answers over hastily and prepared the above. If anything is wrong, please blame it on lack of time to go over it as carefully as I should. Think it is O. K., though.

▲ ▲ ▲

A New System of Volume Control

That every progressive experimental department of the Enterprise Optical Manufacturing Company, makers of the Motiograph projector, which has been prominently with us for, lo, these many years, now comes out with something once more that appears to be a mighty important improvement in sound picture reproduction and projection. It is a device used on the new Motiograph sound projector and provides for volume control at the photoelectric cell.

A light valve controls the amount of light falling on the cell, thereby controlling the amount of electrons thrown off by the cell. The idea is to obtain more positive control and eliminate the fader from the audio circuit.

"Tests have shown," states V. A. Schoenberg, Motiograph engineer, "that the number of stages heretofore used can be greatly reduced, also that frequencies never before heard were reproduced in naturalness. The light valve proper consists of a mechanical means for increasing or decreasing the amount of light permitted to fall upon the cell. It is located within the sound aperture block and is controlled at the machine proper. The control dial is over a range of 180 degrees graduated in a series of 15 steps. Its action permits an exceptionally even, smooth change which is gradual, and not in steps of several decibels, which feature makes sound regulation ideal.

"Sound regulation by means of electronic emission control is the most logical position whereby sound reproduction should be regulated, as it eliminates from the audio circuit such devices as pads, faders and the like, and also permits the reduction in the number of stages required. The sound reproduction then is equal to that of amplifiers, speakers, and slit adjustment, whatever is recorded on the film, whether it be variable area or variable density.

"Its use permits all stages of amplification to operate at an equal proportional amount, thereby overcoming the possibility of some stages, such as are in the head or pre-amplifier, being crowded and then having its output reduced to a suitable level so as not to over-modulate the first stages of the power amplifier. Usually the output of some head amplifiers is far in excess as to the required amount for the input of the power amplifier. In such cases pads and the fader are used, acting as a dam and used also to regulate the input to the power amplifier for sound regulation, regulating the amount of input to the head amplifier instead of regulating the output of head amplifier. It can readily be seen that the proper and only practical way of presenting sound as recorded is to regulate and control it at the cell proper."

The sound changeover is accomplished by means of a four- and a three-way switch wired in the 500-ohm output circuits of the head amplifiers. These switches are placed in convenient location in the booth. The light valve is not adjusted once a level has been ascertained except for such increase or decrease of volume as required during screening.

"Talking Wire" Records Sound, Then Erases It, for a Few Cents

Magnegraph, Developed by Delmar Whitson, Held Particularly Valuable For Writers and Rehearsals

Hollywood (QP)—A new system, the 'talking wire" for use during the writing and rehearsing of sound pictures, has been developed, largely by Delmar Whitson, one of the pioneers in sound recording. It is not really a new invention, rather the perfection of a device at least thirty years old but practically only an experiment and plaything heretofore.

The chief recommendation for the Magnegraph, as it is called, is the fact that there is practically no cost except the comparatively negligible initial outlay for the equipment.

The instrument itself—or that part of it which is visible—consists of two spools or reels, about eight inches apart. Each will hold 20,000 feet of wire. Between them is the "sound head," a sort of bobbin or guide for the wire as it passes from one reel to the other.

The sound is recorded on the wire magnetically. The instant that the record stops, the throwing of a switch plays back at once what has been recorded. The engineers say it can be run thousands of times with no loss of quality or volume, or, if the record is not needed again, the wire is demagnetized and used over and over again.

Another feature is that it is possible to "erase" the sound from any part of the wire and make a substitution merely by throwing two switches and demagnetizing the wire to any desired place.

Those viewing the demonstration see an important mission for the Magnegraph, for writers and for rehearsals. The wire records not only the writer's words but his enthusiasm too. When the boss wants to hear the story the compact Magnegraph is wheeled to his office. And the only extra expense for making several records of the dialogue in rehearsing a picture is the few cents for electrical current.

It is also possible to record sound and then superimpose other sound. The script clerk, in a low voice or whisper, can record her own comment while with the Magnegraph she turns the microphone of a small portable set toward the action and records that.

Advantageous use is seen for the device in court stenography, in elimination of errors in telegraph and telephone communications, and in substitution for the expensive transcriptions of radio programs to 16-inch records.

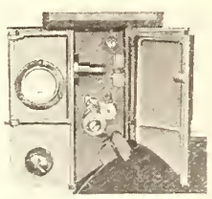
Fox House Chiefs Conferring

Seattle—Robert W. Bender, Pacific Northwest division manager of Fox West Coast, has left for Los Angeles to attend division conferences with other Fox executives. He was accompanied on the trip by Al Rosenberg and Al Finkelstein, directors of Fox Pacific Theatres, and other subsidiary circuits in the Washington territory. The trio expected to be away from local headquarters for two weeks.

Bankhead Film Ready

First showing of the Paramount feature in which Tallulah Bankhead makes her screen debut is scheduled for the New York Rivoli on Wednesday night. George Cukor directed the talker, "Tarnished Lady," in which Miss Bankhead is supported by Clive Brook.

Unexcelled in Tone Reproduction



Exhibitors enthusiastically recommend Mellaphone on its outstanding attainments. Simplicity and accuracy of construction, its startling realistic reproduction of tone. Mellaphone represents quality throughout; its operation is positive; results meet your utmost expectations. Write for Exhibitors' Booklet of Testimonials.

READ *WHAT THESE CIRCUITS SAY*

LUST & GOLDENBURG CIRCUIT,
West Virginia. (Have Mellaphone in six theatres.)

"We put your Filmheads to a severe test and found them as good as high priced equipment.

"J. Goldenburg."

L. L. LEWIS CIRCUIT,
Missouri. (Have five Mellaphones.)

"All our Mellaphone installations are giving satisfaction.

"L. L. Lewis."

MELLAPHONE CORPORATION ROCHESTER, NEW YORK

Omigosh!

A boy, about to purchase a seat at a picture house in the afternoon, was asked by the box-office man: "Why aren't you at school?"

"Oh, it's all right, sir," said the youngster, earnestly, "I've got measles."—The Outspan.

French Film Trade Looking for Boom From New Capital

Paris—Boom days for the French film industry are forecast in developments which point to 1931 as the beginning of an era of unusual domestic activity in both production and exhibition. The consolidations that have been effected place the French industry on a much firmer basis financially, while the introduction of American interests in 1930 is proving an impetus generally.

It now seems likely that the French industry will ask the government for further quota changes, these to be directed toward German product. It has been apparent for some time that the one-for-one kontingent would be bitterly opposed.

Universal Starts Work After Short Lull at Coast Plant

Hollywood—Universal on Thursday resumed production with two features and two shorts. The studio had been dark several weeks.

Features are "The Whole Town's Talking," being directed by Vin Moore, with Robert Armstrong, Jean Arthur, Lola Lane, George Brent; and "East of Borneo," formerly "Ourang," to be made by George Melford, with Rose Hobart and Charles Pickford.

Murray-Sidney are teamed in one short and Lloyd Hamilton features the second. Four more shorts and four features start within ten days.

Wrestlers Used to Bolster B. O.

Seattle—Wrestling exhibitions, which have been staged here each week during the last six months, with telling effect on theatre box offices, were enlisted to build the gross at the Fox Paramount theatre here this week. Through arrangements made by Manager Clemmer of the theatre with Floyd "Musty" Musgrave, promoter, a regular six-round wrestling match was staged as part of the Saturday "Midnite Revels" performance. The match was in addition to the feature film, stage revue, musical novelties and other features.

Managers Switched Upstate

Albany, N. Y.—Ben Stern, who was assistant manager of the Troy theatre, and was also connected with the Lincoln, has been transferred from the Stanley in Utica, back to Troy as manager of the Troy. Fred Weinberg, who has been handling the Ritz, Albany, goes to the Winter Garden, Jamestown, and Byron Farley, who has been managing the Troy, comes to the Ritz in Albany.

New Television System Similar To Sound Films

What promises to be an important television factor is a radically different system recently disclosed by Clyde Fitch, a New York radio and television engineer associated with Allied Engineering Institute.

The new system transmits many image points at once—in the form of a number of musical tones of different frequencies. By means of a special scanning arrangement at the transmitter, including a transparent disc on which are photographically recorded a number of sound tracks of different frequencies (similar to the sound track on the side of a talking film) the light from the moving image is broken up into a number of separate light beams, each interrupted at a different musical frequency. The difference in frequency between neighboring beams is about 50 cycles.

These beams are then focused onto a single photoelectric cell. This converts them into electric currents to be transmitted over a telephone line or by radio, in the same manner that an ordinary studio microphone picks up a number of different sound frequencies and transmits them over a single wire.

At the receiving end, these currents of different frequencies are heterodyned to values in resonance with a number of quartz-crystal light resonators, one for each frequency. Each resonator consists of a quartz plate in a bulb containing a rarified atmosphere of helium and neon gas. When alternating current in resonance with the natural period of vibration of the quartz crystal is applied to it, the gas within the bulb becomes luminous. Thus, the quartz light resonators serve the double purpose of separating the frequencies and automatically converting them into light. By means of rotating mirrors running in synchronism with the scanning discs at the transmitter, the light from these resonators is projected on to a large screen, on which the moving image is reproduced.

By using 100 light resonators, a 100 line image can be broadcast over a five kilocycle wave band, at the rate of 20 pictures a second. This system is said to offer possibilities for theatrical use.

Electrical Research Installs Audiphones in 22 Additional Theatres

Twenty-two additional theatres have had Western Electric Audiphones installed for the hard-of-hearing. They are:

Jefferson, Beaumont, Tex.; Babcock, Billings, Mont.; Capitol, Dover, Del.; Granada, Duluth, Minn.; Strand, Fairmont, Minn.; Texan, Houston, Tex.; Fox Watson, Salina, Kan.; Rivoli, La Crosse, Wis.; Knickerbocker, Nashville, Tenn.; Rivoli, San Benito, Tex.; Texas, Seguin, Tex.; Orpheum, Tulsa, Okla.; Ritz, Tulsa, Okla.; Alcyon, Highland Park, Ill.; Redondo, Long Beach, Cal.; Wilshire, Santa Monica, Cal.; Miller, Wichita, Kan.; National, Louisville, Ky.; Arkansas, Little Rock, Ark.; Elks, New Iberia, La.; Stamford, Stamford, Conn.; and the Grand Opera House, Dubuque, Ia.

Smith to Europe for Whitman

M. McAllister Smith, who represented the Mellon interests in Europe for over 20 years, sailed this week for London to represent Whitman Sound Corp., and introduce the new Whitman process which was demonstrated in Chicago and New York.

New W. E. Test Film Has Two Sound Tracks

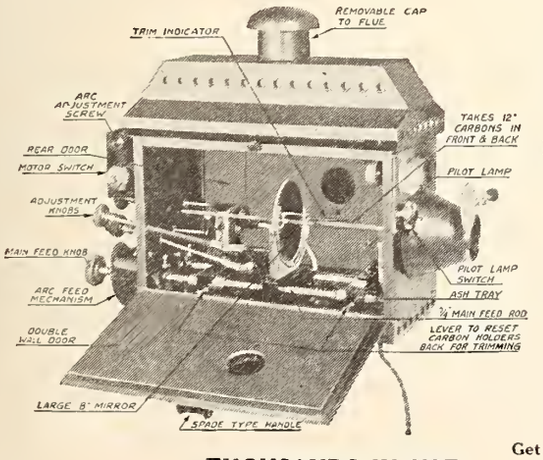
A new form of test film made by noiseless recording, to test the fitness of a sound reproducing system to handle sound pictures made by the new Western Electric process, has no picture but does have two sound tracks, one including voice and music selections, the other including several constant frequency sections, ranging from 55 to 8,000 cycles, and a length of unmodulated, or blank track for ground noise measurements.

The double purpose is that the film may be used to check the general quality of reproduction by usage of the track having mixed voice and music recordings, and the film permits determination of the frequency characteristics of a system by use of the other track in conjunction with a volume indicator.

New Sound Film Concerns

Indianapolis—Two new companies for the making of projection equipment for sound pictures in the home are Cinetrope Corporation, Burton F. Swain, president, and National Sound Films, Inc., headed by Julius Frankenberg of Chicago. One board will serve both companies. Announced plans for this year's output call for 5,000 to 10,000 at a cost of two millions, the first to be ready in three months.

PREDDEY REFLECTOR LAMPS
ON ATTRACTIVE TERMS
CAN YOU AFFORD TO DISREGARD THEIR MANY ADVANTAGES ON SUCH EASY TERMS?
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PRICE $250. EACH
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Walter G. Preddey
THEATRE SUPPLIES
188 Golden Gate Avenue
SAN FRANCISCO

Every Theatre Needs These as a part of its Equipment

RICHARDSON'S MOTION PICTURE HANDBOOKS

Vols. 1 and 2.....$ 6.20
Vol. 3 (on sound only).....$ 5.10
Combination price (the 3 volumes).....$10.20
Building Theatre Patronage.....$ 5.10
(By Barry & Sargent)

We Are Handling Them for the Convenience of the Trade

Motion Picture Herald Bookshop
1790 Broadway
New York, N. Y.

THE SHORT FEATURE

PLAY UP SHORT SERIES FOR BIG B. O.

NEWS PICTURES

FOX MOVIETONE NEWS—No. 59—Takamatsu, brother of Emperor of Japan, wins royal welcome on arrival in New York with his bride on world tour—Monkey colony takes first dip at San Antonio Zoo—Eyes of France turn to Auteuil with spring racing initiated by President's Cup rivalry—Girl tells of tragedy in which six died in snowbound bus near Lamar, Col., while boy hero recuperates—President attends funeral of Nicholas Longworth.

FOX MOVIETONE NEWS—No. 60—President Hoover hails pan-American friendship at Washington meeting—Amelia Earhart flies 18,500 feet at Philadelphia in Autogiro, windmill plane—Kaye Don defeats Gar Wood on the Parana, Argentina, to win back speedboat crown for England—Movietone interviews Alfonso, exile king of Spain.

HEARST METROTONE NEWS—No. 258—Miss England II sets 103-miles-an-hour record to defeat Gar Wood for speedboat championship—Pan-American unity is urged by Hoover in addressing Washington meeting—Hagenbeck show gets set to give Berlin new thrills of circus season, with Zeppelin bicycle as latest sensation—King Alfonso retires into exile as Spain becomes republic.

PATHE NEWS—No. 35—Intimate views of the last of the Bourbons of Spain and the leaders of the new republic—Major league teams go into action—Sixteen trapped in flaming tunnel in Chicago are rescued—50 to 1 shot wins steeplechase at Auteuil, France—Balmy days are here at the Bronx Zoo—Brother of Mikado of Japan visits West Point.

PARAMOUNT SOUND NEWS—No. 75—The Grand Prix du President draws Europe to Auteuil for spring racing period—U. S. survivors of earthquake in Nicaragua return home—King Alfonso leaves Spain and gives last salute as republic's leaders take control—Here are 150 sets of twins in convention at Long Beach, Cal.—Fire in Chicago sanitary tunnel costs eleven deaths.

UNIVERSAL NEWSPAPER NEWSREEL—No. 32—Last of Bourbons leaves Spain when republic is declared—Eleven die in fire 35 feet underground after blast in drainage tunnel in Chicago—Youngsters take ailing pets to hospital in New York's "Be Kind to Animals Week"—Sacred relic is drawn through streets by oxen as Florence, Italy, pays tribute to Saint Mary—Long shot wins starter of United Hunts at Aqueduct, N. Y.—Citizens battle forest fire in Michigan.

Brandt Talks on "Mickey Mouse" Deal Made Last Week with U.A.

When Joe Brandt, president of Columbia, returned from the coast this week and learned of printed reports that Disney's "Mickey Mouse" and "Silly Symphonies" would be released through United Artists next year, he issued the following denial:

Columbia Pictures have the "Mickey Mouse" and "Silly Symphonies" cartoons internationally. Despite rumors to the contrary the distribution of the Disney features is still vested in Columbia under the terms of a contract which is drawn for an extended period Columbia has a new series of both brands of the Disney shorts scheduled for the new season.

The Disney deal with United Artists does not become effective until 1932, at which time new product of Disney will go through United Artists, according to reports.

Ten Branches of Indorsers At Annual Indianapolis Meet

Indianapolis—Ten cities were represented at the session of film indorsers which will hold their 15th annual convention here Friday, at the Claypool Hotel.

There are local branches of the organization in Indianapolis, Terre Haute, Fort Wayne, Anderson, Bloomington, Greencastle, Vincennes, Rockville and Franklin. South Bend is contemplating an organization.

New $70,000 Film Row

Portland, Ore.—The new $70,000 film row has been completed and shortly will house the Warner-First National and Fox exchanges.

On the Educational Lot

Hollywood—"Lure of Hollywood" is the title selected by Educational for the third in the series of girl comedies. Virginia Brooks, Rita Flynn and Phyllis Crane are featured.

"A Bank Swindle" and "The Black Widow" are the William J. Burns Detective Mysteries released this month.

Title of the new Mack Sennett comedy, now in production, has been changed from "Air-Minded Brides" to "Speed." This is the comedy for which Sennett flew to New York in order to make arrangements with the Transcontinental and Western Air Line for the use of their planes which are shown in the comedy making a transcontinental flight. Andy Clyde, Marjorie Beebe and Frankie Eastman are featured.

"Adventures" Release May 17

Near-completion of the twelve two-reel Vitaphone shorts, "Adventures in Africa." brings plans for release of the first of the series May 17. The Bobby Jones group of 12 one-reelers also is almost finished, and "An Old Time News Reel" is complete, as is E. M. Newman's "Southern India." Helen Morgan has been signed for a two-reel subject and William Gaxton is to make another.

Latest Buzzell Short in Work

Columbia's "Kings or Better," latest one-reeler in the company's "Specialties" group, went into production this week. Eddie Buzzell, star of the series is also directing.

Acquires Service Company

St. Louis, Mo.—National Cinema Service, Inc., has acquired Howe-Stevens Service, Inc., non-theatrical producing company.

Patronage Built for Long Time, Says Darmour

An Increase of Attendance Is Noted For Each Succeeding Picture of Entire Group

Proper exploitation of a series of short features can be utilized to even greater advantage than the exploiting of a long picture, because the work for each successive short moulds an increasingly stronger foundation for the remainder of the group.

That's the conviction of Larry Darmour, producer of the Mickey Mouse and other Radio comedies in the short product field.

"In the case of the long feature the ballyhoo is for the one time only," Darmour explained, "whereas with the short of a series you are building your patronage over a long period of time."

Darmour called attention to letters he has had from exhibitors, bearing out the truth of that statement.

"The results in each case have been highly satisfactory when solid exploitation has been used on our Mickey Mouse comedies," the producer declared. "Particularly has it helped the exhibitor in building the kid matinee business. Wherever, for example, a Mickey McGuire Club has been organized, the exhibitor assures us that the attendance of children has increased each time one of the Mickey series was shown."

Darmour emphasized the value of launching the exploitation at the proper moment, citing the fact that one short may lend itself more effectively to special exploitation than another.

He called attention to the case of "Mickey's Crusaders," a comedy treating the circus subject.

"There is color and lots of color in circus exploitation—clowns, parades, stuffed animals in cages, and plenty of noise," Darmour said, noting the dearth of circus pictures for the present circus season. "Here is an opportunity to give full exploitation to a short subject with almost assured success."

Carey Signed by Levine for Serial

Nat Levine, of Mascot, has engaged Harry Carey for the lead in "Vanishing Legion," a twelve-part, all-talking serial. The story is by Wyndham Gittens and Ford Beebe. It will be released in early summer and will be Carey's first serial. Rex, the horse, and Frankie Darrow will support the popular child player, has also been engaged for an important role. The balance of the cast will be announced shortly. B. Reaves Eason will direct, Levine, supervising.

Following "Vanishing Legion," Levine will make three other serials for release this year.

CHICAGO FILM ROW

MULTI-FEATURE BILLS OUT BY MAY

ON WABASH AVENUE

CHICAGO

IN accordance with the national consolidation plans of Educational-Tiffany exchanges, the local Tiffany office will move to the Educational exchange quarters on May 2. Max Stahl will be in charge of the combined offices.

▲

The familiar foursome, comprised of Herb Washburn, Sam Gorelick, Eddie Brichetto and Henry Salkin, retained their record of being first on the links for another year. Their first rounds were played several weeks ago and by now they are undoubtedly in midseason form. Which means shooting around 150.

▲

Jack Howland, a familiar sales figure here several years ago, is back again, succeeding Tom Delaney at RKO-Pathe. Howland has been on the Coast with First National for the past year.

▲

Irving Mandel is said to be interested in a lease of the new Tiffany exchange quarters at 13th Street, which will be vacated May 2.

▲

National Screen and Ad-Vance will maintain separate offices here, it is reliably reported. Elimination of duplicated services naturally will be made.

▲

Mr. and Mrs. Joe (Columbia) Brandt were here between trains recently, and while in the Universal exchange building paid a visit to Lou Laemmle.

▲

Joe Abramson is contentedly working away as office manager at United Artists exchange after a brief departure from the film business. Joe succeeded Sam Gorelick, who is now assistant manager at RKO-Pathe, which Cress Smith, district manager, refers to as "the young men's organization."

▲

While Eddie Grossman is taking a well-earned rest at Biloxi, Miss., Frank Young is batting for him as temporary branch manager. Al Lichtman, here momentarily en route to New York, made the substitution.

▲

Ed Prinzen, a Publix manager at San Antonio, Texas, registered recently in the visitors' book.

▲

Harry Charness, formerly with Metro, is now covering Percy Barr's old country route for Warners. Perce is now on city sales.

▲

The many former film and theatre men "at leisure" would have you believe that they wouldn't come back into the business if they were starving; but they do run down reports of vacancies in Film Row offices in a hurry.

▲

Douglas George, formerly with National Program and other offices here, is now advertising director for Warner theatres at Lima, Ohio.

▲

Exhibitors will not be permitted to make free phone calls from the RKO-Pathe exchange hereafter except for exchange business purposes.

E. W. Hammons visited here with a big smile that refused to disappear, while en route to the Coast last week.

▲

Trans-Lux gave up its search for theatre sites here, it is reported, because it was unable to make a deal with the theatrical unions. Trans-Lux wants a lower-than-standard operators scale—and got it in New York, which, of course, is not Chicago.

▲

An interesting test of whether or not there has been any change in the viewpoint of the censor board since the election will be provided by the board's treatment of United Artists' "Front Page." It is a newspaper story with Chicago for its locale and a mayoral election for its background. The principal political characters—only thinly disguised—belong to a recently departed city hall regime. If it plays without a resort to the courts you may be sure there has been a change in censorial attitude here.

▲

Anna Riley, temporary appointee to the Chicago censor board, has been removed.

KANE

4,990 U. S. Houses Have Erpi Devices

Total number of installations of Western Electric sound systems in the United States now total 4,990, according to the latest report of the installation department of Electrical Research. The theatres installed since the last report are:

City & State	Theatre	Seats
Los Angeles, Cal.	Metro	830
El Monte, Cal.	Rialto	498
Reading, Pa.	Embassy	..
Menominie, Wis.	Orpheum	434
Chattanooga, Tenn.	Bijou	1222
Waukon, Ia.	Cota	320
Hillsboro, Ohio	Bells	747
New York, N. Y.	Second Ave	..
Billings, Mont.	Liberty	..
Victoria, Tex.	Queen	..
Brooklyn, N. Y.	New United	..
Brooklyn, N. Y.	Sheldon	..
Elizabeth, Pa.	Grand	553
Cincinnati, Ohio	Overlook	560
Macon, Ga.	Grand	..
Crewe, Va.	Crewe	..
El Centro, Cal.	Airdome	1100
Los Angeles, Cal.	Strand	..
Boise, Idaho	Egyptian	1201
Dassel, Minn.	State	254
Franklin, Mass.	Morse	866
San Francisco, Cal.	Silver Palace	483
Kankakee, Ill.	Paramount	.
Colma, Cal.	New Colma	..
Canaan, Conn.	Colonial	458
Bridgton, Me.	State	511
Ortonville, Minn.	Orpheum	643
Youngstown, O.	Warners'	..
W. Frankfort, Ill.	Strand	847
Lynn, Mass.	Comique	..
Bennettsville, S. C.	Carolina	933
Baltimore, Md.	Aldine	..

Dubin Named Branch Manager

Chicago—Dave Dubin has been named branch manager for Columbia, succeeding Roy Alexander, resigned.

All Houses Agree to Drop Trick Programs

So Battle of Double Features Plus Twin Stage Bills Against Triple-Shows-in-One Nears End

Chicago (QP)—Back to normal by May 1, or shortly thereafter, is the hope in Chicago following an agreement of both independent and affiliated theatres to abandon the multi-featuring policy. Triple features, double features, four-hour programs combining two features and two separate stage units—all are headed for the exit under the accord.

Outstanding in the struggle of multi-featuring and overburdened programs here are the recent offerings of the New Drake and the Adelphi.

The Drake, which has offered triple features for some time, ran a Sunday night performance which was comprised of two feature pictures and two separate stage units. The program ran approximately four hours and, naturally, could not be repeated.

The Adelphi, which has been a double featuring house, switched to triple features to combat the new competition offered by double pre-release attractions at the Granada. The Adelphi's gross, which had been slipping since the Granada inaugurated double featuring, is reported to have staged a comeback under the triple feature policy.

Publix May Revamp Units For "A" Houses West of Chi

Proposals for a change in Publix unit shows entailing revamping of units for "A" houses west of Chicago are being considered.

Under the proposed plan units upon arrival in Chicago will be completely revamped. This will result in considerable savings and in shows better suited to the entertainment requirements of the remaining unit towns. The revamped units will play Denver, Des Moines, Omaha, Dallas, Houston and New Orleans.

100 Exhibitors in Buying Combine by Start of Season

Chicago (QP)—Henri Ellman reports that there are now 60 members enrolled in the recently extended independents' buying combine, with 100 expected by the time the new buying season opens.

45 Roadshows for "Seed"

Roadshowing in at least 45 cities, in the United States, Canada and abroad, is announced for Universal's "Seed," as the successor to "All Quiet on the Western Front."

HOLLYWOOD

MILLIONS SAVED FOR PARAMOUNT BY LIMITING VISITORS, SAYS SCHULBERG

STORY PURCHASES

SKYSCRAPER by Faith Baldwin, to M-G-M.
TRUTH GAME by Ivor Novello, to M-G-M.
FANNY FOLEY HERSELF by Juliet Wilbert Thompson, to Radio for Edna Mae Oliver.
OTHER PASSPORT by Harold McGrath, to Radio for Irene Dunne.
GUNMAN AT HOME by Paul Gerard Smith, to Radio for Leigh Jason's "Humanettes."
FERIKE AS GUEST by Ladislas Bus Fekete and Alexander Groth, to M-G-M.
HUDDLE by Francis Wallace, to M-G-M.
MURDER BY THE CLOCK, to Paramount for Lilyan Tashman.
HORSEFLESH, to M-G-M; Charles Brabin directing.
SALT WALTER by John Golden and Dan Jarrett, to Universal for Slim Summerville and Zasu Pitts; Russell Mack directing.
IF I WAS RICH by Wm. Anthony McGuire, to Radio for Bert Wheeler.
PIGBOATS by Edward Ellsberg, to M-G-M.
LOVE AFFAIR by Melville Baker, to Radio.
SAFE IN HELL, to Warners.
AGE FOR LOVE by Ernest Pascal, to Howard Hughes for Billie Dove.
RED-HEADED WOMAN by Katharine Brush to M-G-M.

Ina Claire in Akins Play

Hollywood—Ina Claire will do "The Greeks Had a Word for It" for United Artists (Samuel Goldwyn), under title "Three Blondes." She moves to United Artists in July. Sidney Howard, home from Europe, is adapting the film.

Churchill Joins Radio

Hollywood—Edward Churchill joins Radio Pictures' writing staff May 1, having resigned from the staff of MOTION PICTURE HERALD and MOTION PICTURE DAILY after nine months of service.

Bill Boyd Returns to Heavy

Hollywood—Bill Boyd returns to heavy roles in "The Iron Chalice," written by Octavus Roy Cohen, following "The Suicide Fleet." Boyd, who was launched to stardom by "The Volga Boatman," turned to romantically adventurous types several years ago.

Irene Dunne in Hollywood

Irene Dunne, star of "Cimarron" who has been vacationing in New York for eight weeks, has arrived here to start work on her next, as yet untitled.

Special Pass Required to Get on the Lot

Only Question Raised Is How Much Will Be Spent in Extra Help and Lost Time

B. P. Schulberg has just saved the Paramount studios a million dollars a year. At least, he says that is what it has cost the company every year to permit news gatherers, ad solicitors, agents, salesmen and other visitors to roam about the lot.

Next Monday a new set of rules goes into effect. It is the most drastic of any announced by the various studios within the past two weeks. If it is lived up to, visitors on the Paramount lot will be few and far between.

Special Pass Required

Primarily, no outsider will be permitted on the lot without a special pass. The visitors' passes will be in two classes—courtesy pass and interviewer's pass. And if the visitor is on the lot around noon, the pass must bear a special stamp before he or she can enter the studio lunchroom.

There will be passes for talent, passes for writers and directors, passes for news men, for ad men, for musicians, for agents, for commercial salesmen. No provision is made for bootleggers, but perhaps they won't need a pass.

If a player goes to the lot to talk about a part in a picture, no agent may accompany him. News gatherers must check in at the publicity department and, if they go on the lot, must have a studio publicity man or an official guide to see that they don't get into mischief.

Watchman on the Job

A watchman is to be stationed at the door leading from the administration building to the lot to keep people off, and another will be at the lunchroom to see that no one without a pass gets anything to eat.

Even the rules for employees are stiffened. Only two entrances will be open. Employees may not use any other. Everyone on the payroll will be checked in and out and a time sheet kept.

It is all most efficient. The only hitch mentioned is the likelihood that a part of the million that will be saved will be spent in extra help and lost in extra time needed to see that the rules are obeyed.

Gets Rights to German Musical

American rights to "Tingle Tangle," new German musical comedy produced by Erich Engels Films, have been obtained by Hoffberg, Cornfeld Company, Inc.

Academy Issuing Sound Book

Hollywood—Academy of M. P. Arts and Sciences will issue in book form a group of papers on sound technique, under the title of "Recording Sound for Motion Pictures."

ON THE DOTTED LINE...

Columbia

Maria M. Garrett, writer, on Spanish versions. . . . Garnett Wilson, writer. . . . Jack Mulhall and Constance Cummings in "Lover Come Back." . . . Robert Ellis and Nance O'Neil in "Good Bad Girl." . . .

Fox

George O'Brien and John Ford, director, "Riders of the Purple Sage." . . . Irene Kuhn, writer. . . . Imogene Stanley, writer. . . . Howard Phillips and Virginia Sale in "Over the Hill." . . . Stanley Fields in "Wyoming Wonder." . . . Charles Farrell, Janet Gaynor, Beryl Mercer in "Merely Mary Ann." . . .

M.-G.-M.

Polly Moran, long term. . . . Arthur Robison, director, "Great Lover," with Adolphe Menjou, Irene Dunn, Baclanova. . . . John Miljan in "Son of the Rajah," Jacques Feyder directing. . . . Robert George Young, stock company. . . . Fritz Tidden and Edward Brophy, in "Free Soul." . . . Karen Morley in "Susan Lenox." . . . Frances Beranger in "Five and Ten." . . . Willard Mack, actor, director, dialogue writer, long term. . . . George Hill, director, long term. . . . Marcel DeSano, director; Becky Gardiner, writer, and Joan Crawford, long term. . . .

Paramount

David Burton, director, and Sylvia Sidney, Phillips Holmes, Norman Foster, Martha Sleeper, Claudia Dell, Florence Britton and Dorothy Libaire in "Confessions of a Co-ed." . . . Gary Cooper, Carole Lombard, Clara Blandwick and Mildred Van Dorn in "I Take This Woman." . . . Bob Lee, assistant director, on a director's contract. . . . Pat O'Brien, to New York, in "Personal Maid," opposite Nancy Carroll. . . . and following players on long terms: Raymond Guion, Peggy Shannon, Tamara Geva, Allen Vincent, Dorothy Tree, Vivienne Osborne, Lenita Lane, Charles Trowbridge, Charles D. Brown, and Frances Moffat. . . .

Radio

Doris Lloyd, Ruth Weston and Paul Cavanaugh in "Next Corner." . . . Baby Jean Rickert in "Everything's Rosie." . . . Ina Claire in untitled feature. . . . Hope Williams, five-year contract. . . .

United Artists

Spencer Tracy, borrowed from Fox for Caddo's "Ground Hogs." . . .

Universal

Elliott Nugent, long term, first in "Whole Town's Talking." . . . Slim Summerville and Harry Beresford in "Heaven on Earth." . . . Rose Hobart and Don Ryan in "East of Borneo." . . .

Warner-First National

Perc Westmore, make-up, long term. . . . Frances Starr in "Five Star Final." . . . Walter Byron replacing Leslie Fenton in "Spent Bullets." . . .

—Produced by—Norman Krasna

Uncensored Correspondence Between Harold Radcliffe, Famous English Author, and Joe Diamond, Famous Motion Picture Producer

APRIL 3, 1930.

HAROLD RADCLIFFE
24 WESTMINSTER DRIVE,
LONDON, ENGLAND

DEAR MISTER RADCLIFFE STOP CANNOT TELL YOU HOW MUCH I ENJOYED YOUR LATEST BOOK QUOTE THE GENTLE WIND UNQUOTE AM CONSIDERING MAKING IT INTO A MOTION PICTURE STOP WANT YOU TO ADAPT IT STOP CAN PAY FOUR THOUSAND DOLLARS WEEK STOP PLEASE REPLY IMMEDIATELY

JOE DIAMOND

▲

APRIL 4, 1930

JOE DIAMOND
DIAMOND SUPER PRODUCTIONS,
HOLLYWOOD, CALIF.

AFRAID MISTAKE YOUR CABLE STOP PLEASE REPEAT OFFER.

HAROLD RADCLIFFE

▲

APRIL 5, 1930

HAROLD RADCLIFFE
24 WESTMINSTER DRIVE,
LONDON, ENGLAND

LISTEN HAL OLD BOY STOP ORIGINAL OFFER WAS FOUR THOUSAND WEEK STOP CAN MAKE IT FIVE IF YOU ARE WILLING TO SIGN ENTIRE YEAR CONTRACT PLEASE ANSWER YES AND START IMMEDIATELY NEED YOU NOW

JOIE

▲

APRIL 6, 1930

JOE DIAMOND
DIAMOND SUPER PRODUCTIONS,
HOLLYWOOD, CALIF.

YOU SAID FIVE THOUSAND DOLLARS PER WEEK QUESTION MARK

▲

APRIL 7, 1930

HAROLD RADCLIFFE
24 WESTMINSTER DRIVE,
LONDON, ENGLAND

YES

JOIE

▲

APRIL 8, 1930

JOE DIAMOND
DIAMOND SUPER PRODUCTIONS,
HOLLYWOOD, CALIF.

COMING

HAL

▲

APRIL 9, 1930

HAROLD RADCLIFFE
U.S.S. MAURETANIA,
ON HIGH SEAS

GOOD BOY HAL OLD BOY STOP CAN YOU PLEASE START ROUGH DRAFT ABOARD SHIP STOP KEEP IN MIND OUR STAR HAZEL DOVEY STUTTERS CHANGE STORY TO SUIT ALSO MAKE THEIR CABIN A MOUNTAIN LODGE STOP YOU KNOW COMMA PRODUCTION VALUE

JOE DIAMOND

▲

APRIL 10, 1930

JOE DIAMOND
DIAMOND SUPER PRODUCTIONS,
HOLLYWOOD, CALIF.

AFRAID TERRIBLE MISTAKE STOP HAVE NO CABIN IN STORY UNLESS YOU REFER TO CAVE THEY FIND IN MOUNTAIN WHEN LOST STOP HOW COULD A MOUNTAIN LODGE BE DISCOVERED IN EGYPT IN 1200 B.C.

HAROLD RADCLIFFE

▲

APRIL 11, 1930

HAROLD RADCLIFFE
U.S.S. MAURETANIA,
ON HIGH SEAS

PLEASE LEAVE DETAILS TO US STOP COSTUME PLAYS NOT GOING THIS SEASON ALSO SALES DEPARTMENT WANT QUOTE THE GENTLE WIND UNQUOTE CHANGED TO QUOTE THE HURRICANE UNQUOTE CHANGE STORY TO SUIT STOP WE HAVE JUST SIGNED DON DOODLE TO PLAY IN YOUR PICTURE PLEASE WORK HIM IN STORY AS RADIO ANNOUNCER STOP THIS IS IMPORTANT BECAUSE HIS CONTRACT CALLS FOR HIM TO PLAY RADIO ANNOUNCER EVERY THIRD PICTURE STOP HE ALSO STUTTERS STOP REMEMBER STOP

DIAMOND

▲

APRIL 12, 1930

JOE DIAMOND
DIAMOND SUPER PRODUCTIONS,
HOLLYWOOD, CALIF.

AFRAID EVERYTHING TERRIBLE MISTAKE QUOTE GENTLE WIND UNQUOTE IS ALLEGORICAL STORY FROM BIBLE NO RADIO ANNOUNCERS OR MOUNTAIN LODGES OR STUTTERING PEOPLE STOP YOU REALIZE IT IS WRITTEN IN VERSE QUESTION MARK PERHAPS YOU ARE CONFUSING MY BOOK WITH ANOTHER STOP

RADCLIFFE

▲

APRIL 13, 1930

HAROLD RADCLIFFE
U.S.S. MAURETANIA,
ON HIGH SEAS

DON'T TELL ME HOW TO RUN MY BUSINESS STOP YOU ARE SIGNED FOR ONE YEAR IF FINISHED SCRIPT OF HURRICANE NOT ON MY DESK IN TWO WEEKS OUR LAWYERS WILL ENJOIN YOU FROM EVER WRITING AGAIN STOP REMEMBER TWO CHARACTERS WHO STUTTER IN A MOUNTAIN LODGE AND RADIO ANNOUNCER

DIAMOND

▲

JOE DIAMOND
DIAMOND SUPER PRODUCTIONS,
HOLLYWOOD, CALIF.

YOUNG MAN IN BLACK COMMITTED SUICIDE IN STATEROOM LAST NIGHT STOP WROTE WILL ON WALL IN BLACK CRAYON LEAVING ALL MONEY TO A MOUNTAIN LODGE FILLED WITH RADIO ANNOUNCERS WHO STUTTER STOP WHAT SHALL WE DO WITH BODY QUESTION MARK

CAPTAIN CASPAR

▲

CAPTAIN CASPAR
U.S.S. MAURETANIA,
ON HIGH SEAS

HAVE READ YOUR BEAUTIFUL CABLE STOP YOU ARE JUST THE TYPE OF WRITER WE NEED WILL YOU ACCEPT SCENARIO JOB AT FOUR THOUSAND WEEK STOP PLEASE REPLY IMMEDIATELY

JOIE

Studio Trips Vie With Papers for SMPE's Meeting

Elaborate plans for entertainment of delegates and their families are evidenced in the tentative program for the Spring Meeting of the Society of Motion Picture Engineers, May 25 to 29, in Hollywood. Special screenings and trips to the studios have important places in the arrangements. The Roosevelt hotel will be convention headquarters, but technical sessions are to be at the American Legion Auditorium.

Following is the tentative program already announced:

Monday, May 25
American Legion Auditorium

9 to 10 a. m.—Registration.
10 a. m. to noon—Opening addresses; response by president; reports of secretary, treasurer, progress committee, convention committee, papers program.
12:30 to 2 p. m.—Luncheon.
Afternoon—Committee reports and papers program.
8 p. m.—Get-together of members and guests, with showing of specially-selected pictures.

Tuesday, May 26
American Legion Auditorium

9 to 10 a. m.—Registration.
10 a. m. to noon—Papers program.
12:30 to 1:30 p. m.—Luncheon.
Afternoon—Studio visit, with special buses leaving the Roosevelt Hotel at 1:30 p. m.
Evening—Special program.

Wednesday, May 27
American Legion Auditorium

Day schedule—Same as Tuesday, with visit to Paramount Publix studios in the afternoon.
7:30 p. m.—Semi-annual banquet and dance in the Blossom Room, Roosevelt hotel.

Thursday, May 28
American Legion Auditorium

Same day program, with special entertainment in the afternoon, and program by papers committee considered for the evening.

Friday, May 29
American Legion Auditorium

Papers program to be followed by open forum and discussion of location and plans for the Fall Meeting.

W. C. Kunzmann is chairman of the convention committee, assisted by W. C. Hubbard and M. W. Palmer. O. M. Glunt heads the papers committee. Other committees are:

Hollywood local committee—Peter Mole, chairman; D. MacKenzie, C. W. Handley, K. F. Morgan, J. P. O'Donnell.
Reception—D. MacKenzie, G. F. Rackett, E. Huse, C. Dunning, L. E. Clark, C. Wunder, W. Quinlan, R. G. Fear, C. W. Handley, H. C. Silent, H. B. Franklin, J. A. Ball, G. A. Volck, J. P. O'Donnell, O. M. Glunt, F. W. Beetson, Peter Mole, W. V. D. Kelley, G. A. Mitchell, G. C. Mauds-lay.
Convention Registrars—W. C. Kunzmann and C. W. Handley.
Hostesses to Convention—Mrs. Donald MacKenzie, chairman; Mmes. E. Huse, L. E. Clark, C. W. Handley, Peter Mole, E. C. Richardson, H. C. Silent, R. G. Fear, G. F. Rackett, G. C. Mitchell.
Banquet—William C. Hubbard, chairman; D. MacKenzie, Peter Mole, W. C. Kunzmann.
Supervisors of protection equipment, installation and operation—H. Griffin, chairman; officers and members of executive board of Local No. 150, IATSE, Los Angeles Projectionists, C. S. Ashcraft, R. H. McCullough, K. F. Morgan.
Entertainment and amusements—D. MacKenzie, Peter Mole, C. Wunder, E. Huse, W. V. D. Kelley, C. W. Handley, K. F. Morgan, J. P. O'Donnell.
Press and publicity—Will Whitmore, assisted by Carl Dreher.
Membership—H. T. Cowling, J. W. Smith, K. F. Morgan, J. Boyle.
Transportation, bulletins and reservations—M. W. Palmer, H. T. Cowling, C. W. Handley, W. C. Kunzmann.
Official cinematographer—John Boyle, assisted by Ira B. Hoke.
Exhibit chairman—Kenneth Lambert.

Mees Heads Color Session At SMPE Meeting in May

Dr. C. E. K. Mees will preside at the special session on color photography in connection with the spring meeting of the Society of Motion Picture Engineers in Hollywood, May 25 to 29. Dr. Mees, director of research for Eastman Kodak Company, is recognized as an authority on photography. Besides the papers on specialists in various processes there will be demonstrations.

YOUR PUBLIC

by RITA C. McGOLDRICK

APRIL bursting into bloom, and May, with full flower, just around the corner are your liveliest competitors, Mr. Exhibitor! This heavenly weather tempts even mediocre souls onto the highways and byways, and makes the thought of a closed motion picture house repellant. But there is a check-mate play! Bring spring *into* your theatres. There are ways to do this with special programs of Arbor Day and Bird Day, and May Day itself! Even nature lovers will be tempted to drop in to see what you have on your screen if you have advertised pictures of special significance to this radiant season of the year.



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RITA C. McGOLDRICK

Fortunately, there is a wealth of material for you to select from for your appropriate May programs. You might emphasize the first day of May as the gala day of spring. Its celebration goes back in the earliest history to the old Roman flower festivals, which probably in turn came from India and Egypt. Here is a day set apart by Nature for the full flowering of the earth. It is naturally a day for rejoicing.

The official date for Arbor Day is May 5. The day is observed in almost every state, the actual date depending on the climate. All over the United States Arbor Day has become associated with patriotic and esthetic as well as economic ideas for the improvement of the community and as an incentive toward civic betterment, through the planting of trees, improving of school grounds, streets, parks and highways.

If you have an active Children's matinee Club, or Junior Matinee organization, you might plan an Arbor Day ceremony, at which the children should plant and name a tree for the school ground or the community park. Invite nurserymen or prominent florists to tell the story of Arbor Day. Ask a public official to talk on forest conservation. An interesting ceremony is the planting of a living Christmas tree in a box for your theatre foyer.

Children are invariably interested in birds and their diminutive houses. A contest for the best birdhouse built by a member of your Junior Matinee group would make an interesting foyer display. You might add to this an exhibit of pictures of birds' nests and eggs. Children might be asked to submit lists of birds native to their state, and the award of a singing canary or an illustrated book on bird lore would make an excellent prize.

Among the short features that would lend themselves to an appropriate program for the occasion are:

"Springtime" (Silly Symphony), Columbia, 1 reel.
"Ain't Nature Grand" (Looney Tune) Warner, 1 reel.
"Bird Islands of Peru," Talking Picture Epics, 2 reels.
"Birds of a Feather" (Silly Symphony) Columbia, 1 reel.
"Little Dutch Tulip Girl," Pathe, 1 reel.
"Flower Garden" (Revue), M-G-M, 2 reels.
"House Cleaning Time" (Fable) Pathe, 1 reel.
"Strange Birds," Educational, 1 reel.
"Tree Saps" (cartoon) Paramount, 1 reel.
"Wood Choppers" (fable) Pathe, 1 reel.

Mother's Day

Last week we suggested to you a few pictures suitable to the dignified observance of Mother's Day. Here are a few additional ones that should offer you a wide choice in your selection of pictures for this important occasion. Sunday, May 10, the second Sunday in May, is the day which President Wilson by special proclamation set aside for "a public expression of our love and reverence for the mothers of our country." It is proper to display your flags on this date.

The children of your matinee group should be extended the privilege of bringing their mothers as their guests to the week's matinee. Mothers might be presented with pink carnations.

Community singing of such songs as "Mother Machree," "Mother of Mine," etc., would be appropriate program additions.

It would be a gracious and kindly thing to invite the elderly women from the Public Homes.

There are several good feature pictures suitable for the occasion, among them being,

"Courage" (a mother love story) Warner, 6,300 ft.
"Mother Macree" (mother love theme), Fox, 7,195 ft.
"Four Sons," Fox, 11 reels.
"Jazz Singer," Warner, 7 reels.
"Mother's Boy" (Morton Downey) Pathe, talking.
Pathe's shorts, "Songs of Mother."

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Byrd's Birthday

Saturday, May 9, is the birthday of Richard E. Byrd who accomplished the first flight over the North Pole in 1926 and subsequently made a successful flight to the South Pole. This is a day of importance to boys and should be featured in a special manner, with local aviators as your guests. An interesting flyer display would be a collection of miniature airplane models and a tiny model airplane would make a fine attendance prize.

The outstanding feature for the day would be, of course, Paramount's epic picture, "With Byrd at the South Pole," a picture which no school boy or girl should have missed. There is large profit in this picture for years to come where the theatre man brings it to his community with the proper patriotic appeal for children.

Other pictures suitable for the day are:

"At the Bottom of the World" (South Pole), Talking Picture Epics, 3,600 ft.
"The Break Up" (Alaskan Travelogue), Talking Picture Epics, 3,300 ft.
"Great White North" (Snow's Arctic Expedition), Fox, synchronized 6,700 ft.; silent, 5,455 ft.
"Flight" (Jack Holt), Columbia 10-reel.
"Now We're in the Air" (Beery-Hatton). Paramount, 6 reels.

Shorts:

"Come Take a Trip in My Air Ship" (Song cartoon).
"Alaskan Nights" (cartoon) Columbia, 1 reel.
"Arctic Antics" (Silly Symphony) Columbia, 1 reel.
"Explorer" (cartoon), North Pole, Educational, 1 reel.
"Frozen Frolics" (Musical Frolic at North Pole), Pathe, 1 reel.
"In Alaska" (Lucky Rabbit in Frozen North) Universal, 1 reel.

Saturday, May 16. Inauguration of First Regular Air Mail Service.

Guests of Honor: Air Mail Pilots; Postmaster; local mail carriers.
Foyer display of model planes and pictures of airplanes in mail service.

Features:

"Air Legion" (Air mail service) RKO, 7 reels.
"Cloud Dodger" (airplane-western) Universal, 5 reels.
"California Mail" (Ken Maynard) First National, 6 reels.
"Sky Skippers" (cartoon), Pathe.

Saturday, May 23. Founding of the American Association of the Red Cross.

Display world flags and invite officers of the local Red Cross as guests of honor. gain permission from local Red Cross to give paper armbands to children attending, to honor Red Cross Day.
Encourage children to join Junior Red Cross.
"Dogs of Solitude" (Vagabond Adventure Series—St. Bernard dogs rescuing lost travelers in Swiss Alps) Pathe, 1 reel.

Saturday, May 23. Anniversary of Lindbergh's first non-stop flight from New York to Paris (May 21, 1927).

Invite a local flier or a representative of the nearest aviation school to describe the details of this spectacular and history making flight.
If possible, display model of type of plane used in the greatest non-stop flight.

Features:

"Dawn Patrol" (war drama) First National, 9,450 feet.
"Sky Hawk" (war drama) Fox, 6,925 feet.
"Young Eagles" (world war) Paramount, 6,525 feet.
"Aviator" (E. E. Horton) Warner, 6,740 feet.
"Going Wild" (Aviation comedy) Warner, 6,120 feet.

Shorts:

"Lindbergh Flies Alone," Pathe, 2 reels.
"Lindbergh Race to Paris," Educational, 1 reel.
"Dumb Patrol" (Looney Tune; air patrol), Warner, 1 reel.
"Mickey's Musketeers" (comedy; adventuring in airplanes), RKO, 2 reels.
"The Take Off" (Sporting Youth comedy), Universal, 2 reels.
"Lindbergh Flies New Air Route," Pathe News No. 91.

Saturday, May 30. Memorial Day, a holiday originally set apart for decorating the graves of the soldiers of the Civil War and for holding exercises in their memory. It originally was called Decoration Day, but now, the more proper term, Memorial Day, is generally used.

Guests of honor should be the war veterans and children of veterans.
Display flags and have patriotic music.
Present children with tiny flags.
Invite the cooperation of such local organizations as: The American Legion; Daughters of the American Revolution; the Red Cross; Boy and Girl Scouts and when possible, the Army Post.

Features:

"Abraham Lincoln," United Artists, 8,280 feet.

Shorts:

"Memorial Day" (Fitzpatrick Holiday subject), all star, 1 reel.
"Two Americans," (Paramount, 2 reels.
"Marching On" (Chick Sales; Lincoln Memorial Service), Fox.
"Lincoln" (Fitzpatrick holiday subject), all star, 1 reel.

Acknowledgment

The above pictures have been selected from a compilation made by Miss Ryllis Hemington, director of public relations, Fox West Coast Theatres; from the reviewing committee of the General Federation of Women's Clubs; from the National Board of Review Magazine and from lists made up by the four leading national organizations engaged in previewing pictures. This department has checked all pictures with the studios and has printed only those that are available.

MANAGERS' ROUND TABLE CLUB

CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
A Consolidation of Exhibitors Herald World and Motion Picture News
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

Civic Contacts and Good Will!

TOO Much publicity has been given to a recent discussion about managers offering performers to local functions such as Rotary Club luncheons and similar affairs. It is our candid opinion that those responsible for this discussion have never managed theatres in spots outside of New York, if they ever operated them at all. If they understood the true value of cementing goodwill through such organizations as the Lions, Rotary, Kiwanis or Chambers of Commerce, they would soon awaken to the fact that organizations of this type can be capitalized to the satisfaction of everybody concerned. Especially the theatre.

Supposing that all the artist gets is "a bowl of soup"? What does the theatre gain? Plenty. You have brought your theatre before a representative group of merchants and business men. Leaders of their respective fields in your community. People you must depend upon for many cooperative tie-ups. People who help swing those special campaigns which revive, so often, lack of interest among theatre-goers.

We are not advocating the donation of performers as a regular diet. But we are certainly stressing the value of so doing on certain occasions.

The introduction of entertainers at such functions stimulates much interest in the affair by reason of it being something of a departure from the routine parade of long-winded speakers. Whenever an advance notice announces the appearance of entertainers from the local theatre it generally brings out a record attendance.

And in a few well-chosen words, the manager of the theatre gets a fine opportunity of slipping in something about the theatre and how it is constantly striving to take a leading part in community welfare by offering the finest in entertainment, etc., etc.

It has long since been definitely established that running theatres from an office hundreds, or thousands of miles away is all wet and if there is any one phase of community activity where the manager is the best judge of what he should, or should not do, it is on this particular question. He is the one these various organizations look to when they want to make their meetings interesting and entertaining, and he is, or should be, the last word on such matters.

The nature of the function is, of course, one of the important factors when a manager is asked for assistance. Anything that will become competition to the theatre he should naturally try to discourage. But no one ever accused a luncheon of being theatre competition.

If those who are handing out so much advice will listen to a word of reason from one who has gone through the mill, then we would say that instead of putting the manager "on the spot" for such cooperation with his local organizations, they should encourage him to do so.

And if they doubt the wisdom of these words let them take a crack at running one of those theatres on Main Street where the manager is the guiding spirit of most community functions. Let them open each morning's mail and read the "high-powered" advice being handed out by someone in the home office concerning affairs many miles away.

As far as we are concerned we have always stressed the value of making the theatre and the theatre manager the most important angles of any city. And from small town experience we well know the value of being, not only active in the various local organizations, but ready to lend a hand in every possible way when so requested.

The leading lights of the national circuits have decreed that the house manager is the man to pass on every local situation. Many of them have emphasized the civic contact slants in particular. It is unfortunate that others should make an issue out of angle which means so much.

"Chick"

More "Cool" Advice!

Just as a reminder, we would like to call your attention once more to your cooling plant. Have you oiled it thoroughly and gone over every part of it? If not, do it now, for if those motors and fans aren't carrying enough oil and grease you're certainly going to get a surprise when the fan belt squeaks impair the reproduction of your sound, OR YOU BURN OUT A MOTOR BEARING.

We were in a house just a little while ago and the manager wanted to show us what a wonderful cooling plant he had, so he set it in operation. Well, the groans and shrieks that ensued were enough to awaken the soundest sleeper. It was a good thing that the house hadn't opened for business yet.

They were running off a trailer and when the noise got into that sound—Zowie! 'Nuff said! Our friend shut off that cooling plant pretty quick and then decided that it needed oil. We will say this much for him—he called his janitor and instructed him to get busy with the oil and stood supervising it until it was finished.

Don't let this happen to you. A little thoughtfulness will prevent it. If you take so much pride in your house that you feel you want to oil it yourself, then hop to it. Don't wait until it's too late. You are certainly going to be in a nice mess if you turn that thing on "cold" because the squeaks and everything else in the thing will be running a contest with your sound reproduction in an effort to see which is the greatest noisemaker. And, of course, your patrons are going to love it! You know what the proverb says, "Never put off until tomorrow what you can do today."

Look Over This Slant On Baby Popularity That Lighthouse Has

The stories on the front page! And it's nothing unusual for Lloyd V. Lighthouse, manager of the Kenmore Theatre, Kenmore, N. Y., to grab off this space on his local newspaper. Being active, Lloyd believes in keeping his house before the public as much as possible.

A perusal of the three stories reveals that Lloyd has promoted these things: "A Roving Dollar" to help sell "Going "Wild"; a benefit at the theatre; and a baby contest.

The "Roving Dollar" is the prosperity stunt that has appeared quite a bit on the Round Table pages. Persons holding the specially marked dollar were given, in many cases, $1.50 worth of merchandise by the local merchants. The idea was to spend the dollar as soon as a person received it. This was done, and, as a result, the picture, "Going Wild," received publicity due to the fact that a book was given with the dollar, for the purpose of having each holder place his or her name in it. The merchants were more than enthusiastic about the stunt; the local newspaper offered a $1.50 subscription for the dollar, while the theatre offered a $1.50 worth of tickets for the buck.

The benefit contest was for the Firemen's Fund of the Kenmore firefighters. This, too, gave the house lots of publicity as well as considerable good-will. The "Most Popular Baby Gag" was a knockout. There were four classes, A, B, C, D. Children up to one year old were in class A; from one to two years, babies were in class B; C held the kids from two to three years of age; and D from three to four years old.

Jewelry donated by a local jeweler was the first award; a colored picture of the winning child, the second; two years' subscription to the local paper the third; while the fourth privilege was tickets to the theatre. A local photographer supplied the photographs, giving one picture to each family. The photos, numbered, were placed on a bulletin board in the theatre lobby. Patrons entering the theatre were given blanks calling for a certain number of votes. The votes, containing the number of the child for whom the patrons voted as well as the patron's name, were then deposited in a box in the lobby. On the final night of the week, the announcement was made.

Now there's a gag that you, too, can work to good advantage and without incurring the animosity of any peeved parents. No one need judge the contest, and so is eliminated one move that used to be hard for the showman-securing locals to act as judges. Give this stunt some heavy considering, and should you wish any more dope on the idea, drop a line to Lighthouse. We are sure he'll furnish you with information. Right, Lloyd?

Perry Secured Front Page Publicity For Attraction At House

Space grabbing, after it has been done long enough, gets to be an art with showmen. At every possible opportunity they make a high dive and leap right on the front pages with their attractions. Fred Perry, of the Binghamton Theatre, Binghamton, New York, crashed the front page of the Binghamton Press recently.

In addition to grabbing space on the front page, Fred also landed a two-column story—an interview—that hit one of the up front pages of the sheet. Perry arranged to have the managing editor of the sheet meet "Poodles" Hanneford, for whom all of the publicity was obtained and who was to present his act for a week at the theatre, and have lunch with him. The results of the luncheon was a notice in the late news flashes to the effect that Hanneford's family would arrive in Binghamton on the following day and present their act that had thrilled thousands of circus patrons, before the theatre-goers of Binghamton.

These two stories certainly did a lot towards the success of the engagement, especially the second story which was read by many persons, so well was it written. We think that Fred deserves a compliment for the fine way in which he engineered his stunt, and we look forward to seeing some more of his work.

Meister Passes Along Stunt Theatre Used To Plug "Sheer Luck"

Not so long ago we showed you a couple of photos depicting the manner in which Otto Meister sells his shows at the White House Theatre in Milwaukee, Wis. Then he sold a Western film; now he puts across another theme.

Meister has on hand a number of dummies which are dressed in costume atmospheric of the picture. "Sheer Luck," Big 4's picture, glorifying the milkman, was the film Meister concentrated his efforts upon. And to excellent results, as can be seen in the photo we are showing.



Three dummies were dressed up, two as milkmen, the other as a policeman. The dummies were placed on display in front of the theatre and created quite a bit of comment. Which is always the case when Meister dopes out a stunt. He is a showman who believes in plugging his product all that he can. Indeed, in the face of stiff competition, he has to more than plug it.

Since he is always active, we are sure that he'll pass some more of his work along, so that we can let the Club see what he's doing at the White House. What do you say, Meister?

PLEASE be sure to notify the Chairman of any change of address. —THANK YOU.

Manager B. Y. S.

Your letter sounded interesting. Suggest you stop in and see us first chance you get. Don't bring the other party along; we'll talk about him first. If you will phone Cir-7-3100 we will make a definite appointment. "Chick"

Wear's Easter Egg Hunt On Goat Isle Proved Corking Gag

An ace publicity stunt was the last that Tom Wear put across before he left the Fox Cataract Theatre in Niagara Falls, New York. And the stunt—an Easter Egg Hunt—the biggest ever seen in Wear's part of the country!!

When we say that the stunt was big, we mean big with a capital "B". Over 2,200 kiddies took part in Wear's stunt. At the Cataract is to be found a corking Mickey Mouse Club. The youngsters think there's nothing like it in the world, and they are more than anxious to take part in the many events that are planned—or rather, were planned and executed by Wear.



On Easter Week, Tom decided that he was going to stage an Easter Egg hunt, and give it the same prominence as is given the annual Easter Egg Hunt held on the grounds of the White House at the Nation's Capital.

Wear followed through on his intention and besides contacting local dealers, newspapers, and other sources, sent a letter to Governor Roosevelt, requesting that the State Executive approve of the hunt, which was to be held on historic Goat Island. The Governor despatched an immediate reply, sanctioning the affair and commending Wear and the participating factors.

The newspapers plugged the hunt until it was on everyone's tongue. And when the day finally arrived—what a party! Not 2200, but nearly 3,000 kids surged forward at the bark of the starter's pistol, and commenced a diligent search for the eggs that had been hidden, and among the thousands of hen's fruit were contained fifty eggs redeemable at the stores of local merchants for special prizes. We are showing a herald announcing the hunt and these prizes so that you may see how completely the stunt was covered.

Everything went off in ship-shape order. Transportation had been provided for by the addition of extra cars on the street railroads. The movietone men ground away at their cameras, and dotting the kid-covered grounds were State troopers, the local militia, and all available police stationed to guard the youngsters against possible accidents.

Never in the history of the showmanship of Niagara Falls had such a stunt been planned and executed to so complete a success. To say that Wear deserves a compliment would be putting it mildly. He deserves a couple. And though Tom is not now connected with the Cataract, we are sure that when he hits his new assignment (such work must be deserved), he'll let us see what he is doing to put his house across.

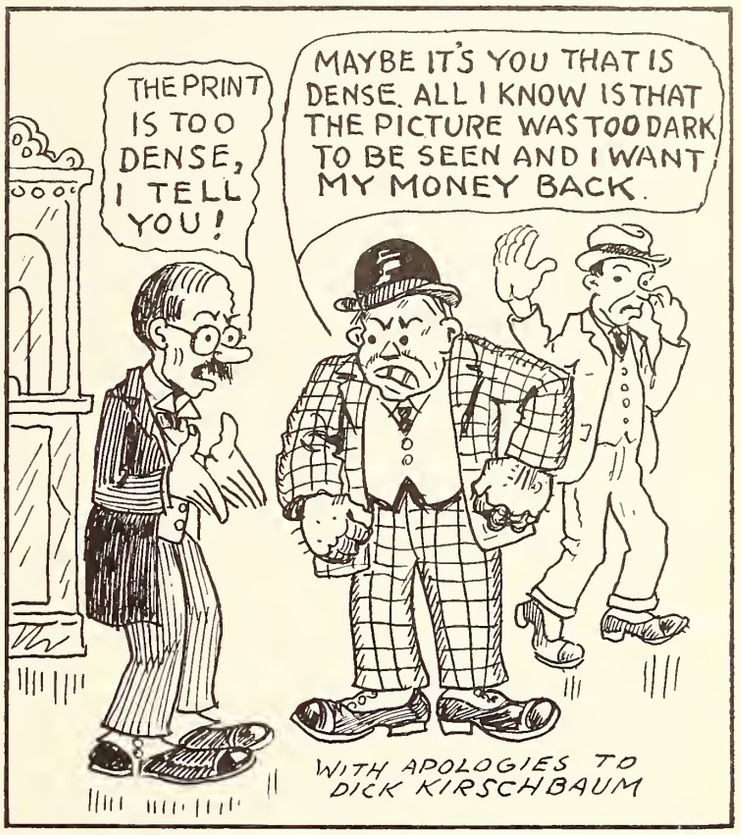
Scandinavian Throwaways Distributed By Logan Sells Film

Heralds in Scandinavian were what E. R. Logan handed out recently in St. Paul, Minn., to plug the show at the Capitol Theatre. And why in Scandinavian? Because he was selling a Scandinavian picture!

It is the policy of the Publix Capitol to every now and then present a foreign show in native dialogue. We ran a story not so long ago telling you of Logan's activity along the show-selling line when he set out to plug—and did successfully do so—his first talking picture in foreign tongue. The campaign was a wow and certainly hit the right spot. Logan adopted similar methods to plug "Vi Tva," when it was booked in. Result: An excellent campaign resolved itself into good business and plenty of publicity for the theatre.

Logan must also sell his regular shows, too. He had a fine herald on "Criminal Code," which, though not new, nevertheless went over very well. This herald was not new, as we have stated—was made up in the form of a summons to attend the picture. The heralds were given out all over town, and most assuredly were responsible for lots of publicity and extra business. Logan is always active in his town and he tries to pull some sort of stunt on every picture. We hope that he'll be represented again on our pages in the very near future so that we can pass his work along to the rest of the Club. What do you say, "E. R."?

"LOBBY LAFFS"



THIS poor fellow could have avoided his embarrassment and loss of patrons with STRONG HIGH INTENSITY AUTOMATIC REFLECTOR ARC LAMPS.

For sale by Independent Supply Dealers

The Strong Electric Corporation

2501 LAGRANGE STREET TOLEDO, OHIO

Export Office: 44 Whitehall Street, New York City

ADVT.

Mason Hall Grabbed Front Page Space On Opening Of The Lee

Front page publicity, the gift of the local newspaper, back page publicity, the gift of the local dealers—that was what R. Mason Hall obtained recently in Pennington, Va., when the new Lee Theatre opened there not so long ago.

Hall, formerly manager of the Lyric Theatre in Norton, Va., took care of the opening campaign of the house, sending it over with a bang that rivalled a Fourth of July celebration. The newspaper gave him plenty of publicity, and on the "Lee Theatre Number" of the paper, gave him a front-page head. The back page of the paper contained a full-page co-operative ad in which welcome was extended the theatre by many of the town's prominent merchants.

While at the Lyric in Norton, Hall turned out some corking work, as you will doubtless remember. He is especially interested in boosting kiddie business in town's where he is selling shows. That he will continue it in Pennington goes without saying. We want to wish him lots of luck on his new enterprise and we are sure that he is going to continue the same activity—perhaps on an even larger scale—than was on display while located in Norton. Right, Mason?

Typografikal Errows

When you labor for weeks and weeks to turn out a perfectly gorgeous piece of advertising matter, and then discover on publication day that the compositor used a wrong font letter in a heading, and the proofreader overlooked a misspelled word in the third paragraph . . . just be nonchalant . . . count yourself lucky!

According to O. O. McIntyre, famous New York columnist: "Book publishers have been unable, despite innumerable precautions, to bring out a book entirely free of grammatical and typographical mistakes. The average tome will present 150 'bulls.' One of Conrad's totaled more than 400 and an early volume by H. G. Wells had 150 embarrassing errors. Some books are proofread by three different experts but mistakes creep in."

Even experienced authors get their thoughts tangled into knots at times. H. I. Phillips, who conducts "The Sun Dial," recently quoted the following paragraph from "Fourth Plague," written by Edgar Wallace: "When the discussion was finished the surly man jerked his head around to Festine. He was sitting on his right hand, his elbows on the table, his big fleshy hands clasped."

If you still are grieving over a mistake you found in your last piece . . . well, just forget it. Count yourself luzky!—*B.M.T. Advertiser.*

F. Hill Had Another Wow Ad In 'Whoopee' It Was Done In Color!

Frank Hill had such an ace ad on "whoopee" recently that we can't reproduce it! And now isn't that a fix to be in? But nevertheless it's true. Frank's ad carried a number of colors, which made it practically impossible for the engraver to reproduce it. But we'll try to tell you about the ad, and if that won't do, we suggest that you drop Frank a line and ask him to send one to you. It's fine to look at and certainly marks a new departure in newspaper advertising.

The ad portrayed a number of Ziegfeld beauties mounted on horses, and dressed in cowboy and Indian costumes. The costumes were colored, brown, red and brown and red. In the upper right hand corner of the layout, a cut of Eddie Cantor was placed, with the title alongside being strung out in lariat fashion. Cantor's name was carried in red and black. Surrounding the ad was a very unusual border (and you all know that Frank digs borders out of thin air sometimes). He used newspaper mats to achieve the border effect. When the completed ad appeared in the papers, plenty was certainly said about it, and it was almost impossible to turn the page of the paper without seeing the ad.

And now a stunt on "Whoopee" that also clicked. Teaser ads were run in the newspaper for a week in advance to the effect: Look to the skies for "Whoopee"; it's in the air "Whoopee"; in the air, everywhere, every one is looking for "Whoopee." A plane was next hired to fly at night over the town. Spotlights were then set up, and when the plane zoomed over the town during the hours of evening when most persons were on the streets, the lights were focused on the wings of the plane, where in big letters, easily discernible, flashed: "Whoopee." That the stunt was a success was proven by the opening matinee's business.

Well, that's what Frank did as a couple of highlights for "Whoopee." And since he is always active, we'll no doubt have plenty more of his work to pass along soon. Keep it up, Frank.

Stringing Banner Across Street Was Break For Lashley

There was quite a job facing H. T. Lashley recently when he set out to plug "Hell's Angels" and its engagement at the Paramount Theatre in Burlington, N. C.

But Lashley finally managed to overcome the obstacle. You see, he wanted to string a compoboard plane, of a large size, across the street. The plane was suspended by wires. Through his civic contacts he finally secured permission to string the plane. And it proved to be one of the high spots of the entire campaign. Every one could see the plane for blocks away. And if any one didn't know that "Hell's Angels" was playing the town, it wasn't Lashley's fault.

On "Unfaithful," he made a tie-up with a local newspaper and secured the co-operation of the editors to the extent of running a contest in which tickets were given to newspaper readers, the first 20, who would clip out a scattered still of Ruth Chatterton and restore it to its original style. The contest was run for two days, 20 passes being given out on either day. The newspaper office was kept plenty busy while the stunt was on. Which made the editors satisfied, since they knew that reader interest had been gained. Lashley was satisfied, too. And why? Because he managed to get in a lot of publicity and some additional business as a result of the stunt. Right, "H. T."?

Rosenthal's Campaign On "Cimarron" Was A Corker; It Clicked

The steam calliope that the residents of Wilkes-Barre, Pa., heard screeching on the streets not so long ago apprised them of the fact that the Capitol Theatre was shortly to play "Cimarron." The stunt of the calliope was but one of the highlights of the campaign furnished by Morris Rosenthal for the picture. Indeed, the calliope was but part of a stunt.

All that the circus whistle did was to call attention to the parade of cars we are showing. Through a tie-up with a local automobile dealer, Rosenthal was enabled to secure an old model car and a couple of the newer models. Led by the calliope the transportation exhibit procession wended its way about the streets, doing, as stated before, yeoman service for the Capitol Theatre.

The tie-up was but one of the many Rosenthal effected. His campaign—one of the most complete that the town has ever seen—included lobby hangers, two weeks in advance; 5,000 book marks 10 days in advance, which were supplied all libraries; a card at the libraries; a window tie-up with a typewriter company effected through a still scene; special one frame trailers that appeared at the end of each subject; the inside pages of the book "Cimarron" were blown up and placed on display, one in a large department store, the other in the theatre lobby; many book stores plugged the book itself; ads were run in all papers, culminating in a full-page smash on opening day.

The front of the theatre presented an appearance that was a wow. The specially constructed plug extended from the inside doors right out into the streets. Flood lights made it doubly effective. Cut-out letters plugging the picture were used over the doors in the lobby on the exit a week in advance and then moved out front for the showing.



Establishing a precedent, the newspapers sent reviewers to cover the picture, something seldom done in Wilkes-Barre. These criticisms were later used as the basis for newspaper ads. Radio announcements were made throughout the week. The Booster Club, over 2,000 kids strong, gave the picture some excellent word-of-mouth comment.

As a matter of fact, Morris covered so many angles that it is practically impossible to set them all forth in limited space. We'll tell you that through his activity the picture went over to great results. And if you know Morris' work, you'll know that he'll do it on other pictures as well. Right, Morris?

Institutional Plug

It has been suggested that showmen can secure excellent institutional plugs by distributing monthly blotters to be given away to all of the office holders in the business section of the town.

The blotters need not carry anything on them but an institutional plug on the theatre and a calendar of the current month.

Dollison Receives Plenty Of Publicity From Local Editor

Landing six or seven stories in his local newspaper on any special attraction he is plugging is nothing out of the ordinary for Lester Dollison, of the Big Theatre, Wink, Texas. And oh, yes! Dollison generally manages to grab off a story and picture on the front page.

He has other activities, too, in Wink, that net his house lots of publicity. One is his monthly calendar that is given to patrons in and out of town. It measures 14x11 inches and besides carrying the program of features and shorts for the month, also carries a border of ads. To stimulate interest in the program and the ad, Dollison placed a special date in a number of the ads. A note on the bottom of the calendar announced: "Free—Tickets—Free! Clip Any Dated Ad On This Calendar, Have It Endorsed By the Advertiser; It Is Then Good for One FREE TICKET If Presented With One Paid Adult Admission to THE RIG On Date Printed On Ad."

The calendar has met with the unanimous approval of the local public, and Dollison finds no trouble in distributing them. Incidentally, Dollison pulled a good stunt on Will Rogers in "Lightnin'" that we think you'd like to know about. Small cards, about the size of calling cards and the same kind of stock, were passed out. They carried a small square of cloth in the right hand corner. Copy stated: "Here's a Handkerchief to Wipe the Tears Away—When You Laugh 'Till You Cry—Seeing Will Rogers In 'Lightnin'" (theatre, playdates). The novel heralds had them laughing in the town and caused quite a bit of comment on the picture. Which eventually reached the box-office in the form of big business. Right, Lester?

Here's What Broadway Does To Sell Shows; Rivoli's Fine Front

Quite a bit of comment is heard on Broadway these days as a result of the excellent and eye-arresting front displays that are being turned out on the attractions playing the Rivoli Theatre.

Here we show you a close-up of one of two gigantic panels that helped put "The Front Page" before the eyes of the theatre-going crowd. The front would have to be seen to be appreciated. Photos will not do this display justice. In black and white, and containing numerous stills depicting scenes for the picture, it was an object of admiration, and momentarily commanded the attention of passersby, many of whom stopped to linger and look.



The Rivoli Theatre has long featured fine fronts, and not only does the showman laying them out figure on attracting the eye through the color and photos he selects, but he also uses selling copy that will appeal. Over the doors of the theatre (this is not shown in the photo), were placed heads of the principal characters in the film, while directly below them an explanation was given as to the parts played by the characters, their real names, and a brief bit of the story. Photostats of newspaper front pages formed a background for the heads.

Of course, one would hardly expect to find such a front in a small town, the cost of this display being so prohibitive as to drive all thought of ever creating such a piece of work out of the mind of the showman located in such a situation. Our purpose in passing it along is to show you how it's done on Broadway, and to state that you can always use the principle upon which they base their displays, and carry it out the best way possible. As has—and is—being done by showmen all over the country, whose work is seen often on our pages. Oke?

"The Showman's Calendar"

AN EXCLUSIVE CLUB FEATURE

Check up on these dates each week and see how you can turn them into "money dates" for your theatre.

Each new month offers new days of untold opportunities.

APRIL

April 27th	Gen. Grant's Birthday (1822)
April 28th	Pres. James Monroe born (1758)
April 30th	Louisiana Admitted to Union (1812) Geo. Washington became 1st president (1789) Boston settled by Winthrop (1630) Rhode Island settled (1636)
April 25 to May 2	National Boys' Week

MAY

May 1st to 8th	National Child Health Week
May 1st	Dewey's Victory in Manila (1898)
May 2nd	Stonewall Jackson Shot (1863)
May 3rd to 10th	National Music Week
May 3rd	San Francisco swept by disastrous fire (1851)
May 4th to 9th	National Golf Week
May 5th	Napoleon's Death (1821)
May 7th	Lusitania Torpedoed by Germany (1915)
May 9th	Commander Byrd at North Pole (1926)
May 10th	Confederate Memorial Day (Ky. & N. C.)
May 10th	Mother's Day

Can you tie any of the above events into your theatre's activities?

And don't overlook the many local events that are constantly turning up right in your own town, county or state.

Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.

Happy Birthday Greetings

JOSEPH J. CARAS
HENRY ERNSTTHAL
ARTHUR COHEN
GILBERT L. HIGGINS
HARRY KLEIN
RAYMOND KLEIN
SAM KRULL
BILL O'DAY
BOB ROSENTHAL
JACK SHEA
JOHN WILLIAM SHIVLEY

Emerson's Novel Ad!



This novel newspaper advertisement is the work of Ted Emerson, manager of the Paramount Theatre, Cedar Rapids, Ia. Notice how Emerson attracts attention to his advertisement by running a press book cut on "Fifty Million Frenchmen" upside down and then tying the newspaper copy in with the illustration. It happens that Olsen and Johnson are big favorites as a result of their vaudeville appearances in Cedar Rapids which explains why Emerson played up the comics' names over the title.

And so—even this little odd slant on a newspaper ad opens up an avenue for discussion. Have YOU ever given a thought to pulling a gag of this kind? Or have you ever tried to manipulate an ordinary exchange mat so that it will enhance the appearance of your newspaper ad?

Several visiting members at Club headquarters happened to see this ad of Emerson's on our desk and suggested that, possibly, many of our other members were pulling the same kind of stunts but were keeping it a secret. So those of you who happen across this little bit about Ted's gag should remember that we are all anxious to see what is being done "differently" by our brother members and showmen. Send those out-of-the-ordinary ads in regularly so that we may pass them on to other club members.

Yo-Yo Spinners Had A Fine Time On The Ohio Theatre's Stage

First of all, we'll explain that yo-yo isn't a song, but a top. The explanation is advanced thus early in our story in order that those persons perusing this brief account of one of Julius Lamm's recent and successful activities at the Ohio Theatre, Mansfield, Ohio, will not be confused.

Lamm purchased from a wholesale dealer a quantity of the tops at three cents each, and announced that he would give them away to kids at the Saturday afternoon show. 1,500 youngsters stormed the doors on the day the tops were given away. Some publicity for the house! Further publicity was obtained on the front page of the local newspapers when Lamm announced that special awards promoted from local dealers would be given the youngsters proving themselves masters of the yo-yo. The selections were announced as to be made by a local committee who would pick out 10 best yo-yoists, and ask them to appear at the afternoon show where they would be judged by audience applause. No show was given at the morning judgings. Children under 14 alone could compete, and were alone given tops.

The stunt was one of the best Lamm has used to date. If you'd like a little dope on it drop him a line and we are sure that he'll furnish you with it. Thanks, Julius! Keep us posted on your future work, too, will you?

Suggs Had Complete Campaign For Film; It Clicked Very Well

Quite a campaign was put on by M. S. Suggs, manager of the Paramount Theatre in Bristol, Tenn., when he engineered his campaign for "Check and Double Check" not so long ago.

On Sunday before the picture's Wednesday opening, the Courier-Herald carried a double-page spread. The theatre used additional space in this truck which greatly enhanced the selling value of the picture.

A tie-up was secured with a furniture store whereby they gave a whole section of their window to a radio display. At the back of two of the radios were cut-out heads of Amos and Andy taken from the one-sheet. One of the local music houses gave the theatre another window—placing pianos and radios in it with cut-out heads of Amos and Andy together with stills taken from the picture.

A ladies' ready-to-wear store turned over both of their windows to a display made by the theatre's artist together with copy regarding the picture and also the fact that a ticket would be given the purchaser of $3 or more. This merchant bought 100 tickets and also ran large ads daily in the papers.

A desk company gave a portion of their window to display an Underwood typewriter and a cut-out of Amos and Andy seated at a desk with copy, "Check and Double Check" our stock and be sure to find what you want." Also stills from the picture appeared in the window.

Two leading filling stations permitted the theatre to place cards in prominent places in front of their stations. Copy on these cards read, "Check and Double Check your Gas and Oil after seeing Amos and Andy at the Paramount.

An old model "T" Ford was run over the downtown streets and residential section two days prior to showing of picture and three days during showing. This old car was plastered with copy about the picture, Amos and Andy, etc. Every time the car "conveniently" stopped, Amos and Andy would carry on a conversation by starting an argument. This drew a crowd at all times and further helped to publicize the picture.

This is Mr. Sugg's initial appearance on the Club pages, and we hope that he'll be here many more times. What do you say, "M. S." You know the rest of the showmen on your circuit are often seen, and we'd like to see you, too. Oke?

Cassady's Poster Work

Studies in character portraiture. So might be called these samples of recent poster work executed by C. C. Cassady, poster artist for Zaring's Egyptian Theatre in Indianapolis, Ind. Look them over and note how the artist has captured, and cleverly reproduced, the individual personalities of the various stars, in which is reflected the moods known to many.



McDonald Advances The Suggestion That Classes Be Tied-Up

Teddy McDonald, of the Universal Studios publicity department in Hollywood, Cal., comes forward with another suggestion. He says: "In every town there is a school and every school has a teacher who is old enough to understand life. But the manager who knows how to approach the principal of the school can get results. Try this. Go to the school room and see the teacher. And sell your theatre to her. Tell her she can have a block of seats every Saturday afternoon for her honor pupils—those who can get 100% in the lessons during the week. She will be happy to know that there is something for her children to plug for and without a doubt you will get 10 honor pupils every Saturday afternoon who will be pleased with the show and certainly will be pleased with the manager. Then when they go home won't they brag—about their theatre and their teacher. It is a simple stunt and one that will cause a long bits of news for the people in the little town; and as most papers carry a page on the schools and their doings a story and pho will no doubt be welcomed. . . . Remember, play with the kids and you will win every time. . . . Be one of them; and when the serials flash on the screen don't run up and down the aisle trying to hush the kids. Yell with them and they will be back next Saturday."

Oke, Teddy. We are glad to pass along your sentiments and expressions on the subject of kids. We are already looking forward to hearing from you again, for we know that your suggestions are always read with interest by your fellow Club members. Give our regards to our many friends out around your district, will you?

Local Activity Is Seen In Work That Kislingbury Does

F. F. Kislingbury, manager of the Publix-Paramount Theatre in Plainfield, N. J., is doing a splendid job of selling his attractions and selling his theatre institutionally, though he has been in Plainfield only a short while.

Prior to the opening of "The Royal Family of Broadway" three thousand tabloid heralds were distributed. Imprint cost was paid by a local clothier.

A theatre party during the same week was held for "The Girls' Friendly Society." This party, and the feature picture, received considerable newspaper publicity.

Publicity on a tie-up with the Boy Scouts (Theatre operation was turned over to the Boy Scouts for one day) broke Friday, the opening day of "The Royal Family of Broadway." The Plainfield Courier-News used a three-column cut mentioning the feature picture.

Four large window displays, with stills and copy, were placed in leading store windows.

A telephone campaign was started Tuesday, in advance of the Friday opening. Exceptional results were achieved. 1,595 phone calls were made, informing people of the fact that "The Royal Family of Broadway" would be the next feature picture at the Plainfield Paramount Theatre.

And these stunts obtained results with a capital "R," and the well known dollar sign. We have followed the activities of Kislingbury and we know that he is a live-wire. Those of you who recall his work in other spots around the country will remember that it was right up to the mark. We'd like to hear from you again, "F. F."

Boom-Boom-A-Boom!

The vacuum sweeper buzzed along merrily at the Arcadia Theatre in Wellsboro, Pa., as the janitor performed his daily cleaning task, when suddenly and without warning two sharp cracks were heard over the motor's buzz.

After the surprised and wide-eyed janitor had sufficiently regained his composure he found that two holes had been torn in the vacuum bag by two 22 shells which were picked up in the course of the cleaning.

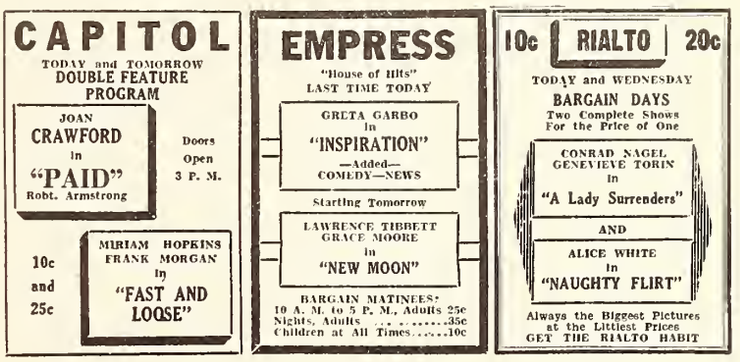
The janitor is still trying to figure the case out, but Larry Woodin, manager of the house, advances the plausible story that one or the other witnesses of "The Last Parade" which ran that day, lost the shells.

Small Ad Layouts!

Having a lot to say, but mighty little space to say it in, is just another reason why showmen must be—showmen. As witness these three ads from Jacksonville, Fla. They are all one column by three inches and have two pictures to sell, two as double features and the other for a current, as well as, coming attraction.

By the sensible use of a neat layout, plus a few rules, they are not only attractive but easy to read. We might add, that on the entire theatrical page of the paper from which they were clipped, they were as outstanding as many of the larger space ads.

If rates in your town are too high for the pocketbook you should still be able to sell your pictures through the use of neat type and a knowledge of how rules can make an ad effective.



Model Planes Built By Youngsters Were Aid to Louis Lamm

Making use of a stunt that of late has been a great favorite with showmen, enabled Louis Lamm to get a lot of publicity for the picture, "Hell's Angels," when it played the Palace Theatre in Lorain, Ohio. Lamm sponsored an airplane model building contest among the youngsters of the town.

Lamm used his idea as a plug for "Hell's Angels." He agreed to sponsor an airplane model building contest. Twenty-three entrants took part in the plan. We are showing a photo of some of the youngsters. If you can make them out in the photo you'll see some beautiful models of planes. The stunt created lots of interest and resulted in considerable comment on the picture, all of which tended towards the film's ultimate success. The newspaper gave publicity to the contest for several weeks.



Here's an idea that you can pull whenever you think that the time is ripe. If you don't want to start a club to teach the kids how to build the models, you can use the gag as Lamm has. It clicked for him and would doubtless do the same for you. We want to thank Louis for passing that along to him and we hope that he'll be on our pages again soon, so that his brother Julius, who you all know manages the Ohio at Mansfield, for Warners, won't jump into the lead for showman honors in the family.

Kane's Initiative Saves Fashion Show; Clicked In Ace Style

All dressed up and no place to go!

That was Tom Kane, manager of the Sequoia Theatre, Redwood City, Cal., when the local Retail Merchants' Association, with whom he had arranged to run a Fashion Show, balked at the money necessary to put the show across in a manner befitting the occasion, and took a run-out powder.

If any one had dared play "What'll I Do" on the non-synch in Kane's presence, murder would have been absolute.

But Kane didn't wonder long about what to do; for up steps a high-class shop, Clemens, having branches all over the Coast, and volunteers put up the money needed for a Fashion Show that would be a show and not just a procession of manequins across an undraped stage.

Whatever the store agreed to do, they more than kept their agreement. Ads, stories, pictures—all of these mediums helped inform the local populace of the fact that Tom Kane was on the way with a Fashion Show. For days in advance the local newspaper plugged the show by stories.

Clemens, realizing the value of effective displays, carried models and style in their windows. Cards plugged the show shortly to play the Sequoia, Kane wasn't backward about plugging his end of it, either. He used cards in the lobby, signs all over town; notices in his newspaper ads; trailers on the screen. All that you could hear or see for weeks in advance was: "Fashion Show at Sequoia Theatre."

Along with this story we are showing some of the work Tommy got in. Look over the layout showing some of the ads. That's class, sez we. And we thing you'll agree. Then cast your eye over the midget ads that are included in the layout. Class to them, too. Right? And still another illustration that tells more than words what Kane accomplished, is the photo showing the models on the stage. The setting was designed by Ray Hardy, the stage manager. All art work was executed by Ken Miller.

What a mob stormed the house on the opening night of the show! Seats were at a premium. When Tom Kane stepped out on the stage to act as master of ceremonies, the party began. The patrons were more than satisfied; for in addition to seeing a Fashion Show, with its many style creations worn by beautiful models, they also saw a vaudeville show consisting of dancing and music. And, of course, Tom Kane, tossing wisecracks.

We think that he deserves lots of credit for the way he went about it and put over a show right when things looked hopeless. But he's a showman who has had lots of experience. He knows Redwood City, and Redwood City knows him. Maybe that's why the show was so sensational a success. Who can tell? You'll all agree to this, though: Tom undoubtedly showed a great spirit in putting this show across.

Certainly the time will come when some other Round Table brother will get in the same kind of a jam that Tom Kane found himself. Carefully prearranged plans will topple like a house built of cards; hard work put in for several weeks in advance will all be for naught; and, then, call to mind this yarn of how Kane, with keen initiative turned what appeared sure defeat into a victorious evening's entertainment. Many thanks for your contribution to these columns, Tom, and let's hear from you again in the near future.



Photo above, one of the stage sets used by Tom Kane when he saved his show by tying up at short notice with a well known Coast designer



Forced to change his show plans within a few hours, Tom Kane also had to change his advertising. Note the attractive layout that Tom hastily devised. Also note the stories that crept into the society columns

Business Proved Oke For Owen As Result Of Schools Tie-Up

Who said that it doesn't pay to run a revival every now and then? If you want to find out just what "The Birth of a Nation" did for F. E. Owen, now manager of the Cameo Theatre in Atlanta, Ga., but managing the Ritz in Tuscaloosa when he played "The Birth," look at the smile he's wearing.

Owens effected an excellent medium when he played the picture, by tying up with the schools. The superintendent issued a proclamation to the effect that any one wishing to see the picture could do so and not be counted absent from school on the day the picture was viewed. 2,033 students saw the film at a special reduced rate. What do you think of that for a tie-up? The results along the adults patronage line were equally pleasing, especially in view of the price of admission that was charged them.



Owen, as we have stated, is now connected with the Cameo Theatre in Atlanta, and since he is always active, we are of the opinion that he is going to be represented often on our pages. So keep us posted, "F. E.," in order that we can pass along your work to the rest of the members of the Managers' Round Table Club.

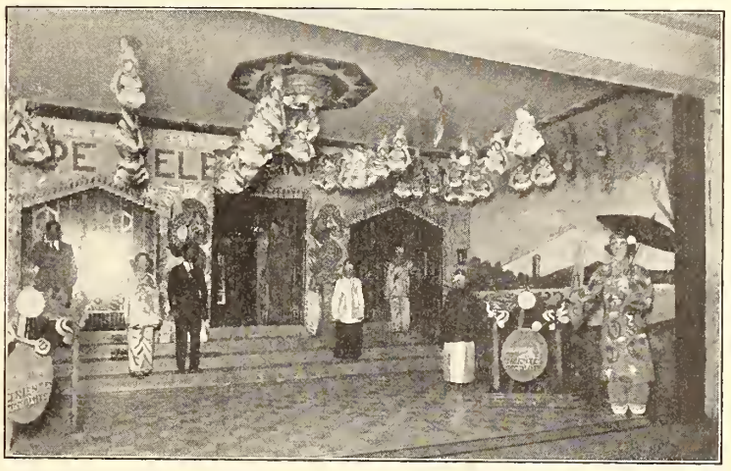
Mexico City Stands Out When It Comes To Selling Shows

As our International Number showed, foreign showmen are certainly forging ahead in a progressive manner with their show-selling. More and more their work is complying to the standard of high-powered showmanship. While this account that we are here presenting might not be termed foreign showmanship since it is not across the Big Pond, we are sure that you will agree with us that Mexico has made rapid strides in its show-selling methods. Perhaps you recall the examples of the work we showed you just recently. If so, then you'll see that this showmanship, too, is along the same ace lines.



We are showing here a photo of the front display used at the Cinema Palacio in Mexico City, when "Oriente y Occidente," the Spanish version of "East Is West" played the house. Look the photo over closely and see how cleverly the display was arranged. A complete atmospheric front was turned out, and it was so made as to catch the eye and hold attention. Note the lanterns that are strung under the marquee, as well as atop of it A special pagoda was constructed on top of the marquee, and the title of the film plugged there, too. But not only was the front concentrated upon.

Look at the corking lobby display that was turned out. This, too, was atmospheric. We might even say that it packed more of a punch than the front, as it carried out the atmospheric tone to greater effect. Everything was there in complete detail. Even scenes were painted by which the locale of the picture, China, was portrayed. Miniature cardboard dolls, showing the star of the film in costume, were strung about the lobby. The life-sized cut-outs were placed alongside a gong, the face of which plugged the title of the picture. Ushers and doormen were masked and wore Chinese costumes. Beautifully painted compoboard further enhanced the display's effectiveness. Is it any wonder that the picture was sold to every one in the vicinity of the theatre. Keep your eye on our pages and see what else is being done along the showman line in Mexico City and the rest of Mexico.



HAROLD J. JANECKY says:

I have been an eager and constant reader of your MANAGERS' ROUND TABLE CLUB section for the past year. It's a great section for the theatre manager.

Manager, Kenosha Theatre,
Kenosha, Wisconsin

Revival Nights!

Since they have been inaugurated recently, revival nights are going great. The West has been using them to fine success for some time. Here in New York it is the practice of showmen to secure for another showing re-issues of the first and most popular talkies, such as "Rio Rita," "Flight," "The Cuckoos," "In Old Arizona," "The Wolf of Wall Street," "The Doctor's Secret," "Madam X," "The Jazz Singer," "Thunderbolt," "Bulldog Drummond," "The Last of Mrs. Cheney," and the more recent "The Divorcee," and "Common Clay."

The pictures are generally run as an evening double feature, the revival—or request—film being spotted either before or after the last showing of the current film. Good plugging always helps these pictures to a better box-office business.

Davidson Helped To Found News Sheet As Local Stores Voice

Dave Davidson, connected with the Publix Michigan Theatres in Detroit, Mich., has gone and promoted a paper; not a newspaper, though it's just as valuable. This paper is in tabloid style and is run and distributed by the Bird Arcade, which houses the largest chain stores in Detroit, including the Bird Department store.

The paper is made up in tabloid style and carries many interesting items which include: advertising of the various stores' products; short stories; women's notes; theatre notes (written by Dave, who handles the movie page); and many other features. 25,000 papers are given out every other week. They are distributed by paid carriers. The merchants are signed for a specific period. The first issue of the paper, "The Arcadian," was greeted with plenty of favorable comment. And, as time goes on, it will probably prove a very, very valuable medium. Right, Dave?

Now on "Reducing," Dave turned out a corking campaign. He tied up with the manufacturers of a reducing apparatus and managed to cajole 20,000 circulars out of them plugging the dates at the Riviera Theatre (which you know is managed by Holah), and also sent out 100,000 post cards. 5,000 circulars were distributed for the Birmingham theatre's engagement of the picture. 20,000 postcards were also sent out, and, no doubt, as a result of the stunts, Giesmann turned in an ace week. A contest was run on the post cards in which persons were invited to guess the combined weight of Marie Dressler and Polly Moran. This served to stimulate interest still further.

Listen, Dave! Since you are so active in your town, and hitting them out into center field bleachers, we want you to keep us posted on your future work so that we can pass it along. What do you say? You know your stuff always contains slants of interest, so we think it should be represented frequently. Oke?

Mel Lawton's Treasure Hunt!

Easily adapted to any locality

Credit this to one of Australia's foremost showmen.

And the beauty of the whole affair is the fact that smart showmen can tie it in with any picture which lends itself to such exploitation.

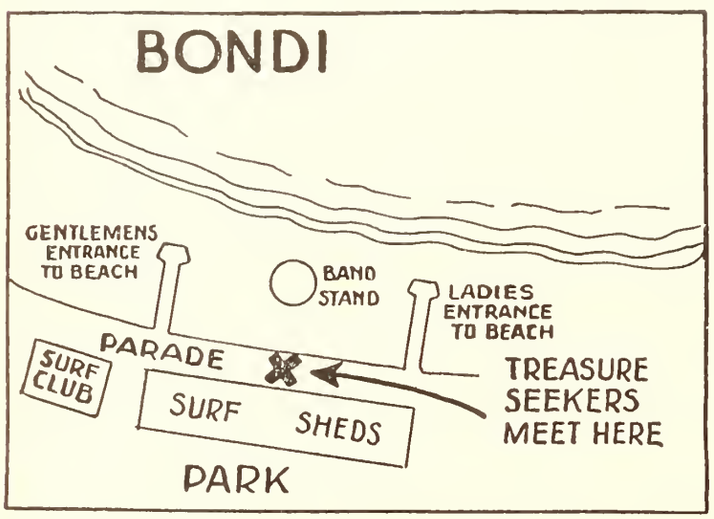
Lawton condensed the entire idea so that it covered a period of only six days from start to finish. Therefore, all chance for going stale was minimized and the high pitch of excitement which prevailed reacted most favorably at the box-office.

SELL YOUR NEWSPAPER first on this stunt. Because much depends on how thoroughly they get behind the idea and spread the necessary propaganda. And, as in the Treasure Hunt worked by Mel Lawton, the maps showing the meeting places of the treasure hunters was most effective.

GET THE CIVIC AUTHORITIES behind it as well. Especially the playground authorities and all others interested in child-welfare work. They should get behind you a hundred percent because of the out-door angle in connection with this Hunt.

PROMOTE THE CHESTS through some local agency, preferably some concern handling clothing and cedar chests, who can secure a half dozen small ones from the manufacturers who will naturally gain a lot of publicity for their product.

MAKE IT WORTH WHILE by packing each chest with many worth-while items including a pass for the theatre during the run of the picture to be plugged. And, as Lawton did, place a bill, from one to five dollars, in the chest as well.



This is one of the six charts which appeared in the newspaper to inform the treasure seekers the vicinity where the next "chest" would be buried. You will note that they were definitely told where ALL the seekers must meet. This angle is of great importance when working a similar stunt for your town.

ANNOUNCING THE TREASURE HUNT should be done via the newspaper, the screen of your theatre and cards in the windows of all merchants participating. Never let on where the succeeding chest will be buried. Make them wait for that information from the newspaper's daily announcement. See that the hour for all the kiddies gathering at a given spot is well advertised. No youngster is to be allowed to "steal a march" by going off ahead of schedule and trying to find the hidden chest.

KEEP THE HIDING PLACE A SECRET by permitting no one but yourself and a representative from the newspaper to know where the burying is to be. This can be done late at night, we believe, and always the night before the hunt at that particular location. This eliminates all possibility of someone geting wind of the approximate location and "beating" the kids to the finding of the chest.

PHOTOGRAPH THE DAILY WINNER and publish the picture in the newspaper. This will, naturally, build up considerably more interest in the entire stunt. You can also announce the winner on the screen each night and encourage others, not yet participating, to join in the following day's hunt.

INTRODUCE ALL THE WINNERS from your stage, announcing the fact in advance. This will tend to bring out many extra patrons, especially those who know or are related to the various youngsters.

With this brief summary of the Treasure Hunt Idea, we will now give you a little "dope" on how Mel Lawton publicized his to such excellent returns. Follow closely the progress of his newspaper cooperation and especially the effective manner in which the locations were published in the paper.

In the cut below you will note how the paper made up and published the meeting place for the treasure seekers. After they were all assembled the hunt started at a given signal. This lent a touch of fairness so that none of the youngsters or the adults who turned out in hundreds to watch the hunt could say that some kids had the jump on others by starting out earlier.

PICK THE RIGHT LOCATIONS. It is hardly likely that you will select the main traffic intersection of your town as a stage for one of the hunts. But at the same time you should be mighty careful of the spots selected, keeping in mind that the entire vicinity will be dug up plenty by the kids. In looking over the Australian campaign we note that parks and beaches were used all the time. You must select the same type of place for burying the chests. If you have no beaches available, take a field or the edge of a wood. Perhaps your local park department will consent to select the locations and supervise the kiddies. If so, you have a great angle. Play it up for all it is worth. Emphasize the co-operation of the park department or playground supervisors, whichever the case may be.

Avoid any disagreeable comeback from property owners. Or damage done by the kiddies in hunting for the chests. All these gentle reminders are of the utmost importance if you want to make a gag of this kind successful.

TAKE MOVIES AND STILLS of each meeting of the treasure seekers. It will be a great plug for business by injecting those shots into your newsreel. Be sure and take in slow shots of the adult onlookers. They will all want to see what they look like on the screen. The stills will come in handy for newspaper cuts and lobby displays too. Closeup of the winner each day is of great value for the same purpose. Keep all of these "little" angles in mind. Capitalize all the way down the line on every slant that merits attention. Properly handled you can make this one of the most talked-about gags ever pulled in your community. That it will pay big dividends at the box-office will never be doubted. Try it for yourself and see. Then if it clicks, be sure and send us all the dope, plus the pictures and tear sheets.

The attraction to which Lawton's Treasure Chest stunt was tied happened to be "Tom Sawyer," but there is no reason why it cannot be worked in conjunction with some other picture that lends itself to such a campaign. Since this type of newspaper tie-up must be planned well in advance, especially since local authorities have to be sold on the idea as well, it should be planned several weeks ahead of time, so that every possible angle can be covered. In boiling down the campaign for reproduction on these pages we have given you the salient factors of the idea. They were not all original with Lawton, but are a combination of our ideas with his, revamped to suit, what we believe to be, conditions as they will be found in the average town or city in this country.

Much obliged Mel for the details of your Treasure Chest Hunt. We're sure that many of the showmen here in the United States will find the information valuable.

N. Y. Hip. Celebrates

Have a piece of the Hippodrome. Here is shown the mammoth cake presented to the RKO New York Hippodrome, famed amusement Palace, by President Frank Doggan of the Hotel McAlpin, as part of the theatre's 26th Anniversary celebration. Left to right is seen V. Clement Jenkins, Vice-President of the Sixth Avenue Association, whose representative merchant-members took active part in the occasion and Major L. E. Thompson, Assistant General Manager of RKO.

The entire campaign, which included among it, tie-ups with some of the largest department stores in the world, advertising representation in New York newspaper ads run by the Sixth Avenue Merchants' Association, special guests at the theatre, a gala show running over three hours in length, was planned and executed by Johnny Cassidy, press agent for the Hippodrome working from the Main Office.



Here's Some More Of Laby's Art Work; Do You Like It Too?

Beauty in front displays, we might be so bold to state, is nowhere expressed in Boston so perfectly as is done at the Washington St. Olympia Theatre. But if it should be that there is superior work, we haven't seen it as yet. Here's the latest from the Massachusetts house managed by George Laby. And though the artist hasn't much space with which to work, you'll notice in the photos that every possible advantage is pounced upon.

The left photo depicts the manner of plugging the individual stars. Three photographic engagements were used, the pictures being those of Ann Harding, Clive Brook and Conrad Nagel. Illuminated cut-out letters identified the stars. These special photos were placed on two pieces of compoboard and suspended in front and a little above the box office.



The second and right photo portrays the wall and pillar display. Here is seen to excellent advantage the method used to get the most out of the art work. The long plaque, you will doubtless agree, is very well done, as is the pillar covering of compoboard. Alongside the pillar piece can be seen an easel holding 10 telegrams. This stunt was one of the highlights of Laby's campaign on "East Lynne." The telegrams came from the stars and the director, and that it meant something at the box office was seen in the fact that persons would stop, read, and buy. And don't they always, George?



Newspaper Advertising!

Long ago we stressed the importance of your newspaper advertising and called to your attention many angles that should have guided you out of the pitfalls to bad copy. This advice was aimed, especially at the men who had to make up their own newspaper copy, in addition to their many other duties.

We are not going to play "teacher," for the simple reason that YOU know your own conditions better than anybody who happens to be hundreds or thousands of miles from your town and theatre. But regardless of where you are located, there are a few common-sense angles worthy of more than passing considerating.

FIRST: Your preparation of copy. Remember, no newspaper composing room man can read your mind. Even though you may not have a thorough knowledge of type faces or sizes, you can show, by reason of the way you lay out your ad-copy, just what portion is to be played up. The best way to do this is to draw a box of the exact size of the ad you are making up. Then pencil in your copy, mats, etc., in proportion to the size you want it set.

SECOND: Mats. Can be broken up so that any part of them can be worked into the ad. Have a talk with your composing room man if this is not clear to both of you. Don't drop an effective mat because it won't fit your allotted space. Try to work out some way to use the most important parts of it.

THIRD: Proofs. Of course, the question of proofs is not so easy to discuss since every paper and theatre work the angle out themselves; but on all important advertisements, such as the advance announcements or opening-day ads, you should try to arrange your copy several days in advance so that the paper can show you a proof before it is run. You, at least, get a chance to alter or correct your advertising in this way.

We have published many newspaper ad layouts to show you what the other fellow is doing. We shall continue to do so because it's a great idea seeing how others make up effective newspaper ads and should guide you to many new ideas and angles along these lines.

Alertness Is Again Productive Of Copy From Mgr. E. E. Bair

Always has E. E. Bair been noted for his ability to capitalize on the reading he does. In many ways he has shown this, and passed his work along to us so that we, in turn, could give it to the rest of the Club. Bair used another ace gag recently and we are again giving it to the Club.

Bair, as many know, handles the affairs of the State and American Theatres, East Liverpool, Ohio. Recently he read an editorial on the movies in a New York paper. At the time he was playing "Charley's Aunt" and he immediately called into play a column he uses on special occasions, "Motion Pictures and Local Things Theatrical" and reprinted the editorial (as shown) on the same page as the ad. The copy in the special box reads:

> In a lengthy editorial about the movies, under caption, "TROUBLE'S ANTIDOTE," W. Livingston Larned, writing for "The Daily Reporter," White Plains, N. Y., among other things says the following:
>
> "The movie is our little hour of sweet release from the grim realities of life, and it must deal a trifle in exaggeration. Otherwise it would not achieve its objective."
>
> "It is amazing how many people go into a sort of trance after dinner in the average American home. They have a hunger for the vision and the happiness which a picture programme will bring, but they are "just too tired." Or something or other. And they don't go. And they should. They will profit by the experience. It will get them out of themselves.
>
> "The average motion picture talkie you will find is rather harmless. It may advertise itself as if it were an orgie of vice. It knows it will interest you, once it gets you in the theatre. But to get you there is the problem."
>
> "You are inclined to a game of bridge. Or you are sleepy. Or you are depressed. Or you think you would rather listen in on the radio. The movie theater must battle for its audiences. It must dig them out from a thousand indifferences."
>
> "Fifty cents will buy, in the open market, at any theatre, a hundred dollars worth of relaxation. It is the cheapest solution of an ugly problem.

You can see in the regular theatre ad how cleverly the copy is tied into that of the special ad. How's that for being on the qui vive? Don't you think Bair deserves a compliment?

Not Eggs—actly, Gentlemen

A certain theatre in Mattoon, Ill., staged an egg matinee recently to disastrous results. The purpose of the matinee was to provide eggs for charity, and to accomplish this objective, the showman handling the house offered free admission to kids handing in an egg at the door.

Two thousand kids appeared. Trouble started when it was observed that but 1,132 kids could be taken care of. Those youngsters forced to remain outside due to lack of seating facilities resented the offense.

Splash! Smack! Spatter! A barrage of eggs, hurled by arms well versed in knocking tin cans off fences, plopped against the theatre front. Pedestrians appearing on the scene received the same treatment. A hurry call was put in for the local police. They, too, were made to resemble omelettes.

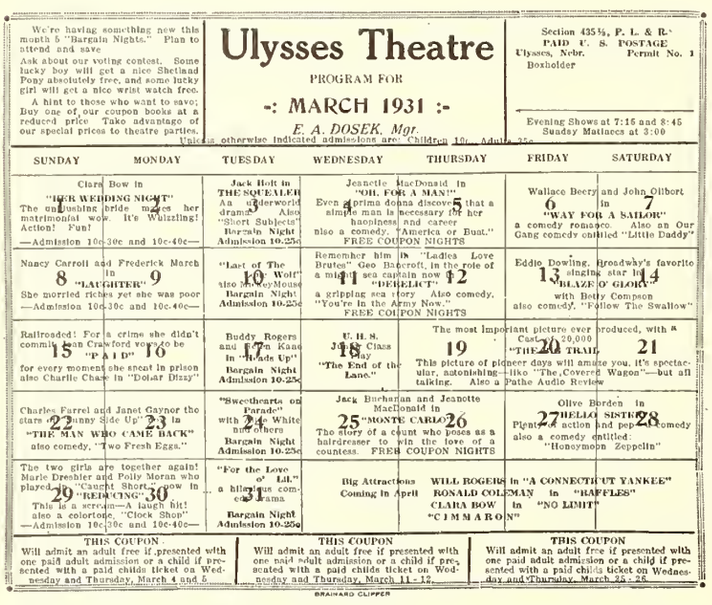
By this time, the egg supply was well nigh exhausted, and the manager came out front to make an explanation. Wisely, he noted that some of the kids still carried eggs. He decided upon a second show to which the kids not present at the first show would be admitted, eggs or no eggs.

It is reported that the manager is being considered for a diplomatic post overseas. And five kids have been picked out as prospective Chicago Cubs pitchers.

Monthly Program Is Made Up In Calendar Form By E. A. Dosek

He has only 460 people in his town, but, just the same, E. A. Dosek, manager of the Ulysses Theatre, Ulysses, Neb., tries to put his house over so that it will show a profit. And he succeeds. Which is a story all by itself.

Right at this time, though, we want to pass along the monthly program that Dosek uses and let you take a look at it. It is printed in black on yellow stock, measures 9 by 7¾ inches and carries the dates in red. A small sales talk accompanies each date. These programs more than meet with favor from the townspeople and those of the surrounding communities who are reached through the mailing list. The cards are not very expensive to print, and Dosek considers them an excellent medium.



We're having something new this month b "Bargain Nights." Plan to attend and save

Ask about our voting contest. Some lucky boy will get a nice Shetland Pony absolutely free, and some lucky girl will get a nice wrist watch free.

A hint to those who want to save: Buy one of our coupon books at a reduced price. Take advantage of our special prices to theatre parties.

Ulysses Theatre

PROGRAM FOR

-: MARCH 1931 :-

E. A. DOSEK, Mgr.

Unless otherwise indicated admissions are: Children 10c, Adults 25c

Section 435½, P. L. & R.
PAID U. S. POSTAGE
Ulysses, Nebr. Permit No. 1
Boxholder

Evening Shows at 7:15 and 8:45
Sunday Matinees at 3:00

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	Clara Bow in "HER WEDDING NIGHT" The unblushing bride makes her matrimonial wow. It's Whizzing! Action! Fun! —Admission 10c-30c and 10c-40c—	Jack Holt in THE SQUEALER An underworld drama. Also "Short Subjects" Bargain Night Admission 10-25c	Jeanette MacDonald in "OH, FOR A MAN!" Even a prima donna discovers that a simple man is necessary for her happiness and career also a comedy, "America or Bust." FREE COUPON NIGHTS		Wallace Beery and John Gilbert in "WAY FOR A SAILOR" a comedy romance. Also an Our Gang comedy entitled "Little Daddy"	
	Nancy Carroll and Frederick March in "LAUGHTER" She married riches yet she was poor —Admission 10c-30c and 10c-40c—	"Last of The Wolf" also Mickey Mouse Bargain Night Admission 10-25c	Remember him in "Ladies Love Brutes" Geo Bancroft, in the role of a mighty sea captain now a "DERELICT" a gripping sea story Also comedy, "You're in the Army Now." FREE COUPON NIGHTS		Eddie Dowling, Broadway's favorite singing star in "BLAZE O' GLORY" with Betty Compson also comedy, "Follow The Swallow"	
	Railroaded! For a crime she didn't commit, Joan Crawford was to be "SADIE" for every moment she spent in prison also Charlie Chase in "Dollar Dizzy"	Buddy Rogers and Wynn Kane in "Heads Up" Bargain Night Admission 10-25c	U. H. S. Junior Class Play "The End of the Lane."	The most important picture ever produced, with a Cast of 20,000 "THE BIG TRAIL" This picture of pioneer days will amuse you, it's spectacular, astonishing—like "The Covered Wagon"—but all talking. Also a Pathe Audio Review		
	Charles Farrel and Janet Gaynor the stars of "Sunny Side Up" in "THE MAN WHO CAME BACK" also comedy, "Two Fresh Eggs."	"Sweethearts on Parade" with Alice White and others Bargain Night Admission 10-25c	Jack Buchanan and Jeanette MacDonald in "MONTE CARLO" The story of a count who poses as a hairdresser to win the love of a countess. FREE COUPON NIGHTS		Olive Borden in "HELLO SISTER" Plenty of action and pep. Comedy also a comedy entitled: "Honeymoon Zeppelin"	
	The two girls are together again! Marie Dressler and Polly Moran who played in "Caught Short." now in "REDUCING." This is a scream—A laugh hit! also a colortone, "Clock Shop" —Admission 10c-30c and 10c-40c—	"For the Love of Lil." a hilarious comedy drama Bargain Night Admission 10-25c	Big Attractions Coming in April	WILL ROGERS RONALD COLEMAN CLARA BOW "CIMMARON"	in "A CONNECTICUT YANKEE" in "RAFFLES" in "NO LIMIT"	

THIS COUPON	THIS COUPON	THIS COUPON
Will admit an adult free if presented with one paid adult admission or a child if presented with a paid childs ticket on Wednesday and Thursday, March 4 and 5.	Will admit an adult free if presented with one paid adult admission or a child if presented with a paid childs ticket on Wednesday and Thursday, March 11 - 12.	Will admit an adult free if presented with one paid adult admission or a child if presented with a paid childs ticket on Wednesday and Thursday, March 25 - 26.

BRAINARD CLIPPER

Incidentally, he plugs his house by means of an auto covered with theatrical material. Covering other towns, as well as his own, the car—as a result—is well known and people pay it plenty of attention. These activities that Dosek displays are just part of his work. He has to do plenty about town to keep the house filled. We are glad to see that he is hitting the line so hard out in Ulysses and we want him to know that we'd like to hear from him again. And why not include your photo with your next contribution, "E. A."?

Arnold Ran Novel Gag To Help Sell "Dracula" In Town

People often like to reminisce. Knowing this to be especially true in his town, J. Noble Arnold, manager of the Carolina Theatre, Rocky Mount, N. C., ran a "Creepiest Moment Contest," under the sponsorship of the local newspaper and in conjunction with the selling of "Dracula."

The idea of the contest was for contestants to express in writing their creepiest moment in their lives or, in other words, the event that frightened you most.

The letters were to be limited to not over 75 words and the letters were based on what was said rather than the way it was expressed. Ten guest tickets went to the first prize winner; five tickets to the next winner and individual guest tickets to the next 10 winners.

The contest was announced in the paper one week in advance of playdate and daily publicity appeared every day until the opening of picture. The contest was a huge success as was evidenced from the number of answers submitted. And there were undoubtedly many others not participating in the contest that were very much interested in who were the probable prize winners. It all helped to publicize the picture.

This type of stunt is always an interest getter and it is seldom that a newspaper will refuse the showman when he wants to pull a gag of the sort. Can you use it? And, oh, yes! Listen, Noble! We haven't a photo of you. Why not send one along to us, and at the same time include a little dope on yourself?

Greene's Campaign on "Dracula" Thrilled Brooklyn Play-goers

The public certainly had an eerie time of it when they entered the lobby of the Tuxedo Theatre in Brooklyn, N. Y., and got a load of the showmanship that Al Greene, manager of the house, had on display to sell "Dracula." Greene gave them a corking eyeful.

The campaign, though, was first started off by the distribution of heralds, showing "Dracula" in characteristic pose (the black cape spread out at arms' length). The copy read: "Dracula—Mighty Monarch of the Undead Creatures of Darkness—Leaves His Earth Home Between Noon and Midnight to Appear at the (theatre, playdate). In the center of the herald was placed a miniature cut of a coffin on which was spread real dirt. The herald was printed in red and black, and was calculated to catch the eye.

In his lobby, Green featured seven candles which he kept burning. The candles were placed atop an old chest. Cards, printed in red and black, were distributed. Persons were invited to strike out on the cards those letters of the name "Dracula," which represented candles, that they believed would burn longest. 100 free tickets were offered for the first 100 correct answers. The cards were to be signed on the back and deposited in a three-foot coffin in the lobby. Besides this display gag, Greene had another in the form of a 9 ft. woven spider's net with a blinking "Dracula" and victims. Cut-out letters were also used. The campaign's pulling power was seen in the crowds of people that flocked to the theatre to witness the film.

Oke, Al, and since we hear that you are knocking them over with your showmanship in your part of the country, we want to hear some more from you so that we can pass your work along to your fellow members and showmen in the Managers' Round Table Club. Right?

Nellis Shifts!

R. L. Nellis, long a contributor and member of the Managers' Round Table Club has shifted from his former post at the Von Ritz Theatre, Bedford, Indiana, and is now connected with the Bob Hudson outfit of Richmond, Indiana.

Nellis will handle the Strand and Princess Theatres at Kendallville, Ind. His former post in Bedford has been taken over by Bill Passon, of Jasonville. Nellis was with the Vonderschmitt Amusement Enterprises, operators of the Von Ritz and other houses in Indiana, for eight and one-half years.

Gonsior Gained Publicity on Film by Using Postcard Gag

A. Gonsior, manager of the Virginia Theatre, Champaign, Ill., used an interesting contest as the basis of the exploitation campaign he used to help put over his showing of "Inspiration."

Gonsior had 800 special cards imprinted with the picture of the star, the theatre and playdate, also copy reading "What creates the allure in Greta Garbo? Write a letter to the manager of the Virginia Theatre, giving your impression as to what sums up the allure in this exotic and fascinating star. Just a few words may be the means of your winning one of the 10 monthly passes which are to be awarded as prizes. See and hear her in her latest and most fascinating role as the idol of Paris in 'Inspiration.'" These were distributed in all the sorority and fraternity houses of the Illini University, and mailed to a selected list of undergraduates at the University.

A display tie-up was also arranged by Gonsior, with the local druggists' association, whereby they used the picture title, "Inspiration," in advertising Luxurio face powder which they were exploiting at the time. A number of stills from the production were used, and also special cards mentioning the theatre and playdate.

It is interesting to note that Gonsior took occasion to capitalize on the keen interest which the public has for a star such as the Greta Garbo type. This same idea will be found applicable to other well known players.

These activities tended plenty towards an excellent playdate. Listen, Mr. Gonsior! How about keeping us posted on your future work so that we can pass it along? And you might also include your photo with the contribution.

House Program Used By Kalix At Oxford Goes Over Very Well

Making a hit with the patrons is the four-page program plugging the attractions at the Oxford Theatre in Philadelphia, Pa., that J. J. Kalix, director-manager of the Oxford Theatre, gets out weekly.

We are showing here a copy of his program, which measures six by nine inches and is printed in black on buff colored coated stock paper of a good grade. The two inner pages are shown. They, as you note, contain the schedule for performances as well as the policy and prices of the house. The front page of the program contains either a weekly editorial or a chat by Kalix. This feature is one that has made a considerable impression on the patrons and they look forward weekly to see what the front page will contain next. Sometimes, it's an announcement on a special picture; at other times it's devoted to holidays such as Washington or Lincoln's Birthday and so on.



Schedule of Performances
(Doors Open at 6:30)
Evenings, Two Shows, 7 and 9
(Doors Open at 1:30)
Saturday Matinee at 2 P. M.

We gratefully acknowledge the hundreds of favorable comments and good wishes bestowed upon us by our newly formed friends and patrons upon the advent of the inauguration of our Movie Season. We shall continue to serve your entertainment needs in the future with the presentation of only the finest photoplay attractions available.
If you GOOD pictures we show it at the Oxford.
THE MANAGEMENT

ADMISSION
EVENING—ADULTS, 25c, CHILDREN, 10c
MATINEE SATURDAY and HOLIDAYS
ADULTS, 15c, CHILDREN, 10c

A COMPLETE TALKING PHOTO SHOW AT EVERY PERFORMANCE AT THE OXFORD THEATRE

MONDAY and TUESDAY, MARCH 2 and 3

WARNER BROS. Present
The LIFE OF THE PARTY with WINNIE LICHTMAN
A Wild Baby Who Beats Old Bon Ad Oddsl!
Richer and Fonder than "Gold Diggers of Broadway"!
VITAPHONE

The queen of the gold diggers proves herself the life of the party, making her boy when she seems absent. Good 'em, feed 'em, fade 'em. The De-Rez life was there theme song.

—Added Attractions—
"KIDDING THE KIDDER," COMEDY
FOX MOVIETONE NEWS

WEDNESDAY, MARCH 4

THE DANCERS with LOIS MORAN

The season's most dramatic cocktail of emotion and romance

She gave all for honor and found that it paid in happiness

She broke her love vow then proved her right to renew it.

—Added Attractions—
"SONG WRITER'S REVUE"
An Act
NOVELTY

THURSDAY, MARCH 5

BIG MONEY with EDDIE QUILLAN

A gripping drama of Wall Street and the haunts of crime. A poignant, thrilling love romance

An underworld gambler who loved a girl of high estate and when he was arrested for a crime he did not commit she came to his rescue

—Added Attraction—
"ROYAL FLUSH," Comedy
NOVELTY

FRIDAY, MARCH 6

WARNER BROS. Present
CAPTAIN THUNDER
Hot Tamale Heartbreaker!
He loved to fight — and fought to love!
FAY WRAY VICTOR VARCONI

Every woman prayed for a change of weather. They all wanted Thunder with a rising temperature.

—Added Attractions—
"ROUNDERS," Comedy
NOVELTY

OXFORD THEATRE SPREADS HAPPINESS TO THOUSANDS, SO GET YOUR SHARE. A DIFFERENT SHOW EVERY DAY AT THE OXFORD

The back page of the program usually lists the coming attractions for the house. You can see that in his program Kalix doesn't miss out on his shorts. He plugs them because he has long since learned that they mean a lot towards the complete entertainment he strives to give the theatregoers. Which is as it should be. Right, "J. J."? And remember, we'd like to hear some more from you real soon regarding what else you are doing to sell your shows in Philly.

Showmanship—Fifteen Years Ago!

We cannot answer the riddle of when, where or who created the first double truck tie-up, but we can tell you that J. E. Rickards, manager of the Phoenix Amusement Co. in Phoenix, Arizona, worked the gag successfully back in 1916 . . . so if you have older proof . . . shoot it along. . . . As atmosphere for a circus picture, Swan and Swartz, owners of the Empress Theatre in Kearney, Neb., dressed their front to resemble the entrance to the "big-top" . . . and they added some of the necessary trimming such as barker and freaks to make it still more realistic. . . . One of the nicest programs to reach a trade paper fifteen years ago came from J. W. Brighton, director of the Morenci Club Theatre out in Arizona. . . . And since we are approaching the summer season, here's one from fifteen years back to again prove the contention that showmen in those days were just as resourceful as many of the boys today. . . . Joe McCready of the Fifty-sixth Street Theatre in Philly, Pa., erected a bar in their lobby and served cold drinks to the patrons . . . incidentally . . . it went over big. . . . Manager J. E. Bryant inaugurated a series of post card announcements for the many patrons of the Plaza Theatre in Waterloo, Iowa, who lived quite a distance from the theatre . . . most of the folks got to looking for the card each week so as to know what was playing . . . and thousands of other patrons would be doing likewise today if some managers would get wise and start a similar idea. . . . James J. Barrett, owner and manager of the progressive Knickerbocker Theatre in St. Louis, Mo., pulled a fast and smart stunt when he attached slips to his programs and asked the patrons to designate the type of pictures and the stars they preferred to see . . . this information was then used as a guide to future bookings back in those sweet days of 1916 when pictures were up to the theatre man and not according to block-booking. . . . Many other theatres throughout the country followed Barrett's stunt . . . (note: it's still being done with different trimmings) . . .Laugh this one off . . . Gene Upstill, besides being a good manager, was not such a bad cartoonist, so he made up a series of drawings for the back of his programs, newspaper ads and slides . . . all institutional plugs for his theatre . . . incidentally . . . his theatre . . . the Palace, in Long Pine, Neb., was one of those semi-atmospheric affairs . . . myomyomy . . . when will we discover something really and truly new in these ultra-modern days of 1931 . . . or what have you? . . . The Clifford Theatre in Urbana, Ohio, instituted a series of juvenile programs under the direction and supervision of Miss Bertha Thompson, which clicked to such excellent returns that they are still talking about it out that part of Ohio . . . a special play for the kiddies by securing fairy stories and similar stuff of youngster appeal turned the trick . .. try it yourself, boys . . . it's still Oke. . . . The American flag played a prominent part in the ballyhoo activities of Barney Rosenthal out in St. Louis, Mo., in connection with the serial "Liberty" . . . we would like to note the customers' reaction to a duplicate of that old chestnut in these days of modern up-to-date exploitation and bally gags. . . . And here we are back to the female of the species . . . and it's a pleasure, too. . . . step up, boys and girls and make the acquaintance of none other than Mrs. H. A. Jones, live-wire exhibitor extraordinary operating (in 1916) two fine theatres in Waukesha, Wis., the Unique and Colonial, by name . . . besides looking after the operation of those two houses, she watched over the bookings and film buys, handled the advertising and publicity as well . . . that's a man-sized task for anyone in this business. . . . Lee A. Ochs, then newly elected president of the Exhibitor's League of America, Inc., told the whole wide world that "Who's Guilty" was a great series and all exhibs ought to play it. . . . What was the series all about? . . . Well, it was released by Pathe and consisted of a batch of two reel dramas . . . they are still making the same things these days, only they stretch 'em out to six and seven reels. . . . And in conclusion of this week's ancient colyum we would like you all to know that fifteen years ago Frank Rembusch of Shelbyville, Ind., objected to the male leads smoking too many cigarettes in the pictures and too much nudity . . . goshallhemlock, what would he have to say in these more modern days when gunmen kill a baker's dozen each reel and the femmes show you everything but their dispositions . . . they save that for the directors . . . well, as someone remarked . . . times are changing . . . but they forgot to mention whether they are changing for the better or the worse. . . .

The Managers' Round Table Club wishes to acknowledge with thanks the prompt attention given to the requests for especial material for use in the Anniversary Edition. It is particularly gratifying to know how much we can depend on the various members, who, despite their manifold duties, find the little time necessary to comply with such requests.

Those members who have not as yet submitted their material are urged to do so at the earliest possible moment to insure publication in the Anniversary section.

Be sure to include photos, tear sheets, etc., so as to enhance the appearance of the articles and stories, where such photos, etc., tie in with the material submitted.

Kopplin Turning Out Ace Advts. In Miami; Here's Some Of Them

Now the advertising manager of the Capitol Theatre in Miami, Fla., Harold A. Kopplin, connected with the home office of Wometco Theatres in Florida, is turning out some ace work along his own particular lines.

Now, we aren't going to launch into an elaborate description and take up a few hundred inches of space to tell you all that Harold has been doing on his new job. We propose to let his work talk for itself; and with the exception of a few minor explanations telling you how and why and where he used the ads, you'll have to dope the rest out yourself and see whether you wouldn't like to use the slants in your own advertising in conjunction with either the pictures Harold plugged or some future films.



Just look at the corking teaser ads he used for "City Lights." Not bad, are they? And the best part of it is that you can use the same idea in conjunction with some other popular star, such as Fairbanks and players of like calibre. Then see how Harold has swung over to the black and white ads, made famous by Frank Whitbeck on the West Coast and subsequently used to excellent advantage by showmen everywhere. The ads stand out like a million dollars and more than pep up a newspaper page.

But here! We're going ahead with what we didn't intend to do. Suppose you look over the ads, and if there's anything in them that you want to make use of, go to it—with Harold Kopplin's compliments. Thanks, Hal.

CLUB EMBLEM PIN!!!

Use This Blank:

Managers' Round Table Club
1790 Broadway, New York

Kindly send me, postpaid, ... Club pins, for which I enclose payment at $1.00 per pin.

Name of Member .....

Theatre .....

Address .....

City ..... **State** .....

La Bar's Displays Are Good Mediums In His Show Selling

We have often stated that one of the mediums F. LaBar, manager of the Imperial Theatre, Asheville, N. C., uses and thinks helps him a lot, is the ace display he turns out in the lobby and out front of the house for pictures playing the theatre. He had a very effective lobby display for "Dracula."

At the entrance to the lobby panels were used that gave the effect of an archway. On both sides (left and right) appeared cut-outs of man in evening clothes with a cloak thrown over his shoulders and one hand painting. The entire top of panel over entrance contained the huge letters spelling out the title of picture. And in the center under the title was a large cut-out head of one of the leading characters in the picture.

The display was considerably enhanced by a web-like effect being drawn on the panels forming the arch. The art panels in the frames on either side of the special lobby display also carried out the same web-like effect together with copy about the picture and play dates.

The art work was the subject of quite a bit of comment from the movie goers and doubtless that same talk helped put the picture across for a few extra dollars.

Slater Sells Shows In Convincing Way In Perth Amboy, N.J.

Give him a picture and he'll plug it. Who? Bill Slater, manager of the Crescent Theatre in Perth Amboy, N. J. Bill did some good work on "Great Meadow" when it played his house recently, and we are passing along a bit of it.

He effected a tie-up with the schools (emphasizing the Daniel Boone and historical angles). He approached the school authorities and secured permission to place displays in prominent places in school lobbies.

Slater also placed stills with tie-up copy in opticians' windows, gas and electric company's window, and three jewelry store windows. The angle used was a comparison between the merchandise of many years ago with the merchandise of the present.

These few stunts were but the highlights of his campaign, still they were enough of themselves to put the picture across. It is nothing unusual to see activity being displayed on the Jersey Coast where Publix holds a number of houses. All of the men located around the division whose publicity and advertising is handled by Bunny Bryan and Ray Puckett are live-wires. As the Club pages have shown! Keep up the good work, Bill.

Medd Continues His Fine Showmanship In Lumberton, N. C.

Just to show you that he is still on the active list and selling his shows with vim and a vengeance at the Carolina Theatre in Lumberton, N. C., we are passing along a couple of notes regarding some of E. R. Medd's recent work.

When he played "Hell's Angels," Medd had a novel display in front of his theatre in the form of a large cannon. He got the cannon for display by being on the alert and knowing what was going on around his local town. Learning that the cannon was to be transported to another spot in town, Medd contacted the proper parties and arranged to have the transportation jump broken by leaving the gun for a day or so in front of the theatre. This was readily agreed upon. And so, throughout the engagement of the picture, throngs crowded about the gun looking at it, and then going into the theatre. So much for that stunt.

On "Africa Speaks," a man was hired to dress in costume, similar to that used by big game hunters, and parade about the streets of the town. The man carried a banner on the picture which was affixed to a couple of spears. This stunt proved to be valuable as a procurer of business at the box-office. Which was exactly what Medd meant it to do. On the picture, Medd also secured some excellent window displays, one of which was a model of an African native.

Medd considerately sent us some photographs of his work, but unfortunately they wouldn't take for a cut. However, "E. R.," we want to thank you for the active interest you are showing and we hope to hear from you again in the very near future. Oke?

Allow Us to Introduce—

KENNETH T. COLLINS manages the Apollo Theatre in Indianapolis, Ind. Mr. Collins is the latest of the showmen from his busy city to join the Club, and at the rate we are signing up the showmen in that spot, it won't be long before we are hitting that 100% Round Table Club membership mark that we have set. Welcome, Ken, and listen—send us in a photo of yourself with your next work.

———*Wear Your Club Pin ! ! !*———

J. CLAUDE KELLER is the manager of the Liberty Theatre in Eunice, Pa. In addition to handling the house, Keller is also part owner. So that makes his job all the more interesting to him. How about giving us some information on the way you sell your shows, Claude, so that we can pass it along?

———*Wear Your Club Pin ! ! !*———

MAC H. WILHEIT sends in his application from Cristobal, in the Canal Zone of Panama. Mac is a showman who believes in putting his house before the public at every possible opportunity. We are going to present, in the near future, an account of the ace front displays he turns out. Welcome into the Club Mac; and remember, we are always glad to look over your work and pass it along so that the rest of the Club can see what you are doing in your district.

———*Wear Your Club Pin ! ! !*———

N. J. REED manages the New Fruitvale Theatre in Oakland, Cal. Followers of the Club pages will immediately remember the corking work that has come from Oakland (and in fact is still coming from there). Give us some information on what you are doing to sell your shows, too, "N. J." And how about a photo of yourself?

———*Wear Your Club Pin ! ! !*———

J. R. RODGERS assists Roy P. Drachman at the Rialto Theatre, in Tucson, Arizona. Rodgers is the assistant manager and handles all of the office detail and watches all ends of operation. He worked up through the service staff and then to his present position. Well, "J. R." working with a showman like Mr. Drachman should be an education in showmanship in itself for you. Keep us posted from time to time so that we can note your progress.

———*Wear Your Club Pin ! ! !*———

M. THOROLD MOORE is the assistant manager in charge of publicity at the Strand Theatre in Parkersburg, West Va. He has been in the show game for quite some time and has attended to publicity at the theatre ever since the house opened. Give our regards to Mr. Barrett, the manager of the house, and let's hear some more from you, Thorold.

———*Wear Your Club Pin ! ! !*———

WILLIAM P. ROSENOW manages Sheas's Elmwood Theatre in Buffalo, New York. Mr. Rosenow has been in the show game for quite some time, and is accordingly well versed in showselling. Located in a town that offers the possibilities possessed by Buffalo, he is no doubt turning out some great work. Keep us posted on it, Bill, so that we can pass it along. You might also include your photo in your contribution, too.

———*Wear Your Club Pin ! ! !*———

BARNEY GURNETTE, we are of the opinion, will prove an active member of the Club. And how do we know? Because we've already seen some of his work. Barney, who manages the T. & D. Jr. Lodi Theatre, Lodi, Cal., recently had an ace full page co-operative ad on "Reducing" that went over very well. He used it in conjunction with the junior Lions midnite frolic. Incidentally, we figured out that Barney is pretty well known in his town, too. Keep your eye on his future work, and see if we aren't right.

C. T. KRAEGEL is the General Manager of the Metropolitan Amusement Company in Dodgeville, Wis. He looks after two houses, the Metropolitan and the Crystal; and though kept pretty busy filling the seats, we are of the opinion that he will find time to give us a little dope on his showselling. Are we right, "C. T."? And by the way, include your photo with the contribution.

———*Wear Your Club Pin! ! !*———

SIDNEY MAGEN manages the Montgomery Theatre, Philadelphia, Pa. We number a great many showmen from Mr. Magen's town and we want to wlecome him into the ranks. And at the clip we're hitting, Sidney, it won't be long before the City of Brotherly Love is 100 per cent Round Table.

———*Wear Your Club Pin! ! !*———

PAUL R. ALBRECHT manages the Avalon Theatre, White Bear Lake, Minn. He is situated in a spot where it is necessary for him to thoroughly study his town in order that he may successfully sell shows. Besides managing the theatre, Mr. Albrecht does all the buying and booking. But we think that in his rather busy existence, he'll find time to sit down and give us a little dope on the subject of his work. Right, Paul?

———*Wear Your Club Pin! ! !*———

HARRY A. SEFTON is the manager of the Fox Orpheum Theatre in Wichita, Kas. He has had a wonderful background in the show game, having been interested in it for the past 19 years, during which time he managed stock, vaudeville, and musical comedy shows. So we think, Harry, that you'll provide us with some interesting slants.

———*Wear Your Club Pin! ! !*———

C. C. MURRAY manages the Fox Miller Theatre in Wichita, Kas., and like the other showmen in the town, he is very active and tries always to sell his shows in a novel manner. We have a hunch that competition is going to be pretty keen from Wichita, and we look forward to some great stuff. Let's go, "C. C."

———*Wear Your Club Pin! ! !*———

PAUL W. HILTNER manages the Fox Palace Theatre in Wichita, and according to what we have observed of showmanship from the Kansas spot in the past, there is plenty of activity always going on there. Welcome into the Club, Paul, and let's hear from you, too. And make it often.

———*Wear Your Club Pin! ! !*———

B. F. ADCOCK is the last, but by no means the least, of the Fox showmen in Wichita, Kas., to sign on the dotted line and become a member of the Managers' Round Table Club. Mr. Adcock manages the Uptown Theatre, another circuit house under the city managership of Nat Holt. We think that we have the Fox showmen in Wichita, all represented 100%. Which is what we are always aiming for in every city, "B. F." And now about photos of all you showmen?

———*Wear Your Club Pin! ! !*———

A. E. ABLESON is the district manager for Publix in Sioux Falls, S. D. Mr. Ableson is by no means a stranger to the members and readers of the Managers' Round Table Club, as his work is well known. Equally well known are the ace accounts of how he gets along with his men. Welcome into the Club, Art.

———*Wear Your Club Pin! ! !*———

FRED BEECHER is the manager of the Publix Egyptian Theatre in Sioux Falls, S. D. His work really needs no comment here, as the showmanship turned out at Sioux Falls is well known. However, Fred, what we'd like is to hear from you soon regarding your latest show-selling, and include a little dope on yourself.

M. S. SUGGS manages the Paramount Theatre in Bristol, Tenn., and since he is located in a section that permits of some show-selling, he more than takes advantage of it. We are sure that he will want to prove an active member of the Club, since so many of his fellow showmen on the Publix circuit are already listed in that category. What do you say, "M. S."?

———*Wear Your Club Pin! ! !*———

T. J. KEMKES manages the Benham Theatre in Fairbury, Nebraska. Since he has been located at the house, Mr. Kemkes, we understand, has been turning out some good work. We have already seen some of his activities, and we look forward to passing along some of his future work. So keep us posted, "T. J." in order that we might let the rest of the showmen on your circuit see what you are doing to keep the house filled.

———*Wear Your Club Pin! ! !*———

STANLEY J. WNUK handles the exploitation for the Palace Theatre in New Britain, Conn. With a job such as yours, Stanley, we don't doubt but that you are doing some ace show-selling and are kept pretty active. But we think that you'll find time to sit down and drop us a letter containing some of your work so that we can pass it along. Oke?

———*Wear Your Club Pin! ! !*———

CHARLES LEE HYDE is the owner and manager of the Grand Theatre in Pierre, S. D. He does all of his buying, booking, and selling of his shows, so you can see that he is very active. We like activity, Charlie, because it means that you will become an active member and contributor of the Club pages. Welcome into the Club.

JOIN NOW!!

Here's the Blank

Application For Membership In

"MANAGERS' ROUND TABLE CLUB"

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to 1790 Broadway, New York)

WHAT ARE YOU WAITING FOR?

Round Table Biographies!



Charles E. Wheland

He didn't start in the show game at an early age, but when he did start he more than made up for it. Wheland tried out various other professions before he decided to take a fling at the show game, and when he did make his decision, he proved that he had hit the right spot.

Circuits he has never been connected with or interested in. He has always been owner and manager of the houses at which he sold shows. These houses are the Grand and Ritz in New Comerstown, Ohio; Pictorium and Lincoln, in Dennison; the Opera House, Vale, and the State Theatres, in Uhrichsville, Ohio. Acting in the capacity of manager, buying and booking his shows, he soon learned the value of selling to the public only that which he knew for a fact they would be interested in. True, at times he made mistakes, but they were profitable ones for him. He is now a member of the Twin City Theatres Co.

Wheland's lodge affiliations are the Masons, Grotto, Shrine, Elks and the Knights of Pythias. He is unmarried. Wheland was born in Tuscarawas, Ohio, and educated in the town's public schools. If given a chance to pick another profession, and he was just starting out, he thinks it would be the show game. He doesn't know, though, just why he entered it. It seems that he wanted to try out the business he had heard so much about, and, once trying it, finding out that it was interesting and offered unlimited possibilities.

It is interesting to read the biographies of our various members and get their reaction on their attitude towards show business. Wheland says if he were to start all over he would doubtless choose the same game; on the other hand, he admits the thought is in his mind to some day get into other fields. You figure it out.



R. E. Archibald

At the age of 15, Archibald first came into contact with the show game. His father being the owner of two theatres, the son, quite naturally, fell into the job of usher. This he handled capably while pursuing an education.

After attending the grade and high schools of Pocatello, Ida., and the University of Oregon in Eugene, Archibald decided that he'd like to try some business other than the show game. Prior to leaving college, he had served as house manager of a theatre for a year. He next went to work for the Union Pacific R. R., where he clerked for the Union Pacific Railroad for two years. But this show game is a funny one; men swear by it and at it—get out of it for a time and then return. Again came the urge to enter the show game. He obeyed that impulse and took a position as assistant manager for two theatres in Pocatello, Ida. Later he was made manager of both Fox houses and today he is still selling shows.

Archibald was born in Boulder, Colo., and attended the town's public school, until the family moved to Pocatello, where in this town Archibald made many friends that were later to prove valuable. As a result of his being a local boy, he knows the town and its people pretty well—even to the extent of discerning their tastes in entertainment. He also figures prominently in the town's activities and is a member of the Masons, Elks, Pocatello Country Club, and a member of the University Club, and now president of the organization.

He is married and has two children, girls. Because he still retains the same liking towards the show game that was his when he first started, he intends to stay in the business; and should any one ask him whether or not he'd pick another profession if starting all over again, the answer would be in the affirmative.



R. T. (Dick) Kemper

Plenty of experience in practically all ends of the show game has been the lot of Dick Kemper. For quite some time he did a turn on the boards as master of ceremonies, acting in this capacity at the Vanderbilt Roof Garden and Night Club, Asheville, Tenn., at the Alcazar Roof in Miami, Fla., and with various circuits.

Of roadshow experience, Kemper has had plenty, having roadshowed over practically every circuit in the South and Southeast, working pictures and stage. For two years he roadshowed State Rights pictures through 26 states. He started in the business by producing home talent productions, minstrels, musicals and society shows.

Born in Fredericksburg, Va., Kemper was educated in the schools of Wellsburg, W. Va.; Smithfield, Ohio; Waynesville College, Waynesburg, Pa.; and High Point College, High Point, N. C. He entered the show game at the age of 20.

When he first became associated with his present employers, Publix, Kemper was stationed at the Stadium and Bijou Theatres, Woonsocket, R. I.; then he attended the Publix Managers' Training School in New York. He was shortly thereafter sent to the Capitol Theatre, Salt Lake City, Utah, where he was assistant manager of the house. Just recently he received a promotion, and is now managing the Victory in Salt Lake City, and we predict will keep on going up.

His organization affiliations are the Hotel Greeters of America and the Moose. Kemper is unmarried. He entered the show game because he felt that it offered opportunities and was a work of the type that best fitted him. He would pick the show game again if he were just starting out, and if you should ask him whether he ever intended to leave it, the answer would be an emphatic "no."



Ralph Cokain

He is one of the youngest members of the Managers' Round Table Club, but what he lacks in years he doesn't lack in experience. He entered the show game at the age of 14, changing fronts for theatres.

Possessing an aptitude for writing, especially advertising copy, at the age of 15 he turned out an ad that won for him a spot among showmen. Ever since then he has been doing theatre advertising. He is today connected with the Fourth Avenue Amusement Circuit in Louisville, Ky., and prior to this connection had worked for independents. As advertising manager for the company, he is in Marion, Ind., turning out some marvelous work.

Cokain was born in Kokomo, Ind., and attended its public grade and high schools until he moved to Marion, Ind., where he completed his high school education; and during its course he had an opportunity to get to know the town and observe its likes and dislikes regarding amusement. So when he set out to sell the theatregoers on the amusement attractions by means of newspaper ads, he was well qualified to handle the always difficult assignment of dealing with the public.

Nearly every one in town knows Cokain and as a result he is able to effect many valuable tie-ups and things of like nature that will be of aid in show-selling. Knowing that a connection with one of the local organizations would also help him towards showing the people what he thought of the town as well as the show business, he joined the local Order of De Molay in Marion; an excellent move, to be sure. He holds office in the chapter.

Cokain is unmarried. That he likes the show business and thinks a lot of it is seen by his statement that he would pick it out all over again should it be his province to make another choice of a profession. He doesn't expect to leave the show game for any other profession, either.

THE RELEASE CHART

Productions are listed acording to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1930, unless otherwise specified.

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Bar L Ranch	Buffalo Bill, Jr.	Aug. 4	5400	60	Aug 23
Beyond the Rio Grande	Jack Perrin	Apr. 12	5400	60	June 7
Breed of the West	Wally Wales	Nov. 12	5400	60	
Canyon Hawks	Yakima Canutt	Aug. 26	5400	60	Oct. 18
Firebrand Jordan	Lane Chandler	June 28	5400	60	July 26
Hell's Valley	Wally Wales	Mar. 18/31	5400		
Red Fork Range	Wally Wales	Jan. 12, '31	5400	60	Mar. 7/31
Ridin' Law	Jack Perrin	May 24	5600	62	July 5
Sheer Luck	Ralston-Stuart	Jan. 26, '31	5450	62	July 5
Trails of Danger	Wally Wales	Sept. 30	5400	60	

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Masters of Steel					6 reels
So This Is Arizona	Wally Wales	Apr. 24,'31	5300		
Trapped	Stuart-Quartaro-Dean-Santschi	Apr. 14,'31	5600		

COLUMBIA

(Available sound-on-film and sound-on-disc)

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Africa Speaks		Sept. 15	7054	74	Sept. 27
Atlantic		Jan.17,'31	6575		Oct. 11
Around the Corner	Sidney-Murray	Apr. 26	6356	71	May 3
Avenger, The	Buck Jones	Mar.6,'31	5865	65	Mar.28,'31
Brothers	Lytell-Sebastian	Oct. 25	6843	76	Nov. 1
Call of the West	Revier-Matt Moore	May 10	6500	72	May 31
Charley's Aunt	Ruggles-Collyer	Dec. 28	7890	88	Dec. 6
Criminal Code, The	Holmes-Huston-Doran	Jan.15,'31	7920	88	Dec. 13
Dawn Trail, The	Buck Jones-Miriam Seegar	Nov. 29	6836		Dec. 27
Desert Vengeance	Buck Jones-Barbara Bedford	Jan.25,'31	5907	65	Feb.28,'31
Dirigible	Holt-Graves-Wray	Apr. 4			Mar.14,'31
For the Love O' Lil	Mulhall-Starr-Nugent	Oct. 5	7000	72	Oct. 4
Ladies Must Play	Hamilton-Sebastian	Aug. 1	5978	65	Aug. 16
Ladies of Leisure	Stanwyck-Graves-Sherman	Apr. 5	9277	103	Apr. 19
Last of the Lone Wolf	Lytell-Patsy Miller	Aug. 26	6500	64	Sept. 13
Last Parade, The	Holt-Moore-Cummings	Feb.28,'31	7236		Feb. 14,'31
Lightning Flyer, The	James Hall-D. Sebastian	Mar. 20,'31	5784	64	Apr.11,'31
Lion and the Lamb, The	Byron-Myers-Hatton-Love	Jan. 1,'31	7236		Feb. 14,'31
Lone Rider, The	Jones-Reynolds	June 9	5432	60	July 12
Madonna of the Streets	Brent-Ames	Dec. 1	6832	77	Dec. 6
Man From Chicago					
Men Without Law	Buck Jones	Oct. 15	6090	70	Nov. 29
Meet the Wife	Lew Cody & Laura La Plante	Apr.17,'31			Apr. 4,'31
Middle Watch, The		Mar.3,'31	6626		
Murder		Oct. 24	8200	91	Nov. 1
Rain or Shine	Joe Cook-Joan Peers	Aug. 15	8273	92	July 26
Shadow Ranch	Buck Jones	Sept. 1	5766	58	Nov. 15
Sisters	O'Day-O'Neill	June 15	6284	70	June 28
Squealer, The	Holt-Revier-Davy Lee	Aug. 25	6358	70	Sept.13
Sweethearts on Parade	White-Hughes	Aug. 16	6247	67	Sept. 8
Temptation	Wilson-Gray-Percy	June 6	6279	70	June 28
Ten Cents A Dance	Barbara Stanwyck-Cortez	Mar. 6'31	7156		Mar. 14,'31
Texas Ranger, The	Buck Jones	Apr.10,'31			
Tol'able David	Cromwell-Beery-Peers	Nov. 15	7350	70	Nov. 15
Young Woodley	Carroll-Lawton	Sept. 26	7600	73	Dec. 4

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Arizona					
Fifty Fathoms Deep	Richard Cromwell				
Fighting Sheriff, The	Buck Jones-Loretta Sayers				
Flood, The	Boardman-Blue				
For the Defense	Evelyn Brent				
Good Bad Girl, The	Mae Clarke				
Lover Come Back					
Miracle Woman, The	Barbara Stanwyck				
Sky Raiders, The	Lloyd Hughes- Marceline Day				
Subway Express	Holt-Kelsey-Pringle				
Virtue's Bed					

CONTINENTAL PICTURES CORP.

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Fourth Alarm, The	Nick Stuart-Ann Christy	Oct. 25	5494		Oct. 18
Sea Devils	Molly O'Day-Edmund Burns	Jan.15,'31	5274		
Second Honeymoon, The	Josephine Dunn	Sept.	5586	67	
Worldly Goods	Kirkwood-Kennedy	Aug. 1	6065	65	Aug. 2

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Air Eagles				6 reels	
Defenders of the Law	Catherine Dale Owen-Holland-Gleckler	May 1,'31		6 reels	
Hellion's Last Cruise, The				6 reels	
Mystery Train, The				6 reels	
Rose of Chinatown				6 reels	
Streets of Shadows				6 reels	

FIRST NATIONAL

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Back Pay	Corinne Griffith	June 1	5672	82	June 7
Bad Man, The	Huston-Revier	Sept. 14	7007	77	Aug. 30
Bright Lights	Dorothy Mackaill	Sept. 21	6416	72	July 5
College Lovers	Whiting-Nixon	Oct. 5	5633	63	Sept. 6
Dawn Patrol, The	Barthelmess-Fairbanks, Jr.	Aug. 10	10054	112	July 19
Father's Son	Janney-Stone-Rich	Mar.7,'31	7020	77	Oct. 4
Finger Points, The	Barthelmess-Wray	Apr.11,'31	8021	88	Mar.21,'31
Flirting Widow	Dorothy Mackaill	May 11	6664	74	June 7
Girl of the Golden West	Harding-Rennie	Oct. 12	7276	75	June 21
Going Wild	Joe E. Brown	Dec. 21	6486	72	Aug 23
Gorilla, The	Joe Frisco	Nov. 2	5911	63	Oct. 4
Hot Heiress, The	Lyon-Munson	Mar.28,'31	7209	78	Jan.24,'31
Kismet	Otis Skinner	Jan.16,'31	8253	92	Nov. 8
Kiss Me Again	Clare-Pidgeon	Feb.23,'31	6775		Jan.10,'31
Lash, The	Richard Barthelmess	Dec. 28	7169	80	
	(Reviewed under title "Adios," issue of Dec. 4)				
Little Caesar	Edw. G. Robinson	Jan.25,'31	7300		Jan.17,'31
Misbehaving Ladies	Lee-Lyon	Apr.18,'31	6480	72	Mar.14,'31
Mothers Cry	Peterson-Manners	Jan.4,'31	6860	75	Dec. 13
Naughty Flirt	Alice White	Jan.11,'31	5187		
Numbered Men	Nagel-Claire	Aug. 3	6065	72	June 7
One Night at Susie's	Dove-Fairbanks, Jr.	Oct. 19	5769	64	Nov. 1
Right of Way, The	Nagel-Young	Feb.7,'31	6142		
Road to Paradise, The	Young-Mulhall	July 20	6926	77	July 5
Scarlet Pages	Ferguson-Nixon	Sept. 28	5937	65	Aug. 9
Song of the Flame	Gray-Claire	May 25	6500	72	May 3
Spring Is Here	Claire-Gray	Apr. 13	6386	70	Apr. 26
Sunny	Marilyn Miller	Nov. 23	7256	81	Oct. 11
Sweethearts and Wives	Billie Dove	June 15	7003	77	June 7
Sweet Mama	Alice White	July 6	5012	55	July 19
Top Speed	Brown-Claire-Whiting	Aug. 24	7200	82	June 21
Truth About Youth	Young-Tearle	Nov. 30	6235	69	Nov. 29
Way of All Men, The	Fairbanks, Jr.-Revier	Sept. 7	6032	67	July 26
Widow From Chicago	Neil Hamilton	Nov. 9	5773	65	Oct. 25
Woman Hungry	Lee-Kohler-Blackmer	Apr.4,'31		68	Mar.28,'31

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
As Good As New	Dorothy Mackaill				
Big Business Girl	Loretta Young-Ricardo Cortez		7200	80	Mar.14,'31
Blue Moon Murder	Huston-Young				
Broadminded	Joe E. Brown	Aug. 1,'31			Apr. 11,'31
Chances	Douglas Fairbanks, Jr.	July 18,'31			
Five Star Final	Edward G. Robinson				
Menace, The	Huston-Young-Kenyon				
Men of the Sky	Irene Delroy-Jack Whiting	June 20,'31			
Honor of the Family	Bebe Daniels				
Party Husband	Dorothy Mackaill	June 6,'31			Apr. 18,'31
Penrod and Sam	Leon Janney				
Reckless Hour	Dorothy Mackaill-Conrad Nagel	Aug. 15,'31			
Spent Bullets	Richard Barthelmess				
Too Young to Marry	Young-Withers	May 8,'31			
We Three	Ben Lyon-Rose Hobart				
You and I	Lewis Stone-Doris Kenyon				Apr. 18,'31

FITZPATRICK PICTURES, INC.

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Lady of the Lake	Percy Marmont-Benita Hume	Nov. 1	3955	45	Dec. 25

FOX FILMS

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Are You There	Lillie-Garrick	May 3, '31	5400	60	Nov. 29
Arizona Kid, The	Baxter-Maris	Apr. 27	7450	83	May 17
Big Trail, The	Wayne-Churchill-Marshall	Nov. 2	Standard 11116		Oct. 11
			Grandeur 14200		
Body and Soul	Farrell-Landi	Feb. 22,'31	7400	82	Mar.7,'31
Charlie Chan Carries On	Oland-Churchill	Apr. 12,'31	6200	69	Mar.28,'31
Cheer Up and Smile	Lee-Lake-Baclanova	June 22	5600	62	Aug. 2
Common Clay	Bennett-Ayres-Marshall	Aug. 17	7961	88	June 21
Connecticut Yankee, A	Will Rogers	Apr. 5,'31	8700	96	Mar.21,'31
Crazy That Way	Bennett-MacKenna	Mar. 30	5828	64	Mar. 29
Dancers, The	Moran-Holmes-Byron	Nov. 9	7500	83	Oct. 4
Devil With Women, A	McLaglen-Maris	Nov. 16	5750	64	July 26
Doctors' Wives	Baxter-Bennett	Mar. 15,'31	7354	82	Apr.4,'31
Don't Bet on Women	McDonald-Lowe-Merkel	Feb. 15,'31	6300	70	Feb.21,'31
Double Cross Roads	Ames-Lee	Apr. 20	5800	64	Mar. 29
East Lynne	Harding-Brook-Nagel	Mar. 1,'31	9548	104	Feb. 28,'31
Fair Warning	O'Brien	Feb. 1,'31	5600		
Fox Movietone Follies	Special Cast	May 4	7422	84	May 10
Girls Demand Excitement	Wayne-Cherrill	Feb. 8,'31	6060	68	Feb. 14,'31
Good Intentions	Lowe-Churchill	June 29	6340	70	June 14
High Society Blues	Gaynor-Farrell	Mar. 23	6750	75	Mar. 1
Just Imagine	Brendel-Sullivan	Nov. 23	10056	111	Oct. 18
Last of the Duanes	O'Brien-Loy-Brown	Aug. 31	5500	61	July 12
Lightnin'	Will Rogers-Dresser	Dec. 7	8500	94	Oct. 25
Lilion	Farrell-Taylor	Oct. 5	8472	94	Sept.13
Man Trouble	Sills-Mackaill	Aug. 24	7800	84	Aug. 30
Man Who Came Back	Gaynor-Farrell	Jan. 11,'31	7786	81	Jan. 3,'31
Men on Call	Edmund Lowe-Clarke	Jan. 18,'31	6331	70	Mar.7,'31
Mr. Lemon of Orange	Brendel-Dorsay	Mar. 22,'31	6050	67	Mar.7,'31
Not Damaged	Moran-Byron-Ames	May 25	6500	72	June 14
Not Exactly Gentlemen	McLaglen-Wray-Cody-Gribbon	Mar. 8, '31	5530	61	Apr.11,'31
Oh, For A Man!	MacDonald-Denny-White	Dec. 14	7800	86	Nov. 6
Once A Sinner	Dorothy Mackaill-Joel McCrea	Jan. 25,'31	6275	70	Jan. 24,'31
One Mad Kiss	Don Jose Mojica	July 13	5566	64	July 26
On the Level	Victor McLaglen	May 18	5600	62	June 14
On Your Back	Rich-Warner	Sept. 14	6600	74	July 26
Part Time Wife	Lowe-Hyams	Dec. 28	6500	72	Dec. 6
Princess and the Plumber, The	Farrell-O'Sullivan	Dec. 21	6480	72	Oct. 18
Quick Millions	Tracy-Churchill-Ellers	May 3,'31	6286	70	Apr.4,'31
Renegades	Baxter-Beery-Loy	Oct. 26	8400	93	Oct. 4
Rough Romance	O'Brien-Chandler	June 15	4800	54	June 21
Scotland Yard	Lowe-Bennett	Oct. 19	6750	75	Oct 4
Seas Beneath	O'Brien-Lessing-Maris	Mar. 29,'31	8152	91	Feb. 7,'31
Sea Wolf	Milton Sills	Sept. 21	8000	89	Aug. 30
So This Is London	Will Rogers	June 8	8300	92	May 31
Soup to Nuts	Healy-Winninger-Smith	Sept. 28	6340	70	Oct. 25
Temple Tower	MacKenna-Day	Apr. 13	5200	58	May 17
Up the River	Luce-Bogart-Tracy	Oct. 12	8200	92	Oct. 11
Under Suspicion	Murray-Moran	Jan. 4, '31	5800	64	Nov. 22
Wild Company	Albertson-Warner-Lynn	July 6	7209	90	July 19
Women Everywhere	Murray-Dorsay-Kellard	June 1	7500	83	June 14

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Always Goodbye	Landi-Stone-Mercer	May 31, '31			
Bad Girl	Sally Eilers				
Black Camel	Warner Oland-Ellers	July 5,'31			
Daddy Long Legs	Gaynor-Baxter	June 7, '31			
Goldie	Harlow-S. Tracy-W. Hymer	June 21, '31			
Hush Money	J. Bennett-J. Kirkwood	June 28, '31			
Misbehaving	MacDonald-McLaglen	June 14, '31			
Over the Hill	Lane-Dillaway-Marsh				
Minute Man, The	Spencer Tracy-Merkel	May17,'31			Apr. 18,'31

Spy, The	Hamilton-Johnson	Apr.26,'31	.5255	.58		
Their Mad Moment	Baxter-Mackaill-Pitts	July 12, '31				
Three Girls Lost	Wayne-Young	Apr. 19, '31	.6436	.71	Apr.18,'31	
Two Can Play						
Women of All Nations	McLaglen-Lowe-Nissen	May 10, '31				
Wyoming Wonder, The	George O'Brien	July 19,'31				
Young As You Feel	Will Rogers-Dorsay				Apr. 18,'31	
Young Sinners	Meighan-Jordan-Kirkwood	May 24, '31				

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Bachelor Father, The	Davies-Forbes	Jan.10,'31	.8237		Dec. 13
Big House, The	Beery-Morris-Hyams	June 21	.7901	.86	June 28
Billy the Kid	John Mack Brown	Oct. 18	.8808	.82	Sept. 13
Call of the Flesh	Ramon Novarro	Aug. 16	.9061	.99	July 12
(Reviewed under title "Singer of Seville")					
Caught Short	Dressler-Moran	May 10	.6673	.71	May 10
Children of Pleasure	Gray-Rubin-Johnson	Apr. 26	.6400	.72	Aug. 9
Complete Surrender	Joan Crawford	May9,'31	.7318		
Dance, Fools, Dance	Joan Crawford	Feb.21,'31	.7336		Jan.3, 31
Divorcee, The	Shearer-Morris	Apr. 19	.7533	.64	Apr. 19
Doughboys	Buster Keaton	Aug. 30	.7325	.81	July 26
(Reviewed under title "The Big Shot")					
Easiest Way, The	Bennett-Menjou-Montgomery	Feb.7,'31	.6600		
Free and Easy	Buster Keaton	Mar. 22	.8413	.93	Feb. 22
Florodora Girl, The	Davies-Gray	May 31	.7260	.81	June 7
Gentleman's Fate	Gilbert-Wolheim	Mar.7'31	.8361		Jan.31,'31
Good News	Special Cast	Aug. 23	.7931	.88	Apr. 12
Great Meadow, The	Brown-Boardman	Jan.24,'31	.7243		Nov. 29
In Gay Madrid	Ramon Novarro	May 17	.7654	.85	June 7
Inspiration	Greta Garbo	Jan.31,'31	.6897		Dec. 27
It's a Wise Child	Marion Davies	Mar. 21,'31	.7161	.75	Feb.28,'31
Lady's Morals, A	Grace Moore	Nov. 6	.7656	.88	Oct. 4
(Reviewed under title "The Soul Kiss")					
Lady of Scandal, A	Chatterton-Forbes-Rathbone	May 24	.6858	.77	May 31
Let Us Be Gay	Shearer-LaRoque	Aug. 9	.7121	.79	May 3
Love in the Rough	R. Montgomery-D. Jordan	Sept. 6	.7668	.85	Aug. 16
Madam Satan	K. Johnson-Reginald Denny	Sept. 20	.10320	.113	Aug. 30
Men Call It Love	Hyams-Menjou-Duncan-Foster	Mar. 14,'31	.6464		Feb.28,'31
Men of the North	Leonard-Roland	Sept. 27	.5359	.60	Oct. 25
Min and Bill	Dressler-Beery	Nov. 29	.5977	.67	Oct. 18
Montana Moon	Joan Crawford	Mar. 29	.7917	.88	Feb. 8
New Moon	Tibbett-Moore	Jan.17,'31	.7016	.78	Oct. 25
Our Blushing Brides	Crawford-Page-Sebastian	July 19	.9136	.102	July 19
One Embarrassing Night	All English Cast	June 21	.8611	.90	Aug. 16
Paid	Crawford-Armstrong	Dec. 20	.7819	.87	Nov. 15
(Reviewed under title "Within the Law")					
Parlor, Bedroom and Bath	Keaton-Eilers-Denny	Feb. 28,'31	.6525		Jan.31,'31
Passion Flower	Francis-Johnson-Bickford	Dec. 6	.7171	.80	Oct. 25
Prodigal, The	Lawrence Tibbett	Feb. 21,'31	.6897	.63	Jan.17,'31
(Reviewed under title "The Southerner")					
Reducing	Dressler-Moran	Jan.3,'31	.6930	.77	Dec. 13
Remote Control	Haines-Doran	Nov. 15	.5958		Oct. 11
Rogue Song, The	Lawrence Tibbett	May 10	.9723	.106	Feb. 1
Romance	Greta Garbo	July 28	.6977	.76	Aug. 2
Sea Bat, The	Bickford-Millan-Torres	June 5	.6253	.69	May 3
Shipmates	Montgomery-Jordan-Torrence	April 25,'31			Mar. 28
Sins of the Children	Mann-Nugent	June 28	.7716	.88	July 5
(Reviewed under title "Richest Man in the World")					
Stepping Out	Denny-Greenwood-Hyams	Apr.11,'31	.6598		Mar. 21,'31
Strangers May Kiss	Norma Shearer	Apr. 4, '31	.7497	.77	Feb.28,'31
Strictly Unconventional	Stone-Cavanaugh-Owen	May 3	.4970	.55	Feb.22,'29
(Reviewed under title "The Circle")					
Tailor Made Man, A	William Haines	Mar. 26,'31	.7154	.80	Mar.7,'31
Their First Mistake	Laurel and Hardy				Sept. 27
(Reviewed under title "The Rap")					
Those Three French Girls	Reginald Denny	Oct. 11	.6780	.76	Oct. 18
Trader Horn	Harry Carey-Renaldo-Booth		11252		Jan.24,'31
Unholy Three, The	Chaney-Lee-Linow	July 12	.6478	.72	May 24
War Nurse	Walker-Page-Montgomery	Nov. 22	.7333	.82	Sept. 20
Way for a Sailor	John Gilbert	Nov.	.7967	.89	Sept. 20
Wey Out West	Haines-Hyams	Aug. 2	.6407	.71	Aug. 9

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Cheri-Bibi	John Gilbert-Lelie Hyams				
Daybreak	Ramon Novarro	May2,'31			Apr. 16,'31
Dancing Partner	William Haines	June 6,'31			
Five and Ten (Tent)	Marion Davies	May 30,'31			
Flying High					
Free Soul, A	Norma Shearer-Leslie Howard	June 13,'31			
Girls Together	Joan Crawford	May 23,'31			
Great Lover, The	A. Menjou	June 20,'31			
Horseflesh		July 4,'31			
Lullaby		Aug. 1,'31			
Man in Possession, The	Robert Montgomery	July 25,'31			
Never the Twain Shall Meet	Montenegro-Smith-Howard	May16,'31			
Pigboats	Wm. Haines				
Politics	Dressler-Moran	June 27,'31			
Sea Eagles	Beery-Rambeau				
Secret Six, The	Beery-Harlow	Apr. 18,'31	.7498		
Sidewalks of New York	Buster Keaton	July 11,'31			
Squaw Man, The	Roland Young-Velez-Baxter				
Son of the Rajah, The	Ramon Novarro	July 18,'31			
Susan Lenox, Her Rise and Fall	Greta Garbo				

PARAMOUNT-PUBLIX

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Along Came Youth	Charles Rogers	Dec. 20	.6623		Oct. 18
Animal Crackers	Marx Brothers	Sept. 8	.6697	.99	Aug. 30
Anybody's War	Moran & Mack	Aug. 2	.6117	.75	Apr. 5
Anybody's Woman	Chatterton-Brook	Aug. 30	.7243	.91	Aug. 16
Big Pond, The	Chevalier-Colbert	May 3	.6984	.78	May 17
Blue Angel, The	Emil Jannings-Marlene Dietrich	Jan. 3,'31	.8848	.109	Nov. 22
Border Legion, The	Arlen-Wray-Holt	June 26	.6068	.68	July 5
City Streets	Sylvia Sidney-Gary Cooper	Apr.18, '31	.7426	.80	Apr.11,'31
Conquering Horde, The	Arlen-Wray	Mar. 7'31	.6596	.72	Feb.21,'31
Dangerous Nan McGrew	Helen Kane	July 5	.6571	.71	June 28
Derelict	Bancroft-Francis	Nov. 22	.6622	.75	Oct. 18
Devil's Holiday, The	Nancy Carroll	May 24	.6743	.75	May 17
Dishonored	Marlene Dietrich-McLaglen	Apr. 4, '31	.8188		Mar. 7,'31
Fast and Loose	Hopkins-Starrett-Lombard-Morgan	Nov. 6	.6384	.71	Nov. 29
Feet First	Harold Lloyd	Nov. 8	.8351		Jan. 17, '31
Fighting Caravans	Cooper-Damita	Feb. 14,'31	.6187		Feb. 7, '31
Finn and Hattie	Errol-Green	Feb. 28,'31	.6841	.90	Oct. 11
Follow Thru	Rogers-Carroll	Sept. 27	.6386	.94	May 24
Follow the Leader	Ed Wynn	Dec. 13	.6851	.65	Dec. 13
For the Defense	William Powell	July 26	.5670	.63	July 12
Gang Buster, The	Oakie-Arthur	Jan. 17,'31	.5769	.68	Dec. 13
Grumpy	Cyril Maude	Aug. 23	.6647	.66	July 12
(in Smoke	Arlen-Brian	Apr. 11, '31	.5815	.64	Mar.14,'31
Heads Up	Rogers-Kane	Oct. 11	.6795	.76	Sept. 27
Her Wedding Night	Clara Bow	Oct. 18	.6924	.75	Sept. 27
Honey	Nancy Carroll	Mar. 29	.6701	.74	Feb. 22
Honor Among Lovers	Colbert-March-Ruggles	Mar. 21, '31	.6775		Mar. 7,'31
It Pays to Advertise	Foster-Gallagher-Lombade	Feb. 28,'31	.5764		Feb. 14, '31
June Moon	Jack Oakie-Frances Dee	Mar. 21, '31	.6630	.70	Feb.28,'31
Ladies' Man	Wm. Powell-Kay Francis	Apr. 25, 31	.7104		Apr.4,'31
Laughter	Nancy Carroll	Oct. 25	.7134	.99	Nov. 1
L'Enimatique Mr. Parkes (Slightly Scarlet)	A. Menjou-C. Colbert		.6390	.71	Sept. 6
Let's Go Native	MacDonald-Oakie	Aug. 18	.6787	.70	May 31
Light of Western Stars	Arlen-Brian-Green	Apr. 19	.6312	.65	May 31
Love Among the Millionaires	Bow-Smith	July 19	.6910	.71	July 12
Man From Wyoming	Cooper-Collier	July 12	.5989	.68	July 12
Men of the World	Wm. Powell-Lombard	Mar. 28,'31	.6364		Mar. 7,'31
Manslaughter	Colbert-March	Aug. 9	.7954	.89	July 26
Monte Carlo	Buchanan-MacDonald	Oct. 4	.8077	.85	Aug. 9
Morocco	Cooper-Dietrich	Dec. 6	.8237	.92	Oct. 11
No Limit	Clara Bow	Jan. 24,'31	.6525		
Only Saps Work	Errol-Arlen-Brian	Dec. 8	.6644	.74	Nov. 29
Playboy of Paris	Maurice Chevalier	Oct. 18	.8512	.73	Sept. 13
Queen High	Ruggles-Rogers-Morgan	Aug. 23	.7905	.88	Aug. 9
Rango		Mar. 7,'31	.5906		Jan. 24,'31
Return of Fu Manchu	Oland-Arthur	May 15	.6588	.73	May 10
Right to Love, The	Ruth Chatterton	Dec. 27	.7120		Dec. 6
Royal Family of Broadway	Ina Claire-Fredric March	Jan. 31,'31	.7325		Jan. 3, '31
Safety in Numbers	Charles Rogers	June 7	.7074	.79	June 7
Senta Fe Trail	Richard Arlen	Sept. 27	.5839	.65	Sept. 27
Sap From Syracuse	Jack Oakie	July 26	.6016	.66	Aug. 2
Scandal Sheet, The	Bancroft-Brook-Francis	Feb. 7,'31	.6659	.73	Dec. 20
Sea God, The	Arlen-Wray	Sept. 13	.6534	.78	Aug. 30
See Legs	Jack Oakie	Nov. 29	.5873	.90	Nov. 15
Shadow of the Law	Powell-Schilling	June 14	.8392	.68	June 7
Silent Enemy, The	Indian Cast	Aug. 2	.7551	.88	May 17
Skippy	Mitzi Green-Jackie Searl-Jackie Cooper	Apr. 25,'31	.7695	.86	Mar.21,'31
Social Lion, The	Oakie-Brian	June 21	.5403	.60	June 21
Spoilers, The	Cooper-K. Johnston-B. Compson	Sept. 20	.8128	.92	Aug. 30
Stolen Heaven	Nancy Carroll-Phillie Holmes	Feb. 21,'31	.6832		Feb. 21,'31
Tabu	South Sea Island natives and Chinese half-castes		7333	.81	Mar.21,'31
Texan, The	Gary Cooper	May 10	.7142	.68	May 17
Tom Sawyer	Jackie Coogan	Nov. 15	.7648		Oct. 18
True to the Navy	Clara Bow	May 31	.6398	.71	May 12
Unfaithful	Chatterton-Lukas	Mar. 14,'31	.7059	.85	Feb. 28,'31
Vagabond King, The	King-MacDonald-Oland	Apr. 19	.9412	.105	Jan. 11
Virtuous Sin, The	Huston-Francis	Nov. 22	.7233	.81	Oct. 4
With Byrd at the South Pole		June 28	.7411	.82	June 28
Young Man of Manhattan	Colbert-Ruggles	May 17	.7306	.65	Apr. 26

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
An American Tragedy	All Star				
Confessions of a Co-Ed	Phil Holmes-Sylvia Sidney	July 11,'31			
Dude Ranch, The	Jack Oakie	May 9,'31	.6167	.67	Apr.18,'31
Girl Habit, The (Tent)	Charles Ruggles	June 27,'31			
Honeymoon Lane	Eddie Dowling	July 18, '31			
I Take This Woman (Tent)	Gary Cooper-Carole Lombard	July 4,'31			
Kick In	Clara Bow	May 16, '31			
Lawyer's Secret, The	Clive Brook	June 13, '31			
Monkey Business	Four Marx Bros.				
Night Angel (Tent)	Nancy Carroll-Fredk. March	May 23, '31			
Queen of Hollywood (Tent)	Mitzi Green-Jackie Searl	June 20,'31			
Secret Call, The, (Tent)	Clara Bow	July 18,'31			
Tarnished Lady	C. Brooks-Tallulah Bankhead	May 2,'31			
Third Chatterton	Ruth Chatterton	July 25,'31			
Up Pops the Devil	N. Foster-Carole Lombard	June 6,'31			
Vice Squad	Lukas-Francis	May 30, '31			
Women Love Once	Lucas-Boardman-Tashman	June 27,'31			

RADIO PICTURES

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Alias French Gertie	Daniels-Lyon	Apr. 20	.8416	.85	Apr. 19
Bachelor Apartment	Lowell Sherman-Irene Dunn	Apr.15,'31	.6580	.77	Feb.28,'31
Beau Ideal	Vall-Forbes-Stengel-Rich-Young	Jan.25,'31	.7133	.79	Dec. 13
Behind Office Doors	Astor-Ames-Cortez	Mar.15,'31	.7413	.62	
Board and Room	Hugh Herbert, Edna May Oliver	Apr. 20,'31	.6493		Mar.7,'31
Check and Double Check	Amos 'n' Andy-Carol-Rich	Oct. 25	.6923	.75	Oct. 24
Cimarron	Richard-Dix-Irene Dunn	Feb.9,'31	.11111	.124	Jan.3,'31
Cracked Nuts	Wheeler-Woolsey	Apr. 19,'31	.5796		Feb.14,'31
Conspiracy, The	Love-Trevor-Sparks	Aug. 3	.915	.72	Nov. 8
Cuckoos, The	Wheeler-Woolsey	May 15	.7455	.62	Apr. 5
Danger Lights	Wolheim-Armstrong-Arthur	Sept. 22	.6556	.73	
(Reviewed Sept. 6 Standard Film and Dec. 6 Wide Film)					
Dixiana	Bebe Daniels	Aug. 1	.8908	.99	July 26
Escape	All Star Cast	Sept. 1	.6025	.68	Feb. 15
Fall Guy, The	Mulhall-Sparks-Clarke	June 15	.6175	.66	May 31
Half Shot at Sunrise	Wheeler-Woolsey	Dec. 27	.6758	.79	Sept. 27
He Knew Women	Sherman-Joyce	May 18	.6319	.70	Apr. 26
Hook, Line & Sinker	Wheeler-Woolsey	Dec. 27	.6758	.75	Dec. 6
Kept Husbands	Dorothy Mackaill-J. McCrea	Feb.22,'31	.6832	.76	Jan.24,'31
Inside the Lines	Compson-Forbes	July 20	.8652	.75	July 12
Lawful Larceny	Daniels-Thompson	Aug. 17	.6309	.69	July 19
Lady Refuses, The	Betty Compson-John Darrow	Mar. 8, '31	.6449	.72	
Laugh and Get Rich	Edna May Oliver-Dorothy Lee	Apr. 20,'31	.6493	.72	
Leathernecking	Foy, Jr.-Rubin-Irene Dunne	Sept. 22	.7600	.81	Sept. 6
Midnight Mystery, The	Compson-Sherman	June 1	.6489	.72	May 31
Pay Off, The	Lowell Sherman	Oct. 15	.6377	.70	Sept. 13
Runaway Bride, The	Astor-Hughes	May 24	.6194	.72	May 31
Millie	Helen Twelvetrees	Feb.6,'31	.7806	.85	Jan.17,'31
Perfect Alibi	All Star	Apr.1,'31	.6829	.76	
Royal Bed, The	Sherman-Astor	Jan. 15, '31	.6480	.72	Dec. 13
She's My Weakness	Carol-Lake-Bunee	Aug. 1	.6727	.73	June 28
Shooting Straight	Dix-Lawlor	July 20	.6720	.71	July 12
Silver Horde	Brent-Wolheim	Oct. 25	.8766	.75	Sept. 27
Sin Ship, The	Wolheim - Mary Aster - Ian Keith	Apr. 18,'31	.5829		
W Plan, The	All Star	Mar.15,'31	.8814	.96	Apr.4,'31

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Born to the Racket	Richard Dix-Shilling-Sheridan				
Going, Going, Gone	Robert Woolsey-Florence Roberts				
High Stakes	Lowell Sherman-Mae Murray				
Marchita	Dix-Dunne				
Nancy's Private Affairs	Mary Aster				
Next Corner, The	Lily Damita				
No Girl, The	Keer-Prevost-Brian-Hines				
Too Many Cooks	Bert Wheeler-Dorothy Lee				
Traveling Husbands	Evelyn Brent				
White Shoulders	Astor-Cortez-Holt				
Woman Between, The	Lily Damita-Miriam Seeger				

RKO PATHE

Features

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Beyond Victory	Boyd	Apr. 12,'31	.6581	.73	Apr.18,'31
Big Money	Quillan-Armstrong-Gleason	Oct. 26	.7310	.82	
Her Man	Twelvetrees-Holmes-Ram-beau-Gleason	Sept. 21	.7508	.85	Sept. 13
Holiday	Harding-Astor-Horton-Ames	July 13	.6870	.97	June 14
Lonely Wives	Horton-Ralston-Laplante-Miller	Feb. 22,'31			Jan. 24,'31
Night Work	Eddie Quillan	Aug. 3	.6394	.95	Aug. 23
Painted Desert	Boyd-Twelvetrees	Jan. 18,'31	.7650	.65	Jan. 17,'31
Pardon My Gun	Starr-Duryea	June 29	.5654	.83	July 5
Sin Takes a Holiday	Constance Bennett	Nov. 23	.7304	.61	Nov. 29

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Born to Love	Constance Bennett	May 11, '31			
Gangster's Wife	Helen Twelvetrees				
Kid from Madrid	Eddie Quillan				
Liddle Sizzer	Benny Rubin				
Little Flat in the Temple, A	Ann Harding				
Rebound	Ina Claire				
Suicide Fleet, The	Bill Boyd				
Whoop-Te-Do-Kid	Eddie Quillan				
Woman of Experience	Helen Twelvetrees				

SONO ART-WORLD WIDE

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Air Police	Kenneth Harlan-J. Dunn	Apr. 1,'31	5500	60.	Mar.21,'31
Big Fight, The	Williams-Lane	Sept.	5850	65	Apr. 19
Cock O' the Walk	J. Schildkraut-Loy	May 15	7200	80	Apr. 19
Costello Case	Tom Moore-Lola Lane	Oct. 15	7200	78	Oct. 18
Damaged Love	Collyer	Dec. 15			Jan.24,'31
Dude Wrangler, The	Durya-Basquette	June	6200	68	May 24
In Old Cheynne	Rex Lease-Dorothy Gulliver	May. 15,'31			
Jaws of Hell	McLaglen-Hume	Dec. 30	8850	100.	Jan.10,'31
Just for a Song	Davis-Carpenter	Dec. 20			
Once a Gantleman	Horton-Wilson	Sept. 1			June 21
Reno	Roland-Thomson-Love	Oct. 1	7200	80	Oct. 11
Rogue of the Rio Grande	Hatton-Loy Bohr	Oct. 15	7000	70	Dec. 6
Symphony In Two Flats	Novello-Logan	Apr. 15,'31			
Swanee River	Withers-Todd	Mar. 15,'31		58.	Jan.31,'31
What a Man	Denny-Segar	June 1	7000	79	Mar. 29

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Features

Title	Star	Dist'r	Rel. Date	Length Feet	Mins.	Reviewed
Alma de Gaucho	Special Cast	Edw. L. Klein				Sept. 8
Bali		J. C. Jackson	Nov. 15	7 reels		
Bride 68	Veidt-Brink	Am. Anglo	Apr. 6		100	Apr. 19
Bright Eyes	Balfour-Trevor	New Era	July 10	6800	76	July 9
By Rocket to the Moon		Ufa	Feb. 6,'31	97	Feb.	14,'31
Caught In Berlin Underworld	Fritz Kortner					Feb. 15
Chess Player, The	Johanne-Blanchard	Unusual Plct.				
Civilization	Hickman-Markey	Am. Trad. Assn.				July 12
Comrades of 1918		Forenfilm			Feb.	28,'31
Constant Nymph, The	Ivor Novello	Big Three Exc.	Aug. 17	7800	87	July 6
Danger Man, The	Chas. Hutchinson	Cosmos	May 20	6516	82	May 24
Der Tiger von Berlin	Susa-Frank	Ufa Film	Sept. 12	5554	55	Sept. 27
Docks of Hamburg	Jugo-Fritsch	Ufa Film				
Ex-Flame		Liberty Prod.		6480	72	Nov. 29
Eternal Fools		Judea Films	Sept. 23	6120	88	Sept. 8
Figaro		Franco-American			71	Dec. 7
Heart's Melody	Fritsch-Parlo	Ufa Film				
Immortal Vagabond	Hald-Froelich	Ufa Film				
In the South Seas with Mr. and Mrs. Pinchot		Talk. Plc. Epics	Sept. 1	5538		May 31
Ingagi	African Hunt	Congo Plc. Ltd.	Apr. 18	7776	86	Apr. 26
Jade Casket, The	French Cast	Cosmos		5800	64	
Jazz Cinderella	M. Loy-J. Robards	Chesterfield	Aug. 14	6181	68	Sept. 20
Ladies In Love	Day-Walker	Chesterfield	May 17	6095	69	May 3
Lotus Lady		Audible	Oct. 31	6100	68	Nov. 15
Lost Patrol		Pro Patria			57	Dec. 21
Made to Order	Julian Eltinge	Jesse Weil		6240		Jan. 25
Madonna of the Sleeping Cars	Claude Frane	Little Playhouse Film Co.				Oct. 19,'29
Manxman, The	Carl Brisson	Ufa	Dec. 21	6800		Dec. 14
Melody of the Heart		Ufa Film	Aug. 29	Eng.8061 Germ.8543	90	Sept. 6
Midnight Special, The		Chesterfield	Dec. 15	6190	60	Dec. 6
Mother's Millions	May Robson	Liberty Prod.				Feb. 28,'31
Mysteries of Nature		Ufa			71	
Pagliacci	Italian Opera	Audio Cinema				Mar. 7,'31
Passion Song, The	Olmstead-N. Beery	Excellent		5080	56	
Peacock Fan, The	Dorothy Dwan	Chesterfield		5400	60	
Poor Millionaire	Talmadge-Howard	Biltmore	Apr. 7	5200	58	May 17
Pori	Special Cast	Ufa Films				
Primrose Path, The	Foster-Darrow	Hollywood Films	Mar.	1930	94	Jan.24,'31
Pueblo Terror	Buffalo Bill Jr.	West Coast Studios	Apr. 15,'31	5360	60.	Ap.11,'31
Queen of Sparta, The		Italafilm		9 reels		
Rasputin, the Holy Devil	Special Cast	Martin Berger				Aug. 30
Romance of the West	Jack Perrin	Jack Trop	June 15	5494	61	Aug. 2
Rosenmmontag	Mathias Wieman, Lien Dyers	UFA		8 reels		
Saddle King, The	Cliff Tex Lyon	Anchor				Oct. 12
Sea Fury	Mildred Harris	Tom White			58	Dec. 7
Slums of Toklo	Japanese Cast	Moviegraphs				
Smoke Bellew	Conway Tearle	First Division		6605	73	
South of Panama	Carmelita Geraghty	Chesterfield		6300	70	
Strange Case of District Attorney "M"		Unusual Photoplay	Mar.	6800		Mar. 22
Throw of the Dice	Seeta Dvi	Hollywood Plc.	Dec. 29	6700		May 31
Thunder God	Cornelius Keefe	Crescent		5917	66	
Today	Nagel-Owen	Majestic	Nov. 1	6660		Oct. 25
Trails of the Golden West		Cosmos Exchange	Feb. 5,'31	55	Jan.	31,'31
Treasure, The		Film Arts Guild				Nov. 30
Two Hearts in Waltz Time	Janssen-Thelmer	Asso. C. of A.	Oct. 10	8800	98	Oct. 25
Two Worlds	Nora Baring-John Longdon	E. A. Dupont	Nov. 21	8000	82	Nov. 29
White Devil	Mosjukin-Dagover	UFA Films				
Why Cry at Parting	Halm-Gralia	International		7000	78	Feb. 22
Wien du Stadt Der Lieder	Max Hansen	Protex		8 reels		
Wild West Whoopee	Jack Perrin	Allied				Feb.28,'31
Women Men Marry	Harlan-Blaine	Headline Plc.				Mar. 7,'31
Wonderful Lies of Nina Petrovna	Helm-Ward	Allied Films	May 30	8 reels	80	June 14
Yiddish Mama, The	Mae Simon	Judea Films		4000		

SERIALS

NAT LEVINE

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Eagle's Shadow, The			12 episodes		
Galloping Ghost, The	Harold Red Grange	Sept. 1,'31	12 episodes		
King of the Kongo	Logan-Miller	Aug. 15,'29	10 episodes		Aug.17,'29
Lightning Warrior, The	Rin Tin Tin		12 episodes		
Lone Defender, The	Rin Tin Tin	Sept. 1,'30	12 episodes		
Phantom of the West	Tyler-Gulliver	Nov.,	1930	10 episodes	
Vanishing Legion, The	Rex	June 10,'31	12 episodes		

TALKING PICTURE EPICS

Title	Star	Rel. Date	Length	Reviewed
Across the World	Mr. & Mrs. Martin Johnson	June 15	4 episodes	Aug. 9
Hunting Tigers In India	Commander Geo. M. Dyott	April 15	3 episodes	

UNIVERSAL

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Fingerprints	Kenneth Harlan	Mar. 23,'31	10 episodes		Dec. 20
Heroes of the Flames	Tim McCoy	June 2,'31	12 episodes		
Indians Are Coming, The	Tim McCoy	Oct. 20	12 episodes		Aug. 23
Jade Box, The	Perrll-Lorraine	Mar. 24	10 episodes		Feb. 22
Lightning Express, The	Lorraine-Chandler	June 2	10 episodes		Apr. 12
Spell of the Circus	F. Bushman, Jr.-A. Vaughn	Jan. 12,'31	10 episodes		
Tarzan the Tiger	Merrill-Kingston	Dec. 9,'29	10 episodes		
Tsrry of the Times	Howes-Thompson	Aug. 11	10 episodes		Aug. 11

SYNDICATE PICTURES CORP.

Features

Title	Star	Rel. Date	Feet	Mins.	Reviewed
Beyond the Law	Robert Frazer	Oct. 1	4930	50	Nov. 8
Breezy Bill	Bob Steele		4500	50	Sept. 20
Canyon of Missing Men	Tom Tyler	June 1	4742	50	Aug. 2
Code of Honor	Mahlon Hamilton	Oct. 1	5605	50	Nov. 15
Code of the West	Bob Custer			57	
Convict's Code, The	Cullen Landis			58	Oct. 4
Hunted Men	Bob Steele	Apr.	4853		
Lonesome Trail, The	Chas. Delaney	Sept. 15	5786	85	Sept. 13
Overland Bound	Leo Maloney	Apr. 15	5040	56	Mar. 29
Parting of the Trails	Bob Custer	Mar. 1	4700	52	Mar. 29
Phantom of the Desert	Jack Perrin	Nov. 1	8 reels		Feb. 14,'31
Riders of the North	Bob Custer	Mar. 1,'31	6022	67	Apr.11,'13
Rider of the Plains, A	Tom Tyler	Apr. 1'31	6 reels		
Under Texas Skies	Bob Custer	Nov. 15	5119		Jan. 17,'31
Western Honor	Bob Steele	Mar.	4849	50	May 17
West of Cheyenne	Tom Tyler	Jan. 15,'31	6 reels		Mar. 7,'31
Westward Bound	Buddy Roosevelt	Jan. 1,'31	8 reels		Jan.24,'31

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Frontier Days					
God's Country and the Man	Tom Tyler	May 1,'31	8 reels		
Last of the Pawnees					
Red Coats of Canada					
Son of the Plains, A	Bob Custer	May 15, '31	6 reels		
Texas Ranger, The					

TALKING PICTURE EPICS

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*Across the World with Mr. and Mrs. Martin Johnson		Feb. 1,'30	8400		
Around the World Via Grat Zeppelin	Commander Hugh Eckener	May 15	4800		Nov. 9,'29
Bottom of the World	Dr. Robt. Cushman Murphy	July 28	3600		July 19
The Break-Up	Captain Jack Robertson	July 4	4800		
Girl from the Reeperbahn	German Import	Mar. 6,'31	8460		Feb. 14,'31
*Hunting Tigers In India	Comm. G. M. Dyott	Nov. 15,'29	7400		
Lost Gods	Count Byron Khun de Prorok	Nov. 1	4900		July 12
To the South Seas	Mr. & Mrs. Gifford Pinchot	Sept. 15	5400		
Wild Men of Kalihari	Dr. C. Ernest Cadle	Nov. 21	4800		Nov. 29

[Note—Features marked with astericks are also released as serials. Exhibitors have the choice of booking either the feature versions or as serials.]

Coming Feature Attractions

Title	Star				
Mexico Today	Emma Lindsay Squier	June,	'31		
Ship-Wrecked in the Arctic	George Palmer Putnam	Sept.,	'31		
World Below the Sea	Dr. William Beebe	Sept.,	'31		

TIFFANY

Features

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Aloha	Torres-Lyon	Feb.	8132	87	
Border Romance	Armida-Terry	May	5974	85	May 31
Borrowed Wives	Rex Lease	Sept.	5580	62	Aug. 30
Caught Cheating	Murray-Sidney	Jan.	5678		Mar. 7,'31
The Command Performance	Hamilton-Merkel	Jan.	7084		
Drums of Jeopardy	Oland-Collyer-Hughes	Mar.	8460		Feb. 21,'31
Extravagance	Hughes-Collyer	Oct.	5892	68	Sept. 20
Fighting Thru	Maynard-Loff	Dec.	5487		Dec. 20
Headin' North	Bob Steele	Nov.	4950	55	Nov. 8
Hell Bound	Carrillo-Lane-Hughes	Mar.	7,'31		Feb. 7,'31
High Treason	Hume-Thomas	June	7893		June 7
Hot Curves	Rubin-Lease-Day	Apr.	11416		July 12
Journey's End	Colin Clive	Mar.	6210		Apr. 12
Just Like Heaven	Louise-Newell	Oct.	5850	65	Oct. 11
Kathleen Mavourneen	O'Neil-Delaney	June	5189	56	Aug. 2
Land of Missing Men	Bob Steele	Oct.	5179	58	Oct. 4
Love Trader	Leatrice Joy	Oct.	5700	64	Oct. 18
Medicine Man, The	Benny-Bronson	June	8211	89	June 21
Near the Rainbow's End	Bob Steele	June	5189	58	July 5
Oklahoma Cyclone	Bob Steele	Aug.	5918	88	Aug. 30
Paradise Island	Harlan-Day	July	6507	73	July 5
Ridin' Fool	Bob Steele	Mar.	5789		
Salvation Nell	Graves-Chandler				
She Got What She Wanted	Glase-Compson	Dec.	6203		Oct. 18
Single Sin, The	Johnson-Lytell	Feb.	7361		Feb. 21,'31
Sunny Skies	Benny Rubin	May	6994	78	May 24
Sunrise Trail, The	Bob Steele	Feb.	5993		
Swellhead	Gleason-Shilling-Walker	Mar.	7040		Apr. 20
Third Alarm, The	Hall-Louise	Nov.	5707		Nov. 8
Thoroughbred	Garon-Barry	Aug.	5425		Aug. 23
Under Montana Skies	Kenneth Harlan	Sept.	5273	57	Nov. 15
Utah Kid	Rex Lease-Dorothy Sebastian	Oct.	4408	49	Nov. 22
Wings of Adventure	Rex Lease	Aug.	5050	58	Aug. 9

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Alone At Last					
Barbarian, The					
Gangster Girl					
Hijack					
Husband Hunters					
Leftover Ladies					
Luxury Girl, The					
Morals For Women					
Moran of the Lady Letty					
Price, The					
Two Gun Man, The	Ken Maynard				
Unpardonable Sin, The					
Wild Youth					
X Marks the Spot					

UNITED ARTISTS

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Abraham Lincoln	Walter Huston	Nov.	8704	97	Aug. 23
Bad One, The	Del Rio-Lowe	May	6873	74	Mar. 22
Bat Whispers, The	Chester Morris	Nov.	7810	88	Nov. 15
Devil to Pay	Ronald Colman	Jan.	6643	74	Dec. 6
Du Barry, Woman of Passion	Norma Talmadge	Oct.	8110	90	Nov. 1
Eyes of the World	Merkel-Holland	Aug.	7272	81	Aug. 23
Front Page	Adolphe Menjou	Apr.	8100	90.	Mar. 28,'31
Hell's Angels	Lyon-Hall-Harlow	Nov.	10390		June 7
Hell Harbor	Velez-Hersholt	Mar.	8354	92	Mar. 8
Indiscreet	Gloria Swanson				Mar. 14,'31
Kiki	Mary Pickford	Mar.	8000	89.	Feb. 21,'31
Lottery Bride, The	MacDonald-Garrick	Oct.	7472	83	Nov. 22
One Heavenly Night (Revfewed under title "Queen of Scandal")	Evelyn Laye-John Boles	Jan.	7342	82	Oct. 25
Raffles	Ronald Colman	July	6509	70	Aug. 2
Reaching for the Moon	D. Fairbanks-Bebe Daniels	Feb.	8239		Dec. 20
What a Widow	Gloria Swanson	Sept.	8128	90	Sept. 20
Whoopee	Eddie Cantor	Sept.	8393	93	July 12

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Age for Love, The	Billie Dove				
City Lights	Charlie Chaplin		7909		Feb. 14,'31
Corsair	Chester Morris				
Greeks Had a Word for It					
Palmy Days	Eddie Cantor				
Rivets					
Scarface					
Street Scene	Nancy Carroll-W. Collier,Jr.				
Unholy Garden, The	Ronald Colman				

UNIVERSAL

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
All Quiet on Western Front	Wolheim-Ayres-Wray	Aeg. 24	12423	138	Apr. 28
Bad Sister	Nagel-Fox-Davis	Mar. 23,'31	6083	67	Mar. 14,'31
Big Timber (Re-issue)	William Desmond	Mar. 30	4388		
Boudoir Diplomat	Compson-Keith-Duncan-Loff	Dec. 25	6093	68	Oct. 4
Burning Trail (Re-issue)	William Desmond	July 29	4223		
Captain of the Guard	La Plante-Boles	Apr. 20	7519	83	Apr. 5
Cat Creeps	Twelvetrees-Hersheit-Hackett	Nov. 10	6493	73	Sept. 20
Cohens and Kellys in Africa	Sidney-Murray	Jan. 19,'31	7225		Nov. 8
Concentratin' Kid	Hoot Gibson	Oct. 28	5148	57	Nev. 1
Czar of Broadway	Wray-Compson-Harron	May 25	7314	81	Apr. 28
East Is West	Lupe Velez-Lew Ayres	Oct. 23	6683	75	Sept. 27
Dracula	Lugosi-Manners-Chandler	Feb. 14,'31	6735		Jan. 3,'31
Free Love	Nagel-Tobin	Jan. 5,'31	6358		Dec. 8
Hide-Out	Murray-Crawford	Mar. 30	5299	59	Apr. 19
The Iron Man	Lew Ayres	Apr. 30,'31			Mar. 28,'31
King of Jazz, The	Whiteman's Band & Special Cast	Aug. 17	9831	102	Apr. 5
Lady Surrenders, A	Nagel-Tobin-Rathbone-Hobart	Oct. 8	8485	85	Sept. 27
Little Accident	Fairbanks, Jr., Page	Sept. 1	7897	87	July 12
Many A Slip	Ayres-Bennett	Mar. 2,'31	6630		Feb. 28,'31
Mountain Justice	Ken Maynard	May 4	6748	75	Mar. 22
Outside the Law	Nolan-Robinson	Sept. 18	7116	78	Aug. 23
Resurrection	Boles-Velez	Feb. 2,'31	8957		Jan. 10,'31
See America Thirst	Langdon-Love-Summerville	Nov. 24	7575	84	Oct. 18
Song of the Caballero	Ken Maynard	June 29	6524	73	July 12
Sons of the Saddle	Ken Maynard	Aug. 3	8872	78	Aug. 9
Spurs	Hoot Gibson	Aug. 24	5303	58	Sept. 8
Storm, The	Special Cast	Aug. 18	7203	80	Aug. 23
Trailing Trouble	Hoot Gibson	Mar. 23	5198	87	Mar. 29
Trigger Tricks	Hoot Gibson	June 1	5462	57	June 21
Virtuous Husband	Compson-Elliot Nugent	Apr. 12,'31	6835		Mar. 21,'31
What Men Want	All Star	July 31	6041	67	Sept. 6
White Hell of Pitz Palu	Special Cast	June 1	7727	88	May 10
White Outlaw, The (Re-issue)	Jack Hoxie	May 25	4511		
Young Desire	Mary Nolan	June 8	8529	73	July 12

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Blind Husbands					
Fate					
Mothers Millions	May Robson				
Seed	John Boles-Genevieve Tobin				
Strictly Dishonorable					
Up Fer Murder	Ayres-Tobin-Peterson				

WARNER BROTHERS

Features

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Big Boy	Al Jolson	Sept. 8	6275	69	July 26
Captain Applejack	John Halliday	Jan. 31,'31	5776	65	Aug. 23
Captain Thunder	F. Wray-V. Varconi	Dec. 13	5875	67	Sept. 27
Courage	Bennett-Nixon	June 7	6830	74	May 31
Dancing Sweeties	All Star	July 19	5858	62	June 14
Divorce Among Friends	All Star	Dec. 27	6078	68	Oct. 4
Doorway to Hell	Lewis Ayres	Oct. 18	7092	78	Sept. 20
Dumbbells in Ermine	Armstrong-Gleason-Kent	May 10	8300	70	June 7
Fifty Million Frenchmen	W. Gaxton, H. Broderick	Feb. 14,'31	6680		Jan. 3,'31
Golden Dawn	Woolf-Segal	June 14	7447	83	June 21
Hold Everything	Lightner-Brown-O'Neill	May 1	7513	84	Apr. 12
Illicit	Stanwyck-Rennie	Feb. 14,'31	7344	81	Oct. 25
Jazz Singer, The	Jolson-May-McAvoy				
Life of the Party	Winnie Lightner	Oct. 25	7152	79	Oct. 25
Maybe It's Love	Brown-Bennett	Oct. 4	6588	73	Oct. 25
Mammy	Al Jolson	May 31	7570	84	Mar. 29
Man From Blankey's, The	John Barrymore	May 24	8167		Apr. 12
Man Hunter	Rin-Tin-Tin	May 3	4383	49	Apr. 12
Man te Man	Holmes-Mitchell	Dec. 6	6281	89	Oct. 4
	(Reviewed under title "Barber John's Boy")				
Matrimonial Bed	All Star	Aug. 2	6242	69	Aug. 9
Moby Dick	John Barrymore	Sept. 13	7109	78	Aug. 18
My Past	Daniels-Lyon	Mar. 14,'31	6693	74	Dec. 20
	(Reviewed under title "Ex-Mistress")				
Office Wife	Mackaill-Stone	Aug. 23	5390	59	Oct. 4
Oh! Sailer Behave	Irene Delroy-Chas. King	Aug. 18	6223	65	July 12
Old English	George Arliss	Sept. 27	7926	87	Aug. 30
Other Men's Women	Astor-Withers	Jan. 17,'31	6403	71	Oct. 4
	(Reviewed under title "Steel Highway")				
Outward Bound	Leslie Howard	Nev. 29	7568	83	Sept. 20
Recaptured Love	Bennett-Halliday	July 8	6120	88	June 7
River's End	Bickford-Knapp	Nov. 8	8774	74	Oct. 4
Rough Waters	Rin-Tin-Tin	June 7	4280	68	July 26
Royal Box (German)	Moissi-Horn		8000	89	Dec. 28
Sit Tight	Lightner-Brown	Feb. 28,'31	7108	79	Oct. 4
Sinners Holiday	Withers-Knapp	Oct. 11	5536	62	Oct. 4
Soldier's Plaything, A	Loder-Langdon-Lyon	Nov. 1	5186	57	
Those Who Dance	Monte Blue	Apr. 19	8878	78	July 12
Three Faces East	Bennett-Von Stroheim	July 26	6520	72	June 21
Under A Texas Moon	Fay-Torres-Loy-Beery	Apr. 1	7498	83	Apr. 12
Viennese Nights	Gray-Segal-Pidgeon	Jan. 31,'31	9001	99	Aug. 30

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Alexander Hamilton	George Arliss				
Bought					
Co-Respondent	William Powell				
Expensive Women	Dolores Costello				
God's Gift to Women	Fay-LaPlante	Apr. 25,'31	6708		Mar. 14,'31
Gold Dust Gertie	Winnie Lightner	June 27, 31			
Mad Genius, The	John Barrymore				
Maltese Falcon, The	Bebe Daniels-R. Cortez	June 13, '31			Apr. 18, '31
Mr. Hercules	Frank Fay				
Millionaire, The	George Arliss	May 1,'31		81	Mar. 14,'31
Night Nurse	Barbara Stanwyck	Aug. 8, 31			
Public Enemy, The	Harlow-Cagney	May 15,'31			
Side Show	Lightner-Butterworth				
Smart Money	Edw. G. Robinson	July 11, '31			
Svengali	John Barrymore	May 22,'31			
Virtues Clothes	Bennett-Lyon				

THE SHORT PICTURE

BIG 4 FILM CORPORATION

Big Flat, The	Jamison-Murdock		2 Reels	
Radio Razzberry, A	Jamison-Murdock	Jan.26,'31	2 Reels	
Wages of Gin, The	Jamison-Murdock	Apr.28,'31	2 Reels	

COLUMBIA

Title	Star	Rel. Date	Length	Reviewed
Alaskan Knights	Krazy Kat Kartoon	May 22	1 reel	July 12
Apache Kid, The	Krazy Kat Kartoon	Oct. 9	1 reel	
Aretic Antics	Silly Symphony	June 5	1 reel	Aug. 2
Bandmaster, The	Krazy Kat Kartoon	Sept. 8	1 reel	Nov. 8
Barnyard Battle	Mickey Mouse	Apr. 25	1 reel	
Birthday Party	Mickey Mouse	Jan.6,'31	1 reel	Feb. 7,'31
Came the Pawn	Eddie Buzzel	Oct. 1	1 reel	Nov. 29
The Castaways	Mickey Mouse	Apr.6,'31		
Chain Gang	Mickey Mouse	Aug. 8	1 reel	
Check and Rubber Check	Specialties (Eddie Buzzell)	Mar.13,'31	1 reel	
China Plate	Silly Symphony			
Cinderella	Krazy Kat Kartoon	Aug. 14	1 reel	Nev. 15
City of Peace	Rambling Reporter		1 reel	
Crystal Gazer	Specialties (Eddie Buzzell)	Nov. 18	1 reel	Nov. 8
Curiosities No. C 212		Aug. 25	1 reel	
Curiosities No. C 214		Oct. 2	1 reel	
Curiosities No. C 215		Nov. 10	1 reel	
Curiosities No. C 216	Novelty by Walter Futter	Jan. 8,'31	1 reel	Feb. 21,'31
Curiosities No. C 217		Jan. 24,'31	1 reel	
Curiosities No. C 218		Feb. 9,'31	1 reel	
Curiosities No. C 219		Feb. 29, '31	1 reel	
Curiosities No. C 220		Mar. 26, '31	1	
Disarmament Conference	Krazy Kat			
Dutchman's Paradise	Rambling Reporter	Nov. 18	1 reel	
Faith, Hope and Charity	Specialties (Eddie Buzzell)	Sept. 8	1 reel	Feb. 22
Firefighters	Mickey Mouse	June 11	1 reel	Nov. 15
Fortunate Isle, The	Rambling Reporter		1 reel	
Frellicking Fishes	Silly Symphony	May 8	1 reel	Sept. 27
Gorilla Mystery	Mickey Mouse	Oct. 10	1 reel	Dec. 6
Ham Berger & His Horse Radish	Color Sensation	July 18	1 reel	
Hard Boiled Yeggs	Specialties (Eddie Buzzell)	Oct. 10	1 reel	Nov. 15
Haunted House	Mickey Mouse	Aug. 1	1 reel	Jan. 4,'31
Heme of the Sheikh	Rambling Reporter	Jan.29,'31	1 reel	
Honolulu Wiles	Krazy Kat Kartoon	July 17	1 reel	Jan. 24
Hot and Bothered	Specialties (Eddie Buzzell)	Sept. 28	1 reel	Nov. 8
Jailhouse Blues	Mamie Smith		1 reel	Aug. 18
Jazz Fool	Mickey Mouse	July 5	1 reel	Nov. 9, '29
Jazz Rhythm	Krazy Kat	July 19	1 reel	July 28
Jewel of Asia	Rambling Reporter	Sept. 23	1 reel	Nov. 8
Jungle Rhythm	Mickey Mouse	July 19	1 reel	Jan. 11
Karnival Kid	Mickey Mouse	May 23	1 reel	
Kings or Better Specialities	Eddie Buzzell			
Lambs Will Gamble	Krazy Kat Kartoon	Nov. 1	1 reel	Nov. 29
Land of Long Ago	Rambling Reporter	Sept. 23	1 reel	
Let's Talk Turkey	Rambling Reporter	Nov. 11	1 reel	Nov. 29
Little Trail, The	Krazy Kat Kartoon	Dec. 3	1 reel	Feb. 7,'31
Lone Star Stranger	Specialties (Eddie Buzzell)	Dec. 27	1 reel	Feb. 7,'31
Mickey's Follies	Mickey Mouse	June 28	1 reel	Sept. 14, '29
Mickey's Choo Choo	Mickey Mouse	June 20	1 reel	Oct. 12, '29
Midnight in a Toy Shop	Silly Symphony	July 3	1 reel	
Monkey Melodies	Silly Symphony	Aug. 10	1 reel	Oct. 18
Moose Hunt, The	Mickey Mouse		1 reel	
Mother Goose Melodies	Silly Symphony		1 reel	
Never Strike Your Mother	Specialties (Eddie Buzzell)	Aug. 10	1 reel	
Night	Silly Symphony	July 31	1 reel	June 28
Old Flame, An	Krazy Kat Kartoon	Apr. 24	1 reel	
Picnic, The	Mickey Mouse	Oct. 1	1 reel	Nov. 29
Pioneer Days	Mickey Mouse	Dec. 10	1 reel	
Playful Pan	Silly Symphony	Dec. 28	1 reel	
Plow Boy	Mickey Mouse	May 9	1 reel	
Prodigal Daughter, The	Specialties (Eddie Buzzell)	Sept. 26	1 reel	
Rodeo Dough	Krazy Kat Kartoon	Feb.13,'31	1 reel	Mar.7,'31
Shindig	Mickey Mouse	July 9	1 reel	
Stage Door Knights	Buddy Doyle	Apr. 23	1 reel	
Streets of Cairo	Rambling Reporter			
Subway Jam	Krazy Kat			
Swiss Movements	Krazy Kat	Apr.4,'31		
Traffic Troubles	Mickey Mouse	Mar.14,'31	1 reel	Feb. 15
Talking Screen Snapshots	Released twice a month	Feb.14,'31	1 reel	June 9, '29
Vagabond Salesman, The	Specialties (Eddie Buzzell)		1 reel	
When the Cat's Away	Mickey Mouse	Apr. 11	1 reel	
Wild Man's Land	Rambling Reporter	Nov. 19	1 reel	
Wild Waves	Mickey Mouse	Aug. 15	1 reel	Jan. 11
Wine, Woman—But No Song	Specialties (Eddie Buzzell)		1 reel	
Winter	Silly Symphony		1 reel	

EDUCATIONAL

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
An Anenymous Letter	Wm. J. Burns Detective Mysteries	Jan.4,'31	982	10½	Feb.7,'31
Asbury Park Murder Mystery, The	Wm. J. Burns Detective Mysteries	Des. 21	957	10½	Jan.24,'31
Average Husband	Clyde-Moorhead	Sept. 7	1646	18	Aug. 23
Back Page, The	Geo. Chandler, Virginia Brooks	May 24,'31	1841	20	Apr.11,'31
Bank Swindle, A	Wm. J. Burns Detective Mysteries	Jan.18,'31	1005	11	
Bitter Friends	Lambert-McPhail	Apr. 27	1609	18	
Black Widow, The	Wm. J. Burns Detective Mysteries	Feb. 15,'31	995	11	Mar.14,'31
Bluffer, The	Clyde-Stedman	Sept. 28	922	11	Oct. 25
Bride and Gloomy	Bert Roach-Eleanor Hunt	Mar.22,'31	1764	20	
Bride's Mistake, The	Beebe-Dent-Thomson	Mar. 1,'31	1805	18	Jan.17,'31
Bully Beef	Terry-Toon	July 13	543	8	July 12
Campus Crushes	Clyde-Beebe-Stuart	June 15	1929	21	June 26
Chop Suey	Terry-Toon	Aug. 24	529	6	
Chumps, The	Beebe-Clyde	July 6	1888	21	July 12
Clowning	Terry-Toon	Apr.5,'31	588	8	Mar. 28
Club Sandwich	Terry-Toon	Jan.25,'31	508	5½	Jan.24,'31
Codfish Balls	Terry-Toon	June 15	678	8	
College Cuties	Tamblyn-Rondell	Dec. 28	1649	19	Dec. 7
College Vamp, The	Clyde-D'Avril	Feb.15,'31	1933	22	Feb.7,'31
Come to Papa	Ford Sterling	Feb.22,'31	1754	20	Feb.21,'31
Cow Catcher's Daughter	Clyde-Gribbon-Beebe	May 10,'31	1962	22	Apr.4,'31
Crashing Hollywood	Rita Flynn-Phyllis Crane	Apr.5,'31	1801	20	Mar. 21
Cross Roads	Romantic Journeys	May 3,'31	1002	11	Apr.11,'31
Dense Hall Marge	Gribbon-Beebe	Jan.18,'31	1925	19	Jan.3,'31
Divorced Sweethearts	Christy-Irwin-Pollard-Beebe	Oct. 28	1822	21	Jan.17,'31
Dog Doctor, The	Clyde-O'Leary-Farley	Mar.15,'31	1630	22	Nev. 1
Don't Bite Your Dentist	Clyde-Pollard	Nev. 9	1937	18	Jan.17,'31
Don't Give Up	Buster and John West	Oct. 28	1724	22	Sept. 27
Don't Leave Home	Johnny Hines	Dec. 28	1665	19	Oct. 11
Don't Divorce Him	Clyde Cook	May31,'31			
Dutch Treat	Terry-Toon	Sept. 21	812	8	
Expenelve Kisees	Bert Roach	Dec. 7	1614	18	Dec. 6
Explorer, The	Terry-Toon	Mar.22,'31	522	6	Feb.28,'31
Ex-Plumber	Lloyd Hamilton	Mar. 8,'31	1907	21	Feb.24,'31
Ex-Sweeties	Gribbon-Beebe	Apr.12,'31	1848	19	Mar.7,'31
Fat Wives for Thin	Beebe-Barraud-Clyde	May 25	1980	22	May 31
The Fireman's Bride	Terry Toon	May 3,'31	493	5	
Flying Trip, A	Hodge Podge	Sept. 7	895	10	
Follow the Swallow	Lloyd Hamilton	Apr. 27	1686	19	Apr. 26
Fowl Affair, A		Apr. 26,'31	541	6	Mar.21,'31
French Fried	Terry-Toon	Sept. 7	547	6	Oct. 18
Freshman's Goat, The	Bobby Agnew	Sept. 7	1789	19	
French Kisses	Cook Sheckley	June 15	1684	19	Aug. 9
Fried Chicken	Terry-Toon	Oct. 19	569	8	Sept. 27
Ghost Parade	Clyde-Gribbon-Beebe	May 24,'31	1982	22	
Girls Will Be Boys	Charlotte Greenwood	Jan.25,'31	1801	21	Jan.24,'31
Golf Nuts	Terry-Toon	Dec. 14	520	6	Nov. 22
Goodby Legs	Pollard-Stuart	July 27	1961	22	July 12
Good Morning Sheriff	Lloyd Hamilton	May 25	1735	19	June 14
Go West Big Boy	Terry-Toon	Feb.22,'31	562	8	Feb.21,'31
Grandma's Girl	Clyde-Stuart-Kane	Oct. 12	1885	21	Oct. 25
Hail the Princess	Boley-Collins	May 11	1573	17	
Happy Little Honeymoon, A	Glenn Tryon	Feb.15,'31	1877	21	Feb.7,'31
Hawaiian Pineapple	Terry-Toon	May 18	602	7	May 24
Hello Television	Clyde-Christe	Aeg. 17	1844	20	Aug. 23
His Error	Barnes-Collins	Sept. 14	1750	20	
Hollywood Theme Song	Gribben-O'Leary-D'Avril	Dec. 7	1859	20	Nov. 1
Honeymoon Land	Romantic Journeys	Feb.1,'31	928	10	Mar.28,'31
Honk Your Horn	Lloyd Hamilton	June 29	1718	10	June 28
Hot Turkey	Terry-Toon	May 4	604	7	
How's My Baby	Barnes-Collins-McPhail	June 22	1867	19	
Hungarian Goulash	Terry-Teen	June 29	515	8	
In Conference	Clyde-Gribbon-Wilson	Apr.26,'31	1897	21	Apr.11,'31
Indian Pudding	Terry-Toon	June 29	515	6	Apr. 26
Irish Stew	Terry-Toon	Oct. 5	535	8	Oct. 11
Johnny's Week End	Johnny Hines	Sept. 14	1653	18	

Jumping Beans	Terry-Toon	Nov. 2	499	6	Oct. 25	
Just a Bear	Clyde-Gribbon-D'Leary	Mar.29,'31	1735	20	Feb.21,'31	
Kangaroo Steak	Terry-Toon	July 27	535	6		
Love a La Mode	Granville-Orew	Nov. 2	1770	19		
Love Bargain, The	Alberta Vaughn-B. Agnew	Jan.11,'31	1843	21	Jan.17,'31	
Love Your Neighbor	Lloyd Hamilton	Oct. 12	1758	22	Sept. 27	
Marriage Rews	Lloyd Hamilton	Jan.18,'31	1882	21	Jan.24,'31	
Medley of Rivers, A	Hodge-Podge	Nov. 9	892	10		
Monkey Meat	Terry-Toon	Aug. 10	548	6	Aug. 23	
My Harem	Moran-Bradbury	Nov. 16	1764	19		
Ne, Ne Lady	Clyde-Christy	Jan.4,'31	1798	20	Dec. 6	
One Yard to Go	Beebe-Eastman	Feb.1,'31	1913	21	Jan.31,'31	
Our Nagging Wives	Ford Sterling	Nov. 9	1780	19	Oct. 25	
Over the Air	Hodge-Podge	Oct. 12	935	10	Sept. 27	
Passionate Pups, The	Bert Roach					
Peace & Harmony	Lambert-Collins-McPhail	May 18	1660	18	May 10	
Pete and Repeat	Harrison-Elms	Mar.1,'31	1754	20	Feb.21,'31	
Philadelphia Lancaster Counterfelters, The	Wm. J. Burns Detective Mysteries	Feb.1,'31	777	9	Feb.21,'31	
Pigskin Capers	Terry-Toon	Dec. 28	544	8		
Popcorn	Terry-Toon	Jan.11,'31	543	6	Jan.17,'31	
Poor Fish, A	Beebe-Stewart-Stone	Jan.4,'31	974	12		
Prize Puppies	Lloyd Hamilton	Aug. 3	1724	19		
Quack, Quack	Terry-Toon	Mar.8,'31	563	6	Feb.21,'31	
Racket Cheers	Clyde-Irwin-Pollard	Nov. 23	1994	22	Nov. 8	
Radio Kisses	Beebe-Duryea-Carewe	May 4	1891	21	June 14	
Razzberries	Terry-Toon	Feb.8,'31	561	6	Feb.7,'31	
Ringleader, The	Wm. J. Burns Detective Mysteries	Mar. 15,'31	1028	11	Apr.11,'31	
Roman Punch	Terry-Toon	Apr. 20	560	8	Apr. 28	
Rough Idea of Love	Beebe-Eastman	Dec. 21	1896	21	Jan.3,'31	
Salt Water Taffy	Terry-Toon	Nov. 30	582	8		
Scotch Highballs	Terry-Toon	Nov. 18	560	8		
Shotgun Wedding, A	Buster & John West	Apr.19,'31	1837	20	Mar.14,'31	
Shooting of Dan the Duck, The	Cook-McPhail	Feb.22,'31	1772	20	Feb.21,'31	
Si, Si Senor	Tom Patricola	Sept. 21	1755	20		
Sing Sing Song	Terry-Toon	Apr.19,'31	1680	8	Mar.28,'31	
Speed	A. Clyde-M. Beebe	May10,'31		22	Apr.11,'31	
Strange Birds	Beebe-Eastman-Alberni	Nov. 23	937	10	Feb.7,'31	
Sultan's Cat, The	Terry-Toon	May 17,'31				
Suppressed Crime, The	Wm. J. Burns Detective Mysteries	Nov. 23	1022	11	Jan.3,'31	
Swiss Cheese	Terry-Toon	June 1	547	8		
Take Your Medicine	Andy Clyde	Oct. 28	969	10	Oct. 25	
Speed Up	Hodge-Podge	Dec. 21	736	8		
Their Wives' Vacation	Keiton-Murray	Oec. 14	1895	21		
Three Hellywood Girls	L. Lane- R. Flynn-P. Crane	Jan.4,'31	1902	21	Jan.3,'31	
Triangle Murder, The	Wm. J. Burns Oetective Mysteries	Mar. 1,'31	1029	11	Apr.11,'31	
Up a Tree	Lloyd Hamilton	Nov. 30	1777	19		
Vacation Loves	Clyde-Betty Boyd	Sept. 28	1904	21		
Western Knights	Lambert-St. John-McPhail	Apr. 20	1881	20	Apr. 5	
Wilkins Murder Mystery	Wm. J. Burns	Dec. 7	1023	11	Sept. 27	
Windy Riley Goes Hollywood	Jack Shutta-Louise Brooks	May 3,'31	1862	21	Apr.11,'31	
Won by a Neck	Lloyd Hamilton	Oct. 5	1885	21	Oct. 11	

FITZPATRICK PICTURES, INC.

Traveltalk Series

No. 1—From Barcelona to Valencia	Sept.		1008	11	
No. 2—From Valencia to Granada	Oct.		971	11	Oct.12,'29
No. 3—From Granada to Toledo	Nov.		975	11	Nov.16,'29
No. 4—In Old Madrid	Dec.		867	10	Feb. 8
No. 5—Egypt—The Land of the Pyramids	May		972	11	June 21
No. 6—Gateway to India	June		850	9½	
No. 7—Temple of Love, The	July		958	10½	Sept. 6
No. 8—Imperial City, The	Aug.		832	9	Aug. 23
No. 9—Picturesque Hong Kong	Sept.		716	10	
No. 10—The Island Empire	Oct.		716	8	Sept. 6
No. 11—Japan in Cherry Blossom Time	Oct.		768	9	Nov. 22
No. 12—Java—The Fragrant Isle	Nov.		773	9	
No. 13—Charming Ceylon	Nov.		705	9	
No. 14—Honolulu to Havana	Dec.		943	10	
No. 15—Siam to Korea	Jan.,	'31	923	10	Jan.3,'31

American Holiday Series

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Abraham Lincoln				3	
Armistice Day				3	
Christopher Columbus				3	
George Washington				3	
Independence Day				3	
Labor Day				3	
Memorial Day				3	
Mother's Day				3	
Origin of Christmas				3	
Thanksgiving				3	

Movie Horoscope Series

One Release for Each Month of the Year

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
People Born in August			830	9	
People Born in September			991	11	
People Born in October			954	10½	
People Born in November			711	8	Nov. 9
People Born in December			714	8	
People Born in January			901	10	
People Born in February			910	10	
People Born in March			901	10	
People Born in April			689	8	
People Born in May			749	8½	
People Born in June			944	10½	
People Born in July			823	9	Aug. 2

Music Master Series

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Georges Bizet		Sept.	972	11	
Johannes Brahams		Sept.	971	11	Feb. 15
Franz Liszt		Sept.	998	11	Apr. 5
George Frederick Handel		Oct.	990	11	
Frederick Chopin		Oct.	932	10½	
Ludwig Von Beethoven		Oct.	681	7½	Apr. 18
Johann Strauss		Nov.	544	6	Dec. 13
Guiseppe Verdi		Nov.	851	9½	Nov. 29
Felix Mendelssohn		Dec.	819	9	

METRO-GOLDWYN-MAYER

Air Tight	Boy Friends	May	9,'31	1571		
All Teed Up	Charley Chase	Apr.	19	1895	Mar. 29	
Ambitious People	Colortone Revue	Mar.	21,'31			
Another Fine Mess	Laurel-Hardy	Nov.	29	2591	Dec. 13	
Baby Talk	Boy Friends	Jan.	17,'31			
Bargain Day	Our Gang	May	2,'31	1723		
Bark Brothers, The	Dogville					
Be Big	Laurel-Hardy	Feb.	7,'31	2563	24	Mar. 28
Bear Shooters	Our Gang	May	17	1881	Feb. 15	
Below Zero	Laurel-Hardy	Apr.	26	1889	Oct. 25	
Big Dog House, The	Dogville	Mar.	14,'31	1479		
Big Kick, The	Harry Langdon	Mar.	29	1827	Jan. 25	
Bigger and Better	Boy Friends	Oct.	25	1789		
Blood and Thunder	Boy Friends	Jan.	17,'31	1801		
Brats, The	Laurel-Hardy	Mar.	22	1928	Apr. 5	
Busy Barcelona	Holmes	Apr.	11,'31		Mar. 14,'31	
Chickens Come Home	Laurel-Hardy	Feb.	21,'31	2782	Mar. 14,'31	
China's Die Man River	Holmes	Oct.	4	862	Dec. 13	
Clock Shop, The	Revue	May	10	2 reels		
College Hounds	Dogvilla	Sept.	27	1524	Mar. 28	
Copy	Novelty	Oct.	11	1877	Dec. 13	
Crazy House	Dane-Moran	Nov.	1	16	Mar.14,'31	
Cuckoo Murder Case, The	Flip the Frog Series	Oct.	18	724	Nov. 1	
Devil's Cabaret	Revue	Dec.	13		Mar. 14,'31	
Doctor's Orders	Boy Friends	Sept.	13	1920	Dec. 13	
Dogway Melody	Dogville	Dec.	20	1493	Nov. 1	
Dollar Dizzy	Charley Chase	Oct.	4	2354	Sept. 6	
Oublin and Nearby	Holmes	Oec.	27	882	Apr.4,'31	
Fast Work	Charley Chase	June	28	1868	May 24	
Fiddlesticks	Cartoon	Aug.	18	568	Aug. 18	
Fifty Million Husbands	Charley Chase	May	24	1848	Mar. 29	
Flying Fists	Flip the Frog Series	Sept.	8	628		
Fly My Kite				1879		
Gems of M-G-M	Novelty	Jan.	3,'31	1846		
Geography Lesson	Celortone Revue	Mar.	28,'31			
Girl Shock	Charley Chase	Aug.	23	1786	Aug. 23	
Glories of Nikko, The	Holmes	Aug.	23	908	Dec. 13	
Haywire	Laurel-Hardy	May	29	1775	June 7	
Helping Grandma	Our Gang	Jan.	3,'31	2 reels	Nov. 1	
High C's	Charley Chase	Oec.	27	2623		
High Gear	Boy Friends	Feb.	28,'31	2278		
Hog Wild	Laurel-Hardy	May	31	1775		
Hoosegow	Laurel-Hardy				Oct. 25	
Hot Dog	Oogville	Aug.	16	1400	Feb. 15	
Into Morocco	Holmes	Dec.	8	900		
King, The	Harry Langdon	June	14	1787		
Laurel & Hardy Murder Case	Laurel-Hardy	Sept.	6	2781	Aug. 2	
Ladies Last	Boy Friends	Oec.	6	1893		
Laughing Gas	Flip the Frog Series	Mar.	14,'31		Mar. 14,'31	
Laughing Gravy	Laurel-Hardy	Apr.	4,'31	1882		
Let's Oo Things				2429		
Little Daddy	Our Gang	Mar.	28,'31	1917	Mar. 14,'31	
Looser Than Loose	Charley Chase	Nov.	15	1893	Dec. 13	
Love Business	Our Gang	Feb.	14,'31	1857	Dec. 13	
Love Fever	Boy Friends	Apr.	11,'31	1825		
Love Tales of Morocco				2reels		
Modern Madrid	Holmes	Nov.	15	851		
Old Man Trouble	Oavidson-Nichols			2 reels		
One of the Smiths	Charley Chase			2357	3 reels	
Our Wife	Laurel-Hardy			1876	22	Apr. 11,'31
Peeps at Peking	Holmes	Jan.	17,'31	804		
Pip from Pittsburgh, The	Charley Chase	Mar.	21,'31	1908	Mar. 14,'31	
Pups Is Pups	Our Gang	Aug.	30	1693	Oct. 18	
Rough Seas	Charley Chase	Apr.	25,'31	2471		
Rounder, The	Novelty	Nov.	22	1812		
Roy Evans	Roy Evans				9	Apr.11,'31
School's Dut	Our Gang	Nov.	22	1893	Aug. 30	
Shrimp, The	Harry Langdon	May	3	1738	Feb. 15	
Snappy Cabellero	Revue	Sept.	20			
Song Writer's Revue, The	Novelty	Aug.	30	1881		
So Quiet on the Canine Front	Dogville	Jan.	31,'31			
Soup Song, The	Flip the Frog Series	Jan.	31,'31	682		
Spain's Maddest Fiesta	Holmes	Sept.	13	908	Nov. 15	
Sultan's Camp of Victory	Holmes	Feb.	28,'31			
Tale of the Alhambra, A	Holmes	Feb.	7,'31			
Teacher's Pet	Our Gang	Oct.	11	1894	Aug. 18	
That Little Bit of Heaven	Holmes	Mar.	21,'31			
Through the Yangtze Gorges	Holmes	Oct.	25	879		
Thundering Tenors	Charley Chase	Feb.	7,'31	1923		
Tough Winter, A	Our Gang	June	21	1880	Mar. 29	
Village Barber, The	Flip the Frog Series	Sept.	27	658	Oct. 11	
Village Smithie, The	Flip the Frog Series	Jan.	31,'31	662		
Vodeville	Laurel-Hardy			2 reels		
What a Man	Charley Chase	Feb.	7,'31			
When the Wind Blows	Our Gang	Apr.	5	1795		
Who Killed Rover?	Oogville	Nov.	8	1348	Dec. 13	

PARAMOUNT-PUBLIX

Title	Star	Rel. Date	Length	Reviewed
Ace of Spades, The	Talkartoon	Jan. 17,'31	1 reel	
Accidents Will Happen	Smith and Dale	Aug. 2	2 reels	
Accordion Joe	Talkartoon	Dec. 13	1 reel	Dec. 13
Actions Speak Louder Than Words	Wm. & Joe Mandel	May 3	1 reel	
African Dodge, The	Tom Howard	Apr. 4, '31	10 min.	Mar. 14,'31
A Hunting We Did Go	Bruce Novelty	May 16, '31	1 reel	
Alexander's Rag Time Band	Screen Song	May 9, '31	1 reel	
All for the Band	Eddie Younger	Apr. 4, '31	8 min.	Mar. 14,'31
Antique Shop, The	Burns and Allen	Mar. 7, '31	1 reel	Feb. 21, '31
Any Little Girl That's a Nice Little Girl	Screen Song	Apr. 18, '31	1 reel	
Around the Samovar	A Columbia Broadcasting Feature	Feb. 28, '31	1 reel	Feb. 28, '31
Anything But Ham	Smith and Dale	Jan. 24, '31	1 reel	Jan. 3, '31
Artist's Reverie, The	Gamberelli & Co.	Aug. 2	1 reel	June 14
At Home	Lulu McConnell	Aug. 9	1 reel	
Ballet Class	Dancing Act	May 31	1 reel	
Barnacle Bill, the Sailor	Talkartoon	Aug. 30	1 reel	Aug. 2
Big Splash, The	Weismuller-Kruger	Jan. 17,'31	2 reels	
Broadway Romeo, A	Jack Benny	Mar. 28,'31	2 reels	
Bum Bandit, The	Talkartoon	Apr. 4,'31	1 reel	
By Appointment	Craig-Bond	Nov. 1	1 reel	
By the Beautiful Sea	Screen Song	Jan. 24,'31	1 reel	
Camera Trails	Bruce Scenic	Oct. 11	1 reel	Dec. 13
Chinatown Fantasy	Miller-Dova	July 5	1 reel	May 24
Chords of Memory	R. Bruce Scenic	May 10	1 reel	
Cleaning Up	C. Conklin-M. Swain	Sept. 27	2 reels	
Cockeyed News No. 1	Eddie Cantor	Aug. 9	1 reel	
Clinching a Sale	Harry Richmond	Apr. 18,'31	1 reel	
Come Take a Trip In My Airship	Screen Song	May 24	1 reel	June 14
Confounded Interest	Raymond-Caverly	Oct. 11	1 reel	
Cow's Husband, The	Talkartoon	Mar. 14,'31	1 reel	8 Mar.28,'31
Crazy Compositions	Fuzzy Knight	Apr. 11,'31	1 reel	
Desperate Sam	Bert Gordon	Mar. 29	1832	
Devil Sea	Ethel Merman & Leslie Stewe	Feb. 28,'31	1 reel	
Discovered	Sally Ward	Jan. 17,'31	1 reel	Jan. 17, '31
Dizzy Dishes	Talkartoon	Aug. 9	1 reel	
Dresden Dolls, The	Marie Gamberelli	July 28	1 reel	
Drifting Along	Robert Bruce Scenic	Sept. 6	1 reel	Dec. 20
Elmer Takes the Air	Stubby Kreuger-Assan-Jordanoff	Apr. 25,'31	2 reels	
Exeuses	Bruce Novelty	Nov. 29	1 reel	
Fatal Card, The	W. & E. Howard	Nov. 8	1 reel	
Firebuge	Talkartoon	May 10	1 reel	Apr. 19
Fit to Be Tied	Burns & Allen	Aug. 2	1 reel	
Food for Thought	Allen & Canfield	Sept. 13	1 reel	
French Line, The	Gina Malo	Jan. 24,'31	1 reel	
Getting a Break	Block & Sully	May 17	1 reel	June 28
Gents of Leisure	Chester Conklin	May 9,'31	2 reels	
Glow Worm, The	Screen Song	Aug. 23	1 reel	July 19
Go Ahead and Eat	Tom Howard	Jan. 3,'31	1 reel	Dec. 13
Go Ahead and Sing	Tom Howard	Oct. 25	1 reel	Dec. 13
Grand Uproar	Talkartoon	Oct. 4	1 reel	
Great Pants Mystery	Smith & Dale	Feb. 14,'31	2 reels	
Happiness Remedy	Ted Lewis	Feb. 14,'31	1 reel	
Headache, The	Billy House	Mar. 14,'31	2 reels	
He was Her Man	Gilda Gray	Apr. 25,'31	2 reels	
Helping Hand, The	Sally Ward	Oct. 4	1 reel	
Her Future	Ethel Merman	Sept. 6	1 reel	
His Price	Johnny Burke	Dec. 13	1 reel	Mar. 21, '31
His Wife's Birthday	Sally Ward	Oct. 26	2 reels	
Hot Air Merchant	Charlie Ruggles	Sept. 13	2 reels	
Hot Dog	Talkartoon	Mar. 29	1 reel	
Hot Time in the Old Town Tonight, A	Screen Song	Aug. 2	1 reel	July 5
Hudson and Its Moods	Leslie Stowe & Speed Young	Apr. 11,'31	1 reel	
Hurry Doctor			8 min.	Mar. 14, '31
I Came First	Herman Timberg	Apr. 12	1 reel	
I'd Climb the Highest Mountain	Screen Song	Mar. 7,'31	1 reel	
I'm a Wild Woman	Boydell-Ash	Aug. 16	1 reel	
I'm Telling You	Willie & Eugene Howard	Mar. 7,'31	1 reel	
In Again, Out Again	Cook-Bond	Dec. 20	1 reel	Nov. 22
In My Merry Oldsmoblie	Screen Song		6	Mar.21,'31
In the Good Old Summer Time	Screen Song	June 7	1 reel	
Insurance	Eddie Cantor	Aug. 23	1 reel	June 28
Introduction of Mrs. Gibbs	Lulu McConnell	Sept. 20	1 reel	
It Might Be Worse	Georgie Jessel	Jan. 3,'31	2 reels	
It's All Over	Marion Harris	Dec. 20	1 reel	
I Wonder Who's Kissing Her Now	Screen Song	Feb. 14,'31	1 reel	
Jazz Preferred	Zelaya	Aug. 30	1 reel	July 5
Just a Pal	Miner Watson	Nov. 15	1 reel	
Kandy Kabaret	Children's Ballet	Aug. 23	1 reel	June 28
Knights in Venice	Smith & Dale	Mar. 23	1 reel	
Lady, You Slay Me	Perkins-Hillpot	Sept. 6	1 reel	
La Paloma	Screen Song	Apr. 12	574	
La Schnapps, Inc.	Smith & Dale	Nov. 8	2 reels	
Laugh It Off		Feb. 14,'31	1 reel	
Let's Stay Single	Frances Williams	Mar. 14,'31	1 reel	

Love In the Suburbs	Victor Moore	Jan.	31,'31	2 reels
Make Up Your Mind	Alice Boulden	Jan.	10,'31	1 reel
The Male Man	Talkartoon	Apr.	25,'31	1 reel
Many Moons	Bruce Novelty	Aug.	9	1 reel—Sept. 6
Mariutch	Screen Song	Nov.	15	1 reel—Nov. 8
Marry or Else	Arthur & Morton Havell	Oct.	25	2 reels
Meek Mr. Meek, The	Jimmy Barry	Aug.	16	1 reel
Meet the Boy Friend	Lillian Roth	Aug.	30	1 reel
Melodies	Smith Bros., Singing			1 reel
Miscast	James Kelso-Dolores DeMondo	Mar.	21,'31	1 reel
Model Women	All Star	Dec.	8	1 reel
My Gal Sal	Screen Song	Oct.	16	1 reel
Moonlight and Romance	Moreno-Martini	Feb.	21,'31	1 reel
M'Lady	Irene Bordoni	Mar.	28,'31	1 reel
My West	Bruce Novelty	Mar.	7,'31	1 reel—Mar.14,'31
Mysterious Mose	Talkartoon	Dec.	27	1 reel—Dec. 13
Neighborly Neighbors	Lulu McConnell	Aug.	16	2 reels—Oct. 25
New Rhythm	Azplazer & Band	Oct.	16	1 reel
Noah's Lark	Talkartoon	Oct.	26	1 reel
Office Blues	Ginger Rogers	Nov.	22	1 reel
Oh Teddy	Billy House	Dec.	20	2 reels
Ol' King Cotton	George Dewey Washington	Dec.	27	1 reel
Ole Man Whoopee	Art Frank	Sept.	27	1 reel—July 26
On a Sunday Afternoon	Screen Song	Nov.	29	1 reel
Once Over, Light	Brown and Allen	May	23,'31	1 reel
One Big Night	Ben Blue	Feb.	7,'31	1 reel
Operatic Selections	Tito Schipa	May	24	1 reel—Nov. 22
Paramount Acts				1 reel
Paramount Comedies				2 reels
Paramount Pictorial	No. 1 Clara Bow	Sept.	27	1 reel
	No. 2 Fish Faces; Munich Mannikins; Walrus Hunting In Siberia; Stars of To-morrow	Oct.	25	1 reel
	No. 3 In the Gloaming—Lowell Thomas-Jesse Crawford	Nov.	29	1 reel
	No. 4 Whaling in North Atlantic—Lowell Thomas-Leslie Thrasher	Dec.	27	1 reel
	No. 5 Up the River in Mexico—Lowell Thomas-John Phillip Sousa	Jan.	31,'31	1 reel
	No. 6 The Trout Harvest—The Children's Hour— Lowell Thomas	Feb.	28,'31	1 reel
	No. 7 Rudy Vallee—Lowell Thomas Marionette Show	Mar.	26,'31	1 reel
	No. 8 . Jesse Crawford-Ruth St. Denis-Lowell Thomas			Apr. 25
Paramount Sound News	(Two Editions Weekly)			1 reel
Patient, The	The Three Swifts	Nov.	29	1 reel
Pent House Blues	Muriel D'Or-Cy Kahn	Feb.	21,'31	1 reel
Pest, The	Tom Howard	Mar.	14,'31	1 reel
Plastered	Willie, West & McGinty	Nov.	22	1 reel
Please Go 'Way and Let Me Sleep	Screen Song	Jan.	10,'31	1 reel
Pulling A Bone	Burns & Allen	Jan.	10,'31	1 reel—Nov. 8
Pusher In The Face				28 Mar.26,'31
Putting Party, The	Juliet	Dec.	27	1 reel
Radio Salutes				10 Mar.28,'31
Raising the Roof	Lillian Roth & Band	Aug.	24	1 reel—Oct. 11
Real Estators, The	Smith & Dale	May	2,'31	1 reel
Red, Green & Yellow	Lulu McConnell	Oct.	16	1 reel
Resolutions	Billy House	Aug.	30	2 reels
Row, Row, Row	Screen Song	Dec.	20	1 reel
Rube, The	Jimmy Barry	June	21	1 reel
Runaway Boys	Bruce Novelty	Jan.	31,'31	1 reel
Sailor's Luck, A	George Beatty	Sept.	13	1 reel—Nov. 15
Seeing Helen Home	Helen Lynd	Dec.	6	1 reel
Seven In One	Juliet	May	21,'31	1 reel
Silly Scandals	Talkartoon	May	23,'31	1 reel
Simply Killing	Willie & Eugene Howard	Jan.	31,'31	1 reel
Sing, You Dancers	Duck & White	Sept.	20	1 reel
Sky Scraping	Talkartoon	Nov.	1	1 reel
Sky Screppers	Chester Conklin	Dec.	2	2 reels—Jan. 25
Somebody Stole My Gal	Screen Song	Mar.	21,'31	1 reel
Song Service	Lee Morse & Co.	Oct.	25	1 reel
Stateroom 19	Clute-La Mar	Jan.	17,'31	1 reel
Stein Song	Screen Song-Valee	Sept.	6	1 reel—Sept. 6
Stolen Jools	All Star			2 reels
Story Book Parade, The	Children's Ballet	Oct.	4	1 reel—Aug. 23
Strike Up the Band	Screen Song	Sept.	27	1 reel
Studio Sap	Chester Conklin	Feb.	28,'31	2 reels
Sunset Hunter	R. Bruce Scenic	July	12	1 reel
Sure Cure	Lynn Overman	Nov.	1	1 reel—Sept. 6
Swing You Sinner	Talkartoon	Sept.	20	1 reel—Oct. 11
Taxi	Chester Conklin	Apr.	11,'31	2 reel
Teacher's Pest	Talkartoon	Feb.	7,'31	1 reel
The Tide Rises	R. Bruce Scenic	July	14	1 reel
Thou Shalt Not	Billy House	May	23,'31	2 reels
Tongue Tied	Lulu McConnell	Dec.	13	1 reel
Tons of Trouble	Rudy Muller and Rosle	Jan.	3,'31	1 reel
Top Notes	Willy Robyn	Mar.	21,'31	1 reel—Mar.14,'31
Tree Saps	Talkartoon	Feb.	21,'31	1 reel
Tune Detective, The	Dr. Sigmund Spaeth	Apr.	25,'31	1 reels
Two's Company	Marion Harris	Feb.	7,'31	1 reel—Jan. 3,'31
Tune Detective, The	Dr. Sigmund Spaeth	Feb.	14,'31	1 reel—Nov. 22
Two A.M.	Tom Howard	May	2, '31	1 reel
Toys	Three Ormonde Sisters	July	26	1 reel
Up to Mars	Talkaroon	Nov.	22	1 reel—Nov. 22
Voices of Lonely Men	R. Bruce Scenic	Apr.	19	1 reel
Why Continue the Struggle	Casey-McHugh	Nov.	15	1 reel
Wise Flies	Talkartoon	July	19	1 reel—June 14
Yes, We Have No Bananas	Screen Song	Apr.	26	1 reel—May 24
You're In the Army Now	Johnny Burke	Oct.	11	2 reels

RADIO PICTURES

Title	Star	Rel. Date	Length	Reviewed
Aunts In the Pants	W. Catlett	Nov. 22	2 reels	20.Dec. 13
Blondes Prefer Bonds	Louise Fazenda		2 reels	
Broken Wedding Bells	Dane-Arthur	Sept. 1	2 reels	20.June 21
Cash and Mary	Vaughn-Cooke-Sargent	Mar. 16	2 reels	
Dizzy Dates	Dane-Arthur	Dec. 7	2 reels	19
Dumbells In Derbies	Geo. K. Arthur-Karl Dane	Feb. 7,'31	1712	19.Mar. 7,'31
Eventually But Not Now	Vaughn-Cooke	Apr. 13	2 reels	Apr. 19
Fall to Arms, A	Louise Fazenda	Oct. 20	1774	20
Golf Specialist, The	W. C. Fields	Aug. 19	2 reels	21.July 8
Good Time Kenneth	Maro Connelly	July 20	1 reel	Aug. 9
Guest, The	Maro Connelly	May 25	1 reel	
Hey Diddle Diddle	Nick & Tony	Dec. 7	1 reel	19
Hot Bridge		May 11	2 reel	
Humanette No. 1	Benny Rubin	Aug. 22	1 reel	8.July 5
Humanette No. 2	Hutchinson-Lorch	Sept. 1	1 reel	10
Humanette No. 3	Clyde-Rubin	Oct. 1	1 reel	8
Humanette No. 4	B. T. Murray	Nov. 20	1 reel	8.Nov. 8
Humanette No. 5	All Star	Dec. 27	1 reel	
Humanette No. 6	Benny Rubin	Jan. 25, '31	1 reel	9.Jan. 3,'31
Humanette No. 7	Nat Carr	Feb. 25,'31	925	10 Mar.14,'31
Humanette No. 8	All Star	Mar. 22,'31	773	9.Mar. 7,'31
Humanette No. 9		Apr. 15,'31	1 reel	
He Loved Her Not	Nick & Tony	Jan. 25,'31	1803	20
Itching Hour, The	Louise Fazenda	Feb. 1,'31	1937	22
Knights Before Xmas	Dane-Arthur	Nov. 15	2 reels	18
Lime Juice Knights	Dane-Arthur	Mar. 22,'31	1631	21.Mar. 7,'31
Magnate, The	Marc Connelly	Mar. 30	1 reel	
Men Without Skirts	Dane-Arthur	Aug. 19	2 reel	July 5
Mickey's Bargain	Mickey Yule	Dec. 27	2 reels	19.Dec. 13
Mickey's Crusaders	Mickey Yule	Apr. 12,'31	2 reels	
Mickey's Luck	Mickey Yule	Mar. 30	2 reels	Apr. 12
Mickey's Merry Men	Mickey Yule	July 20	2 reels	Aug. 18
Mickey's Musketeers	Mickey Yule	Oct. 20	1823	16.Aug. 18
Mickey's Stampede	Mickey Yule	Feb. 7,'31	1676	19
Mickey's Winners	Mickey Yule	Aug. 17	2 reels	
Mickey the Romeo	Mickey Yule	June 22	2 reels	
Mickey the Whirlwind	Mickey Yule	Apr. 27	2 reels	
Mickey the Warrior	Mickey Yule	May 25	2 reels	
Moonlight & Monkey Business	Nick & Tony	Nov. 15	2 reels	21.Nov. 15
Off to Peoria	Nick & Tony	July 13	2 reels	June 14
Pelooka Flying School		June 22	1 reel	21
Peep on the Deep, A	Clarke-McCullough	Sept. 1	2 reels	20.July 8
Pure & Simple	Louise Fazenda	Sept. 15	2 reels	Oct. 11
Razored In Old Kentucky	Nick & Tony	Oct. 20	1699	16.Nov. 6
Second Hand Kisses	Louise Fazenda	Mar. 29'31	1678	
She Went for a Tramp	Hugh Herbert-Rosco Ates	Mar. 15,'31	1771	Mar. 7, '31
Society Goes Spaghetti	Nick & Tony	Sept. 15	2 reels	20.Sept. 27
Talking Turkey	Benny Rubin	Jan. 25, '31		
Toby Hollowe'en	Toby, the pup	May 1,'31	606	
Toby in the Bughouse	Toby, the pup	Dec. 7	1 reel	8.Dec. 15
Toby in Circus Times	Toby, the pup	Jan. 25,'31	563	8
Toby in the Brown Derby	Toby, the pup	Mar. 22,'31	626	7 Mar. 7,'31
Toby Down South	Toby, the pup	Apr. 15,'31	575	7
Toby the Fiddler	Toby, the pup	Sept. 1	1 reel	7
Toby the Miner	Toby, the pup	Oct. 1		8.Nov. 15
Toby in the Museum	Toby, the pup	Aug. 19	1 reel	May 24
Toby the Milkman	Toby, the pup	Feb. 25,'31	620	7
Toby the Showman	Toby, the pup	Nov. 22	1 reel	7.Nov. 8
Too Hot to Handle	Louise Fazenda	Nov. 15	2 reels	21.Dec. 13
Trader Ginsburg	Nat Carr	Dec. 27	2 reels	18.Dec. 13
Trouble from Abroad	Ford Sterling, Lucien Littlefield		2 reeler	Mar.14,'31
Wife O'Reilly	Nick & Tony	Feb. 25,'31	1763	20.Mar. 7,'31
Who's Got the Body	Nick & Tony	Aug. 3	2 reels	May 24

RKO PATHE

(Note: RKO Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

2 reel comedies—22 min.
Pathe News—10 "
Pathe Review—11 "
Aesop's Fables—8 "
Grantland Rice Sportlights—10 "

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
All For Mabel	Carney-Wills	Oct. 12	2 reels		Aug. 23
America or Bust	Pollard	July 27	2 reels		June 21
Angles on Angling	Sportlight	Dec. 26	1 reel		Jan. 3,'31
Animal Fair, The	Aesop Fable	Feb. 1,'31	1 reel		Jan. 31,'31
Backfield Aces	Rockne Football	Oct. 15	1 reel		
Bare Knees	Pollard	Mar. 6, '31	2 reels		Mar. 7,'31
Beauties, The	Hiatt-Kaley	June 29	2 reels		
Big Cheese, The	Fable	Oct. 26	1 reel		Nov. 8
Boss's Orders, The	Morgan-McPhail	Aug. 31	2 reels		Aug. 2
Big Hearted	Harry Gribbon	June 22	2 reels		June 28
Breakfast In Bed	Pollard-Pangborn	Nov. 18	2 reels		
Bugville Romance	Fable	June 8	1 reel		June 21
Call of Mohammed	Vagabond Adventure		1 reel		Apr. 4,'31
Campus Champs	Nat Carr	Feb. 1,'31	2 reels		Feb. 14,'31
Campus Favorites	Sportlight	June 29	1 reel		July 5
Carnival Revue	Hiatt-Hughes	Aug. 3	2 reels		July 19
Chasing Rainbows	Sportlight	Aug. 10	1 reel		
Champion Makers	Sportlight	June 15	1 reel		June 21
Cinderella Blues	Aesop Fable			8 min.	Apr.11,'31
Circus Capers	Fable	Sept. 26	1 reel		Oct. 4
Cobb Goes Fishing	Sportlight	Oct. 5	1 reel		Oct. 4
College Capers	Fable	Mar. 15, '31	1 reel		Mar. 21
Cowboy Blues	Fable	Feb. 15,'31	1 reel		Feb. 7,'31
Dance With Me	Wanzer-Palmer	Nov. 23	2 reels		
Dangerous Youth	Pollard	Sept. 14	2 reels		Nov. 29
Deep South	Song Sketch	Aug. 24	1 reel		June 26
Disappearing Enemies	Dot Farley-Rex Bell	March 1,'31	2 reels		Apr. 4,'31
Dixie Chase, The	Sportlight	Nov. 30	1 reel		Dec. 13
Dogs of Solitude	Vagabond Adventure	Feb. 6,'31	1 reel		Feb. 14,'31
Drums of Fear	Vagabond Adventure	June 29	1 reel		June 26
Dude Ranching	Sportlight	Sept. 21	1 reel		Aug. 16
Duffer Swings	Farrell Golf Series	Feb. 22,'31	1 reel		Mar. 7,'31
Ebony Shrine	Vagabond Adventure	Sept. 21	1 reel		May 31
Eve's Fall	All Star	Dec. 26	2 reels		
Farm Foolery	Fable	Sept. 14	1 reel		Sept. 20
Flying Feet	Knute Rockne Football	Oct. 26	1 reel		Sept. 13
Fore!	Farrell Golf	Feb. 15,'31	1 reel		Feb. 14'31
Frozen Faces				20	Apr. 16,'31
Frozen Frolic	Fable	Aug. 31	1 reel		Sept. 13
Gem of Agra	Vagabond Adventure	Oct. 19	1 reel		Sept. 27
Getting on the Green	Farrell Golf	Mar. 22	1 reel		Apr.11,'31
Give Me Action	Manning-Holman	Aug. 17	2 reels		Aug. 9
Glacier's Secret, The	Vagabond Adventure	June 1	1 reel		May 31
Gliding	Sportlight	Sept. 21	1 reel		Sept. 7
Glory of Spain	Vagabond Adventure	Nov. 18	1 reel		Nov. 8
Gypped In Egypt	Fable	Nov. 9	1 reel		Nov. 15
Hearts and Hoofs	Rico-Keefe	Sept. 7	2 reels		May 31
Help Wanted—Female	Pollard	Jan. 11,'31	2 reels		Jan. 10,'31
Hidden Goal, The	Rockne Football	Oct. 15	1 reel		Aug. 30
High Steppers	Sportlight	Nov. 16	1 reel		Dec. 13
Hold the Baby	Agnew-Crane-McPhail	Nov. 9	2 reels		
Hooked	Sportlight	May 18	1 reel		May 24
Hot Tamale	Fable	Aug. 3	1 reel		Aug. 9
Hunting Thrills				9 min.	Apr.11,'31
Hurricane Island	Vagabond Adventures			9	Mar. 26
In the Rough	Farrell Golf	Mar. 6,'31	1 reel		Feb. 28,'31
I'll Take That One	All Star	Oct. 5	2 reels		
Jungle Jazz	Fable	July 4	1 reel		July 19
Jungle Terror	Vagabond Adventure	Oct. 5	1 reel		Sept. 20
Kid the Kidder	Owsley-Marsh	Dec. 7	2 reels		Sept. 20
King of Bugs	Fable	Dec. 21	1 reel		Jan. 3,'31
Lair of Chang-How	Vagabond Adventure	June 15	1 reel		June 7
Last Yard, The	Rockne Football	Oct. 12	1 reel		Aug. 30
Laundry Blues	Fable	Aug. 17	1 reel		Aug. 23
Let 'Er Buck	Sportlight	July 27	1 reel		Aug. 9
Live and Learn	McPhail-Deering	June 15	2 reels		Aug. 2
Love's Memory	Song Sketch	Feb. 16	1 reel		June 7
Love That Kills	Vagabond Adventure	Aug. 24	1 reel		June 7
Midnight	Fable	Oct. 12	1 reel		Oct. 25
Mind Your Business	Agnew-Gulliver	July 30	2 reels		June 12
Monarchs of the Field	Sportlight	Dec. 14	1 reel		Dec. 20
Musical Beauty Shop	All Star	June 7	2 reels		June 7
Mystic Isles	Vagabond Adventure	Nov. 30	1 reel		Nov. 22
Neat and Tidy	All Star	Nov. 26	2 reels		
Next Door Neighbors	Housman-Deering	Jan. 28,'31	2 reels		Jan. 3,'31
New Waiter, The	All Star	Sept. 14	2 reels		
Office Boy, The	Fable	Nov. 23	1 reel		Nov. 29
One Nutty Night	Wills-Carney	Nov. 30	2 reels		Nov. 22
Open House	Nick Stuart			20 min.	Apr.11,'31
The Old Hokum Bucket	Aesop Fable	Mar.29,'31	7 min.		Apr.4,'31
Oom Pah Pah	Fable	May 11	1 reel		June 7
Outboard Stunting	Sportlight Series		1 reel		
Over the Radio	Pangborn	Dec. 14	2 reels		Feb. 7,'31
Parading Pajamas	Johnny Arthur	Dec. 21	2 reels		Jan. 24,'31
Par and Double Par	Sportlight	Nov. 2	1 reel		Nov. 22
Pathe News	Released Twice Weekly		1 reel		
Pick 'Em Young	Agnew-Geraghty	May 4	2 reels		May 10
Parents Wanted	Folly Comedy	Mar. 15,'31	2 reels		Apr. 4,'31
Racqueteers	Sportlight	Oct. 19	1 reel		Oct. 11
Radio Racket	Fable	Mar. 1,'31	1 reel		Feb. 28,'31
Red Riding Hood	Fable	Jan. 18,'13	1 reel		Jan. 31,'31
Rich Uncles	Richard Carle	May 11	2 reels		May 3
Romeo Robin, A	Fable	June 22	1 reel		June 28
Rough and Tumble	Sportlight	Jan. 25,'31	1 reel		Feb. 7,'31
Rough House Rhythm	Ed Kennedy		2 reels	26	Mar. 14,'31
Royal Flush, The	All Star	Dec. 19	2 reels		Aug. 30
Sacred Fires	Vagabond Adventure	July 27	1 reel		
Sands of Egypt	Vagabond Adventure	Nov. 2	1 reel		
Satan's Fury	Vagabond Adventure	Sept. 7	1 reel		Aug. 23
Seein' Injuns	Pollard	Feb. 15,'31	2 reels		Jan. 3,'31
Self Defense	Sportlight	Sept. 7	1 reel		Sept. 13
Shadow of the Dragon	Vagabond Adventure	Mar. 8,'31	1 reel		Mar. 14,'31
Sink or Swim	Sportlight	Mar. 22,'31	1 reel	9	Mar. 28,'31
Ski Hi Frolics	Sportlight	Aug. 24	1 reel		
Ski Pilot	Sportlight	Feb. 8	1 reel		Feb. 14,'31
Snow Time	Fable	July 20	1 reel		July 26
Some Babies	Carle-Hiatt	Sept. 21	2 reels		Aug. 16
Somewhere Out	Sportlight	July 13	1 reel		
Speed Limit	Sportlight	Mar. 8,'31	1 reel		Mar. 14,'31
Spirit of Sho-Gun	Vagabond Adventure	Dec. 28	1 reel		Jan. 3,'31
Sporting Brothers	Sportlight	June 1	1 reel		June 7
Stage Struck	Walter Catlett	Jan. 18	1 reel		Feb. 28,'31
Stone Age Stunts	Fable	Dec. 7	1 reel		Dec. 13
Swell People	Farley-Gribbon	Aug. 24	2 reels		July 19
Tale of Tutulla	Vagabond Adventure	Jan. 25,'31	1 reel		Feb. 7,'31
Temple of Silence	Vagabond Adventure	July 13	1 reel		July 19
Tennis Top-Notchers	Tilden-Wills			11	Apr. 4,'31
Thom the Unknown	Vagabond Adventure	Mar. 22,'31	1 reel		Apr. 4,'31

Three Wise Clucks	Glenn Tryon					20.	Apr. 18,'31
Touchdown	Rockne Football	Nov.	2	1	reel		
Toytown Tale	Fable	Jan.	4,'31	1	reel	Jan.	3,'31
Traffic Tangle	Carr-Farley	Nov.	2	2	reels	Nov.	8
Trying Them Out	All Star	May	25	2	reels	June	7
Twisted Tales	Arthur Housman-Marion Douglas	Mar.	29.'31			22.	Apr. 4,'31
Two Fresh Eggs	St. John-Aobrey	July	8	2	reels	July	5
Two Minutes to Go	Rockne Football	Oct.	15	1	reel		
Two Plus Foors	Carr-Hill	Aug.	10	2	reels	July	28
Under Cover	Sportlight	Jan.	11,'31	1	reel	Jan.	24,'31
Under Par	Farrell Golf	Mar.	15.'31	1	reel	9 Mar.	28,'31
Under the Cock-Eyed Moon	Carney-Wills	Oct.	28	2	reels	Nov	15
Venetian Nights	Vagabond Adventure	Aug.	10	1	reel	Aug.	16
Voice of the Sea	Song Sketch	May	4	1	reel	May	3
Well of Fortaleza, The	Vagabond Adventure	Feb.	28,'31	1	reel	Feb.	21,'31
What A Tune	Pangborn	Feb.	8	2	reels		
Winning Putts	Farrell Golf	Mar.	1,'31	1	reel	Apr.	4,'31
Wizard Land	Vagabond Adventure	Dec.	14	1	reel	Dec.	13

STATE RIGHTS

Title	Star	Distributor	Length	Reviewed
Anyway By Air		Visugraphic	3 reels	May 17
At the Photographers	Harry Delf	Elbee	2 reels	
Beauty Secrets from Hollywood—No. 1 (technicolor)		Welshay		Mar. 14,'31
Besides the Western Sea		Castle Film	1 reel	
Birds of a Feather		Ideal	8 min.	Apr. 4,'31
Blind Youth	Lou Tellegen	Capital	2 reels	
Bosom Friendship	Novelty	UFA	10 min.	
Bring on the Bride		Elbee	2 reels	Nov. 9
Broken Doll, The	Sadie Banks	Judea Films	1 reel	
Conquest of the Cascades	Educational	Gen. Electric Co.		Apr. 19
Coast to Coast	Talker	Visugraphic	2 reels	Aug. 30
Down Hawaii Way	Color Novelty	Castle	1 reel	
Electric Ship	Educational	General Electric	9.	Nov 8
Ell-Ell	Cantor Waldman	Judea Film	950 ft.	
Evening in Jewish Camp	Eval Miller	Judea Film	1000 ft.	
Felix Fernandino		Imperial	9.	Nov 22
Friend Husband		Burr	2 reels	
Frost and Old Lace		UFA	1 reel	Sept. 20
In the Goold Old Summer Time		Ideal	8 min.	Apr. 4,'31
Jewish Gypsy	Hymie Jacobson	Judea Films	1900 ft.	
Jewish Melody	Cantor Waldman	Judea Films, Inc.	1 reel	
Kiddie Cabaret		Mayfair	2 reels	Apr. 26
Kids and Pets	Color Novelty	Castle	1 reel	
Kol Nidre No. 1	Cantor Schmilikel	Judea Films	900 ft.	
Kol Nidre No. 2	Cantor Waldman	Judea Films	950 ft.	
Land of Freedom	Seymour Reitztelt	Judea Films, Inc.	2 reels	
Legend of the Skies		Ideal	6 min.	Mar. 14,'31
Mal-Ko Mashma-Lou	Harry Feld	Judea Films		
Mawas		Capital Prod.	3½ reels	June 7
Measuring Time		UFA Film	7 min.	Sept. 27
Meet the Family	Harry Delf	Elbee	2 reels	
Monkey Business			8 min.	Apr. 4,'31
Monkey Squawks		Burr		
Natascha	Pinchus Lavenda	Judea Films, Inc.	2 reels	
Niagara Falls		Essanay		Dec. 20
Oh Doctor	Special Cast	Judea Films	1800 ft.	
One Day		Visugraphic		Dec. 6
Peas and Qoes		Pro Patria		Dec. 6
Peculiar Pets		Ideal	8 min.	Apr. 4,'31
Poem in Stone, A		Ideal	7 min.	Mar. 14,'31
Polo		Visugraphic	10 min.	Nov. 29
Sacred Elephants of India		Ideal	8 min.	Mar.21,'31
Sailors' Sweetheart	Hymie Jacoson	Judea Films, Inc.	2 reels	
Shoemaker's Romance		Judea Films	1900 ft.	
Should I	Charles Lawmer	Advance Trailer		May 17
Signed, Sealed & Delivered	Special Cast	Burr		
Sixty Minutes From Broadway	Color Novelty, Felix Fernandino &	Castle	1 reel	
Some Wild Appetites		Ideal	8 min.	Mar.21,'31
Spanish Rhythm	Orch.	Imperial	9 min.	Nov. 29
Spring Is Here		Ideal	9 min.	Mar.21,'31
Style and Class	Marty Barratz	Judea Films	2000 ft.	
Summer Harmonies	Song Cartoon	Biophone	1 reel	Oct. 5
Talk-o-Graphs	Norman Brokenshire	Henry Sonenshine	9 min.	Nov. 29
Tee Time	Felix the Cat	Copley Films	1 reel	Apr. 5
Trouble from Abroad	Brock-Radio			Mar. 14,'31
Una-Sana-Takof	Cantor Waldman	Judea Films	950 ft.	
When My Dreams Come True	Gene & Glenn	Advance Trailer	1 reel	Apr. 5
World Unseen, A	Scientific	UFA	12 min.	

SYNDICATE PICTURES CORPORATION

Title	Star	Rel. Dete	Length	Reviewed
Alice Chops the Susy		Feb.	1, '31	
Alice Gets Stage Struck		Jan.	15, '31	
Alice Gete Stung		Oct.	15	
Alice Loses Out		Mar.	1, '31	
Alice on the Farm		Oct.	1	
Alice Picks the Champ		Mar.	15, '31	
Alice Playe Cupid		Apr.	1, '31	
Alice Rattled by Rats		May	1, '31	
Alice Solves the Puzzle		Apr.	15, '31	
Alice the Jailbird		Nov.	1	
Alice Wins the Derby		Nov.	15	
Alice in the Jungle		Jan.	1, '31	
Alice's Balloon Race		Dec.	15	
Alice's Egg Plant		Dec.	1	
Alice's Little Parade		Sept.	1	
Alice's Mysterious Mystery		May	15, '31	
Alice's Orphan		Feb.	15, '31	
Alice's Tin Pony		Sept.	15	
Broken Spur, The	Jack Hoxie	Feb.	1, '31	2 reels
Cyclone Bliss	Jack Hoxie	Oct.	15	2 reels
Desert Bridegroom	Jack Hoxie	Jan.	15, '31	2 reels
Desert's Crucible	Jack Hoxie	Oct.	1	2 reels
Dead or Alive	Jack Hoxie	Nov.	15	2 reels
Double-O, The	Jack Hoxie	Dec.	1	2 reels
Marshall of Money Mint	Jack Hoxie	Sept.	15	2 reels
Rider from Nowhere	Jack Hoxie	Nov.	1	2 reels
Romantic Sheriff, The	Jack Hoxie	Jan.	1, '31	2 reels
Sparks of Flint	Jack Hoxie	Feb.	15, '31	2 reels
Two-Fisted Jeffersen	Jack Hoxie	Sept.	1	2 reels
Western Romance	Jack Hoxie	Dec.	15	2 reels

TALKING PICTURE EPICS

Title	Star	Rel. Date	Length	Reviewed
Animal World of Make Believe	Dr. Raymond L. Ditmars	Apr., '31	1 reel	
Bird Islands of Peru	Dr. Robt. Cushman Murphy	Feb. 12, '31	1 reel	Nov. 8
Fight to Live	Dr. Raymond L. Ditmars	Apr., '31	1 reel	
Freaks of Nature	Dr. Raymond L. Ditmars	June 14,'31	900	
In the Realm of Goblins	Dr. Raymond L. Ditmare	Aug. 31,'31	960	
Land of Evangeline	Wanderlust (No. 2)	Jan. 30, '31	1 reel	Feb. 14,'31
Let's Sing	Howard Wade Kinsey	Sept. 1	960	
Like a Beaver	Dr. Raymond L. Ditmars	Feb. 12,'31	940	Feb. 14, '31
Monkey Whoopee	Dr. Raymond L. Ditmars	Dec. 25	900	
Naked Man vs. Beast	Martin Johnson	Oct. 15	980	
Seeing Bermuda on a Bicycle	(No. 1) Wanderlust	Oct. 15	960	Dec. 13
Today and Yeterdey	Hearst Newe	Nov. 15.'29	2900	

TIFFANY

Title	Star	Rel. Date	Length	Reviewed
Color Symphenies Series	8 In Technicolor		1 reel	
Chinese Flower Boat		July 5		
Dancing Bear		June 10		
Parisian Nights		June 25		
Kentucky Jubilee Singers	Series of 6			
Old Black Joe		May 1	2 reels	
On a Plantation		Apr. 15	2 reels	May. 10
Pickin' Cotton			1 reel	Dec. 13
Road Home, The			2 reels	
Slave Days			1 reel	Dec. 6
Welcome Home		Dec. 12	1 reel	Nov. 29
Musical Fantasies	Series of 8		1 reel	
Fire Worshippers		Aug. 10		Sept. 27
Memories		Apr. 23		
William Tell		Aug. 1		
Way Down South				Dec. 6
Paul Hurst Comedies	Series of 8			
De Woild's Champion				Dec. 6
One Punch O'Toole		Mar. 23.	18.	Mar. 28,'31
Tale of a Flea, The				
Missing Link, The				
Rolling Stone Series	Series of 8			
In the Mountains		Sept. 25	1 reel	Sept. 6
The Desert		Dec. 18		
Tiffany Chimp Series	6 Monkey Comedies		2 reels	
1. Blimp Mystery, The				Sept. 27
2. Little Covered Wagon, The		Sept. 5		Aug. 30
3. Little Big House, The		Oct. 15		Oct. 4
4. Little Divorcee, The				Dec. 8
5. Nine Nights in a Bar Room		Jan. 28, '31		Jan. 3,'31
6. Chasing Around		Mar. 23,'31	2 reels	16 Mar. 28,'31
7. Africa Squawks				
8. Ageing Hollywood				
Voice of Hollywood Series	Station S-T-A-R		26.	1 reel each
No. 8	Ben Turpin			Apr. 28
No. 9	Bert Wheeler			Apr. 19
No. 10	Robert Woolsey			
No. 11	Billy Bevan			May 24
No. 12	George Stone-Ruth Roland			May 21
No. 13	Geo. K. Arthur			July 19
No. 14	George K. Arthur			Aug. 9
No. 15	Joe Cobb			July 12
No. 16	Nell Hamilton	Aug. 10		
No. 17	Laura La Plante	Aug. 20		
No. 18	Gleason & Armstreng	Sept. 11		
No. 19	Johnny Hines			
No. 20	James Hall			Oct. 11
No. 21	Conklin & Christy			
No. 22	Ian Keith			
No. 23	Sammy Cohen-Tiffany Talking Chimps			Dec. 6
No. 24	Leon E. Janney	Dec. 21		
No. 25	Seben 'n' Leben	Jan. 20,'31		
No. 26	Kenneth Harlan	Mar. 2.'31	10.	Mar. 28,'31

UNITED ARTISTS

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Glorious Vamps	Bobby Watson	Jan.	25	952	Jan. 25
Second Hungarian Rhapsody		May	24	895	July 19
The Amerieans Come	Otto Matieson	Aug.	2	978	
Wizard's Apprentice		Apr.	20	840	Sept. 20
Zampa		Sept.	6	1 reel	Sept. 6

UNIVERSAL

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Arabian Knights	Slim Summerville	Apr.	8,'31	2 reels	Mar. 28
All Excited	Sidney-Murray	Mar.	25,'31	2 reels	
Afrioa	Oswald Cartoon	Dec.	1		Nov. 29
Alaska	Oswald Cartoon	Dec.	15		Dec. 20
All for a Lady	Leather Pusher Series No. 6.	Dec.	31	2 reels	Nov. 29
Band Master, The	Oswald Cartoon		1	reel	
Brother for Sale	Sunny Jim	June	25	2 reels	Dec. 21
Big Butter in Yeggman, The	Sidney-Murray	May	8,'31	2 reels	Apr. 11,'31
Champion, The	Leather Pushers	Feb.	25,'31	2 reels	
Cat's Paw, The	Red Star Comedy	June	17,'31	2 reels	Apr. 4,'31
Chinese Blues	Sporting Youth	Mar.	31	2 reels	Mar. 29
China	Oswald Cartoon	Jan.	12,'31	1 reel	
Cold Feet	Oswald Cartoon	Aug.	18	1 reel	
Comeback, The	Leather Pusher Series No. 4.	Dec.	3	2 reels	
Country School, The	Oswald Cartoon	May	5,'31	1 reel	
Dangerous Daze	Red Star Comedy	Mar.	11,'31	2 reels	Mar. 14,'31
Detective, The	Oswald Cartoon	Sept.	22	1 reel	Oct. 11
Discontented Cowboys	Sidney-Murray	Nov.	12	2 reels	Oct. 11
Divorce A La Carte	Sidney-Murray	Apr.	15,'31	2 reels	Mar. 14,'31
Farmer, The	Oswald Cartoon	Mar.	23,'31	1 reel	Mar. 14,'31
Fireman, The	Oswald Cartoon	Apr.	6,'31	1 reel	
Fellow Students	Sidney Saylor	Apr.	9	2 reels	Mar. 8
Fowl Ball, The	Oswald Cartoon	Oct.	13	1 reel	
Framed	Leather Pusher Series No. 7.	Jan.	14,'31	2 reels	Dec. 13
Go to Blazes	Sidney-Murray	Oct.	15	2 reels	Nov. 8
Hallowe'en	Sporting Youth	Apr.	14	2 reels	Apr. 6
Hammer & Tongs	Leather Pusher Series No. 2.	Oct.	8	2 reels	
Hash Shop	Oswald Cartoon	Apr.	14	1 reel	Apr. 12
Hello Russia	Slim Summerville	Jan.	7,'31	2 reels	Dec. 20
Hello Napoleon	Red Star Comedy	June	3,'31	2 reels	
Here's Luck	Slim Summerville	May	20,'31	2 reels	
Here's Luck	Slim Summerville			2 reels	
Heroes of the Flames	Tim McCoy	June	2,'31	17.	Apr. 4,'31
Hot and Bothered	Sidney-Murray	Mar.	4,'31	2 reels	
Howdy Mate	Red Star Comedy	June	24,'31	2 reels	
Hell's Heele	Oswald Cartoon	June	2	1 reel	June 7
Henpecked	Oswald Cartoon	Aug.	11	1 reel	
His Bachelor Daddy	Sunny Jim	May	14	2 reels	Apr. 19
Hot for Hollywood	Oswald Cartoon	May	19	1 reel	May 24
In Old Mazuma	Sidney Murray	Jan.	21,'31	2 reels	Jan. 3,'31
It Happened in Hollywood	Red Star Comedy	Feb.	2,'31	2 reels	Nov. 29
Kane Meets Abel	Leather Pushers	Feb.	11,'31	2 reels	
Kid Roberts	Leather Pusher Series No. 1.	Sept.	3	2 reels	
Knockout, The	Leather Pusher Series No. 3.	Nov.	5	2 reels	Oct. 11
Lady Killer, A	Leather Pusher Series No. 8.	Jan.	28,'31	2 reels	
Laughback, The	Red Star Comedy	Dec.	24	2 reels	Jan. 3,'31
Let's Play	Slim Summerville	Apr.	29,'31	2 reels	
Love Punch, The	Sidney-Murray	Dec.	10	2 reels	Nov. 22
Mardi Gras	Leather Pusher Series No. 5.	Dec.	17	2 reels	Nov. 22
Mars	Oswald Cartoon	Dec.	29	1 reel	
Mexico	Oswald Cartoon	Nov.	17	1 reel	Nov. 29
Mush Again	Sunny Jim	Apr.	23	2 reels	Mar. 29
My Pal Paul	Oswald Cartoon	June	18	1 reel	June 28
Navy, The	Oswald Cartoon	Nov.	3	1 reel	Nov. 15
Neighbors	Sunny Jim	Mar.	26	2 reels	Mar. 1
No Privacy	Red Ster Comedy	Apr.	22,'31	2 reels	
One Day to Live	Red Star Comedy	Apr.	1,'31	2 reels	
One Day to Live				19 min.	Ap.11,'31
Parisian Galeties	Slim Summerville	June	10,'31	2 reels	
Not So Quiet	Oswald Cartoon	July	7	1 reel	July 26
Ou La La	Slim Summerville	Nov.	28	2 reels	Nov. 15
Parlez-Vous	Summerville	Sept.	10	2 reels	Aug. 16
Prison Panto	Oswald Cartoon	Apr.	28	1 reel	May 10
Rollino Along	Sidney-Murray	Oct.	1	2 reels	
Royal Bluff	Slim Summerville	Feb.	18,'31	2 reels	Feb. 28,'31
Sargie's Playmates	Slim Summerville	Mar.	8,'31	2 reels	Feb. 21,31
Scared Stiff	Red Star Comedy	May	13,'31	2 reels	
Stay Out, The	Sidney-Murray	May	24,'31	2 reels	
Shipwreck	Oswald Cartoon	Feb.	9,'31	1 reel	Feb. 21,'31
Schoolmates	Sporting Youth	Apr.	28	2 reels	Apr. 28
She's a He	Sunny Jim	June	4	2 reels	May 10
Singing Sap	Oswald Cartoon	Sept.	15	1 reel	Sept. 20
Snappy Salesmen	Oswald Cartoon	Aug.	16	1 reel	
Spooks	Oswald Cartoon	July	21	1 reel	
Stay Out, The	Sidney-Murray	May	24	1 reels	
Stop That Noise	Sunny Jim	July	18	2 reels	June 14
Strange as It Seems No. 1	Novelty	Sept.	1	1 reel	Sept. 20
Strange as It Seems No. 2	Novelty	Sept.	29	1 reel	Oct. 11
Strange as It Seems No. 3	Novelty	Nov.	3	1 reel	Nov. 22
Strange as It Seems No. 4	Novelty	Dec.	22	1 reel	Dec. 13
Strange as It Seems No. 5	Novelty	Jan.	19.'31	1 reel	Jan. 3,'31
Strange as It Seems No. 6	Novelty	Feb.	16.'31	1 reel	Feb. 7,'31
Strange as It Seems No. 7	Novelty	Mar.	16.'31	1 reel	Mar. 14,'31
Strange as It Seems No. 8	Novelty	Apr.	13.'31	1 reel	Apr.11,'31
Strange as It Seems No. 9	Novelty	May	11,'31	1 reel	
Strange as It Seems No. 10	Novelty	May	8.'31	1 reel	

Sunny South	Oswald Cartoon	Apr. 20,'31	1 reel	
Talking Newsreel		Sept. 29	1 reel	
Tramping Tramps	Oswald Cartoon	Mar. 31	1 reel	Mar. 29
We We Marie	Slim Summerville	Oct. 29	2 reels	Oct. 11
You said it Sailor	Red Star Comedy	Nov. 19	2 reels	Nov. 15

VITAPHONE SHORTS

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Adventures in Africa	No. 1. Into the Unknown		2 reels		
Adventures in Africa	No. 2. An African Boma		2 reels		
Adventures in Africa	No. 3. The Lion Hunt		2 reels		
Absent Minded	Perkins-Ford		882	10	Apr. 12
Africa Shrieks	Hugh Cameron		1 reel		
Ain't Nature Grand	Looney Tunes No. 7				Jan. 24,'31
Alaska—Laff Tour	Eddie Lambert		1 reel		
Algiers	Novelty Scenic		1 reel		
Alpine Echoes	Douglas Stanbury		1 reel		Dec. 13
And Wife	Elliott-Davis		971	11	Apr. 12
Angel Cake	A. Rasch Girls-C. Landry, J. Ray Feurseme.		2 reels.		Feb. 21,31
At Home, Potter Series	Littlefield-Ward		1435	16	Mar. 15
At the Round Table	Hellinger-Hopper-Runyon-Corbett		1 reel		Oct. 4
At Your Service	Landis-Halligan-Blackwood		833	7	
Baby Bandit, The	Bobby Watson-Ann Cornwall		1 reel		
Bard of Broadway, The	Walter Winchell		2 reels		Oct. 4
Barefoot Days	Cast of Children		1 reel		
Believe It or Not, No. 1	Robert L. Ripley		2 reels		May 24
Believe It or Not, No. 2	Robert L. Ripley		1 reel		Dec. 6
Believe It or Not, No. 3	Robert L. Ripley		1 reel		
Believe It or Not, No. 4	Robert L. Ripley		1 reel		Nov. 1
Believe It or Not, No. 5	Robert L. Ripley		1 reel		Aug. 30
Believe It or Not, No. 8	Robert L. Ripley		1 reel	7	Mar. 28
Believe It or Not, No. 7	Robert L. Ripley		1 reel		Feb. 21,'31
Believe It or Not, No. 8	Robert L. Ripley		1 reel		
Believe It or Not, No. 9	Robert L. Ripley		1 reel		
Believe It or Not—No. 10	Robert L. Ripley		1 reel		
Bernie, Ben	Orchestra		771	9	Apr. 19
Big Deal, The	Harry Holman		1 reel		
Big Man From the North	Looney Tunes No. 6		1 reel		Jan. 10,'31
Big Money, Potter Series	Littlefield-Ward		1141	12	May 24
Body Slam, The	Lambert-Ledoux-Irving		1 reel		July 19
Border Patrol, The	Frisco-Knapp-Graham		2 reels		Jan. 24,'31
Booze Hangs High, The	Looney Tunes No. 4		1 reel	6	Oct. 4
Bosko's Holiday	Luney Tunes No. 11		1 reel		
Box Car Blues	Looney Tunes No. 5		1 reel		
Bridal Night	Arthur-Merriam		1 reel		
Bright Sayings	Shirley-LeMay		1 reel		
Broadway's Like That	Ruth Etting		865	10	Mar. 8
Bubble Party, The	Geo. Sweet		629	7	
Bubbles	Vitaphone Kiddies		688	8	
Cave Club, The	Leach, Merman-Pierlot		793	9	
Celeste Aida	Giovanni Martinelli		1 reel	9	June 21
Check Up, The	Jack Hazzard		1 reel		
Cheer Leader, The	Tom Douglas		826	9	
Christmas Knight	Washburn-Eddy-Middleton		696	8	
College Capers			1 reel		Nov. 8
Collegiate Medel, The	Ona Munson		2 reels		May 10
Compliments of the Season	Dressler-Lane-O'Brien		2 reels		
Congo Jazz	Looney Tunes No. 2		1 reel		Aug. 30
Contrary Mary	Bobby Watson		839	9	June 7
Court Plastered	Helen Broderick		1 reel		Jan. 24,'31
Crimes Square	Pat O'Brien-Mary Duncan		1 reel		
Cry Baby	Vernon-Treen		1 reel		
Cryin' for the Caroline			1 reel		
Curses	Moore-Clement-Blackwood		2 reels		Feb. 21,'31
Danger	Litel-Champeau-Merriam		744	8	May 24
Darling Brute, The	Jack Hazzard		1 reel		
Desert Thrills,	Edwin Bartlett		725	8	July 28
Devil's Parade, The	Sidney Toler		888	10	June 14
Dining Out	Kent-Lake		1 reel		
Doctor's Wife	Pangborn-Astor-Mitchell		2 reels		
Done In Oil, Potter Series	Littlefield-Ward		1539	17	June 14
Donkey Business	Edgar Bergen-C. Graver		1 reel		
Ducking Duty	Conklin-Morgan		493	5	
Dumb Luck	Frank Orth-Ann Codee		1 reel		
Dumb Patrol	Looney Tunes No. 9		1 reel	7	Mar. 28,'31
Duel, The	Fields-Teasdale		1 reel		
Emergency Case	Hugh-Cameron		1 reel		Sept. 27
Envy	Oressler-Brent-Evans		1 reel		
Eternal Triangle, The	Rich-Standing-Kailz		1 reel		
Everything Happens To Me	Carson-Hoyt		1 reel		
Evolution	Progress of Motion Pictrues		1 reel	10	June 21
Evolution of the Dance	Lupino Lane		1071	12	Feb. 22
Excuse the Pardon	Morgan-Alexander		1 reel		Dec. 13
Family Ford	Jim Harkins		1 reel		
Fashion's Mirror	Newberry-Thompson		1 reel		
Feminine Types	Jean Barlos		1 reel		
Find the Woman	Hugh O'Connell		817	9	
Five Minutes From the Station	Overman-Churchill-Sidney		2 reels		
Footnotes	Page Sisters & Oscar Grogan		519	8	Apr. 19
For Art's Sake	Broderick-Crawford		1 reel		Sept. 27
For Two Cents	Oe Wolf Hopper		934	10	
Fore	Ford-Lane		1 reel		
Fowl Triangle			1 reel		Feb. 14,'31
Frame, The	Boyd-Middleton		1 reel		
Freshman Love	Ruth Etting-Jeanle Lang-Don Tompkins		1 reel	20	Apr.18,'31
Gates of Happiness	Arthur Pat West		1 reel	8	Sept. 27
Ginsberg of Newberg	Eddie Lambert		2 reels		Aug. 2
Girls We Remember			1 reel		Dec. 13
Going Places	Shaw & Lee		860		June 7
Good Mourning	Eddie Fay-Oressler-White		1 reel		
Good Pie Forever	Billy Wayne-Selma White		1 reel		
Good Times	Madge Evans		1 reel		Mar. 14,'31
Gob, The	Skelly-Evans-Shannon-Shea		2 reels		
Grand Game, The	Patsey Kelly		1 reel		
Grand Uproar	Jim McWilliams		702	8	May 31
Grounds for Murder	Foster-Glendenning		1 reel		
Hangover, The	Neely Edwards-B. Granville		1 reel		
Gym Jams	Lew Mayer		835	7	Apr. 19
Handy Guy, The	Earl Sande		2 reels		
Happy Hottentots, The	Joe Frisco		1 reel		Oct. 25
Harmonizing Songs	Joseph Harmon		1 reel		
Hard Guy	Spencer-Tracy, Katherine Alexander		1 reel		Sept. 6
Headache Man, The	Clements-Cavanaugh		1 reel		Jan. 17,'31
Head Man, The	O'Connell-Kelly		798	9	Apr. 19
Heart Breaker, The	Eddie Foy, Jr.		1315	15	Oct. 4
Hello Sucker	Hunh O'Connell		1 reel		
Her Relatives	Neely Edward		1 reel		
His Big Ambition	Potter Series, Littlefield-Ward		2 reels.	19	Aug. 30
His Public	Morris & Campbell		2 reels		
Hocus Pocus	Edgar Bergen-C. Graver		1 reel		
Holland	Technicolor		733	8	June 14
Hitting the High C's	Frank & Milt Britton & Band		1 reel		Aug. 30
Hold Anything	Looney Tunes No. 3		1 reel		
Home Maid	Hackett-Hall-Burley		1 reel		
Honeymoon Trail, The			1 reel	7	Apr. 4,'31
Honolulu	Madison-Marsh		1 reel		
Horse Sense	Bob Roebuck		1 reel		
Horseshoes	Lynn Overmann		1 reel		
Hot Sands	Billy Wayne-Thelma White		1 reel		
Idle Chatter	Lou Holtz		908	10	Apr. 19
Ill Wind, An	Hlbhard-Lorch-Graham		2 reels		June 14
I'll Fix It	Kent-Lake		1 reel	9	Mar. 28,'31
Japanese Bowl, The	Technicolor		694	8	June 14
Jay Walker, The	Chester Clute		1 reel	10	Sept. 13
Jessel, George, and The Russian	Art Choir		1 reel		Feb. 21,'31
Keeping Company	Eddie Buzzell		1748	19	May 10
Knocking 'Em Cold	Andrew Tombes		1 reel		
Last But Not Leased	Billy Wayne-Thelma White		1 reel		Mar. 21,'31
Lady Killer, The	Eric Oressler		1 reel		
Last Straw, The	Romney Brent		1 reel		
Lenacy, The	Betty Compton		2 reels.	15	Aug. 30
Letters	Pauline Garon		800	9	
Let's Elope	Betty & Jerry Browne		645	9	June 14
Let's Merge	Doree Leslie		1 reel		
Lodge Night	Phillips-Cox		1 reel		
Lonely Gigolo	Lotti Loder		922	9	Oct. 25
Looney Tunes					
No. 1—Sinkin' in the Bathtub			1 reel		
No. 2—Congo Jazz			1 reel		Aug. 30
No. 3—Hold Anything			1 reel		
No. 4—Booze Hangs High, The			1 reel		Oct. 4
No. 5—Box Car Blues			1 reel		
No. 6—Big Man From the North			1 reel		Jan. 10,'31
No. 7—Ain't Nature Grand"			1 reel		Jan. 24,'31
No. 8—Ups 'n Downs			1 reel		Apr. 4,'31
No. 9—Dumb Patrol			1 reel		Mar. 28,'31
No. 10—Yodeling Yokels			1 reel		
No. 11—Bosko's Holiday			1 reel		
Lost and Found	Demarest-Bond		1 reel		
Love Nest, The	Billy Wayne-Thelma White		1 reel		Mar.21,'31
Lucky Break	Fox			21	Oct. 25
Madame of the Jury	Judith Anderson		1 reel		
Maid to Order	Eleanor Shalor-Bob Lynn		1 reel		
Making Good	Joe Penner		1 reel		Apr. 4,'31
Many Happy Returns	Connolly-Gottschalk-Evans		2 reels.	17	Aug. 30
Married	Flint-Ridges-Foran		1 reel		
Masquerade	V. Osborn-R. O'Arcy-W. Lytell		2 reels		
Martinelli					
Aria from "Alda"			1 reel		
Nina			1 reel		Apr. 18,'31
Pagliacci			1 reel		
Prison Scene from "Faust"			1 reel		Sept. 27
Temple Scene from "Alda"			1 reel		
The Ship's Concert			1 reel		
Two Popular Italian Songs			1 reel		
Two Songs in English			685	8	June 14
Military Post, The	Roberto Guzman		1 reel		
Modern Fairy Tales			1 reel		
Modern Business			1 reel		
Money, Money, Money	Mason-Keeler		876		
Mr. Intruder	Otto Kruger		1 reel		
Music Racket, The	Lee Morse		1 reel		Oct. 25
My Mistake	Donald Brian, Pat O'Brien		1 reel		
My Hero	Foy-Chard		1 reel		June 14
Naggers, The	Mr. & Mrs. Jack Norworth		1 reel		
Naggers at Breakfast, The	Mr. & Mrs. Jack Norworth		845	9	June 14
Naggers' Day of Rest, The	Mr. & Mrs. Jack Norworth		1 reel		Jan. 17,'31
Naggers Go Rooting, The	Mr. & Mrs. Jack Norworth		1 reel		Jan. 10,'31
Naggers Go South, The	Mr. & Mrs. Jack Norworth		1 reel		
Naggers Go Camping, The	Mr. & Mrs. Jack Norworth		1 reel	8	Mar. 28,'31
Naggers in the Subway, The	Mr. & Mrs. Jack Norworth		1 reel		
Naggers at the Dentist's, The	Mr. & Mrs. Jack Norworth		1 reel		
Nay, Nay, Nero	Cameron-Watson		1 reel		
New Racket, The	Bradbury-Homer		1 reel		
Night Club Revels	W. O'Keefe-Collette Sisters		1 reel		
Nightingale, The	Osborne-Talbot-O'Brien		2 reels		Jan. 31,'31
Nile Green	Broderick-Crawford		740	8	June 7
No-Account, The	Hardie-Hutchinson		777	9	
No Questions Asked	Little Billy-Prounty		1 reel		
Number, Please	Sheila Barrett-L. Barrie		1 reel	10	Mar. 21,'31
Office Scandal, The	Bergen-Graber		1 reel		Jan. 31,'31
Office Steps			835	9	Aug. 9
Old Flame, The	Audray Dale-John Marsdon		1 reel		
Old Seidelburg	Peterson-Renme-Reed-Gilmore		1 reel		
One Good Turn	Ruth Etting-Jay Velle		2 reels		
One on the Aisle	Lon Hascall		1 reel		
One Way Out	Chas. Lawrence-Thelma White		1 reel		Feb. 21,'31
Only the Girl	Wattles-Marsh		580	6	Apr. 4,'31
On the High "C's"				9	
On the Job	Frank Orth-Ann Codee		1 reel		
Opening Night	Sands-Jacqson-Hoyt		1 reel		
Operation, The	Edgar Bergen		835	9	Aug. 9
Out for Game, Potter Series	Littlefield-Ward		2 reels		Aug. 2
Pa Gets a Vacation, Potter Series	Littlefield-Ward		1243	14	
Papa's Slay Ride	H. Cameron-Spring Bylngton		1 reel		May 31
Painter, The	Frank Orth				
Paper Hanging	Johnny Arthur		1 reel		
Partners	Wm. Gaxton-Geo. Haggerty		2 reels	21	Apr. 4,'31
Paulo, Paquita & Chiquita			832	9	
Pay Off, The	H. B. Walthall		1078	12	Mar. 8
Peace and Quiet	Billy Wayne-Barbara Leonard		1 reel		
People Versus, The	Champeau-O'Malley		548	8	Apr. 12
Perfect Understanding, A	May-Oaks		537	8	
Pest of Honor, The	Short-Fielding-Hall		1 reel		
Play Boy, The	Fox-Curtis		2 reels		
Playing With Fire	Jack Hazzard		1 reel		
Politics	George Jessel		2 reels		Dec. 13
Poor Little Butterfly	Technicolor		1 reel		
Poor Fish, The	Cavanaugh-Ridges-Schafer		1 reel		
Private Engagement, A	Yacht Club Boys		1 reel	8	Sept. 27
Purely An Accident	Brown-Kearns-Otto		1 reel		
Putting It On	Jarvis-Bend		1 reel		
Railroad Follies	Morgan-Hager		1 reel		Aug. 23
Reno or Bust	Pangborn-Elliott		1150	13	June 7
Romeo & Juliet	Charles Hackett-Rosa Low		9		Nov. 8
Recruits, The	The Three Sailors-Clements		1 reel		Feb. 21,'31
Revenge Is Sweet	L. Adams-Weeks-Allworth		2 reels.	9	Mar.28,'31
Road Knights			1 reel	9	Aug. 9
Rhythms	Relsman Band		2 reels.	15	Aug. 9
Roseland	Ruth Etting		2 reels.	14	
Royal Fourflusher, The	Eddie Buzzell		1558	17	June 14
Rural Hospitality	Roger Imhof		1 reel		
Russian Around	Arthur Pat West		1 reel		
Russian Rhapsody, A	Kuznetzoff & Nicolina		704	8	
Salesman, The	Orth-Vernon		1 reel		
Santry, Henry, & Orchestra			1 reel		Feb. 28,'31
Sax Appeal	Joe Penner		1 reel		
School Daze	Musical-song-dance skit		1 reel		Aug. 30
Scotch Love	Blare-Swinburn-Collins		1 reel		
Scotch Taffy	Scott Sanders		1 reel		Oct. 25
Second Childhood	Mayall-Mackin		1 reel		
Seeing Off Service	Penner-Busley-McNaughton		2 reels		Nov. 1
Seeing Sarah Off	Slyvia Clark		1 reel		
Seeing Things	Demarest-Auer-Fielding		1 reel	9	Oct. 18
Service Stripes	Penner-Waddell		1 reel		Jan. 10,'31
Servant Problem, The	Murray-Oakland-Stauber		1 reel		
Shakespeare Was Right	Technicolor		1 reel		June 7
She Who Gets Slapped	Tem Ougan		1 reel		June 7
Ship Ahoy	All Star		1 reel		
Showin' Off	Vitaphone Kiddies		1 reel		
Sinkin' in the Bathtub	Looney Tunes No. 1		1 reel		May 10
Sitting Pretty	Joe Phillips-Ruth Donnelly		1 reel		
Skin Game, The	Irving-White-Duffy		1 reel		
Sky High	Janet Reade-Dudley Clements		1 reel	10	Mar. 28,'31
Sleepy Head	Frank Orth-Ann Codee		2 reels		Feb. 21,'31
Slick As Ever	H. J. Conley		1 reel		June 7
Song Paintings	Ann Seymour		1390	16	June 7
Song Plugger, The	Joe Frisco		2 reels		June 7
South Sea Pearl	Gaston Glass		1 reel		May 10
Spirits of 76th Street	Helen Broderick				
Squaring the Triangle			1 reel		
Stars of Yesterday	Old Film Stars		1 reel		Feb. 28,'31
Stepping Out	Penner-Phillips-Connelly		1 reel		Oct. 25
Still Alarm, The	Webb-Allen		1 reel		June 7
Straight and Narrow	Robins-Jenkins		1 reel		
Strange Case, The	Charles Halton		1 reel		
Strong and Willing	Trixie Friganza		1 reel		Sept. 27
Strong Arm, The	Harrington-O'Neil		1 reel		
Stuttering Romance, A	Joe Penner-Dorothea Chard		1 reel		
Substitute, The	Chas. Lawrence		1038	12	Sept. 27
Surprise	Lyons-Earle-Morne		1 reel		
Suspicion	Hall-Johnson Choir				
Syncopated Sermon, A	Willard Robinson		1 reel		Nov. 15
	Clements-Knapp		1 reel		
System	Billy Wayne-Thelma White		1 reel		
Taking Chances	Codee & Orth		2 reels		May 10
Taking Ways	Jack Osterman		739	8	
Talking It Over					

CLASSIFIED Advertising



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The Recognized National Classified Advertising Medium

Mail Order Bargains

HERE'S WHY S. O. S. LEADS THE FIELD—BUY THESE WHILE THEY LAST! Pacent Sound-on-Film Heads, $99.50; Brand New Reflector Arcs, each $79.50; Forest 15 Ampere Rectifiers, Brand New, each $49.50; Mazda Lamphouses, 220 volts, each $39.75; Genuine Amplion Giant 10 ft. Exponential Horns complete with Giant Units, each $59.50; Tone-O-Graph Sound-on-Film Heads, $49.50; Wright-DeCoster 108 Speakers, $19.95; Re-conditioned Simplex Projectors, $195.00; Powers Projectors complete with lamps, $75.00; Synchronous Turntables, $49.50; Ward-Leonard Faders with dummy, $39.75; Standard Microphone, $13.75; AC Speedometers, $8.00; ¼ h.p. Constant Speed Motors, $11.47; Samson Pam 19 Amplifiers, $69.15; 1000 Watt G. E. Mazda Lamps, $5.35; 10 Volt G. E. Exciter Lamps, $1.12; Powers Aperture Masks, $1.90; Simplex Aperture Masks, 98c; Da-Tone Sound Screens 39c sq. ft.; Genuine Audak Pickups, $8.97; Automatic Changeovers, $39.85 pr.; BEWARE OF FLY-BY-NIGHTS — DEAL WITH ESTABLISHED COMPANIES. Write S. O. S. Corp., Dept. E-H, 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

THEATRE SOUND PRODUCTS AT WHOLESALE—Samson 6-tube Amplifiers, $53.50; Giant Racon Exponential Horn, complete with Unit, Exciter and Transformer, $107.00; Turn Tables complete with Pickups and Fader, $69.50; Sound-On-Film Heads $198.50; ¼ H.P. Constant Speed Motors, $12.50; G-E Exciter Lamps, 98c; Automatic Reflector Arcs, $147.50; Other Exceptional Values.
THEATRE SOUND SERVICE
130 S. Clinton Avenue Rochester, New York

Projector Repairing

BEST SHOP for repairing projection machines. Prompt service, reasonable prices. Address Movie Supply Co., 844 Wabash Ave., Chicago, Illinois.

SKILLED MECHANICS, specialized tools, and a shop equipped for but one purpose can offer you nothing but the best in repair work. That is what I have, and I can offer you the best in the overhauling of your motion picture machinery equipment. One of the oldest repair men in the territory, and serving some of the largest houses. Relief equipment furnished free. For results bring your work to Joseph Spratler, 12-14 E. Ninth St., Chicago, Illinois.

Theatres Wanted

WANTED—Theatre of ample seating capacity in town over 3,500. Wisconsin, Illinois or Iowa. Address Box No. 31, Motion Picture Herald, 1790 Broadway, New York.

WANTED TO LEASE — TALKIE THEATRE, willing to spend money for improvements if possibilities warrant. Give full details,—no lemons considered. Address HARRY WEISS, 420 Tenth Street, Logansport, Indiana.

Theatres for Sale

FOR SALE: THEATRE BUSINESS AND TEN-YEAR LEASE on STATE THEATRE, doing good business, Western Electric Sound, 750 new seats, best location in 4,500 town, no opposition. Selling account of health. Will stand investigation. Everything first class. Address MILES S. FOX, STATE THEATRE, Westminster, Maryland.

Equipment Wanted

WANTED—Peerless or Simplex projectors, also Strong reflector arc lamps. State price, condition and number of machines. Will pay cash, or one third down and balance C.O.D. Address Box No 2. Motion Picture Herald, 1790 Broadway, New York.

HIGHEST PRICES paid for used opera chairs, projection machines, etc. Address Movie Supply Co., 844 Wabash Ave., Chicago, Illinois

Equipment Wanted

WANTED: Used Amplifiers; Automatic Arcs; Booth Equipment; Chairs; Cameras; Faders; Horns; Generators; Projectors; Rectifiers; Sound Heads; Speedometers; Motors; Turntables. State Makes, Price, Condition, Full Information. Simplex and Powers Projectors for sale at reasonable prices. Address Box No. 24, Motion Picture Herald, 1790 Broadway, New York.

Chairs For Sale

OPERA CHAIRS, seats and backs for all makes, five-ply, at prices that save you money. Jobs in new and used chairs. Address Redington Company, Scranton, Penna.

BIG BARGAIN in used Opera Chairs, 600 upholstered, 800 veneer. Address Movie Supply Co., 844 Wabash Ave., Chicago, Illinois.

1,500 HIGH GRADE A. H. ANDREWS CO. SPRING CONSTRUCTED CHAIRS, Full Upholstered Backs covered in green Velour, Box Spring Seats covered in Imitation Spanish Leather, Massive Wood Ends, Iron Middles. 1,000 A. H. Andrews Co. Upholstered Chairs, Panel Backs, Squab Seats, Covered Brown Imitation Spanish Leather; Reasonable Prices. Write ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 So. Michigan Avenue, Chicago, Illinois.

1,000 USED HARDWOOD PORTABLE CHAIRS in Sections of Two and Three. 1,200 Upholstered Chairs, Panel Backs, Squab Seats covered in Imitation Spanish Leather $2.00 Each. 1,200 Veneer Chairs 90 Cents each. 600 Heywood Wakefield Spring Constructed Chairs, Panel Backs all newly upholstered and covered, Green Imitation Leather. Write ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue Chicago, Illinois

Managers' Schools

LEARN Modern theatre management and theatre advertising. Through approved home-study methods, the Institute has successfully trained hundreds of theatremen. Free particulars. Address Theatre Managers Institute, 325 Washington St., Elmira, New York.

Equipment For Sale

THEATRE EQUIPMENT, new and used. Opera chairs, projectors, screens, generators, rectifiers, reflecting arc lamps, etc. Write for bargain list and catalog. Address Movie Supply Co., 844 Wabash Ave., Chicago, Illinois.

FOR SALE — ATTENTION INDEPENDENT DEALERS: Simplex large and small magazine rollers, and Asbestos Heat Shields, made of the best grade heat resisting material. Write for prices. Address Joe Spratler, 12-14 East Ninth St., Chicago, Illinois.

BIG BARGAINS—Re-Built Simplex Motor Driven Machines with type "S" Lamp Houses, with late type Flat Belt friction drive Speed Controls, $300.00 each. Re-Built Powers 6B Motor Driven Machine, $235.00 each. DeLuxe Motiograph Machine, $250.00 each. Big Stock of Exhaust and Oscillating Fans for DC and AC current. Generators, all makes, ticket selling machines, film containers, etc., all at bargain prices for immediate shipment. Write—
ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue Chicago, Illinois.

FOR SALE—2 Late Model Peerless Reflector Arc Lamps like new, $130.00 each; 2 Simplex Projectors perfect condition, $195.00 each; Hertner Generator complete, $150.00. Address Box No. 485, Rochester, New York.

SOUND EQUIPMENT DIRECT FROM FACTORY—Sound-on-film heads for Simplex, Powers, Kaplan, Superior Projectors, complete with 4 ampere exciter lamp, ammeter, rheostat, Graf Optical System, Visitron Photo Cell, drive assembly, price $176.50. Head Amplifiers $25.00. Write for list of theatres that have made their own installation of this equipment, also photo of sound heads. Address THE ROYALTONE MFG. COMPANY, WICHITA, KANSAS.

Equipment For Sale

SPECIAL AMPLIFIER SALE—All equipment brand new, shipped direct from factory; Silver Marshall No. 692, $96.50; Samson No. 19, $69.00; other amplifiers at low prices. Address THEATRE SOUND SERVICE, 130 SOUTH CLINTON AVENUE, ROCHESTER, NEW YORK.

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STANDARD REPLACEMENTS FOR ALL SOUND SYSTEMS INCLUDING PACENT, DeFOREST, PHOTOTONE, TONE-O-GRAPH, MELLAPHONE, WEBER, UNIVERSAL, SONOFILM — Photocells, $14.95; DeForest Photocells, $19.75; G. E. Exciter Lamps, 98c; Optical System, $29.50; Head Amplifiers, $29.50; ¼ h.p. Synchronous Motors, $29.50; Powers or Simplex Sound-on-Film Heads, $198.50; Sound Mixers, $11.50; Jensen Auditorium Speakers, $14.85. Everything brand new. S. O. S. Corp., Dept. E-H, 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

Positions Wanted

OPERATOR-ELECTRICIAN desires position. Repairs projectors—sound equipment. Ten years experience. Married. Address WALTER INGALLS, New Hampton, Iowa.

FEATURED ORGANIST — AT LIBERTY—Ten years' experience, three solid years with Loew's. Featuring Spot Solos, first class Slide Presentations and Microphone Novelties. Good instrument desired—moderate salary—any location considered. Also experienced manager. If interested, address Box No. 48, Motion Picture Herald, 1790 Broadway, New York.

MANAGER or SUPERVISOR—thorough knowledge of all phases of theatre. 15 years' experience. Last five years with largest chain circuit. Go anyplace South or West. Write or wire MGR., 417 W. Market Street, San Antonio, Texas.

MOTION PICTURE OPERATORS available; experienced on Western Electric. Write ASSOCIATED PROJECTIONISTS, 103 North Rowan Avenue, Los Angeles, California.

PROJECTIONIST—A-1, any machine or sound alone. References. Will go anywhere. Address FRED WALKER, 2122 Milwaukee Avenue, Chicago, Ill.

EXHIBITORS! HERE'S THE MANAGER YOU WANT! Executive-Manager, who can put over any house regardless of local conditions on straight salary, commission or percentage, 20 years' experience. Buying Booking, Films, Vaudeville, Advertising, Exploitation, Sound. Open for an immediate offer anywhere. Address Box No. 43, Motion Picture Herald, 1790 Broadway, New York.

Renew Your Old Screen

HAVE YOUR OLD SOUND SCREEN RESURFACED—Old dirty screens made like new. Write or phone the RE-NU SCREEN SURFACE COMPANY. 5420 Potomac Avenue, Chicago, Illinois. Phone State 6130 and Mansfield 6875.

Help Wanted

AGENTS WANTED—Pioneer Manufacturers of positively best Booth Equipment (two wanted by every theatre), open for selling Agents located at Chicago, St. Louis, and San Francisco; also a few other territories still open. Profits big. Satisfaction guaranteed. No capital required. Demonstrators consigned free of charge. Write fully as to standing and qualifications. Address Box No. 46, Motion Picture Herald, 1790 Broadway, New York, N. Y.

Organs for Sale

FOR SALE—New seven stop Wicks Theatre organ. Used six months. Bargain for quick cash sale. Address ARCADIA THEATRE, Olney, Illinois.

J. C. Jenkins—His Colyum



OMAHA, NEB.

DEAR HERALD:

Following "LITTLE CAESAR" comes another gangster picture, "THE SECRET SIX," by M-G-M, with Wallace Beery, Marjorie Rambeau, Clark Gable, Johnnie Mack Brown, John Miljean and Jean Harlow. This picture, we presume, is based on the gangster warfare in Chicago, since it has to do in a measure with the committee of six of that city who are waging the fight against organized crime.

The cast in this picture is rather above the average in numbers of worthwhile people of ability. Usually they don't put that many in one picture. Were we to rate this picture from the standpoint of acting and direction we would have to class it far above the grist of entertainment that is being offered of late. Should gangster pictures be the type of entertainment for your audience, we very much doubt if you could find anything better, but we are wondering if they won't overdo the gangster subject. As we viewed "THE SECRET SIX" we would rate it somewhere around 70 per cent entertainment, and we believe you will agree that that is rather above the average.

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Cracking Good Story

"SIN SHIP," Radio Pictures, with Louis Wolheim, Hugh Herbert and Mary Astor has a meaningless title tacked onto a cracking good sea story. Mary Astor does soem most excellent acting in this one, and in the passing of Louis Wolheim the screen has lost a very excellent performer and a lovable character.

As we view this picture we would class it as very satisfactory entertainment for the smaller communities. It's clean and is devoid of much of the rough stuff that enters into stories of this type.

▲ ▲ ▲

Argument for Censorship?

"MEN CALL IT LOVE" by M-G-M. If you are looking for an argument for censorship this picture ought to fill the bill. It is based largely upon the infidelity of married women and is minus a moral ending. If a picture of two married women switching husbands and spending a night with them, even though that is only suggested, as in this case—if that is the kind of entertainment that will appeal to your audience, and if you feel that you can square yourself with your community, you will do well to play "MEN CALL IT LOVE." If that is what MEN call love then we are not broadcasting the fact that we belong to the masculine gender. A few more pictures like this one and we won't be able to fight off censorship, and whose fault will it be, if we may ask you?

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Now Comes "Trader Horn"

When Mr. and Mrs. Martin Johnson made their African jungle pictures, and when the producers gave us "SIMBA" and "AFRICA SPEAKS," we supposed there was nothing more to be shown of jungles, wild animals, snakes, crocodiles, alligators, rhinos, hippos, elephants, kangaroos and monkeys, but now comes Metro-Goldwyn with Harry Carey in "TRADER HORN" and takes you into a natural zoo heretofore unexplored, and if they don't bring you back don't blame Harry, for he has all he can do to take care of himself.

We don't know how much of this picture was taken in Africa, it may have all been taken over there or it may have been taken in Florida, but it's a cinch that no part of it was taken in Nebraska or we wouldn't be living there, for we are just a little bit too close to those durned alligators and rhinos to suit us as it is, no matter whether it is Florida or Africa. We hope it is Africa.

We never supposed that a picture of this kind could glue us to the seat for two hours, for when the boa-constrictors get to wrapping themselves around things, and the rhinos, leopards and lions go to charging right at you at close range, we are inclined to want to shut the front door from the outside, but in this one we were afraid to move for fear some of those hippos and alligators would get their eye on us with an appetite for white meat.

If jungle pictures can be made into 100 per cent entertainment, "TRADER HORN" has reached that goal. You can tell 'em we said so and promise 'em the theatre if they are not satisfied.

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Laughs and Doctors

The Fox organization has slipped another one over with Will Rogers in "THE CONNECTICUT YANKEE," and when Fox can't slip one over with Bill the slipping is getting pretty tough. Not that Bill is slippery, or anything like that. We saw Bill in "THEY HAD TO SEE PARIS" and it took us a week to get the kinks out of our transverse colon. We saw him again in "SO THIS IS LONDON" and the doctor told our wife that our hysterics ought to subside by 4:30 the next day (Fox still owes us for that doctor's bill) and now they have given us "THE CONNECTICUT YANKEE" with no guarantee against serious results, and 'taint fair, the public ought to be protected.

There was one thing about that picture we didn't approve of, and that was for King Arthur to give Bill a Knighthood and the title of "SIR BOSS" for that is most apt to swell him up like it did us when they dubbed us "Colonel," although the nearest we ever were to the army was when we tried to enlist in Coxy's army and he turned us down because we wore a white shirt and B.V.D.'s.

If you have a rugged constitution and are not subject to hysterics, by all means see this picture, otherwise better send the hired girl, for Fox doesn't guarantee anything.

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Racketeer or Politician

According to a dispatch from New York the fish peddlers down there are paying monthly tribute to the racketeers for protection. They claim to be getting better service from them than they can from the city administration. We don't doubt that in the least. Out in Chicago it is said that the racketeers go halves with the administration and that's why the Democrats were so anxious to horn in on the Republican feed trough. There is this to be said in favor of the racketeer as against a city politician, he has no politics or religion and he shows no favoritism. The big boy on Wall Street looks no better to him than the widow woman with eleven children, as his demands are in accord with their ability to pay; that's why we favor the racketeer rather than the politician.

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Thought on Story Material

There is this about the theatre business that we heartily agree with, and that is that anyone connected with the business has license and an annual permit to diagnose the disease and point a remedy. He can even perform an autopsy and hold a postmortem and when he gets through he may know less about what it was that killed the patient than when he began, but he has license to make his diagnosis anyhow and that lets us in without a diploma.

Were we to express an opinion as to who is responsible for the success or failure of this business we would say that it rested almost entirely upon the shoulders of three men, the one who selects the story for the picture, the one who casts the players and the one who handles the megaphone.

The best exhibitor in the world can't put a poor picture over, while any ordinary buckwheat can do business with a good picture. It is much easier to swim downstream with the current than it is upstream against it.

We may not know much about this business, in fact we are willing to admit it without argument, but we have made some guesses in our time that have turned out to be correct, and our guess is right now that if more intelligent thought is put into story material and less thought into bass drum publicity this business will right itself with surprising rapidity.

You can't give the public nothing and charge them for it and make them like it. They will take castor oil occasionally, but only for physical purposes, as Uncle 'Leazer said to Aunt Polly. Nobody ever heard of a GOOD picture being a universal failure. Nobody ever heard of a BAD picture breaking any house records. What we are trying to say is that you can't travel as far or as comfortable in a wheelbarrow as you can in an Austin although there is but little difference in the size. Give any punk exhibitor good pictures and he will make a success of his business. Give him bad ones and all the bass drum publicity in the world won't save him. Are we right or wrong? SHOOT.

J. C. JENKINS,
The HERALD Man.

THE HERALD covers the field like an April SHOWER

TWICE AS FAST!

AT LEAST *twice the speed of ordinary emulsions*....that is the greatest distinguishing trait of Eastman *Super-Sensitive* Panchromatic Negative. And along with doubled speed comes a combination of qualities never before assembled in a motion picture film. In this remarkable new negative film Eastman makes another notable contribution to the advance of the motion picture industry. Eastman Kodak Co., Rochester, N.Y. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN *SUPER-SENSITIVE*
Panchromatic Negative, *Type 2*



SURE HITS
for SHOWMEN

FILM CORP.

FOX

BOX OFFICE

On a new rampage!



Vic and Eddie always faithful to

Raoul Walsh's

WOMEN OF ALL NATIONS

with

VICTOR McLAGLEN
EDMUND LOWE
GRETA NISSEN — **Fifi Dorsay**
EL BRENDEL — **Marjorie White**

Comedy Drama with characters Quirt and Flagg originally created by Laurence Stallings and Maxwell Anderson

Those two cock eyed marines have landed and the woman situation is well in hand.

Vic and Eddie, mopping up again, those comical cusses of courtship—in all languages.

Wimmen, wimmen! Feeding 'em lies, listening to their sighs, fooling 'em and being fooled.

A miracle of mirth. Beating those glorious days of "What Price Glory" and "The Cock Eyed World" for laughs and lucre!

MOTION PICTURE HERALD

CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

M-G-M, FOX and RKO IN CONVENTIONS

INDEPENDENTS MAKE 100 FEATURES

PARAMOUNT ANNOUNCES PRODUCT

[See second section]

PATHÉ EXCHANGE ANNUAL BOUTS

Two Sections — Section One

Vol. 103, No. 5 — Entered as second-class matter, January 12, 1931, at the Post Office at New York, N. Y., under the act of March 3, 187[illegible]. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents. May 2, 1[illegible]



ASK HIM WHAT HE DID LAST SEASON! *(When a ball player brags about his sock appeal.)*



ASK HIM WHAT HE DID LAST SEASON! *(When a golfer tells you he's going to break par.)*



ASK WHAT HE DID LAST SEASON! *(Before you bet on a horse!)*



ASK HIM WHAT HIS COMPANY DID LAST YEAR! *(When a film salesman comes to talk about product for '31-'32.)*

WE'LL STAND BY OUR RECORD FOR THIS SEASON—

(To name just a few: REDUCING, MIN AND BILL, PAID, INSPIRATION, DANCE FOOLS DANCE, STRANGERS MAY KISS, IT'S A WISE CHILD, SECRET SIX, THE EASIEST WAY, TRADER HORN, etc.)

When we talk about THE CROWNING GLORY of Metro-Goldwyn-Mayer in 1931-32

THE PUBLIC ENEMY

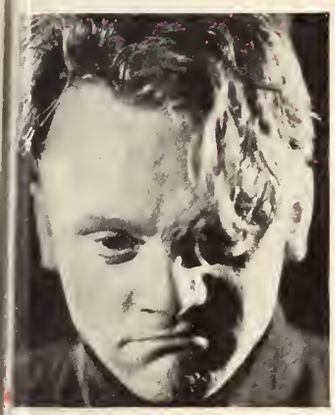
"Superiority is so marked, I urge you to see it"
—World-Telegram

"Daddy of all gangster pictures! A picture you'll never forget"
—American

"Best of long succession of such thrillers"
—Graphic

"Most ruthless, unsentimental appraisal of petty killer the cinema has yet devised"
—Herald-Tribune

"Bound to do knockout business"
—Daily News



JAMES
CAGNEY



JEAN
HARLOW



DONALD
COOK

"HITS NEW YORK LIKE A TEN TON TRUCK"

Regina Crewe, N. Y. American

$7,437 first stormy day!
$8,622 second day!
$28,300 week-end
in 2800 seat house!
YOU figure it out!

Naturally, it's HELD OVER at N. Y. STRAND

WARNER BROS. VITAPHONE HITS

TOGETHER!

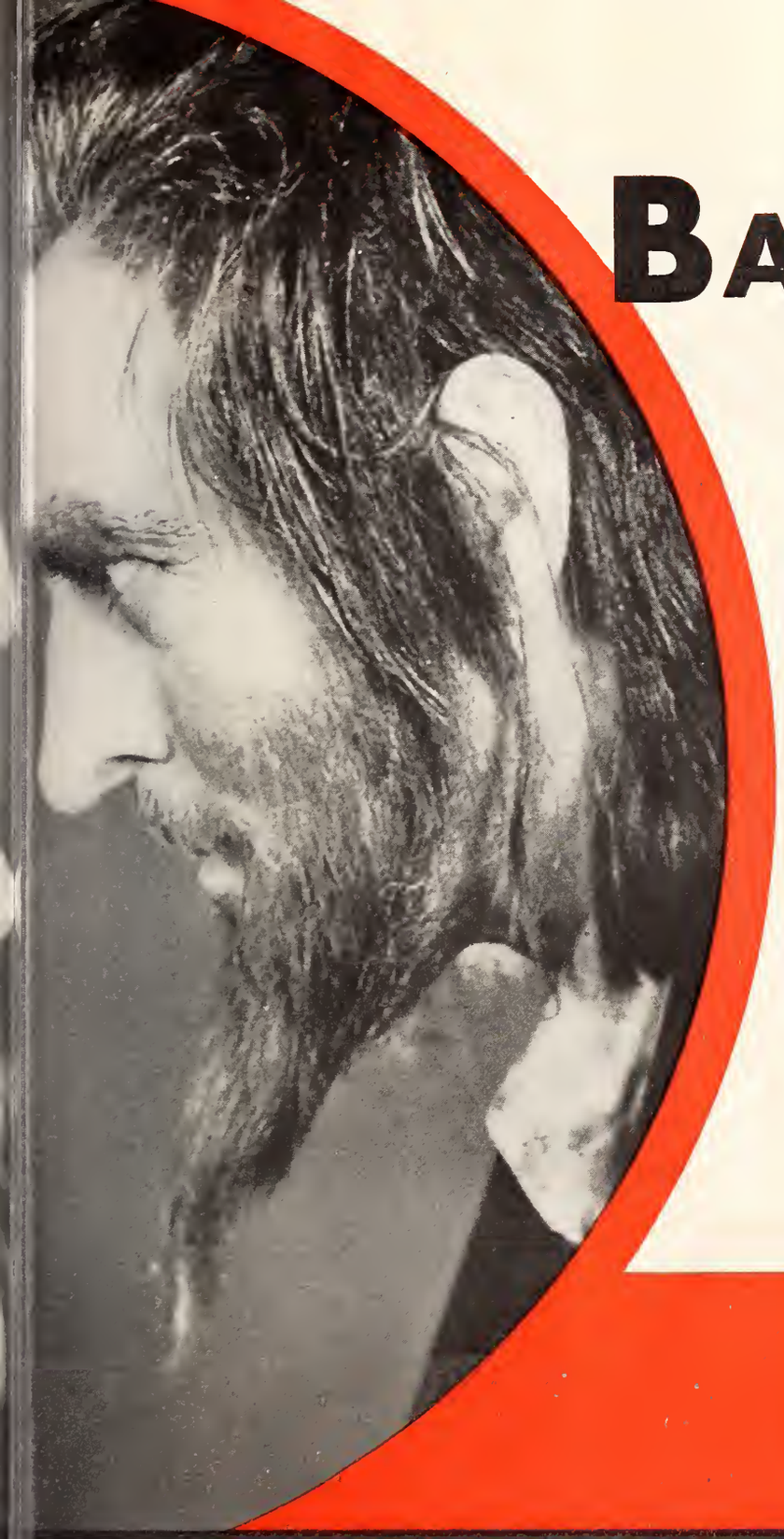
Greatest Star of
TODAY

and
Greatest Star of
TOMORROW

in a drama
that will live
FOREVER!



SVENGALI



JOHN BARRYMORE

as "Svengali"

Hypnotist, madman, genius, whose mystic powers enslave the most beautiful girl in Paris.

MARIAN MARSH

as "Trilby"

First Barrymore discovered her. Then Hollywood discovered her. Now the entire industry is calling her the most sensational star discovery of the age!

WORLD PREMIERE--WARNER BROS. N. Y. HOLLYWOOD THEATRE WAS BIGGEST SCREEN AND SOCIAL EVENT OF SEASON. PLAY IT WITH BROADWAY.

ALI

One of the Big Hits from the *Dependable*

WARNER BROS.

TUESDAY, APRIL 28, 1931 — EVENING GRAPHIC

SHARKEY-CARNERA JUNE 10

Mahomet and the Com... Mountain!

...May Be They

ON THE LEFT you see Jack Sharkey, the modern Mahomet, who goes forth to meet his man-mountain, Primo Carnera, right, on June 10 at Ebbets Field Brooklyn.



Available NOW in time to cash in on the year's biggest sport event! . . . . . .

PRIMO CARNERA

He clowns! He fights! He slugs! He acts! In the most action-ful

2-REEL

short in a long, long time!

Man-mountain of the ring! The Big Parade Of Boxing! Strongest drawing card in the fight game. What a box-office wallop he packs with front page headlines selling him to your public! • • • •

When Bigger Shorts Are Produced

VITAPHONE REG. TRADE MARK

will make them!

©CIB 113604

MAY -4 1931

MOTION PICTURE HERALD

Vol. 103, No. 5 May 2, 1931

Casting in the South Seas

A THOUGHT for Hollywood's casting directors is presented in the highly successful precedent of the French missionaries on the isle of Hivaoa in the Marquesas, where for sixty years the natives have been presenting a sincere version of the Passion Play. The Fathers cast lepers in the leper roles and annually seek out the biggest crook on the island to play Judas. The Catholic World records that for this reason it has been necessary to use bits of crockery instead of the genuine thirty pieces of silver, and that at the last season's production Judas looted the mission, tried to abduct the pretty Magdalen, stole a boat and escaped to the Paumotoas.

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An Industry's Conscience

THE dramatic response of leaders of the industry to MOTION PICTURE HERALD'S exclusive presentation of the facts and status of the John C. Flinn prosecution in the Pathe studio fire matter, is an encouraging evidence that the world of the motion picture has conscience, sympathy and a memory. Mr. Flinn's long record of sincerity and rectitude has not been established in vain. An appreciation of his position and his proper merits is also an expression of the industry's own self-respect.

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An Effective Machine

IN the flow of the new season's product announcements now bursting into the floration of published pages is observable a greater diversity of material for the screen than in any prior year's offerings. This is to be taken as a healthy development, whether it signifies a new independence of thought among producers, or whether it just possibly reflects a degree of uncertainty in anticipation of the whims of the market. The outlook for a general run of product of box office value is the more promising, too, since it may now be taken as proved fact that among the established producers the production machine has undergone its novice period with sound and dialogue and can be counted upon to deliver a competent product from any really worthy piece of material. The exhibitor can now accept an announcement of a production with as much, and perhaps more, assurance of what it will be upon delivery as he could at the high tide of quality production in the days of the silent picture. The product is definitely out of the experimental phases of sound's first two years.

Further, resulting in part from the box office stresses and problems of the depression period, it may be accepted that the industry's masters of production have for the coming season devoted an extraordinarily intensive attention to material. There are evidences now of an increasing tendency to put each picture squarely on its own responsibility as a unit of screen merchandise, with a considerably more clearly defined dependence on story and general entertainment quality and less of the old school commitments to sheer star name value for selling appeal.

Let's Go Places!

ONE of the basic human impulses is to go places. The motion picture theatre is a place to go, and in that sense can well be considered as an amusement investment somewhat apart from the question of the entertainment material presented on the screen.

The screen theatre has demonstrated itself as a "place to go" against the competition of all the other amusements on earth, including the radio and the home motion picture. It can also be counted upon to take care of itself if, when, and as we have television, and against the bravely promised invasion of the automat type theatre promoted by Trans-Lux.

Admitting the vital importance of screen product, it is still a paramount concern to the exhibitor to so establish and conduct his house as an institution in the community he serves as to make it a "place to go."

Mr. M. A. Lightman of MPTOA observed the other day that the manager who makes himself a personality in the community and his theatre a place with the air of welcome about it, "need have no fears of competition from robot theatres, whether the robot be a man or a machine."

"Not so long ago," remarked Mr. Lightman, "a bright young man of highly rated business ability came from the Pacific Coast to the management of an important theatre in the South. He was crisply businesslike in his manner and he affected the West Coast habit of plus fours and sport shoes. He was snappy and efficient. In cold figures he was a good business man, everywhere except at the box office. The community took offense at the golf pants and the young man was moved on to the elsewhere.

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Not All Our Job

WRITING in Current History for March, Mr. George Kent appears pained to record: "The movies, become audible, are now national and seen to foster nationalism at its worst. Since the talkies arrived there have been riots or disturbances in almost every country of Europe. In Prague a theatre was bombed because it showed a film in the German language, although all the Czechs in Prague speak German. Approximately the same thing occurred in Warsaw, where anti-German feeling also runs high. In Paris a gallery of Montmartrois hooted a film in English until the manager was obliged to return the money they had paid for their seats. Even in England the talkie with its American accent brings sneers."

Now after all, while the motion picture has been lauded by its friends as the servant of all mankind, it is not entirely fair to assume for the industry a responsibility for the peace of the world.

More and more as the institution of the screen develops it must be recognized as a medium for expression, a tool and an instrument by which anything can be said. The responsibility for what is said is upon the sayer thereof, not the tools. The printing press is never denounced for the sins of the publisher.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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INSIDERS' OUTLOOK

ONE of the earliest victims of the new ban against visitors just ordered by practically all the studios was none other than Will H. Hays—himself—in person. Having an appointment with the chief executive at one of the studios, Mr. Hays walked up to the reception desk and, after waiting his turn in a line of six or seven persons, gave his name. The regular information clerk was at lunch, his seat being filled by a boy. The boy nodded his understanding and Mr. Hays stepped back to wait. He waited—and waited.

Ten minutes later he again proffered his name and business; again the boy nodded his understanding and again Mr. Hays stepped back and waited. Another 10 minutes passed. He again approached the desk and asked if any message had come from the office of the studio chief.

"I ain't had time to phone him yet," remarked the boy, nonchalantly. "I'll get him pretty soon."

Mr. Hays seldom loses his temper, but he was—well, a bit vexed. "Perhaps you didn't understand," he said mildly. "I am Mr. Hays—Will H. Hays."

"Oh, yeah?" replied the youth. "Well, that's all right with me."

And just at that moment another visitor, who knew Mr. Hays, leaned over the counter and said:

"That's right, kid. He's Will Hays."

Whereupon the youth announced Mr. Hays at once and spent the rest of the afternoon wondering how he was going to hold his job.

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The Ocean Back of Him

A minor executive sitting in a chair which has to deal with a considerable array of creative personnel in production operations last week made a series of appointments involving problems, setting the date for last Monday. On the Saturday previous he sailed for Europe on the Isle de France, incidentally also leaving behind him letters dismissing two of the more ably combative members of the staff. One of the men disappointed in his appointment had come from the Pacific Coast for the purpose of the conversation that never will be had.

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Dreams Invaded

Studio acquaintances of Rudy Vallee, who incidentally cinemaed just enough to get into this page, say that he always plants a pretty lady in sight off stage from the microphone when he does his heavy crooning. The presence of this stimulating inspirational personality should not be permitted to become known to the great unseen audience of romantically minded ladies who listen for their own personal purposes of reverie, for Rudy is theirs only, truly.

A NEWSREEL competitor interested in the progress of the Trans-Lux turnstile automat newsreel theatre project, has been clocking the weekly attendance at the first of these theatres, the Trans-Lux at Fifty-eighth street and Madison avenue. The clocker's reports for four weeks attendance were progressively: 18,000, 14,000, 12,000, and 10,000, with an estimated figure for this week, calculated after Wednesday's total, at about 8,000.

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Springtime Story

It is related that Mr. P. G. Wodehouse, more in whimsy than in earnest, when he arrived in Hollywood on a writing contract announced plaintively to the management of the studio that he positively could write in only an English garden atmosphere. There was deferential attention and he was promised a writing garden. Two days later he appeared at the studio to find a tiny workshop cottage in a charming garden set, with a babbling brook thrown in. He grinned and went to work. Presently he had occasion to be absent from the studio for some days. He came back to find the garden, brook and all, had vanished. Presumably some efficiency man finding it idle had sent it back to the property room. Mr. Wodehouse then, so the yarn runs, made considerable protest. His art could bloom only in a garden. Now what should he do? There were reassurances and the next day there was an even bigger and better garden. Of such is the kingdom of art.

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What Price Platitudes

James Nannery presently will break onto the newsreel screen with this line, "A life of crime does not pay." He got so much a word for facing the camera and microphone. Suspicious persons have been unkind enough to say the newsreel concern merely wanted Mr. Nannery on the screen, and that his platitude has all the merit of the old fashioned "moral lesson" finish on the dirty drama.

REpresentatives of the Soviet government film activities are reported to have made a deal with a New York newsreel studio for the synchronization and application of talk strips to an eight reel assembly of pictorial material setting forth the activities of Russian industrialism under Stalin's "Five Year Plan," the arrangement for sound studio treatment being in part payment for newsreel release of excerpts. The ramifications of policy involved are said to be causing considerable agitation in the minds of a number of persons in high places. The screen has had exceedingly little newsreel film from Russia under the Soviet and most of what has been offered has been heavily burdened with propaganda import.

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Comedian Plays Heavy Role

One of the better known comedians in pictures whose weight is well over 200 pounds recently visited a casino in Hollywood.

The comic who plays roulette in a systematic manner found that whenever he played a certain combination the croupier leaned heavily on the right side of the table. When this happened the comedian always lost. Thinking that perhaps he might try this technique himself, he leaned on the table at the same time and, with about 100 pounds advantage in weight, found that he won more consistently. The croupier apparently tipped off the manager when he saw the big boy was onto his game, for it was not many minutes before the guest was brought a nice comfortable chair and urged to use it. This he declined with thanks and as a result won back all he had lost and a few dollars more.

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Over the Bounding Sea

A robust young executive was called to an important post in the New York office of a producer-distributor a few months ago in the hope that he could perform a miracle in the face of a difficult market. The miracle has not arrived and the young man is about to go on a long journey over the bounding sea.

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Comes the Jungle Editor

A newsreel organization notable for its array of special "name" editors has acquired the service of "Mona," a chimpanzee, said to have marked ability, to appear in a series of five news stories. Presumably "Mona" will be announced as the simian-and-jungle editor.

THE INSIDERS

JOHN C. FLINN GOES TO TOMBS AS INDUSTRY RALLIES TO HIS DEFENSE

Take Habeas Corpus Action After Surrender

Plea Based on Contention of Illegal Indictment Placing Former Pathe Official in Double Jeopardy

The long ordeal of John C. Flinn, these many months "on the spot" for the Pathe studio fire, now approaches the final chapter, whatever it may be, in the courts of New York.

As this issue of MOTION PICTURE HERALD comes off the presses Friday morning, Mr. Flinn was to be in court before Judge Frankenthaler in a habeas corpus action, following his surrender on his bond, placing him legally in custody. The habeas corpus plea is based on the contention that the indictment of Mr. Flinn in connection with the death of Catharine Porter, one of the 10 fire victims, is illegal as placing him in double jeopardy, after the refusal of the first grand jury to indict him for the death of Edna Burford, another dancer victim of the fire.

If counsel for Mr. Flinn and his co-defendant, Henry F. Lally, prevail in the habeas corpus action the case is presumably practically ended. It is deemed unlikely that the political situation which motivated the persecution indicated by the drive for action by the second submission to a grand jury, under the thin legal device of using the name of another victim of the same fire, will again resort to such an expedient. It would clearly be a reductio ad absurdum to continue the persecution under the guise of prosecution down through the list of the 10 victims of the same fire.

Meanwhile should the habeas corpus action fail and not be made the subject of appeal or other legal device, the trial of Flinn and Lally would be called on May 21. It was set down for that date this week by Judge Levine in General Sessions, as a postponement of the original date of May 6.

Thursday morning Mr. Flinn appeared in court before Justice Frankenthaler of the Supreme Court and went through the grim formality of being taken to Tombs prison in custody and thence back to court to be released on a new bond until the next day as a result of a one-day postponement of the argument on the writ of habeas corpus.

Many Thanks!

Chicago—It's an ill wind that blows nobody good. Young bandits held up the box office of the house in which "Little Caesar" is playing, and got away with $1800. The publicity, according to the manager's estimate, was worth many times that amount.

Doubt Grand Jury Move Will Be Tried Again

Rejection of Habeas Corpus Application Would Mean Trial of Pathe Fire Case May 21

That was a gloomy, depressing moment in the life of this John C. Flinn who in years before as a reporter for the *New York Herald* wrote many a tale of the tragedies of both innocent and guilty men who passed through the great gates in that grim wall of gray stained stone.

The industry's numerous friends of Flinn have risen in sympathetic expression following the MOTION PICTURE HERALD's publication last week of its article by Lin Bonner on the background of the persecutions in this prosecution and the strange apathies of those who let Flinn become a victim of a political situation, without the raising of a voice in his behalf in the days of the beginnings of his difficulties. From the array of letters and telegrams a number of the communications received by the HERALD are presented on this page. Meanwhile, declining to make a statement for publication, officers of the present administration of Pathe Exchange, Inc., asserted that the corporation is paying the traveling

(*Continued on page 20*)

INDUSTRY'S LEADERS SPEAK IN APPRECIATION OF FLINN

"In my twenty-five years of motion picture experience, nothing has shocked me so profoundly as seeing John Flinn put on the spot, as you express it. This industry has been honored by having a man of his type active in its affairs. If it does not go the limit to bring about him complete vindication, it will shame itself forever.

"I know something of the mental torture he must have suffered all these months. On one occasion I was summoned to answer to a charge of manslaughter in a film fire and while the summons proved to be a mistake, I suffered as much as though it had been real. Your story of last week showed that this public pillorying of John Flinn is another grotesque mistake—but meanwhile the victim of it is living in a mental hell.

"I assume there is some purpose, some program back of the story you published. Whatever it is, if it will contribute toward the exoneration of Mr. Flinn, I am for it to the limit of my resources."

—R. H. Cochrane

"May I be one of the first to thank MOTION PICTURE HERALD for its enlightening defense of John C. Flinn's position in the matter of the Pathe fire. Your article contains real facts in the case, which I, together with many others in the industry, have felt for a long time should be known in connection with this persecution. It will be flagrant miscarriage of justice if John Flinn is not completely exonerated."

—Charles H. Christie

"May I heartily endorse the stand you have taken for John C. Flinn. It is time others than his friends know real facts."

—Al. E. Christie

"Your presentation of facts about John Flinn's position in the matter of the Pathe fire is a splendid piece of work. Everyone who knows him and knows the facts is convinced he is absolutely blameless and your article proves this by setting forth his exact position."

—E. W. Hammons

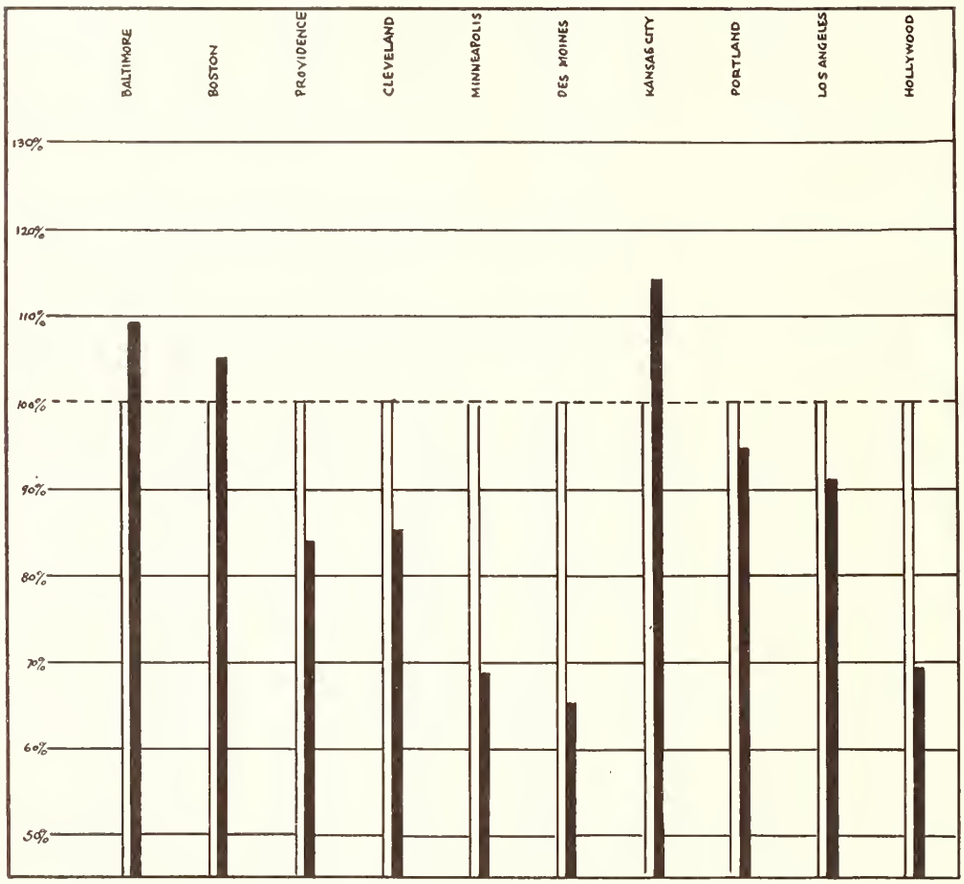
"I want to commend your defense of John C. Flinn against the continual published attacks on him in connection with the Pathe studio fire in New York. We who know John, realize the injustice of these attacks. I hope your courageous attitude may give him courage."

—Neil S. McCarthy

"John C. Flinn has been an intimate acquaintance of mine for the past fifteen years, and during much of that time, he was closely associated with me in our company. I know him to be a highly respected executive in the motion picture industry.

"There never has been any question as to his integrity and fair business dealings at any time, and I have always had the highest regard for him."

—Jesse L. Lasky



KANSAS CITY SHOWS GREATEST GAIN. Of 10 cities Kansas City registered the greatest gain in total gross during the last three weeks in March and the first three weeks in April, 1931, over the total average for the same period last year. Baltimore ranked second, with Boston third. The white bar in the chart represents the total average gross for the six weeks during 1930, while the black bar represents the total gross for each city for the same period this year.

KENNEDY ENDS LAST FILM CONNECTION

Announcement of Resignation as Pathe Chairman and Director Follows Spectacular Activity

Joseph P. Kennedy, who for the last several years has been a figure of frequently spectacular activity in the motion picture industry, has severed his last film connection and is sailing for Europe this weekend for an extended sojourn. Official word of his action comes in a statement from the offices of Pathe Exchange, Inc., saying:

At a meeting of the board of directors of Pathe Exchange, Inc., held Thursday afternoon, Mr. Joseph P. Kennedy presented his resignation as chairman of the board and as a director. Mr. Kennedy for several months has desired to sever his connection with the company, but has continued at the request of the directors. It was felt, however, that with the consummation of the sale of certain of Pathe's assets to Radio-Keith-Orpheum Corporation, the directors were not warranted in asking Mr. Kennedy to continue against his wishes. At the same meeting Mr. Stuart W. Webb was elected executive vice-president. Mr. Arthur B. Poole, treasurer of the company, and Mr. George Armsby were elected directors to fill existing vacancies.

Mr. Kennedy arose from East Boston. He went to Harvard and thence into the office of the state bank examiner of Massachusetts and became presently the president, succeeding his father, of an East Boston banking house. He married Rose Fitzgerald, daughter of Mayor John F. Fitzgerald of Boston. He established numerous contacts, financial and political, among them the banking house of Hayden Stone & Company. In the World War period he acquired a managerial post with Bethlehem Ship Building Corporation at the Fore River yards of that concern and there built up a personal staff which was destined to follow him through to Broadway.

Contact with Steve Fitzgibbons, exhibitor and exchange manager for the Robertson-Cole concern, brought him into contact with

(*Continued on page* 30)

Innerarity Quits Pathe to Enter Private Practice

Hollywood (QP)—Lewis Innerarity, secretary and general counsel for Pathe Exchange, Inc., now on the Coast for the corporation, has resigned on his own initiative and will enter the private practice of law in New York, with Pathe listed among his clients. Mr. Innerarity joined the Pathe executive staff May 20, 1918, 13 years ago. He, among executives, has been the sole survivor of the many swift changes of administration in the last decade of Pathe. In that period he has written contracts with many famous producers and stars running in millions.



Lewis Innerarity

Paramount Has Dreiser, So Goldwyn Takes Lewis

Sinclair Lewis yesterday joined Samuel Goldwyn in an agreement conveying to the producer the rights to "Arrowsmith" as a future story for Ronald Colman. It was for "Arrowsmith" that Lewis was offered the Pulitzer Prize in 1926, and which he summarily rejected.

Goldwyn has invited Lewis to Hollywood to prepare his own adaptation and treatment of the story.

"Lewis's probable acceptance comes at a time when his bitter enemy, Theodore Dreiser, is waging war on one of the picture studios (Paramount) for a controversial screen transcription of 'An American Tragedy,'" stated the Goldwyn announcement.

RKO Net for 1931 Quarter Is Off $608,651 from '30 Period

RKO and subsidiaries reported for the first quarter of 1931 net profit of $1,206,252, equivalent to 44 cents per share, compared with $1,815,903, or 87 cents per share in the corresponding period of 1930. The net is $608,651 less than the same period in 1930.

Profit from operations during the first quarter of 1931 amounted to $1,360,899, compared with $2,000,404 in the first quarter of 1930. Dividends on preferred stock totaled $193,034, compared with $208,280 in the corresponding 1930 period.

"Bill" Cahill Passes

Hollywood—William Cahill died from heart attack Wednesday while motoring near Garberville. His body will be sent East for burial by his sister at Flushing.

Cahill was formerly with Paramount casting studio in the East.

Cleveland Houses May Close

Cleveland—Due to high operating costs, the possibility of closing and reducing operating schedules is strong. Poor attendance is also blamed.

PATHE STOCKHOLDERS STAGE THEIR BATTLE ROYAL, NO HOLDS BARRED



Some of the minority holders were unable to join the Protective Committee in its fight because they lacked the ten cents per share fee assigned to each holder to cover expenses of the legal battle.

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When Stuart Webb, Pathe Exchange executive vice-president, and chairman of the meeting, placed in work the machinery for electing an inspector of ballots, stockholder James P. Ferris asked Mr. Webb, "How many Pathe employees are included in the vote?"

"That's not pertinent," stated Webb (with face flushed).

"It may not be pertinent," Ferris replied, "but it would be interesting to know!"

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Jacob Conn then offered in nomination the name of L. M. Vincent, author of the minority stockholders' $20,000,000 damage suit against Pathe.

Vincent was nominated following W. Fay, a former Pathe assistant office manager.

"What difference is there between Vincent and Fay?" bellowed someone in the ranks.

"None," was Conn's report, "except that Fay is a Pathe employee and Vincent is trying to save for the stockholders what little is left of the corporation."

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When Stuart Webb was challenged as the meeting's chairman, he was asked by Conn how much Pathe stock he owned.

"None," replied Webb.

"I don't blame you," said Conn.

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Mr. Webb, incidentally, will be found in charge of liquidating the assets of the much-fought-over company.

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"Jake" Conn made a dramatic plea from the floor for "rights" of the minority group, addressing the rather dignified gathering in this manner:

"Ladies and gentlemen—and those who have been *ordered* to be here."

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Dominick & Dominick, Kreeger stated, had joined the ranks of fighting minority stockholders. . . . "This Wall Street house has come in with 300 *shares," he said.*

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George Armsby, director, arrived at the meeting just in time to be served with a summons in the stockholders suit. . . Someone introduced him to Conn, who suddenly turned away, saying, "Pardon, Mr. Armsby, I'll be right back." . . . And when Conn returned he brought with him a brand new 14-page legal document answerable in New York Supreme Court along with other defendants.

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Conn told stockholders at their private minority meeting that the "A" may some day get $50 a share on an out-of-court settlement. But Kreeger told the same group that both "A" and common now are "valueless."

Webb Maintains Dignity In Stormy Session

Conn and Kreeger Lead Belligerents in Latest Round of Fight Over Sale of RKO

The stockholders of Pathe Exchange, Inc., met for their annual free-for-all and battle royal, no holds barred and no fouls forbidden, on Tuesday of this week.

The function was held in the arena of the last previous jousting at 25 West Forty-Fifth street, next door to the home of the grand old Rooster, the screen's oldest trademark. Stuart Webb, member of the board of directors through the Joseph P. Kennedy administration and newly elected executive vice president, presided with dignity and reserve through a stormy session.

The issue continued to be the sale of a considerable array of the active assets of the company to RKO, resulting in the new subsidiary concern known as RKO Pathe. Jacob Conn, an exhibitor of Providence, R. I., an eloquent, vigorous and spectacular figure in the last previous meeting when the stockholders were called upon for ratification of the sale, and Harry L. Kreeger, attorney for minority stockholders, led the belligerents on the floor of the meeting.

At the previous meeting two guardians of peace in the personage of detective agency operatives in field gray uniforms with heavy sidearms stood by the presiding officer's table, but at Tuesday's session one New York City policeman was the sole expression of force. Also the rear freight elevator service which was made available for the convenience of administration executives feeling the pressure and heat of conflict at the prior session was not requisitioned for this meeting.

Officials Noticeably Absent

Officials who were prominently identified with Pathe Exchange, Inc., in high executive capacities before the RKO deal were noticeably absent from the meeting, with but few exceptions. Officials in attendance were George Armsby, a director; Stuart Webb, L. D. Burton, a board member, and Arthur Poole, Pathe treasurer.

The many sensational charges of "breach of trust" hurled at Pathe directors went unanswered, the Pathe officers in charge of the meeting apparently being content only with reelection of the old board members and obtaining ratification of the acts of the board during the past fiscal year. Both purposes were finally accomplished after much hedging by both majority and minority stockholders and following considerable interference by complaining minority owners, who voiced loud and vigorous protests of the company's management and of the deal which sold to RKO practically all operating assets of the corporation.

Minority stockholders now have pending a $20,000,000 damage suit against Pathe

(*Continued on page* 38)

Tiffany Continues Migration To Educational Home Office

Moving of Tiffany's home office from 729 7th Ave., New York, to the headquarters of Educational in the Paramount building continued this week, with complete absorption of Tiffany personnel by Educational completed next week.

As previously reported, Educational branch offices are acquiring Tiffany accounts data and records of exchanges, with Educational managers placed in charge of the Tiffany sales force.

Hays Office Moves

The new telephone number of the Hays organization is BRyant 9-4000, and the new address 28 West 44th Street, New York.

32,167 Hold Warner Bros. Stock, Declares Schneider

In a recent issue of MOTION PICTURE HERALD it was stated that Warner Bros. had 26,000 stockholders as of April, 1931. Samuel Schneider, assistant to Harry Warner, writes that "our stockholders list as of March 31, 1931, shows a total of 32,167."

"Radio City" Calls Whitbeck

Frank Whitbeck, who joined Universal last week, is understood to be considering an offer to join the Rockefeller "Radio City" amusement venture in New York. Whitbeck arrived in New York on Thursday from Hollywood.

Whitbeck until recently handled advertising and publicity for Fox West Coast Theatres.

100 FEATURES FROM INDEPENDENTS IN NEW SEASON AS MARKET OPENS

Thirty Companies Lining Up for 1931-32 Race

At Least 300 Short Pictures Also Will Be Made For State Right Release

The independent producer-distributor is about to reclaim that position in the industry's structure which was his before sound and its intricate mechanical and financial workings placed him in a state of almost total inactivity.

Practically all important independent theatres have now equipped with sound; a more substantial response and favorable reaction has been felt from independents' bankers, while the condition of state right exchanges, after a hectic two-year period, now are beginning to assume a more healthy aspect.

The new season will start off with approximately 30 independent producers ready to hurdle the barrier which has kept many of them out of the race since 1928. Included in this group are at least a dozen new enterprises, among them ventures sponsored by Harry Asher, of Boston; M. H. Hoffman, Larry Darmour, M. D. Sikawitt, who organized Headline Pictures; I. J. Kandel, Ideal Pictures; M. H. Hoffman, Jr., of Allied Pictures; Hollywood Syndicate, Charles Hutchinson, Reed Productions, Liberty Productions and Welshay Pictures.

Many Others to Continue

W. Ray Johnston will launch his new Monogram Pictures Corporation. John R. Freuler has outlined an elaborate new feature schedule for Big 4 Film, while George Batchellor, of Chesterfield; Nat Levine, Mascot; Dave Mountain, Richmount; L. E. Goetz, Bryan Foy, Samuel Cummins, Irving Briskin, Larry Darmour, William Alexander, Congo Pictures, and A. Pollak, of Hollywood Pictures, are expected to complete plans shortly for the new season.

M. J. Weisfeldt will continue with Talking Picture Epics, and so will Harry Thomas with his First Division Pictures. Simple Simon Comedies, which started late this season, will release a series of shorts in 1931-32.

At least 100 features and more than 300 short features will be made by these independent companies and distributed through state right exchanges during the new season.

M-G-M to Make Sport Series With Famous Track Athletes

Hollywood—Metro-Goldwyn-Mayer plans to produce a series of sport shorts featuring various well known track stars, series to be directed by Ray McCarey, who handled the William T. Tilden tennis shorts.

Among the stars signed are Frank Wycoff, Vic Williams, Bob Maxwell, Dick Pomeroy, James DeMers, Harry Hinkle, Bud Hauser, Lee Barnes, Jed Walsh, Bill Carles and Orval Martin, covering all phases of the field sport.

Exhibitors Find Boomerang In London Sunday Show Bill

Mass Meetings Held to Protest Compulsory Charity—General Council Is Pressed To Fight

By W. H. MOORING

London—Exhibitors are conducting mass meetings all over the country in protest against the compulsory charity feature of the Sunday opening bill, which has passed second reading and provides for Sunday amusements on a local option basis.

The draft bill actually reads to the effect that *such amounts as may be determined by the licensing authority to represent the profits from cinema entertainments given on Sundays shall be paid to charitable objects approved by the licensing authority.*

When at first it became apparent that legislation to regularize the Sunday entertainments situation would have to be introduced, leading members of the Cinematograph Exhibitors Association, hoping to minimize parliamentary opposition to a measure legalizing Sunday entertainment, laid special stress upon the fact that until declared illegal by the high courts under obsolescent statutes, Sunday shows in London and other cities had resulted in huge sums of money being paid to charity. The practice of charitable contributions from Sunday takings was started by the London county council many years ago, but whereas under conditions then obtaining there was no direct interference by the authorities, if the new bill becomes law, the authorities will not only scrutinize accounts but may even dictate what sum shall be regarded as representing the profit of any particular show.

May Regret Stand

The C E A is likely to regret that it did not turn down the charity idea from the beginning of this legal development, and go all out for the right to open theatres on Sundays as a natural concession to public rights and public demand.

There is a growing demand for all kinds of Sunday laxation, and but for the fact that the die-hards are organized to the teeth while the champions of a free Sabbath are not, the coming of the Continental Sunday to Great Britain would not be long deferred.

At the moment there is a strong group of politicians pledged to oppose the principle of Sunday entertainments. Their pledges have been obtained by the women's vigilance societies, the religious organizations, and the brewers, who have united long ago to oppose Sunday concessions.

C. E. A. Pressed to Fight

Until last week, the cinema industry has done nothing either to foster public resentment of a dull Sunday or to pull political strings towards getting a brighter one.

Now mass meetings of exhibitors are being conducted.

Something New for Ads

St. Louis—An experiment in theatre advertising is being tried out here as the result of an agreement between Advertising Director Milt Harris of the Fox and the Post-Dispatch, through which amusement ads appear on the same page with the daily radio programs. The aim is to determine whether theatre advertising attracts more attention on the radio page or on the regular amusement page.

One result of the experiment will be to test the theory that the reader tears out his regular radio program page to keep it by him during broadcasting periods. If this proves true, the argument is advanced that the amusement advertisements might attract more attention on the radio page.

Keep Organists If Double Shows Go

Balaban & Katz will retain all its organists if double featuring is abolished before June 1. Otherwise an order issued for a three-months "vacation," starting May 15, will become effective. At the end of that period, four will be reassigned for the largest theatres which will not use double features, regardless of whether an agreement regarding the policy is reached this summer.

Fred Gilford Quits Chicago Allied to Join Buying Unit

Chicago (QP)—Fred Gilford yesterday resigned his Allied directorial post to join the Midwest Theatres buying circuit. Gilford, who has been prominent in Allied activities locally was a member of important Allied committees and operates the Madlin and Century theatres.

Frank Stakoskas withdrew his Milford theatre from the local independents buying unit and joined Midwest with Gilford.

A B C Reported Set to Buy Regent Enterprises Circuit

Liverpool—It is understood negotiations are nearly set for transfer of the seven houses of Regent Enterprises, Ltd., to Associated British Cinemas, Ltd.

Conferences regarding sale of several houses of other companies are reported in progress.

GLORIA SWANSON DENIES FRICTION AND PARTING WITH UNITED ARTISTS

Hays Members Told to Eliminate "Crime" in All Ads

Member companies of the MPPDA have received further warning against salacious advertisements and suggestive art, with home offices immediately relaying the order to local staffs and men in the field, particularly those on theatre assignments.

Salacious advertising, suggestive art and other factors of a character which makes an attempt to attract business by an appeal to indecency were again ordered out.

The Hays office, it is understood, has officially ordered that the crime element in all gangster pictures be played down.

Fox immediately dispatched word to theatre managers declaring taboo all guns or characters holding guns in lobby displays and out-front paper.

London Men Forming Company To Develop Television Work

London—H. P. E. Myers, chief advisory engineer of the Baird Television Company, is forming a syndicate for the development of his television inventions, on which basic patents are claimed.

Will Day, formerly associated with Myers, and a third party will control the operations. They claim "we are nearer to a televised picture than any one imagines."

Dave Bader Is in New York

Dave Bader, of Universal, returned to New York on Thursday from an extended stay at the Coast studios. Bader has been handling Mid-west sales of the new Laemmle biography.

"Len" Hall Quits "Photoplay"

Leonard Hall has resigned from *Photoplay*. Upon his return from a European vacation he will rejoin the staff as a special writer.

Thank You, Teacher!

Professor Winifred Cullis of the University of London, guest of the English Speaking Union here, said visits of English school teachers here are helping to dispel the idea prevalent in Great Britain that all American people are like the types seen in the American motion pictures. She said returning teachers tell the children of their experiences here, changing the impression "that the lives of Americans are one exciting adventure after another, that they all carry revolvers and are rather a queer lot and not quite so respectable at that."

Rejected MGM Boost of $600,000, She Says

Conference With Schnitzer Was on Renting Space for Next Picture, Declares Star-Producer

Gloria Swanson, in New York for a "purely business visit" this week denied various reports of business frictions in her producing affairs, specifically denying a rumor of a parting of the ways with United Artists. Making emphatic that she was continuing her present connection, she remarked that last summer, prior to the signing of her latest contract, she refused an offer from Metro-Goldwyn-Mayer which would have given her $600,000 more than her present arrangement.

Miss Swanson made this statement when questioned regarding the reports of a conflict with Samuel Goldwyn over her next picture, just before she left Hollywood for New York. According to the actress, both Mr. Goldwyn and Joseph M. Schenck approached her with an offer relative to her next film, "Rock-a-Bye," which she planned producing as an independent member of United Artists.

They offered to buy her story, produce it, thereby relieving her of the attendant responsibility and "worry," and give her 50 per cent of the gross intake on the film. The proposition appealed to Miss Swanson, she said, but they offered her much less for her story than she already had expended in purchase and preparation, since she had had the story for eight months with two scenarists preparing it. "It is very nearly ready to shoot," she said. When she refused to consider their offer Goldwyn accused her of showing insufficient consideration for her associates.

Met Schnitzer on Renting Space

Her conference with Joseph Schnitzer before leaving Hollywood, she said, was relative to renting space on the Radio lot for "Rock-a-Bye," which she describes as "the best story I have ever had." Needing a great deal of space, Miss Swanson said she would make the film on either the Radio or Universal lot. Cast and director have not been chosen. Space was the sole object of her conversation with Schnitzer, she declared. Definite plans for space will be arranged through her attorney, Lloyd Wright, she said.

Miss Swanson said she has two contracts with United Artists, an "A" and "B." The "A" agreement has been in force since 1925, being the original contract made when she joined the first group of four, Mary Pickford, Douglas Fairbanks, Charles Chaplin and David Wark Griffith. This calls for one film each year, United Artists to produce, and the actress to be paid a regular salary.

In order to enable her to make more than one each year, which is unsatisfactory, Miss Swanson has the "B" contract, by which

(*Continued on page* 52)

Pennsylvania Is First Picked for Erpi's New Plan

Electrical Research Products is understood to have actively launched its campaign to rehabilitate 5,000 theatres throughout the country, details of which first appeared in Motion Picture Herald in January.

Pennsylvania has been picked as the site of the first concentrated drive to rehabilitate theatres which are in a bad plight. Darkened houses are not the initial object of the plan, Erpi intending to negotiate the plan with those unstabilized houses which now are operating.

Fifty contracts have already been lined up in Pennsylvania, it is understood.

Pictures are arranged for by Electrical Research, which installs Western Electric equipment and reconditions the house on a percentage payment plan.

Jessel, Lita Chaplin on Fox Route; F. & M. Starts Picon Run

George Jessel's new Fanchon & Marco contract becomes effective on Friday when he opens at the Fox Brooklyn as the first play in a tour of Fox Eastern houses. Lita Grey Chaplin follows Jessel at the Brooklyn on May 8.

Jessel will next appear at Fox's Academy of Music, New York, and at the circuit's Bronx Crotona.

Molly Picon will first appear at the New York Audubon, starting May 5, and following with a week's run each at the Brooklyn and Crotona.

To Produce Religious Films

St. Louis, Mo.—National Cinema Service, Inc., has purchased a studio for production of educational, advertising and religious films.

The Sheriff's New Suit!

Stockton, Cal.—When the man bites the dog, that's news. Well, when the house owner sues the sheriff, so is that! John Gomez, who owns the Royal, has actually filed suit against none other than Sheriff Harvel Odell of Joaquin County for $5,934.30, charging that said sheriff's office collected and withheld $384.30 in admissions after he had acquired ownership of the house. Owner Gomez also wants $5,000 for trespassing, $500 for counsel fees and $50 for costs. Maybe it's not so much fun being a sheriff, after all!

MGM SALES STAFF STANDS OPPOSED TO AD REELS AND DOUBLE FEATURES

Feist Sees Serious Injury To Buyer and Seller

Fifteen Stars to Make Half of 48 Features for Next Season— 197 Shorts Planned

By SHERWIN A. KANE

[Pictures and sidelights on M-G-M's Chicago convention are published beginning on page 62]

Chicago—Metro-Goldwyn-Mayer's sales force stands on record as opposed to the exhibition of sponsored reels and to double or multi-featuring. The MGM national managers' conference convened at the Drake hotel Sunday and Monday to receive the announcement of the company's production schedule of 48 features and 197 short feature releases, and to discuss sales and industry problems.

Both practices, Felix Feist, general sales manager, said, were opposed to the best interests of the industry at large and, if persisted in, could bring serious and lasting injury to the exhibitor and the distributor.

Exhibition of sponsored films, Feist said, comprises not only a form of "adulterated entertainment," but, in the long run, is offensive to theatre patronage which resents any commercial intrusion on its selected programs and will seek other forms of entertainment, if forced, to avoid such intrusions. Sponsored films in the theatre, too, he warned, will be directly responsible for dissipating the good will of such valuable agencies as newspapers and periodicals of general circulation, on whom the industry must rely for much of its public sales work.

Charges False Values

Double featuring, according to the objections raised, means a sale of a false value to theatre patronage and the permanent harm such policy might do the industry if persisted in and permitted to spread.

"The principal objection to the practice," Feist said, "is that there are not enough good pictures to permit double featuring on a large scale without resultant injury to theatre patronage. Whatever affects theatre business affects the industry at large, and we object to the practice for that reason.

"Double featuring is certain, eventually, to drive patronage away from the theatre. The dearth of good features makes it an impossibility to continue on a double featuring policy for any length of time without offering theatre patronage false value. Even one good and one bad feature on the same program is unsatisfactory. The exhibitor has sold his customers on the basis of a bargain show. If they are disappointed in one of the features offered they are more apt to feel that they have been victimized than that they have shared in a bargain. A few such experiences repeated and the exhibitor has succeeded in driving patronage away from his theatre and from motion pictures."

Metro's new short subject schedule will offer ample material for special children's programs, Feist said. Special efforts, it was decided, should be made by Metro salesmen and bookers to build up short subject selections which suitably would augment features designed for special children's shows.

(*Continued on page 52*)

M-G-M Locks the Door on Props of "Sin"

Hollywood—Outlawed by the State of California, but legal for film purposes only, many thousands of dollars in gambling equipment, firearms and other lethal instruments are stored under lock and key in a special compartment in the M-G-M property warehouse.

There are, for instance, enough gambling layouts to start a fair-sized Monte Carlo, roulette wheels, faro banks, chuck-a-luck cages, crap tables and other games of chance. These find frequent use in films but, as soon as removed from sets, are carefully dismantled and stored separately so that no one key would open all the doors in which the various parts are kept.

In the ordnance line are machine guns, rifles, tear bombs, pistols, swords, rapiers, spears, cutlasses and other weapons banned by law. They are stored "broken" so that, even if stolen, they could not be used. Cane-swords, illegal outside of museums, are put away with the cane portion missing. Revolvers are minus barrels and machine guns are stripped of actions.

Other illegal weapons, frequently used in pictures, are brass knuckles, blackjacks, sand-bags, "billies," sap-sticks, and tear-guns, while the legal collection of illegal equipment includes masks, handcuffs, gags, burglar tools, loaded dice, marked cards and daggers.

National Circuits to Slash Expenses in Big Economy Move

Approaching Slump of Summer and Desire to Increase Return on Investments Prompt Decision

Operating expenses and overhead charges of theatres belonging to the majority of national producer-owned circuits will be radically reduced, beginning immediately.

Widespread adoption of double featuring policies, the usual slump in summer receipts, coupled with unfavorable box office reaction to the present economic era of depression, and an attempt to increase the return on theatre investments are, it is understood, all important influencing factors in the new economy move.

One national circuit is understood to have ordered as much as a 50 per cent reduction in operating expenses of its theatres, while intended wholesale elimination of organists by Publix in Chicago and New England, and possibly other spots, is understood to be a direct outgrowth of double featuring, which has raised expenses considerably and necessitated cuts elsewhere in the house budget.

Bischoff, Leaving Columbia, To Take Post With Universal

Hollywood—Samuel Bischoff, formerly chief assistant to Harry Cohn, Columbia executive, has left to go with Universal.

It was thought Bischoff was more or less of a fixture with Columbia.

$2,500,000,000 in Industry

The yearly statement of the M. P. Producers Association estimates the world capital invested in the industry at $2,500,000,000, of which $2,000,000,000 is in this country.

Denies Fox Has Gaumont Control

London—Official denial that Fox controls Gaumont Pictures, operating 300 British theatres, is made by Gaumont following release by Fox in London of a statement concerning the recent refinancing of Fox, in which it was pointed out that Fox owns 47½ per cent of the voting stock and approximately 75 per cent of all outstanding stock of Metropolis and Bradford Trust Co., Ltd., which, in turn, owns 65 per cent of the ordinary share capital of British-Gaumont.

Following release of the Fox statement, Gaumont announced:

"Apart from the implications in this statement that the Gaumont-British Picture Corp. is controlled by American film interests, which is entirely incorrect, it is also untrue that Fox Film Corporation, or any other American corporation, controls the Metropolis and Bradford Trust Co.

"The essential facts of the situation," states Gaumont, can be summarized as follows:

"The control of the Metropolis and Bradford Trust Company is vested in the 10,000 voting shares of that company, of which 4,950 are held by Messrs. Ostrer and 4,950 by Fox Film Corporation. The balance of 100 shares is held by the independent chairman, Lord Lee of Fareham, who was nominated and appointed by the two parties, jointly with whom, and in case of their disagreement, the ultimate control of the company therefore rests."

THE CAMERA REPORTS



KEYSTONE COPS. *The world's most famous police force reassembled the other day for a Hollywood Masquers Club's comedy. Here they are (with "Fatty" Arbuckle to start them off)—Bobby Vernon, Ford Sterling, Chester Conklin, Clyde Cook, Mack Swain, Jimmy Finlayson and Hank Mann.*



TWO-STAR PICTURE. *(Right) Gloria Swanson, United Artists star, and Bebe Daniels, Warner star, arriving in New York—Miss Swanson coming to arrange for her next picture.* *(See story on page 13.)*



ARLISS AND "THE GENIUS." *(Left) A rather happy coincident on the Warner lot when George Arliss, as he is, John Barrymore, as his latest character in "The Genius," and the "still" photographer met at the same time before Arliss' dressing cottage.*



BEAUTY IN THE FAR EAST. *In what might well be a film scene but isn't, here is Douglas Fairbanks, United Artists star now on a world tour, visiting the Philippine Islands, with "Miss Philippines of 1931" and her understudies. (Acme photo)*



MERMAIDS. *Our word for those who cast their lure from among the seacoast's rocks, and speaking of seacoast's rocks, how are these for lure? Mermaids having become screen players, of course, the casting is here being done by such modern folk — specifically, Roberta Gale, Rochelle Hudson and Lita Chevret of Radio, which probably accounts for various notable distinctions.*



BLONDE. (*Right*) *One of the newer players who, incidentally or otherwise, do enhance the fascination of the screen, is Carole Lombard of Paramount.*



DRAMA—ÀND CLARA BOW. *Pecking—and, of course, eavesdropping, too—on sound stage No. 7, at the Paramount West Coast studio, during the shooting of a scene in "Kick In," Clara Bow's first dramatic starring vehicle. With her are Paul Hurst, Donald Crisp and Wade Boteler.*



NOVEL SHOT. *Both the "still" man's and the cinematographer's. For this studio view shows Director Hobart Henley at Universal laying the stage for a continuous close-up of characters in "Bad Sister." The players are Charles Winninger, Helene Chadwick, Bette Davis, Emma Dunn and Sidney Fox.*

PUT 'ER THERE! *How the short subject department of the Radio Pictures organization were all set to greet the Los Angeles Radio convention. The glad-hands belong to Harold Swartz, director; Lloyd French, writer; "Chic" Sale, Ben Holmes, Sale's assistant; Louis Brock, producing supervisor; Mark Sandrich director; Roscoe Ates, comedian; and Jimmy Hartnett, assistant director.*





BRUNETTE. (*Left*) *Another new face among the screen's new beauties, Lita Chevret, who, joining Radio, joins the year's ranks of promising players.*



IMPROMPTU GOLF. *Not a new game. Indeed, an old one—at least, so many seem to play golf as though just on the spur of the moment. In this case, however, a bit of fun of Jack Warner's at the Warner convention in Atlantic City—perpetrated with Dan Michalove and Moe Silver looking on.*



SCREEN'S NEW YOUNGSTER. *A film player by inheritance, or association, or something, is Delmar Watson, for he is next to the youngest of the Eight Watson Kids, all of whom are in pictures. It is Delmar's work in First National's "We Three" that promises him stardom.*

MARKET QUOTATIONS OF FILM STOCKS

(Week ended Thursday, April 30)

Stock Exchange

1931 Range High	1931 Range Low	Stock & Div.	Sales (in 100s)	High	Low	Thurs. Close	Net Change
9	6	Amer. Seating.	6	7	6	6	— 1⅛
15	5	Cons. Film	71	6⅛	5	6	— ⅛
187⅛	131¼	Cons. Film pf. (2)	41	14½	13¼	14¼	— ⅝
185¾	143⅜	Eastman Kodak (8a)	681	156½	147	155½	— ¼
383⅛	161¼	Fox Film A (4)	2001	203⅛	161¼	201⅛	+ 1¼
151½	33⅛	Gen. Thea. Eq.	3361	63⅛	33⅛	5	+ 1¼
63½	41½	Loew's, Inc. (3b)	544	467⅛	41½	46	— 1⅞
98	83	Loew's pf. (6.50)	3	95½	94	94	— 1½
27	25	M-G-M pf.	4	26	25½	25⅝	— ⅜
50¼	28	Para-Pub. (4)	1550	33⅝	28	30⅞	— 2
2⅞	1½	Pathe	60	1⅞	1½	1⅞	+ ⅛
6½	3	Pathe A	43	5	3⅞	4½	...
24½	15½	Radio-Keith-Or. A.	1268	19⅜	15½	18⅛	— ⅜
203⅜	71⅜	Warner Bros.	1589	9½	7⅛	8⅛	— 1⅛
40½	20	Warner Bros. pf. (3.85)	5	22	20	20	— 1⅞

X—10 share lots
a—including extras
b—plus extras

Curb Exchange

23	15⅜	Columbia Pic (1½a)	2	15½	15⅜	15⅜	— 5⅛
22	15	Columbia Pic. vtc. (1½a)	1	15	15	15	— 3
6⅝	3	Fox Theaters A.	135	3⅞	3	3⅞	+ ½
31¼	7⅝	Gen. Thea. Eq. cv. pf. (3)	878	16¼	7⅝	8¾	— 4¾
3½	1⅛	Sentry Safe Con.	37	1⅜	1⅛	1⅜	+ ⅛
15¼	7⅛	Technicolor	47	9⅛	6¾	7⅜	— 1⅝
13¼	6⅝	Trans-Lux DPS	148	8½	7⅛	8⅛	— ⅝

A—Plus 5% in stock.

Bonds on Stock Exchange

1931 Range High	1931 Range Low	Bond and Maturity	Sales (in $1000s)	High	Low	Thurs. Close	Net Change
74	40	Gen. Thea. Eq. Cv. 6's 40..	335	48	41	45½	+ 1⅜
99¾	94	Loew's 6s '41	144	95	94	95	— 1¼
105	101½	Para-Bway. 5½s '51	14	102	101⅜	101⅜	— ¾
97	86¼	Para-F.-L. 6s '47	161	91½	86¼	90	— 2
89¾	79½	Para-Pub. 5½s '50	84	81⅛	79½	81	— 2
89	51	Pathe 7s '37 ww	201	83	79½	80	— 2½
74½	40	Warner Bros. cv. 6s '39	223	49	40	43	— 3

Bonds on Curb Exchange

70	55	Amer. Seat. 6s '36	16	66½	63¼	63¼	— 3⅜

Produce Exchange Stocks

Color Pic.	5	2½	2½	2½	
Photocolor					

Over the Counter Stocks

	Bid	Asked
Roxy	¾	1¼
Roxy A (3.50)	11	13
Roxy units	11½	13½

FILM SHARES RESIST GENERAL DROP

Loew's Profit Off Million From 1930

Comparative earning statement of Loew's Incorporated, for the 28 weeks ended March 13, 1931, shows a loss over the corresponding period last year of $1,363,624, the two figures being $8,243,584 for 1930 and $6,879,960 for 1931.

The same period of 1929 showed a net profit after depreciation and taxes of $5,251,958. Operating profit for the three years before deduction of depreciation and tax figures, was: 1931, $9,765,410; 1930, $10,893,962; 1929, $7,376,267.

Current Loew earnings are equal to $4.49 a share on the 1,419,217 shares of common outstanding, as compared with earnings of $5.56 a share on the 1,363,993 shares outstanding for the same period of the preceding fiscal year.

COMPARATIVE EARNING STATEMENT

	28 Weeks Ended Mar. 13, '31	28 Weeks Ended Mar. 14, '30	28 Weeks Ended Mar. 10, '29
Operating Profit	$9,765,410	$10,893,972	$7,376,267
Depreciation and Taxes	2,885,450	2,650,388	2,124,309
Net Profit	$6,879,960	$8,243,584	$5,251,958

GTE Not In Pynchon Failure

A General Theatres Equipment executive has stated that his company, a Harley Clarke enterprise, is in no way involved in the recent failure of Pynchon and Company, brokerage firm suspended from the New York Stock Exchange.

Stocks Recover from Low Figures With Biggest Market Rise In Over a Year

By THE ANALYST

After selling off to the lowest level since the 1929 stock market crash, motion picture shares recovered most of their losses late in the past week in the biggest market rise in more than a year. Active buying and covering, attracted by the early break, resulted in gains of from one to five points in leading issues during the Thursday session, bringing them well up from the lows of the week.

Suspension of two brokerage houses for insolvency had placed bears in the saddle the first part of the week and, with the rest of the list, motion picture shares had reacted to new lows for the year and longer.

However, aside from one issue, in which one of the suspended houses had considerable interest, the picture group was subject to less pressure than most other sections of the list, as, for example, steels, motors and specialties.

General Theatres was in the limelight and, incidentally, on the spot, in the stock exchange group as a result of a wave of selling that followed suspension of Pynchon and Company. GT, as it is known on the tape, sold down to 3⅜ and was the most active stock in the amusement section.

Fox reacted in sympathy and encountered further pressure as a result of dividend and earnings uncertainties, but the stock rallied about four points after touch-

(*Continued on page* 34)

Fox Film Loses In Contract Suit

Webster, S. Dak.—According to Charles E. Bailly, of the Lyric, the case in which Fox Film sued him for $800 on unplayed pictures arranged according to the standard contract, was decided in favor of the defendant, Bailly.

The court held that the standard contract was null and void owing to the fact that it contained the arbitration clause, and no damages could be collected in South Dakota on a null and void contract, reports Bailly.

This was the first old standard contract case tried in the state. Rex W. Harris handled the case for the Lyric.

G T E Buys $10,000,000 In Film Securities Preferred

General Theatres Equipment, Inc., has purchased $10,000,000 in seven per cent preferred stock of Film Securities Corporation from a syndicate headed by Chase National.

Film Securities owns the 660,900 shares of Loew's, Inc., formerly held by Fox Film. Voting control of Film Securities, however, is said to still rest with the Chase group.

Technicolor Office Moves

Technicolor has opened new offices at 400 Madison avenue, New York. Frederick F. Bryant has been appointed New York representative.



HE'S MAKIN' EM AWFUL BIG

But the Bubble is Bound to Burst

ARE YOU EASILY KIDDED!



We contend that the theatre man is a hard headed business man who



DOESN'T WANT BACK-SLAPPING—

but asks only for a fair count and an idea of **WHAT'S IN THE BAG!**



We're for the theatre man who's cagey about buying blue sky!

He's suspicious about

BUBBLES THAT EXPAND

because he's found by past experience that they only have air in them at the end.

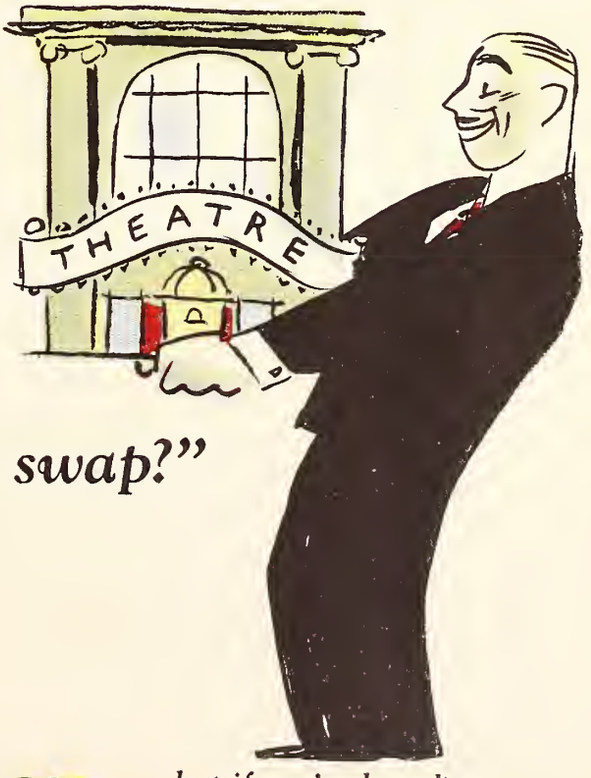


THIS IS THE SILLY SEASON *when the Announcement Boys are having fun.*

It's a great month for printers!

Let's be printers!





"Want to swap?"

(NEXT PAGE PLEASE— *but if you're bored stop reading here)*

DON'T misunderstand please!

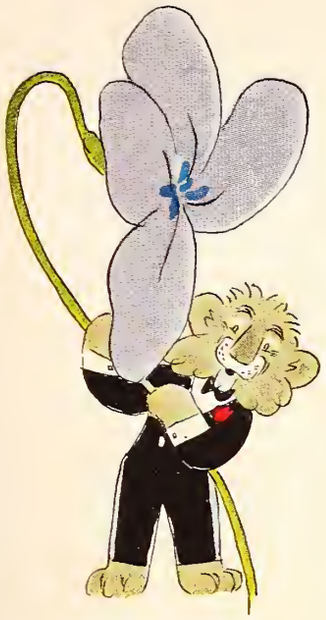
There's an awful lot of sincerity back of all companies' announcements. We all know that you've got to present a product properly or it's hard to have a talking basis on a list of pictures that mean a great investment!



BUT BOY, HOW THEY HOKE IT UP!

"Another Shot in the arm please, Doc!"





Not that M-G-M is any SHRINKING VIOLET!

Not that we're holier-than-thou

BUT — hell! — *we are!*

M-G-M IS ONE COMPANY
that doesn't have to trot out the gold and silver and all the fancy hand-made paper that makes things look good (*even if they're not!*)

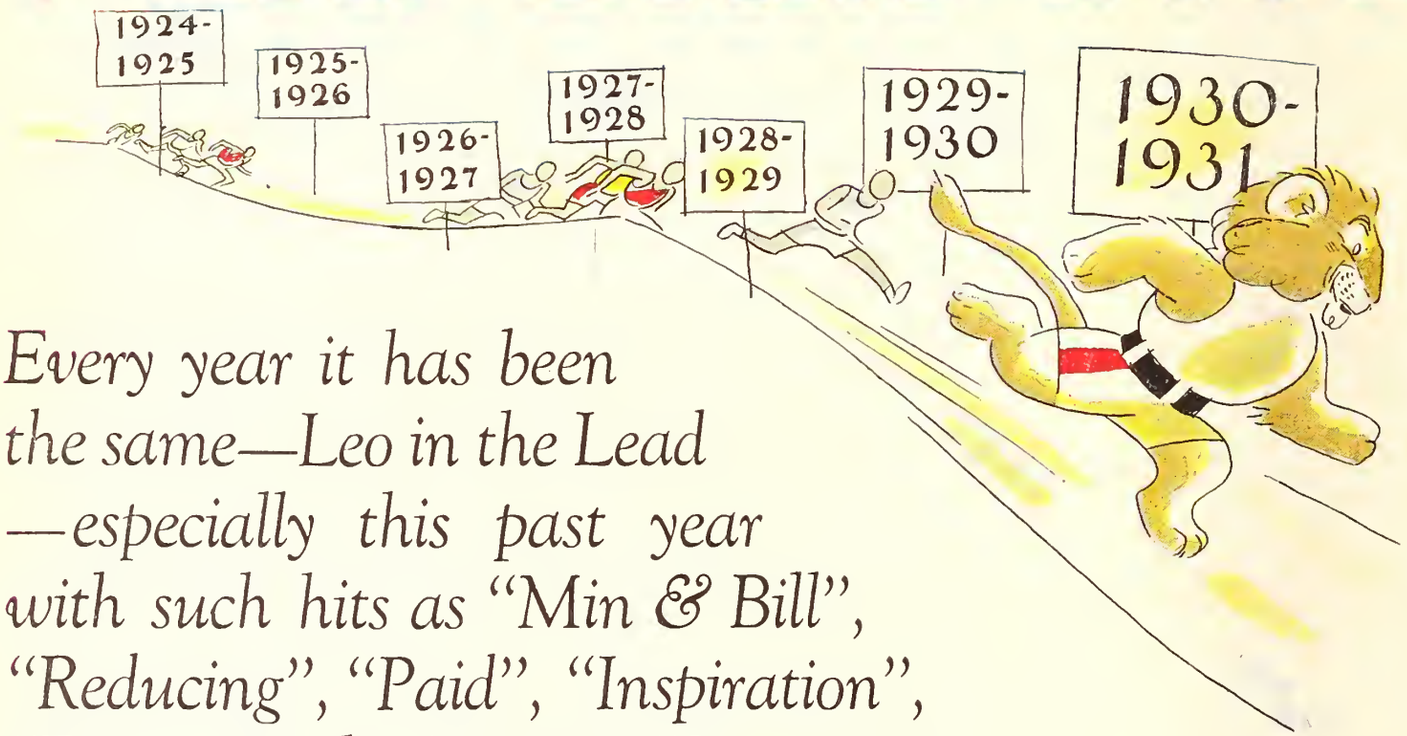
M-G-M IS THE ONE AND ONLY OUTFIT THAT CAN SAY TO YOU —

(Please go on — you can't stop now!)

AFTER ALL—

aren't you buying

PROVEN PERFORMANCE!



Every year it has been the same—Leo in the Lead —especially this past year with such hits as "Min & Bill", "Reducing", "Paid", "Inspiration", "Dance Fools Dance", "Strangers May Kiss", "Trader Horn" and plenty more!

THE WEIGHT OF OUR SALESMANSHIP IS CONSISTENT SUCCESS!



LET'S BUST BEAUTIFUL (*but empty*) BUBBLES and talk facts:

M-G-M STARS—*the greatest!*
M-G-M STUDIO—*A Miracle City!*
STORY PROPERTIES—*Fabulous!*
M-G-M PERSONNEL—*the same ever-aggressive, ever-young, ever-alert showmen who now present their greatest line-up*—(it follows)

The CROWNING GLORY

(we're using this phrase because we sincerely believe it to be truly descriptive)

OF METRO-GOLDWYN-MAYER IN 1931-1932—



Representing a total of

48 PRODUCTIONS

2 *from* MARION DAVIES



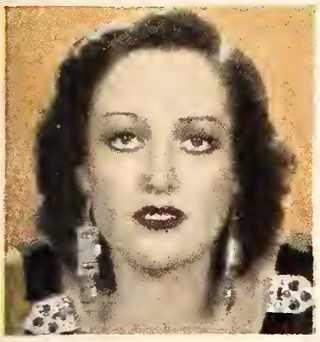
Watch the calibre of vehicles that Marion Davies will appear in! Her latest release of the current season Fannie Hurst's "Five and Ten" gives an idea of what this versatile and beautiful actress can do with a role of dramatic intensity. Acknowledged to be the cleverest of screen comediennes, she has now shown a new power as a dramatic artist that is to be reflected in her new-season offerings. Marion Davies productions receive the greatest promotion of any starring pictures in the industry. There will again be extensive Marion Davies advertising and publicity campaigns in the Hearst nationwide newspaper chain.

2 *from* NORMA SHEARER



The position of Norma Shearer in the industry today is an enviable one. A succession of splendid pictures to which she has given the fullness of her distinguished artistry and her beauty—"The Divorcee" for which she won the industry's highest award, "Let Us Be Gay", "Strangers May Kiss" these have put her into the very top spot of money stars! "Strangers May Kiss" is at the moment breaking records in theatres everywhere. "A Free Soul" is completed and is destined to be another great success. There will indeed be a ready public awaiting Norma Shearer's offerings in the coming season.

2 *from* JOAN CRAWFORD



Careful selection of stories for "America's Dancing Daughter" have resulted in building her following greater than ever in the past season. "Paid" and "Dance Fools Dance" gave her fans the beauty, the exotic thrills they eagerly expect from her. Joan Crawford stands high among the leading box-office names of this industry. To keep her fans packing your theatre in the new season Metro-Goldwyn-Mayer will present ravishing Joan in stories that combine thrill qualities with the de luxe glamour associated in the minds of the public with this popular star. M-G-M is pleased to announce that Joan Crawford has signed a new contract which will keep her for a long period among the celebrated starring names of this company.

3 *from* JOHN GILBERT



We sent the word broadcast to the complete showman personnel of Metro-Goldwyn-Mayer! We sought for John Gilbert vehicles of dynamic thrill quality—stories apart from anything he has ever done—dramas to captivate and hold the world imagination. We are excited beyond description to know that we have obtained for this sterling actor vehicles such as he has never had. The first is "Cheri-Bibi" by Gaston Leroux, an enthralling action narrative in which Gilbert plays two distinct personalities, a member of the nobility and a convict. Innocently accused of murder he changes his face, his name and his personality to win back his honest name and the girl he loves. John Robertson is the director, Leila Hyams is the girl. Another vehicle for John Gilbert is "Candlelight" based on the sensational Broadway stage hit! We believe that Gilbert's steady march back to his top ranking, which was helped by the sturdy qualities of "Way For A Sailor" and "Gentleman's Fate" in the past season will be amply carried forward now with his forthcoming important dramatic offerings.

2 *from* GRETA GARBO



Gorgeous Greta Garbo's continuing success has served to convince the world that this unique personality is to the screen what Sarah Bernhardt and Eleanor Duse were to the stage! An actress whose sensuous, slumbrous genius can never be duplicated, whose beauty and voice and bearing are of an aristocracy all her own. This magnetic star forges ever ahead. "Romance" and "Inspiration" electrified her admirers in the past season. M-G-M is particularly fortunate in having for selection in the coming season a group of vehicles that are perfect for the rare talents of this star. Not since M-G-M first took Greta Garbo from obscurity into world-enveloping stardom has she had available stories of such magnitude and promise!

3 *from* WILLIAM HAINES



His clean, winning, smiling appeal never lessens! Bill Haines is one of the most representative American stars on the screen and that accounts for his great popularity with American audiences. That rare combination of good humor, unrestrained fun and at the same time serious, manly appeal is unfailing! The pace he set in "Remote Control" and "The Girl Said No" is heightened as this season ends with "A Tailor Made Man", now enjoying great business throughout the country. William Haines is to change pace in the coming season with a trio of high-powered dramatic comedies that will surprise you!

3 *from* ROBERT MONTGOMERY



The Star Makers of M-G-M have done it again! The company that carefully developed from obscurity the Garbos, Shearers, Haines, Crawfords and all the others have now brought Robert Montgomery to that point of popularity where public demand names him star in his own right! His ever increasing appeal won by happy performances in "Divorcee", "Big House", "Inspiration" and climaxed by "Strangers May Kiss"—to name just a few—has long been reflected in one of the largest fan mails of any star in Hollywood. "Shipmates" was his introduction to stardom—and a rousing one! In the new season he will appear in three great entertainments—among them "Huddle" a romantic drama of a boy from the steel mills who makes good at football; and "The Truth Game" by Ivor Novello, a fast-moving modern comedy drama that won a large success as a Broadway stage play. Robert Montgomery is a name to reckon with in the coming season!

2 *from* BUSTER KEATON



Talkies have lifted Buster Keaton into a newer and greater popularity. His stage experience came in for good use, his "dead pan" voice fits his unsmiling face, his acrobatic and dancing talents — this versatility permits him what no other comedian on the screen has to give. Every talkie he has made is better than the previous one, "Free and Easy", "Doughboys" and the latest laughing panic "Parlor, Bedroom and Bath". Buster Keaton has succeeded by persistent and conscientious delivery of really funny comedies to build himself up to the top rank of comic draws! In the new season, aided by a pair of hilariously different comedy stories, he's going to bring a flock of new money into your box-office!

2 *from* WALLACE BEERY



Audiences like that "regular guy" quality about Wallace Beery. His perfect naturalness as "Butch" of "The Big House" stamped this great actor immediately as a new popular favorite, bringing to the screen a refreshing down-to-earth personableness that was again evidenced in "Min and Bill" and as Scorpio in "The Secret Six". Wallace Beery has won a stardom that is more than a title. He's in the big money now as a box-office bet! One of his starring attractions in the new season is to be "Sea Eagles" by Lt. Commander Frank Wead, in which he plays a hard-boiled yet likable Petty Officer aboard an airplane carrier of the fleet. We think it's going to be another "Tell it to the Marines" for action and heart interest. The U. S. Navy is cooperating in production and for the first time a dramatic picture is to be built around the hitherto secret activities of an airplane carrier, with scenes and incidents actually filmed aboard the great U. S. S. Saratoga.

2 *from* RAMON NOVARRO



A star performer whose standard never wavers, whose charm and personality keep for him a loyal public. There is no one on the screen quite like Ramon Novarro. Magazine editors in this industry who base their opinion on reader receptivity tell us that probably no other player has maintained such a permanent hold on audiences. In the past season this handsome gentleman-star gave his public the delightful "Call of the Flesh" and now follows with "Daybreak," the strong romantic drama that won unstinted praise at its Coast previews. Novarro's vehicles for the coming year are exceptionally powerful choices, insuring bigness of scale and strength of story.

1 *from* Alfred LUNT–Lynn FONTANNE



When the announcement was recently published throughout the world that Alfred Lunt and Lynn Fontanne, the stage's most celebrated acting team, had finally agreed to enter pictures after countless refusals it was pointed out editorially in the trade that these stage stars had signed with the one company they felt could do justice to their names and reputations! M-G-M recognizes its obligation to these famed personalities of the great Theatre Guild of New York and to the thousands throughout the country who have witnessed their supreme artistry in road engagements! Lunt and Fontanne have appeared in more stage successes of importance, separately and together, than anybody in the theatre world! Their appearance in M-G-M's roster of Great Names is another indication of the ceaseless aggressiveness of this company in bringing you new and important entertainment factors.

1 *from* LAWRENCE TIBBETT



Lawrence Tibbett has brought to theatres thousands of patrons who do not customarily attend! He has been instrumental in "selling" the picture habit to new ticket-buyers because he represents an utterly different and stimulating appeal. Exhibitors have told us that "New Moon" was a tonic that resulted in increased circles of patronage. In "The Prodigal" (formerly titled "The Southerner") Lawrence Tibbett revealed that not only could he enthrall them with his thrillingly romantic voice, but that he was a personality to be reckoned with from the point of view of wholesome, appealing dramatic acting performance!

1 *from* Stan LAUREL–Oliver HARDY



By public demand! Laurel-Hardy in a full length feature comedy! Audiences can't get enough of them. With every additional release they become more and more a national institution, a sure guarantee of fun in the theatre. It was quite natural when M-G-M got the right story, a perfect vehicle for their first full-length talkie, to go ahead and make the production "Pardon Us". Hal Roach and M-G-M have been working on it for months. It will unquestionably be the funniest picture this industry has ever seen! No expense, no effort is being spared to make it just right! We owe it to the uncounted millions of Laurel-Hardy fans who will pack your theatre. "Pardon Us" is something to cheer about!

4 *from* COSMOPOLITAN



To name the hits that have been produced by M-G-M for Cosmopolitan Productions is to name the greatest successes the industry has known. "Broadway Melody", "The Big House" "White Shadows in the South Seas" are just a few at random. That label "Cosmopolitan" is a guarantee of Bigness! And Bigness backed by million-dollar advertising and publicity campaigns in the Hearst newspapers and magazines is something only M-G-M can bring the industry! In the new season Cosmopolitan Productions will be selected as usual from great novels, plays and stories. Vehicles of importance! Among them is "Skyscraper Souls" by Faith Baldwin. It is the drama of the city of souls that live in skyscrapers, their romances, the amazing web of thrill that is woven through those giant temples of steel! It will run in Cosmopolitan Magazine under the title of "Skyscraper" and will subsequently be serialized in the Hearst newspapers and published as a novel under the title of "Skyscraper Souls". Four Big Ones from Cosmopolitan!



Special information will be forthcoming about pictures from

MARIE DRESSLER

They love her! Three little words that paint the complete picture of the hold which this wonderful personality has on the hearts of audiences. Each marvelous character which she has portrayed has etched deeper the affection of her public. In "Let Us Be Gay", "Anna Christie", "Min and Bill" to mention a few highlights—how they applauded her! There is only one Marie Dressler and M-G-M is proud to have been instrumental in bringing her rich, human talents to your patrons. Watch for special announcement!

13 Exceptional Productions

based on celebrated stage hits, best-selling novels and stories—

FLYING HIGH (*with the celebrated star* BERT LAHR)



Here's a property! By McGowan, DeSylva, Brown and Henderson. M-G-M fought for it and outbid the field to get it for you. Not only because it's one of the best known stage hits the country has known in recent years, having run a year on Broadway. But also because it gives us the opportunity to bring you its star, Bert Lahr, one of America's greatest comedians who will be a screen sensation. That's a double coup! Produced on the stage by the "Scandals" creator, George White, the story is packed with aviation thrills, laughs and romance. Involving as its high-light a thrilling trans-continental airplane race. The importance of this vehicle brings to it as director Charles Riesner, at the top of his box-office form following "Caught Short" and "Reducing"!

BOARDING SCHOOL



It was Metro-Goldwyn-Mayer which pioneered into the field of modern youth with "Our Dancing Daughters", "Our Blushing Brides" and "Our Modern Maidens". It is Metro-Goldwyn-Mayer which again finds fertile dramatic and audience appeal in a subject untouched thus far! "Boarding School" reveals a glamorous and colorful side of modern youth, rich in thrilling entertainment angles. It tells of three girls, each from different environments, coming together in a ritzy boarding school. It is really the story of adolescence with its flaming desire for a knowledge of life. The power of this drama, with its background of wealth and luxury and attractive young personalities, looms up as a production of money importance!

HONOLULU



There is no locale in the world today more richly laden with dramatic and pictorial punch than this setting out of which Metro-Goldwyn-Mayer is creating one of the lavish picture undertakings of the year. The world's most interesting and decadent civilization vivified in an action talkie! Here have come the wealthy of the world—those who have known every form of luxury—now settled in the tropic indolence of this amazing island city. Our story follows the destiny of a fascinating millionaire and his three daughters, caught up in the lure of Honolulu. Intense and spectacular, "Honolulu" is a showman's entertainment to anticipate!

NIGHT COURT



The authors have touched a gold-mine of drama! Destinies of luckless men and careless women rapped out at dead of night by judges, politically bought and paid for! Satire and comedy go hand-in-hand with breath-taking thrill in this stage play collaborated on by Mark Hellinger, noted human-interest writer of New York's Daily Mirror, and Charles Beahan, dramatist. And to complete the stamp of journalistic authority M-G-M got Edward Dean Sullivan, author of "Rattling the Cup on Chicago Crime" to adapt "Night Court" for the screen. The story involves an innocent girl, a newspaper reporter who fights for her, a couple of shyster lawyers at each others' throats, a judge's jealous wife and his sweetheart. "Night Court" rips into big city politics the way "Front Page" did into the newspaper game. You've got a big attraction here!

THE CHRISTIAN



It was inevitable that "The Christian," one of the greatest stories ever written in any language, should be made in the medium of talking pictures. It has been a top-money-maker in every medium—book, stage, screen. With the magic of talkies it will reach its crowning fulfillment. M-G-M will do it every justice with unstinted production and a cast of great names! What a soul-story is Hall Caine's "The Christian." Never a more deep-stirring love than that of John Storm for Gloria Quayle—he so noble, she so thirsty for delights of the world. Sensationally dramatic in each twist and turn of its mighty story, "The Christian" is to be the talkie for which thrill-seekers will pack theatres in the new season.

RED-HEADED WOMAN



We're congratulating ourselves! And we've got good reason! We were lucky enough to get a look at the advance proofs of the latest serial story by Katharine Brush, "Red-Headed Woman". That was even before it started serialization in the Saturday Evening Post and before it became the national story rage. We bought the talkie rights and we've got a box-office sensation without question! The story moves like a lightning bolt. Modern to the minute. The red-headed gal schemes to break up a marriage in order to get the luxuries of a wife she has always envied. She succeeds. But when she tries to enjoy her stolen treasures, she meets situations that tingle with excitement. A picture theme to pack houses. And it's going to get more national publicity when it appears as a book following its serialization!

Cecil B. De Mille's THE SQUAW MAN



What a response M-G-M got when it was first announced that "The Squaw Man" one of the greatest showman dramas of all time was to be made into talkies! No need to tell theatre men about the golden history of this gripping play. It has made fortunes, packed theatres, held audiences spell-bound in every part of the world. A narrative that sweeps across continents with power and passion! M-G-M is making a picture of it to be long remembered. A cast bristling with big names: Warner Baxter, Raymond Hatton, J. Farrell Macdonald, Victor Potel, De Witt Jennings, Julia Faye—just to name a few. Months in production already, it will be months more in the making! Lucien Hubbard, writer who won fame with "Wings", "Paid" and other screen successes collaborated in its adaptation with Leonore J. Coffee, and Elsie Janis. Put your money on "The Squaw Man" for the big winnings of '31-'32.

AFTER ALL



It is not hard to understand why this play by John Van Druten is a grea popular success in England, and is shortly to be brought to America. It is tol from the heart, and it reaches across the footlights to the heart of the audience It is the story of young folks who leave home in quest of adventure, are storm tossed by Life, disillusioned by love and return to the one real place in th world for them, home. The same qualities of human understanding that mak Van Druten a great playwright in the stage successes "Young Woodley" an "Unfaithful", and in "The Awakening" which he has also written for M-G-M are to be found again in "After All". Those human qualities transferre to the screen are an invincible drawing power!

BRIDGE VS. BRIDGE



Here's a strikingly unusual story. It was one of the year's greatest in Libert Magazine. A divorce has been granted to a woman by a Referee. The divorce husband goes to the Referee's house that night and at the point of a pist forces him to read certain letters and examine evidence not introduced in th case. They reveal amazing things in the lives of both the man and his wife. Th divorced husband's only desire is to retain custody of his young son. Th Referee's problem gives rise to a chain of absorbing episodes, resulting in th most powerful and vital treatment of the social question of children and c vorce yet put on the screen. A cross section of modern Society is pictur here, with its pathos, its restless excitement, its effect on a new generatio Strong story values that insure power on the screen!

THE AWAKENING



It takes a powerful, punchful story to make a picture that moves! And wh Metro-Goldwyn-Mayer signed up the noted playwright John Van Drute we knew we'd get a story with the thrill of his great stage successes "You Woodley", "Unfaithful" and "After All". Playwright Van Druten has c ated a throbbing drama of a young girl and her infatuation for a married ma A theme to be handled with delicacy and intelligence, but a theme that's rig out of life, deeply toned with human implications. You've seen it happe and when it does happen in this story it involves lives, situations and peo that make for a drama of vivid and compelling character.

GUILTY HANDS



Bayard Veiller is the author of "Paid" the remarkable dramatic success of the past season which previously was the stage sensation "Within the Law". His name is associated only with the greatest of box-office winners. "The Trial of Mary Dugan" and "The Thirteenth Chair" are samples of hits which brought him fame and fortune. Now he has conceived for the screen a unique story in which the audience is let in on the murder. The audience is permitted to experience the awful suspense of a hunted criminal, being tracked down by the police. Mr. Veiller believes that this is one of the most unusual plots he has ever devised, and Metro-Goldwyn-Mayer is going full speed ahead on what it, too, believes will be one of the outstanding dramatic smashes of the coming year.

WEST OF BROADWAY



Based on Zane Grey's popular Collier's serial story and best-selling novel "The Shepherd of Guadaloupe"! That novel was one of the most successful of Zane Grey's romantic thrillers and there's a public of literally millions who await its brilliant picturization on the screen. A swift-moving drama is this of the returned war veteran who finds his father's ranch taken away by trickery. Broken by the war he is compelled to fight a wily Mexican and the latter's unwilling American colleague. A girl, the daughter of his enemy, helps him regain his manhood and thereafter the fight is on in earnest! Zane Grey knows how to hold the absorbed interest of drama lovers. And M-G-M knows how to put action on the screen! The combination means a rousing entertainment!

ARSENE LUPIN



This news will warm the heart of every red-blooded showman! M-G-M is bringing to talking pictures the greatest of all crook stories "Arsene Lupin". That's what the screen is for! To take your thrill-seeking patrons and grip their minds with drama that pulsates, charms, amazes! And there's no story on earth better suited to the screen than the glorious tale of the master-thief who steals only from the rich, who wins hearts as gracefully as he robs, who reforms a world-worn beauty and is himself reformed by her. The creation of Maurice Le Blanc and Francois de Croisset has been read in every language of the globe. M-G-M has assigned Tod Browning as director. He knows how to thrill an audience.

"THE MARQUEE 5"

Showmanship is a thing that moves ever forward! It has ever been the watchword of M-G-M to present the new idea in production, to change the pace of the industry with entertainments far from the beaten track. "The Marquee 5" is to be a group of specially selected productions. Among them we plan to present stories that link up to the moment, in the same sense that "Caught Short" reflected a timely angle. As well as important vehicles that the psychology of the entertainment hour suggests. M-G-M's quick thinking capitalized on red-hot timeliness with "Caught Short" and M-G-M's foresight will again take advantage of any "trend-of-the-times" idea that may occur during the coming season. Certainly, it's a pioneering step, but we'll always pioneer in this business. "The Marquee 5" are to be important box-office pictures. Depend on that.



IT FITS BETTER THAN EVER!

48 HITS *representing*

The CROWNING GLORY of Metro-Goldwyn-Mayer

30 STAR PRODUCTIONS

MARION DAVIES (2)
NORMA SHEARER (2)
GRETA GARBO (2)
JOAN CRAWFORD (2)
JOHN GILBERT (3)
WILLIAM HAINES (3)
BUSTER KEATON (2)
ROBT. MONTGOMERY (3)
RAMON NOVARRO (2)
WALLACE BEERY (2)
LAWRENCE TIBBETT (1)
LUNT-FONTANNE (1)
LAUREL-HARDY (1)
COSMOPOLITAN PRODUCTIONS (4)

Special Information Forthcoming About
MARIE DRESSLER PRODUCTIONS

13 EXCEPTIONAL PICTURES

FLYING HIGH
THE CHRISTIAN
THE AWAKENING
NIGHT COURT
RED HEADED WOMAN
BRIDGE VS. BRIDGE
AFTER ALL
ARSENE LUPIN
WEST OF BROADWAY
GUILTY HANDS
THE SQUAW MAN
BOARDING SCHOOL
HONOLULU

"THE MARQUEE 5"
To be announced

AND —

You'll be hearing about M-G-M's Short Subjects, too! Rest assured they'll be the best in the industry next year, as in past years. Plus some brand new ideas!

METRO-GOLDWYN-MAYER

FOX CALLS ON EXHIBITORS TO HELP BUILD STAR VALUES FOR NEW YEAR

Academy Seeks Additional Data On Release Print

Los Angeles—Every projectionist in the country has received a questionnaire from the Technical Bureau of the Academy of M. P. Arts and Sciences, in which the Academy seeks additional practical information on how to improve the Standard Release Print, which was placed into effect several months ago.

The Projection Advisory Council and the American Projection Society are cooperating.

While many pictures now being shown were cut and released before the Standard went into effect, the number of non-standard prints is decreasing at a rapid pace.

Eleven Features Remain on Paramount Schedule

Hollywood—Eleven talkers still are to be made at Paramount to complete the 1930-31 schedule.

20 Chaplins for Independents

Exhibitors Film Exchange is releasing 20 old Chaplin short comedies on the independent market among 124 subjects. On the program are 52 nature subjects and 52 travelogues.

Industry at Ad Meeting

The motion picture industry will be represented at the 27th annual convention of the Advertising Federation of America, scheduled for June 14 in New York.

May Postpone Fox Meeting

The Fox stockholders' meeting, scheduled for April 30, may be postponed again, because of failure to complete the corporation's annual report in time.

Carrillo in New York

Leo Carrillo, star of Tiffany's "Hell Bound," has arrived in New York to attend the opening of the film at the New York and Brooklyn Paramounts May 9.

Abrams Seriously Ill

Minneapolis—Morris Abrams, handling exploitation and roadshows for M-G-M, is seriously ill following an appendicitis operation.

Film Baseball Opens May 9

The Motion Picture Athletic Association has announced May 9 as opening date of the baseball league, comprising eight teams.

A Facial for Milton

Maybe mice are mice, and nearly all are alike in real life, but in motion pictures it's different.

And so, if Milton Mouse and his girl friend Mary are going to continue scrambling across the screen, they've got to change their looks.

That's what the Federal Court ruled in California when it decided the first round of the copyright-patent suit of Walter Disney against the Van Beuren Corporation.

Van Beuren's legal battery will appeal their contention that Milton Mouse and Mary were born in Aesop's Fables before Disney originated Mickey and Minnie Mouse.

As it stands, the court has forbidden further distribution of five issues of Aesops Fables because Milt looked too much like Mickey and has held that Van Beuren's mouse must undergo an operation to alter its appearance.

The court's verdict does not interfere with the distribution of Aesop's Fables, the established Van Beuren cartoon reel, except as to the five particular issues in which Milt looked so much like Mick.

Governor Signs Stage Bill

Albany—Governor Roosevelt has signed the Post bill whereby only owner, manager, producer, director or agent may be arrested in the case of a performance considered immoral.

May Drop Fay Wray, Jean Arthur

Hollywood—Local reports indicate that Fay Wray and Jean Arthur are to be dropped by Paramount.

The New York home office would not comment on the report from Hollywood.

Next Thrill-O-Drama Set

"In Old Cheyenne," third of Sono Art-World Wide's Thrill-O-Dramas, will be released May 26. Rex Lease and Dorothy Gulliver are featured.

Political Films in Russia

Leon I. Monosson, president of Amkino, in a recent speech, said approximately 70 percent of the films now shown in Soviet Russia were for political education.

Seiden Opens Sound Studio

Joe Seiden has opened a studio at 729 Seventh avenue with facilities to put sound track on silent film and to make talkers. He will rent portable sound cameras.

Direct Checkup Planned To Decide Billing

Clarke, Sheehan, Grainger and Michel Address National Convention of Sales Staff

[Pictures and sidelights of Fox convention are published beginning on page 48]

Fox in 1931-32 will place heavy concentration on star values and the development of starring material.

A direct check-up with exhibitors will be made to determine which featured players score sufficiently to warrant elevation to stardom. Where players who are featured as support create a favorable box-office impression they will be given opportunity to appear with heavier billing.

Fox salesmen, branch and division managers and home office studio executives now are meeting in New York at the annual sales convention. The conference opened Monday morning with addresses by Harley L. Clarke, president; Winfield Sheehan, studio chief; James R. Grainger, in charge of sales, and W. C. Michel, and will terminate on Saturday.

Clarke discussed future company plans. Michel talked on general organization, while Sheehan and Grainger outlined new product and sales policies, respectively.

Regarding the new drive for starring material, it is the intention of Fox executives to continue with featured billing on certain teams and players who have not yet had their chance to prove their worth at the box-office, and where the exhibitor check-up, made shortly after release, shows that the players have box-office power, future billing will be of a star nature.

As previously announced in Motion Picture Herald, Fox will copyright future poster and paper material in an attempt to prevent their misuse by poster exchanges for theatres not playing Fox product.

48 Features Planned

While 48 features are planned for the Fox 1931-32 season, the production policy calls for elasticity in order to provide for any changes in the public's demand.

Will Rogers will make three comedies, the first, "Young as You Feel," being by George Ade. In the cast will be Fifi Dorsay, Rosalie Joy and Donald Dillaway, Lucile Brown and Terrance Ray, as well as Lucien Littlefield. Frank Borzage is director. Rogers' second is with David Butler's direction from Booth Tarkington's "The Plutocrat," and the third is "Ambassador from U. S.," based on Vincent Sheean's Saturday Evening Post story, Sam Taylor directing.

Janet Gaynor and Charles Farrell will co-star in three, one titled "Delicious" and directed by Butler with El Brendel as comedian. George and Ira Gershwin and Guy Bolton are writing the incidental music and story. The two others are "Merely Mary Ann," from Israel Zangwill's novel and play and directed

(*Continued on page* 34)

TWO AD REELS ON ONE BILL IS CALLED UNWISE

Details of Paramount Contract With Advertisers Show Film Must Run As Long As Feature

Complete expansion of Paramount's present policy of booking and distributing sponsored advertising reels will be an outgrowth of the company's decision to sell ad shorts to theatres other than Publix houses, beginning August 1, when Paramount exchanges, as previously announced in MOTION PICTURE HERALD, will undertake to sell, in block, 52 sponsored films directly through exchanges. The block, released one each week, will carry a cancellation clause of one short.

Announcement of plans to include 52 sponsored reels on the 1931-32 program verified the opinions of insiders that production of more than one short weekly by a producer-circuit operator is practically impossible because of the fact that the majority of key houses of the major circuits are weekly changes. The inclusion of two ad shorts on the same weekly bill is held impractical.

Although Paramount will attempt to sell to theatres other than Publix, its present contract with advertisers specifically prohibits the booking in any competitive theatre in zones in which Paramount operates. The contract further states that Paramount is not required to exhibit in more than one Publix theatre in any city or zone. Nor will Paramount exhibit in a theatre that ceases to be a Publix house, or in a theatre where exhibition of the picture is deemed detrimental by the theatre management, the present agreement specifies.

Partners Can Reject Reels

In all contracts, present and future, where theatres are not entirely controlled by Publix, the contract states that Paramount is not obligated to have the ad picture shown in theatres owned or controlled by any partly owned or affiliated corporation unless the affiliated party consents. Managers of houses owned 100 per cent have no say in the matter, all bookings going from a division office; but Publix partners have the right to turn thumbs down on the reels.

Upon completion of each reel, the advertiser receives a print for approval, but Paramount's contract states it is not obligatory on its part to make changes in the picture, if, in the opinion of Paramount executives, the entertainment value or quality of the picture is impaired by changes of the advertiser.

The ad reel must run as many days as the current feature booking, and must be ready for exhibition six months following date of contract. All distribution, states the contract, must be completed within six months of production.

Paramount must provide prints within 30 days after production, with the advertiser also contracting to buy additional prints from the company. Charges for prints are as follows: 7½ cents a foot in quantities of 50 prints or more; 10 cents a foot for less than 50 prints.

The advertiser pays actual cost incurred in making changes requested by him, in addition to a circulation charge of $5 a thousand audience, actual transportation costs from Paramount's exchange to the theatre and $1.50 each time a print is shipped or reshipped to New York for handling, shipping and repair charge.

Upon completion of each picture, Paramount provides the advertiser with a complete list of all Paramount and Publix theatres available for exhibition, the client providing from this list the names of theatres where he desires his picture to be exhibited. Approximate play dates are furnished by Paramount, which finally determines the dates. Seven days after receipt of the list of available theatres, the client contracts to notify Paramount of approximate dates and if these are not available the advertiser selects other days that shall be within a period of four weeks from the dates first designated by the client.

In addition to a flat production cost, which runs between $12,000 and $18,000 and is payable ten days after submission of statement by Paramount, the advertiser must guarantee a minimum distribution cost, averaging $15,000, for which Paramount guarantees an audience of 3,000,000. In case the advertiser does not select sufficient playdates to give the picture an audience of 3,000,000 within the contracted six months playing time, the client must pay the difference between the number played to, at $5 a thousand, and the contracted minimum.

Laemmle Jr. Made Vice President

At a special meeting of the board of directors of Universal this week, Carl Laemmle, Jr., general manager of production at the Coast studio, was elected second vice president of the corporation.

R. H. Cochrane wired young Laemmle the news, to reach him on his twenty-third birthday. Carl Laemmle, president of Universal, arrived in New York Wednesday, when he heard of his son's election, to complete the lineup of pictures on the schedule for 1931-32, prior to the first of Universal's three regional conventions, the first to be in New York early in May.

Two other meetings, one in Chicago and the other in San Francisco, will follow soon after.

Managers Round Table

The Managers Round Table this week is published in Section 2 of the Herald.

The "Poor Author"

Toronto—The Performing Right Society, an association similar to the Society of Composers in the States, is all set to battle legislative leaders in the current fight to amend Canada's present copyright bill, which would give to authors and composers greater leeway in claiming copyrights through assignments.

Lobbyists who are bucking the society in the battle contend that the "poor author" is no longer poor, what with some writers securing as high as $125,000 for picture rights.

Flinn to Tombs; Industry Rallies To His Defense

(*Continued from page 9*)

expenses and legal fees of Mr. Flinn and Mr. Lally. There was a definite refusal to enter into a discussion of the internal background of the case and the fact that the corporation at no time had made a public statement in behalf of Flinn, despite the realization of the entire industry then and now that conditions at the studio and scene of the fire were such that only the faintest wisp of legal pretext could hold Flinn responsible for the fire and the deaths that resulted.

Meanwhile John C. Flinn, a man of home and family, is living in a small hotel room in Forty-fourth street, seeing there a few of the intimates of happier days and associates of his vigorous motion picture career of the last 15 years.

Up in Yonkers the Flinn house is closed, and up in the countryside of Pawling, New York, where his country place was building into a homestead retreat when the fire tragedy intervened, the springtime has come with greening grass between the stones of neglected garden paths. Flinn's family is on the Pacific Coast. His life, his business and his dreams, have been torn to tatters by the whim of an unjust, unkind fate. The man himself carries the bravery of a smiling faith that is sorely tried by the frailty of some of his fellows, and he still is torn with the hurt of accusation, broadcast to the world, of a failure of administration, a fatal failure, fatal to so many young lives, that was not in truth his at all. A vindication will find him vigorously capable for the reconstruction of his life and career.

Tobis, German Company, To Open New York Office

Tobis, the German film concern controlled by German, Dutch and American capitalists, will establish its own renting office in New York, at 595 Madison avenue, to work with American producers and distributors.

Milton Diamond, international film man, and member of the Tobis board, is due here shortly to proceed with the formation of American Tobis, of which he will be chairman. Diamond is said to have interested a group of Americans in Tobis product.

SCORE CHARGES NOW CUT DOWN TO COST OF MUSIC BEFORE SOUND

Volunteers Are Finishing Draft Of Rules for Organizing Agents

Expect It Will Result in Elimination Of Abuses That Have Barred Solicitors From Studios

Hollywood (QP)—A tentative draft of a constitution and bylaws for organization of artists' agents and managers will be completed this week by a volunteer committee of agents, who then will issue a call for a general meeting to which all agents will be invited.

Elimination of many of the abuses, in such forms as cut-throating, "ambulance chasing,, tactics and the splitting of commissions, which resulted in a general barring of agents from the major studios is expected by the committee to be a result of the program.

Agents desiring to join the new organization will be asked to subscribe to the constitution and bylaws and pledge themselves to live up to the standard of business routine which it will outline.

The work of the committee has been watched with interest by officials of the Academy of Motion Picture Arts and Sciences as well as executives of the producers' association. Artists as well as producers have long hoped that agents would get together and control the abuses within their ranks, and for the first time they feel that such a movement is likely to crystallize into a working organization.

Members of the committee drafting the proposed constitution and bylaws include Ruth Collier as chairman, Morris Small, Dave Thompson, Phil Berg, Harry Weber and Eddie Silton.

Paramount Chiefs Return from Coast

Executives of Paramount Publix will arrive in New York Saturday after a three-day visit at the company's Hollywood studios, where they stopped on their way home from the organization's annual convention in San Francisco last week.

The group includes: Sidney R. Kent, vice president in charge of distribution; John D. Clark, western divisional manager; Herman Wobber, district manager, far West; Charles E. McCarthy, director of public relations; Dr. Emanuel Stern, head of the welfare division; M. H. Lewis, Pacific Coast district manager; John Cecil Graham, of London; Ike Blumenthal, of Paris; A. O. Dillenbck, Hanff-Metzger, advertising counsellors; C. A. Neeper and Leslie Whelan, representatives of Harold Lloyd; Russell Holman, advertising manager, and Stanley Waite, James A. Clark, G. B. J. Frawley, Harry Flynn, and William Sussman.

Connolly Drops O'Brien, Hogan When He Sails

Jack Connolly, general manager for Courtland Smith in connection with his operations in Pathe News, Inc., and the Trans-Lux theatre projects, sailed for Europe on the Isle de France last Saturday. He left behind letters terminating the services of Joseph O'Brien, sporting editor and former chief cutter and film editor of Pathe News, one-time star news cameraman, and Thomas Hogan, also a star of the news camera and more recently director for Pathe Audio Review in the production of musical and topical material.

Nicholas Cavalieri, who in the last two years had risen to prominence as a cinema pictorialist in his work for Pathe Audio Review, also left the Pathe organization and subsequently joined Amedee J. Van Beuren's expedition to India and the Far East for the picturing of Frank Buck's wild animal pictures under the direction of Clyde Elliott, who directed the Knute Rockne football pictures for the Pathe News and Review organization under Terry Ramsaye's administration of that enterprise.

Michon and Oliver With Fox

John Michon of Pathe News cutting staff, and David Oliver, long connected with Pathe News on major assignments, have joined the Fox Movietone News staff.

Connolly's excursion to Europe is said to be for the purpose of setting up plans for European news coverage for Pathe News, which has been variously and intermittently dependent on arrangements with Melophone-Film Gesellschaft in Germany, occasional offerings from Societa Anonima Stefano Pittaluga in Italy and Pathe Gazette in England. With increasing activity in the large array of Fox Movietone news reels in Europe, and Paramount's new projects in the same general field, the foreign field as a source of material for the American news screen becomes highly competitive.

Truman Talley, the Fox news chief, is represented in Europe by Benny Miggins, who scored the triumph of capturing the King of Spain and Mussolini for Movietone, while Paramount has acquired James Wright, the Englishman who landed Bernard Shaw for Movietone.

Censors Okay Columbia Film

Chicago (QP)—Columbia has been given censors' permission to distribute "Last Parade" on a "white" permit. The picture has been held up by the board for weeks.

Small Town Minimum of Paramount $3 a Day

And Warner-First National in Some Spots Permits Bookings With $2.50 and $3 Levies

While score charges will not be eliminated on the 1931-32 product, they will be whittled to a point where they will become almost negligible and represent less than or the equivalent to the exhibitor's former cost for music before sound, a check-up shows.

When executive leaders of the Motion Picture Theatre Owners of America, headed by M. A. Lightman, met in special session a few weeks ago in New York they were given definite assurance by sales chiefs of major distributors that score charges would be lowered, but that no attempt would be made to completely eliminate the fee.

Investigation now shows that action to reduce the charge, including a lower basic minimum, has already been started.

Paramount Charge Is Cut

A close checkup among exhibitors reveals that Paramount's charge is now down to a $3 a day minimum in small towns, while Warner and First National, both always vigorously defending a reduction, have, in some small spots, permitted bookings with $2.50 and $3 charges for scores.

The investigation also disclosed the rapidly growing tendency of distributors to figure on one lump rental sum which includes score. The majority of companies heretofore have charged for scores as an item separate from rentals.

Prior to the Pathe deal for transfer of assets to RKO, that company was included in the small group, comprising Universal, Columbia and Tiffany, which made no charges for scores, both rental and score being figured in one price. This policy will be changed by the parent Radio company, beginning with the new sales season, when a $5 minimum will be charged.

At theatres other than those in small towns, the average minimum charge for scores by RKO, M-G-M, Fox, Paramount, Warner, First National and United Artists, has ranged between $5 and $7.50, the rate for smaller houses being lower in some cases.

Discussion of score charges and reductions has been avoided at sales conventions of the national companies.

English Firm in Market for 100 Houses; May Rent Circuit

London—Lannon Brothers, who control Paget Guarantee Corporation, are in the market for 100 houses, and may possibly rent a circuit of theatres.

The firm is said to be acting for an influential group, with the main consideration not a matter of price but value of houses.

COMING - RADIO'



GOLDEN TORNADO!



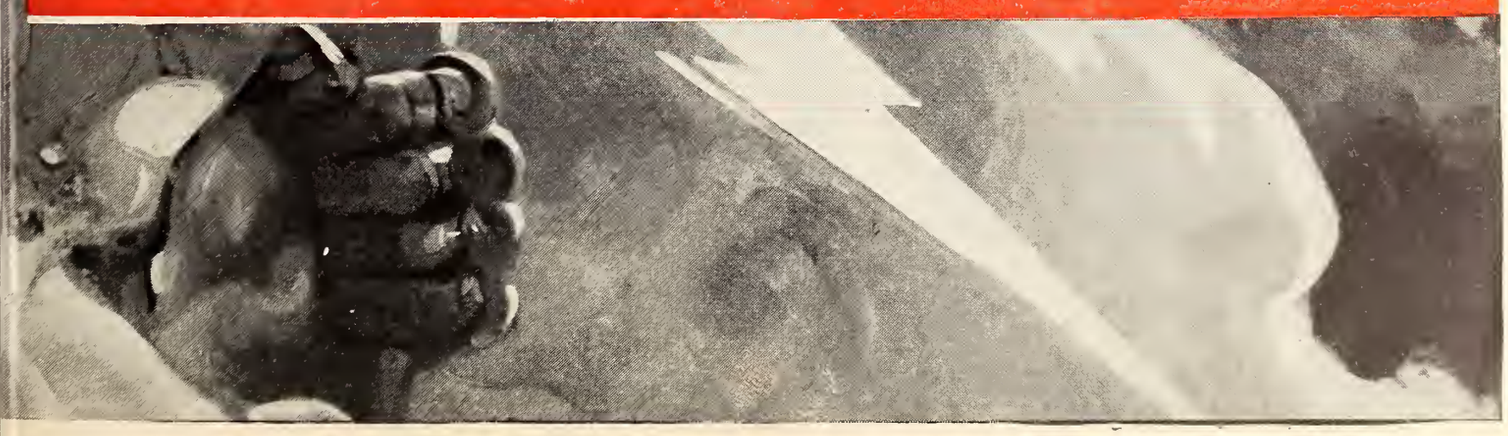
The Titan Hurls His Challenge Across the Sky... Radio's Victory Year Begins!

The Golden Tornado Thunders Down the Corridors of the Show World... Heading Lickety-Split for Leadership!

Thirty-six Titan Attractions for 1931-32...With Modern Showmanship Keyed to A Fabulous Scale!

The New Season Begins Officially When Radio's Announcement Comes Out...

Watch for the Golden Tornado of the Titans... Most Dramatic Production Story of the Year!



RADIO LANDS ON



RICHARD DIX

JACKIE COOPER, STAR OF "SKIPPY"

"YOUNG DONOVAN'S KID"

Marion Shilling — Directed by Fred Niblo

From the Novel "Big Brother" by Rex Beach

THE B.O. BUTTON

OWER OF "CIM" PLUS

SKIPPY'S" HEART-KICK!

and Jackie Cooper Land Together in Show Coup that Shouts sperity. Brought In While Show News Still Sizzles with Grosses "Cimarron" and "Skippy"!

of the Minute, Radio Pictures Blends Their Draw in an Attraction That Stands on Feet and Swings for the Chin . . . Action, Snap, Humor, Resounding Heart Wallop ex Beach's Clean-Cut Story of Two Fighting Mates Who Wouldn't Be Licked . . .



33 MILLIONS SPENT ON EUROPEAN FILMS

Production in 1930 Far Exceeds That of 1929—478 Theatres Built During the Year

Washington—That sound has definitely superseded silents in large European countries is revealed in a survey of the European industry by the Commerce Department.

According to George R. Canty, American trade commissioner at Paris, 1930 was a period of unusual activity in the industry in Europe. Production was high; there was a notable expansion in studios; and a substantial number of new houses were constructed.

The restrictive effect on international trade in films resulting from sound development was evidenced by a marked decline in exports from producing countries. At the same time a marked impetus was given to domestic production. In 1930, approximately 600 features were made in European studios at a total estimated cost of $33,000,000. Included in this total, however, were old silents which were scored for sound. German production costs were highest, totaling $12,500,000; cost of British was $10,000,000 while French production costs were the lowest of leading producers, amounting to only $7,200,000. With one or two exceptions, production was greater in all European countries during 1930 than in 1929.

Based on statistics of censored films, the report shows that of features exhibited in Germany, one half were domestic and 30 per cent American. in France 478 were shown, of which 19 per cent were domestic and 50 per cent American. In Great Britain, out of 747 features, 519 or approximately 70 per cent, were American.

The year was outstanding in the matter of theatre construction in Europe, 478 new houses having been built with a total capacity of 467,000. There was a noticeable tendency, according to Canty, to build these theatres with an eye to the future and to see that they were well located. As might be expected, a large number of the smaller theatres were forced out of business as a result of sound, but the lessened capacity resulting was more than offset by new theatres and by enlargement and renovation of the old.

From the standpoint of the industry, perhaps the most outstanding event which featured the year 1930 in Europe was the German-American sound patents conference. This provided for an exchange of patent rights throughout the world between interests involved, thus putting an end to lawsuits between them.

It also established exclusive regions in which the equipment of one or the other can be sold. It is believed that this action will have a stimulating effect on sound equipment sales.

Referring to the present status of American films in Europe, Canty points out that the number of American releases in 1930 was lower than for many years on the Continent. In Great Britain, on the other hand, the situation was reversed and business in American films was the best on record. The steady progress in equipping cinemas for sound pictures, and the absence of any language barriers were factors favorable to the progress of American pictures in that market.

According to Canty, the demand for motion pictures in Great Britain is approximately the same as in the United States. On the Continent, however, he declares it is apparent that the demand is for films of the silent picture type with dialogue that can be understood. Other things being equal, he believes, it is films of this character which will find the greatest appeal in the larger markets. It is certain, he declares, that they now constitute the single hope of redeeming the lost confidence of the smaller European markets.

That Florida Tax

Tampa—Last week Representative Smith, Columbia county, which has but one city in it with a picture show, introduced a bill in the legislature to tax theatres and all forms of amusement and sports 20 per cent.

Representative Smith stated such a tax would yield an annual revenue for the state of over $1,000,000 and said he cannot see why theatre managers oppose the bill, for, says Smith, "Theatre owners would merely increase admissions and the people patronizing shows, baseball games, prize fights or other attractions, should be able to pay a little more for their tickets."

"All of which," said a local theatre man, "is a pretty wet argument."

Wehrenberg Wins Verdict in Patron's $15,000 Damage Suit

St. Louis—Fred Wehrenberg, president of the MPTO of St. Louis, Missouri and Southern Illinois, won a jury verdict as defendant in a $15,000 damage suit brought by a man claimed to have been forcibly ejected from Wehrenberg's theatre.

Patrons corroborated Wehrenberg's statement that the plaintiff was asked to leave for disorderly conduct, and the judge instructed the jury to favor Wehrenberg in their decision.

Jenkins—His Colyum

The page of exhibitor gossip, J. C. Jenkins—His Colyum, is published this week in Section 2 of the Herald.

45 Paramount Features for Stanley Runs

While the extent of the Warner-Paramount reconciliation has not been officially announced, unofficial sources reveal that close to 45 Paramount features are expected on the Stanley-Warner programs this season, with 15 first runs going to the Mastbaum—the Warner flagship in Philadelphia, and the rest being split among other Stanley-Warner downtown houses.

The first Paramount picture to play a Stanley-Warner house since the split, made its appearance this week at the Capitol, a second-run downtown, where "Unfaithful" was shown.

Stanley-Warner is said to have been desperately in need of product and is presumably welcoming back Paramount pictures. On the other hand, Paramount has not had nearly sufficient outlet for its product in this territory, particularly the outlet that a Warner hookup would give, in view of the more than 200 neighborhood houses Warners control in this territory.

Whether or not Paramount—through the Moon Amusement Company—will continue to operate Keith's, is still an unsettled point. For the present, there appears to be no change in the policy of Keith's, or Publix houses recently acquired by lease, which include the Tower, Nixon, Frankford and Roosevelt, all large neighborhoods.

Keith's further complicates the booking system by announcing "The Front Page," a United Artists film to play here on May 8. Originally announced for the Stanton, a Stanley-Warner house, it developed later that Warners had not closed for the film in this territory.

Meanwhile, the Stanley-Warner company is reported to have acquired the Germantown, a large uptown neighborhood theatre, previously independent.

Deny That Hughes Is Buying Control of United Artists

Hollywood—Responsible quarters have denied published reports that Howard Hughes has renewed negotiations to purchase a half interest in United Artists Corporation, United Artists Studio and United Artists Theatres Corporation.

The reports have been current for some time in the film center.

Arthur May Be Fox General Manager for Entire Country

It is understood Harry C. Arthur may be slated for general managership of all Fox theatres, East and West, with Oscar Oldknow continuing as head of Fox West Coast houses.

Arthur's only comment was that he had heard that story often before.

Mary Pickford in New York

Mary Pickford arrived in New York last Wednesday on her way to join Douglas Fairbanks in London.

RADIO'S SALES FORCES TAKE HOME PLANS TO PUT OVER 36 FEATURES

W. E. Sees Patent Position Firmer By Reis Ruling

M. A. Schlesinger of General Talking Pictures has stated that the company's suit against Western Electric charging infringement of General's Reis patent will, if necessary, be carried to the United States Supreme Court.

This follows a decision of the United States Court of Appeals denying General Talking a rehearing of the case, which Western Electric points out as solidifying its position in the talker recording and reproducing field, and marking the end of the patent litigation which has been hanging fire in the courts more than a year.

General Talking Pictures had brought suit in the Wilmington district court for infringement against the Stanley Company for use of Western Electric equipment on four patents. Three were decided in favor of Western and in the fourth, the Reis, the court decided there was an infringement. The ruling was reversed last March by the circuit court of appeals. On this decision, General Talking Pictures has asked, and been denied, a rehearing.

Western Electric infringement suits against General Talking Pictures are now pending in United States district court, Southern district of New York.

Washington Apathetic On Anti-Trust Law Revision

Washington—Anti-trust law revision, being urged at the Atlantic City convention of the United States Chamber of Commerce, is exciting little interest in the national capital.

Congress will not meet for seven months, and several more would have to elapse before action could be taken, so that the Atlantic City resolutions will probably have little effect on any possible legislation to revise the Sherman anti-trust laws.

Canadian Commissioner's Report Delayed Two Weeks

Ottawa—It is understood the report of Peter White, commissioner in the Canadian film industry investigation, will be delayed another two weeks for further consideration.

It had been expected that the report would be filed last week.

Kaufman Joins Capital

Henry Kaufman, publicity man, has been made general press representative of Capital Film Exchange, distributing "The Foresters Little Christina," German screen operetta, at the Belmont.

Warners Starting On $25,000,000 Building Program

San Francisco—Jack L. Warner has stated that Warners are starting on a $25,000,000 theatre building program. He made the statement during the Western sales meeting at which Gradwell Sears, Western sales manager, is presiding.

Included in the program are houses in Los Angeles, Beverly Hills, Sacramento, Youngstown, O.; Erie, Pa.; and Milwaukee. The statement is regarded as setting at rest reports that Fox West Coast would take over operation of Warner Coast houses.

Appeal on Patent Suit Due in Week

San Antonio, Tex.—Hearing of the appeal of Aleograph Company against Electrical Research Products for patent infringement has been set for May 14 by U. S. Circuit Court of Appeals in New Orleans. As the Aleograph Company also seeks an accounting of profits, there is $50,000,000 involved in the litigation.

Suit is the outgrowth of a talker machine invented by Allen Stowers and Leo De Hymal, of this city, patents on which are held by Aleograph. The latter claims the ERPI machines infringe on Aleograph patents.

When the case came up for trial in the local court many months ago, Judge Duval West held for ERPI. It is the appeal from this decision that will be argued in New Orleans on May 14.

RCA Facing Patent Suit Claims of $48,000,000

Washington—RCA is facing patent suits to the extent of $48,350,000 for triple damages under the Clayton Act, following the Supreme Court's denial of a petition for a writ of certiorari in the radio tube test case brought by DeForest Radio Company.

Tubes used in sound recording and reproducing apparatus are involved in the action.

Threat Forces Wage Cut

Houston—Musicians and stage hands have accepted wage cuts following threat of the Metropolitan to drop stage shows. The cut is believed to be about 10 percent.

Montreal Frowns on Gang Films

Montreal—Recent box office checks have indicated that gangster films do not meet with the approval of local patrons.

Four "Titans" Head List, Conventioners Told

Company's Projects Mean Steady Work for 2,000, Schnitzer Says At Hollywood Meeting

[Sidelights and pictures of Radio's Hollywood Convention are published beginning on page 54]

Hollywood—Presentation of prizes by President J. I. Schnitzer to the champion salesmen of Radio Pictures in the past year was the final action of the convention that brought with it the news that the organization is making its production one-third larger to cover the plans for next season's output, and that the company plans to give steady employment to at least two thousand individuals.

Titles and details of four "Titan" productions as well as 32 additional pictures for the coming year were made known by Schnitzer at the week's meeting.

Richard Dix and Irene Dunne will star in "Marcheta," first of the "Titans." "Frontier," aimed to parallel "Cimarron" and picturing the Black Hills of Dakota and the settlement of that territory, will have the same starring team. Dolores Del Rio will star in "Bird of Paradise," recently announced as having been purchased from Richard Walton Tully. There also will be an original drama of Hollywood, called "Miracle City," written by Wesley Ruggles, director, and Howard Estabrook, the screen author of Edna Ferber's "Cimarron." Ruggles will have the direction.

Besides the stars already mentioned, Radio plans to feature the following in at least one production: Ina Claire, Hope Williams, Lowell Sherman, Lily Damita, Bert Wheeler, Robert Woolsey, Dorothy Lee, Edna May Oliver and Hugh Herbert.

Lily Damita will star in "The Woman Between," directed by Victor Schertzinger.

A second picture for Dolores Del Rio, in addition to "Bird of Paradise," will be "The Dove," by Willard Mack.

"The Slander Girl" is still to be cast, as is "Traveling Husbands."

An original by Fannie Hurst, "Symphony of Six Millions," is also on the schedule.

Others are:

"Too Many Cooks," by Frank Craven; "Are These Our Children," by Wesley Ruggles; "Should Wives Work," by Al Boasberg; "Divorce Lawyer," and "Aristocrat," with Lowell Sherman; "Consolation Marriage," with Irene Dunne; Wheeler and Woolsey in three pictures; "Every Girl," by John Howard Lawson; "The Sphinx Has Spoken," with Lily Damita and Geoffrey Kerr, directed by Victor Schertzinger; "Folly," with Ina Claire, by John Howard Lawson; "Glamour"; Edna May Oliver and Hugh Herbert in two; "Exposed"; "If I Were Rich," with Bert Wheeler and Dorothy Lee, by William Anthony McGuire; "One O'Clock Girl," by Charles MacArthur; "Love a La Carte,"

(*Continued on page* 34)

VIC and EDDIE

Always faithful to

RAOUL WALSH'S

WOMEN

with

VICTOR McLAGLEN
EDMUND LOWE
GRETA NISSEN
EL BRENDEL

The Marines have landed and the girls are well in hand. The great lovers of the screen — McLaglen and Lowe, get all tangled up with coquettes of all countries • Howls of joy, shrieks of laughter, as the two cock eyed marines, masters of how to make 'em love and like it, get into fix-up after mix-up • The glorious days of "What Price Glory" and "The Cock Eyed World" are here again.

(Comedy drama with characters Quirt and Flagg originally created by Laurence Stallings and Maxwell Anderson)



OF ALL NATIONS



YOUR PROFITUNITY
IS HERE

FOX FILM CORP.

J. P. Kennedy Ends Last Connection In Film Business

(*Continued from page* 10)

the motion picture industry and into fiscal relation to that motion picture enterprise. With the late Guy Currier, noted lawyer and capitalist of Boston, he bought F. B. O., which was the successor to the Robertson-Cole organization.

In December of 1927 Mr. Currier sold to interests identified with the Radio Corporation of America, personified in David Sarnoff, an interest in F. B. O. Meanwhile Mr. Kennedy was engaged in selling an interest to Keith-Albee-Orpheum. In this period came the historic collapse of Pathe Exchange, Inc., in which K. A. O. held substantial interest. In February of 1928 Mr. Kennedy went into the management of Pathe, to assist J. J. Murdock of K. A. O. in the difficulties of that situation. Soon thereafter K. A. O. bought an interest in F. B. O.

In June a deal was made for a syndicate, with Kennedy and Currier as one component, and the Pathe bankers, Elisha Walker and Jeremiah Milbank, as another, in conjunction with Lehman Brothers, bankers of K. A. O., which bought control of K. A. O. from the late E. F. Albee, and Kennedy became chairman of the board.

Invited Into First National

Now, Mr. Kennedy, riding the rising tide of his fortunes, was invited by the franchise holders of First National into the management of that concern. At about the same time he engaged in maneuvers aimed at securing the management of RCA Photophone, the Radio subsidiary concerned with the manufacture and purveyance of sound recording equipment for motion pictures.

Westward in the course of empire, Mr. Kennedy took his way to California, with a vision of something that might be called the parallel of General Motors Corporation for the motion picture industry, with F. B. O., Pathe, First National and K. A. O. and an equipment concern, RCA Photophone, as components. Meanwhile he had formed Gloria Productions, with the steller Miss Gloria Swanson as the center of that picture, as an additional and somewhat independent project.

That marked the zenith of this long and brilliant sequence. One night in August of 1928, Mr. Kennedy sailed for Europe. He had that day come to a breaking of relations with Guy Currier over aspects of the Pathe Exchange deal. And simultaneously he had come to a parting of the ways with First National. While Kennedy was in Europe Currier maneuvered the transactions by which control of both Keith and F. B. O. were acquired by David Sarnoff for the Radio Corporation of America interests, from which was born the Radio-Keith-Orpheum Corporation, or RKO as the trade knows it today.

Soon after Mr. Kennedy returned from Europe he had his office at Pathe and a salary of $2,500 a week for management, his Gloria Productions, engaged in an ill-fated investment of $800,000 in a picture entitled "Queen Kelly" and a number of plans and projects. Conspicuous among these projects was a combination with the Shubert theatrical enterprises, which did not survive the promotional preliminaries.

Meanwhile Mr. Kennedy had gathered about him at Pathe, from F. B. O. and elsewhere, the personal staff which he had built up at the Fore River yards in shipbuilding days, and from Boston, including Edward Moore, former secretary to Mayor Fitzgerald, E. B. Derr of Bethlehem, Pa., Thomas Delahanty and John F. McAloon, formerly of the Boston office of the Department of Internal Revenue, and Clinton J. Scollard, formerly of Braintree, Mass., also Stuart W. Webb, previously of the Old Colony Trust Company, the Eastern Manufacturing Company and other New England industrials, with whom he had established contact through Guy Currier, and Arthur Poole, an honor graduate of Harvard and the Graduate School of Business Administration.

Steadily the fortunes of Pathe Exchange, Inc., declined and it is closely contemporary history that the sequence which Guy Currier set in motion by drawing Radio into the picture at F. B. O. swept on, surviving its author, and presently overtook Pathe through the acquisition of its active operating assets and activities by RKO. As this culmination drew closer and closer Mr. Kennedy divided his time chiefly between California and Florida, having about a year ago effectively withdrawn from intimate participation in the operating affairs of the concern. The announcement of April 24 assumes therefore only the significance of a formality.

Is That Gratitude?

Chicago—One of the country's better known salesmen, a steady-going capable chap, is on the staff of a prominent distributing company, which for many years has promised him the managership of its local exchange as a reward for faithfully serving the company.

"The next time there is an opening," has now developed into just a stock phrase, having been repeated by company executives on numerous occasions. Each time, including the most recent of a few weeks ago, an outsider has been ushered into the company and right into the vacancy. And the old veteran is left to plug along with his dimming hopes and active disappointment.

Hughes Starts Work on "Ground Hogs," Air Film

Hollywood (QP)—Howard Hughes starts work on his air comedy, "Ground Hogs," on Wednesday, with Edward Sedgwick directing. Hughes purchased six French and American airplanes of the fighting and training types. The air scenes will be shot at March Field, Riverside.

Schnitzer Returning East

Hollywood—Joseph I. Schnitzer, Radio chief, will return to New York within a few days for home office conferences, immediately after which another Hollywood visit is planned.

51 Technical Papers Lined Up by SMPE

Hollywood (QP)—Fifty-one papers are already scheduled for presentation at the Spring meeting of the Society of Motion Picture Engineers, held here May 25 to 29.

"While it is possible that the final program may show some changes, present plans indicate that the program will be the most important and inclusive yet to be given by the Society," reported O. M. Glunt, Chairman of the Papers Committee. "The papers cover practically every phase of the industry from a technical or engineering standpoint and their authors are recognized authorities in their particular fields."



Dr. C. E. Mees

Five papers have already been scheduled for the special color session at which Dr. C. E. K. Mees, Director of Research of the Eastman Kodak Company, will preside. These papers and their authors are "Techni-Color" by J. A. Ball; "Hand Coloring of Motion Picture Film" by Gustave Brock; "Design and Construction of Multi-Color Equipment" by Bruce Burns; "M-G-M Color Process" by O. O. Ceccarini; and "Multi-Color Process" by R. M. Otis.

Southeastern Owners Will Start Cooperative Buying

Atlanta—At the annual summer convention of the Southeastern Theatres Association, it is understood, a proposal will be made for a buying cooperative, to be considered with double-featuring, protection, opposition to block booking and score charges.

The organization's bulletin said: "Cooperative buying are words of fire to unthinking distributors. But if cooperative buying is good for the exhibitor, it is good for the distributor. The distributors' welfare is directly dependent upon the theatre man."

Threatens Court Action If Universal Sells a Picture

Chicago—Ben Judell, independent distributor who has territorial rights to Liberty's 1930-31 product, threatens court action if Universal attempts to sell "Mothers' Millions" in this territory.

Liberty has delivered its first film, "Ex-Flame" to Judell, but has not forwarded the second, "Mothers' Millions." He controls Indiana, Northern Illinois, Wisconsin and upper Michigan.

Anna Q. Nilsson Returning

Anna Q. Nilsson, injured three years ago, is rapidly recovering at Nice, France, and is expected in Hollywood in June to resume her screen work.

ASIDES & INTERLUDES

THERE are being circulated in New York film circles a number of highly colored stories regarding the supposed unhealthy financial condition of a certain independent. . . . And from the same source there emanate other stories, which, it appears, are intended to weaken the morale of this company's personnel. . . . The author of these stories, all of which are untrue, remains unknown—to all but a few. . . . He is an ex-officer of the company, who "resigned" recently to enter the age-old profession of axe-grinding, following a series of tilts with his chief. . . .

▲

New York's Criterion, on the Main Stem, arouses interest in the forthcoming Chevalier premier by offering prizes to those who guess correctly the day and hour when "Smiling Lieutenant" opens. . . . If you know the Paramount booker it should be a cinch. . . .

▲

Not all of the current travel series are "travel" films. . . . One group of shorts has in it more antiquated library stock shots—bought locally at so much per—than new material. . . .

▲

Joe Brandt's Columbia booked "Last Parade" into the Stanley-Warner Arcadia at Wilmington. . . . And on the opening day the marquise letters read: "The gangster's Last Parade.". . . .
Shades of "Legs" Diamond! . . . .

▲

C. Gardner Sullivan, writer, is paid by MGM. . . . But to* all *producers he generously offers the tip that homely romances and adventure thrillers which clicked so heavily 10 years ago are due soon for a screen comeback. . . .

▲

Insiders will tell you that the widespread double featuring policy constitutes one of the biggest problems now confronting the industry. . . . And if it reaches more serious proportions action of a drastic nature will be compulsory by industry leaders. . . .

▲

Jean Harlow walked off Hal Roach's short reel comedy lot a few years back when her granddaddy raised a rumpus over her job in films. . . . .
But that was a few years back!

▲

Tempering Tempers!

Hollywood—Bad tempers are troublesome any time, but they are especially obnoxious on the set. The M-G-M company filming "Girls Together" claims to have discovered a remedy for most of the trouble by stopping the annoyance at the source. The means: a shiny piece of metal which looks like a medal and costs about 25 cents. When anyone, technical or prop men particularly, makes a mistake, the medal is quietly pinned on him, indicating that someone is wrong without the guilty one being publicly criticized. When the next slip is made, the medal is transferred. It's great fun, they say!

THE Copyright Protection Bureau does not get all bicycling complaints of national distributors. . . . Particularly those against certain Mid-West circuits. . . . Why?

▲

Florabel Muir wires her city editor in New York that C. B. DeMille's long vacation, starting in June, is the beginning of the end. . . . "C. B." will retire, she says, to spend some of that 20 millions garnered in pictures. . . . And rest after 18 years. . . . Writing finis to . . . "Yes, Mr. DeMille." . . .

▲

You have not heard the last of the recent studio banning of artists' agents, representatives and solicitors. . . . The agents, insiders hear, will have plenty to say when they get organized. . . .

▲

Expect a flood of "gigolo" titles for the next cycle. . . . William Haines will start it off for MGM with "Just a Gigolo," to be followed by Ricardo Cortez in "Dance, Gigolo, Dance.". . . .

▲

The more important advertising agencies which rceently have contacted the industry on sponsored reel business cannot understand why so many film leaders give such widely divergent word pictures of the industry's structure. . . .

▲

New York's newswriters will tell you that the "Morning Telegraph," which planned a daily sensational paper, dropped the idea after the lawyers went over the first sample and decided it was too hot. . . .

▲

How quietly that three-year battle of arbitrators in the Erpi-Warner suit petered out of the picture! . . . . Warner sought damages of 20 millions from Western Electric, claiming Erpi failed to wire houses. . . . And Erpi sought counter-damages. . . .

▲

Those Hollywood studios which, at great price and amid loud fanfare, import writing geniuses from Europe and then assign them to stories of New York's boo-boop-a-doop-ing and Chicago's beer racketeering. . . .

▲

Just 25 years ago, when San Francisco was in smouldering ruins, newspaper classified ads ran an inconspicuous "personal" asking that E. J. Grauman meet his son, Sid, at the Bell theatre at Oakland. He did!

▲

Will E. W. Hammons and Grant L. Cook, generalissimos of the new Educational-Tiffany combination, please hurry back from Hollywood and relieve the heavy tension among home office employees? . . . .

▲

Even a barrel of exhibitors will contain a rotter. . . . As proved by the scurrilous trick played by one big-city theatre owner on a new competitor, another independent, who, after spending plenty on new equipment, entered the theatre on the opening morning and found everything reduced to broken pieces. . . . Thanks to the sweet little gentleman who hired gangsters for the wrecking. . . .

▲

Wonder if United Artists chiefs went into wild raves over that big break accorded the Estelle Taylor statement, in which Estelle revealed:
"For more than a year, I was on the United Artists' payroll with nothing to do. . . . They wouldn't give me a tumble, though I was costing them plenty. . . . The divorce from Dempsey comes up, and what happens? I get a job in Ronald Colman's picture. . . . You figure it out.". . . . .

HOLLYWOOD'S smart boys are learning to read upside down. . . . So they may be able more clearly to read the daily telegrams from New York when they are called into the studio chief's office each morning. . . .

▲

Theatres at East Orange, N. J., operated on standard time this week until Monday afternoon, because the town's councilmen forgot to approve the resolution Saturday. . . . The boundary line between Orange and East Orange runs through the Palace theatre. On Sundays, patrons are allowed to sit and watch the show on the Orange side of the theatre, East Orange having blue laws. . . .

▲

What national circuit may attempt to engineer a 25 per cent reduction in salaries of union stagehands, musicians and projectionists? . . . .

▲

On May 15, RCA will tell you of a complete reversal in the operating policy of Photophone. . . .

▲

Of which world renowned star of yesteryear is it said: "She's dying hard"? . . .

▲

With "Photoplay's" current issue, Jimmie Quirk launches a long-planned battle against the recent invaders who have made it tough in the fan paper field. . . .

▲

Since the beer division of Capone, Inc., took over the New Southern Hotel, at 13th and Michigan, Chicago exhibitors and exchangemen who lunch there are being pointed out at their noonday tables as prominent "hoods.". . . .

▲

Jesse L. Lasky contracted more gray hairs over Theodore Dreiser's studio antics than from a dozen Gloria Swansons of pre-sound day. . . . And he hasn't finished! . . . .

▲

Jimmy Grainger has dubbed the 1931-32 selling era, "Fox Profitunity Season.". . . Profitunity is a coined word; a little complicated, perhaps, but still depending a lot on the unity of salesmen and studio workers for profit.

▲

"The rules for box-office success in the movies are revised from day to day, depending upon whether a gangster melodrama, a lurid lesson in sex, or a kiddie-komedy achieved the highest gross last week in Topeka, Kan.," sez "Bob" Sherwood.

An Expert Says Okeh!

Berkeley, Cal.—Chief of Police August Vollmer, who enjoys an international reputation as an authority on crime, has returned from a trip to Hollywood to preview six gangland pictures at the invitation of Will H. Hays. He was given unlimited authority to "cut" at will, make changes or order complete abolishment of the pictures. He ordered but one "cut" in the entire group. He suggested that producers use a type of police executive in their pictures who has been prominent in ridding the country of gangsters and racketeers and this suggestion was accepted by Hays.



18



N. Y. Daily News: "Newspaper Film Toes 4-Star Mark. 'The Front Page' is a wow. It's a dandy and a pip. It is even better entertainment than the play. It teems with powerful, suspenseful situations, and it abounds with highly appreciable, satirical comedy. It's a joy and a delight."

N. Y. Mirror: "'Front Page' a smash. Great. It has thrills and excitement. It is loaded with laughs. Just enough pathos. Lurid drama. Real characters. 'Front Page' is the best newspaper movie yet made. Don't miss it."

N. Y. American: "'Front Page' a sure-fire box-office scoop. It marks the season's zenith in high hilarity and bitter deep biting satire. A thrill a minute. 'The Front Page' is sure to go to extra editions."

N. Y. Journal: "Newspaper Play on Screen Packs Real Punch. Grand entertainment; highly diverting drama that packs a wallop in each line of its lusty dialogue. One of the best screen entertainments of the year."

N. Y. Graphic: "There's not a dull spot in the fast moving, thrillingly recorded drama. If you miss this one, it's your own fault. Don't say we didn't advise you to see it. What a picture is this pungent drama that races thrills at a speed which keeps you on the edge of your seat and will send you back to the Rivoli for a second peek."

N. Y. Sun: "One of the season's most effective talkies. 'The Front Page' is worth your while."

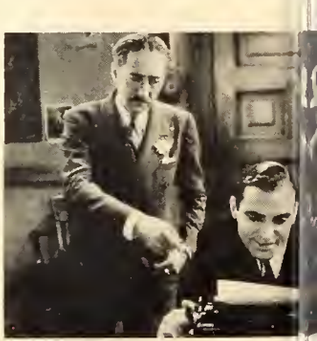
Brooklyn Union: "One of the finest pictures of the season and moves with blistering speed. It packs a wallop a minute an wallops get more potent as the minutes along. 'The Front Page' must take its at the head of the list."

Film Daily: "Sure-fire box-office e tainment. Newspaper comedy-drama out thrills and laughs at great speed. ence stuff for any house. This Ho Hughes production is the kind that e body will get excited over."

Variety: "It is certain to swell the of all box-offices, for this 'Front Pa going to be universally liked. Action all the time. Lewis Milestone has dir another intelligently aimed talker for a lar reception."

Hollywood Reporter: "'Front Pa Smash. Picture packs a wallop tha





The perfect entertainment

"THE FRON

Produced by Howard Hughes, who gave you "Hell's Ang

Adolphe Menjou — Pat O'Brien — Mary Brian



Another

★★

"Extraordina

says Liberty Maga



B. O. Boy, oh, boy, what a picture. direction, what a Menjou, what a treat tore for the fans. Every line packs a nd a laugh. If they don't pay, and enjoy this one, then the Great Ameri- nse of Humor is a joke. Wow of a ."

Angeles Illus. News: "Moves at break- empo of play. Certainly no stage play t been transferred to the screen so y or so brilliantly."

Angeles Record: "Very rarely does a ve the verve, the speed and the swell, omedy that this tale of newspaper life ins from start to finish. Sure to rate the ten best of the year."

Angeles Eve. Herald: "All the ex- strength, the breathless tempo of the original have been retained. The fastest moving picture of the year. A red hot melodrama that grips the attention from beginning to end. Don't miss this picture."

Los Angeles Examiner: "A most unusual picture. Menjou is superb. A great piece of direction and an equally good piece of acting. Congratulations to Howard Hughes. He has made a good picture."

Rochester Eve. Journal & Post Express: "'Front Page' Superlative Picture Play. There is nothing to do but bring out that reserve box of extra special superlatives and spill them all over this page. It is the most thoroughly exciting and entertaining picture I've seen this year. It is a realistic, human story packed with thrills and the wittiest dialogue you'll ever hear from the screen."

Rochester Times Union: "'The Front Page' is one gorgeous film, over which we can be enthusiastic even at the hour of 1:30 A.M. A film in which the interest never flags for a split second. 'The Front Page' is entertaining and thrilling."

Rochester Democrat Chronicle: "Great entertainment. It is more coherent than the stage production. It is far superior to the average, and a great box-office attraction."

N. Y. Telegraph: "Superlatives seem to be the only adjectives that will describe in fitting manner 'The Front Page.' Film warrants any praise a movie reviewer cares to pound out on an enfeebled typewriter. It's just the picture to provide a financial panacea for the box-office ills."



T PAGE"

Directed by Lewis Milestone who made "All Quiet on the Western Front"

dward Everett Horton—Walter Catlett—George F. Stone—Mae Clarke —Slim Summerville

UNITED ARTISTS

Record-Making Picture

Fox Will Urge Theatres to Help Build Star Values

(*Continued from page* 19)

by Henry King, and "Salomy Jane" with Raoul Walsh directing from Paul Armstrong's play.

Miss Gaynor also will have a special in "Heart Free," with David Butler and George DeSylva as co-directors, DeSylva here making his first as an associate producer.

Farrell will have two. In "Surrender" he is paired with Joan Bennett under William K. Howard's direction, and Hardie Albright in the cast. S. N. Behrman adapted the story from Pierre Benoit's novel. In "Sob Sister," directed by Sidney Lanfield, he is assisted by Linda Watkins, Una Merkel, Warren Hymer, William Collier, Sr., Marjorie White and Allan Dinehart.

Victor McLaglen and Edmund Lowe will be on the police force in "Disorderly Conduct," Raoul Walsh again directing them. The story is by Barry Connors.

McLaglen has four other productions. In "Wicked" he shares the honors with Elissa Landi and Spencer Tracy. Allan Dwan will direct from Gordon Rigby's story, adapted by Adela Rogers St. John. "While Paris Sleeps" will have him teamed with Joan Bennett and Fifiy Dorsay, the cast also including Virginia Cherrill, Gaylord Pendleton and Joan Castle. "Rogues Gallery" will be based on Peter B. Kyne's story and directed by Rowland Brown. Lois Moran will assist in the fourth, "The Heir to the Hoorah," John Ford directing from Paul Armstrong's play.

Lowe will star in three. Lois Moran, Greta Nissen, Myrna Loy and John Halliday will be with him in "Transatlantic," directed by William K. Howard from the Guy Bolton original. Warner Baxter will be his crony in "Silver City," and the cast for this picture, written by Quinn Martin, will include Miss Nissen and Miss Loy, Irving Cummings directing. Virginia Cherrill and Allan Dinehart will be with him in "The Midnight Cruise," Hamilton McFadden directing this mystery melodrama.

Four to Feature Baxter

There will be four featuring Warner Baxter besides "Silver City." Elissa Landi will be with him in "In Her Arms," to be co-directed by William Cameron Menzies and Kenneth MacKenna, with Paul Cavanagh also having a part. The story is by Pierre Frondaie. The same trio, as well as Una Merkel, and the same directing duet will be in "Cheating," Gene Towne's story. "Alimony Queens" is to be directed by Seymour Felix. The story, by Vernie E. Connolly, was written for the screen by Leon Gordon. The fifth is Barry Connors' "A Ticket to Hell," with Walsh directing Sally Eilers, Hardie Albright, Cecilia Loftus and George E. Stone.

Spencer Tracy will have five starring pictures. Following "Wicked," in which he costars with McLaglen and Miss Landi, Tracy will star in Charles Francis Coe's "Swindle," William K. Howard directing Humphrey Bogart, Cecilia Parker, James Kirkwood and Peggy Ross. Henry King will direct "Devil's Daughter," with Misses Loy and Merkel. In "Price No Object" Tracy teams with Warren Hymer, Allan Dwan directing. Louise Huntington and Dixie Lee also are in the cast. "Sugar Daddies" has El Brendel and Marguerite Churchill featured, Seymour Felix directing.

Elissa Landi will be starred in five pictures. Besides "Wicked," "In Her Arms" and "Cheating," she will be in "The Yellow Ticket," from Michael Morton's stage play, with Alfred Santell directing and Hardie Albright playing opposite. The fifth will be "Some Girls Are Dangerous," with Donald Dillaway and Rosalie Joy in support and Alfred Werker directing.

Barrymore the Maestro

John Barrymore bowed to Broadway on Thursday in "Svengali," and his splendid, highly dramatic performance as DuMaurier's maestro so far overshadows all other production factors as to create a wide gap between the show which is staged by the star and that to which the support and remaining production parts contribute.

It's heavy, with but very few and widely separated snatches of laughter, and these interspersed through only the initial reels.

Picturegoers who are fond of the dramatic will find in it much to their liking, thanks to Barrymore, who, as the erratic and egotistical genius of musical composition, rises from the depths and from the filth of a dirty attic to operatic heights with his young student and wife, "Trilby." A ruined career and death for both climaxes Svengali's unreciprocated love for the singer.

It's Barrymore's show.

CUNNINGHAM

Greta Nissen, besides her roles in "Disorderly," "Transatlantic" and "Silver City," will play opposite Paul Cavanagh in "Human Toys," directed by Lanfield.

George O'Brien has four new productions. Zane Grey's "Riders of the Purple Sage" will be directed by Cummings, the cast including Misses Cherrill and Churchill and James Kirkwood. In Grey's "The Rainbow Trail" the players also include Linda Watkins, Allan Dinehart, Gaylord Pendleton and Rosalie Roy, John Blystone's direction. "The Royal Road to Romance" will be from Richard Halliburton's story, Benjamin Stoloff directing and Maureen O'Sullivan and Frank Albertson also in the cast. "The Great Air Robbery" will be directed by Alfred Werker, with Miss Dorsay opposite and Terrance Ray in support.

Mae Marsh Returns

El Brendel will have four. First comes "Delicious," next "Sink or Swim" with Henry Lehrman directing Marjorie White, Cecelia Parker, Rosalie Joy, Peggy Ross, Dixie Lee and Joyce Compton. "The Hysterical Age" is directed by Lanfield and includes Frank Albertson, Joan Castle and Rosalie Roy in the cast. The fourth is "Sugar Daddies."

Mae Marsh returns in a talking version of "Over the Hill," King directing a cast including Howard Phillips, Kirkwood, Dillaway, Dixie Lee, Gerard Stewart, Virginia Sale and Nat Pendleton.

Sally Eilers will have the title role in Vina Delmar's "Bad Girl," Borzage directing. Thomas Meighan heads "Skyline," written by Kenyon Nicholson from Felix Reisenberg's story. Direction is by Taylor, and Albright, and Misses O'Sullivan and Loy are featured. "She Wanted a Millionaire" is an original by William Anthony McGuire with Blystone directing. Warner Oland will be Charlie Chan in "Charlie Chan's Chance," MacFadden directing, and another with the same detective role, under Stoloff's direction.

Other stories and their directors include "Young America," John Ford, from Fred Ballard's story; "Son-in-Law," Edwin Dail Torgerson story and Stoloff direction; Maude Fulton's stage play, "The Brat," Ford directing; "Lipstick," Menzies; Peter B. Kyne's "Thoroughbreds," Blystone; "Champagne," MacKenna; "Panama," Santell; "Honeymoon," MacFadden, with Yvonne Pelletier one of those in the cast.

Radio's Salesmen Take Home Plans To Put Over 36

(*Continued from page* 27)

by John Howard Lawson; Fannie Foley Herself," starring Edna May Oliver; "The Chicago Dove," with Ricardo Cortez; "Penthouse," original by John Howard Lawson, starring Hope Williams; "The Last Virtue," with Dolores Del Rio, by I. A. R. Wylie; "Love Affair"; "The Other Passport," with Irene Dunne; "Dance, Gigolo, Dance," with Ricardo Cortez; and another Rex Beach story.

Flexible percentage agreements will be the policy for the year, the sales staff was told. It was stated that the percentage contract will form the bulk of the company's agreements.

The entire sales organization of Radio Pictures in the United States and Canada was brought to the Coast for this convention, the concentration of selling forces bringing together 150 men to plan their campaign for the next half year.

One of the important developments of the convention was the opening of a centralized effort for cooperation by the salesmen toward improved reproduction of sound in theatres with which they contact.

Speakers at convention sessions, besides Schnitzer, have included William Le Baron, vice president in charge of production, Charles Rosenzweig on sales policy, Louis Brock and Harry Scott of Van Beuren Corporation on short product, Frank O'Heron on exchange operations, Lou Gaudreau and Jack Pegler of Lord, Thomas and Logan, on cooperative advertising, and by Phil Hodes, Cleve Adams, Jerry Safron, Henry Cohen, Clifford Wallace, Harry Michalson and Percy Taylor.

Amusement Shares Resist General Market Drop

(*Continued from page* 18)

ing a new low of 16¼. Renewed uncertainty regarding the Paramount dividend accounted for most of the drop in that issue, which hit a low of 28½, where it compared with the year's high of 50¼.

Although showing considerable losses, rallying tendencies cropped out in Eastman Kodak and Loew's, the latter having been subject to some selling on the report showing net profit for 28 weeks ended March 13 amounted to $6,879,960, compared with $8,243,584 in the corresponding period of 1930. However, the figures were above the like period of 1929, when $5,251,958 was reported.

Warners was weak, selling off to a new low of 7⅛ in the general decline and showing slight rallying power. However, opinion in the street is that Warners at the present level has been worked into an oversold condition and has about discounted recession in earnings and other unfavorable factors. New lows on comparatively small declines were made by Consolidated Film and Pathe.

Making their first appearance on the tape late in the week, Columbia Pictures common and voting trust certificates were subject to sharp downward price readjustments, both touching new lows. Aside from a sympathetic dip in General Theatres preferred, other curb issues were fairly steady.

Crash Not Fault Of Public : Spring

Sam Spring, former general counsel for First National, writing in the current *Atlantic Monthly* on "Whirlwinds of Speculation," deals with the three great booms and subsequent collapses in commodities, land and securities within the past 10 years.

Spring holds that the public merely sought guidance from those who claimed themselves to be experts in finance and investment, and refuses to place the blame for the investment catastrophe on public madness, to which it has been often attributed.

"Unless our investment and commercial banking leaders prudently and courageously maintain our investment banking machinery in balance as it distributes new securities," he says, "and unless they restrain it at critical times from ungoverned frenzies of self-destroying speed, our newly won world economic and banking mastery will bring neither America nor the world happiness or profit."

Trans-Lux Not Expected To Enter Cleveland Zone

Cleveland—No steps have been taken to enter Cleveland with Trans-Lux theatres. The territory is not regarded as fertile soil for houses of this type first because there are not enough transients to support them, and because several first-run deluxe theatres are offering 25c morning shows. In order to compete with these, it is believed, Trans-Lux would have to cut prices to 10 and 15 cents. And desirable locations here cost too much to make it profitable at such low admissions.

18 In England by 1932 for Paramount, Report Claims

London—It is understood in the trade that Paramount will have 18 houses in England by the end of the year, with first-run outlets in all important key centers.

It is further understood that the company is quietly establishing itself on the continent. One report claims Paramount will have the biggest circuit in Europe in five years.

Photography Congress Opens in Dresden Aug. 3

The Eighth International Congress of Photography will be held at Dresden from August 3 to 8, 1931, the last day session in Berlin. Professor Einstein will be honorary chairman and will open the meeting with a lecture. Members of the Congress will be invited to inspect the Ufa Studios at Neubabelsberg near Berlin.

Vilches Spanish Film Completed

"The Comedian," featuring Ernesto Vilches, Spanish star, has been completed by John Auer Productions for Paramount release. Edward L. ("Eddie") Klein negotiated a deal with Paramount for Auer calling for a series of three Spanish talkers featuring Vilches, of which "The Comedian" is the first.

"The Smiling Lieutenant"



Maurice Chevalier in his new Paramount picture for next season.

UNIT FILM PROGRAMS HANDLED BY EXCHANGE

Exhibitor Accepts Judgment of Feature Branch As to Best Shorts To Balance Bill

Philadelphia—Unit film programs, handled by exchanges, appeared to be the new movement which is acquiring weight among local exhibitors. With Al Boyd, president of Moon Amusement Company, and prime mover in Paramount activities here, as chief advocate of the system. The idea has favorably impressed many exhibitors, particularly among independents.

The Boyd plan, which has worked out successfully at Keith's, is that the exhibitor, instead of separating his shopping for features and shorts, accepts the judgment of the feature exchange for the best bill to balance his program. If the feature happened to be a Paramount feature of dramatic nature, the Paramount exchange would regulate the surrounding bill to suit, not drawing alone from Paramount shorts, but from all companies. Henceforth the show would travel entirely as a unit, with at least 400 days guaranteed to the complete show locally. The advantage to the exhibitor would be an elimination of all worries as to what sort of shorts he should use to fill his program. The disadvantages, of course, would be the logical impulse of the feature exchange to use only its own shorts.

On the other hand, Keith's has been winning popularity in the last several months by reason of its well balanced programs, and by no means has used Paramount shorts exclusively. The policy of the Keith management is to fit the feature with a balanced surrounding bill, that is, a heavy feature with light shorts, and light shorts with novelty features. The plan has received considerable support from exhibitors.

Expect Quebec to Modify Ban on Child Attendance

Montreal—It is expected that the Quebec government will shortly arrange to modify the law prohibiting children under 16 from attending film performances, with the provincial elections very near.

The ban, two years old, is the direct result of the disaster in Montreal in which 78 children lost their lives.

Old Showman Dead

Oklahoma City—Ed Overholser, 61, one of the oldest showmen in the Southwest, died at his home here recently.

HERE THEY
WORLD'S GREAT
BOX-OFFICE

104 UNIVERSAL TALKING NEWSREEL-- GRAHAM McNAMEE, TALKING REPORTER

52 TWO-REEL COM

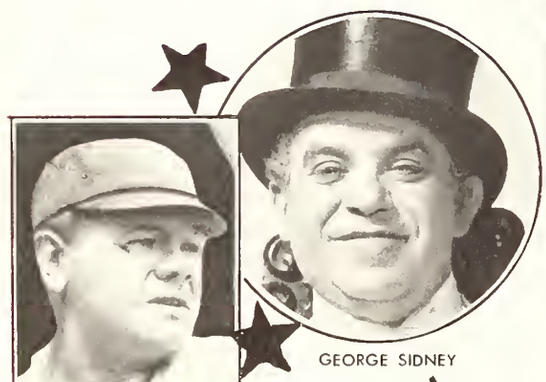
With an extraordinary list of players including Slim Summ ville, George Sidney, Cha Murray, Eddie Gribbon, Dap Pollard, Lloyd Hamilton, G Morgan, Walter Merril, "Steve" Brodie.

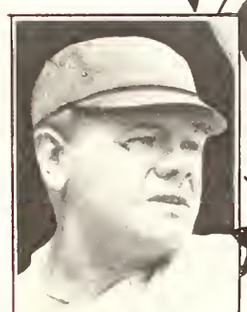
13 THE SHADOW
Detective Stories

Two-reel features made fr the best stories in Street & Smi Detective Story Magazine broadcast over the all-enc passing Columbia Network with an all-star cast of Broadway players.

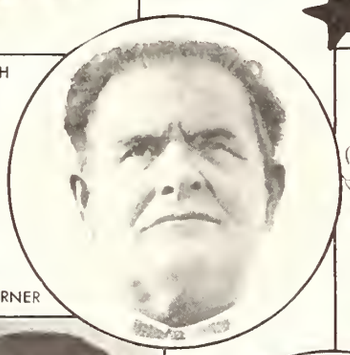
Produced Under
Supervision of
M. STANLEY BERGERMAN

HENRY McRAE
Serial Production
Manager


GEORGE SIDNEY


BABE RUTH


OSWALD


"POP" WARNER


JOHN HIX


CHARLIE PADDOCK


LLOYD HAMILTON


EDDIE GRIBBON


GRAHAM McNAMEE

Nothing but Stars i

ARE ! ! ! ! !

ST LINE-UP OF
HORT SUBJECTS

ALL AMERICAN SPORTS REELS

the inside with the brightest
ts of the Sports World, in-
ling such brilliants as "Babe"
h, Charlie Paddock, and a
es of football shorts, written
Knute Rockne featuring Notre
Dame's Star Players.

OSWALD

he Lucky Rabbit . . . 1 Reel Each

STRANGE AS IT SEEMS

reel of a thousand wonders
. . . 1 Reel Each

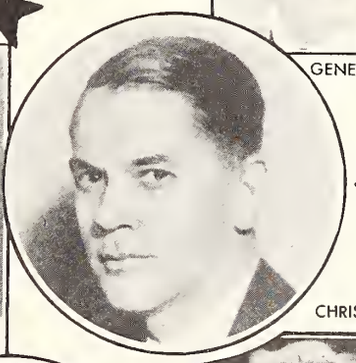
4 FEATURE ALL TALKING SERIALS

"BATTLING WITH BUFFALO BILL"
"HEROES OF THE LAW"
"THE AIRMAIL MYSTERY"
"DANGER ISLAND"


CHARLIE MURRAY


GENE MORGAN

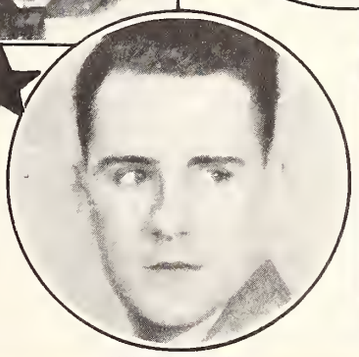

TIM McCOY



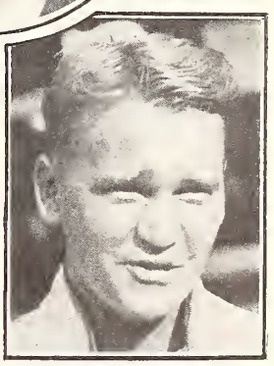

SLIM SUMMERVILLE


DAPHNE POLLARD


STEVE BRODIE


WALTER MERRILL

CHRISTY WALSH


VINCENT RICHARDS

UNIVERSAL Shorts!

No Holds Barred As Stockholders Of Pathe Battle

(*Continued from page 11*)

Exchange, Inc., for which a receiver is asked and in which the plaintiff's allege improper, neglectful and wasteful acts of directors in regard to the company's operation and the transfer of its assets. Because of this suit it was expected that a more vehement protest against Pathe operations would be voiced at this meeting. The demonstration, however, was purposely avoided, according to Kreeger, of the minority legal forces, until further headway is made in the court action, or until preliminary court examination of the defendants who are named in the suit, including: George Armsby, Frank Callahan, Paul Fuller, Jeremiah Milbank, J. J. Murdock, Elisha Walker, Joseph P. Kennedy, Stuart Webb, E. B. Derr, C. J. Scollard, C. A. Reynolds, L. D. Burton, R. C. Hunt, Lewis Innerarity, and Pathe Exchange, Inc. The suit will not reach trial for several months according to Kreeger.

Say Suit May Never Be Tried

Kreeger and Conn, who owns 300 shares of stock, said however, at a minority stockholders meeting, which followed the general Pathe session, that the suit may never come to trial, Conn declaring that "they won't dare to have this mess stirred up," and stating that he already had been approached with a substantial settlement "to keep my mouth shut," but refused it on the grounds that he "would be a cur and unfaithful to my brother man, if I sold out now."

"However," stated Conn, "they can't afford to go to bat in court, but must effect a settlement before it reaches that stage." He told minority holders that "Pathe will buy off all of them rather than defend this action."

That Pathe's management already has eliminated important minority oppositions by purchasing stock at prices above current quotations was admitted from the floor by Stuart Webb, who, as Pathe's chairman of the meeting, acknowledged as accurate a statement by Conn that the company had purchased from lawyers the stock of clients who threatened vigorous legal action against the RKO sale.

It later was disclosed by a Wall Street broker attending the private minority meeting that as much as $15.50 a share had been secretly paid to prospective plaintiffs for their "A" stock, an unusually high price in view of the fact that the stock, which is now selling at about $4.50, sold for as low as $3.87½ within the past two years. It was said that $125,000 had been paid by Pathe to buy up stock of opposition groups.

"Steamroller" Tactics Charged

At the meeting both Conn and Kreeger charged Pathe with "steamroller" tactics. "They have filled the meeting with employees and friends," said Kreeger, "who are ordered by the powers that be to crush and vigorously fight against the poor and unsuspecting stockholders."

Conn on the floor compared the directors and executives of Pathe with "Benedict Arnold, the betrayer," and with "Judas," "both of whom," he said, "betrayed their trust even as the men in whom we placed our utmost confidence have betrayed us."

At the minority stockholders' private meeting Kreeger told of the "many old men of failing sight and feeble hand who come to us for an explanation of this betrayal which has cost them their life savings."

The propriety of the resignation of J. P. Kennedy last Saturday from the Pathe board and the subsequent "closed" election of Webb as his successor and as executive vice-president was questioned by Conn, who challenged Webb's right to act as chairman of the meeting. "Our directors quit," Conn said, "without taking into consideration the obligation which they owe to the stockholders who have elected them."

The meeting, scheduled to open at 2:30 p. m. on Wednesday, finally convened at 3:25, following a threatened adjournment. There are outstanding 1,199,842 shares of stock, necessitating 399,949 shares for a quorum which was lacking by 1,577 shares. The majority forces hurriedly sought for a week's adjournment which was opposed by Conn and other minority holders. Kreeger then asked for a four weeks adjournment, which, as he explained later, was "intended for the purpose of completing certain investigations into company activities which have a bearing on the stockholders suit."

Recount Discloses Quorum

Webb then took a recount of shares represented and reported a block which had not been recorded and which sent the total represented well over the mark necessary to legally conduct a meeting.

Final count revealed the following shares represented:

SHARES REPRESENTED

	In Person	*By Proxy*
8% Preferred	50	4,981
Class A	1,087	83,770
Common	4,835	309,989
Totals	5,972	398,740

The company's directorate comprises 15, of which the 8 per cent preferred elects 8, the "A," 4, and the common, 3.

Final balloting, in which minority holders were urged to refrain by their leaders, resulted in the following:

Directors elected by 8 per cent preferred:

And He Did!

Cincinnati—Just to prove that you should always wait for the other fellow to finish his story before you begin to make your comments. Here's a real case in point:

A local theatre supply salesman was making his report at the office following a customary trip through his territory.

"And this exhibitor," he said, mentioning the name, "gave me two orders."

"Great!" exclaimed the sales manager, "That's fine work."

"One order was to get out, and the other to stay out," was the salesman's amplification of the statement. Curtain!

Conn, Kreeger See Steamroller Tactics at Meet

George N. Armsby, Lester D. Burton, Richard C. Hunt, Jeremiah Milbank, Robert Nelson, Karl Panthen, Charles A. Stone and Elisha Walker.

Directors elected by "A" stock: Franl Callahan, Charles G. Cushing, Paul Fuller Jr., and Arthur Poole.

Directors elected by common stock: J. J. Murdock, Huntington D. Sheldon and Stuart W. Webb.

Poole is the only new member of the directorate.

Final tally which elected the directors and okayed last year's activities of the board was as follows:

	For the New Directorate	*Ratifying Acts of Board*
8% Pfd. Shares	4,981	.....
"A" Shares	83,770	83,820
Common Shares	309,989	310,028

It was upon the ratification of the board's acts of 1930 that minority holders voiced the loudest protest. And although the opposition mustered only 2,015 shares of "A" and 10,306 common shares against ratification, Kreeger made a highly dramatic and fiery plea on the record, against the ratification. He charged the activities of board members as being highly questionable, and stated that they planted their employees and friends in the meeting so that nominations could be offered and seconded so quickly that opposition had no voice. "It's a fake," shouted Kreeger as he told the stockholders that "minority owners no longer have confidence in the board."

"They have placed hundreds of innocent men and women in a tragic mess," he concluded.

"Destroyed Millions"

Conn followed Kreeger on the floor and reiterated many of his previous charges amplifying them with the declaration that "the present management has destroyed millions which rightfully belong to 13,000 stockholders."

"We're going to show the whole thing up," said the Providence theatre owner, who in a tirade attempted to belittle what he termed the "ridiculous" manner in which the recent annual financial statement had been compiled. "Figures don't lie," advised Conn, "but liars figure!"

In an exclusive interview following the meeting, Kreeger said that "at present we have between 100 and 200 minority stockholders lined up in the legal fight against Pathe. They represent about 20,000 shares. As a result of renewed activities launched by our Protective Association, we expect to have 1,000 names, representing upwards of 500,000 shares to append to the complaint before the case is called."

Kreeger observed that his group felt gratified over the inability of Pathe Exchange to bring to the meeting barely more than the quoroum necessary to convene. He stated: "It is indicative of the fact that the stockholders now realize they have been duped in believing that the transfer of Pathe assets to RKO would benefit their stock."



hose "HOLLYWOOD GIRLS"

Have cooked up a new and spicier comedy dish!

They put a little more paprika in it—they serve it with more dash and pep. They've tickled the public's taste with the Hollywood life stories in their refreshing new group of—

IDEAL COMEDIES

"THREE HOLLYWOOD GIRLS"

was a real box-office appetizer, a "two-reeler", according to Photoplay, "with pace and dialogue that put many a feature in the shade."





"CRASHING HOLLYWOOD"

was another sensation on the movie bill-of-fare. M. P. Daily said: "A wow . . . oh, boy, here's a pippin'."

And the next course will be the sweetest dish of all—

"THE LURE OF HOLLYWOOD"





ducational Pictures

E SPICE OF THE PROGRAM"

UCATIONAL FILM EXCHANGES, Inc., *E. W. HAMMONS, President*

Member, Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President

DAYLIGHT FIGHT CUTS TOTAL TO 483 CITIES

But Extra Hour of Sunshine Means Severe Blow to Business at Early Deluxe Shows

Losses to exhibitors by daylight saving, which became effective this week, runs into thousands weekly. The extra hour of daylight means hundreds of empty seats in each house nightly, cutting business severely at early deluxe performances.

Four hundred and eighty-three cities in 17 states, and others in Canada have daylight saving from late April to September. The total has been considerably reduced under last year due to vigorous battles staged by exhibitors and others in amusement fields who are hit the worst of any branch of business.

States and towns in which daylight saving time will be used during the next five months include the following:

DELAWARE

Wilmington

CONNECTICUT

Notwithstanding the attempt of rural legislators to prohibit the observance of Daylight Saving by the passage of law making it an offense to show other than Eastern Standard time on clocks or timepieces publicly displayed, Daylight Saving is observed by banks, offices, stores and factories in the following places:

Ansonia
Bethel
Bridgeport
Bristol
Danbury
Danielson
Darien
Derby
Greenwich
Hartford
Killingley
Manchester
Meriden
Middletown
Milford
Naugatuck
New Britain
New Haven
New London
New Milford
Norwalk
Norwich
Rockville
South Manchester
South Norwalk
Southington
Stamford
Torrington
Wallingford
Waterbury
Watertown
Willimantic
Winsted

FLORIDA

Pensacola

ILLINOIS

Blue Island
Chicago and its suburbs
Chicago Heights
Evanston
Harvey
Kewanee
Maywood
Oak Park
Waukegan
Wheaton

INDIANA

Crown Point
East Chicago
Fort Wayne
Garrett
Gary
Hammond
La Porte
Michigan City
South Bend

MAINE

Has a State law, similar to that of Connecticut, prohibiting the observance of other than Eastern Standard Time. Notwithstanding this measure, Daylight Saving Time is observed in the following cities and towns:

Auburn
Bath
Belfast
Biddeford
Brunswick
Calais
Lewiston
Orchard Beach
Portland
Saco
Sanford
Spring Vale
Waterville

Augusta and Bangor, it is reported, may observe Daylight Saving time in 1931.

MASSACHUSETTS

Entire State

MICHIGAN

In addition to the cities located in that portion of the State which is within the Eastern Time Zone, practically all of the cities and towns in the lower peninsula follow Eastern Standard Time the year 'round.

MINNESOTA

*Duluth
*Minneapolis

*Observed by members of the Chamber of Commerce and Board of Trade.

NEW HAMPSHIRE

Concord, Manchaster and Nashau effect observance of Daylight Saving by starting the working day one hour earlier.

NEW YORK

Albany
Amityville
Amsterdam
Ardsley
Athens
Babylon
Baldwin
Ballston Spa
Batavia
Bay Shore
Bayville
Beacon
Bedford
Bellmore
Bellport
*Binghamton
Blue Point
Bolton
Brewster
Briarcliff Manor
Bronxville
Brooklyn
Buffalo
Cairo
Cambridge
Canajoharie
Catskill
Cedarhurst
Center Moriches
Centerport
Chappaqua
Chatham
Coeymans
Cohoes
Cold Spring Harbor
Congers
Cornwall
Croton on Hudson
Dobbs Ferry
Dolgeville
East Aurora
East Hampton
Ellenville
Elmsford
Farmingdale
Far Rockaway
Floral Park
Flushing
Fonda
Forest Hills
Fort Edward
Fort Plain
Frankfort
Freeport
Garden City
Glen Cove
Glens Falls
Gloversville
Goshen
Great Neck
Greenport
Greenwich
Haines Falls
Harmon
Harrison
Hartsdale
Hastings-on-Hudson
Haverstraw
Hawthorne
Hempstead
Herkimer
Hewlett
Highland
Highland Falls
Hollis
Hudson
Hudson Falls
Huntington
Ilion
Irvington
Islip
Jamaica
Jamestown
Jericho
Johnstown
Katonah
Kingston
Lake George
Lake Mahopac
Lancaster
Larchmont
Lawrence
Leroy
Liberty
Lindenhurst
Little Falls
Lockport
Long Beach
Locust Valley
Long Island City
Lynbrook
Malverne
Mamaroneck
Manhasset
Massapequa
Mechanicsville
Medina
Merrick
Middletown
Millbrook
Mineola
Mohawk
Monroe
Monticello
Montrose
Mount Kisco
Mount Vernon
Newburgh
New Rochelle
New York
Niagara Falls
Northport
North Tonawanda
Northville
Nyack
Oriskany
Ossining
Oyster Bay
Patchogue
Pawling
Peekskill
Pelham
Pelham Manor
Philmont
Piermont
Plandome
Pleasantville
Point O'Woods
Port Chester
Port Jefferson
Port Jervis
Port Washington
Poughkeepsie
Purchase
Queens Village
Quogue
Ravena
Rensselaer
Rhinebeck
Richmond Hill
Riverhead
Rockville Center
Rome
Roslyn
Rye
Sag Harbor
St. Johnsville
Saratoga Springs
Saugerties
Sayville
Scarborough
Scarsdale
Schenectady
Schuylerville
Sea Cliff
Seaford
Shandaken
Smithtown
Southampton
Southold
Springfield Gardens
Spring Valley
Suffern
Syosset
Tarrytown
Tonawanda
Troy
Tuckahoe
Tuxedo
Utica
Valhalla
Valley Stream
Walden
Wantagh
Wappingers Falls
Warrensburg
Warwick
Watervliet
West Hampton
West Point
Westbury
White Plains
Whitesboro
Williamsville
Woodbury
Woodhaven
Woodmere
Woodstock
Yonkers

*June 28 to September 6.

NEW JERSEY

Asbury Park
Atlantic City
Atlantic Highlands
Barnegat City
Bayonne
Belleville
Belmar
Bloomfield
Bernardsville
Boonton
Bordentown
Bound Brook
Bradley Beach
Bridgeton
Burlington
Butler
Caldwell
Camden
Cape May
Carlstadt
Carteret
Chatham
Collingswood
Cranbury
Cranford
Dover
East Orange
Egg Harbor City
Elizabeth
Elmer
Engelwood
Fairhaven
Flemington
Fort Lee
Freehold
Garfield
Glassboro
Glen Ridge
Gloucester
Hackensack
Hackettstown
Haddonfield
Hammonton
Harrison
Harbrouck Heights
Hawthorne
Highlands
Hightstown
Hoboken
Irvington
Jersey City
Kearney
Keyport
Lakehurst
Lakewood
Lambertville
Lodi
Long Branch
Lyndhurst
Madison
Manasquan
Milltown
Millville
Monmouth Beach
Montclair
Morristown
Netcong
Newark
New Brunswick
North Bergen
Nutley
Ocean City
Ocean Grove
Orange
Park Ridge
Passaic
Paterson
Penns Grove
Perth Amboy
Pitman
Plainfield
Pleasantville
Point Pleasant
Princeton
Rahway
Raritan
Red Bank
Ridgewood
Riverton
Roosevelt
Roselle
Rumson
Rutherford
Seabright
Sea Isle City
Secaucus
Somerville
South Amboy
South Orange
Spring Lake Beach
Summit
Sussex
Swedesboro
Tenafly
Toms River
Trenton
Tuckerton
Union
Vineland
Weehawken
Westfield
West New York
West Orange
Wildwood
Williamstown
Woodbridge
Woodbury
Wrightstown

OHIO

Due to demands for Daylight Saving in cities, towns and villages outside the Eastern Time Zone, the entire state was put on Eastern Standard Time, effective April 3, 1927, by order of the Interstate Commerce Commission.

PENNSYLVANIA

Aliquippa
Allentown
Ambridge
Bethlehem
Braddock
Chester
Coatesville
Easton
Johnstown
Lancaster
Meadville
McKeesport
Norristown
Philadelphia and suburbs
Pittsburgh and suburbs
Reading
*Sharon
Uniontown
West Chester

*Observed in large factories and offices.

RHODE ISLAND
VERMONT

Entire State
Bennington
Manchester

WISCONSIN

*Milwaukee

*Has no ordinance; reports probability of observance by agreement among business men.

*EASTERN CANADA

Arnprior, Ont.
Bowmanville, Ont.
Brampton, Ont.
Brantford, Ont.
Brockville, Ont.
Buckingham, Que.
Burlington, Ont.
Cowansville, Ont.
Galt, Ont.
Ganaoque, Ont.
Grand'Mere, Que.
Guelph, Ont.
Halifax, N. S.
Hamilton, Ont.
Hull, Que.
Iroquois Falls, Ont.
Kingston, Ont.
Kitchener, Ont.
Lachute, Que.
Lennoxville, Que.
Levis, Que.
Lunenburg, N. S.
Montreal, Que.
Niagara Falls, Ont.
Orillia, Ont.
Oshawa, Ont.
Ottawa, Ont.
Owen Sound, Ont.
Peterboro, Ont.
Port Colborne, Ont.
Port Hope, Ont.
Quebec, Que.
Regina, Sask.
Shawinigan Falls, Que.
Sorel, Que.
St. Catharines, Ont.
St. John, N. B.
St. John's, Que.
St. Lambert, Que.
St. Martine, Que.
Trois Rivieres, Que.
Toronto, Ont.
Victoriaville, Que.
Welland, Ont.
Westmount, Que.
Weston, Ont.
Whitby, Ont.

*Duration of observance varies but in general approximates the period April 26-September 27.

AIMED for the BOX-OFFICE!

ith Kenneth Harlan, sephine Dunn, Chas. aney. M. P. Daily: "Ac- fans will eat this up." c. Pubs.: "A thrill a te."

"AIR POLICE"
A THRILL-O-DRAMA

Tom Moore and Lane. "Sure-fire office at any thea- —N. Y. Telegraph; cellent" — Harrison's orts.

"COSTELLO CASE"
A JAMES CRUZE PRODUCTION

good concoction and interest audiences nerally. It is inspiring d beautiful."
—M. P. Daily

"JUST FOR A SONG"
A GAINSBOROUGH PICTURE

rant Withers and a Todd. M. P. Her- "A nice piece of en- inment. Title offers y selling angles."

"SWANEE RIVER"
A THRILL-O-DRAMA

Starring June Collyer; from Thomas Broadhurst's stage success. Variety said. "Far superior to average talkie. Sure-fire for stenogs."

"DAMAGED LOVE"
AN IRVIN WILLAT PRODUCTION

COMING! REX LEASE and DOROTHY GULLIVER in a flashing, action-romance of the old west.

"IN OLD CHEYENNE"
A THRILL-O-DRAMA



SONO ART-WORLD WIDE PICTURES INC.

PASSING IN REVIEW

This department does not attempt to predict the public's reactions to pictures. It does, instead, present detailed and accurate information on product, together with the frank and honest opinion of the reporter.

The Outsider

(Metro-Goldwyn-Mayer)

Splendid Screen Version

[Reviewed in London by HERALD Representative]

"The Outsider" is the first British picture produced by the new independent unit financed by Eric Hakim, London theatre owner, and is directed by Harry Lachman, American director with several British films of high calibre to his credit. Based on the stage play by Dorothy Brandon, it is the best picture made by Lachman, and at times rises to a level unequalled by any previous British production.

It represents a magnificent example which producers contemplating the filming of stage plays ought to study earnestly.

Its embellishment on the screen makes the stage production a puny affair. Story is of a beautiful crippled girl, daughter of a leading British surgeon. She is in love, but her physical deformity prevents her sharing the social life of her young hero, and darkens the prospect of marriage.

There comes to her Anton Ragatzy, a foreign and unqualified practitioner whose electrical rack is said to have effected wonderful cures. He is ostracised by the medical profession on account of non-professional status and refusal to work as the "shadow" of a recognized surgeon. Against her father's will the girl, fascinated by Ragatzy's personality, and grasping at the thinnest straw of hope goes to his nursing home for treatment. Here Ragatzy and the girl are thrown together closely for a year; meanwhile the cub for whom she prays to regain her health is playing with other girls. Ragatzy, stifling his own feelings for the girl, lies to save her from the ill effects of disappointment, but just as the cure is declared to have been effected, and eminent medical men summoned to see the girl walk, the duplicity of the boy is revealed. Overwrought, the girl fails to walk, and the doctors denounce Ragatzy as a fraud. Just as he is about to leave the girl, she realizes her love for him, and totteringly walks after him—the confidence which is to establish the cure revealing that Ragatzy has done for her what her surgeon father and his colleagues had all failed to do.

Harold Huth who plays Ragatzy is well known on the British stage and in pictures, but "The Outsider" proves him to be outstanding among all British male artists. Joan Barry, a pretty blonde as the cripple girl, is always an object of pity, but her style is forced and as a cripple with "nothing to live for but music," is just a trifle unnatural at times. Norman MacKinnel as her father is a strong actor of good stage reputation, as is Frank Lawton, the young lover. Lawton will be remembered in stage and film versions of "Young Woodley." In "The Outsider" he does magnificently. Lachman has developed the story in amazing fashion, and his direction is at times brilliant. The production is excellently dressed, and detail has been studied with a thoroughness which is not too common in British pictures. £30,000 was put into the job, and for once it seems to have been justified by results.

Produced by Eric Hakim. Distributed by M-G-M. Directed by Harry Lachman. From the play by Dorothy Brandon. Adaptation by Harry Lachman. Running time, 90 minutes.

THE CAST

Anton Ragatzy ..... Harold Huth
Lalage Sturdee ..... Joan Barry
Basil Owen ..... Frank Lawton
Jasper Sturdee ..... Norman MacKinnel
Mrs. Coast ..... Mary Clare
Carol ..... Glenore Pointing
Pritchard ..... Annie Esmond
Dr. Ladd ..... S. J. Gillett
Sir Nathan Israel ..... Randolph MacLeod
Vincent Helmore ..... E. Clayton Greene
Sir Montague Tollemache ..... Fewlass Llewellyn

W. H. Mooring

The Mad Parade

(Liberty)

Good Story

This picture, which has been widely publicized as being the first all-women cast picture, lives up to this reputation only so far as not showing the faces of men is concerned. In several shots portions of men's bodies are actually brought into the picture and in a couple of scenes they are indicated by off-stage voices.

These scenes, not being necessary to tell the story, will probably be eliminated in the final cutting and the picture, therefore, live up to its advance publicity.

The picture is a depiction of the lives and loves of nine girls attached to a canteen unit behind the front which accidentally wanders into No Man's Land. The central thread of the story is the conflict between the fiancee of an aviator and a lady of loose morals who has seen him once and fallen madly in love with him. The rivalry between the two girls is brought to a head by a snooping character who tells the fiancee of the indiscretions of the aviator, and then to a further culmination by a threat to inform the matron of her affairs. This would naturally result in her being sent home and she maneuvers to have one of the other girls unknowingly kill the snooping girl with an unused grenade. She redeems herself by sacrificing her life to bring help to the beleaguered women.

The story is an excellent one, but the too frequent touches of comedy interrupt its continuity at times. The pace is fast, a bit too fast in fact, as some of the lines are spoken with such rapidity as to blur them.

The photography is poor and the director has not made the most of his talent in telling the story. Further cutting will undoubtedly eliminate these defects.

Lilyan Tashman stands out in an excellent performance of a wise-cracking, cognac-drinking, much-married woman with a heart as big as all outdoors. Louise Fazenda is her usual self in a comedy part and the balance of the cast is adequate.

Play light musicals or comedies for best program balance.

Produced by Herman M. Gumbin and Liberty Productions. From the original play by Gertrude Orr and Doris Malloy. Adaptation and dialogue by Gertrude Orr and Doris Malloy. Additional dialogue by Henry McCarthy. Directed by William Beaudine. Photographed by C. J. Van Enger, Ernest Miller and Glen Kershner. Sound Engineer, William R. Fox.

THE CAST

Evelyn Brent ..... Louise Fazenda
Irene Rich ..... Lilyan Tashman
June Clyde ..... Marceline Day
Keating Twins ..... Fritzi Ridgeway

Traveling Husbands

(Radio)

Highly Entertaining

"Traveling Husbands" is an all 'round good picture. It has plenty of humor to balance the heavy drama and provides a good evening's entertainment. The picture is well cast and the performances for the most part are exceptional.

Paul Sloane, the director, has been able to keep the talker moving at a speedy tempo throughout. In places where the story might have been rather dull he has inserted some lively humor that makes the picture sparkle. Several times the dialogue demanded long speeches on the part of various players but in each instance, happily, the delivery of these speeches was such that they were at no time uninteresting. It is the direction that helps the picture move fast for in some spots the story was not wholly adequate to carry the action.

Evelyn Brent has the leading role, which she handles in her usual adept manner. Her scene with Dorothy Peterson is a splendid bit of acting on the part of both women, and a scene that in lesser hands could have hurt the picture immensely. Constance Cummings is fine in a romantic role. Hugh Herbert as the comical Jewish salesman is outstanding. Others who do fine work are Carl Miller, Frank McHugh, Frank Albertson, Spencer Charters, Purnell Pratt, Stanley Fields and Rita LaRoy.

The story opens with Herbert, Miller, Charters and Albertson in the club car of a train. Albertson is planning a sales campaign on a particularly "tough" customer and the other boys are planning for a good time. At the office of the "tough" customer Albertson meets Miss Cummings, as the customer's daughter. They plan a date but Albertson fails to appear when he finds his expense check has not arrived. Miss Cummings, ready for a good time, accepts the proposal of Carl Miller and they go out to see the town. Albertson is told by Brent, a former sweetheart of Miller's, that Constance is with Miller. When the pair return to the hotel Miller makes a play for Miss Cummings and in the battle that ensues he is shot, apparently by Albertson.

The whole gang is then held incommunicado in the hotel while Stanley Fields, the detective, tries to find out who fired the shot. When Albertson is about to be led to jail Brent confesses to the shooting and tells Miss Peterson just what kind of a chap her husband Miller is. It all ends with Brent going free as Miller refuses to press any charges against her. As a result Albertson is free to marry Miss Cummings and the traveling men as well as their women companions, learn a lesson.

Use musicals or travelogues here to balance program.

Produced and distributed by Radio Pictures. Directed by Paul Sloane. Story and adaptation by Humphrey Pearson. Photographed by Leo Tover. Associate producer, Myles Connolly. Lyrics and music by Max Steiner.

THE CAST

Ruby ..... Evelyn Brent
Barry ..... Frank Albertson
Ellen ..... Constance Cummings
Ben ..... Carl Miller
Joe ..... Spencer Charters
Hymie ..... Hugh Herbert
Pinkie ..... Frank McHugh
J. C. Wilson ..... Purnell Pratt
Martha ..... Dorothy Peterson
Vera ..... Rita LaRoy

8 SENSATIONAL WESTERNS



Tom Tyler

MONOGRAM PC PICTURES

AMERICA'S ACE COWBOY ATHLETE
IN A SENSATIONAL SERIES OF
8 GREATER MONOGRAM WESTERNS

and HERE THEY ARE

"PARTNERS OF THE TRAIL" • "VANISHING MEN"
"GALLOPING THRU" • "THE MAN FROM DEATH VALLEY"
"TWO-FISTED JUSTICE" • "HONOR OF THE MOUNTED"
"SINGLE HANDED SANDERS" • "THE MAN FROM NEW MEXICO"

AVAILABLE AT TWENTY-FOUR MONOGRAM EXCHANGES OR MONOGRAM PICTURES CORPORATION, 723 SEVENTH AVE., NEW YORK CITY

Dreyfus

(British International)

Gripping

[Reviewed in London by HERALD Representative]

To the present generation the famous Dreyfus case which startled France and the outside world in 1894 is but a page of history; just a few of the more mature cinema patrons will recall the period when Capt. Dreyfus was accused of treason, tried, found guilty and sent to Devil's Island.

Thousands however, will have read the story of the ill-fated captain's subsequent suffering, of the untiring efforts of his friends to prove his innocence, and of his final vindication. To all these the title will make an instant appeal. But even to those whose grasp of history is such that they accept this extraordinary story as fiction, this will prove a gripping picture.

It suffers somewhat from the attempts of the producer to speed up movement through vigorous cutting; this is scarcely the subject on which to undertake experiment of the kind attempted. The opening (2,000 feet) is jumpy to a degree, and the repetition of court scenes —there are two trials as well as two military "Drumming" ceremonies—goes near to confusing the spectator. Yet apart from matters of detail such as the treatment and behaviour of witnesses, in which occur many flagrant inconsistencies, the picture holds right through. This is due mainly to the magnificent acting of Cedric Hardwicke, well-known stage actor who here makes his start in motion pictures. His study of Dreyfus is a delight, and all through he holds the heart strings of every watcher.

To those who still believe in the guilt of Dreyfus, this picture will offer an affront, because throughout the picture, no effort is made to conceal the wretchedness of the system which condemns him on less than flimsy evidence, mainly as it seems because "he is the only Jew in the artillery unit which harbors a traitor among its officery." British International and F. W. Kraemer (German) were bold to undertake the subject, which they have made in German as well as English. They were not bold enough to make it in French, presumably taking their lesson from the fate of the play "The Case of Dreyfus" which was banned in that country.

According to authorities, the picture is fairly close to historical detail, though court scenes are not shown to be quite as disorderly and as crowded as they actually were, and the assassination of counsel for the defense in the trial of Emile Zola, writer of the famous "J'Accuse" letter exposing the military habit of perverting justice, is shown as taking place in court; it actually took place in the street.

The strong point about the picture is acting. Every member of the cast manages to convince. Outstanding work is forthcoming from George Merritt as Zola; Leonard Shepherd as Clemenceau; Garry Marsh as the real traitor Esterhazy who fled to England where he died a natural death in poverty many years later; Fisher White as Pellieux and Sam Livesey as Labori.

"Dreyfus" has its great moments. Its main weakness is spelled *"episodic."* Lack of smoothness may have been due to the presence on the floor of two directors, each of whom had ideas of his own. It is not a great picture, and one feels it went so near to it as to make one murmur "pity."

"Dreyfus" will probably not quite shatter the box-office, though it will be remembered when lots of other British pictures have been readily forgotten.

Produced by British International. Distributed by Wardour Films. Directed by F. W. Kraemer (German) and Milton Rosmer (British). Dialogue and adaptation by Reginald Berkeley and Walter Mycroft.

THE CAST

Dreyfus ..... Cedric Hardwicke
Colonel Picquart ..... Charles Carson
Zola ..... George Merritt
Labori ..... Sam Livesey
Lucie Dreyfus ..... Beatrix Thomson
Major Esterhazy ..... Garry Marsh
Colonel Henry ..... Henry Caine
Major Paty du Clam ..... George Skillan
Clemenceau ..... Leonard Shepherd
General Mercier ..... Arthur Hardy
Boisdeffre ..... Kay Souper
Matthieu Dreyfus ..... A. Sarner
Demanche ..... Frederick Leister
Pellieux ..... Fisher White
Dubois ..... A. Sofaer
Bertillon ..... Leslie Frith
Marguerite ..... Violet Howard
President—Zola Trial ..... Reginald Dance
Cavaignac ..... George Zucco
Lauth ..... Nigel Barrie
President—Dreyfus Court-Martial ..... Randle Ayrton

W. H. Mooring

The Reckless Hour

(First National)

Highly Entertaining

Hats off to Warner-First National studios for their splendid production, "The Reckless Hour," starring Dorothy Mackaill! This picture has an excellent cast and exceptional dialogue which makes it an unusually entertaining film. The direction of John Francis Dillon is fine and the adaptation of Florence Ryerson is also noteworthy. Conversations abound with witticisms and comedy is rampant. A Glendale preview audience laughed heartily and applauded sincerely at the conclusion of the presentation.

The star gives a performance that would be outstanding were it not for the calibre of her supporting players. Joan Blondell and Joe Donahue present perhaps the most refreshing characterizations as the two wisecracking sweethearts.

H. B. Warner portrays the old-fashioned father with considerable skill. Dorothy Peterson is good in a small role as the mother eager to give her daughter what she, herself, cannot have.

Conrad Nagel is splendid as the artist in love with the girl. Walter Byron is well cast as the suave millionaire's son who swerves her from the straight and narrow path.

The plot concerns a fashion model who is overwhelmed by the apparent love and sincerity of a millionaire's son, and gives him all. Her old fashioned father discovers her philanderings and goes to the boy's father.

A family conference is held and the girl arrives in time to hear the boy deny that he asked her to marry him. It is a powerful scene. Heartbroken, she quits her job and goes to a rest home where a child is born to her, dead. Her father speculates in the market to keep her at the home and loses all his money. She has been posing for an artist who is in love with her. He asks her to go to Paris with him, but she refuses.

Learning of her father's misfortune, she decides to accompany him for remuneration. At the same time he arrives at the conclusion to marry her. An unpleasant situation is avoided when the couple agree on a marriage at sea as the irate father arrives on the scene.

It is a whale of a good story and carries a great kick!

Use light comedies and cartoon numbers with this feature.

Produced and distributed by First National. Directed by John Francis Dillon. Based on the play "Ambush" by Arthur Richman. Adaptation by Florence Ryerson. Photographed by James Van Trees. Edited by Harold Young. Running time, August 16, 1931.

THE CAST

Margaret Nichols ..... Dorothy Mackaill
Jeffrey Adams ..... Conrad Nagel
Walter Nichols ..... H. B. Warner
Myrtle ..... Joan Blondell
Allen Crane ..... Walter Byron
Harry Gleason ..... Joe Donahue
Susy Jennison ..... Dorothy Peterson
Harriet Nichols ..... Helen Ware
Seymour Jennison ..... William House
Howard Crane ..... Claude King

Don Ashbaugh

Mrs. Gabriel Hess Dies

White Plains, N. Y.—Mrs. Gabriel L. Hess, 27, wife of the attorney for the MPPDA and attorney for Will H. Hays, died after being thrown from her horse on a Hartsdale estate.

SHORTS

Wings of Tomorrow

(Visugraphic)

Rates High in Interest

Programmed as "the first complete and authoritative film-story" of the new airplane, the Autogiro, this reel abounds in entertainment and packs interest aplenty, due, principally, to its appeal to an air-minded public. Made in silent form and intelligently synchronized with voice, its production and staging are of the best, combining numerous splendid air shots with an absolute minimum plug of an obvious nature.—Running time, 10 minutes.

Scared Stiff

(Universal)

Forget It

Apparently an attempt to build a comedy drama short from old shots of animals in the Universal files. Takes place in Africa, and fortunately it is short. Two stupid detectives are ordered to discover the diamond thief at the diamond mines. The animals are supposed to frighten them until they are scared stiff. A sigh of relief when it is over. Just another short mistake.—Running time, 17 minutes.

The Spirit of 76th Street

(Vitaphone)

Great Comedy

Helen Broderick, as usual, keeps her screen audience tickled from the word go. A spiritualist seance is the excuse, and Helen takes full advantage with smart remarks which disconcert the medium and give the audience a pleasant dose of laugh-tonic. Arthur Hurley, director. A good laugh anywhere.—Running time, 9 minutes.

The Sultan's Cat

(Educational)

Fine, Original

The sultan kills his cat, by drowning in the well, and he suffers for it with a horrible dream, involving cats, mummies which dance, and skeletons which do tap routines. It is a terrible night mare, but the cartoon comedy and the antics of the figures are great. Original, funny and a clever idea. Worth while in the short line.—Running time, 6 minutes.

Midnight in a Toy Shop

(Columbia-Disney)

Entertains

A Silly Symphony number which has the merit of lightness, and general amusement. A spider gets badly mixed up in a toy shop. All the little whatevers in the place sing in different keys as the spider spoils their play. The youngsters should enjoy it very much, and the oldsters will be entertained.—Running time, 10 minutes.

The Gossipy Plumber

(RKO Pathe)

Weak

The plumber with all his antics and carrying on succeeds only in becoming vastly boring as the supposed comedy, one of the last of the current season, goes on. Charles Lamont directed but it might well have been left undone.—Running time, 20 minutes.



ALAN CROSLAND *says* . .

"Dress up a picture in Technicolor and you enhance its value 50 per cent.

"Color does more than lend beauty and distinction to a production; it intensifies dramatic interest—tones up an ordinary story.

"Technicolor, under the leadership of Dr. Herbert T. Kalmus, has made tremendous improvements in its process, and still greater advances are imminent.

"There is a definite place for Technicolor in motion pictures—and that place is at the top."

That is the judgment of the man who directed "The Jazz Singer," "Don Juan," and "Viennese Nights," current all-Technicolor hit, and many other box-office productions.

TECHNICOLOR

Technicolor Motion Picture Corporation, Boston, Hollywood, New York

Here's Luck
(Universal)
Slim Again, and Great

Universal has a great comedy series in the Slim Summervilles. Each one is better than the preceding and this number is no exception. Slim and the top-sergeant, played by Tom Kennedy, and this time, Gretchen, for the soldier comics are in Germany, supply the amusement, and it is worth billing for itself alone. Best spot: Slim, tinkering with a great shell, which rolls down the street, blows up the brewery. The boys of the A. E. F. all but wallow in the flood of beer. As usual, here and there an off-color shot or two, but they move rapidly without offense. Play it hard, it is far and away worth it.—Running time, 19 minutes.

Don't Divorce Him
(Educational)
Some Laughs

Clyde Cook almost loses his job when, as the clerk in the office of a divorce lawyer, he persuades women to return to their husbands, while the boss is out. He is given a chance, however, if he is successful in bringing a famous doctor into court by a certain hour. His experiences in the hospital, being thrown out several times, and running about in night clothes and various disguises, is amusing enough. When he gets his man, he spoils it for the lawyer again, and is chased down the street in nightcap and gown for the fadeout. Several good laugh spots.—Running time, 18 minutes.

Maid to Order
(Vitaphone)
Clumsy

Too much effort is expended by the players to inject humor into this comedy for it to be a successful short. The idea is ancient and the lines no less so. An impertinent maid spills the soup down the guests' necks, and the like. The maid gets her mistress to do the work while she talks to her beau on the phone, which is a good idea, but is here poorly handled. A light touch is decidedly lacking.—Running time, 9 minutes.

Second Hand Kisses
(Radio)
Great Youngster Stuff

When the youngsters are invited to the newlyweds for a week-end, they do their best to tear down the house, and the youngsters out front should get a real kick out of the short. When Louise Fazenda and Jimmy Finlayson marry, they suddenly discover that each has a child in the orphanage, and on adopting offspring they disapprove each other's choice. In the end the orphanage burns and they are forced to keep all the youngsters. Good.—Running time, 20 minutes.

No Privacy
(Vitaphone)
Weak

Lloyd Hamilton in another of the queer roles. No reason for it, however, the short being slow and lifeless. Almost a reel while he buys a hat. Peps up a little when creditors remove his clothing in his girl's home. Very old, and most audiences will look for the end. —Running time, 20 minutes.

Sunny South
(Universal)
Only Fair

Oswald the Rabbit does his trick this time with a very few new stunts, but many old ones. Animateds must have plenty of originality to score. This hasn't enough. Cannot rate very high.—Running time, 6 minutes.

SHORTS

The Last Straw
(Vitaphone)
Good Idea

A clever comedy idea is spoiled here by poor voice recording for the most part, which ruins the lines. A school of pharmacy is the theme, where concocting sandwiches is the lesson. When a graduate takes his first drug store job, the rush of customers drives him almost insane and a tumble completes the job. He is amusing in his mumblings while getting first aid, but the recording here does its damage. Alf Goulding directed.—Running time, 8 minutes.

Tex in 1999
(Paramount-Texaco)
Good

Another Texaco Company industrial on the usual comedy cartoon style, and rates well with the others. This time, filling stations as they might be in 1999 are pictured with numerous new and amusing twists. The finish is smart. A lad and lassie pull up to the station, operate the machinery, and in quick succession are provided with marriage license, ceremony, a pair of twins delivered through a chute, and a divorce. Real laughs and plenty of them.—Running time, 7 minutes.

The Naggers at the Dentist
(Vitaphone)
Gets By

Mr. and Mrs. Jack Norworth, the Naggers, in another of their series, this time with Jack having a chance to revenge himself on his wife when she comes to him as a patient. He uses his instruments, and how! Overacting, however, weakens the short to a great extent, and Jack's running clatter of talk wears a bit. A few laughs, but not overburdened. Arthur Huley, director.—Running time, 10 minutes.

Thou Shalt Not
(Paramount)
Good

Through his own comic ability, Bill House, as a stupid waiter in a night club, succeeds in garnering numerous laughs, despite a story which is decidedly feeble. Two couples leave without paying their bills and Billy follows them home. The four try to keep the occurrence a secret, which is the plot. Good enough. —Running time, 19 minutes.

Air Tight
(M-G-M—Roach)
Only Fair

One of the Boy Friend numbers, but outside several good laugh moments, is too lengthy in sequence, but noticeably lacking in real punch. Deals for the most part with the attempts of an amateur to reach terra firma after accidentally embarking on a glider hop. Long shots show what is meant to be the glider whirling through space, but it is obviously a plane. Not much.—Running time, 17 minutes.

23—Skidoo
(Vitaphone)
Too Old

Lew Fields' type of comic chatter is rather out of date, or at least it appeared to be so according to the reaction of a Broadway audience. The comedy idea was also noticeably lacking, giving Fields a difficult time at best. As a comedy short, cannot rate very much.—Running time, 10 minutes.

Ghost Parade
(Educational)
Amusing

Andy Clyde tries to sell an old house, believed to be haunted. It turns out that the "ghosts" are merely a couple of crooks who attempt to scare the building from Andy without troubling about money. Marjorie Beebe plays the secretary who does much frightened screaming, and Harry Gribbon as the constable, makes his fright look real and makes faces in general. Frank Eastman steps in when the crooks are uncovered to clinch with Marjorie. Andy probably does the best comedy job. Will draw plenty of laughs, use it.—Running time, 22 minutes.

The Hudson and Its Moods
(Paramount)
Satisfactory

Herein the scenic beauty of a Hudson River trip is pictured, but it is weakened by a particularly sentimental talk by the boat's captain taking his last trip. The interior of Sing Sing, West Point and Vassar College are the shore shots. Fair general interest and the photography is splendid. Howard Bretherton directed. —Running time, 9 minutes.

Not So Loud
(RKO Pathe)
Poor

There is far too much monotony in this alleged comedy effort for it to be even nearly funny. The comic detective was supposed to clean up the beer runners, but there is little enough reason for the whole thing. Laugh spots are few and far between.—Running time, 19 minutes.

A Trip to Tibet
(Vitaphone)
Excellent

One of those film tours through the "forbidden" territory of the East, which fascinates and intrigues any audience, regardless. Most interesting are details of the praying machines, the natives and their strange customs and dress. Interesting, great appeal. Use it.—Running time, 10 minutes.

Animal World of Make Believe
(Talking Picture Epics)
Splendid

The appeal in this interesting and attractive nature study should be well-nigh universal. Unusual shots of strange undersea life are especially good. For example, fish which are able to change their markings at will, some which excrete "smoke screens" on attack and crabs which hide from enemies in empty sea shells. Decidedly worth while.—Running time, 10 minutes.

Somebody Stole My Gal
(Paramount)
Poor

One of the Paramount screen song numbers, in the animated cartoon style, but, like the others of its kind, has a very limited appeal to a certain type of audience only. Intelligent people will probably find it discouraging entertainment.—Running time, 6 minutes.

The Mad Melody
(RKO Pathe)
Great

Here is an Aesop Fable cartoon comedy which will get over for real laughs anywhere and any time. The animated animals put on an opera performance, while others act as musicians. The lion is the orchestra leader and he is more than funny. A good laugh short.—Running time, 8 minutes.

$873,025.47

"I think.....

"I guess.....

"It would be about.....

"They say.....

"It ought to be.....

"I heard.....

"If that is so.....

In the last year not less than $873,025.47 worth of executive time was spent guessing about things in motion picture offices, when the answer was right at hand in the industry's book of facts:

Produced by
QUIGLEY PUBLICATIONS
MOTION PICTURE HERALD
MOTION PICTURE DAILY
and BETTER THEATRES

MOTION PICTURE ALMANAC

FLASHLIGHTING FOX CONVENTION

A Day With Those Attending the Week-Long Sales Meeting in New York City



Foreign salesmen, Clayton Sheehan, foreign manager, and Truman H. Talley, with models used in newsreel fashion sequence.

One of the high-spots of the Fox convention is represented in this group of pictures—a visit of all those attending, to the headquarters of Fox Movietone, as the guests of Truman H. Talley, commander of the newsreel sector. There the conventioneers were tendered a buffet luncheon served in the editorial room, and they also witnessed the filming of a sequence for the newsreel under the direction of Vyvyan Donner, fashion editor. Convention activities in general were under the supervision of the office of General Sales Manager James R. Grainger.





Producing Movietone News fashion feature, "Around the Clock in Pajamas," for benefit of convention delegates.

SIDELIGHTING THE FOX CONVENTION

WHAT a whale of a difference just a few months make! At the last convention, the new management had only just started to sell itself to the boys in the field. But now—oh, well, ask the salesmen.

▲ ▲ ▲

What a party! What a party! Referring to that big golf game planned for Friday afternoon, after which the gang will motor to Far Rockaway for a shore dinner.

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Clayton P. Sheehan, foreign manager, parlez-voused with his gang on new product. And how!

▲ ▲ ▲

Will Rogers tickled the ribs of the delegates with his first for the new season, "Young As You Feel."

▲ ▲ ▲

Witness the enthusiasm of the field crew when they board homebound trains on Sunday. It's all due to the announcement that the company will pay $5,000 in awards to the manager, assistant, salesmen and bookers of the branch which closes the greatest number of individual contracts on new product in proportion to possibilities by July 4.

▲ ▲ ▲

Another $5,000 goes to the office that closes the most deals on new product between July 4 and August 15. Deals closed by the home office will not be included.

▲ ▲ ▲

Prizes will be divided as follows: Manager, $2,000; Assistants, $500 and $2,500 divided between salesmen and bookers.

Any branch is eligible to win both prizes.

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Vic Shapiro, generalissimo with Glendon Allvine of Fox publicity and advertising on both Coasts, will return to Movietone City via the Panama Canal.

Vic is taking the long route back so that he may have plenty of time to think things over.

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With Vic will go Eddie Cook, of the Los Angeles office. Eddie pals about with Jimmy Grainger's son, Eddie.

▲ ▲ ▲

From Fox to Tiffany to Fox. The Evers-to-Tinkers-to-Chance triple by Roy Miller, now of the Milwaukee office.

▲ ▲ ▲

Lanky ("Continuous-Prize-Winner") Morrison, Denver office, was on hand to get the lowdown on rules and regulations governing future sales contests.

▲ ▲ ▲

Clyde (Chicago district manager) Eckhardt spent his spare time in New York digging up old Chicago pals who are now in this town.

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Clyde will no longer share duties as division and branch manager in Chicago, 'cause, on Monday, Moe Levy moves his toothbrush from Minneapolis to Eckhardt's office as branch chief.

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Twenty-five years with Fox! That's the record of Izzy (Cleveland manager) Schmertz, who celebrates his silver anniversary on Saturday. 'Twas in 1906 that Izzy walked into the Fox employment office in answer to a "want ad."



At the luncheon for those attending the Fox sales convention, when they were the guests of Truman H. Talley, general manager of Movietone News, at the newsreel headquarters. Between the tables, which were laid in the editorial room, are shown James R. Grainger, general sales manager; Talley and Winfield Sheehan, general manager of the corporation.

▲ ▲ ▲

Ask Clayton Sheehan to tell you of the old days in Buffalo when he managed that branch. With him was Bill Gehring, who only recently rejoined the company after a long affiliation with another major distributor. Bill, too, is on the roster of delegates attending the New York sales confab.

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The English contingent, which includes R. Sutton Dawes, and J. H. Craine of London and J. G. Smart of Leeds, indulged in silver sides of beef and boiled carrots at Dinty Moore's.

Reduced to New Yorkese, "silver sides" of beef are nothing more, nothing less, than corned beef and cabbage.

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A five-hour session devoted exclusively to the newsreel started at 4 p. m. Wednesday. Among the speakers were Harley L. Clarke, James R. Grainger and Truman Talley.

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Leave it to Truman H. Talley, general manager of Fox Movietone News, to put things over in a big way. It's a cinch that one of the memorable highspots of the 1931 Fox Film Corporation convention was the visit of the delegates to the headquarters of the newsreels on 54th Street and Tenth Avenue, two blocks down from the new Home Office.

For long a leading figure in the fight to obtain recognition for the newsreels worthy of their important place in the industry, Talley conceived the idea that the time devoted to the discussion of the newsreel by the convention be spent at the reels' headquarters. Vice President James R. Grainger, who runs all the Fox sales conventions, liked the idea and it went over with a bang. And, instead of a few hours being devoted to the newsreel, Movietone News was the host to the delegates for a day. When the managers left they said it was the biggest "eye-opener" they had received since their visit to the Fox Studios in Hollywood last year. All admitted that they had no idea of the greatness of the newsreel plant, and the vast effort it took to get out 42 weekly editions, for distribution in 37 different countries.

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Two of the latest sound news motor camera units were shown to the delegates to the convention, with Edmund Reek, news editor doing the honors as host. Reek gave the group a real description of the intricacies of the newsgathering processes.

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A buffet lunch was served after an inspection of the big five-story building in which Fox Movietone News holds forth. The delegates were taken first to the projection rooms presided over by Managing Editor E. L. Harvey, where a newsreel makeup was in progress. Here they saw the negative of news shots edited, titled and its cutting directed. The cutting room was next visited and Chief Cutter Ben Loweree explained the workings of this department.

Produced by—Norman Krasna

CORRESPONDENCE BETWEEN A THEATRE MANAGER AND HIS WIFE:

April 3, 1930.

Dear Sam:
Am sending you this little note to remind you that next week is Isabelle's birthday. You remember Isabelle? She will be three years old next Tuesday. I sent you her picture, I see by my files, last November 4. Love and kisses,

MARY.

▲ ▲ ▲

April 7, 1930.

Dear wife:
I have sent Isabelle a rocking horse for her birthday. Thank you for reminding me. Is that our girl with the blond hair? An usher in the theatre who recently came from New York says that when he worked in the New York office he heard a rumor that theatre managers were trying to lobby a bill through Congress making it impossible for a manager to work more than 16 hours a day. Imagine! Tell the children. Love and kisses,

SAM.

▲ ▲ ▲

April 11, 1930.

Dear Sam:
I can't tell you how glad you make me when you say such things. I do hope you'll be home before Christmas at least once. Last year you were only home four times. Why can't you let some one take your place for just one day? Goodness, the New York office wouldn't complain of just one, teeny, weeny day. Oh, yes, my sister Ruth is going around with a sailor. I told her, "Goodness, don't marry a sailor; they're never home." And she said, "You're telling me, sister." I think she's getting a little deaf lately. Love and kisses,

MARY.

▲ ▲ ▲

April 15, 1930.

Dear Mr. Silver:
Four of the chairs in the theatre need new plush. I was wondering if you would o. k. the enclosed estimate for these seats, amounting to $2.70? Business isn't so good right now on account of the opening of a miniature golf course, a trout farm, a horseshoe pitching game, a merry-go-round and a penny Arcade on our block. The circus is coming to town next week. Baseball starts in two weeks. Sincerely,

SAM APFELHAUS.

▲ ▲ ▲

NIGHT LETTER TO MRS. SAM APFELHAUS. SENT APRIL 16, 1930.
DEAR WIFE STOP MADE BIG MISTAKE SENT YOU WRONG LETTER PLEASE RETURN STOP GIVE MY LOVE TO OUR THREE BEAUTIFUL CHILDREN STOP SAM

▲ ▲ ▲

STRAIGHT TELEGRAM TO MR. SAM APFELHAUS. SENT APRIL 17, 1930.
DEAR SAM STOP HAVE RETURNED LETTER STOP WHAT DO YOU MEAN THREE CHILDREN QUESTION MARK FOUR STOP LOVE AND KISSES MARY

▲ ▲ ▲

April 19, 1930.

Dear Wife:
Ha, ha! I guess that was kind of funny, me forgetting how many children we got. It's because I haven't ever seen little Johnnie that I forget about him. A note came through from the New York office saying that the hours of theatre managers was a problem the directors were discussing. Maybe I'll be able to get home every single month in a little while! Love and kisses,

SAM.

▲ ▲ ▲

April 24, 1930.

Dear Sam:
Where do you get this Johnnie stuff? The new baby is a girl, and her name is Annabelle. Do you really think there is a chance you will be able to come home soon? Oh, I hope so. I told the children and they didn't even get excited. They've forgotten who you are. Why don't you send that picture I asked for? Love and kisses,

MARY.

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April 27, 1930.

Dear Wife:
Enclosed find picture. It is a little dark because it was taken in theatre during my lunch hour. Am pretty busy. Have thought of a scheme for us to see each other. Wrote New York that it was a shame my wife living two blocks away from theatre and my not being able to ever get home and suggested your moving into my office. Await reply.
Love and kisses, SAM.

▲ ▲ ▲

STRAIGHT TELEGRAM TO MR. APFELHAUS. SENT APRIL 30.
DEAR BROTHER IN LAW STOP YOUR DARLING WIFE HAS ELOPED WITH MY FIANCE STOP I THINK IT'S DISGRACEFUL STOP HIS ADDRESS IS U. S. S. CAHUENGA STOP RUTH

NORMAN KRASNA

Writer-Producer Contract Draft Shows Progress

Hollywood (QP)—Very satisfactory progress is reported by the committee of writers which is working under the sponsorship of the Academy of Motion Picture Arts and Sciences on a standard form of writer-producer contract and a proposed code of practices.

Approximately fifty of the most prominent writers now in Hollywood are engaged in working out plans, either on the main committee, which has seventeen members, or on one of the nine sub committees. The main group meets each Monday night at the Academy to receive reports from the sub committees and to fit them into the general program which is being worked out. Later, when the sub committees have completed their work and the general committee has shaped together the various angles under consideration into a complete plan, a general meeting of writers again will be called, and the whole program submitted for consideration and adoption. It is then anticipated that a committee of writers will be delegated to meet with a committee of producers for a series of conferences out of which the writers hope will come a complete bill of rights and form of contract to cover writing for pictures.

The general committee is headed by Waldemar Young as chairman, and Alfred A. Cohn is a member ex-officio, being chairman of the writers branch of the Academy. Other members of this main committee are Clara Beranger, Ralph Block, Martin Flavin, Oliver H. P. Garrett, Benjamin Glazer, Howard Green, Percy Heath, Bradley King, Gerrit Lloyd, John Meehan, Herman Mankiewicz, Jane Murfin, Richard Schayer, James Seymour and Frank Woods.

The sub committees so far appointed are as follows:

ETHICS: Ralph Block, chairman; A. P. Younger, Bartlett Cormack, Harvey Thew, Horace Jackson, Maurine Watkins, Dudley Nichols, Becky Gardner.

GENERAL SURVEY: James Seymour, chairman; Jane Murfin and Gerrit Lloyd.

FREELANCE WRITERS: Clara Beranger, chairman; Edwin J. Mayer, Zoe Adkins and Ernst Vajda.

CREDITS: Herman Mankiewicz, chairman; Richard Schayer, Carey Wilson and J. L. Mankiewicz.

STORY SELECTION: Howard Green, chairman; John F. Goodrich, F. Hugh Herbert, Gladys Lehman and Julien Josephson.

LEGAL ASPECTS: Benjamin Glazer, chairman; Bayard Veiller and Elmer Rice.

WRITER-SUPERVISER RELATIONS: Percy Heath, chairman; J. Grubb Alexander, Douglas Doty, Salisbury Field, Grover Jones.

WRITER-DIRECTOR RELATIONS: John Meehan, chairman, with other members of committee to be selected.

ORGANIZATION: Oliver H. P. Garrett, chairman, with other members to be selected.

Other sub committees may be appointed.

Pola Negri on Coast

Hollywood—Pola Negri arrived at the RKO Pathe studio this week from New York, after her arrival from Europe.

TITLES OF WARNER-FN FILMS ARE ANNOUNCED

Morris Presents Production Details At Close of Three-Day Western Convention on Coast

San Francisco—Titles of the seventy pictures to be released next season by Warner Bros. and First National, 35 from each, were announced by Sam E. Morris, vice president and general manager, at the close of the three-day sales convention of the Western division, held at the St. Francis hotel April 29 and 30 and May 1.

The production program follows:

William Powell will appear in three pictures. The first will be "The Other Man," based upon a play by the English author, Roland Pertwee. Marian Marsh will have the leading feminine role, and Alfred E. Green will direct. After "The Other Man" Powell will star in "Divorce Detective," from a story by Dashiel Hammett, author of "The Maltese Falcon." Several scripts are under consideration for the third Powell vehicle.

George Arliss will be presented in "Alexander Hamilton," a screen version of the stage drama written by Arliss in collaboration with Mary P. Hamlin. In the supporting cast will be Doris Kenyon, Dudley Digges, June Collyer, Montagu Love, Lionel Belmore and others. A second Arliss picture, also in preparation, will be announced later.

John Barrymore is to be starred in "The Mad Genius," based upon a play by Martin Brown. Marian Marsh has the leading feminine role, and also in the cast are Charles Butterworth, Carmel Myers, Donald Cook and others.

Barbara Stanwyck is to be starred in three pictures. "The Purchase Price," by S. K. Morehouse, is the story of a girl who started in poverty and fought her way to a place in the sun, but only after she had paid a price. "Betrayed," an adaptation of the play "Top of the Hill," by Charles Kenyon, is described as a typical Barbara Stanwyck vehicle with a strong denoument. Miss Stanwyck's third picture will be "Desirable," from Houston Branch's play, "Safe in Hell," and will have a West Indian locale.

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Constance Bennett will be presented in "The Dangerous Set," by Gregory Stone. The role to be played by Miss Bennett is described as that of a woman of many loves and one conquest too many.

At least three starring vehicles for Kay Francis will be produced, of which "The Hungry Wife" will be the first. It has been adapted from Arthur Richman's play, "Heavy Traffic." Her second picture will be "Exclusive," by Carolyn Sharpe, described as "a story of our modern women, their intrigues, their mad quest for excitement; a story of the moth and the flame, which carries a powerful climax." The third Kay Francis vehicle will also have a strong dramatic story centering around the life and love of a beautiful woman.

Dolores Costello is returning to the screen after two years' retirement in "Expensive Women," from Wilson Collison's novel, "The Passionate Sonata." Warren William has the leading masculine part, and Anthony Bushell, H. B. Warner, Joe Donahue, Morgan Wallace and Billy House will be in the cast.

There will be three Winnie Lightner pictures. "Side Show," an original by William K. Wells, who wrote "The Cock-Eyed World," is a story with a circus background which will also feature Charles Butterworth. Then will come "Big Hearted Bertha," by Leona Wilkins. Her third picture is as yet untitled.

Frank Fay will be featured in "Mr. Hercules," from the novel by Gwen Williams. It is the story of a series of occurrences on a foggy night in London.

"Paid to Dance," by Arthur Caesar, will be produced as a comedy-drama of the adventures of a Parisian gigolo. This will also probably be a Frank Fay vehicle.

"Pleasure First," by Marjorie Fischer, a novel about easy-going husbands and wives of today who take their pleasure first and the consequences later, will be acted by an all-star cast.

Two lovers who dare not fall in love are the principal figures in "Honeymoon Hotel," by Steuart M. Emery. The story has mystery and romance, its setting being a popular hotel.

"The Star Witness," by Lucien Hubbard is an action story dealing with a phase of big city life.

"The Mouthpiece," by Frank J. Collins, is the story of a criminal lawyer who dominates the lives of many shady people of the underworld. This drama is identical with the life-story of a notorious legal light.

"The House of Seven Sins," by Nicholas Armand, will be a society-drama of many women, many men and their ultra-modern lives.

"Man in the Case," a story of a man whose secret controlled the lives of an entire family, is by Harry Leason.

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"Wings of the Sea," by Fred J. Russell, will center about the U. S. naval flying service, with the U. S. S. Saratoga appearing. The work of the navy fliers in all kinds of weather, taking off from airplane-carriers at sea and landing on a deck space 60 yards long during a great storm, will form the background for a dramatic love story.

"Society Lane," by Catherine E. Knox, will tell of a debutante who knows her Park Avenue. This story will be the first authentic expose of intimate life among certain wealthy circles of New York.

Another naval picture will be "The Submarine Commander," by M. J. Jones, an adventure story which will probably be made with the co-operation of the U. S. Navy.

A human story of particular interest to women is promised in "For Sale," by Frederica Descrau.

Booth Tarkington has written "The Yankee Kid," a boy-and-girl story which will be played by a cast of youngsters and grown-ups.

"Midnight Subway," by Owen J. Barnes, will have a highly unusual locale.

"Larceny Lane," by Lubec Glasmon and John Bright, author of "The Public Enemy," will have a cast including James Cagney and Marian Marsh.

From Germany comes the story of "The Green Cat." This play by A. M. Willner and E. Rubricus is a mystery drama focused on the life of a woman of many loves.

William Almon Wolff's "Manhattan Nights," will be presented as a dramatic panorama of the life of New York.

"Beauty and the Boss" is at present a title without a story: a contest is being conducted by *Photoplay Magazine* for a story to fit the title. The winning plot will be acted by an all-star cast.

The First National program follows:

Richard Barthelmess is scheduled to appear in two pictures, the first "Spent Bullets," based on John Monk Saunders' serial novel, "Nikki and Her Ward Birds." For the second, three scripts are under consideration, from which Barthelmess will make the final selection after the completion of "Spent Bullets."

Dorothy Mackaill will be starred in four productions. First is "Rival Wives," from the novel by Ann Austin. Next, "As Good as New," based on Thompson Buchanan's stage play. Her third, "The Single Lady," an original story by Howard I. Brooks. The fourth picture has not yet received a definite title.

Douglas Fairbanks, Jr., is also to have four vehicles, the first being "I Like Your Nerve," an original by Roland Pertwee, with a South American setting. The second will be an aviation romance, "Flying Eagles," written by John Monk Saunders, author of "The Dawn Patrol."

Bebe Daniels will have three pictures. "The Honor of the Family," a modernized version of Balzac's novel, will be the first. Her second will be "Bed and Board," written for Miss Daniels by Lenore J. Coffee, the featured role calling for a comedienne. A mystery thriller, "The Name on the Register," by H. H. Long, will be her third vehicle.

Edward G. Robinson will have three, of which the first, "Five Star Final," is ready to start production. It is based on Louis Weitzenkorn's current Broadway play, dealing with tabloid newspapers. Robinson will play the managing editor, portrayed on the stage by Arthur Byron. His next picture will be "The Inside Man," by Melville Crossman, giving Robinson a new type of character. Both will be directed by Mervyn LeRoy, who was director of Robinson's "Little Caesar." In "The Hawk," by Chester M. Bennett, Robinson will play a detective.

Marilyn Miller is to star in three pictures. All are being written especially for her: "Blondie" by Courtland Brown, "Our Social Whirl" by Sari L. Barnes and "Mamie" by John Phillips, and each a dramatic comedy.

Lil Dagover, new foreign star, will star in "I Spy," by Baroness Carla von Jenssen, a romance of international espionage and intrigue, to be directed by Wilhelm Dieterle.

Three Joe E. Brown pictures are planned. "Local Boy Makes Good," by Walter De Leon; "The Tenderfoot," a screen revival of the musical comedy in which Richard Carle once starred, produced as a straight comedy picture. Brown's third film will be "The Bouncer," by Bert Kalmar and Harry Ruby.

Leon Janney, the 13-year-old actor, will play Penrod in "Penrod and Sam," from Booth Tarkington's series of stories.

Walter Huston will be the star of "Upper Underworld," a drama of rackets and racketeers by Roland V. Lee and Donald W. Lee, with a cast that includes Loretta Young, Doris Kenyon, David Manners, John Halliday, Dudley Digges and others.

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Huston is also scheduled for "Blue Moon Murder Mystery," a story written for the screen by S. S. Van Dine in which the author has created a new detective. Loretta Young will be leading woman. "Blue Moon Murder Mystery" is Van Dine's first work written directly for picture production.

"Fellow Prisoners," by Sir Philip Gibbs, will be a drama of the prison camps of the war.

"The Lady Downstairs," by Frances Lathrop, is a story with a plot that runs through the affairs of two generations.

In more frivolous vain will be Robert Lord's "Merry Wives of Reno," pageant of gay women having a great time in a wide-open town, waiting for the final papers.

Wilson Mizner, playwright, has depicted in "The World Changes" the present-day social system.

"Pent House," by Bernice Babcock, is a story of intimate life above the eighteenth floor, said to strike a new tone of modernism.

"The Gay Ones" will be the screen version of the novel by Charles Hanson Towne, editor and author. It is a society story.

"School Days," by Walter De Leon will picture the pleasures of a normal childhood.

"We Three" is from the play by Edith Fitzgerald, author of "Illicit." Rose Hobart, Ben Lyon, Claude Gillingwater, Emma Dunne, Juilette Compton and Bert Roach will be in the cast.

The title "Fame" will be used for the screen version of Philip Barry's Harvard prize play "You and I," in which Lewis Stone, Doris Kenyon, Charles Butterworth, Evalyn Knapp, Una Merkel and others will appear.

MGM Executives Oppose Ad Reels, Double Features

(*Continued from page* 14)

"It is as unreasonable to design all production for the child mind as it is to ignore the child's requirements entirely," said Feist. "There will be plenty of material suitable for juvenile audiences in our new schedule, and this is particularly true of our short subject lineup. We will have a wide variety of shorts available to balance any program designed for children."

Score Charges Discussed

Other subjects which were discussed in open forum at the conference were, MGM's sales policy of last year, score charges, "Trader Horn" sales and promotional work, the necessity of selling the exhibitor the idea of exploitation, sales managers' contributions to sales, deadline booking, changes in the 1931-32 contract, Film Boards of Trade, and the Copyright Protection Bureau.

Company officials refused to comment on the discussions. Many of the views, it was further explained, were conflicting, but it was admitted that the discussions will serve to guide home office executives in formulating policies.

Metro's national managers' conference opened at the Drake hotel on Sunday. The first informal group meeting was addressed by Norma Shearer and Irving Thalberg, who stopped off en route to New York and a European vacation. Thalberg stated the studio organization would continue its policy of grooming new personalities and casts for popularity and stardom in the same manner in which it had elevated Marie Dressler, Wallace Beery, Robert Montgomery, Polly Moran and others to a new prominence.

Concentrate on "Trader Horn"

New picture screenings and the convention banquet occupied the remainder of the first convention day, and the entire convention business was completed in a ten-hour business session Monday. Individual meetings of district managers with Felix Feist were held Tuesday morning, and every convention delegate was en route to his home city that afternoon.

It was, in the opinion of Metro officials, the briefest and at the same time the most complete sales conference the company has held. Dictating the brevity of the meeting and the restriction of attendance to sales managers was Metro's extensive campaign on "Trader Horn," now in progress. The same consideration decided the company on returning the sales managers home as soon as possible.

The Monday business session was opened and presided over by Feist, except for brief intervals when W. F. Rodgers, Eastern sales manager; T. J. Connors, Southern sales manager, and E. M. Saunders, Western sales manager, occupied the chair.

The convention first was addressed by Harry Ross and Claude Saunders of Federal Theatrical Accounting Service, national independent theatre checking organization. The organization and workings of the checking service were described by the two officials, who asked the cooperation of the Metro sales force in their company's checking work. An open forum followed.

The afternoon session was opened by Howard Dietz, director of advertising and publicity. This year, for the first time, Metro will have no year book, Dietz told the conference. Instead, the company will increase its efforts to reach the public direct through newspaper and magazine advertising. A continuation and expansion of direct to the public advertising of Cosmopolitan productions in the Hearst newspapers was also promised by Dietz. He said several new promotional stunts of a unique character would be introduced and will serve as institutional promotion along the lines of the touring Leo and the "Trackless Train."

Triple Tieup of Services

E. B. Hatrick, Hearst International and Cosmopolitan Productions manager, described to the meeting the triple tieup of newspaper, radio and newsreel services to be incorporated in the new season's releases of Hearst Metrotone News. The plan involves complete utilization of 25 Hearst newspapers in eighteen cities and the International News Service for the gathering of material for Metrotone. In addition, the Globe Trotter, Hearst radio discourser, will be made available for running dialogue accompanying the news shots in addition to cooperative work for Metrotone on the radio. The first Globe Trotter broadcast was then tuned in.

Fred Quimby, short subject manager, stressed sales angles which have proved themselves in national competition.

Hal Roach discussed comedy production plans, comparing them with competitive product.

A summary of what was expected of managers and field men during the year was made by Feist, who then made the formal announcement of the company's new feature and short subject program.

Fifteen stars make more than half of the features for the new season.

They Checked in at MGM Sessions

Chicago (QP)—Only the managers represented the individual branches at the M-G-M convention at the Drake hotel this week. The complete attendance list follows:

BRANCH MANGERS

Albany	*Atlanta*
R. Pielow	J. W. Hanlon
Boston	*Buffalo*
M. N. Wolf	E. K. O'Shea
Charlotte	*Chicago*
I. Furman	F. Mendelssohn
Cincinnati	*Cleveland*
E. M. Booth	Frank Drew
Dallas	*Denver*
L. Bickel	J. S. Hommel
Des Moines	*Detroit*
W. E. Banford	F. J. Downey
Indianapolis	*Kansas City*
W. W. Willman	F. C. Hensler
Los Angeles	*Memphis*
J. J. Milstein	J. F. Willingham
Milwaukee	*Minneapolis*
S. Shurman	W. H. Workman
New Haven	*New York*
J. R. Smith	J. Bowen
New Jersey	*New Orleans*
D. A. Levy	C. J. Briant
Oklahoma City	*Omaha*
W. B. Zoellner	H. J. Shumow
Philadelphia	*Pittsburgh*
Robert Lynch	J. J. Maloney
Portland	*St. Louis*
L. Amacher	C. T. Lynch
Salt Lake City	*San Francisco*
M. Saffle	G. C. Parsons
Seattle	*Washington*
L. Wingham	R. Berger
Philadelphia	
S. E. Applegate	

DISTRICT MANAGERS

Eastern Manager	*Detroit, North Central*
W. A. Scully	J. E. Flynn
Atlanta, Southern	*Los Angeles, Far West*
C. E. Kessnich	G. A. Hickey
Kansas City, Midwest	*Chicago, Central*
H. P. Wolfberg	S. A. Shirley

HOME OFFICE AND OTHERS

E. B. Hatrick	Hal Roach
F. C. Quimby	F. F. Feist
A. F. Cummings	E. M. Saunders
W. F. Rodgers	T. J. Connors
Howard Dietz	F. E. McRoy
William Marsh	E. W. Aaron
J. A. Gove	Morris Alin
S. F. Seadler	T. F. Gerety
W. R. Ferguson	J. S. MacLeod

CANADIAN REPRESENTATIVES

Toronto	*Montreal*
Walter Hayner	A. Larente
St. Johns	*Toronto*
A. E. Smith	H. V. O'Connor

Gloria Swanson Denies Parting of Ways with U. A.

(*Continued from page* 13)

she makes two more a year, handling her own production, which is financed by Art Cinema Finance Company. In this case United Artists is only the distributor of the film.

She has found, she said, that United Artists is the least expensive of all studios at which to make a picture, since it charges only 25 per cent for production, leaving Miss Swanson 75 per cent. Being a member of the United Artists company, she also receives one-eighth of the 25 per cent.

Questioned on the retirement of Joseph P. Kennedy, under whose auspices she formerly produced, Miss Swanson said, "Mr. Kennedy's retirement from the industry has nothing to do with me."

Borrowed From Kennedy

She did reveal, however, that when "Queen Kelly" was made, she borrowed the necessary money from Kennedy, something, it is believed, in the neighborhood of $800,000. "Queen Kelly" was never released, and is still somewhere "on the shelf."

Her practice, and that of others in the same situation, she said, was to pay such a loan out of the picture's profits, but where there were no profits, as in the case of "Queen Kelly," it had to be paid from the following film. Consequently, practically all that Miss Swanson realized out of "The Trespasser" went toward reimbursing Kennedy for his loan on the ill-fated "Queen Kelly."

"Rock-a-Bye," which will go into work shortly after Miss Swanson's return to the Coast, is a highly dramatic story centering around mother and daughter, she said, with a conclusion which, though not necessarily the usual "happy" one, is "satisfactory." She seemed enthusiastic about the type of role the daughter part offers her in characterization.

Big 4 Will Use Star Names In 1931-32 Product Lineup

Hollywood—Big 4 will follow the star name policy in its 1931-32 production schedule, shortly to be announced. An advisory committee will pass upon stories before they are accepted.

"Riders of the Cactus," Wally Wales Western, is ready for release and another is in preparation. John R. Freuler, president, is on a mid-western trip, prior to his return to New York, for the production announcement.

Bradford Forms New Firm For Synchronization Work

James C. Bradford has formed the James C. Bradford Corporation, with offices in the General Motors Building, New York, for the preparation of synchronized scores, dubbing dialogue and creating sound effects.

Special scores will also be composed, not subject to copyright charges or royalties.

Bonns Fully Recovered

Eddie Bonns, personal representative of James R. Grainger of Fox, has recovered from an appendicitis operation.

THE SHORT FEATURE

NEWS PICTURES

FOX MOVIETONE NEWS—No. 61—Mermaid champs get together in New York—Presenting Spain's first president—West Point starts parading again—Will Rogers aids quake survivors—Sky raiders start spring strafing in Maryland—Mexican singers cheer the sick—Royal British guardsmen take the jumps.

FOX MOVIETONE NEWS—No. 62—Windmill plane visits president—Lloyd George aids Jews in Palestine—Sandals the thing this spring—Movietone finds where icebergs come from—Uncle Sam's guns go into action in Oklahoma—French president visits Africa.

HEARST METROTONE NEWS—No. 259—New York turf fans happy again—1,200 Dixie singers unite in melody—Everybody swims in Australia—Air parachute jumpers train on ground—Siam's young king visits America—Meet the champ Hollywood horseshoe pitcher—Army riders train for 1932 Olympics.

HEARST METROTONE NEWS—No. 260—Army gunners try new "electric eye" in North Carolina—Jewish cause in Palestine backed by Lloyd George—Kids enjoy pie-eating sport in Chicago park—Flying windmill visits White House—Brook trout learn that spring is here in Pennsylvania—Stork pays a call at lion home—Arab chiefs hail French president in North Africa.

HEARST METROTONE NEWS—No. 261—College athletes battle for titles in Penn relays—Mrs. Hoover now a doctor of laws—Mexican flappers are not so dumb—Hero dogs get their reward in New York—Spain celebrates her new freedom as Alfonso flees—Summer fashions make their bow—United States army riders go hunting in Oklahoma.

PARAMOUNT SOUND NEWS—No. 76—French rugby team defeats England—Ruth Nichols sets new women's speed mark—British warship rams liner off Spanish coast—"Strangler" Lewis defeats Don George for Western wrestling title—Japanese royal pair in Washington—Gar Wood makes 103 miles per hour but misses record.

PARAMOUNT SOUND NEWS—No. 77—British military college receives colors of French academy in annual fete—New York police tighten net about narcotic ring—Refugees flee Sandino in Nicaragua—Specialists answer call as "Rudy" develops tonsil trouble in Los Angeles—Autogyro visits the Hoovers at White House—How Spain did it.

PARAMOUNT SOUND NEWS—No. 78—Relay marks tumble at Penn relays—Bombers "raid" capital in formation flight—Lloyd George talks on Jewish homeland—Daring motorcycle cops climb California hills—Spain hails republic—Bellevue child patients are thrilled by circus.

UNIVERSAL NEWSPAPER NEWSREEL—No. 33—Europe's nobility sees union of royal cousins—Bowling aces shine in women's annual international meet in New York—Cape Cod seiners net rich herring haul—Seamen's institute subdues rovers in baby-polo thriller in New York—News paragraphs—Marathon classic won by 40-year old in Boston—Detroit race driver runs tiny car around edge of 18-story New York building.

UNIVERSAL NEWSPAPER NEWSREEL—No. 34—Crowds acclaim republic as king abdicates—King and bride accorded fine reception in Scarborough, N. Y.—Autogyro awarded honor trophy after White House landing—Throngs hail processional in Belgium religious ceremony—News paragraphs—Speeding plane successful in first roof mail pickup—North African troops greet farewell visit of French president.

UNIVERSAL NEWSPAPER NEWSREEL—No. 35 Penn ties relay mark in track classic—Dog heroes receive honor medals in New York—Libia's patriots hail first official visit of heir to throne—News Paragraphs—First Yale-Harvard rugby game won by Harvard—Chinatown guarded as rival tongs hold annual convention—Race driver unhurt as car crashes in California.

FitzPatrick Returns From "Travel Talk" World Tour

James A. FitzPatrick, president of FitzPatrick Pictures, has just returned from a world tour, which he describes as "highly successful," during which he made a new series of his TravelTalks.

He left New York January 1. The series will comprise 13 subjects, to be released through M-G-M.

FitzPatrick In Deal With Publix for Series in S. A.

FitzPatrick Pictures has closed with Paramount Publix for all Latin-American countries for the past season's series of Traveltalks with Spanish dialogue.

FitzPatrick has also negotiated the Music Master series for the same territory.

Simmons Leaves FitzPatrick

Ira H. Simmons, for two years general sales manager of FitzPatrick Pictures, has resigned to form an independent distributing organization.

Helen Morgan in Short

Helen Morgan is featured in a new Vitaphone short, tentatively titled "The Gigolo Racket," at the Warner Brooklyn studio.

British Movietone Expands

London—British Movietone News, under Gerald Sangers, editor, has increased its facilities and personnel.

Horoscope Via the Screen

Now you have a chance to have your horoscope read via the screen in your neighborhood theatre.

Robert B. Coleman, director-producer, will make a series of 12 one-reel "Screen Astrology" subjects to be made under supervision of Madame Lucille, the astrologer of Boston. The shorts are to be made in story form, using a well-known stage or screen star.

They will be released monthly in the colors of the Sign of the Zodiac for that particular month. The color process is the new Visu-Color.

Two Vitaphones Completed

Among current Vitaphone films are "Rough Sailing," with Joe Penner and Harry T. Morey; "In Your Sombrero," with Billy Wayne and Josephine Borio. Champion girl swimmers have been signed for the next Ted Husing "Sportslants;" and Roy Mack has been assigned to direct Helen Morgan in a two-reeler.

Gallagher to Direct Shorts

Hollywood—RKO Pathe has signed Don Gallagher to direct the "Gold-Digger" short series, in which June MacCloy will star.

Glett With Simple Simon

Charles L. Glett, shorts producer, has joined Simple Simon Comedies as general supervisor.

Richards Signed For Sport Series

Hollywood—Universal has signed Vincent Richards, professional tennis star, for two short subjects on the game. They will be made here shortly.

The late Knute Rockne had completed six stories of the football series prior to his sudden death, and these will be produced at South Bend with the Notre Dame team. Babe Ruth and Charles Paddock, track star, have been signed for subjects in the Christy Walsh All-American sports subjects, comprising 26 one-reelers.

Floyd Gibbons in Altitude Record for Broadcasting

Floyd Gibbons, holder of records for achievements in many strange spots on the globe, and latest recruit to the ranks of film stars, will make a new altitude record when on Sunday night, May 1, he will broadcast from the top of the mooring mast of the Empire State building, 1,250 feet above Fifth avenue, as a feature of the RKO Theatre of the Air.

In addition to his several weekly broadcasts over the NBC stations, Gibbons will now be occupied in the making of a series of motion pictures entitled "Floyd Gibbons' Supreme Thrills," for Amedee J. Van Beuren.

Hubbard, Maker of Vitaphone Series, Off to Africa Again

Wynant D. Hubbard, producer of the Vitaphone "Adventures in Africa" series, has sailed on another expedition, planning to remain in Africa from five to 10 years.

The Vitaphone series will be released May 17, and one each week thereafter.

Savo May Do Radio Short

Hollywood — Louis Brock, Radio short producer, may star Jimmy Savo, pantomimist, in a "Headliner" number. Leigh Jason has completed the eleventh of his "Humanettes."

Mickey Mouse Says—

I shared honors with

DOUGLAS FAIRBANKS in "Reaching for the Moon"

CHARLIE CHAPLIN in "City Lights"

and now

"Connecticut Yankee" with WILL ROGERS at Criterion, Los Angeles



Cordially yours

Walt Disney

Tuning in 1931 National the Capital



Louis Brock (center), producer of Radio shorts, on hand to welcome delegates to Radio Pictures' convention in Hollywood.



From New York: L. H. Kutinsky, H. Zeitels, Leo Fox, L. C. Weschler, Jack Ellis.



Titan Chiefs: Cleve Adams, Charles Rosenzweig, Jerry Safron, J. I. Schnitzer, William Le Baron.



Sioux Falls: T. M. Eckert and E. J. Frace.



Chicagoans: J. M. Schwartz, I. Parnass, W. W. Brumberg, F. A. Phelps, M. A. Kahn.



Washington: G. H. Payne, F. L. McNamee, R. J. Folliard, H. Kahn.



Denver: J. F. Lee, S. N. Feinstein, J. A. Hughes.



Philadelphia: Sam Palan, Si Perlsweig, Sam Rosen, Harry Tyson, J. Schaeffer.



Joe Skelly (third from left) of home office, with field representatives.



Albany: Ray Smith and C. R. Halligan.



Kansas City: H. C. Gould, D. M. Major, H. S. Stutz, Roy Churchill, A. A. Renfro.

on Radio's Convention in of Filmdom



Canada: S. H. Decker, Jack Allen, A. L. Gaudet, E. H. Wells, Percy Taylor.



Indianapolis: R. L. Brentlinger, C. C. Charles, Claude Penrod, A. J. Gelman.



Southwesterners Johnson, Burton, Weinberger, Benjamin, Harrington, Blumenthal, Barber, Gruben.



Buffalo: M. Stahl, James Holden, Paul Shaver, Leo Murphy.



St. Louis: E. W. Penrod, Hy Sanders, Eph Rosen, T. C. Tobin.



Cleveland: H. Starrett, F. H. Hathaway, N. H. Gerson, J. F. Bruce.



Memphis: George Almon, P. M. Baker, N. J. Colquhoun.



Detroit: E. C. Murphy, Nat Levy, R. W. Abbott, H. S. Schilds.



Pittsburgh: C. Kosco, M. Schulgold, S. Steinberg, L. Padolf.



Florida: R. R. Garner and Hubert Lyons.



Minneapolis: L. H. Coen, F. Mantzke, Mike Frisch, R. J. Perrizo.

RADIOITES IN STUDIOLAND

Hollywood—Now the Radio boys are going to school, and it's all because the powers that be at the studios feel that the salesmen can have a lot to do with improved reproduction of talking pictures in the theatres where they sell pictures. The idea was advanced in the concrete form of a test reel which points out faults in reproduction and also demonstrates the contrast between the new noiseless recording and the old type. And the boys are mighty happy to have the new ammunition for the convincing of skeptical exhibitors.

* * *

Claud and Earl Penrod, who insist that they never did appear in the Fat Men Comedies, but are willing to admit at the same time that they couldn't substitute for the Human Skeleton at the circus, even in a pinch, got together on the special train at Newton, Kan., and compared obesity charts. Claud is from Indianapolis and Earl from St. Louis, and a mighty fine pair of kinsmen they are, too.

* * *

You know how the Penrods don't tell themselves apart, don't you? You hand Earl a contract and if the exhibitor doesn't sign it, then you know that it's neither Claud nor Earl that started the transaction.

* * *

The stock market and why "the old hoss she aint what she used to be" were the subject of some deep conversations between Frank O'Heron and Louis Baum.

* * *

Speaking about "Daisy" Halligan, manager at Albany,—and if you don't speak first, Halligan will keep you listening while he goes into ecstatic exuberations over the whys and the wherefores of the north woods of New York—well, what we began to say was that Halligan started right in on Jack Pegler, Joe Skelly and Bill Dahler with some yarns that were highly entertaining if perhaps not classical.

* * *

Take, now, this business of playing poker. There's a game for you! But not for me, said Manager Pitkin of New Haven, after he had seen the Philadelphia group in action, including Manager Rosen and salesmen Tyson, Schaeffer, Palan and Perlsweig.

* * *

Jerry Safron and Louis Baum stood on their bridge at midnight, and later than that, but Charles Rosenzweig and Cleve Adams stood high at the end of the lesson. Whereupon the Safron-Baum combination called it a day.

* * *

That man Sam Rosen from Philadelphia just can't resist putting one over. Take, for example, his stunt of separating a fire marshal's shield from Earl Penrod and then bounding into Tom Smith's lean-to. What he found in the medicine cabinet or thereabouts is nobody's business but Rosen's.

* * *

Some day Bill Dahler is going to miss his homemade 9:30 curfew and sleep right through the breaking of the dawn. And Joe Skelly says he hopes that's the next time that he is Bill's bunkmate.

* * *

This from Phil Hodes. There's an exhibitor down Charlotte way who boosts his attendance by using theatre tickets as currency in paying off the help, so that all the employees have to do to buy groceries is to sell the tickets in order to turn them back to legal tender. You remember about the little boy who was paid a nickel each time he took his castor oil so that when he had made a dollar it could be used to buy another bottle.

* * *

Sailsman Sailor Smith believes that charity should start only one place, and when the others all had passed he let a two-color layout go by—just didn't want to hurt the others, of course. But Halligan kept his feet on Smith's toes so that he wouldn't throw away his sox, too.

Manager Art Schmitz of Milwaukee said that when Salesman M. Anderson of that famous (Pabst yes, Pabst not) town on the banks of Lake Michigan saw the women barbers in Chicago, the Wisconsin Viking threw away his outfit for self-made crinal abscission.

AFL Session Will Settle Dispute

Chicago—A conference called by President William Green of the American Federation of Labor for May 27 in Washington, is expected to settle an internal disagreement of long standing between local theatrical unions.

The dispute centers about the classification of union labor which will handle spotlights and stage lighting in film houses. The electricians' union wants its men on the work, while the Theatrical Stage Employees and Moving Picture Machine Operators' union feels its members are entitled to that employment.

15 Connecticut Exhibitors Receive "Blackmail" Notes

New York officials are investigating threatening "blackmail" letters received by 15 theatre managers in Connecticut, each letter demanding $1,500 be left at a designated spot. In no case was the decoy package claimed.

The attempt is believed to be a mere publicity stunt, the letters obviously having been written by an intelligent person trying to create an impression of illiteracy.

Radio Delegates Saw Films In Making at Coast Plant

Hollywood—Delegates to the Radio convention were invited to visit the studio where six or seven features were in production.

They include "Nancy's Private Affair," "The Next Corner," "The Splendid Crime," "Strange Women," "Helga," "Consolation Marriage."

Warner Sued for Half Million on Dunning Process

Hollywood (QP)—Papers were served Wednesday in a suit for a half to three-fourths of a million dollars by Dunning Process, Inc., Paramount Publix and Roy J. Pomeroy, against Warner Brothers and First National and all their various state corporations and Fred Jackman, alleging infringements of Pomeroy and Dunning process patents.

The patents are transparency composite photographic patents and the Pomeroy patents are controlled by the Dunning process.

No comment was forthcoming Thursday from the home office of Warner-First National regarding the Dunning-Pomeroy suit launched Wednesday on the Coast.

Publix Officials Inspect Famous Canadian Theatres

Ottawa—Paramount Publix officials have made a rapid tour of Famous Players theatres in Eastern Canada. John Balaban, J. J. Fitzgibbon and Clarence Robson made the trip. There is a possibility that their visit had something to do with the report, expected shortly of the government commissioner who handled the recent film probe in which Famous was involved.

Warners Invading Texas; One Leased; After Others

San Antonio—Warner is invading the Texas field. Despite repeated denials, it has been learned that they have already leased the Empire, 1,550-seat independent house here. They are also reported angling for the Hollywood in Fort Worth and for houses in Dallas, Houston and Amarillo.

In order to sidestep the summer depression, Warners will not take over the Empire until October 1.

New Warner in Milwaukee

Milwaukee—Dan Michalove, head of Warner theatres, attending the opening of the new Warner, has announced May 15 as opening date for the $1,000,000 house in Youngstown, O., a memorial to Sam Warner. Warners has purchased the Pastime at Coshocton, O., from Chacos Theatre Company.

340 Chicago Houses Doubling

Chicago—In 340 of the 360 houses in the local territory, double feature programs are run, compared with about 12 last year at this time.

New Bell & Howell Gauge

Chicago—Bell & Howell have announced a new focusing alignment gauge, permitting precision in closeup motion picture work.

Universal After Radio Firm

Hollywood—Universal is understood to be seeking a controlling interest in the United Broadcasting Company, which has 13 Coast stations.

THEATRE RECEIPTS

That the picture is the thing is evidenced more and more in the high grosses which features of the type of "Skippy," "Trader Horn," "The Public Enemy," "City Lights," "The Front Page" and numerous others have piled up at box offices of the country. All of these pictures, and many more, have been establishing receipt records, and in the metropolitan centers they are heading for long run records. The Herald's box office reports would indicate that it is attractions of this type that are reviving motion picture theatregoing.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to April, 1931)	
			Picture	Gross	Picture	Gross		
any								
rm-Bleecker..	2,300	35c-50c	"East Lynne" (Fox) (6 days)	10,300	"Dishonored" (MGM) (6 days)	9,400	High 1-24-30 "Reducing"	$ 18,500
							Low 4-4-31 "Passion Flower"	6,100
and	1,350	25c-35c	"Scandal Sheet" (Para.) (6 days)	6,250	"Mr. Lemon of Orange" (Fox) (6 days)	6,650	High 4-18-31 "Mr. Lemon of Orange"	6,650
							Low 4-4-31 "Dancers" and 'Girls Demand Excitement"	4,550
ctor's RKO..	1,500	25c-60c	"Bachelor Apartment" (Radio) (3 days)	2,750	"Man of the World" (Par.) (3 days)	2,950	High 3-14-31 "Millie"	8,600
			"Bad Sister" (U.) (3 days)	1,950	"Painted Desert" (Pathe) (3 days)	2,800	Low 4-25-31 "Bachelor Apartment" and "Bad Sister"	4,700
z	1,146	25c-35c	"Divorce Among Friends" (W. B.) (3 days)	1,900	"Drums of Jeopardy" (Tiff.) (6 days)	4,000	High 12-13-30 "The Cat Creeps"	4,750
			"Too Young To Marry" (F. N.) (3 days)	2,000			Low 4-4-31 "Viennese Nights"	3,250
and	1,900	35c-50c	"The Finger Points" (F. N.) (6 days)	9,300	"The Prodigal" (MGM) (6 days)	8,000	High 4-25-31 "The Finger Points"	9,300
							Low 4-4-31 "My Past"	5,850
imore								
ditorium	1,600	35c-1.00			"The Millionaire" (W. B.) (6 days)	3,500		
ith's	2,500	25c-50c			"Man of the World" (Para.) (6 days)	6,000	High 2-14-31 "Cimarron"	14,500
							Low 5-17-30 "King of Jazz"	3,000
tle	267	35c-50c			"Two Worlds" (Brit. Int.) (6 days)	900	High 5-3-30 "Hallelujah"	1,900
							Low 1-10-31 "Waterloo"	400
ew's Century.	3,076	25c-60c			"Skippy" (Para.) (6 days)	19,000	High 4-11-31 "A Tailor Made Man"	30,000
							Low 11-1-30 "Her Wedding Night"	14,000
ew's Parkway	987	15c-35c			"It's A Wise Child" (MGM) (6 days)	4,500	High 1-3-31 "Follow the Leader"	5,500
							Low 8-9-30 "Love Among the Millionaires"	2,900
ew Stanley....	3,522	25c-60c			"City Lights" (U. A.) (6 days)	22,000	High 4-11-31 "Strangers May Kiss"	33,500
							Low 5-3-30 "Honey"	12,500
ew's Valencia.	1,487	25c-35c			"Strangers May Kiss" (MGM) (6 days)	5,500	High 7-26-30 "Sins of the Children"	7,300
							Low 11-29-30 "Only Saps Work"	1,800
w	1,600	25c-50c			"A Connecticut Yankee" (Fox) (2nd week—6 days)	7,500	High 8-30-30 "Common Clay"	18,500
							Low 12-27-30 "Princess and Plumber"	2,800
voli	1,982	25c-50c			"Drums of Jeopardy" (Tiff.) (6 days)	7,200	High 3-16-30 "Green Goddess"	14,000
							Low 6-14-30 "Golden Dawn"	3,200
B. Metropol.	1,300	15c-50c			"Fifty Million Frenchmen" (F. N.) (2nd week—6 days)	3,600	High 3-16-30 "Green Goddess"	9,000
							Low 7-26-30 "Sweet Kitty Bellairs"	2,100
ton								
ith's	2,800	30c-65c	"Ten Cents a Dance" (Col.)	24,000	"Dracula" (U.) (2nd week)	24,000	High 10-11-30 "Half Shot at Sunrise"	34,500
							Low 12-6-30 "Sin Takes a Holiday"	16,500
ith-Boston	2,500	25c-60c	"Beyond Victory" (RKO)	18,500	"Misbehaving Ladies" (F. N.)	19,000	High 1-10-31 "Danger Lights"	22,000
							Low 4-4-31 "Bad Sister"	17,000
ew's Orpheum	3,100	25c-50c	"Men Call It Love" (MGM)	21,000	"City Lights" (U. A.)	23,500	High 1-17-31 "Hell's Angels"	31,500
							Low 6-28-30 "Lady of Scandal"	17,500
ew's State....	3,700	30c-50c	"A Tailor Made Man" (MGM)	21,000	"Strangers May Kiss" (MGM)	21,500	High 10-18-30 "Three French Girls"	30,000
							Low 6-28-30 "Bad One"	18,000
tropolitan	4,350	25c-60c	"City Streets" (Par.)	43,000	"Skippy" (Para.)	42,000	High 10-11-30 "Sea God"	49,000
							Low 6-7-30 "True to the Navy"	26,000
ympia	2,500	25c-50c	"The Finger Points" (F. N.)	15,000	"Dishonored" (Para.) (2nd week)	15,500	High 7-5-30 "With Byrd at South Pole"	28,000
							Low 2-21-31 "Sit Tight"	12,000
ollay Square..	1,800	25c-50c	"Dishonored" (Par.)	15,000	"Ten Nights In a Barroom" (N. E. Film)	14,000	High 10-11-30 "Numbered Men"	20,000
							Low 7-5-30 "Shadows of the Law"	11,000
town	2,000	25c-60c	"The Finger Points" (F. N.)	13,500	"Dishonored" (Para.) (2nd week)	13,000		
falo								
ffalo	3,500	25c-60c	"Dishonored" (Para.)	22,600	"The Finger Points" (F. N.)	24,000	High 3-28-31 "My Past"	39,500
							Low 4-4-31 "Man of the World"	20,000
ntury	3,000	25c-35c	"Charlie Chan Carries On" (Fox)	10,800	"Fifty Million Frenchmen" (W. B.)	12,800	High 2-14-31 "Cimmaron"	25,600
							Low 4-4-31 "Mother's Cry"	5,900
reat Lakes....	3,000	25c-60c	"A Connecticut Yankee" (Fox....	22,000	"Strangers May Kiss" (MGM)	30,000	High 4-18-31 "Strangers May Kiss"	30,000
							Low 12-27-30 "Remote Control"	13,400
ippodrome	2,100	25c-50c	"Men Call It Love" (MGM)	17,200	"Gentlemen's Fate" (MGM)	20,000	High 2-14-31 "Free Love"	26,300
							Low 12-27-30 "Along Came Youth"	15,900
afayette	3,300	25c-35c	"Subway Express" (Col.)	11,200	"Lonely Wives" (Pathe)	9,200	High 4-11-31 "Ten Cents a Dance"	24,100
							Low 4-18-31 "Lonely Wives"	9,200
arlotte								
oadway	1,167	25c-50c	"Fifty Million Frenchmen" (W. B.) (3 days)	4,000	"City Lights" (U. A.) (3 days)	4,250		
			"Resurrection" (U.) (3 days)	4,750	"Woman Hungry" (F. N.) (3 days)	4,500		
arolina	1,441	40c-50c	"New Moon" (MGM) (3 days)	5,500	"Cracked Nuts" (Radio) (3 days)	6,000		
			"The Secret Six" (MGM) (3 days)	5,500	"The Front Page" (U. A.) (3 days)	6,500		

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from March, 193 to April, 1931)
Chicago							
Castle	299	40c-60c	"By Rocket to the Moon" (Ufa)..	6,250	"Ten Nights In a Barroom" (Goetz) (2nd week)	4,514	High 4-27-30 "White Cargo"..... 10,6 Low 4-13-30 "High Treason"..... 2,6
Chicago	4,000	35c-85c	"City Streets" (Par.).....	39,750	"Doctor's Wives" (Fox).....	37,000	High 9-6-30 "Anybody's Woman"..... 64,8 Low 4-18-31 "Doctors' Wives"..... 37,0
McVicker's	2,284	35c-85c	"Strangers May Kiss" (MGM)....	36,800	"A Connecticut Yankee" (Fox).... (3rd week)	14,775	High 7-12-30 "Big House"..... 50,8 Low 4-13-30 "Son of the Gods"..... 17,5
Oriental	3,940	35c-85c	"Skippy" (Par.)	26,500	"3 Girls Lost In Chicago" (Fox)..	26,400	High 7-19-30 "Our Blushing Brides".... 60,6 Low 5-24-30 "Adventures of Dr. Fu Manchu" 21,5
Orpheum	665	40c-60c	"Little Caesar" (F. N.)..... (2nd week)	4,380	"Little Caesar" (F. N.)..... (1st week)	8,790	High 4-18-31 "Little Caesar"..... 8,7 Low 4-11-31 "Hot Heiress"..... 2,0
Palace	2,509	35c-85c	"A Virtuous Husband" (U.).....	23,250	"Behind Office Doors" (Radio)....	24,950	High 6-7-30 "On the Level"..... 31,2 Low 7-19-30 "Shooting Straight"..... 16,2
Punch & Judy	354	35c-75c	"Girl From the Reeperbahn" (Talk. Pic. Epics)..... (6 days)	635	"Sontag Des Lebens" (Ufa).....	994	.....
Roosevelt	1,591	35c-85c	"Dishonored" (Par.) ..... (4 days—3rd week)	8,050	"Dishonored" (Para.)..... (2nd week)	19,150	High 7-5-30 "With Byrd at South Pole" 32,8 Low 11-22-30 "Up the River"..... 13,3
State Lake	2,776	35c-85c	"Born to Love" (Pathe).....	29,950	"Cracked Nuts" (Radio).....	19,875	High 10-18-30 "Half Shot at Sunrise".. 45,3 Low 9-27-30 "Last of Duanes"..... 18,4
Studebaker	1,300	50c-85c	"Wien, Du Stadt Der Lieder" (Tobis) ..... (2nd week)	3,280	"Wien, Du Stadt Der Lieder" (Tobis) ..... (1st week)	8,765	.....
United Artists	1,700	35c-85c	"Kiki" (U. A.).....	20,825	"City Lights" (U. A.)..... (5th week)	14,850	High 3-21-31 "City Lights"..... 46,5 Low 9-6-30 "Eyes of the World"..... 13,2
Woods	1,166	35c-85c	"Little Caesar" (F. N.)..... (2nd week)	10,350	"Little Caesar" (F. N.)..... (1st week)	8,700	High 4-27-30 "Ladies of Leisure"..... 25,5 Low 4-4-31 "The Single Sin"..... 5,5
Cincinnati							
Keith's	1,600	30c-50c	"Kept Husbands" (Radio).....	5,400	"Doctors Wives" (Fox).....	5,100	High 11-20-30 "Africa Speaks"..... 13,0 Low 3-7-31 "Numbered Men"..... 4,0
RKO Albee	3,300	30c-75c	"Charlie Chan Carries On" (Fox).	23,883	"A Tailor Made Man" (MGM)...	23,110	High 1-3-31 "Remote Control"..... 33,3 Low 12-20-30 "Silver Horde"..... 20,1
RKO Capitol	2000	30c-50c	"The Millionaire" (W. B.).....	13,240	"Bachelor Apartment" (Radio)....	10,440	High 9-20-30 "Common Clay"..... 22,0 Low 3-14-31 "Fighting Caravans"..... 9,2
RKO Family	1,140	20c-35c	"The Right of Way" (F. N.)..... (4 days) "The Air Police" (Sono)..... (3 days)	2,648 1,426	"The W Plan" (Radio)..... (4 days) "The Lady Refuses" (Radio)..... (3 days)	2,716 1,463	High 11-1-30 "Men Without Law" and "Undertow" ..... 5,6 Low 3-7-31 "Captain Applejack" and "The Lion and the Lamb"..... 2,5
RKO Lyric	1,400	30c-50c	"The Last Parade" (Col.)..... (7 days and Sat. midnite show)	11,360	"Honor Among Lovers" (Para.)..	10,364	High 10-25-30 "The Big House"..... 23,9 Low 2-7-31 "Little Caesar"..... 8,6
RKO Palace	2,700	30c-50c	"The Finger Points" (F. N.)..... (7 days and Sat. midnite show)	12,493	"Sit Tight" (W. B.).....	15,386	High 11-1-30 "Check and Double Check" 28,1 Low 4-25-31 "The Finger Points"..... 12,4
RKO Strand	1,350	25c-40c	"Father's Son" (F. N.).....	4,631	"Dance Fools Dance" (MGM).....	4,627	High 10-11-30 "Common Clay"..... 6,9 Low 2-21-31 "A Lady's Morals"..... 3,0
Cleveland							
Allen	3,300	30c-60c	"Kiki" (U. A.).....	15,000	"Dishonored" (Para.).....	20,000	High 7-19-30 "Let Us Be Gay"..... 31,0 Low 12-20-30 "Follow Through"..... 12,5
RKO Hippodrome (1,800 seats during remodeling)	4,500	25c-75c	"Cracked Nuts" (Radio).....	10,000	"Unfaithful" (Para.)	10,000	High 4-27-30 "High Society Blues"..... 46,0 Low 4-25-31 "Cracked Nuts"..... 10,0
RKO Palace	3,100	25c-75c	"God's Gift To Women" (W. B.).	20,000	"Fifty Million Frenchmen" (W. B.)	21,000	High 3-23-30 "Harmony at Home".... 47,0 Low 12-6-30 "Heads Up"..... 18,0
State	3,600	30c-60c	"Mr. Lemon of Orange" (Fox)....	18,000	"Charlie Chan Carries On" (Fox)..	21,000	High 1-3-31 "Princess and the Plumber" 25,0 Low 12-6-30 "Oh for a Man"..... 14,5
Stillman	1,900	40c-75c	"Strangers May Kiss" (MGM)...	28,000	"A Connecticut Yankee" (Fox).... (2nd week)	15,000	High 1-3-31 "Min and Bill"..... 33,0 Low 4-13-30 "Putting On the Ritz".... 10,0
Warners' Lake	800	40c-60c	"Man to Man" (W. B.).....	5,000	"Divorce Among Friends" (W. B.) (5 days)	4,000	.....
Denver							
Denver	2,300	25c-65c	"City Streets" (Para.).....	16,000	"Strangers May Kiss" (MGM)...	17,000	High 3-7-31 "The Easiest Way"..... 20,0 Low 12-27-30 "Remote Control"..... 13,0
Huff'n's Aladdin	1,500	35c-50c	"Doctors' Wives" (Fox).....	7,000	"A Connecticut Yankee" (Fox)... (2nd week)	9,000	High 4-11-31 "Connecticut Yankee".... 12,0 Low 12-27-30 "Big Money"..... 5,0
Huffman's Tabor	1,900	25c-50c	"Mr. Lemon of Orange" (Fox)....	10,000	"The Last Parade" (Col.).....	9,500	High 3-21-31 "City Lights"..... 14,0 Low 12-27-30 "Sinners Holiday"..... 8,0
Paramount	2,000	25c-50c	"A Tailor Made Man" (MGM)...	10,000	"The Devil to Pay" (U. A.).....	10,500	High 1-10-31 "Hell's Angels"..... 22,0 Low 4-25-31 "A Tailor Made Man"..... 10,0
Rialto	1,040	25c-50c	"The Silver Horde" (Radio).....	3,750	"Skippy" (Par.).....	4,000	High 3-28-31 "Trader Horn"..... 8,0 Low 12-27-30 "Fast and Loose"..... 2,5
Des Moines							
Des Moines	1,600	25c-60c	"Trader Horn" (MGM).....	11,000	"Strangers May Kiss" (MGM)....	12,000	High 2-14-31 "Cimarron"..... 18,0 Low 4-27-30 "Rogue Song"..... 5,0
Orpheum	2,000	25c-50c	"Cracked Nuts" (RKO).....	9,500	"Subway Express" (Col.)..... (3 days) "Lonely Wives" (RKO)..... (4 days)	5,000 4,000	High 2-14-31 "Cimarron"..... 18,0 Low 12-20-30 "Sin Takes a Holiday".. 6,5
Paramount	1,700	25c-60c	"City Streets" (Par.)..... (3 days) Parlor, Bedroom & Bath" (MGM) (4 days)	4,000 10,000	"Man of the World" (Para.)..... (3 days) "Doctors' Wives" (Fox)..... (4 days)	6,000 7,000	High 6-14-30 "Lady of Scandal" and "Safety in Numbers"..... 22,0 Low 12-6-30 "Three French Girls" and "Derelict" 8,0
Strand	1,100	20c-30c	"Hot Heiress" (F. N.)..... (4 days) "The Great Meadow" (MGM)..... (3 days)	1,750 850	"Not Exactly Gentlemen" (Fox).. (4 days) "Stepping Out" (MGM)..... (3 days)	1,950 1,000	High 3-23-30 "Evidence" and "Road-house Nights" ..... 9,0 Low 3-28-31 "Gentleman's Fate" and "Boudoir Diplomat" 1,5
Hollywood							
Chinese	2,030	75-$1.50	"Dirigible" (Col.) ..... (2nd week)	12,500	"Dirigible" (Col.)..... (8 days—$5.00 premiere)	19,100	High 6-7-30 "Hell's Angels"..... 40,5 Low 4-18-31 "Dirigible" 19,1
Egyptian	1,800	35c-65c	"Lightnin'" (Fox)	5,000	"New Moon" (MGM).....	4,500	High 3-23-30 "The Love Parade"..... 15,6 Low 3-21-31 "Stolen Heaven"..... 3,2
Pan. Hollywood	3,000	35c-65c	"Millie" (Radio)	14,000	"Cimarron" (Radio).....	18,000	High 6-14-30 "The Floradora Girl".... 30,0 Low 7-19-30 "True to the Navy"..... 8,8
W. B. Hollywood	3,000	35c-65c	"The Finger Points" (F. N.).....	13,000	"Fifty Million Frenchmen" (W. B.)	15,000	High 2-7-31 "Little Caesar"..... 30,0 Low 1-31-31 "Man to Man"..... 12,0

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to April, 1931)	
			Picture	Gross	Picture	Gross		
ouston								
Kirby	1,654	25c-50c	"Kiki" (U. A.)	9,000	"Doctors' Wives" (Fox)	7,000	High 11-29-30 "Hell's Angels"	16,000
							Low 10-4-30 "Bright Lights"	4,500
Loew's State	2,700	25c-60c	"Tailor Made Man" (MGM)	10,500	"Strangers May Kiss" (MGM)	13,200	High 5-16-30 "The Divorcee"	18,000
							Low 12-12-30 "Lion and Lamb"	7,000
Metropolitan	2,512	25c-60c	"The Finger Points" (F. N.)	10,000	"My Past" (Radio)	10,500	High 1-24-30 "Love Parade"	18,000
							Low 3-11-30 "Gentlemen of the Press"	7,000
RKO Majestic	2,250	25c-60c	"Laugh and Get Rich" (Radio)	10,900	"Dracula" (U.)	10,500	High 10-24-30 "Check and Double Check"	20,000
							Low 7-18-30 "Rough Romance"	8,000
dianapolis								
Apollo	1,100	25c-50c	"Mr. Lemon of Orange" (Fox)	5,000	"A Connecticut Yankee" (Fox) (2nd week)	5,000	High 4-11-31 "A Connecticut Yankee"	10,000
							Low 2-21-31 "Illicit"	4,000
Circle	2,600	25c-50c	"Sin Ship" (Radio) and "Bachelor Apartment" (Radio)	7,000	"Ten Cents a Dance" (Col.)	8,000	High 11-1-30 "Check and Double Check"	22,000
							Low 4-25-31 "Bachelor Apartment"	7,000
Indiana	3,300	35c-65c	"The Finger Points" (F. N.)	19,500	"Dishonored" (Par.)	19,500	High 3-21-31 "Unfaithful"	21,000
							Low 2-14-31 "Gang Buster"	16,500
Lyric	2,000	25c-50c	"Three Girls Lost in Chicago" (Fox)	11,000	"The Lightning Flyer" (Col.)	10,000	High 4-4-31 "Lonely Wives"	10,500
							Low 12-6-30 "The Dancers"	7,500
Palace	2,800	25c-50c	"Strangers May Kiss" (MGM)	21,000	"Tailor Made Man" (MGM)	9,200	High 4-25-31 "Strangers May Kiss"	21,000
							Low 2-14-31 "Passion Flower"	8,000
ansas City								
Loew Midland	4,000	25c-50c	"A Tailor Made Man" (MGM)	13,700	"A Connecticut Yankee" (Fox)	18,125	High 11-29-30 "Hell's Angels"	29,000
							Low 3-21-31 "Kiki"	10,500
Mainstreet	3,067	35c-60c	"Cracked Nuts" (Radio)	16,500	"The Subway Express" (Col.)	15,000	High 2-14-31 "Cimmaron"	24,750
							Low 4-13-30 "Framed"	11,000
Newman	2,000	25c-60c	"My Past" (W. B.)	10,000	"Dishonored" (Par.)	15,600	High 9-13-30 "Animal Crackers"	23,500
							Low 4-13-30 "Light of Western Stars"	7,000
Royal	900	25c-60c	"Skippy" (Par.) (2nd week)	4,500	"Skippy" (Par.). (1st week)	5,000	High 11-29-30 "Tom Sawyer"	6,000
							Low 4-27-30 "Clancy In Wall Street"	1,350
Uptown	2,200	25c-50c	"Drums of Jeopardy" (Tiff.)	6,000	"A Lady's Morals" (MGM)	5,400	High 9-27-30 "King of Jazz"	10,200
							Low 11-1-30 "Last of Lone Wolf"	4,000
os Angeles								
Carthay Circle	1,650	75c-$1.50	"Seed" (U.) (5 days $5.00 Premiere)	18,500	"Strangers May Kiss" (MGM) (5th week)	8,000	High 3-21-31 "Strangers May Kiss"	28,000
							Low 4-25-31 "Seed"	18,500
Fox Criterion	1,652	35c-65c	"Connecticut Yankee" (Fox) (3rd week)	16,000	"Connecticut Yankee" (Fox) ((2nd week)	23,000	High 5-24-30 "The Divorcee"	29,700
							Low 1-31-31 "Royal Family of Bdw'y"	7,000
International	2,000	25c-50c	"Del Infierno Al Cielo" (W. B.)	5,600	"La Mujer X" (MGM)	5,200	.....	
Loew's State	2,418	35c-65c	"It's A Wise Child" (MGM)	23,500	"Doctors' Wives" (Fox)	27,000	High 5-10-30 "Caught Short"	48,000
							Low 10-18-30 "Three French Girls"	15,000
Los Angeles	2,100	25c-65c	"The Single Sin" (Tiff.)	6,000	"Among the Married" (MGM)	5,000	.....	
Orpheum	2,750	35c-65c	"Cracked Nuts" (Radio)	15,000	"Ten Cents a Dance" (Col.)	14,000	High 2-14-31 "Cimarron" (5 days)	32,000
							Low 12-27-30 "Ex-Flame"	6,000
Paramount	3,596	35c-65c	"Gunsmoke" (Para.)	17,500	"Skippy" (Par.) (2nd week)	17,500	High 9-6-30 "Animal Crackers"	40,000
							Low 4-25-31 "Gunsmoke"	17,500
RKO	2,700	35c-65c	"Beyond Victory" (Pathe)	13,000	"The Virtuous Husband" (U.)	15,500	High 8-16-30 "Hell's Island"	17,500
							Low 9-27-30 "For the Love of Lil"	10,500
United Artists	2,100	35c-65c	"The Front Page" (U. A.)	24,000	"Kiki" (U. A.) (2nd week)	5,300	High 9-20-30 "What a Widow"	30,000
							Low 10-11-30 "Heads Up"	8,000
W. B. Downtown	2,400	35c-65c	"The Finger Points" (F. N.) (5 days)	14,000	"Fifty Million Frenchmen" (W. B.) (5 days)	12,500	High 9-27-30 "Office Wife"	30,000
							Low 3-14-31 "Captain Applejack"	8,000
ilwaukee								
Alhambra	2,660	25c-60c	"Parlor, Bedroom & Bath" (MGM)	11,000	"The Southerner" (MGM)	8,500	.....	
Garden	1,150	25c-60c	"Kiki" (U. A.)	8,500	"Today" (Majestic) (9 days)	7,000	.....	
Majestic	1,990	15c-50c	"The Single Sin" (Tiff.) (25c-60c—6 days)	6,800	"The Jazz Singer" (W. B.) (3½ days)	3,600	.....	
					"Caught Cheating" (Tiff.) (3½ days)	4,500		
Palace	2,587	35c-60c	"Cracked Nuts" (Radio) (25c-60c—8 days)	10,000	"Comrades of 1918" (Nero Films). (25c-50c—6 days)	7,500	.....	
Riverside	2,180	25c-60c	"Man of the World" (Par.)	14,000	"Lonely Wives" Pathe) (25c-50c)	15,000	.....	
Strand	1,406	25c-60c	"Dishonored" (Par.) (2nd week)	6,000	"Dishonored" (Para.) (1st week)	8,000	.....	
Wisconsin	3,275	25c-65c	"It's a Wise Child" (MGM) (25c-60c)	15,500	"Charlie Chan Carries On" (Fox).	13,500	.....	
Minneapolis								
Aster	812	20c-35c	"God's Gift To Women" (W. B.).	1,500	"Men Call It Love" (MGM)	900	High 3-30-30 "The Aviator"	8,500
							Low 4 18-31 "Men Call It Love"	900
Lyric	1,238	20c-40c	"June Moon" (Para.)	3,000	"The Seas Beneath" (Fox)	2,000	High 3-23-30 "They Learned About Women"	5,000
							Low 1-24-31 "Men On Call"	1,200
Minnesota	4,025	30c-75c	"Strangers May Kiss" (MGM)	23,000	"Man of the World" (Par.)	23,000	High 7-5-30 "So This Is London"	45,000
							Low 2-28-31 "Dance, Fools, Dance"	18,000
RKO Orpheum	2,900	25c-50c	"Cracked Nuts" (Radio)	17,000	"Subway Express" (Col.)	12,000	High 2-14-31 "Cimarron"	30,000
							Low 4-18-31 "Subway Express"	12,000
Seventh Street	1,300	25c-50c	"The Lady Refuses" (Radio)	3,500	"The Painted Desert" (Pathe) (4 days)	1,710	High 5-17-30 "Ingagi"	9,400
							Low 12-20-30 "Boudoir Diplomat"	1,200
					"Night Work" (Pathe) (3 days)	800		
State	2,300	25c-60c	"Fifty Million Frenchmen" (W. B.)	9,000	"Body and Soul" (Fox)	6,000	High 4-20-30 "Benson Murder Case"	26,600
							Low 12-20-30 "River's End"	5,000
Montreal								
Capitol	2,670	25c-60c	"The Last Parade" (Col.) and "Command Performance" (Tiff.)	13,500	"Doctors' Wives" (Fox) and "Painted Desert" (Pathe)	13,000	High 12-6-30 "Her Wedding Night"	19,000
							Low 4-4-31 "Sit Tight" and Costello Case"	11,000
His Majesty's	1,700	50c-$1.50	"Trader Horn" (MGM) (2nd week)	13,000	"Trader Horn" (MGM) (1st week—6 days)	16,000	.....	
Imperial	1,914	15c-40c	"Seat Devils" (Cont.) and "Jazz Cinderella" (Chesterfield)	5,000	"Fighting Caravans (Para.) and "Outward Bound" (W. B.)	5,000	High 1-17-31 "The Office Wife" and Oh Sailor Behave"	7,000
							Low 2-28-31 "Under Suspicion" and "Man to Man"	4,500
Loew's	2,982	25c-75c	"Kept Husbands" (Radio)	14,000	"The Prodigal" (MGM)	13,500	High 1-31-31 "Derelict"	16,000
							Low 12-21-30 "Half Shot at Sunrise"	11,000
Palace	2,600	25c-99c	"Unfaithful" (Para.)	15,000	"East Lynne" (Fox)	16,000	High 2-21-31 "Man Who Came Back"	19,000
							Low 8-30-30 "Romance"	12,000

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from March, 1930, to April, 1931)
Montreal (Cont'd)							
Princess	2,272	25c-65c	"City Lights" (U. A.).. (3rd week)	11,000	"City Lights" (U. A.)..... (2nd week)	18,000	High 4-11-31 "City Lights"..... 22,500
Strand	750	15c-50c	"Scandal Sheet" (Para.) and "No Limit" (Para.).....	4,100	"Laughing Lady" and "Capt. Applejack" (W. B.).....	4,200	Low 12-13-30 "Up the River"..... 8,500 High 1-31-31 "Captain Thunder"..... 5,300 Low 12-20-30 "Golden Dawn"..... 3,100
New York							
Astor	1,120	50c-$1.50	"Trader Horn" (MGM)..... (12th week)	15,940	"Trader Horn" (MGM)..... (11th week)	16,470	High 7-5-30 "Big House"..... 24,860 Low 11-1-30 "War Nurse"..... 20,319
Capitol	4,700	35c-$1.50	"Strangers May Kiss" (MGM).... (2nd week)	69,800	"Strangers May Kiss" (MGM).... (1st week)	94,541	.....
Central	910	50c-75c	"Dirigible" (Col.)..... (3rd week)	14,486	"Dirigible" (Col.)..... (2nd week)	16,000	High 8-30-30 "Romance"..... 98,322 Low 3-21-31 "Great Meadow"..... 49,789
Embassy	598	25c	All Newsreel	8,590	All Newsreel.....	8,573	High 11-29-30 Newsreels..... 9,995 Low 8-16-30 Newsreels..... 6,625
Geo. M. Cohan..	1,500	50c-$1.00	"City Lights" (U. A.)..... (10th week)	14,700	"City Lights" (U. A.)..... (9th week)	17,452	High 2-14-31 "City Lights"..... 66,200 Low 12-20-30 "Sleeping Partners"..... 3,700
Globe	1,050	50c-$1.50	"Iron Man" (U.).....	11,500	"Cracked Nuts" (Radio)..... (2nd week)	8,400	High 10-18-30 "Half Shot at Sunrise".. 28,000 Low 7-26-30 "Hell's Island"..... 8,030
Mayfair	2,300	40c-85c	"Cimarron" (Radio) ..... (3rd week)	19,000	"Cimarron" (Radio)..... (2nd week)	24,500	High 11-8-30 "Check and Double Check" 51,000 Low 4-4-31 "Laugh and Get Rich"..... 15,000
Paramount	3,700	40c-$1.00	"City Streets" (Par.).....	64,000	"Skippy" (Para.)..... (2nd week)	53,600	High 8-23-30 "Anybody's Woman"..... 91,300 Low 12-6-30 "Fast and Loose"..... 52,100
Rialto	1,904	40c-$1.00	"Reaching for the Moon" (U. A.). (3rd week)	21,000	"Reaching for the Moon" (U. A.). (2nd week)	20,200	High 9-6-30 "Animal Crackers"..... 62,500 Low 7-26-30 "Raffles"..... 17,000
Rivoli	2,103	40c-$1.00	"Front Page" (U. A.)..... (6th week)	26,005	"Front Page" (U. A.)..... (5th week)	31,300	High 12-27-30 "Royal Family"..... 57,000 Low 3-14-31 "River's End"..... 9,519
Roxy	6,200	65c-$1.50	"Quick Millions" (Fox).....	59,800	"A Connecticut Yankee" (Fox)....	101,500	High 1-10-31 "Man Who Came Back" 130,430 Low 2-14-31 "Girls Demand Excitement" 57,315
Strand	3,000	50c-$1.00	"God's Gift to Women" (F. N.)... (6 days)	15,969	"The Finger Points" (F. N.)..... (3rd week)	21,496	High 11-8-30 "Doorway to Hell"..... 46,445 Low 5-17-30 "The Wedding Bells".... 15,017
Warners	1,490	25c-65c	"Other Men's Women" (W. B.)...	7,981	"Naughty Flirt" (F. N.).....	7,600	High 8-30-30 "Old English"..... 22,203 Low 3-21-31 "Single Sin"..... 5,638
Winter Garden.	1,493	35c-85c	"The Millionaire" (W. B.)..... (2nd week)	28,020	"The Millionaire" (W. B.)..... (1st week)	31,618	High 7-19-30 "Dawn Patrol"..... 51,128 Low 11-8-30 "Life of the Party"..... 10,750
Oklahoma City							
Capitol	1,200	10c-50c	"City Streets" (Par.).....	7,000	"Bachelor Apartment" (Radio).... (6 days)	5,000	High 11-8-30 "Check and Double Check" 17,000 Low 4-6-30 "Party Girl"..... 3,800
Criterion	1,800	10c-50c	"Tailor Made Man" (MGM).....	5,800	"Strangers May Kiss" (MGM)....	11,000	High 2-21-31 "Cimarron"..... 15,500 Low 4-6-30 "Locked Door"..... 4,400
Liberty	1,500	10c-35c	"Girls Demand Excitement" (Fox) (4 days)	1,200	"Misbehaving Ladies" (F. N.).... (3 days)	1,000	High 11-29-30 "Truth About Youth".... 8,500 Low 4-18-31 "Misbehaving Ladies" and "Fair Warning" 2,200
			"Naughty Flirt" (F. N.)..... (3 days)	1,100	"Fair Warning" (Fox)..... (4 days)	1,200	
Mid-West	1,500	10c-50c	"Connecticut Yankee" (Fox)..... (2nd week)	6,300	"A Connecticut Yankee" (Fox).... (1st week)	10,500	High 8-9-30 "Dawn Patrol"..... 15,000 Low 11-8-30 "Last of the Duanes".... 3,800
Warner	1,700	10c-50c	"The Last Parade" (Col.).....	8,700	"Lonely Wives" (Pathe).....	8,000	....
Omaha							
Orpheum	3,000	25c-60c	"Cracked Nuts" (Radio).....	15,000	"Behind Office Doors" (Radio)....	13,000	High 11-1-30 "Check and Double Check" 26,400 Low 4-4-31 "Lonely Wives"..... 11,500
Paramount	2,900	25c-60c	"Trader Horn" (MGM)..... (2nd week)	11,500	"Trader Horn" (MGM)..... (1st week)	10,500	High 12-13-30 "Hell's Angels"..... 12,750 Low 9-27-30 "Song of My Heart".... 5,950
State	1,200	25c-40c	"The Conquering Horde" (Par.)... (4 days)	1,000	"Doctors' Wives" (Fox)..... (4 days)	1,500	High 3-14-31 "Trader Horn" (at 50c-$1.50) 10,000 Low 3-28-31 "Gentlemen's Fate" and "Connecticut Yankee"..... 1,850
			"Men On Call" (Fox)..... (3 days)	900	"Hot Heiress" (F. N.)..... (3 days)	900	
World	2,500	25c-45c	"Body and Soul" (Fox).....	12,000	"Man of the World" (Par.).....	8,500	High 4-11-31 "Men Call It Love"..... 16,000 Low 4-6-30 "Girl Said No"..... 6,750
Ottawa							
Avalon	990	15c-35c	"One Heavenly Night" (U. A.)... (3 days)	1,400	"Princess and Plumber" (Fox).... (3 days)	1,400	High 3-23-30 "Disraeli" and "Cockeyed World" 3,555
			"Passion Flower" (MGM)..... (3 days)	1,650	"Charley's Aunt" (Col.)..... (3 days)	1,500	Low 5-3-30 "Oh Yeah" and "Navy Blues" 1,810
B. F. Keith's..	2,592	15c-60c	"Skippy" (Para.) ..... (4 days)	3,800	"Honor Among Lovers" (Para.).. (3 days)	3,500	High 3-30-30 "Sacred Flame" and "Love Comes Along" 9,900
			"The Perfect Alibi" (Radio Br.).. (2 days)	2,000	"Doctors' Wives" (Fox)..... (3 days)	3,800	Low 4-11-30 "Don't Bet On Women" and "Man to Man"..... 4,900
Centre	1,200	15c-60c	"Hell's Angels" (U. A.)..... (6 days)	5,900	"The Bachelor Father" (MGM).... (6 days)	5,300	High 1-24-31 "Madam Satan and "Du Barry, Woman of Passion"..... 8,800 Low 12-13-30 "Remote Control"..... 2,400
Imperial	1,200	10c-50c	"Conquering Horde" (Para.)..... (6 days)	2,700	"The Middle Watch" (Brit.) and "Caught Cheating" (Tiff.)..... (6 days)	3,300	High 4-11-30 "Finn and Hattie"..... 4,500 Low 12-20-30 "East Is West"..... 2,050
Regent	1,225	15c-75c	"Connecticut Yankee" (Fox) and "How He Lied To Her Husband" (Brit. Int.) ..... (6 days)	5,600	"Unfaithful" (Para.)..... (6 days)	5,800	High 5-24-30 "High Society Blues"..... 6,600 Low 12-20-30 "Scotland Yard"..... 3,200
Philadelphia							
Arcadia	600	50c	"Unfaithful" (Para.) ..... (2 days)	1,000	"Honor Among Lovers" (Par.).... (6 days)	4,500	High 11-22-30 "Anybody's Woman"..... 5,500 Low 4-25-31 "Unfaithful" and "June Moon" 2,500
			"June Moon" (Para.)..... (4 days)	1,500			
Boyd	2,400	35c-75c	"Born To Love" (Pathe)..... (5 days)	18,000	"Stepping Out" (MGM)..... (6 days)	13,500	High 2-21-31 "Illicit"..... 28,000 Low 12-13-30 "Sin Takes a Holiday"... 12,000
Earle	2,000	25c-65c	"The Hot Heiress" (F. N.)..... (6 days)	18,500	"Kept Husbands" (Radio)..... (6 days)	19,500	High 9-6-30 "Sap from Syracuse"..... 25,000 Low 2-14-31 "Ex-Flame"..... 15,500
Fox	3,000	35c-75c	"Man of the World" (Para.)..... (6 days)	26,000	"A Connecticut Yankee" (Fox).... (6 days)	30,000	High 2-7-31 "Man Who Came Back".. 40,000 Low 3-7-31 "Girls Demand Excitement" and East Lynne"..... 23,000
Karlton	1,000	40c-50c	"Men Call It Love" (MGM)..... (6 days)	5,500	"Fifty Million Frenchmen" (W. B.) (5 days)	4,000	High 10-25-30 "Whoopee"..... 10,000 Low 3-21-31 "Resurrection"..... 3,000
					"Misbehaving Ladies" (W. B.)... (1 day)	1,500	
Keith's	1,800	35c-75c	"Skippy" (Para.)	22,000	"Dishonored" (Par.)..... (5 days—2nd week)	15,000	High 1-3-31 "Tom Sawyer"..... 24,000 Low 3-7-31 "It Pays to Advertise" and "Stolen Heaven" 8,000

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from March, 1930, to April, 1931)
Philadelphia (Cont'd)							
Mastbaum	4,800	35c-75c	"Father's Son" (F. N.) (6 days)	42,500	"Cracked Nuts" (Radio) (6 days)	53,000	High 1-3-31 "Going Wild" 58,000 Low 10-18-30 "Madame Satan" 35,000
Stanley	3,700	35c-75c	"The Millionaire" (W. B.) (6 days—2nd week) "Lonely Wives" (Pathe) (4 days—2nd week)	14,000 5,500	"The Millionaire" (W. B.) (6 days—1st week) "Lonely Wives" (Pathe) (3 days—1st week)	24,000 5,500	High 2-14-31 "Cimarron" 26,000 Low 12-27-30 "The Lash" and "Abraham Lincoln" 11,500
Stanton	1,700	25c-65c	"Drums of Jeopardy" (Tiff.) (2 days)	4,000	"Woman Hungray" (F. N.) (3 days)	3,500	High 3-21-31 "The Last Parade" 16,500 Low 2-28-31 "Beau Ideal" (8 days) 7,500
Portland, Ore.							
Fox Broadway	1,912	25c-50c	"Strangers May Kiss" (MGM)	12,000	"A Connecticut Yankee" (Fox) (2nd week)	6,500	High 1-10-31 "Min and Bill" 21,000 Low 4-4-31 "The Prodigal" 3,000
Fox Paramount	3,068	25c-60c	"Doctor's Wives" (Fox)	15,800	"Man of the World" (Par.)	15,300	High 1-3-31 "Paid" 26,000 Low 4-20-30 "Ladies Love Brutes" 9,456
Fox Rialto	1,498	25c-50c	"A Connecticut Yankee" (Fox)	5,000	"The Right of Way" (F. N.)	3,000	High 10-18-30 "Road to Paradise" 12,800 Low 4-18-31 "Right of Way" 3,000
Mamrick's Alder	1,000	25c-50c	"Her Bachelor Boss" (Para.)	4,500	"Drums of Jeopardy" (Tiff.)	4,500	.....
RKO Orpheum	1,700	25c-50c	"Cracked Nuts" (Radio)	11,500	"Subway Express" (Col.)	11,000	High 2-14-31 "Cimarron" 20,000 Low 3-21-31 "Kept Husbands" 9,000
United Artists	945	25c-60c	"Trader Horn" (MGM)	10,000	"Front Page" (U. A.)	10,000	High 12-13-30 "Hell's Angels" 16,400 Low 4-4-3 "Fighting Caravans" 6,000
Providence							
Loew's State	3,800	10c-50c	"Trader Horn" (MGM)	24,000	"Tailor Made Man" (MGM)	18,000	High 12-13-30 "Hell's Angels" 28,000 Low 10-25-30 "Du Barry, Woman of Passion" 16,500
Majestic	2,400	10c-50c	"Mr. Lemon of Orange" and "Doctor's Wives" (Fox)	13,000	"Illicit" (W. B.) and "The Naughty Flirt" (F. N.)	12,800	High 3-7-31 "Little Caesar" 18,000 Low 4-4-31 "Love of Aloha" and "Costello Case" 8,000
Paramount	2,300	10c-50c	"City Streets" (Para.)	13,000	"Dishonored" (Par.)	13,000	High 7-19-30 "Son of the Gods" 18,000 Low 3-7-31 "Rango" 8,000
RKO Albee	2,300	10c-50c	"Cracked Nuts" (Radio)	8,000	"Bachelor Apartment" (Radio)	7,000	High 8-2-30 "All Quiet on Western Front" 20,000 Low 4-18-31 "Bachelor Apartment" 7,000
RKO Victory	1,600	10c-50c	"The Air Police" (Sono) and "Comrades of 1918) (Forenfilms)	5,000	"Bad Sister" (U.)	5,000	High 4-6-30 "Golden Calf" 13,500 Low 4-25-31 "The Air Police" and Comrades of 1918" 5,000
St. Paul							
Paramount	2,300	25c-50c	"East Lynne" (Fox)	9,000	"Dishonored" (Par.)	8,000	.....
Riviera	1,600	25c-50c	"My Past" (W. B.)	7,000	"Parlor, Bedroom & Bath" (MGM)	7,000	.....
RKO Orpheum	2,600	25c-50c	"Cracked Nuts" (Radio)	16,000	"Subway Express" (Col.)	12,000	.....
RKO President	1,200	25c-50c	"War" (German)	4,500	"The Lady Refuses" (Radio)	3,500	.....
Tower	1,000	15c-25c	"Body and Soul" (Fox)	3,000	"June Moon" (Par.)	2,000	.....
San Francisco							
California	2,315	35c-50c	"Hot Heiress" (F. N.) (5 days)	8,000	"Strangers May Kiss" (MGM)	16,000	High 1-10-31 "The Blue Angel" 25,000 Low 4-25-31 "Hot Heiress" 8,000
Columbia	1,700	25c-$1.50	"Trader Horn" (MGM) (3rd week)	18,000	"Trader Horn" (MGM) (2nd week)	19,000	.....
El Capitan	3,100	25c-60c	"Easiest Way" (MGM)	13,500	"Bachelor Father" (MGM)	13,000	High 12-6-30 "Up the River" 17,000 Low 3-14-31 "Part Time Wife" 12,000
Fox	4,600	50c-$1.00	"Secret Six" (MGM)	50,000	"Charlie Chan Carries On" (Fox)	37,000	High 1-3-31 "Lightnin'" 70,000 Low 5-3-30 "Children of Pleasure" 18,000
Golden Gate	2,800	35c-65c	"The Virtuous Husband" (U.)	16,000	"Misbehaving Ladies" (Radio)	15,500	High 7-5-30 "Fall Guy" 19,000 Low 9-20-30 "The Storm" 9,800
Orpheum	3,000	35c-90c	"City Streets" (Par.)	16,000	"Ten Cents A Dance" (Col.)	15,000	High 2-14-31 "Cimarron" 30,000 Low 9-6-30 "Outside the Law" 7,000
Paramount	2,740	35c-90c	"Dishonored" (Par.) (5 days—2nd week)	13,000	"Dishonored" (Para.) (1st week)	22,000	High 2-7-31 "Morocco" 35,000
Warfield	2,700	50c-90c	"Ladies' Man" (Par.)	25,000	"It's A Wise Child" (MGM)	24,000	High 5-24-30 "All Quiet on Western Front" 41,000 Low 4-5-30 "Bishop Murder Case" 9,500
Warners	1,385	35c-50c	"God's Gift to Women" (W. B.)	7,500	"Kiss Me Again" (F. N.)	8,000	High 1-21-31 "Illicit" 14,500
Seattle							
Blue Mouse	950	25c-75c	"Kiki" (U. A.) (2nd week)	5,500	"Kiki" (U. A.) (1st week)	9,000	High 2-28-31 "City Lights" 14,000 Low 4-11-31 "Honor Among Lovers" 5,500
Fox	2,450	25c-75c	"Kiss Me Again" (F. N.)	6,000	"Not Exactly Gentlemen" (Fox)	7,500	High 12-20-30 "Min and Bill" 15,000 Low 3-14-31 "Parlor, Bedroom and Bath" 5,500
Fifth Avenue	2,750	25c-75c	"Trader Horn" (MGM) (2nd week)	12,000	"Trader Horn" (MGM) (1st week)	17,000	High 4-18-31 "Trader Horn" 17,000 Low 3-14-31 "Inspiration" (10 days) 10,000
Liberty	2,000	15c-30c	"The Single Sin" (Tiff.)	6,000	"Headin' North" (Tiff.)	6,000	High 1-10-31 "The Lash" 11,500 Low 3-28-31 "Lion and the Lamb" 5,500
Music Box	950	25c-75c	"The Front Page" (U. A.)	8,000	"Reaching for the Moon" (U. A.) (2nd week)	7,500	High 2-28-31 "City Lights" 14,000 Low 4-4-31 "Drums of Jeopardy" 5,500
Paramount	3,150	25c-75c	"It's a Wise Child" (MGM)	14,000	"Charlie Chan Carries On" (Fox)	13,000	High 9-13-30 "Animal Crackers" 21,900 Low 10-11-30 "The Bad Man" 10,000
RKO Orpheum	2,650	25c-75c	"Bad Sister" (U.)	14,000	"Behind Office Doors" (Radio)	14,000	.....
Toronto							
Imperial	3,444	15c-75c	"Doctors' Wives" (Fox) (6 days)	16,000	"Honor Among Lovers" (Para.) (6 days)	16,500	High 9-27-30 "The Spoilers" 22,000 Low 12-20-30 "The Cat Creeps" 14,500
Loew's	2,200	15c-75c	"City Lights" (U. A.) (6 days—2nd week)	15,500	"City Lights" (U. A.) (6 days—1st week)	22,000	High 4-18-31 "City Lights" 22,000 Low 10-4-30 "Love in the Rough" 10,500
Shea's	2,600	30c-75c	"Kept Husbands" (Radio) (6 days)	13,500	"The Great Meadow" (MGM) (6 days)	12,500	High 3-7-31 "Those Three French Girls" 16,500 Low 3-28-31 "Madonna of the Streets" 10,000
Tivoli	1,600	15c-75c	"Dracula" (U.) (6 days)	16,000	"Dishonored" (Para.) (2nd week)	11,000	High 2-28-31 "Cimarron" 19,500 Low 12-20-30 "Alf's Button" 9,000
Uptown	3,000	15c-60c	"Don't Bet On Women" (Fox) (6 days)	14,000	"Fighting Caravans" (Para.) (6 days)	12,500	High 8-16-30 "For the Defense" 17,500 Low 1-31-31 "Young Woodley" 9,500

With MGM in Chicago



Sales managers: E. M. Saunders, West; T. J. Connors, South; Felix Feist, general sales manager; W. F. Rodgers, East.

Below: J. E. Flynn, district manager, Detroit; W. A. Scully, district manager, New York; and (again) W. F. Rodgers.



Howard Dietz, director of advertising, publicity and exploitation.



Below: (Standing) J. Gore, W. Marsh, T. Gerety, J. Bezahler, M. Alin, J. S. Macleod. (Seated) W. R. Ferguson, A. F. Cummings, Si Seadler, E. Aarons.



Canadians all—A. E. Smith, St. Johns; H. V. O'Connor, Montreal; and A. Sarente and W. Hoyner, Toronto.

Below: (Standing) C. J. Briant, J. F. Willingham, Leroy Bickel. (Seated) W. B. Zoellner, C. E. Kessnich, and J. W. Hanlon.





WITH the thermometer at 38 degrees (Fahrenheit!) and a stiff nor'wester whipping across Lake Michigan, Felix Feist had no trouble inducing his M-G-M sales force to have their pitchers tooken within the comfortable confines of the Drake hotel. Here they are—the managers and home office men who made up M-G-M's first national managers' conference.



(Standing) E. K. O'Shea, Ralph Pielow, J. J. Maloney, F. D. Drew. (Seated) E. M. Booth, J. E. Flynn, F. J. Downey.

Below: S. E. Applegate, sales manager, Philadelphia; and R. Lynch, resident manager, Philadelphia.



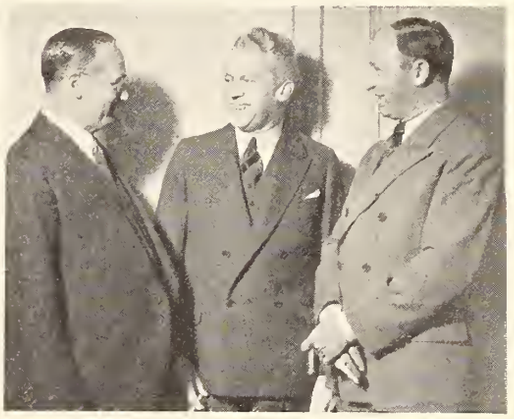
(Standing) S. Shurman, W. H. Workman, Felix Mendelssohn. (Seated) W. W. Willaman, S. A. Shirley.



This friendly argument brings forth again—E. M. Saunders, T. J. Connors, W. F. Rodgers.

Below: (Standing) J. Hommel, C. T. Lynch, F. S. Hensler. (Seated) W. E. Banford, H. P. Wolfberg, H. J. Shumow.





Above: S. A. Shirley, Chicago; E. M. Saunders, West; H. P. Wolfberg, Kansas City.

Below: (Standing) L. Amacher, G. C. Parson, M. Sapple. (Seated) J. J. Milstern, L. Wingham.





MGM ON CHICAGO'S BOUL. MICH.

In a pleasant speech of greeting to the Metro managers Norma Shearer told the boys she regretted that time did not permit her the opportunity to meet each personally and become better acquainted.

"Well," protested the fresh Felix Mendelssohn, "Strangers May Kiss."

"But we're not strangers," Miss Shearer swiftied.

▲ ▲ ▲

If it wasn't his picture, it was his star at least. Hal Roach predicts a swell future for Jackie Cooper, recruited from "Our Gang," after his work in "Skippy."

▲ ▲ ▲

Felix Feist, as energetic and good-natured as he was at last year's convention, expressed genuine satisfaction over the manner in which the new national meeting conducted itself. The smaller meetings, he says, get down to business quicker and accomplish more in less time. The entire national convention business was transacted in one day's business sessions.

▲ ▲ ▲

The announcements of Sunday night's banquet read: "Dinner at eight o'clock; but 'appetizers' will be served beginning at seven-thirty." Attendance was 100 per cent at 7:25.

▲ ▲ ▲

Irving Thalberg, who stopped off with Norma Shearer to greet the convention, spilled a little of the new production plans a day early during his talk to the managers. He emphasized the company's plans to groom new personalities and casts for future star material in the same manner which popularized Marie Dressler, Wallace Beery, Robert Montgomery and Polly Moran.

▲ ▲ ▲

Fred Quimby's warcry was "Don't Sell America short. Sell Metro-Goldwyn-Mayer shorts."

▲ ▲ ▲

The conventioneers were officially dubbed with the prefix "Trader" by Felix Feist. It was like a fraternity gathering with all the "brothers" being duked as "Trader"—this and "Trader"—that.

▲ ▲ ▲

The Canadian contingent, represented by H. L. Nathanson, A. Larente, W. Hayner, H. V. O'Connor and A. E. Smith, found the chilling Lake Michigan breezes to their liking; but the Southern delegation, which arrived with summer flannels, thought it was just a dirty trick.

▲ ▲ ▲

The boys from the cotton territory did, however, find something about the convention arrangements that they approved of completely. That was the blond convention secretary from Memphis who "honeyed" and "dahlin-ed" them until they were homesick.

▲ ▲ ▲

S. A. Shirley and Felix Mendelssohn were the convention "fixers." No matter what was required, as local boys they were supposed to know exactly how or when it could be worked. And they did exceedingly well, considering how many things conventioneers require to amuse them.

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Si Seadler, the big verb and adjective man from the home office, was in three places at once most of the time and was usually wanted in three others simultaneously.

▲ ▲ ▲

The convention hall decoration scheme was as picturesque as it was practical. Up front, the huge map of the U. S. with the cutout photos of district managers attached at the proper location points, made the national situation a personal affair. The comfortable seats and neat tables in the hall were another convention innovation for which everyone rendered thanks.

▲ ▲ ▲

Jimmy Hommel tried to cheer up Jim Briant with a story of the two-foot snowfall that was left behind in Denver, but the effort was almost wasted. Briant was one of the precocious Southerners who wore new straw toppers into Lake Michigan's capricious area.

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Ralph Pielow made a perfect host for the boys who stopped off in the Albany territory en route to the gathering of the "Traders," if convention reminiscences can be relied on.

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Bob (Beef Trust) Workman was about the only man at the Sunday banquet who couldn't have hidden behind his "Trader" whiskers if the Secret Six had entered.

▲ ▲ ▲

Bill Scully had them all worked up over his new monicker. They went for that "Gus" thing in a big way.

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A year older any way you figure it, but Maurie Saffle is still the youngest branch manager at Metro conventions.

▲ ▲ ▲

Wee Willie Rodgers had more extra-convention worries than anyone, what with the indisposition of his roommate, G. A. Hickey, and his efforts to discourage Bob Lynch from a return plane trip.

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Monday night was "open," or write-your-own-ticket night. Bob Lynch used it by pulling a "Philadelphia."

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Dapper Charlie Kessnich, the South'n Kunuel, spent the opening day of the convention celebrating the twenty-fifth anniversary of his entry into show business.

▲ ▲ ▲

Howard Dietz wisecracked the gang into a mild case of hysteria. Most of them were good enough to be money gags and probably will be making the Broadway rounds almost any week now.

▲ ▲ ▲

Jock MacLeod had everyone marveling at the way he stood the gaff. Six days of pre-arranging convention details and as fresh on the seventh as a high school kid on his second date with the same girl. It was no mystery to us. We caught him napping in the afternoons.

▲ ▲ ▲

Sheriff Hickey spent his first day in Chicago convalescing from a spring cold that was as persistent as a discarded but undiscouraged love.

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Jack Flynn said he'd do it. He did. write him for further details, enclosing a stamped, self-addressed envelope.

▲ ▲ ▲

Walter Hayner fooled them all by not telling the story of how he broke Billy Zoellner into the business. Well, not often, anyhow.

▲ ▲ ▲

Bob Smith is still Bob Smith. And even though he is a former University of Wisconsin professor, he has still to learn how to play stud.

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Jake Milstein looked homesick, and probably was. Most of those Boosters can't stay away from Los Angeles sunshine and climate over an hour without being upset.

▲ ▲ ▲

Harry Shumow and Sam Shurman climbed into the neatest appearing class by virtue of their new backs and stomachs.

▲ ▲ ▲

Eddie Booth got his biggest kick out of showing that picture of his big, big daughter together with Little Trader Horn.

▲ ▲ ▲

Hal Roach surpassed himself in that inspired address of his. How it clicked! It even moved Howard Dietz to take down a few notes.

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Kelly O'Shea continues to slay them with nifties, year after year.

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The meeting disclosed that Doc Banford really has a given name. Does this take care of it, Walter?

▲ ▲ ▲

Allan Cummings' pipe stood by him when all else had fled.

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The change from Carolina's washed air to New York's bad breezes had Ira Furman hanging on the ropes for a while. But that distinctive Chicago atmosphere picked him up again.

▲ ▲ ▲

That Jungle banquet setting worked wonders with Felix Feist. He disported himself with all the reckless abandon of old Trader Horn in the best of his African years.

▲ ▲ ▲

The festive sport was not for John Maloney. It was business all the way with Pittsburgh's pride.

▲ ▲ ▲

Morris Alin wore out twelve pencils in the process of transplanting the conference happenings into Distributor copy.

▲ ▲ ▲

Si Seadler wore out a tonsil saying "No" to trade paper reporters and bootleggers.

MUSIC AND TALENT

SEES NEW APPRECIATION OF MUSIC

STAGE SHOWS

Brooklyn Paramount

Week ending April 30

Two stageshows, one featuring Rudy Vallee, the nation's favorite, and the second featuring none other than Bill Robinson, the most famous sepia dancing star in the world, marked an event at this house.

Vallee and his Connecticut Yankees came on first with their playing and singing of popular numbers. The popular Vallee sang but three numbers this week, namely, "Then I'll Be Lying" (this is Vallee's latest composition), "When Your Hair Has Turned to Silver" and "Sweeping the Clouds Away." His first number was sung in two different tempos, the audience deciding which they liked best. The second number had an artistic scrim setting built around it and the third Vallee sang in the Chevalier manner, straw hat, accent and all. Rudy is still the "fair-haired" boy of this town. All the flappers, and many too old to be flappers, have found the stagedoor and stand around it day and night trying to get a close glimpse of their desire.

The second unit, an all-colored show, "Hot from Harlem," was just that—hot dancing, hot music, and hot singing. This unit was presented in three scenes, the first featuring the entire company, who sing and dance to the introduction song. Following this, John Mason, comedy monologist, offered 10 minutes of laughs with his crawling-drunk routine. Cab Calloway and his Cotton Club band first played for the dancing of six boys and 16 girls and then Cab, in a mixture of negro spiritual and Jewish chant, sang a few numbers. Ada Ward nicely sings "Don't Talk About Me When I'm Gone" and receives a good response from the audience. The band follows with some hot playing. Cab chants a few of the numbers, which nearly stops the show. Bill Robinson offers a few gags and then goes into his inimitable tapping routines, including his original staircase tap routine. He is assisted by 16 beautiful sepia maidens. Bill stops the show as he usually does and is encored two or three times. Following this Alma Smith, Ada Ward, Bill Robinson, Cab Calloway and the balance of the company dance in a mad frenzy for the finale.

Florida Blue Law Measure Gets Cold Shoulder in House

Tampa—Proposed "blue law" bill, which provided for the closing of all amusements and most every other business on the Sabbath, introduced in the Florida legislature last week by Representative Beasley of Hernando county, was unfavorably reported on by a house committee. This was the first bill introduced in this session affecting theatres.

Last Silent Takes Sound

Denver—The Majestic, last of the silent houses, has installed sound.

Dale Young



This personable young fellow presides at the organ console of the Circle theatre, Indianapolis. He's an Indianapolis boy who didn't get a chance to get out of that city. They had him at the organ in various theatres there before he was out of school and Dale's hold on the Indianapolis public is such that audiences won't let him out of their sight. By way of history, Young was graduated from the Arthur Jordan Conservatory of Music in Indianapolis. He has spent practically his whole life at the organ, being taken from a small neighborhood house. Thence to his present berth at the Circle. Young has become wellknown to the Middle west as a result of his organization, The United States Organ Club, broadcasting from Station WKBF and claimed by that station's officials to be one of the leading programs on the air. He is also known as an excellent novelty organist. All those things are the explanation for his fifth year with the Warner-Publix chain.

Buys 4 Oklahoma Houses

Oklahoma City—The Lyric, Mainstreet, Circle and Plaza in Tulsa have been purchased by P. R. Isley Theatre Company, which plans expansion into Texas next.

Fisher at Fox House

Milwaukee—Buddy Fisher and his orchestra, formerly at Brin's Majestic, is at the Fox Modjeska on Sundays with his 20 piece outfit.

Lasky Says Technique Has Been Mastered

Early Unjust Handling Brought Public Criticism; Music Plays Great Part

By ED DAWSON

Paramount, speaking through the voice of Jesse L. Lasky, vice president, declares itself as standing ready during the new season to consider music in picture production as a beautiful medium of expression, enhancing the value of films, rather than, as in the past, having pictures as mere exploitation for particular theme songs.

Paramount will, says Lasky, in an open letter to C. A. Beute of the company, "give music the intelligent treatment it deserves."

He continues, "In the rush to satisfy the public's curiosity for sound pictures, music, an important and beautiful medium of expression, was so unjustly handled that the public reacted with sharp criticism. In fact, the sensitive ones felt highly offended. But now there is no excuse for criticism. All of us know what an important part music plays in portraying the moods and advancing the character of a dramatic picture and its value as good diverting entertainment in films of the light musical comedy type. It should be given the care and study it needs."

Paramount has its own music publishing company, Famous Music Corporation, which employs a large staff of exploitation men.

The point is also brought out, that, without using a weak picture merely as an advertising force for a song, the melody, if it should meet popular approval, can by reason of its use by orchestras on the air and in theatres, form of itself an excellent means of advertising the film for which it was written.

Lasky notes that there has been a decided falling off in the number of musical film produced in the industry, but that the coming season, in view of the new appreciation and mastery of the music medium as an adjunct to pictures, should see a new birth of the expressive medium in the production of pitcures.

To Retain Stage Shows

Dallas—Stage shows will be indefinitely continued at the Palace, with the orchestra under Charles Manning being retained as well.

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way N. Y. City

STAGE SHOWS

San Antonio Majestic

Week ending April 22

Dave Smason and His RKOlians again start the big-time vaudeville presentation with another of his own lively overtures.

The opening spot on the bill is Large and Morgner, who do some snappy, skillful balancing, four-chair leaping, hand-to-hand catching.

In the deucer, Vic Oliver sings a burlesque on "Road to Mandalay," for which the pit musicians throw pillows and other padded articles from the orchestra pit. He is ably assisted by Margot Crandle, petite brunette, who does several steps to a very nice hand. She assists Victor with his comical line of chatter. He also offers a piano medley and got a fair return. They do a violin duet at the finish and bow off to a good hand.

The trey spot is held down by Irving Edwards in an act of comic patter. It seems a little old to this audience, but he manages to get his mother song over in novel style. A very big hand.

Anatole Friedland's "20 Century Revue" headlines this program with a bevy of beautiful maidens. This number is composed of pleasing dancing and singing routine. The chorus girls' entrance through a paper screen, following a talking picture introduction, receives a nice reception. Bobby Bernard's songs go over. The work of Miss Loretta Dennison at the xylophone also is well received. Master of Ceremonies Edwards makes a great hit with the patrons. In the finale of the review are dance and song numbers with the entire company taking part. The scenery and wardrobe are highly alluring.

Milwaukee Wisconsin

Week ending April 22

Preceding Fanchon & Marco's "Headliners" Idea at Fox's Wisconsin theatre, the theatre orchestra under the direction of Don Wilkins features selections from Victor Herbert's "Fortune Teller." The orchestral number, which includes "Little Gypsy Sweetheart," is augmented by Miss Helen Stimson of the Pavley Oukrainsky ballet, performing on the stage amid a gypsy setting.

Don Wilkins next introduces Mel Klee, who after a bit of pitter-patter introduces the first act, Walter Jennier and Buddy, the wonder seal. The seal does a number of difficult balancing and juggling acts.

The Gay Sisters are next introduced by Klee, who sing "My Baby Just Cares for Me" and "He's a Good Boy." Their voices blend nicely and they get a good hand.

The next episode is a clever number by the orchestra, during which Don Wilkins proceeds to bake a cake in honor of the Wisconsin theatre's seventh anniversary. Various sections of the band offer diverse selections, including "Ramona," "In a Little Spanish Town," "Simple Melody," "Yes, Sir, That's My Baby," offered by Iris Wilkins on the accordion, and "You're Driving Me Crazy." The various units are blended as flour, frosting and other ingredients to make the birthday cake. "Happy Birthday to You" is offered as the finale with a cutout of a large cake with candles as a background.

Wells, Winthrop & Stanley offer a bit of comedy patter and wind up with humorous dancing. They gave way to Mell Klee, who again offers a line of comedy patter and ends with singing "Tomorrow Is Another Day."

The finale introduces Mangean's Internationals, a snappy troupe of six tumblers, who bounce about in fine fettle. The feature of their offering is a tandem somersault.

Philadelphia Fox

Week ending April 24

Fanchon & Marco's "Gondolier Idea" at the Fox this week was a fast-moving and well-staged presentation without a dull moment.

The Roxy Gang sang a request program with Harold Clyde Wright acting as announcer. The opening number was a quartet, "I'm Happy When You're Happy," followed by a soprano solo, "My Hero," by Dorothy Gibbons. John Griffith, tenor, sang "When Irish Eyes Are Smiling," and Adelaide de Luca, contralto, sang "By the Waters of Minnetonka." After a baritone solo, "Marching Home to You," by Harold Wright, the Gang closed with an arrangement of popular Victor Herbert airs.

The "Gondolier Idea" opened with Max Bradfield and His Musical Masters seated in a gondola as the Sunkist Beauties, in pale pink with flower wreathed hoops, gave a graceful toe dance to the accompaniment of "Les Millions d'Harlequins," as the premiere danseuse in white satin ruffled costume and her male partner danced in and out of the circles held by the ballet.

The Romeros played a few measures of Schubert's "Serenade," then, laying aside their violins, gave a lightning exhibition of tap dancing.

Moro and Yaconelli provided most of the evening's comedy and their naturalness in impersonating two Italian street musicians, combined with their musical ability, was heartily applauded.

Members of the ballet in European national costumes appeared one by one and as the orchestra played appropriate dance tune, Jazz Lips Richardson danced with each in turn. This was a clever and diversified number showing contrasting types of dances, all executed with verve and finished technique that were delgihtful, and ending with a novel modernistic mechanical dance.

A clever blackface eccentric dancer presented a series of unique and difficult stunts and injected so much drollery and nonchalance into his act that the audience gave him a good hand.

Ben Ali's appropriately named Blue Devils gave a marvelous exhibition of whirlwind action in their tumbling. Cartwheels and multiple somersaults in mid air were executed with such rapidity of action as to confuse the eye and their pyramid formations were marvels of gymnastic skill and strength with one man holding five others.

There was a brilliant and fast-moving finale representing an Italian street carnival, full of action and rhythm, ending with a shower of gayly-colored balloons.

San Francisco Warfield

Week ending April 29

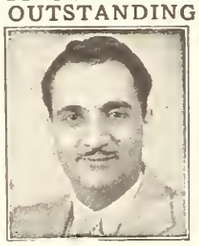
Fanchon & Marco have been bringing out some timely stage shows of late, and in their "Olympic Games Idea" offer a colorful affair that is bound to attract attention to the great sporting event of 1932, to be held in California.

The Warfield band boys sing college airs and Rube Wolf makes his appearance in the garb of an athletic instructor. The boys play and sing "Ninety-nine Out of a Hundred" in different styles and end by suggesting that this percentage will wear straw hats this season, at the same time donning the alfalfa headgear, the opening day of the show being Straw Hat day.

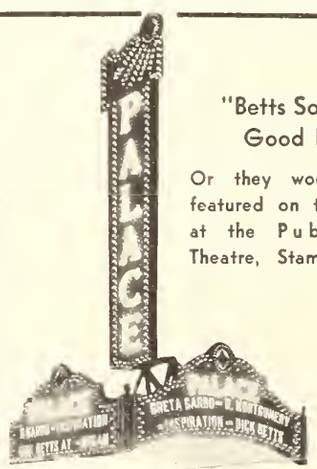
Vina Jean and Sunny Rooney sing about the Olympic Games and the curtain goes up on a stadium scene with the flags of all nations flying. The pages introduce the Misses Belgium, France, Hawaii, Czechoslovakia, Scandinavia, Germany, Spain, Japan, England and United States, each in national costume, and Francia, as Miss United States, sings an aria in a foreign tongue.

Hal Haig, introduced as a former Olympic Games champion, proves a depository for harmonicas, producing no less than three from his mouth after playing on a large one. His dancing and tumbling is better than his music and he has some good gags, too. He was born in Boston, he says, just outside the Los Angeles city limits. His imitation of sports, such as

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NEW YORK CITY

SLICES OF MELLIN

By BOBBY MELLIN

Dan Russo's orchestra, for a long time missing from the schedule of KYW while it has been away from Chicago, is now broadcasting nightly from the Congress Hotel. Russo is booked for four weeks at the Congress hotel. After that his musical aggregation will appear at the Canton Tea Garden. . . . Charlie Hamp, originator of the one-man radio program and now rated as the highest salaried microphone "single" in the world, is at station WBBM. . . . East and Dumke, the Sisters of the Skillet, claim to have proved that the new regulation sized baseball, with the raised seam, when struck with a regulation weight baseball bat will travel further than a poached egg. . . . A new game for radio announcers, designed to make them lose their hair if they go in for it, Jean Paul King, popular NBC mike man, recently received a lock of hair from one of his flapper admirers, with a request for a lock of his own hair in exchange. . . . Cliff Hess, special service man at Remicks, opines that the country is once more becoming organ-conscious. Cliff should know. He bases his statement on the increasing number of organists going back to the manuals in small towns and cities throughout the country. He says further that the surest indication is the increasing number of requests for chorus sets and specialties. . . . Harry Levy, manager for that marvelous harmony trio, the Boswell Sisters, was in town recently. . . . Harry Sosnik, one of the best music arrangers in Chicago, is playing solos at WBBM. . . . Frankie Sylvano's brother Scotty knocked-out his opponent at the Golden Gloves tournament.

Berlin's has accepted Clyde McCoy's theme song, "Lonely Gondolier." This song was written by Walter Hirsch and Frankie Magine. Perhaps one of the most ardent admirers of Harry Kogen's music over the NBC network has never written a fan letter—and never will. The fan is a parrot, owned by a Chicago dentist. Polly enjoys the freedom of the house, but when the soothing tones of Koken's orchestra come from the loudspeaker the parrot climbs to his perch before the radio and listens drowsily until the program is completed. . . . Wilson Doty, the new organist now featured from station WBBM, hails from Council Bluffs, Iowa, and is considered one of the greatest organists Iowa has ever produced. He is a quite unassuming fellow and would welcome hearing from his radio fans. . . .

Jan Garber and orchestra left the Congress hotel to play a four weeks' engagement in Kansas City, then returned to Chicago for an indefinite engagement. . . . The Remick Music Corporation opened its new Chicago offices in the Woods Theatre building with much pomp and ceremony. Most all in the business attended and those unable to be present sent wires to the manager, Ward Perry, and the rest of the staff. . . . Maurice Staub of Jack Mills Music Company tells me it will not be any effort trying to make its latest song, called "Trying." . . . Rudy Vallee in his recent appearance at the B. & K. theatres appeared before the Chicago police, thanking them for their cooperation given both to the American Society of Writers and Composers, and Mr. Hartman, their Chicago representative, in their drive against the local sheet racketeers.

Texas May Get Sunday Shows

Austin, Texas — The Texas blue laws, nearly a century old, will receive a severe setback if Governor Sterling signs the Sunday film bill passed by both houses.

STAGE SHOWS

(*Continued from page* 58)

boxing, wrestling and swimming, is a novelty.

Paul Remos and his wonder midgets, old vaudeville stage friends, are entertaining and get lots of applause. The Sunkist boys and girls parade with the flags of all nations and spell out messages with the letters on their sweaters. A fencing drill to music is quite exciting.

The act comes to an end with a troupe of girls doing a windmill stunt on trapezes while standing upright. While they go through this performance sprinters and cyclists are doing their stuff. It's a fast show.

Providence Fays

Week ending April 24

A distinct novelty is offered at Providence Fays this week in the appearance of the "Primo Carnera" of the vaudeville stage, one Henry Mullins, billed as the world's tallest youth. Mullins doesn't do much except his skyscraper bulk, but, nevertheless he is a worthy acquisition to the pageant starring Artie Lewis and Peggy Ames. This is said to be young Mullins' only appearance in the East before joining Barnum and Bailey shows.

The Carter Brothers' Revue, with the Darrow Sisters and Miss Florine, offers smart songs, patter and stepping. It is a colorful presentation and can fit into any kind of a bill advantageously.

The Shaw Sisters and Edwards are bright and witty in "Songs and Dances" and "The Garden of Jewels" is a novelty spectacle by the Littlejohns, a youthful trio. The Wedanos Wonders, gymnasts, wind up the bill.



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PRAYER FOR ME"

BURKE & DUBIN'S
HIT
"FOR YOU"

THE STILL POPULAR
NOVELTY NUMBER
"TIE A LITTLE
STRING AROUND
YOUR FINGER"

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WITMARK—HITMARK
"WHEN YOU WERE
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BUTTERCUP LANE"
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NEW YORK

ORGAN SOLOS

ELSIE THOMPSON (Brooklyn Paramount), "The Sweetheart of the Organ," presented a little novelty this week which was entitled "A Song a Day Keeps the Blues Away," and proved it by playing the following tune: "King's Horses," "Love Is Like That" (this number Elsie sings herself), "By the River Sainte Marie" and "Smile, Darn Ya, Smile." On all the songs, except "Love Is Like That," the audience lustily sang, and on her own singing number the audience was content to listen and applaud at the finish.

DOUGHERTY (Astoria Long Island Loew's Triboro). Introduction to the organ solo at this house always consists of the slide with the words, "Sing with Dougherty." This audience needs no further invitation to sing. They sing on the first line played, whether it is an introduction or not, just so they hear a tune. This solo was entitled "Melody Land" and was a trip through songland. Starting with a special version, explaining the trip, to the tune "Three Little Words," and another special to "Stein Song," the audience was started on its way to songland by singing "Alabamy Bound," "Mammy," "Carolina Moon," "When Kentucky Bids the World Good-Mornin'," "Miss a Miss," "Moonlight on the Colorado," "Mississippi Mud," "Old Man River," "St. Louis Blues," "Indiana Home," "Wabash Moon" and "Kansas City Kitty." This finished the trip through songland, and Dougherty finished up the solo by playing "Please Don't Talk About Me When I'm Gone." Dougherty did not delay the solo one bit with unnecessary talk, just played straight through, this audience seemingly enjoying its own singing better than listening to explanations and so on.

BETTY AND JEAN (Staten Island, N. Y., Paramount) at the twin consoles opened their solo with the tune "Sweet and Hot" and named the title the same way. During the entire solo, one plays the melody, the other the accompaniment. Each of them plays in her own style and the mingling of both makes for many pleasing combinations, which this audience seemingly does not appreciate, though at the finish of each solo it applauds the young women very much. The songs played by the girls and sung by the audience were "Sweet and Hot," "I'm Yours," "I Got Rhythm," "My Heart at Thy Sweet Voice," from Samson and Delilah, "Tears" and a final chorus of "Sweet and Hot."

TED MEYN AND DON ALBERT (Jersey City Loew's Jersey), organist and orchestra conductor, respectively, presented one of their most enjoyable offerings in this novelty entitled "Battle of Music," which was compiled by Ted Meyn with Don Albert. Opening with the old gag of "Gallagher and Shean," modernized with special lyrics, they talk back and forth until they challenge each other. Meyn said that he and the organ can reproduce and better anything that the orchestra might play. Albert, conducting the orchestra, had them play a number of most difficult numbers, but Meyn produced the same effects on the organ, often bettering the tones and sound of the same numbers the orchestra first played. There was a lot of ad libbing by both of them through the presentation, and though Don Albert's orchestra is a very good one, Meyn took the honors.

LOU BONDER (New York City Park Plaza) presented this week the appropriately entitled organ novelty, "A Golfing We Will Go." This is a burlesque on the ethics and the teaching of golf, and is offered at a time when most of us are thinking of that one thing, golf. A number of special lyrics are played to the tune "Honey," then the audience joins in singing the following tunes: "My Love for You," comedy lyrics to "Farmer in the Dell," "For You," a tongue-twister to the tune "Weakness," and a final chorus of "Got the Park." All the audience seemingly enjoyed Bonder's efforts.

IRIS WILKINS (Milwaukee Fox's Wisconsin), in honor of the theatre's seventh anniversary, plays "Seven Years of Song," including "Memories," "Moonlight and Roses," "In a Little Dream House," "My Blue Heaven," "Singing In the Rain," "If I Had a Talking Picture of You," and "Just a Gigolo." Words to all the songs are flashed on the screen with explanatory matter set to music used between the songs.

C. SHARPE-MINOR (Brooklyn Warner Strand). This world famous organist, for his first week here, presented an entertaining and distinctly different novelty. It was in the form of a community songfest, but instead of using the regular song slides, Minor offered them in film form, together with a scenic motion picture background which enhanced the entire solo. He opened with a talking picture introduction of himself, telling a part of his own history, and introducing each of his numbers. The first song, "Wind in the Willows," was presented in a unique form, scenic films of woods, sea and skies, through which the wind whistled. Word slides were superimposed on the scenes, many of the audience singing (though Minor didn't mention singing) and many of them seemingly pleased to watch and hear the effects, which the organ produced. A clever introduction of "Would You Like to Take a Walk," and the playing of it, was followed by "Two Hearts," one line of which was first flashed on the screen in English and the second in German. The next number was "Lazy Country Lane," followed by "Smile, Darn Ya, Smile" for the closing number. A large closeup motion picture of Minor, who thanked them from the screen, was shown as he took his bows from the pit. No more need be said than that the audience enjoyed Minor and his efforts.

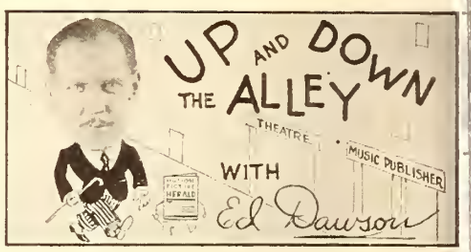
ARLO HULTS



ORGANIST

RKO 86th & 58th St. Theatres

NEW YORK CITY



Hello Everybody!

In an effort to stimulate interest in music in the home, **NBC** has inaugurated two weekly broadcasts, **"Keys of Happiness"** and **"Music in the Air,"** for the purpose of establishing a renaissance of the piano in the home. . . . In expressing his views, **E. C. Mills**, director of these two hours, stated: "There are 13,000,000 pianos in the homes of America and they are too little used. Through two special programs NBC is bringing piano instruction to every home radio speaker in the United States."

The interest which will undoubtedly be aroused in many homes in this country will unquestionably create a much larger demand for music and will therefore stimulate the sale of sheet music. . . .

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Eddie Ford, former Florida and New York organist, is visiting his home in Tampa after being a featured organist in Australia for the past year and a half. . . . **Ralph**, organist at the **Loew's Paradise** in the **Bronx**, has the distinction of being at this house eight weeks and this is a distinction because he is the only organist who has stayed there for that long. . . . **Wesley Eddy**, after 500 performances as m. c. at **Loew's Fox-Great Lakes** theatre, **Buffalo**, will join a Loew stage unit here, shortly, and after playing part of the unit will return to Buffalo, where he has been highly successful . . .

That **Fanchon** and **Marco** program on **WGBS** is getting to be a peach of a bet. . . . **Johnny Marvin's** singing is a pleasure to hear and **Teddy King** and his orchestra, who have been at the **Fox Audubon** for the past six or eight months, are offering some great tunes. . . . I hear that **Benny Ross**, m. c. at **Shea's Buffalo** is doing great and that all the critics of the city are putting on the rave about him. . . . That's swell, Ben; keep it up. . . . **Ray Nichols** and His Orchestra are the pride of **Newark, N. J.**, and have played nearly everything in the town. . . . Last week Ray and his gang were the featured attractions at **Loew's State, Newark**, and did fine. . . .

George Beatty, well known vaudeville act, has recently completed his masterpiece, a song which he has entitled "Just An Unemployed Gigolo," and you'll probably hear him sing it in his act. . . .

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Heard **Vincent Lopez** over at the **St. George** theatre, **Staten Island**, the other day. . . . He and his orchestra presented a symphony fantasy called **"Steel,"** which he conceived and which **Einar A. Swan** compiled. . . . It is a fantasy of the building age, and it was presented together with the building of a miniature replica of the **Empire State Bldg.** . . . Different tones and instruments sounding as the building rose in the air gave one the "feel" that does not come from the songs one ordinarily hears. . . .

Helen Morgan, screen, stage and night club star, currently playing the **Palace** for the umteenth time, is making a **Vitaphone** short, tentatively titled "The Gigolo Racket." . . . In it, Miss Morgan sings "I Know He's Mine," which **Bud Green** and **Sam Stept** wrote, especially for Miss Morgan. . . . The number will be published by **DeSylva, Brown** and **Henderson**, Inc. . . . Miss Morgan believes this to be one of the best songs she has ever sung and predicts hitdom for it.

SOUND REPRODUCTION

The BLUEBOOK School

Answer to Question No. 75

By F. H. Richardson

The question was: (A) "Explain, in detail, just what the horn portion of the sound projector does. (B) Why is it impossible to get satisfactory sound with the horn portion removed from a sound projector? (C) Tell us what the shape and length of the horn has to do with both the volume and quality of sound delivered."

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I feel I must compliment the following upon the excellence of their answers: Lester Horst, Evans and Rau, Herman Billings, Carl Boyer, George Thompson, Ben Edwards, G. T. Baldy, G. E. Doe and Bill Doe. Aside from the foregoing, the following returned correct answers: Frank L. Sander, Leslie Yates, John Williams, S. Anderson, T. Van Vaulkenburg, Claud Addington, Thomas Berst, L. MacArthur, Thomas Sutting, N. D. Garling, James Devoy, Andy Richards, R. B. Whitnah, Lewis Henderson, Tom Turk, William Gibson, F. D. Dinsel, James McGuire, Thomas Peters, Joyce S. Evans, F. T. Earneman, G. L. Walker, John C. Norris, P. D. Bishop, R. S. Hackett, P. L. Toeping, Robert Dodson, P. L. Kenburg, Walter Singer, D. L. Bennett, T. Drew, Dave Mencken, Bob Welch, Frank Gardner, William Bogert, William Perry and D. T. Wyley.

The reply of Messrs. Evans and Rau was perhaps best suited for publication. They say: "(A) The horn really transmits to the large body of air in an auditorium the various variations in sound which the receiver itself, unaided, would be unable to do, save for the very high frequencies, which latter represent the shrill, high-pitched sound. The horn is a means for confining a suitable air column to be acted upon by the alternate advance and retreat of the receiver diaphram, to the end that waves and intensities of the reproduced sound may be given force and direction, and sent forth in acceptable form and in proper directions.

"(B) The function of a receiver is to set up vibrations in the surrounding air, which same it does, so far as it is, unaided, able to. However, obviously a small receiver diaphragm could not possibly, unaided and alone, communicate vibrations to all the air in a perhaps large auditorium except possibly in so far as concerns the very high frequencies, and even those very inadequately. All the low frequencies, which require very much more force or energy for transmission to the air, would be altogether lost without some efficient connecting link between the diaphragm and the great body of air. Were the horn portion removed, the audible sound is highly unsatisfactory because it is thin, shrill and without resonance. The horn forms a connecting link between the receiver diaphragm and the mass of air, so that through its aid a very large percentage of the great range of frequencies from high to low may be sent forward at approximately their proper values in audible sound.

"(C) The shape and length of the horn have a great deal to do with the volume and quality of sound delivered to the outer air. The sound delivered is influenced in quality by the shape, length and composition of the horn. Since the horn is an air column confining device, both its form and composition can and do influence resonance, harmonics, reverbations, echoes and boosting or diminishing influence. Hence, a very slight change in form or composition may make a large difference in both the quality and volume of the reproduced sound. It therefore follows that if the horn be not correctly designed, the sound may lack volume, or may lack quality, notwithstanding the fact that its receiver itself may be delivering to it all things necessary to perfection in results."

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L. I. Local Union 640 Entertains

Should any misguided individual try to tell you that projectionist parties held otherwhere than in the Hotel Astor (I speak of New York City and vicinity, of course) are really not parties at all, you may advise them that their ideas are damply wet, full of large holes and founded upon nothing more solid than a pipe dream.

Wednesday, April 22, at the ghostly hour of midnight, in response to the invitation of Motion Picture Projectionist Local Union No. 640, IATSE & MPMO., comprising the projectionists of Nassau and Suffolk counties, out Long Island way, friend daughter and your editor clambered into our rubber-tired gondola and, bucking torrents of rain, headed her—the machine—towards Valley Stream, L. I.

Arriving at the Pavilion Royal, a spot made famous by Paul Whitman and his orchestra, and where, so say many, whoopee was born and spent its first few years, we viewed what seemed to be a Broadway night club in full swing, with an orchestra which would make an octogenarian strive to dance again.

Among the merrymakers many familiar faces were noted. There was Fred Dempsey, secretary-treasurer, IATSE & MPMO., who came representing International President Canavan and the International office. Otto Kafka, chief projectionist of the Paradise theatre, Lawrence Jones, past president of the American Projection Society, Paul Berkowitz, chief projectionist of the Capitol theatre, and his wife, graced the affair with their presence, as also did Brothers Newman and Baptists, of local 340, which presides over the destinies of stage men in Suffolk and Nassau theatres.

Our old friend Lester Isaacs and his charming fiancee were there, of course. Brother Isaacs is director of projection for Loew theatres. We renewed acquaintance with Brothers Joe Engle, president, L. U. No. 640, its vice president, Harry Jekel, and its business representative, George Leissler, as well as several members of the entertainment committee, whose names I unfortunately did not record.

The affair consisted of a seven-act vaudeville bill, loaned by the Rivoli theatre, Hempstead, L. I., and a dinner and a dance. The vaudeville was put on by Brother McNorton, who did the job up brown, acting as about everything from mistress of the wardrobe to master of ceremonies. There was an ample supply of bottled goods which looked like tea, but I don't think it really was. Plenty, I said, and the party was merrily merry.

In spite of the out-in-the-sticks location and the beastly weather, there were 318 members and guests present, every one of which apparently had a rip-roaring good time. When it is considered that local 340 boasts only 43 members that is some considerable showing, permit me to inform you.

May I express the sincere appreciation of myself and friend daughter for the opportunity again to meet the officers and members of local union No. 340. Whoa! I almost forgot to say that Brother O'Brien, assistant to the director of projection, Lester Isaacs, was there, together with his better half. He'd better be. He belongs to 640 himself!

YOUR PUBLIC

By RITA C. McGOLDRICK

TO be a successful theatre manager it is absolutely necessary to be a good psychologist—not only to be able to read the character and the reaction of the persons in your employ, but to be wise enough to interpret the tendencies, reactions and spirit of the community in which your theatre holds a pivotal position. In this age of closer intercommunication with radio, associated press, telephone, telegraph, news reels and simultaneously released motion pictures, the communities in every state in the Union are registering their motion picture needs, likes and dislikes with surprising sameness. The women's clubs in Seattle have found the problem of better pictures for their community to be identical with that of the Better Films Committee of Saskatoon, or Miami, or San Antonio. Without knowledge of each other's methods of procedure each has arrived at the same solution: friendly cooperation with the producers and theatre men; the free publicizing of better pictures; the development of children's matinees and family night programs.

The recently organized Motion Picture Committee of the Bronxville Women's Club, writing to this Department, says: "Every effort that we make for better pictures brings to us more and more clearly the fact that the education of the public is the only sure road to the accomplishment of our purpose. We have found that we must intelligently consider *the box office* if we are to have that cooperation that spells success."

The women of Bronxville planned their campaign with forward looking wisdom, and a large measure of practical common sense. They organized and advertised children's matinees for Saturdays at 12 noon, an odd hour, but with them a successful one. Their programs include a news reel, a travel or sport reel, a cartoon and an endorsed feature picture. Through the past winter they experimented with "Family Picture Nights" on Thursdays and Fridays, attempting on these evenings to present films suitable for adolescents as well as for adults. In order to make these special programs bring compensating box office results, the organization formed a large "Advisory Film Committee" made up of one influential member of every organized group in the town, including churches, Masons, Charitable societies, as well as Parent-Teachers' and students' leagues. Through these contacts the committee sends out bulletins on the coming programs, asking that the societies patronize these pictures. The Bulletin invites suggestions and advice from the groups. The local newspaper, entering into the community spirit of cooperation, prints a "Film Review" in which the coming programs are described. The selected pictures are chosen from the endorsed lists of the national organizations engaged in this voluntary work, and the Bronxville Committee finds that the lists are not only informative, but reliable.

The result of these intelligently meshed efforts is a community satisfied with its motion picture entertainment, without censorship worries or the need for denunciation of the evils of the screen.

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Rutherford's Plan

Not very many miles away from Bronxville, as the bird flies, another group of women have established a Better Films Committee which, organized in 1924, is now a permanent and influential factor in the community life of Rutherford, New Jersey. This group, like all of the others engaged in this work, met together in response to the town's demand for better film entertainment for its young people. It draws its membership from nearly all the prominent civic, educational and church groups who send a representative to the Better Films Committee, pay his dues and expect him to represent his organization in motion picture work for the town.

At this time the committee, approaching its seventh anniversary, numbers in its membership representatives from 45 important organizations and includes 21 individual members who were admitted because of some particular interest they had in the movement. Although the word "Committee" has been retained, the Rutherford Better Films Committee is an independently organized study and service group occupying a unique place among the town's active clubs.

Among its activities are listed: a preview service by members who are regularly elected to the National Board of Review and bring firsthand information back to the Committee; a Theatre Review Committee whose members study the motion picture at the local theatre by attending every program of "selected pictures" and writing a critical report on the picture and the audience's reaction to it; a Junior Review Committee, which is composed of young people who are anxious to pattern their work upon the senior organization's program and are, in the meanwhile, developing a discriminating taste for better pictures. One subcommittee edits an attractive and original summary of motion picture current events which is titled "Do You Know?" and is featured as a regular service by the local paper. Another small committee edits a release titled The Weekly Photoplay Guide, which is also carried by the local paper. It lists the week's bookings that the local theatre men have submitted and points out those rated as "selected" pictures by the National Board of Review.

In cooperation with the local theatre manager the Committee has sponsored Junior matinees, and a regular Family Week-End Program. The results, they claims, are: the recognition by the public that the week end in the proper time for the school child to attend the movies; and public response given intelligently and wholeheartedly to the support of the family and special matinee programs.

This group has worked in close harmony with the National Board of Review and acknowledges its indebtedness to the National Board's services.

A Real Union Battle

Galveston, Texas—A. Martini, who has been using non-union projectionists in one of his houses, had a battle with a union member which landed both in the hospital.

10 Roadshows for "Dirigible"

Columbia's "Dirigible" will have ten roadshows in May with an additional number for the month to be announced.

Exhibitors, Take Heed!

Cleveland—Exhibitors in the territory may well take heed of this new racket, reported at the recent meet of the local exhibitors. One stunt involves presentation of a large bill. While the cashier counts out the change, the patron suddenly discovers he has the correct amount. He pays this and asks the return of his large bill. In the confusion, he retains a five or the like. The other idea is to request five dollars worth of quarters. The patron returns in a few minutes, saying he has changed his mind. He returns five dollars in quarters, made of lead. Loew and RKO houses are refusing anything larger than $10 bills.

M-G-M Crew Was With Fleet

Hollywood — The crew of sound me which accompanied the United States flee during the Panama maneuvers, has returne with thousands of feet to be used in "Se Eagles."

New Director for Circuit

Oakland, Cal. — Dean Gross, Parkwa manager, has been made managing directo of the Kaliski and Harband circuit, wit houses here and in Berkeley.

Will Release Independent

Boston—Herman Rifkin, Hollywood Film Corporation, will release "Women Me Marry," Headline production, in Nev England.

Dallas Ad Director Resigns

Dallas, Texas—Frank Starz has resigne as advertising manager of the RKO Majes tic, and William Wolferson, former pub licity manager of the Palace, replaces Starz

Another for United Artists

San Francisco—United Artists has take a long lease on the Premier, which will b remodeled with "City Lights" as the open ing film.

New Charters Filed

Dover, Del.—Charters filed include Para mount Films of Philippines, Inc., capital $5000; and Palace of Wonders, Inc., 25(shares, no par value.

Two More for Popular

Omaha — Popular Amusement Corpora tion plans two more houses, bringing it total to 12. Both new theatres are de luxe

Fox Spokane Moving Fast

Spokane—Work is progressing rapidly or the new local $1,000,000 Fox house. A present over 100 men are employed.

New Orpheum for Denver

Denver—Construction has begun on th new million dollar RKO Orpheum, seatin 2800, and to play films and RKO vaudeville

CHICAGO FILM ROW

CLEARING PATH TO SUNDAY SHOW IN OAK PARK AND EVANSTON

ON WABASH AVENUE

CHICAGO

While the Woods and Orpheum played "Lit- Caesar" day and date for a couple of ex- lent business weeks, the staff of both the- es still found something to complain of. Lo- hoodlums and minor gangsters, they as- ted, kept down the grosses by staying en- nced through two and three performances. rt of a bus man's holiday for the boys.

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Sig Decker's reputation for amiability and od behavior crashed around him momentarily t week when word leaked out that the Drake d presented him with a bill of $30 for smash- furniture in his room on the conclusion of convention. Sig had the check made out, dy to pay, when he was finally "wised" that was just one of Eddie Brichetto's gags.

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Another big merger on Film Row. Exhibi- s' Association consolidated (offices) with nansky & Miller.

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B. & K., making good on its threat to ex- d double featuring unless concerted action quit the policy is taken at once, introduced the overweight programs at the La Grange last week. First time for the double bills in that neighborhood, which is not competitive.

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The Palace is going in for important name acts again with Lita Grey Chaplin, Olsen & Johnson, Lupe Velez and others having been given dates.

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Joe Abramson is back where he started from some ten years ago. That's at 804, *where, in* 1922, *the local Film Board made its headquarters and Joe was a valued assistant.*

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The Chicago censor board ordered eight dialogue deletions in "Front Page," a picture which, without any doubt whatever, could not have been shown here without recourse to the courts had the recent election resulted any differently than it did. Even the eight minor deletions asked by the censors after its first review may be lessened after conferences between distributor and censor board slated for this week.

KANE

Chicago Censor Powers to Stay In City Hands

Chicago (QP)—Mayor A. J. Cermak has nounced his intention of personally cen- ring alleged notorious plays and pictures nich are derogatory to Chicago's reputa- on. He said this week that his first ef- rts will be to improve the city's reputa- on by suppressing reputed derogatory pro- uctions here.

The mayor will attend the opening on nday of Edgar Wallace's "On the Spot," Cohan's Grand, and if found to be derog- ory to Chicago, he will ban it immediately. Cermak intimated he would oppose any forts to take censorship powers away om city authorities and place them with ate officials. If true this means defeat of yan and McCauley bills now in the House d Senate committees at Springfield.

New Canadian Lab in Toronto

Toronto—Film Laboratories of Canada, d., new corporation, has leased 10,000 uare feet of floor space, with a processing d reprinting capacity of over 20,000,000 et of film per year.

Radio Opens Panama Office

Radio has opened a Panama branch office th Roberto Trillo in charge.

Alger Group Joins Illinois Buying Plan; 62 Now Members

Chicago—The Alger circuit has been added to the Illinois Independents' film buying combine, bringing the membership total to 62. The circuit comprises seven houses in southern Illinois.

The headquarters of the organization is being moved following the early rush of membership additions.

Seeing's Believing!

Chicago—It's getting so here that a poor actor or actress who actually has some valuable jewelry lost, strayed or stolen has more than a little difficulty convincing the police and the newspapers that it is not just a "plant," for purposes purely publicity. It was only when Sue Carol and Nick Stuart failed to leave for Hollywood on schedule, that the law believed they had actually lost the $35,000 in jewery which they reported gone some days ago. The valuables were taken from their car parked on Michigan Avenue at noon, and included a $5,000 diamond necklace, a $4,000 diamond ring, a $3,000 diamond pendant and a $4,000 diamond and saphire bracelet. A gold chain with emerald pendant is, of course, the family heirloom included, and prized for sentimental reasons.

Repeal or Amendment in Oak Park Asked

Two More Aldermen Favorable to Full Week of Entertainment Are Elected in Evanston

Chicago—Repeal of ordinances inimical to Sunday amusements in Chicago's two largest suburbs, Oak Park and Evanston, looms once more as a result of recent action at the polls in both towns. Immediate relief is hoped for in Oak Park, where the electorate recently voted approval of Sunday operation of miniature golf courses, and, on this authority, action has been instituted which seeks the repeal or amendment of the existing Sunday blue laws. Either repeal or amendment, Oak Park exhibitors believe, would legalize Sunday shows or would be the opening wedge which would make Sunday theatre operation possible in the near future.

Definite Progress Made

The Evanston situation offers no immediate hope of relief to exhibitors there, but definite progress was made at the recent election which added two aldermen favorable to Sunday amusements to the Evanston city council. Of the sixteen Evanston aldermen, comprising the council, there are now six who can be definitely counted on to vote for a repealer of the existing Sunday amusement ordinances. At the next aldermanic election, in April, 1932, theatre interests hope to elect three new aldermen, giving them the desired favorable majority.

In anticipation of an eventual Sunday amusement victory, operators of the New Main Street theatre, Evanston, have purchased property adjoining the theatre and enlargement work is already under way. When completed, 400 seats will have been added to the house's present seating capacity. At the time an actual repeal of the existing Sunday ordinances occurs, the New Main operators will erect a 3,000-seat theatre on the present site.

Doubt Court Victory

A majority of Evanston voters already has expressed itself in favor of Sunday shows, but the adverse majority in the city council refused to pass a repealer. Their action, contested by Publix-Balaban & Katz, which also operates in Evanston, was sustained by high courts, which ruled that the balloting was merely an expression of opinion and was not mandatory on the city council. Relief, the courts held, lies in electing aldermen favorable to amendment or repeal of the existing ordinances. Publix-B. & K. plans to contest the case in higher courts, but other exhibitors do not hope for effective relief from this source.

Much the same situation is presented in Oak Park, where the referendum showed a majority in favor of authorization of Sunday operation of miniature golf courses. In Oak Park, however, the membership of the village board is definitely favorable to Sunday amusements, and is expected to react to the referendum by amending or repealing the present ordinances.

VOICE OF THE INDUSTRY

Quality of Comedies

THERE IS A LOT TO BE DESIRED IN the quality of the two-reel comedies that are coming through in sound. They miss fire time after time. We are running one tonight that is terrible. All dialogue, no action, and not clever dialogue at that. Just about two of five really get the laughs, the rest are just plain dumb. The directors are depending too much on dialogue and not getting enough action in the two-reelers. The audience seems to want them to go somewhere, not stand and talk.

There has got to be a big improvement in pictures next year if we are to do business. Business is falling off in most of the small towns around here, due to the low prices on farm products and when you have to depend on rural patronage, you have to have good pictures to pull them.

The real box office draws have been few and far between on most of the product we have under contract this year, notably First National and the remade pictures of Universal, "Resurrection," "Outside the Law," or "Charley's Aunt" of Columbia, and one of my neighbors said he flopped on "Tol'able David."

Making the old silent pictures into sound, unless they have been outstanding silent pictures, is a grievous mistake. The movie audience is long-minded and they say they saw it in silent and do not care to see it over again.

Evidently the producer, having already paid for the story for the silent picture previously made, figures on saving money that way, but we have found the practice is expensive for the exhibitor at the box office.—A. E. Hancock, Columbia City Theatre Company, Columbia City, Ind.

Enjoyed O'Sullivan Article

I WAS GREATLY INTERESTED TO read in Motion Picture Herald a highly illuminating article by Joseph O'Sullivan dealing fascinatingly with what seems to me to be one of the most important and oft neglected essentials in screen story telling—the apt, facile and inspirational musical interpretation of the story.

Taking as his subject the South Seas idyll of F. W. Murnau. "Tabu," as superbly enfolded in musical environment by Hugo Riesenfeld, that writer has elucidated in layman terms the rythmic charms and beauties of harmonic treatment.

It seems to me, as a publicity specialist of years of experience, a part in the past devoted to screen and theatre activities, that Riesenfeld has pointed the way to and O'Sullivan has publicized a fruitful field, which I trust some of those who control the destinies of film affairs may have the perception soon to grasp as an important factor in the development of film art. This factor, too, should be appraised on its specific merits irrespective of the ultimate monetary return on the film which it richly embellishes.—George Francis Kerr, New York City.

Chimp Comedy Producer

IN MOTION PICTURE HERALD OF March 14, 1931, under the heading "Barsky to Make Six Features," you refer to him as the producer of the Chimp Comedies released by Tiffany, and state "with two more Chimp Comedies to come, Barsky will have completed his contract with Tiffany."

This is to advise that the said Bud Barsky had nothing to do, nor was he employed in any way, nor had he any connection or interest of any kind whatsoever in the making or distributing of the Tiffany Chimp Comedies.

Mr. Barsky also implied in his statements that Tiffany would not have any more of that series. As a matter of fact, Tiffany Productions will continue producing and distributing Tiffany Chimp Comedies as in the past, and no one except Tiffany Productions is interested in the making and distributing of these pictures. —Tiffany Productions, Hollywood, Cal.

A Very Constructive Idea

THE MOTION PICTURE HERALD'S DEpartment of "When the Screen Teaches" is a very constructive idea and should go far toward stimulating interest in worthwhile pictures, and at the same time counteract some of the destructive influences which are always hammering at our industry.—Lee Marcus, President, RKO Pathe Distributing Corporation, New York City.

Advice From Missouri

TO EXHIBITORS WHO HAVE "HONOR Among Lovers," Paramount, and "Ten Cents a Dance," Columbia, under contract and have not played them yet, I wish to advise them not to make the mistake I did of playing them in the same week. The plots of these two pictures are almost identical. In fact, Monroe Owsley plays the same role in both pictures. Both are good, but "Ten Cents a Dance" grossed twice as much for me due no doubt to a more intriguing title.—A. J. Sass, Star theatre, Willow Springs, Mo.

Valuable to Exhibitor

I THINK THE MOTION PICTURE HERald's department, "School and Screen," is a splendid addition to your pages and is decidedly valuable to any exhibitor planning a campaign on the pictures you cover.—Joe Weil, Director of Exploitation, Universal Pictures Corp., New York City.

Oswald "Goes Society"

Oswald, Universal's "Lucky Rabbit," has "gone society." He is now dolled up with gloves and shoes, and looks pretty classy. But don't get the wrong impression. He has not gone high-hat. He is still wearing his long ears as the only head adornment, and is still talking out of the side of his mouth.

The gloves will enable the Rabbit to take on all comers with greater fistic ease, and the shoes, which are plenty big, will let him slide around the landscape or skate over oceans, with practically no difficulty at all.

Lee With RKO Pathe

Manfred Lee, Tiffany advertising and publicity director since the resignation of Al Selig, has resigned to go with RKO Pathe.

Two Series for Meteor

Newly formed Meteor Pictures Corporation, Irving Briskin president, plans two series of eight, the first to star Ted Thompson. Initial film is "Hot Lead," released August 1.

A Still, Old Style!

Ocala, Fla.—A manager had a great exploitation idea, but it was so good that it landed him, his assistant and the janitor in the hoose-gow for violation of the something or other, maybe the 18th amendment, whatever that may be. J. T. Webb is the enterprising manager, and the film was "Ten Nights in a Barroom." He wanted to make it a real plug, so he dressed up the lobby like an old time saloon, and even put an authentic moonshine still front center. It was the hit of the town, but Police Chief H. A. Fausett came, saw and acted. In quick succession he "pinched" the negro janitor, the assistant manager and then Manager Webb. And they have to appear in municipal court and tell the judge where they found the still!

Two Midwesco Promotions

Madison, Wis.—James B. Kennedy, former manager of the Apollo, Indianapolis has been named manager of the Fox Strand succeeding Charles Loewenberg, now state supervisor of Midwesco.

M-G-M Buys Destroyer

San Francisco—M-G-M representatives are here to purchase one of 13 destroyers tied up at Mare Island, to be used in a film titled "Pig Boats."

Dickinson to Improve House

Kansas City, Mo.—Glen W. Dickinson Theatres has acquired a 20-year lease and will spend $50,000 improving the Strand. A $20,000 refrigeration plant will be installed.

Mines Bureau Makes Film

Washington—The United States Bureau of Mines, Department of Commerce, has prepared a one-reeler on concrete, "Construction That Endures."

Reopening Rumors False

Buffalo—The Hollywood, former 300 seat art house, will not be reopened, as reports claimed. Reported closing of one downtown house is also false.

Columbus Business Moves Up

Columbus, Ohio—With exploitation heavier than ever before, business is on the upward trend, after 60 days below par.

In New Film Building

Pittsburgh—Fox, United Artists and National Theatre Supply have moved to the new two-story film building, just completed.

Secretary Made Writer

Hollywood — Gertrude Rigdon, Douglas MacLean's secretary, has been promoted to Radio's scenario department.

New Independent House

Xenia, O.—Hibbert Theatres, Inc., new company, will build a 1,000 seat independent house, construction to be financed by stock issue.

THE RELEASE CHART

Productions are listed acording to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1930, unless otherwise specified.

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Bar L Ranch	Buffalo Bill, Jr.	Aug. 4	5400	60	Aug 23
Beyond the Rio Grande	Jack Perrin	Apr. 12	5400	60	June 7
Breed of the West	Wally Wales	Nov. 12	5400	60	
Canyon Hawks	Yakima Canutt	Aug. 28	5400	60	Oct. 18
Firebrand Jordan	Lane Chandler	June 28	5400	60	July 26
Hell's Valley	Wally Wales	Mar.18,'31	5400	60	
Red Fork Range	Wally Wales	Jan. 12, '31	5400	60	Mar. 7,'31
Ridin' Law	Jack Perrin	May 24	5600	62	July 5
Sheer Luck	Ralsten-Stuart	Jan. 26, '31	5450	62	July 5
So This Is Arizona	Wally Wales	Apr. 24,'31	5300		
Trails of Danger	Wally Wales	Sept. 30	5400	60	
Trapped	Stuart-Quartaro-Dean-Santschi	Apr. 14,'31	5600		

Coming Feature Attractions

Big City Shadows	6 reels
Devils' Decoy	6 reels
Diamond Mystery	6 reels
Masters of Steel	6 reels
Midnight Prowlers	6 reels
Railroad Mail Limited	6 reels
Riders of the Cactus — Wally Wales	5400 ... 60

COLUMBIA

(Available sound-on-film and sound-on-disc)

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Africa Speaks		Sept. 15	7054	74	Sept. 27
Atlantic		Jan.17,'31	8575		Oct. 11
Avenger, The	Buck Jones	Mar.6,'31	8865	65	Mar.26,'31
Brothers	Lytell-Sebastian	Oct. 25	6843	76	Nov. 1
Charley's Aunt	Ruggles-Collyer	Dec. 28	7890	88	Dec. 6
Criminal Code, The	Holmes-Huston-Doran	Jan.15,'31	7920	88	Dec. 13
Dawn Trail, The	Buck Jones-Miriam Seegar	Nov. 28	6936		Dec. 27
Desert Vengeance	Buck Jones-Barbara Bedford	Jan.25,'31	5907	65	Feb.28,'31
Dirigible	Holt-Graves-Wray	Apr. 4			Mar.14,'31
For the Love O' Lil	Mulhall-Starr-Nugent	Oct. 5	7000	72	Oct. 4
Ladies Must Play	Hamilton-Sebastian	Aug. 1	5978	65	Aug. 16
Last of the Lone Wolf	Lytell-Patsy Miller	Aug. 26	6500	64	Sept. 13
Last Parade, The	Holt-Moore-Cummings	Feb.26,'31	7236		Feb. 14,'31
Lightning Flyer, The	James Hall-D. Sebastian	Mar. 20,'31	5784	64	Apr.11,'31
Lion and the Lamb, The	Byron-Myers-Hatten-Love	Jan. 1,'31	7236		Feb. 14,'31
Lone Rider, The	Jones-Reynolds	June 9	5432	60	July 12
Madonna of the Streets	Brent-Ames	Dec. 1	6932	77	Dec. 6
Man From Chicago					
Men Without Law	Buck Jones	Oct. 15	6090	70	Nov. 29
Meet the Wife	Lew Cody & Laura La Plante	Apr.17,'31			Apr. 4,'31
Middle Watch, The		Mar.3,'31	6628		
Murder		Oct. 24	8200	91	Nov. 1
Rain or Shine	Joe Cook-Joan Peers	Aug. 15	8273	92	July 26
Shadow Ranch	Buck Jones	Sept. 1	5766	56	Nov. 15
Sisters	O'Day-O'Neill	June 15	6284	70	June 28
Squealer, The	Holt-Revier-Davy Lee	Aug. 25	6358	70	Sept.13
Sweethearts on Parade	White-Hughes	Aug. 16	6247	67	Sept. 6
Temptation	Wilson-Gray-Percy	June 6	6279	70	June 26
Ten Cents A Dance	Barbara Stanwyck-Cortez	Mar. 8'31	7156		Mar. 14,'31
Texas Ranger, The	Buck Jones	Apr.10,'31			Apr. 25,'31
Tol'able David	Cromwell-Beery-Peers	Nov. 15	7350	70	Nov. 15
Young Woodley	Carroll-Lawton	Sept. 28	7600	73	Oct. 4

Coming Feature Attractions

Arizona	
Fifty Fathoms Deep — Richard Cromwell	
Fighting Sheriff, The — Buck Jones-Loretta Sayers	
Flood, The — Boardman-Blue	
For the Defense — Evelyn Brent	
Good Bad Girl, The — Mae Clarke	
Lover Come Back — Jack Mulhull, C. Cummings	
Miracle Woman, The — Barbara Stanwyck	
Sky Raiders, The — Lloyd Hughes-Marceline Day	
Subway Express — Holt-Kelsey-Pringle	6159 ... 68
Virtue's Bed	

CONTINENTAL PICTURES CORP.

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Fourth Alarm, The	Nick Stuart-Ann Christy	Oct. 25	5494		Oct. 18
Sea Devils	Molly O'Day-Edmund Burns	Jan.15,'31	5274		
Second Honeymoon, The	Josephine Dunn	Sept.	5586	67	
Worldly Goods	Kirkwood-Kennedy	Aug. 1	6065	65	Aug. 2

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Air Eagles			6	reels	
Defenders of the Law	Catherine Dale Owen-Holland-Gleckler	May 1,'31	6	reels	
Heilion's Last Cruise, The			6	reels	
Mystery Train, The			6	reels	
Rose of Chinatown			6	reels	
Streets of Shadows			6	reels	

FIRST NATIONAL

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Back Pay	Corinne Griffith	June 1	5672	62	June 7
Bad Man, The	Huston-Revier	Sept. 14	7007	77	Aug. 30
Bright Lights	Dorothy Mackaill	Sept. 21	6418	72	July 5
College Lovers	Whiting-Nixon	Oct. 5	5833	63	Sept. 6
Dawn Patrol, The	Barthelmess-Fairbanks, Jr.	Aug. 10	10054	112	July 19
Father's Son	Janney-Stone-Rich	Mar.7,'31	7020	77	Oct. 4
Finger Points, The	Barthelmess-Wray	Apr.11,'31	6021	88	Mar.21,'31
Flirting Widow	Dorothy Mackaill	May 11	6664	74	June 7
Girl of the Golden West	Harding-Rennie	Oct. 12	7276	75	June 21
Going Wild	Joe E. Brown	Dec. 21	6486	72	Aug 23
Gorilla, The	Joe Frisco	Nov. 2	5911	63	Oct. 4
Hot Heiress, The	Lyon-Munson	Mar.28,'31	7309	78	Jan.24,'31
Kismet	Otis Skinner	Jan.18,'31	8284	92	Nov. 8
Kiss Me Again	Clare-Pidgeon	Feb.23,'31	6775		Jan.10,'31
Lash, The	Richard Barthelmess	Dec. 28	7169	80	
	(Reviewed under title "Adios," issue of Oct. 4)				
Little Caesar	Edw. G. Robinson	Jan.25,'31	7300		Jan.17,'31
Misbehaving Ladies	Lee-Lyen	Apr.18,'31	6480	72	Mar.14,'31
Mothers Cry	Petersen-Manners	Jan.4,'31	6860	75	Dec. 13
Naughty Flirt	Alice White	Jan.11,'31	5187		
Numbered Men	Nagel-Claire	Aug. 3	6065	72	June 7
One Night at Susie's	Dove-Fairbanks, Jr.	Oct. 19	5769	64	Nov. 1
Right of Way, The	Nagel-Young	Feb.7,'31	6142		
Road to Paradise, The	Young-Mulhall	July 20	6926	77	July 5
Scarlet Pages	Ferguson-Nixon	Sept. 28	5937	65	Aug. 9
Sunny	Marilyn Miller	Nov. 23	7200	81	Oct. 11
Sweethearts and Wives	Billie Dove	June 15	7003	77	June 7
Sweet Mama	Alice White	July 6	5012	55	July 19
Top Speed	Brown-Claire-Whiting	Aug. 24	7200	62	June 21
Truth About Youth	Young-Tearle	Nov. 30	6235	69	Nov. 29
Way of All Men, The	Fairbanks, Jr.-Revier	Sept. 7	6032	67	July 26
Widow From Chicago	Neil Hamilton	Nov. 9	5773	65	Oct. 25
Woman Hungry	Lee-Kohler-Blackmer	Apr.4,'31		66	Mar.28,'31

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
As Good As New	All Star				
Big Business Girl	Loretta Young-Ricardo Cortez	July 4,'31	7200	80	Mar.14,'31
Blue Moon Murder	Huston-Young				
Breadminded	Joe E. Brown	Aug. 1, '31			Apr. 11, '31
Chances	Douglas Fairbanks, Jr.	July 18,'31			
Fame	Lewis Stone-Doris Kenyon				Apr. 18,'31
	(Reviewed under title "You and I")				
Five Star Final	Edward G. Robinson				
Men of the Sky	Irene Delroy-Jack Whiting	June 20,'31			
Honor of the Family	Bebe Daniels				
Party Husband	Dorothy Mackaill	June 6,'31			Apr. 18,'31
Penrod and Sam	Leon Janney				
Reckless Hour	Dorothy Mackaill-Conrad Nagel	Aug. 15,'31			
Spent Bullets	Richard Barthelmess				
Toe Young to Marry	Young-Withers	May 8,'31			
Upper Underworld	Huston-Young-Kenyon				
We Three	Ben Lyon-Rose Hobart				

FITZPATRICK PICTURES, INC.

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Lady of the Lake	Percy Marmont-Benita Hume	Nov. 1	3955	45	Oct. 25

FOX FILMS

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Are You There	Lillie-Garrick	May 3,'31	5400	60	Nov. 29
Big Trail, The	Wayne-Churchill-Marshall	Nov. 2	Standard 11116		Oct. 11
			Grandeur 14200		
Body and Soul	Farrell-Landi	Feb. 22,'31	7400	82	Mar.7,'31
Charlie Chan Carries On	Oland-Churchill	Apr. 12,'31	6200	69	Mar.28,'31
Cheer Up and Smile	Lee-Lake-Baclanova	June 22	5600	62	Aug. 2
Common Clay	Bennett-Ayres-Marshall	Aug. 17	7961	68	June 21
Connecticut Yankee, A	Will Rogers	Apr. 5,'31	8700	96	Mar.21,'31
Dancers, The	Moran-Holmes-Byron	Nov. 9	7500	83	Oct. 4
Devil With Women, A	McLaglen-Maris	Nov. 16	5750	64	July 26
Doctors' Wives	Baxter-Bennett	Mar. 15,'31	7354	82	Apr.4,'31
Don't Bet on Women	McDonald-Lowe-Merkel	Feb. 15,'31	6300	70	Feb.21,'31
East Lynne	Harding-Brook-Nagel	Mar. 1,'31	9548	104	Feb. 28,'31
Fair Warning	O'Brien	Feb. 1, '31	5600		
Girls Demand Excitement	Wayne-Cherrill	Feb. 8,'31	6060	68	Feb. 14,'31
Good Intentions	Lowe-Churchill	June 29	6340	70	June 14
Just Imagine	Brendel-Sullivan	Nov. 23	10056	111	Oct. 18
Last of the Duanes	O'Brien-Loy-Brown	Aug. 31	5500	61	July 12
Liliom	Farrell-Taylor	Dec. 7	8500	94	Oct. 25
Man Trouble	Sills-Mackaill	Oct. 5	8472	94	Sept.13
Man Who Came Back	Gaynor-Farrell	Aug. 24	7800	84	Aug. 30
Men on Call	Edmund Lowe-Clarke	Jan. 11,'31	7786	61	Jan. 3,'31
Mr. Lemon of Orange	Brendel-Dorsay	Jan. 18,'31	6331	70	Mar.7,'31
Not Damaged	Moran-Byron-Ames	Mar. 22,'31	6050	67	Mar.7,'31
Net Exactly Gentlemen	McLaglen-Wray-Cody-Gribbon	May 25	6500	72	June 14
		Mar. 8, '31	5530	61	Apr.11,'31
Oh, For A Man!	MacDonald-Denny-White	Dec. 14	7800	66	Nov. 6
Once A Sinner	Dorothy Mackaill-Joel McCrea	Jan. 25,'31	6275	70	Jan. 24,'31
One Mad Kiss	Don Jose Mojica	July 13	5566	64	July 26
On the Level	Victor McLaglen	May 18	5600	62	June 14
On Your Back	Rich-Warner	Sept. 14	6600	74	July 26
Part Time Wife	Lowe-Hyams	Dec. 28	6500	72	Dec. 8
Princess and the Plumber, The	Farrell-O'Sullivan	Dec. 21	6480	72	Oct. 18
Quick Millions	Tracy-Churchill-Ellers	May 3,'31	6286	70	Apr.4,'31
Renegades	Baxter-Beery-Loy	Oct. 26	6400	93	Oct. 4
Rough Romance	O'Brien-Chandler	June 15	4800	54	June 21
Scotland Yard	Lowe-Bennett	Oct. 19	6750	75	Oct. 4
Seas Beneath	O'Brien-Lessing-Maris	Mar. 29,'31	8152	91	Feb. 7,'31
Sea Wolf	Milton Sills	Sept. 21	8000	89	Aug. 30
Soup to Nuts	Healy-Winninger-Smith	Sept. 28	6340	70	Oct. 25
Up the River	Luce-Bogart-Tracy	Oct. 12	8200	92	Oct. 11
Under Suspicion	Murray-Moran	Jan. 4, '31	5800	64	Nov. 22
Wild Company	Albertsen-Warner-Lynn	July 6	7209	90	July 19
Women Everywhere	Murray-Dorsay-Kellard	June 1	7500	83	June 14

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Always Goodbye	Landi-Stone-Mercer	May 24,'31			Apr. 25,'31
Bad Girl	Sally Eilers				
Black Camel	Warner Oland-Ellers	June 7,'31			
Daddy Long Legs	Gaynor-Baxter	June 14,31			
Goldie	Harlow-S. Tracy-W. Hymer	June 28,'31			
Hush Money	J. Bennett-J. Kirkwood	July 25,'31			
Over the Hill	Lane-Dillaway-Marsh				
Minute Man, The	Spencer Tracy-Merkel	May 10,'31			Apr. 18,'31

Spy, The	Hamilton-Johnsen	Apr.26,'31	5255	58		
Their Mad Moment	Baxter-Mackaill-Pitts	July 12, '31				
Three Girls Lost	Wayne-Young	Apr. 19, '31	6436	71	Apr.18,'31	
Two Can Play	J. Bennett-J. Kirkwood	June 21,'31				
Women of All Nations	McLaglen-Lowe-Nissen	May 31,'31				
Wyoming Wonder, The	George O'Brien	July 19,'31				
Young As You Feel	Will Rogers-Dorsay				Apr. 18,'31	
Young Sinners	Meighan-Jordan-Kirkwood	May 17,'31				

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Bachelor Father, The	Davies-Forbes	Jan.10,'31	8237		Dec. 13
Big House, The	Beery-Morris-Hyams	June 21	7901	88	June 28
Billy the Kid	John Mack Brown	Oct. 18	8808	82	Sept. 13
Call of the Flesh	Ramon Novarro	Aug. 16	9061	99	July 12
(Reviewed under title "Singer of Seville")					
Caught Short	Dressler-Moran	May 10	6873	71	May 10
Children of Pleasure	Gray-Rubin-Johnson	Apr. 26	6400	72	Aug. 9
Complete Surrender	Joan Crawford	May9,'31	7318		
Dance, Fools, Dance	Joan Crawford	Feb.21,'31	7336		Jan.3, 31
Divorcee, The	Shearer-Morris	Apr. 19	7533	84	Apr. 19
Doughboys	Buster Keaton	Aug. 30	7325	81	July 26
(Reviewed under title "The Big Shot")					
Easiest Way, The	Bennett-Menjou-Montgomery	Feb.7,'31	6600		
Florodora Girl, The	Davies-Gray	May 31	7260	81	June 7
Gentleman's Fate	Gilbert-Wolheim	Mar.7'31	8361		Jan.31,'31
Good News	Special Cast	Aug. 23	7931	88	Apr. 12
Great Meadow, The	Brown-Boardman	Jan.24,'31	7243		Nov. 29
In Gay Madrid	Ramon Novarro	May 17	7654	85	June 7
Inspiration	Greta Garbo	Jan.31,'31	6897		Dec. 27
It's a Wise Child	Marion Davies	Mar. 21,'31	7161	75	Feb.28,'31
Lady's Morals, A	Grace Moore	Nov. 8	7856	88	Oct. 4
(Reviewed under title "The Soul Kiss")					
Lady of Scandal, A	Chatterton-Forbes-Rathbone	May 24	6858	77	May 31
Let Us Be Gay	Shearer-LaRoque	Aug. 9	7121	79	May 3
Love in the Rough	R. Montgomery-D. Jordan	Sept. 6	7668	85	Aug. 16
Madam Satan	K. Johnson-Reginald Denny	Sept. 20	10320	113	Aug. 30
Men Call It Love	Hyams-Menjou-Duncan-Foster	Mar. 14,'31	6464		Feb.28,'31
Men of the North	Leonard-Roland	Sept. 27	5359	60	Oct. 25
Min and Bill	Dressler-Beery	Nov. 29	5977	67	Oct. 18
New Moon	Tibbett-Moore	Jan.17,'31	7016	78	Oct. 25
Our Blushing Brides	Crawford-Page-Sebastian	July 19	9138	102	July 19
One Embarrassing Night	All English Cast	June 21	8611	90	Aug. 16
Paid	Crawford-Armstrong	Dec. 20	7819	87	Nov. 15
(Reviewed under title "Within the Law")					
Parlor, Bedroom and Bath	Keaton-Eilers-Denny	Feb. 28,'31	6525		Jan.31,'31
Passion Flower	Francis-Johnson-Bickford	Dec. 6	7171	80	Oct. 25
Prodigal, The	Lawrence Tibbett	Feb. 21,'31	6897	83	Jan.17,'31
(Reviewed under title "The Southerner")					
Reducing	Dressler-Moran	Jan.3,'31	6930	77	Dec. 13
Remote Control	Haines-Doran	Nov. 15	5958		Oct. 11
Rogue Song, The	Lawrence Tibbett	May 10	9723	108	Feb. 1
Romance	Greta Garbo	July 26	6977	76	Aug. 2
Shipmates	Montgomery-Jordan-Torrence	Apr. 25,'31	6462		Mar. 28
Sins of the Children	Mann-Nugent	June 28	7710	86	July 5
(Reviewed under title "Richest Man in the World")					
Stepping Out	Denny-Greenwood-Hyams	Apr.11,'31	6598		Mar. 21,'31
Strangers May Kiss	Norma Shearer	Apr. 4,'31	7497	77	Feb.28,'31
Strictly Unconventional	Stone-Cavanaugh-Owen	May 3	4970	55	Feb.22,'29
(Reviewed under title "The Circle")					
Tailor Made Man, A	William Haines	Mar. 28,'31	7154	80	Mar.7,'31
Their First Mistake	Laurel and Hardy				Sept. 27
(Reviewed under title "The Rap")					
Those Three French Girls	Reginald Denny	Oct. 11	6760	76	Oct. 18
Trader Horn	Harry Carey-Renaldo-Booth		11252		Jan.24,'31
Unholy Three, The	Chaney-Lee-Linow	July 12	6478	72	May 24
War Nurse	Walker-Page-Montgomery	Nov. 22	7333	82	Sept. 20
Way for a Sailor	John Gilbert	Nov. 1	7967	89	Sept. 20
Way Out West	Haines-Hyams	Aug. 2	6407	71	Aug. 9

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Cheri-Bibi	John Gilbert-Lelia Hyams				
Daybreak	Ramon Novarro	May2,'31			Apr. 18,'31
Five and Ten (Tent)	William Haines	June 6,'31			Apr. 25,'31
Flying High	Marion Davies	May 30,'31			
Free Soul, A					
Girls Together	Norma Shearer-Leslie Howard	June 13,'31			Apr. 25,'31
Great Lover, The	Joan Crawford	May 23,'31			
Horseflesh	A. Menjou	June 20,'31			
Just a Gigolo		July 4,'31			
Lullaby		Aug. 1,'31			
Man in Possession, The	Robert Montgomery	July 25,'31			
Never the Twain Shall Meet	Montenegro-Smith-Howard	May16,'31			
Pigboats	Wm. Haines				
Politics	Dressler-Moran	June 27,'31			
Sea Eagles	Beery-Rambeau				
Secret Six, The	Beery-Harlow	Apr. 18,'31	7498		Apr. 25,'31
Sidewalks of New York	Buster Keaton	July 11,'31			
Squaw Man, The	Roland Young-Velez-Baxter				
Son of the Rajah, The	Ramon Novarro	July 18,'31			
Susan Lenox, Her Rise and Fall	Greta Garbo				

PARAMOUNT-PUBLIX

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Along Came Youth	Charles Rogers	Dec. 20	6623		Oct. 18
Animal Crackers	Marx Brothere	Sept. 6	8897	99	Aug. 30
Anybody's War	Moran & Mack	Aug. 2	8117	75	Apr. 5
Anybody's Woman	Chatterton-Brook	Aug. 30	7243	91	Aug. 16
Big Pond, The	Chevalier-Colbert	May 3	6984	78	May 17
Blue Angel, The	Emil Jannings-Marlene Dietrich	Jan. 3,'31	8848	109	Nov. 22
Border Legion, The	Arlen-Wray-Holt	June 28	6068	68	July 5
City Streets	Sylvia Sidney-Gary Cooper	Apr.18, '31	7426	80	Apr.11,'31
Conquering Horde, The	Arlen-Wray	Mar. 7,'31	6596	72	Feb.21,'31
Dangerous Nan McGrew	Helen Kane	July 5	6571	71	June 28
Derelict	Bancroft-Francis	Nov. 22	6622	75	Oct. 18
Devil's Holiday, The	Nancy Carroll	May 24	6743	75	May 17
Dishonored	Marlene Dietrich-McLaglen	Apr. 4, '31	8188		Mar. 7,'31
Fast and Loose	Hopkins-Starrett-Lombard-Morgan	Nov. 8	6384	71	Nov. 29
Feet First	Harold Lloyd	Nov. 8	8351		Jan. 17, '31
Fighting Caravans	Cooper-Damita	Feb. 14,'31	8187		Feb. 7, '31
Finn and Hattie	Errol-Green	Feb. 28,'31	6841	90	Oct. 11
Follow Thru	Rogers-Carroll	Sept. 27	8386	94	May 24
Follow the Leader	Ed Wynn	Dec. 13	6851	85	Dec. 13
For the Defense	William Powell	July 26	5670	63	July 12
Gang Buster, The	Oakie-Arthur	Jan. 17,'31	5769	68	Dec. 13
Grumpy	Cyril Maude	Aug. 23	6647	66	July 12
Im Smoke	Arlen-Brian	Apr. 11, '31	5815	64	Mar.14,'31
heads Up	Rogers-Kane	Oct. 11	6785	78	Sept. 27
Her Wedding Night	Clara Bow	Oct. 18	6924	75	Sept. 27
Honey	Nancy Carroll	Mar. 29	6701	74	Feb. 22
Honor Among Lovers	Colbert-March-Ruggles	Mar. 21, '31	6775		Mar. 7,'31
It Pays to Advertise	Foster-Gallagher-Lombade	Feb. 28,'31	5764		Feb. 14, '31
June Moon	Jack Oakie-Frances Dee	Mar. 21, '31	6630	70	Feb.28,'31
Ladies' Man	Wm. Powell-Kay Francis	Apr. 25, 31	7104		Apr.4,'31
Laughter	Nancy Carroll	Oct. 25	7134	99	Nov. 1
L'Enimatique Mr. Parkes (Slightly Scarlet)	A. Menjou-C. Colbert		6390	71	Sept. 6
Love Among the Millionaires	Bow-Smith	July 19	6910	71	July 12
Man From Wyoming	Cooper-Collier	July 12	5989	68	July 12
Man of the World	Wm. Powell-Lombard	Mar. 28,'31	6364		Mar. 7,'31
Manslaughter	Colbert-March	Aug. 9	7954	89	July 26
Monte Carlo	Buchanan-MacDonald	Oct. 4	8077	85	Aug. 9
Merocco	Cooper-Dietrich	Dec. 6	8237	92	Oct. 11
No Limit	Clara Bow	Jan. 24,'31	6525		
Only Saps Work	Errol-Arlen-Brian	Dec. 6	6644	74	Nov. 29
Playboy of Paris	Maurice Chevalier	Oct. 18	6512	73	Sept. 13
Queen High	Ruggles-Rogers-Morgen	Aug. 23	7905	68	Aug. 9
Rango		Mar. 7,'31	5906		Jan. 24,'31
Right to Love, The	Ruth Chatterton	Dec. 27	7120		Dec. 6
Royal Family of Broadway	Ina Claire-Fredric March	Jan. 31,'31	7325		Jan. 3, '31
Safety in Numbers	Charles Rogers	June 7	7074	79	June 7
Santa Fe Trail	Richard Arlen	Sept. 27	5839	65	Sept. 27
Sap From Syracuse	Jack Oakie	July 26	6018	68	Aug. 2
Scandal Sheet, The	Bancroft-Brook-Francis	Feb. 7,'31	6669	75	Dec. 20
Sea God, The	Arlen-Wray	Sept. 13	6534	73	Aug. 30
Sea Legs	Jack Oakie	Nov. 29	5873	80	Nov. 15
Shadow of the Law	Powell-Schilling	June 14	6392	68	June 7
Skippy	Mitzi Green-Jackie Searl-Jackie Cooper	Apr. 25,'31	7895	88	Mar.21,'31
Social Lion, The	Oakie-Brian	June 21	5403	60	June 21
Spoilers, The	Cooper-K. Johnston-B. Compson	Sept. 20	8128	92	Aug. 30
Stolen Heaven	Nancy Carroll-Phillip Holmes	Feb. 21,'31	6832		Feb. 21,'31
Tabu	South Sea Island natives and Chinese half castes		7333	81	Mar.21,'31
Tom Sawyer	Jackie Coogan	Nov. 15	7648		Oct. 18
Unfaithful	Chatterton-Lukas	Mar. 14,'31	7059	85	Feb. 28,'31
Vagabond King, The	King-MacDonald-Oland	Apr. 19	9412	105	Jan. 11
Virtuous Sin, The	Huston-Francis	Nov. 22	7233	81	Oct. 4
With Byrd at the South Pole		June 28	7411	82	June 28

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
An American Tragedy	All Star				
Confessions of a Co-Ed	Phil Holmes-Sylvia Sidney	July 11,'31			
Dude Ranch, The	Jack Oakie	May 9,'31	6187	67	Apr.18,'31
Girl Habit, The (Tent)	Charles Ruggles	June 27,'31			
Honeymoon Lane	Eddie Dowling	July 18, '31			
I Take This Woman (Tent)	Gary Cooper-Carole Lombard	July 4,'31			
Kick In	Clara Bow	May 16,'31	6702		Apr. 25,'31
Laurels and the Lady	Ruth Chatterton	July 25,'31			
Lawyer's Secret, The		June 13, '31			
Monkey Business	Four Marx Bros.				
Night Angel (Tent)	Nancy Carroll-Fredk. March	May 23, '31			
Queen of Hollywood (Tent)	Mitzi Green-Jackie Searl	June 20,'31			
Secret Call, The. (Tent)	Clara Bow	July 18,'31			
Tarnished Lady	C. Brooks-Tallulah Bankhead	May 2,'31			
Up Pops the Devil	N. Foster-Carole Lombard	June 6,'31			
Vice Squad	Lukas-Francis	May 30, '31			
Women Love Once	Lucas-Boardman-Tashman	June 27,'31			

RADIO PICTURES

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Alias French Gertie	Daniele-Lyon	Apr. 20	6416	65	Apr. 19
Bachelor Apartment	Lowell Sherman-Irene Dunn	Apr.15,'31	6880	77	Feb.28,'31
Boau Ideal	Vall-Forbee-Stengel-Rich-Young	Jan.25,'31	7133	79	Dec. 13
Behind Office Doors	Astor-Ames-Cortez	Mar.15,'31	7413	82	
Board and Room	Hugh Herbert, Edna May Oliver	Apr. 20,'31	6493		Mar.7,'31
Check and Double Check	Amos 'n' Andy-Carol-Rich	Oct. 25	6923	75	Oct. 24
Cimarron	Richard-Dix-Irene Dunn	Feb.9,'31	11111	124	Jan.3,'31
Cracked Nuts	Wheeler-Woolsey	Apr. 19,'31	5796		Feb.14,'31
Conspiracy, The	Love-Trevor-Sparks	Aug. 3	915	72	Nov. 8
Cuckoos, The	Wheeler-Woolsey	May 15	7455	82	Apr. 5
Danger Lights	Olive Brook	Sept. 22	6556	73	
(Reviewed Sept. 6 Standard Film and Dec. 6 Wide Film)					
Dixiana	Bebe Daniels	Aug. 1	8908	99	July 26
Fall Guy, The	Mulhall-Sparks-Clarke	June 15	8175	88	May 31
Half Shot at Sunrise	Wheeler-Woolsey	Dec. 27	6758	79	Sept. 27
He Knew Women	Sherman-Joyce	May 16	8319	70	Apr. 26
Hook, Line & Sinker	Wheeler-Woolsey	Dec. 27	6758	75	Dec. 6
Kept Husbands	Dorothy Mackaill-J. McCrea	Feb.22,'31	6832	76	Jan.24,'31
Inside the Lines	Compson-Forbes	July 20	8852	75	July 12
Lawful Larceny	Daniels-Thompson	Aug. 17	6309	89	July 19
Lady Refuses, The	Betty Compson-John Darrow	Mar. 8, '31	8449	72	
Laugh and Get Rich	Edna May Oliver-Dorothy Lee	Apr. 20,'31	6493	72	
Leatherneckling	Foy, Jr.-Rubin-Irene Dunne	Sept. 22	7600	81	Sept. 6
Midnight Mystery, The	Compson-Sherman	June 1	6489	72	May 31
Pay Off, The	Lowell Sherman	Oct. 15	6377	70	Sept. 13
Runaway Bride, The	Astor-Hughes	May 24	6194	72	May 31
Millie	Helen Twelvetrees	Feb.8,'31	7808	85	Jan.17,'31
Perfect Alibi	All Star	Apr.1,'31	8829	78	
Royal Bed, The	Sherman-Astor	Jan. 15, '31	6480	72	Dec. 13
She's My Weakness	Carol-Lake-Bunce	Aug. 1	6727	73	June 28
Shooting Straight	Dix-Lawlor	July 20	8720	71	July 12
Silver Horde	Brent-Wolheim	Oct. 25	8788	75	Sept. 27
Sin Ship, The	Wolheim - Mary Aster - Ian Keith	Apr. 18,'31	5829		
W Plan, The	All Star	Mar.15,'31	8814	98	Apr.4,'31

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Everything's Rosie	Robert Woolsey-Florence Roberts				
High Stakes	Lowell Sherman-Mae Murray				
Helga	B. Compson-R. Ames-C. Nagel				
Illegal	Richard Dix				
Marchita	Dix-Dunne				
Nancy's Private Affairs	Mary Aster				
Next Corner, The	Kay Francis				
No Girl, The	Keer-Prevost-Brian-Hines				
Too Many Cooks	Bert Wheeler-Dorothy Lee				
Traveling Husbands	Evelyn Brent				
White Shoulders	Astor-Cortez-Holt				
Woman Between, The	Lily Damita-Miriam Seegar				Apr. 25,'31
Young Donovan's Kid	R. Dix-Shilling-Sheridan				

RKO PATHE

Features

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Beyond Victory	Boyd	Apr. 12,'31	6581	73	Apr.18,'31
Big Money	Quillan-Armstrong-Gleason	Oct. 26	7310	82	
Her Man	Twelvetrees-Holmes-Ram-beau-Gleason	Sept. 21	7508	85	Sept. 13
Holiday	Harding-Astor-Horton-Ames	July 13	8870	97	June 14
Lonely Wives	Horton-Ralston-Leplante-Miller	Feb. 22,'31			Jan. 24,'31
Night Work	Eddie Quillan	Aug. 3	8394	95	Aug. 23
Painted Desert	Boyd-Twelvetrees	Jan. 18,'31	7650	85	Jan. 17,'31
Pardon My Gun	Starr-Duryea	June 29	5654	83	July 5
Sin Takes a Holiday	Constance Bennett	Nov. 23	7304	81	Nov. 29

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Born to Love	Constance Bennett	May 11, '31			
Gangster's Wife	Helen Twelvetrees				
Kid from Madrid	Eddie Quillan				
Liddle Sizzer	Benny Rubin				
Little Flat in The Temple, A	Ann Harding				
Rebound	Ina Claire				
Suicide Fleet, The	Bill Boyd				
Whoop-Te-Do-Kid	Eddie Quillan				
Woman of Experience	Helen Twelvetrees				Apr. 25,'31

SONO ART-WORLD WIDE

Features

Title	Ster	Rel. Date	Length Feet	Mins.	Reviewed
Air Police	Kenneth Herlan-J. Dunn	Apr. 1,'31	5500	60	Mar.21,'31
Costello Case	Tem Meore-Lois Lane	Oct. 15	7200	78	Oct. 18

Damaged Love	Collyer	Dec. 18					Jan.24,'31
Dude Wrangler, The	Duryea-Baeguette	June	8200	68			May 24
In Old Cheyenne	Rex Lease-Dorothy Gulliver	May. 15,'31					
Jaws of Hell	McLaglen-Hume	Dec. 30	8850	100			Jan.10,'31
Just for a Song	Davis-Carpenter	Dec. 20					
Once a Gentleman	Horten-Wilsen	Sept. 1					June 21
Reno	Roland-Thomson-Love	Oct. 1	7200	80			Oct. 11
Rogue of the Rio Grande	Hatton-Loy Bohr	Oct. 15	7000	70			Dec. 6
Symphony In Two Flats	Novello-Logan	Apr. 15,'31					
Swance River	Withers-Todd	Mar. 15,'31		56			Jan.31,'31

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Features

Title	Star	Dist'r	Rel.Date	Length Feet	Mins.	Reviewed
Alma de Gauche	Special Cast	Edw. L. Klein				Sept. 8
Bali		J. C. Jackson	Nov.	15..7 reels		
Bride 68	Veidt-Brink	Am. Anglo	Apr.	6	100	Apr. 19
Bright Eyes	Balfour-Trevor	New Era	July	10..6600	76	July 9
By Rocket to the Moon		Ufa	Feb.	6,'31..97		Feb. 14,'31
Caught In Berlin Underworld	Fritz Kertner					Feb. 15
Chess Player, The	Johanne-Blanchard	Unusual Pict.				
Civilization	Hickman-Markey	Am. Trad. Assn.				July 12
Clearing the Range	H. Gibson-S. Eilers	M. H Hoffman, Jr.				Apr. 25,'31
Comrades of 1918		Forenfilm				Feb. 28,'31
Constant Nymph, The	Ivor Novello	Big Three Exc.	Aug.	17..7600	87	July 6
Danger Man, The	Chas. Hutchinson	Cosmos	May	20..6516	82	May 24
Der Tiger von Berlin	Susa-Frank	Ufa Film	Sept.	12..8554	55	Sept. 27
Docks of Hamburg	Jugo-Fritsch	Ufa Film				
Ex-Flame		Liberty Pred.		6480	72	Nov. 29
Eternal Fools		Judea Films	Sept.	23..6120	88	Sept. 6
Figaro		Franco-American			71	Dec. 7
Heart's Melody	Fritsch-Parlo	Ufa Film				
Immortal Vagabond	Haid-Froelich	Ufa Film				
In the South Seas with Mr. and Mrs. Pinchot		Talk. Pic. Epics	Sept.	1..5538		May 31
Ingagi	African Hunt	Congo Pic. Ltd.	Apr.	18..7776	66	Apr. 26
Jade Casket, The	French Cast	Cosmos		5800	64	
Jazz Cinderella	M. Loy-J. Robards	Chesterfield	Aug.	14..6181	68	Sept. 20
Ladies In Love	Day-Walker	Chesterfield	May	17..6095	69	May 3
Letus Lady		Audible	Oct.	31..6100	68	Nov. 15
Lost Patrol		Pro Patria		57		Dec. 21
Made to Order	Julian Eltinge	Jesse Well		6240		Jan. 25
Madonna of the Sleeping Cars	Claude Frane	Little Playhouse Film Co.				Oct. 19,'29
Manxman, The	Carl Brisson	Ufa	Dec.	21..6800		Dec. 14
Melody of the Heart		Ufa Film	Aug.	29 Eng.6061 Germ.8543	90	Sept. 6
Midnight Special, The		Chesterfield	Dec.	15..6190	60	Dec. 6
Mother's Millions	May Robson	Liberty Prod.				Feb. 28,'31
Mysteries of Nature		Ufa			71	
Pagliacci	Italian Opera	Audio Cinema				Mar. 7,'31
Passion Song, The	Olmstead-N. Beery	Excellent		5080	56	
Peacock Fan, The	Dorothy Dwan	Chesterfield		5400	60	
Poor Millionaire	Talmadge-Howard	Biltmore	Apr.	7..5200	58	May 17
Pori	Special Cast	Ufa Films				
Primrose Path, The	Foster-Darrow	Hollywood Films	Mar.	1930	94	Jan.24,'31
Pueblo Terror	Buffalo Bill Jr.	West Coast Studios	Apr.	15,'31..5360	60	Ap.11,'31
Queen of Sparta, The		Italafilm		9 reels		
Queens Necklace		Protex		8 reels		
Rasputin, the Holy Devil	Special Cast	Martin Berger				Aug. 30
Romance of the West	Jack Perrin	Jack Trop	June	15..5494	61	Aug. 2
Rosenmontag	Mathias Wieman, Llen Dyrs.	UFA		6 reels		
Saddle King, The	Cliff Tex Lyon	Anchor				Oct. 12
Sea Fury	Mildred Harrie	Tom White			58	Dec. 7
Slums of Tokio	Japanese Cast	Movlegraphs				
Smoke Bellew	Conway Tearle	First Division		6605	73	
South of Panama	Carmelita Geraghty	Chesterfield		6300	70	
Strange Case of Distrlct Attorney "M"		Unusual Photoplay	Mar.		6800	Mar. 22	
Student Days	Anita Dorris-Fred Louis Lerch	Heinz Paul	Apr.	27,'31		
Ten Nights In a Barroom		Gaety		8 reels		
Throw of the Dice	Seeta Dvi	Hollywood Pic.	Dec.	29..6700		May 31
Thunder God	Cornelius Keefe	Crescent		5917	66	
Today	Nagel-Owen	Majestic	Nov.	1..6660		Oct. 25
Trails of the Golden West		Cosmos Exchange	Feb.	5,'31..55		Jan. 31,'31
Treasure, The		Film Arts Guild				Nov. 30
Two Hearts In Waltz Time	Janssen-Theimer	Asso. C. of A.	Oct.	10..8800	96	Oct. 25
Two Worlds	Nora Baring-John Longdon	E. A. Dupont	Nov.	21..8000	82	Nov. 29
White Devil	Mosjukin-Dagover	UFA Films				
Why Cry at Parting	Halm-Gralia	International		7000	78	Feb. 22
Wien du Stadt Der Lieder	Max Hansen	Protex		8 reels		
Wild West Whoopee	Jack Perrin	Allied				Feb.28,'31
Women Man Marry	Harlan-Blaine	Headline Pic.				Mar. 7,'31
Wonderful Lies of Nina Petrovna	Helm-Ward	Allied Films	May	30.6 reels	80	June 14
Yiddish Mama, The	Mae Simon	Judea Films		4000		

SERIALS

NAT LEVINE

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Eagle's Shadow, The			12 episodes		
Galloping Ghost, The	Harold Red Grange	Sept. 1,'31	12 episodes		
King of the Kongo	Legan-Miller	Aug. 18,'29	10 episodes		Aug.17,'29
Lightning Warrior, The	Rin Tin Tin		12 episodes		
Lona Defender, The	Rin Tin Tin	Sept. 1,'30	12 episodes		
Phantom of the West	Tyler-Gulliver	Nov., 1930	10 episodes		
Vanishing Legion, The	Rex	June 10,'31	12 episodes		

TALKING PICTURE EPICS

Title	Star	Rel. Data	Length	Reviewed
Across the World	Mr. & Mrs. Martin Johnson	June 15	4 episodes	Aug. 9
Hunting Tigers In India	Commander Geo. M. Dyott	April 15	3 episodes	

UNIVERSAL

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Fingerprints	Kanneth Harlan	Mar. 23,'31	10 episodes		Dec. 20
Heroes of the Flames	Tim McCoy	June 2,'31	12 episodes		
Indians Are Coming, The	Tim McCoy	Oct. 20	12 episodes		Aug. 23
Jade Box, The	Perril-Lorraine	Mar. 24	10 episodes		Feb. 22
Lightning Express, The	Lorraine-Chandler	June 2	10 episodes		Apr. 12
Spell of the Circus	F. Bushman, Jr.-A. Vaughn	Jan. 12,'31	10 episodes		
Tarzan the Tiger	Merrill-Kingston	Dec. 9,'29	10 episodes		
Terry of the Times	Hewes-Thompson	Aug. 11	10 episodes		Aug. 11

SYNDICATE PICTURES CORP.

Features

Title	Star	Rel. Date	Feet	Mins.	Reviewed
Beyond the Law	Robert Frazer	Oct. 1	4930	50	Nov. 8
Breezy Bill	Bob Steele		4500	80	Sept. 20
Canyon of Missing Men	Tom Tyler	June 1	4742	50	Aug. 2
Code of Honor	Mahlon Hamilton	Oct. 1	8605	50	Nov. 15
Code of the West	Bob Custer			57	
Convict's Code, The	Cullen Landis			58	Oct. 4
Hunted Men	Bob Steele	Apr.	4853		
Lonesome Trail, The	Chas. Delaney	Sept. 15	5788	85	Sept. 13
Parting of the Trails	Bob Custer	Mar. 1	4700	52	Mar. 29
Phantom of the Desert	Jack Perrin	Nov. 1	6 reels		Feb. 14,'31
Riders of the North	Bob Custer	Mar. 1,'31	6022	67	Apr.11,'13
Rider of the Plains, A	Tom Tyler	Apr. 1'31	5 reels		
Under Texas Skies	Bob Custer	Nov. 15	5110		Jan. 17,'31
Western Honor	Bob Steele	Mar.	4849	50	May 17
West of Cheyenne	Tom Tyler	Jan. 15,'31	6 reels		Mar. 7,'31
Westward Bound	Buddy Roosevelt	Jan. 1,'31	6 reels		Jan.24,'31

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Frontier Days					
God's Country and the Man	Tom Tyler	May 1,'31	5 reels		
Last of the Pawnees					
Red Coats of Canada					
Son of the Plains, A	Bob Custer	May 15, '31	5 reels		
Texas Ranger, The					

TALKING PICTURE EPICS

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*Across the World with Mr. and Mrs. Martin Johnson		Feb. 1,'30	8400		
Around the World Via Graf Zeppelin	Commander Hugh Eckener	May	15	4800	Nov. 9,'29
Bottom of the World	Dr. Robt. Cushman Murphy	July	28	3600	July 19
The Break-Up	Captain Jack Robertson	July	4	4800	
Girl from the Reeperbahn	German Import	Mar.	6,'31	8460	Feb. 14,'31
*Hunting Tigers In India	Comm. G. M. Dyott	Nov.	15,'29	7400	
Lost Gods	Count Byron Khun de Prorok	Nov.	1	4900	July 12
To the South Seas	Mr. & Mrs. Gifford Pinchot	Sept.	15	5400	
Wild Men of Kaiiharl	Dr. C. Ernest Cadle	Nov.	21	4600	Nov. 29

[Note—Features marked with astericks are also released as serials. Exhibitors have the choice of booking either the feature versions or as serials.]

Coming Feature Attractions

Title	Star				
Mexico Today	Emma Lindsay Squier	June, '31			
Ship-Wrecked in the Arctic	George Palmer Putnam	Sept., '31			
World Below the Sea	Dr. William Beebe	Sept., '31			

TIFFANY

Features

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Aloha	Torres-Lyon	Feb.	16,'31	8132	87
Borrowed Wives	Rex Lease	Sept.	10	5580	82 Aug. 30
Caught Cheating	Murray-Sidney	Jan.	21	5678	Mar. 7,'31
Command Performance, The	Hamilton-Merkel	Jan.	16,'31	7064	
Drums of Jeopardy	Oland-Cellyer-Hughes	Mar.	2,'31		Feb. 21,'31
Extravagance	Hughes-Cellyer	Oct.	10	5892	68 Sept. 20
Fighting Thru	Maynard-Loff	Dec.	25	5487	Dec. 20
Headin' North	Bob Steele	Nov.	1	4950	85 Nov. 8
Hell Bound	Carrillo-Lane-Hughes	Mar.	7,'31		Feb. 7,'31
High Treason	Hume-Thomas	June	15	7893	June 7
Hot Curves	Rubin-Lease-Day	Apr.	15	11416	July 12
Journey's End	Colin Clive	Mar.	25	6210	Apr. 12
Just Like Heaven	Louise-Newell	Oct.	22	5850	65 Oct. 11
Kathleen Maveurneen	O'Neil-Delaney	June	20	5189	86 Aug. 2
Land of Missing Men	Bob Steele	Oct.	13	5179	58 Oct. 4
Love Trader	Leatrice Joy	Oct.	9	8700	64 Oct. 18
Medicine Man, The	Benny-Bronson	June	25	8211	89 June 21
Near the Rainbow's End	Bob Steele	June	10	5169	58 July 5
Oklahoma Cyclone	Bob Steele	Aug.	8	5918	88 Aug. 30
Paradise Island	Harlan-Day	July	15	6507	73 July 5
Ridin' Fool	Bob Steele	Mar.	23,'31	8789	
Salvation Nell	Graves-Chandler				
She Get What She Wanted	Glass-Compson	Dec.	16	8203	Oct. 18
Single Sin, The	Johnson-Lytell	Feb.	23,'31		73 Feb. 21,'31
Sunrise Trail, The	Bob Steele	Feb.	7,'31	5993	
Third Alarm, The	Hall-Loulee	Nov.	17	5707	Nov. 8
Thoroughbred	Garon-Barry	Aug.	10	5425	Aug. 23
Under Montana Skies	Kenneth Harlan	Sept.	10	5273	57 Nov. 15
Utah Kid	Rex Lease-Dorothy Sebastian	Oct.	27	4408	49 Nov. 22
Wings of Adventure	Rex Leaee	Aug.	1	5050	58 Aug. 9

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Alone At Last					
Alias the Bad Man					
Arizonian, The					
Barharian, The					
Branded Men					
Fighting Mad					
Gangster Girl					
Hijack					
Husband Hunters					
Leftover Ladies					
Luxury Girl, The					
Morals For Women					
Moran of the Lady Letty					
Price, The					
Range Saw					
Sunset Trail					
Two Gun Man, The	Ken Maynard				
Unpardonable Sin, The					
Wild Youth					
X Marks the Spot					

UNITED ARTISTS

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Abraham Lincoln	Walter Huston	Nov.	8	8704	97 Aug. 29
Bad One, The	Del Rio-Lewe	May	3	6873	74 Mar. 22
Bat Whispers, The	Chester Morris	Nov.	29	7810	88 Nov. 15
Davil te Pay	Renald Colman	Jan.	31,'31	6643	74 Dec. 6
Du Barry, Woman of Passion	Norma Talmadge	Oct.	11	8110	90 Nov. 1
Eyes of the World	Merkel-Holland	Aug.	30	7272	81 Aug. 23
Front Page	Adolphe Manjeu	Apr.	4,'31	8100	90 Mar. 28,'31
Hell's Angels	Lyen-Hall-Harlew	Nov.	15	10390	June 7
Hell Harbor	Velez-Harsholt	Mar.	22	8354	92 Mar. 8
Indiscreet	Gloria Swanson				Mar. 14,'31
Kiki	Mary Pickford	Mar.	14,'31	8000	89 Feb. 21,'31
Lottery Bride, The	MacDonald-Garrick	Oct.	25	7472	83 Nov. 22
One Heavenly Night (Reviewed under title "Queen of Scandal")	Evelyn Laye-John Boles	Jan.	10,'31	7342	82 Oct. 25
Raffles	Renald Colman	July	26	8509	70 Aug. 2
Reaching for the Moon	D. Fairbanks-Bebe Daniels	Feb.	21,'31	8239	Dec. 20
What a Widow	Gloria Swansen	Sept.	13	8128	90 Sept. 20
Whoopee	Eddie Cantor	Sept.	27	6393	93 July 12

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Age for Love, The	Billie Dove				
City Lights	Charlie Chaplin		7909		Feb. 14,'31
Corsair	Chester Morris				
Greeks Had a Word for It	Ina Claire				
Palmy Days	Eddia Cantor				
Rivets					
Scarface					
Street Scene	Nancy Carroll-W. Collier, Jr.				
Unholy Garden, The	Renald Colman				

UNIVERSAL

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
All Quiet on Western Front	Wolheim-Avres-Wray	Aug.	24	12423	138 Apr. 26
Bad Sister	Nagel-Fox-Davis	Mar.	23,'31	6083	67 Mar. 14,'31
Big Timber (Re-issue)	William Desmond	Mar.	30	4388	
Boudoir Diplomat	Compson-Keith-Duncan-Loff	Dec.	25	6093	68 Oct. 4

Burning Trail (Re-issue)	William Desmond	July	29	4223				
Cat Creeps	Twelvetrees-Hershott-Hackett	Nov.	10	6493	73	Sept.	20	
Cohens and Kellys in Africa	Sidney-Murray	Jan.	19,'31	7225		Nov.	6	
Concentratin' Kid	Hoot Gibson	Oct.	26	5148	57	Nov.	1	
Czar of Broadway	Wray-Compson-Harron	May	25	7314	61	Apr.	26	
East Is West	Lupe Velez-Lew Ayres	Oct.	23	6683	75	Sept.	27	
Draoula	Lugesi-Manners-Chandler	Feb.	14,'31	6735		Jan.	3,'31	
Free Love	Nagel-Tobin	Jan.	5,'31	6356		Dec.	8	
Hide-Out	Murray-Crawford	Mar.	30	5299	59	Apr.	19	
The Iron Man	Lew Ayres	Apr.	30,'31			Mar.	26,'31	
Lady Surrenders, A	Nagel-Tobin-Rathbone-Hobart	Oct.	6	8485	95	Sept.	27	
Little Accident	Fairbanks, Jr., Page	Sept.	1	7897	87	July	12	
Many A Slip	Ayres-Bennett	Mar.	2,'31	6630		Feb.	28,'31	
Outside the Law	Nolan-Robinson	Sept.	16	7118	76	Aug.	23	
Resurrection	Boles-Velez	Feb.	2,'31	8957		Jan.	10,'31	
See America Thirst	Langdon-Love-Summerville	Nov.	24	7575	84	Oct.	18	
Song of the Caballero	Ken Maynard	June	29	6524	73	July	12	
Sons of the Saddle	Ken Maynard	Aug.	3	8872	76	Aug.	9	
Spurs	Hoot Gibson	Aug.	24	5303	58	Sept.	8	
Storm, The	Special Cast	Aug.	16	7203	80	Aug.	23	
Trigger Tricks	Hoot Gibson	June	1	5462	57	June	21	
Virtuous Husband	Compson-Elliot Nugent	Apr.	12,'31	6835		Mar.	21,'31	
What Men Want	All Star	July	31	6041	67	Sept.	6	
White Hell of Pitz Palu	Special Cast	June	1	7727	68	May	10	
White Outlaw, The (Re-issue)	Jack Hoxie	May	25	4511				
Young Desire	Mary Nolan	June	6	6529	73	July	12	

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Blind Husbands					
Fate					
Mothers Millions	May Robson				
Seed	John Boles-Genevieve Tobin				Apr. 25,'31
Strictly Dishonorable					
Up For Murder	Ayres-Tobin-Peterson				

WARNER BROTHERS

Features

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Big Boy	Al Jolson	Sept. 6	6275	69	July 26
Captain Applejack	John Halliday	Jan. 31,'31	5776	63	Aug. 23
Captain Thunder	F. Wray-V. Varconi	Dec. 13	5875	67	Sept. 27
Courage	Bennett-Nixon	June 7	6830	74	May 31
Dancing Sweeties	All Star	July 19	5858	62	June 14
Divorce Among Friends	All Star	Dec. 27	6078	68	Oct. 4
Doorway to Hell	Lewis Ayres	Oct. 18	7092	76	Sept. 20
Dumbbells in Ermine	Armstrong-Gleason-Kent	May 10	6300	70	June 7
Fifty Million Frenchmen	W. Gaxton, H. Broderick	Feb. 14,'31	6680		Jan. 3,'31
God's Gift to Women	Fay-LaPlante	Apr. 25,'31	6708		Mar. 14,'31
Golden Dawn	Woelf-Segal	June 14	7447	83	June 21
Hold Everything	Lightner-Brown-O'Neill	May 1	7513	84	Apr. 12
Illicit	Stanwyck-Rennie	Feb. 14,'31	7344	61	Oct. 25
Jazz Singer, The	Jolson-May-McAvoy				
Life of the Party	Winnie Lightner	Oct. 25	7152	79	Oct. 25
Maybe It's Love	Brown-Bennett	Oct. 4	6566	73	Oct. 25
Mammy	Al Jolson	May 31	7570	84	Mar. 29
Man From Blankey's, The	John Barrymore	May 24	8187		Apr. 12
Man Hunter	Rin-Tin-Tin	May 3	4383	49	Apr. 12
Man to Man	Holmes-Mitchell	Dec. 6	6251	89	Oct. 4
	(Reviewed under title "Barber John's Boy")				
Matrimonial Bed	All Star	Aug. 2	6242	69	Aug. 9
Millionaire, The	George Arliss	May 1,'31		61	Mar. 14,'31
Moby Dick	John Barrymore	Sept. 13	7109	78	Aug. 16
My Past	Daniels-Lyon	Mar. 14,'31	6693	74	Dec. 20
	(Reviewed under title "Ex-Mistress")				
Office Wife	Mackaill-Stone	Aug. 23	5390	59	Oct. 4
Oh! Sailor Behave	Irene Delroy-Chas. King	Aug. 16	6223	65	July 12
Old English	George Arliss	Sept. 27	7928	87	Aug. 30
Other Men's Women	Astor-Withers	Jan. 17,'31	6403	71	Oct. 4
	(Reviewed under title "Steel Highway")				
Outward Bound	Leslie Howard	Nov. 29	7568	83	Sept. 20
Recaptured Love	Bennett-Halliday	July 6	6120	88	June 7
River's End	Bickford-Knapp	Nov. 6	8774	74	Oct. 4
Rough Waters	Rin-Tin-Tin	June 7	4260	68	July 26
Royal Box (German)	Moissi-Horn		8000	69	Dec. 28
Sit Tight	Lightner-Brown	Feb. 28,'31	7108	79	Oct. 4
Sinners Holiday	Withers-Knapp	Oct. 11	5536	62	Oct. 4
Soldier's Plaything, A	Loder-Langdon-Lyon	Nov. 1	5188	57	
Those Who Dance	Monte Blue	Apr. 19	6876	76	July 12
Three Faces East	Bennett-Von Strohelm	July 28	6520	72	June 21
Under A Texas Moon	Fay-Torres-Loy-Beery	Apr. 1	7498	63	Apr. 12
Viennese Nights	Gray-Segal-Pidgeon	Jan. 31,'31	9001	99	Aug. 30

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Alexander Hamilton	George Arliss				
Bought!	Constance Bennett-Ben Lyon	Aug. 22,'31			
Co-Respondent	William Powell				
Expensive Women	Dolores Costello				
Gold Dust Gertie	Winnie Lightner	June 27, 31			
Mad Genius, The	John Barrymore				
Maltese Falcon, The	Bebe Daniels-R. Cortez	June 13, '31			Apr. 18, '31
Mr. Hercules	Frank Fay				
Night Nurse	Barbara Stanwyck	Aug. 8, 31			
Public Enemy, The	Harlow-Cagney	May 15,'31			
Side Show	Lightner-Butterworth				
Smart Money	Edw. G. Robinson	July 11, '31			
Svengali	John Barrymore	May 22,'31			

THE SHORT PICTURE

BIG 4 FILM CORPORATION

Big Flat, The	Jamison-Murdock		2 Reels	
Radio Razzberry, A	Jamison-Murdock	Jan.26,'31	2 Reels	
Wages of Gin, The	Jamison-Murdock	Apr.28,'31	2Reels	

COLUMBIA

Title	Star	Rel. Date	Length	Reviewed
Alaskan Knights	Krazy Kat Kartoon	May 22	1 reel	July 12
Apache Kid, The	Krazy Kat Kartoon	Oct. 9	1 reel	
Arctic Antics	Silly Symphony	June 5	1 reel	Aug. 2
Bandmaster, The	Krazy Kat Kartoon	Sept. 6	1 reel	Nov. 6
Barnyard Battle	Mickey Mouse	Apr. 25	1 reel	
Birthday Party	Mickey Mouse	Jan.6,'31	1 reel	Feb. 7,'31
Came the Pawn	Eddie Buzzel	Oct. 1	1 reel	Nov. 29
The Castaways	Mickey Mouse	Apr.6,'31		
Chain Gang	Mickey Mouse	Aug. 6	1 reel	
Check and Rubber Check	Specialties (Eddie Buzzell)	Mar.13,'31	1 reel	
China Plate	Silly Symphony			
Cinderella	Krazy Kat Kartoon	Aug. 14	1 reel	Nov. 15
City of Peace	Rambling Reporter		1 reel	
Crystal Gazer	Specialties (Eddie Buzzell)	Nov. 18	1 reel	Nov. 8
Curiosities No. C 212		Aug. 29	1 reel	
Curiosities No. C 214		Oct. 2	1 reel	
Curiosities No. C 215		Nov. 10	1 reel	
Curiosities No. C 216	Novelty by Walter Futter	Jan. 6,'31	1 reel	Feb. 21,'31
Curiosities No. C 217		Jan. 24,'31	1 reel	
Curiosities No. C 218		Feb. 9,'31	1 reel	
Curiosities No. C 219		Feb. 23,'31	1 reel	
Curiosities No. C 220		Mar. 26,'31	1	
Disarmament Conference	Krazy Kat			
Dutchman's Paradise	Rambling Reporter	Nov. 16	1 reel	
Faith, Hope and Charity	Specialties (Eddie Buzzell)	Sept. 6	1 reel	Feb. 22
Firefighters	Mickey Mouse	June 11	1 reel	Nov. 15
Fortunate Isle, The	Rambling Reporter		1 reel	
Frellicking Fishes	Silly Symphony	May 6	1 reel	Sept. 27
Gorilla Mystery	Mickey Mouse	Oct. 10	1 reel	Dec. 6
Ham Berger & His Horse Radish	Color Sensation	July 16	1 reel	
Hard Boiled Yeggs	Specialties (Eddie Buzzell)	Oct. 10	1 reel	Nov. 15
Haunted House	Mickey Mouse	Aug. 1	1 reel	Jan. 4,'31
Home of the Sheikh	Rambling Reporter	Jan.29,'31	1 reel	
Honolulu Wifes	Krazy Kat Kartoon	July 17	1 reel	Jan. 24
Hot and Bothered	Specialties (Eddie Buzzell)	Sept. 26	1 reel	Nov. 8
Jailhouse Blues	Mamie Smith		1 reel	Aug. 16
Jazz Fool	Mickey Mouse	July 5	1 reel	Nov. 9, '29
Jazz Rhythm	Krazy Kat	July 19	1 reel	July 26
Jewel of Asia	Rambling Reporter	Sept. 23	1 reel	Nov. 8
Jungle Rhythm	Mickey Mouse	July 19	1 reel	Jan. 11
Karnival Kid	Mickey Mouse	May 23	1 reel	
Kinos or Better Specialties	Eddie Buzzell			
Lambs Will Gamble	Krazy Kat Kartoon	Nov. 1	1 reel	Nov. 29
Land of Long Ago	Rambling Reporter	Sept. 23	1 reel	
Laughing With Bedbury in Africa			9 min.	Apr. 25,'31
Let's Talk Turkey	Rambling Reporter	Nov. 11	1 reel	Nov. 29
Little Trail, The	Krazy Kat Kartoon	Dec. 3	1 reel	Feb. 7,'31
Lone Star Stranger	Specialties (Eddie Buzzell)	Dec. 27	1 reel	Feb. 7,'31
Mickey's Follies	Mickey Mouse	June 26	1 reel	Sept. 14, '29
Mickey's Choo Choo	Mickey Mouse	June 20	1 reel	Oct. 12, '29
Midnight in a Toy Shop	Silly Symphony	July 3	1 reel	
Monkey Melodies	Silly Symphony	Aug. 10	1 reel	Oct. 18
Moose Hunt, The	Mickey Mouse			
Mother Goose Melodies	Silly Symphony		1 reel	
Never Strike Your Mother	Specialties (Eddie Buzzell)	Aug. 10	1 reel	
Night	Silly Symphony	July 31	1 reel	June 21
Old Flame, An	Krazy Kat Kartoon	Apr. 24	1 reel	
Picnic, The	Mickey Mouse	Oct. 1	1 reel	Nov. 29
Pioneer Days	Mickey Mouse	Dec. 10	1 reel	
Playful Pan	Silly Symphony	Dec. 28	1 reel	
Plow Boy	Mickey Mouse	May 9	1 reel	
Prodigal Daughter, The	Specialties (Eddie Buzzell)	Sept. 28	1 reel	
Rodeo Dough	Krazy Kat Kartoon	Feb.13,'31	1 reel	Mar.7,'31
Shindig	Mickey Mouse	July 9	1 reel	
Stage Door Knights	Buddy Doyle	Apr. 23	1 reel	
Streets of Cairo	Rambling Reporter			
Subway Jam	Krazy Kat			
Swiss Movements	Krazy Kat	Apr.4,'31		
Traffic Troubles	Mickey Mouse	Mar.14,'31	1 reel	Feb. 15
Talking Screen Snapshots	Released twice a month	Feb.14,'31	1 reel	June 9, '29
Vagabond Salesman, The	Specialties (Eddie Buzzell)		1 reel	
When the Cat's Away	Mickey Mouse	Apr. 11	1 reel	
Wild Man's Land	Rambling Reporter	Nov. 19	1 reel	
Wild Waves	Mickey Mouse	Aug. 15	1 reel	Jan. 11
Wine, Woman—But No Song	Specialties (Eddie Buzzell)		1 reel	
Winter	Silly Symphony		1 reel	

EDUCATIONAL

(Available sound-on-film and saund-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
An Anonymous Letter	Wm. J. Burns Detective Mysteries	Jan.4,'31	962	10½	Feb.7,'31
Asbury Park Murder Mystery, The	Wm. J. Burns Detective Mysteries	Dec. 21	957	10½	Jan.24,'31
Average Husband	Clyde-Moorhead	Sept. 7	1646	18	Aug. 23
Back Page, The	Geo. Chandler, Virginia Brooks	May 24,'31	1841	20	Apr.11,'31
Bank Swindle, A	Wm. J. Burns Detective Mysteries	Jan.18,'31	1005	11	
Bitter Friends	Lambert-McPhail	Apr. 27	1609	16	
Black Widow, The	Wm. J. Burns Detective Mysteries	Feb. 15,'31	995	11	Mar.14,'31
Bluffer, The	Clyde-Stedman	Sept. 28	922	11	Oct. 25
Bride and Gloomy	Bert Roach-Eleanor Hunt	Mar.22,'31	1764	20	
Bride's Mistake, The	Beebe-Dent-Thomson	Mar. 1,'31	1605	18	Jan.17,'31
Bully Beef	Terry-Toon	July 13	543	6	July 12
Campus Crushes	Clyde-Beebe-Stuart	June 15	1929	21	June 28
Chop Suey	Terry-Toon	Aug. 24	529	6	
Chumps, The	Beebe-Clyde	July 6	1888	21	July 12
Clowning	Terry-Toon	Apr.5,'31	568	6	Mar.28,'31
Club Sandwich	Terry-Toon	Jan.25,'31	506	5½	Jan.24,'31
Codfish Balls	Terry-Toon	June 15	678	6	
College Cuties	Tamblyn-Rondell	Dec. 28	1649	19	Dec. 7
College Vamp, The	Clyde-D'Avril	Feb.15,'31	1933	22	Feb.7,'31
Come to Papa	Ford Sterling	Feb.22,'31	1754	20	Feb.21,'31
Cow Catcher's Daughter	Clyde-Gribbon-Beebe	May 10,'31	1962	22	Apr.4,'31
Crashing Hollywood	Rita Flynn-Phyllis Crane	Apr.5,'31	1601	20	Mar. 21
Cross Roads	Romantic Journeys	May 3,'31	1002	11	Apr.11,'31
Dance Hall Marge	Gribbon-Beebe	Jan.18,'31	1925	19	Jan.3,'31
Divorced Sweethearts	Christy-Irwin-Pollard-Beebe	Oct. 26	1822	21	Jan.17,'31
Dog Doctor, The	Clyde-D'Leary-Farley	Mar.15,'31	1630	22	Nov. 1
Don't Bite Your Dentist	Clyde-Pollard	Nov. 9	1937	18	Jan.17,'31
Don't Give Up	Buster and John West	Oct. 26	1724	22	Sept. 27
Don't Leave Home	Johnny Hines	Dec. 28	1665	19	Oct. 11
Don't Divorce Him	Clyde Cook	May 31,'31	1639	18	
Dutch Treat	Terry-Toon	Sept. 21	812	6	
Expensive Kisses	Bert Roach	Dec. 7	1614	18	Dec. 6
Explorer, The	Terry-Toon	Mar.22,'31	522	6	Feb.28,'31
Ex-Plumber	Lloyd Hamilton	Mar. 8,'31	1907	21	Feb.24,'31
Ex-Sweeties	Gribbon-Beebe	Apr.12,'31	1848	19	Mar.7,'31
The Fireman's Bride	Terry Toon	May 3,'31	493	5	
Flying Trip, A	Hodge Podge	Sept. 7	895	10	
Fowl Affair, A		Apr. 26,'31	541	6	Mar.21,'31
French Fried	Terry-Toon	Sept. 7	547	6	Oct. 18
Freshman's Goat, The	Bobby Agnew	Sept. 7	1789	19	
French Kisses	Cook Sheckley	June 15	1684	19	Aug. 9
Fried Chicken	Terry-Toon	Oct. 19	569	8	Sept. 27
Ghost Parade	Clyde-Gribbon-Beebe	May 24,'31	1982	22	
Girls Will Be Boys	Charlotte Greenwood	Jan.25,'31	1801	21	Jan.24,'31
Golf Nuts	Terry-Toon	Dec. 14	520	8	Nov. 22
Goodby Legs	Pollard-Stuart	July 27	1961	22	July 12
Good Morning Sheriff	Lloyd Hamilton	May 25	1735	19	June 14
Ge West Big Boy	Terry-Toon	Feb.22,'31	562	6	Feb.21,'31
Grandma's Girl	Clyde-Stuart-Kane	Oct. 12	1885	21	Oct. 25
Hail the Princess	Boley-Collins	May 11	1573	17	
Hasey Little Honeymoon, A	Glenn Tryon	Feb.15,'31	1877	21	Feb.7,'31
Hello Television	Clyde-Christe	Aug. 17	1844	20	Aug. 23
His Error	Barnes-Collins	Sept. 14	1750	20	
Hollywood Theme Song	Gribbon-O'Leary-D'Avril	Dec. 7	1859	20	Nov. 1
Honeymoon Land	Romantic Journeys	Feb.1,'31	928	10	Mar.28,'31
Honk Your Horn	Lloyd Hamilton	June 29	1718	10	June 28
Hot Turkey	Terry-Toon	May 4	604	7	
How's My Baby	Barnes-Collins-McPhail	June 22	1667	19	
Hungarian Goulash	Terry-Toon	June 29	515	6	
Ie Conference	Clyde-Gribbon-Wilsen	Apr.28,'31	1697	21	Apr.11,'31
Irish Stew	Terry-Toon	Oct. 5	535	8	Dec. 11
Johnny's Week End	Johnny Hines	Sept. 14	1653	18	
Jumping Beans	Terry-Toon	Nov. 2	499	6	Oct. 25
Just a Bear	Clyde-Gribben-O'Leary	Mar.29,'31	1735	20	Feb.21,'31
Kangaroo Steak	Terry-Toon	July 27	535	6	
Love a La Mede	Grenville-Drew	Nov. 2	1770	19	
Love Bargain, The	Alberta Vaughn-B. Agnew	Jan.11,'31	1843	21	Jan.17,'31
Love Your Neighbor	Lloyd Hamilton	Oct. 12	1756	22	Sept. 27
Marriage News	Lloyd Hamilton	Jan.16,'31	1882	21	Jan.24,'31
Medley of Rivers, A	Hodge-Podge	Nov. 9	892	10	
Menkey Meat	Terry-Toon	Aug. 10	548	6	Aug. 23
My Harem	Meran-Bradbury	Nov. 16	1764	19	
Ne, No Lady	Clyde-Christy	Jan.4,'31	1798	20	Dec. 6
One Yard to Go	Beebe-Eastman	Feb.1,'31	1913	21	Jan.31,'31
Our Naggine Wives	Ford Sterling	Nov. 9	1780	19	Dec. 25
Over the Air	Hedge-Podge	Oct. 12	935	10	Sept. 27
Passionate Pups, The	Bert Roach				

Pete and Repeat	Harrison-Elms	Mar. 1,'31	1754	20	Feb. 21,'31		
Philadelphia Lancaster Counterfeiters, The	Wm. J. Burns Detective Mysteries	Feb. 1,'31	777	9	Feb. 21,'31		
Pigskin Capers	Terry-Toon	Dec. 28	544	8			
Popcorn	Terry-Toon	Jan. 11,'31	543	6	Jan. 17,'31		
Poor Fish, A	Beebe-Stewart-Stone	Jan. 4,'31	974	12			
Prize Puppies	Lloyd Hamilton	Aug. 3	1724	19			
Quack, Quack	Terry-Toon	Mar. 8,'31	563	6	Feb. 21,'31		
Racket Cheers	Clyde-Irwin-Pollard	Nov. 23	1994	22	Nov. 8		
Radio Kisses	Beebe-Duryea-Carewe	May 4	1891	21	June 14		
Razzberries	Terry-Toon	Feb. 8,'31	561	6	Feb. 7,'31		
Ringleader, The	Wm. J. Burns Detective Mysteries	Mar. 15,'31	1028	11	Apr. 11,'31		
Rough Idea of Love	Beebe-Eastman	Dec. 21	1896	21	Jan. 3,'31		
Salt Water Taffy	Terry-Toon	Nov. 30	582	6			
Scotch Highballs	Terry-Toon	Nov. 16	560	6			
Shotgun Wedding, A	Buster & John West	Apr. 19,'31	1837	20	Mar. 14,'31		
Sheeting of Dan the Duck, The	Cook-McPhail	Feb. 22,'31	1772	20	Feb. 21,'31		
Si, Si Senor	Tom Patricola	Sept. 21	1755	20			
Sing Sing Song	Terry-Toon	Apr. 19,'31	1680	8	Mar. 28,'31		
Speed	A. Clyde-M. Beebe	May 10,'31		22	Apr. 11,'31		
Speed Up	Hodge-Podge	Dec. 21	736	8			
Strange Birds	Beebe-Eastmen-Alberni	Nov. 23	937	10	Feb. 7,'31		
Sultan's Cat, The	Terry-Toon	May 17,'31	534	6			
Suppressed Crime, The	Wm. J. Burns Detective Mysteries	Nov. 23	1022	11	Jan. 3,'31		
Swiss Cheese	Terry-Toon	June 1	547	8			
Take Your Medicine	Andy Clyde	Oct. 25	969	10	Oct. 25		
Their Wives' Vacation	Kelton-Murray	Dec. 14	1895	21			
Three Hollywood Girls	L. Lane-R. Flynn-P. Crane	Jan. 4,'31	1902	21	Jan. 3,'31		
Triangle Murder, The	Wm. J. Burns Detective Mysteries	Mar. 1,'31	1029	11	Apr. 11,'31		
Up a Tree	Lloyd Hamilton	Nov. 30	1777	19			
Vacation Loves	Clyde-Betty Boyd	Sept. 28	1904	21			
Western Knights	Lambert-St. John-McPhail	Apr. 20	1681	20	Apr. 5		
Wilkins Murder Mystery	Wm. J. Burns	Dec. 7	1023	11	Sept. 27		
Windy Riley Goes Hollywood	Jack Shutta-Louise Brooks	May 3,'31	1862	21	Apr. 11,'31		
Wen by a Neck	Lloyd Hamilton	Oct. 5	1885	21	Oct. 11		

FITZPATRICK PICTURES, INC.

Traveltalk Series

No. 1—From Barcelona to Valencia	Sept.		1008	11	
No. 2—From Valencia to Granada	Oct.		971	11	Oct. 12,'29
No. 3—From Granada to Toledo	Nov.		975	11	Nov. 16,'29
No. 4—In Old Madrid	Dec.		867	10	Feb. 8
No. 5—Egypt—The Land of the Pyramids	May		972	11	June 21
No. 6—Gateway to India, The	June		850	9½	
No. 7—Temple of Love, The	July		958	10½	Sept. 6
No. 8—Imperial City, The	Aug.		832	9	Aug. 23
No. 9—Picturesque Hong Kong	Sept.		716	10	
No. 10—The Island Empire	Oct.		716	8	Sept. 6
No. 11—Japan in Cherry Blossom Time	Oct.		766	9	Nov. 22
No. 12—Java—The Fragrant Isle	Nov.		773	9	
No. 13—Charming Ceylon	Nov.		705	9	
No. 14—Honolulu to Havana	Dec.		943	10	
No. 15—Siam to Korea	Jan.,	'31	923	10	Jan. 3,'31

American Holiday Series

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Abraham Lincoln				3	
Armistice Day				3	
Christopher Columbus				3	
George Washington				3	
Independence Day				3	
Labor Day				3	
Memorial Day				3	
Mother's Day				3	
Origin of Christmas				3	
Thanksgiving				3	

Movie Horoscope Series

One Release for Each Month of the Year

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
People Born in August			830	9	
People Born in September			991	11	
People Born in October			954	10½	
People Born in November			711	8	Nov. 9
People Born in December			714	8	
People Born in January			901	10	
People Born in February			910	10	
People Born in March			901	10	
People Born in April			689	8	
People Born in May			749	8½	
People Born in June			944	10½	
People Born in July			823	9	Aug. 2

Music Master Series

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Georges Bizet		Sept.	972	11	
Johannes Brahame		Sept.	971	11	Feb. 15
Franz Liszt		Sept.	998	11	Apr. 5
George Frederick Handel		Oct.	890	11	
Frederick Chopin		Oct.	932	10½	
Ludwig Von Beethoven		Oct.	681	7½	Apr. 19
Johann Strauss		Nov.	544	6	Dec. 13
Guiseppe Verdi		Nov.	851	9½	Nov. 28
Felix Mendelssohn		Dec.	819	9	

METRO-GOLDWYN-MAYER

Air Tight	Boy Friends	May	9,'31	1571			
Ambitious People	Colortone Revue	Mar.	21,'31				
Another Fine Mess	Laurel-Hardy	Nov.	29	2591		Dec. 13	
Baby Talk	Boy Friends	Jan.	17,'31				
Bargain Day	Our Gang	May	2,'31	1723			
Bark Brothers, The	Dogville						
Be Big	Laurel-Hardy	Feb.	7,'31	2563	24	Mar. 28,'31	
Below Zero	Laurel-Hardy	Apr.	26	1889		Oct. 25	
Big Dog Housa, The	Dogville	Mar.	14,'31	1479			
Bigger and Better	Boy Friends	Oct.	25	1789			
Blood and Thunder	Boy Friends	Jan.	17,'31	1801			
Busy Barcelona	Holmes	Apr.	11,'31			Mar. 14,'31	
Chickens Come Home	Laurel-Hardy	Feb.	21,'31	2782		Mar. 14,'31	
China's Ola Man River	Holmes	Oct.	4	862		Dec. 13	
Clock Shop, The	Revue	May	10	2 reels			
College Hounds	Dogville	Sept.	27	1524		Mar. 28	
Copy	Novelty	Oct.	11	1877		Dec. 13	
Crazy House	Dane-Moran	Nov.			16	Mar. 14,'31	
Cuckoo Murder Case, The	Flip the Frog Series	Oct.	18	724		Nov. 1	
Devil's Cabaret	Revue	Dec.	13			Mar. 14,'31	
Doctor's Orders	Boy Friends	Sept.	13	1920		Dec. 13	
Dogway Melody	Dogville	Dec.	20	1493		Nov. 1	
Dollar Dizzy	Charley Chase	Oct.	4	2354		Sept. 6	
Dublin and Nearby	Holmes	Dec.	27	882		Apr. 4,'31	
Fast Work	Charley Chase	June	28	1866		May 24	
Fiddlestriks	Cartoon	Aug.	16	568		Aug. 16	
Flying Fists	Flip the Frog Series	Sept.	6	628			
Fly My Kite				1679			
Gems of M-G-M	Novelty	Jan.	3,'31	1846			
Geography Lesson	Colortone Revue	Mar.	28,'31				
Girl Shock	Charley Chase	Aug.	23	1786		Aug. 23	
Glories of Nikko, The	Holmes	Aug.	23	908		Dec. 13	
Haywira	Laurel-Hardy	May	29	1775		June 7	
Helping Grandma	Our Gang	Jan.	3,'31	2 reels		Nov. 1	
High C's	Charley Chase	Dec.	27	2623			
High Gear	Boy Friends	Feb.	28,'31	2278			
Hog Wild	Laurel-Hardy	May	31	1775			
Hooseoow	Laurel-Hardy					Oct. 25	
Into Morocco	Holmes	Dec.	6	900			
King, The	Harry Langdon	June	14	1787			
Laurel & Hardy Murder Case	Laurel-Hardy	Sept.	6	2781		Aug. 2	
Ladies Last	Boy Friends	Dec.	6	1893			
Laughing Gas	Flip the Frog Series	Mar.	14,'31			Mar. 14,'31	
Laughing Gravy	Laurel-Hardy	Apr.	4,'31	1882			
Let's Do Things				2429			
Little Daddy	Our Gang	Mar.	28,'31	1917		Mar. 14,'31	
Looser Then Leose	Charley Chase	Nov.	15	1893		Dec. 13	
Love Business	Our Gang	Feb.	14,'31	1857		Dec. 13	
Love Fever	Boy Friends	Apr.	11,'31	1825			
Love Tales of Morocco				2 reels			
Modern Madrid	Holmes	Nov.	15	851			
Old Man Trouble	Davidson-Nichols			2 reels			
One of the Smiths	Charley Chase			2357	3 reels		
Our Wife	Laurel-Hardy			1876	22	Apr. 11,'31	
Peeps at Peking	Holmes	Jan.	17,'31	804			
Pip from Pittsburgh, The	Cherley Chase	Mar.	21,'31	1908		Mar. 14,'31	
Pups Is Pups	Our Gang	Aug.	30	1693		Oct. 18	
Rough Seas	Charley Chase	Apr.	25,'31	2471			
Rounder, The	Novelty	Nov.	22	1812			
Roy Evans	Roy Evans				9	Apr. 11,'31	
School's Out	Our Gann	Nov.	22	1893		Aug. 30	
Snappy Cabellero	Revue	Sept.	20				
Song Writer's Revue, The	Novelty	Aug.	30	1861			
So Quiet on the Canine Front	Dogville	Jan.	31,'31				
Soup Song, The	Flip the Frog Series	Jan.	31,'31	662			
Spain's Maddest Fiesta	Holmes	Sept.	13	908		Nov. 15	
Sulten's Camp of Victory	Holmes	Feb.	28,'31				
Tale of the Alhambra, A	Holmes	Feb.	7,'31				
Teacher's Pet	Our Gang	Oct.	11	1894		Aug. 16	
Thet Little Bit of Heaven	Holmes	Mar.	21,'31				
Through the Yangtze Gorges	Holmes	Oct.	25	879			
Thundering Tenors	Charley Chase	Feb.	7,'31	1923			
Village Barber, The	Flip the Frog Series	Sept.	27	656		Oct. 11	
Village Smithie, The	Flip the Frog Series	Jan.	31,'31	662			
Vodeville	Laurel-Hardy			2 reels			
Whet e Man	Charley Chase	Feb.	7,'31				
When the Wind Blows	Our Gang	Apr.	5	1795			
Who Killed Rover?	Dogville	Nov.	8	1346		Dec. 13	

PARAMOUNT-PUBLIX

Title	Star	Rel. Date	Length	Reviewed
Ace of Spades, The	Talkertoon	Jan. 17,'31	1 reel	
Accidents Will Happen	Smith and Dale	Aug. 2	2 reels	
Accordion Joe	Talkertoon	Dec. 13	1 reel	Dec. 13
Actions Speak Louder Than Words	Wm. & Joe Mandel	May 3	1 reel	
African Dodge, The	Tom Howard	Apr. 4,'31	10 min.	Mar. 14,'31
A Hunting We Did Go	Bruce Novelty	May 16,'31	1 reel	
Alexander's Rag Time Band	Screen Song	May 9,'31	1 reel	
All for the Band	Eddie Younger	Apr. 4,'31	8 min.	Mar. 14,'31
Antique Shop, The	Burns and Allen	Mar. 7,'31	1 reel	Feb. 21,'31
Any Little Girl That's a Nice Little Girl	Screen Song	Apr. 18,'31	1 reel	
Around the Samovar	A Columbia Broadcasting Feature	Feb. 28,'31	1 reel	Feb. 28,'31
Anything But Ham	Smith and Dale	Jan. 24,'31	1 reel	Jan. 3,'31
Artist's Reverie, The	Gamberelli & Co.	Aug. 2	1 reel	June 14
At Home	Lulu McConnell	Aug. 9	1 reel	
Ballet Class	Dancing Act	May 31	1 reel	
Barnacle Bill, the Sailor	Talkertoon	Aug. 30	1 reel	Aug. 2
Big Splash, The	Weismuller-Kruger	Jan. 17,'31	2 reels	
Broadway Romeo, A	Jack Benny	Mar. 28,'31	2 reels	
Bum Bandit, The	Talkertoon	Apr. 4,'31	1 reel	
By Appointment	Craig-Bond	Nov. 1	1 reel	
By the Beautiful Sea	Screen Song	Jan. 24,'31	1 reel	
Camera Trails	Bruce Scenic	Oct. 11	1 reel	Dec. 13
Chords of Memory	R. Bruce Scenic	May 10	1 reel	
Cleaning Up	C. Conklin-M. Swain	Sept. 27	2 reels	
Cockeyed News No. 1	Eddie Cantor	Aug. 9	1 reel	
Clinching a Sale	Harry Richmond	Apr. 18,'31	1 reel	
Come Take a Trip in My Airship	Screen Song	May 24	1 reel	June 14
Confounded Interest	Raymond-Caverly	Oct. 11	1 reel	
Cow's Husband, The	Talkertoon	Mar. 14,'31	1 reel	8 Mar. 28,'31
Crazy Compositions	Fuzzy Knight	Apr. 11,'31	1 reel	
Desperate Sam	Bert Gordon	Mar. 29	1832	
Devil Sea	Ethal Merman & Leslie Stowe	Feb. 28,'31	1 reel	
Discovered	Sally Ward	Jan. 17,'31	1 reel	Jan. 17,'31
Dizzy Dishes	Talkertoon	Aug. 9	1 reel	
Drssden Dolls, The	Marie Gamberelli	July 26	1 reel	
Drifting Along	Robert Bruce Scenic	Sept. 6	1 reel	Dec. 20
Elmer Takes tha Air	Stubby Kreuger-Assan-Jordanoff	Apr. 25,'31	2 reels	
Excuses	Bruce Novelty	Nov. 29	1 reel	
Fatal Card, Ths	W. & E. Heward	Nov. 8	1 reel	
Firebugs	Talkertoon	May 10	1 reel	Apr. 19
Fit to Be Tied	Burns & Allen	Aug. 2	1 reel	
Food for Thought	Allen & Canfield	Sept. 13	1 reel	
Franch Line, The	Gina Malo	Jaa. 24,'31	1 reel	
Gatting a Break	Block & Sully	May 17	1 reel	June 28
Gents of Laisura	Chester Conklin	May 9,'31	2 reels	
Glow Worm, The	Screen Song	Aug. 23	1 reel	July 19
Gs Ahead and Eat	Tom Howard	Jan. 3,'31	1 reel	Dec. 13
Gs Ahead and Sing	Tom Howard	Oct. 25	1 reel	Dec. 13
Grand Uproar	Talkertoon	Oct. 4	1 reel	
Great Pants Mystery	Smith & Dale	Feb. 14,'31	2 reels	
Happiness Ramedy	Tad Lawls	Feb. 14,'31	1 reel	
Headache, The	Billy Housa	Mar. 14,'31	2 reels	
He wae Her Man	Gilda Gray	Apr. 25,'31	2 reels	
Helping Hand, The	Solly Ward	Oct. 4	1 reel	
Her Futura	Ethel Merman	Sept. 6	1 reel	
His Prica	Johnny Burke	Dec. 13	1 reel	Mar. 21,'31
His Wife's Birthday	Solly Ward	Oct. 26	2 reels	
Hot Air Merchant	Charlie Ruggles	Sept. 13	2 reels	
Hot Dog	Talkertoon	Mar. 29	1 reel	
Hot Time in the Old Town Tonight, A	Screen Song	Aug. 2	1 reel	July 5
Hudson and Its Moods	Lasile Stowe & Speed Young	Apr. 11,'31	1 reel	
Hurry Doctor			8 min.	Mar. 14,'31
I Came First	Herman Timberg	Apr. 12	1 reel	
I'd Climb the Highest Mountain	Screen Song	Mar. 7,'31	1 reel	
I'm a Wild Woman	Boydell-Ash	Aug. 16	1 reel	
I'm Telling You	Willie & Eugene Howard	Mar. 7,'31	1 reel	
In Again, Out Again	Cook-Bond	Dec. 20	1 reel	Nov. 22
In My Merry Oldsmobile	Screen Song		6	Mar. 21,'31
In the Good Old Summer Time	Screen Song	June 7	1 reel	
Insurance	Eddie Cantor	Aug. 23	1 reel	June 28
Introduction of Mrs. Gibbs	Lulu McConnell	Sept. 20	1 reel	
It Might Ba Worse	Georgia Jessel	Jan. 3,'31	2 reels	
It's All Over	Marion Harris	Dec. 20	1 reel	
I Wonder Who's Kissing Her Now	Screen Song	Feb. 14,'31	1 reel	
Jazz Preferred	Zelaya	Aug. 30	1 reel	July 5
Just a Pal	Minor Watson	Nov. 15	1 reel	
Kandy Kabaret	Children's Ballet	Aug. 23	1 reel	June 28
Knights In Venlea	Smith & Dale	Mar. 23	1 reel	
Lady, You Slay Me	Perkins-Hillpot	Sept. 6	1 reel	
La Paloma	Screen Song	Apr. 12	574	
La Schnapps, the	Smith & Dale	Nov. 8	2 reels	
Laugh It Off	June MacCloy	Feb. 14,'31	1 reel	
Let's Stay Single	Frances Williams	Mar. 14,'31	1 reel	
Love In the Suburbs	Victor Moore	Jan. 31,'31	2 reels	
Make Up Your Mind	Alice Boulden	Jan. 10,'31	1 reel	
Male Man, The	Talkertoon	Apr. 25,'31	1 reel	
Many Moons	Bruce Novelty	Aug. 9	1 reel	Sept. 6
Mariutch	Screen Song	Nov. 15	1 reel	Nov. 8
Marry or Else	Arthur & Morton Havell	Oct. 25	2 reels	
Meek Mr. Meek, The	Jimmy Barry	Aug. 18	1 reel	
Meet ths Boy Friend	Lillian Roth	Aug. 30	1 reel	
Melodies	Smith Bros., Singing		1 reel	
Miscast	James Kelso-Dolores DeMonde	Mar. 21,'31	1 reel	
Model Women	All Star	Dec. 6	1 reel	
My Gal Sal	Screen Song	Oct. 18	1 reel	
Moonlight and Romance	Moreno-Martini	Feb. 21,'31	1 reel	
M'Lady	Irene Bordoni	Mar. 28,'31	1 reel	
My West	Bruce Novelty	Mar. 7,'31	1 reel	Mar. 14,'31
Mysterious Mose	Talkertoon	Dec. 27	1 reel	Dec. 13
Neighborly Neighbors	Lulu McConnell	Aug. 16	2 reels	Oct. 25
New Rhythm	Azplazer & Band	Oct. 18	1 reel	
Noah's Lark	Talkertoon	Oct. 26	1 reel	
Office Blues	Ginger Rogers	Nov. 22	1 reel	
Oh Teddy	Billy House	Dec. 20	2 reels	
Ol' King Cotton	George Dewey Washington	Dec. 27	1 reel	

Ole Man Whoopee	Art Frenk	Sept.	27	1 reel	July 28
On a Sunday Afternoon	Screen Song	Nov.	29	1 reel	
Once Over, Light	Brown and Allen	May	23,'31	1 reel	
One Big Night	Ben Blue	Feb.	7,'31	1 reel	
Operatic Selections	Tito Schipa	May	24	1 reel	Nov. 22
Paramount Acts				1 reel	
Paramount Comedies				2 reels	
Paremount Pictorial	No. 1 Clara Bow	Sept.	27	1 reel	
	No. 2 Fish Faces; Munich Mannikins; Walrus Hunting In Siberia; Stars of To-morrow	Oct.	25	1 reel	
	No. 3 In the Gloaming—Lowell Thomas-Jesse Crawford	Nov.	29	1 reel	
	No. 4 Whaling in North Atlantic—Lowell Thomas-Leslie Thrasher	Dec.	27	1 reel	
	No. 5 Up the River in Mexico—Lowell Thomas-John Phillip Sousa	Jan.	31,'31	1 reel	
	No. 6 The Trout Harvest—The Children's Hour— Lowell Thomas	Feb.	28,'31	1 reel	
	No. 7 Rudy Vallee—Lowell Thomas Marionette Show	Mar.	28,'31	1 reel	
	No. 8 . Jesse Crawford-Ruth St. Denis-Lowell Thomas				Apr. 25
Paramount Sound News	(Two Editions Weekly)			1 reel	
Patient, The	The Three Swifts	Nov.	29	1 reel	
Pent House Blues	Muriel D'Or-Cy Kahn	Feb.	21,'31	1 reel	
Pest, The	Tom Howard	Mar.	14,'31	1 reel	
Plastered	Willie, West & McGinty	Nov.	22	1 reel	
Please Go 'Way and Let Me Sleep	Screen Song	Jan.	10,'31	1 reel	
Pulling A Bone	Burns & Allen	Jan.	10,'31	1 reel	Nov. 8
Pusher In The Face					28 Mar.28,'31
Putting Party, The	Juliet	Dec.	27	1 reel	
Radio Salutes					10 Mar.28,'31
Raising the Roof	Lillian Roth & Band	Aug.	24	1 reel	Oct. 11
Real Estators, The	Smith & Dale	May	2,'31	1 reel	
Red, Green & Yellow	Lulu McConnell	Oct.	18	1 reel	
Resolutions	Billy House	Aug.	30	2 reels	
Row, Row, Row	Screen Song	Dec.	20	1 reel	
Rube, The	Jimmy Barry	June	21	1 reel	
Runaway Boys	Bruce Novelty	Jan.	31,'31	1 reel	
Sailor's Luck, A	George Beatty	Sept.	13	1 reel	Nov. 15
Seeing Helen Home	Helen Lynd	Dec.	6	1 reel	
Seven In One	Juliet	May	21,'31	1 reel	
Silly Scandals	Talkartoon	May	23,'31	1 reel	
Simply Killing	Willie & Eugene Howard	Jan.	31,'31	1 reel	
Sing, You Dancers	Puck & White	Sept.	20	1 reel	
Sky Scraping	Talkartoon	Nov.	1	1 reel	
Somebody Stole My Gal	Screen Song	Mar.	21,'31	1 reel	
Song Service	Lee Morse & Co.	Oct.	25	1 reel	
Stateroom 19	Clute-La Mar	Jan.	17,'31	1 reel	
Stein Song	Screen Song-Valee	Sept.	8	1 reel	Sept. 8
Stolen Jools	All Star			2 reels	
Story Book Parade, The	Children's Ballet	Oct.	4	1 reel	Aug. 23
Strike Up the Band	Screen Song	Sept.	27	1 reel	
Studio Sap	Chester Conklin	Feb.	28,'31	2 reels	
Sunset Hunter	R. Bruce Scenic	July	12	1 reel	
Sure Cure	Lynn Overman	Nov.	1	1 reel	Sept. 6
Swing You Sinner	Talkartoon	Sept.	20	1 reel	Oct. 11
Taxi	Chester Conklin	Apr.	11,'31	2 reel	
Teacher's Pest	Talkartoon	Feb.	7,'31	1 reel	
The Tide Rises	R. Bruce Scenic	July	14	1 reel	
Thou Shalt Not	Billy House	May	23,'31	2 reels	
Tongue Tied	Lulu McConnell	Dec.	13	1 reel	
Tons of Trouble	Rudy Muller and Rosle	Jan.	3,'31	1 reel	
Top Notee	Willy Robyn	Mar.	21,'31	1 reel	Mar.14,'31
Tree Saps	Talkartoon	Feb.	21,'31	1 reel	
Tune Detective, The	Dr. Sigmund Spaeth	Apr.	25,'31	1 reels	
Two's Company	Marion Harris	Feb.	7,'31	1 reel	Jan. 3,'31
Tune Detective, The	Dr. Sigmund Spaeth	Feb.	14,'31	1 reel	Nov. 22
Two A.M.	Tom Howard	May	2, '31	1 reel	
Toys	Three Ormonde Sisters	July	28	1 reel	
Up to Mars	Talkaroon	Nov.	22	1 reel	Nov. 22
Voices of Lonely Men	R. Bruce Scenic	Apr.	19	1 reel	
Why Continue the Struggle	Casey-McHugh	Nov.	15	1 reel	
Wise Flies	Talkartoon	July	19	1 reel	June 14
You're In the Army Now	Johnny Burke	Oct.	11	2 reels	

RADIO PICTURES

Title	Star	Rel.	Date	Length	Reviewed
Aunts In the Pants	W. Catlett	Nov.	22	2 reels.	20.Dec. 13
Blondes Prefer Bonds	Louise Fazenda			2 reels	
Broken Wedding Bells	Dane-Arthur	Sept.	1	2 reels.	20.June 21
Cash and Mary	Vaughn-Cooke-Sargent	Mar.	18	2 reels.	
Dizzy Dates	Dane-Arthur	Dec.	7	2 reels.	19.
Dumbells In Derbies	Geo. K. Arthur-Karl Dane.	Feb.	7,'31	1712.	19. Mar. 7,'31
Eventually But Not Now	Vaughn-Cooke	Apr.	13	2 reels.	Apr. 19
Fall to Arms, A	Louise Fazenda	Oct.	20	1774	20.
Golf Specialist, The	W. C. Fields	Aug.	19	2 reels.	21.July 6
Good Time Kenneth	Mare Connelly	July	20	1 reel	Aug. 9
Guest, The	Marc Connelly	May	25	1 reel	
Hey Diddle Diddle	Nick & Tony	Dec.	7	1 reel	19.
Hot Bridge		May	11	2 reel	
Humanette No. 1	Benny Rubin	Aug.	22	1 reel	8.July 5
Humanette No. 2	Hutchinson-Lorch	Sept.	1	1 reel	10.
Humanette No. 3	Clyde-Rubin	Oct.	1	1 reel	8.
Humanette No. 4	B. T. Murray	Nov.	20	1 reel	8.Nov. 8
Humanette No. 5	All Star	Dec.	27	1 reel	
Humanette No. 6	Benny Rubin	Jan.	25, '31	1 reel	9.Jan. 3,'31
Humanette No. 7	Nat Carr	Feb.	25,'31	925.	10 Mar.14,'31
Humanette No. 8	All Star	Mar.	22,'31	773.	9. Mar. 7,'31
Humanette No. 9		Apr.	15,'31	1 reel	
He Loved Her Not	Nick & Tony	Jan.	25,'31	1803	20.
Itching Hour, The	Louise Fazenda	Feb.	1,'31	1937	22.
Knights Before Xmas	Dane-Arthur	Nov.	15	2 reels.	18.
Lime Juice Knights	Dane-Arthur	Mar.	22,'31	1831.	21. Mar. 7,'31
Magnate, The	Mare Connelly	Mar.	30	1 reel	
Men Without Skirts	Dane-Arthur	Aug.	19	2 reel	July 5
Mickey's Bargain	Mickey Yule	Dec.	27	2 reels	19.Dec. 13
Mickey's Crusaders	Mickey Yule	Apr.	12,'31	2 reels	
Mickey's Luck	Mickey Yule	Mar.	30	2 reels.	Apr. 12
Mickey'e Merry Men	Mickey Yule	July	20	2 reels.	Aug. 16
Mickey's Musketeers	Mickey Yule	Oct.	20	1823	18. Aug. 16
Mickey's Stampede	Mickey Yule	Feb.	7,'31	1878	19.
Mickey'e Winners	Mickey Yule	Aug.	17	2 reels.	
Mickey the Romee	Mickey Yule	June	22	2 reels.	
Mickey the Whirlwind	Mickey Yule	Apr.	27	2 reels.	
Mickey the Warrior	Mickey Yule	May	25	2 reels.	
Moonlight & Monkey Business	Nick & Tony	Nov.	15	2 reels.	21.Nov. 15
Off to Peoria	Nick & Tony	July	13	2 reels.	June 14
Palooka Flying School		June	22	1 reel	21.
Peep on the Deep, A	Clarke-McCullough	Sept.	1	2 reels.	20.July 8
Pure & Simple	Louise Fazenda	Sept.	15	2 reels.	Oct. 11
Razored in Old Kentucky	Nick & Tony	Oct.	20	1699	18. Nov. 8
Second Hand Kisses	Louise Fazenda	Mar.	29'31	1878	
She Went for a Tramp	Hugh Herbert-Rosco Ates	Mar.	15,'31	1771	Mar. 7, '31
Society Goes Spaghetti	Nick & Tony	Sept.	15	2 reels.	20.Sept. 27
Talking Turkey	Benny Rubin	Jan.	25, '31		
Toby Hollowe'en	Toby, the pup	May	1,'31	608	
Toby In the Buohouse	Toby, the pup	Dec.	7	1 reel	8.Dec. 13
Toby in Circue Times	Toby, the pup	Jan.	25,'31	563	8.
Toby in the Brown Derby	Toby, the pup	Mar.	22,'31	826	7 Mar. 7,'31
Toby Down South	Toby, the pup	Apr.	15,'31	575	7.
Toby the Fiddler	Toby, the pup	Sept.	1	1 reel	7.
Toby the Miner	Toby, the pup	Oct.	1		8.Nov. 15
Toby in the Museum	Toby, the pup	Aug.	19	1 reel	May 24
Toby the Milkman	Toby, the pup	Feb.	25,'31	820	7.
Toby the Showman	Toby, the pup	Nov.	22	1 reel	7.Nov. 8
Too Hot to Handle	Louise Fazenda	Nov.	15	2 reels.	21.Dec. 13
Trader Ginsburg	Nat Carr	Dec.	27	2 reels.	18.Dec. 13
Trouble from Abroad	Ford Sterling, Lucien Littlefield			2 reeler.	Mar.14,'31
Wife O'Reilly	Nick & Tony	Feb.	25,'31	1763.	20.Mar. 7,'31

RKO PATHE

(Note: RKO Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

2 reel comedies	22 min.
Pathe News	10 "
Pathe Review	11 "
Aesop's Fables	8 "
Grantland Rice Sportlights	10 "

Title	Star	Rel.	Date	Length	Reviewed
All For Mabel	Carney-Wills	Oct.	12	2 reels.	Aug. 23
America or Bust	Pollard	July	27	2 reels.	June 21
Angles on Angling	Sportlight	Dec.	28	1 reel	Jan. 3,'31
Animal Fair, The	Aesop Fable	Feb.	1,'31	1 reel	Jan. 31,'31
Backfield Aces	Rockne Football	Oct.	15	1 reel	
Bare Knees	Pollard	Mar.	8, '31	2 reels.	Mar. 7,'31
Beauties, The	Hiatt-Kaley	June	29	2 reels	
Big Cheese, The	Fable	Oct.	26	1 reel	Nov. 8
Bose's Orders, The	Morgan-McPhail	Aug.	31	2 reels.	Aug. 2
Big Hearted	Harry Gribbon	June	22	2 reels.	June 28
Breakfast In Bed	Pollard-Pangborn	Nov.	18	2 reels.	
Bugville Romance	Fable	June	8	1 reel	June 21
Call of Mohammed	Vagabond Adventure			1 reel	Apr. 4,'31
Campus Champs	Nat Carr	Feb.	1,'31	2 reels.	Feb. 14,'31
Campus Favorites	Sportlight	June	29	1 reel	July 5
Carnival Revue	Hiatt-Hughes	Aug.	3	2 reels.	July 19
Chasing Rainbows	Sportlight	Aug.	10	1 reel	
Champion Makers	Sportlight	June	15	1 reel	June 21
Cinderella Blues	Aesop Fable			8 min.	Apr.11,'31
Circus Capers	Fable	Sept.	28	1 reel	Oct. 4
Cobb Goes Fishing	Sportlight	Oct.	5	1 reel	Oct. 4
College Capers	Fable	Mar.	15, '31	1 reel	Mar. 21,'31
Cowboy Blues	Fable	Feb.	15,'31	1 reel	Feb. 7,'31
Dance With Me	Wanzer-Palmer	Nov.	23	2 reels.	
Dangerous Youth	Pollard	Sept.	14	2 reels.	Nov. 29
Deep South	Song Sketch	Aug.	24	1 reel	June 28
Disappearing Enemies	Dot Farley-Rex Bell	March	1,'31	2 reels.	Apr. 4,'31
Dixie Chase, The	Sportlight	Nov.	30	1 reel	Dec. 13
Dogs of Solitude	Vagabond Adventure	Feb.	6,'31	1 reel	Feb. 14,'31
Drums of Fear	Vagabond Adventure	June	29	1 reel	June 28
Dude Ranching	Sportlight	Sept.	21	1 reel	Aug. 16
Duffer Swings	Farrell Golf Series	Feb.	22,'31	1 reel	Mar. 7,'31
Eve's Fall	All Star	Dec.	28	2 reels.	
Farm Foolery	Fable	Sept.	14	1 reel	Sept. 20
Flying Feet	Knute Rockne Football	Oct.	28	1 reel	Sept. 13
Fore!	Farrell Golf	Feb.	15,'31	1 reel	Feb. 14'31
Frozen Faces					20.Apr. 18,'31
Frozen Frolic	Fable	Aug.	31	1 reel	Sept. 13
Gem of Agra	Vagabond Adventure	Oct.	19	1 reel	Sept. 27
Getting on the Green	Farrell Golf	Mar.	22	1 reel	Apr.11,'31
Give Me Action	Manning-Holman	Aug.	17	2 reel	Aug. 9
Gliding	Sportlight	Sept.	21	1 reel	Sept. 7
Glory of Spain	Vagabond Adventure	Nov.	18	1 reel	Nov. 8
Gypped In Egypt	Fable	Nov.	9	1 reel	Nov. 15
Hearts and Hoofs	Rico-Keefe	Sept.	7	2 reel	May 31
Help Wanted—Female	Pollard	Jan.	11,'31	2 reels.	Jan. 10,'31
Hidden Goal, The	Rockne Football	Oct.	15	1 reel	Aug. 30
High Steppers	Sportlight	Nov.	18	1 reel	Dec. 13
Hold the Baby	Agnew-Crane-McPhail	Nov.	9	2 reels	
Hot Tamale	Fable	Aug.	3	1 reel	Aug. 9
Hunting Thrills				9 min.	Apr.11,'31
Hurricane Island	Vagabond Adventures				9 .Mar. 28,'31
In the Rough	Farrell Golf	Mar.	8,'31	1 reel	Feb. 28,'31
I'll Take That One	All Star	Oct.	5	2 reels.	
Jungle Jazz	Fable	July	8	1 reel	July 19
Jungle Terror	Vagabond Adventure	Oct.	5	1 reel	Sept. 20
Kid the Kidder	Dwsley-Marsh	Dec.	7	2 reels.	Sept. 20
King of Bugs	Fable	Dec.	21	1 reel	Jan. 3,'31
Lair of Chang-How	Vagabond Adventure	June	15	1 reel	June 7
Last Yard, The	Rockne Football	Oct.	12	1 reel	Aug. 30
Laundry Blues	Fable	Aug.	17	1 reel	Aug. 23
Let 'Er Buck	Sportlight	July	27	1 reel	Aug. 9
Live and Learn	McPhail-Deering	June	15	2 reels.	Aug. 2
Love's Memory	Song Sketch	Feb.	16	1 reel	June 7
Love That Kills	Vagabond Adventure	Aug.	24	1 reel	June 7
Midnight	Fable	Oct.	12	1 reel	Oct. 25
Mind Your Business	Aonew-Gulliver	July	30	2 reels.	June 12
Monarche of the Field	Sportlight	Dec.	14	1 reel	Dec. 20
Musical Beauty Shop	All Star	June	7	2 reels.	June 7
Mystic Isles	Vagabond Adventure	Nov.	30	1 reel	Nov. 22
Neat and Tidy	All Star	Nov.	28	2 reele	
Next Door Neighbors	Housman-Deering	Jan.	28,'31	2 reels.	Jan. 3,'31
New Waiter, The	All Star	Sept.	14	2 reels.	
Office Boy, The	Fable	Nov.	23	1 reel	Nov. 29
One Nutty Night	Wills-Carney	Nov.	30	2 reels.	Nov. 22
Open House	Nick Stuart			20 min.	Apr.11,'31
The Old Hokum Bucket	Aesop Fable	Mar.	29,'31	7 min.	Apr.4,'31
Dom Pah Pah	Fable	May	11	1 reel	June 7
Outboard Stunting	Sportlight Series			1 reel	
Over the Radio	Pangborn	Dec.	14	2 reels.	Feb. 7,'31
Parading Pajamas	Johnny Arthur	Dec.	21	2 reels.	Jan. 24,'31
Par and Double Par	Sportlight	Nov.	2	1 reel	Nov. 22
Pathe News	Released Twice Weekly			1 reel	
Parents Wanted	Folly Comedy	Mar.	15,'31	2 reels.	Apr. 4,'31
Racqueteers	Sportlight	Oct.	19	1 reel	Oct. 11
Radio Racket	Fable	Mar.	1,'31	1 reel.	Feb. 28,'31
Red Riding Hood	Fable	Jan.	18,'13	1 reel	Jan. 31,'31
Romeo Robin, A	Fable	June	22	1 reel	June 28
Rough and Tumble	Sportlight	Jan.	25,'31	1 reel	Feb. 7,'31
Rough House Rhythm	Ed Kennedy			2 reels	26. Mar. 14,'31
Royal Flush, The	All Star	Dec.	19	2 reels	Aug. 30
Sacred Fires	Vagabond Adventure	July	27	1 reel	
Sands of Egypt	Vagabond Adventure	Nov.	2	1 reel	
Satan's Fury	Vagabond Adventure	Sept.	7	1 reel	Aug. 23
Seein' Injuns	Pollard	Feb.	15,'31	2 reels.	Jan. 3,'31
Self Defense	Sportlight	Sept.	7	1 reel	Sept. 13
Shadow of the Dragon	Vagabond Adventure	Mar.	8,'31	1 reel.	Mar. 14,'31
Sink or Swim	Sportlight	Mar.	22,'31	1 reel	9 Mar. 28,'31
Ski Hi Frolics	Sportlight	Aug.	24	1 reel	
Ski Pilot	Sportlight	Feb.	8	1 reel.	Feb. 14,'31
Snow Time	Fable	July	20	1 reel	July 26
Some Babies	Carle-Hiatt	Sept.	21	2 reels.	Aug. 16
Somewhere Out	Sportlight	July	13	1 reel	
Speed Limit	Sportlight	Mar.	8,'31	1 reel.	Mar. 14,'31
Spirit of Sho-Gun	Vagabond Adventure	Dec.	28	1 reel.	Jan. 3,'31
Sporting Brothers	Sportlight	June	1	1 reel	June 7
Stage Struck	Walter Catlett	Jan.	18	1 reel.	Feb. 28,'31
Stone Age Stunts	Fable	Dec.	7	1 reel	Dec. 13
Swell People	Farley-Gribbon	Aug.	24	2 reels.	July 19
Tale of Tutulla	Vagabond Adventure	Jan.	25,'31	1 reel.	Feb. 7,'31
Temple of Silenee	Vagabond Adventure	July	13	1 reel	July 19
Tennis Top-Notchers	Tilden-Wills			11	Apr. 4,'31
Thom the Unknown	Vagabond Adventure	Mar.	22,'31	1 reel	Apr. 4,'31
Three Wise Clucks	Glenn Tryon			20.	Apr. 18,'31
Touchdown	Rockne Football	Nov.	2	1 reel	
Toytown Tale	Fable	Jan.	4,'31	1 reel	Jan 3,'31
Traffie Tangle	Carr-Farley	Nov.	2	2 reels.	Nov. 8
Trying Them Out	All Star	May	25	2 reels.	June 7
Twisted Tales	Arthur Housman-Marion Douglas	Mar.	29,'31	22.	Apr. 4,'31
Two Fresh Eggs	St. John-Aubrey	July	6	2 reels.	July 5
Two Minutes to Go	Rockne Football	Oct.	15	1 reel	
Two Plus Fours	Carr-Hill	Aug.	10	2 reels.	July 26
Under Cover	Sportlight	Jan.	11,'31	1 reel	Jan. 24,'31
Under Par	Farrell Golf	Mar.	15,'31	1 reel	9 Mar. 28,'31
Under the Cock-Eyed Moon	Carney-Wills	Oct.	28	2 reels.	Nov 15
Venetian Nights	Vagabond Adventure	Aug.	10	1 reel	Aug. 16
Voice of the Sea	Sono Sketch	May	4	1 reel	May 3
Well of Fortaleza, The	Vagabond Adventure	Feb.	28,'31	1 reel	Feb. 21,'31
What A Tune	Pangborn	Feb.	8	2 reels	
Winning Putts	Farrell Golf	Mar.	1,'31	1 reel	Apr. 4,'31
Wizard Land	Vagabond Adventure	Dec.	14	1 reel	Dec. 13

STATE RIGHTS

Title	Star	Distributor	Length Feet	Mins.	Reviewed
Anyway By Air		Visugraphic	3 reels		May 17
At the Photoraphers	Harry Delf	Elbee	2 reels		
Beauty Secrets from Hollywood—No. 1 (technicolor)		Welshay			Mar. 14,'31
Besides the Western Sea		Castle Film	1 reel		
Birds of a Feather		Ideal		8 min.	Apr. 4,'31

Blind Youth	Lou Tellegen	Capital	2 reels	
Bosom Friendship	Novelty	UFA	10 min	
Bring on the Bride		Elbee	2 reels	Nov. 9
Broken Doll, The	Sadie Banks	Judea Films	1 reel	
Conquest of the Cascades	Educational	Gen. Electric Co.		Apr. 19
Coast to Coast	Talker	Visugraphic	2 reels	Aug. 30
Down Hawaii Way	Color Novelty	Castle	1 reel	
Electric Ship	Educational	General Electric	9	Nov 8
Ell-Ell	Cantor Waldman	Judea Film	950 ft	
Evening In Jewish Camp	Eval Miller	Judea Film	1000 ft	
Felix Fernandino		Imperial	9	Nov 22
Friend Husband		Burr	2 reels	
Frost and Old Lace		UFA	1 reel	Sept. 20
In the Geold Old Summer Time		Ideal	8 min	Apr. 4,'31
Jewish Gypsy	Hymie Jacobson	Judea Films	1900 ft	
Jewish Melody	Cantor Waldman	Judea Films, Inc.	1 reel	
Kiddie Cabaret		Mayfair	2 reels	Apr. 26
Kids and Pets	Color Novelty	Castle	1 reel	
Kol Nidre No. 1	Cantor Schmilikel	Judea Films	900 ft	
Kol Nidre No. 2	Cantor Waldman	Judea Films	950 ft	
Land of Freedom	Seymour Reitztelt	Judea Films, Inc.	2 reels	
Legend of the Skies		Ideal	6 min	Mar. 14,'31
Mal-Ko Mashma-Lou	Harry Feld	Judea Films		
Mawas		Capital Prod.	3½ reels	June 7
Measuring Time		UFA Film	7 min	Sept. 27
Meet the Family	Harry Delf	Elbee	2 reels	
Monkey Business			8 min	Apr. 4,'31
Monkey Squawks		Burr		
Natascha	Pinchus Lavenda	Judea Films, Inc.	2 reels	
Niagara Falls		Essanay		Dec. 20
Oh Doctor	Special Cast	Judea Films	1800 ft	
One Day		Visugraphic		Dec. 6
Peas and Ques		Pro Patria		Dec. 6
Peculiar Pets		Ideal	8 min	Apr. 4,'31
Poem in Stone, A		Ideal	7 min	Mar. 14,'31
Polo		Visugraphic	10 min	Nov. 29
Sacred Elephants of India		Ideal	8 min	Mar.21,'31
Sailors' Sweetheart	Hymie Jacooson	Judea Films, Inc.	2 reels	
Shoemaker's Romance		Judea Films	1900 ft	
Should I	Charles Lawmer	Advance Trailer		May 17
Signed, Sealed & Oelivered	Special Cast	Burr		
Sixty Minutes From Broadway	Color Novelty, Felix Fernandino &	Castle	1 reel	
Some Wild Appetites		Ideal	8 min	Mar.21,'31
Spanish Rhythm	Orch.	Imperial	9 min	Nov. 29
Spring Is Here		Ideal	9 min	Mar.21,'31
Style and Class	Marty Barratz	Judea Films	2000 ft	
Summer Harmonies	Song Cartoon	Biophone	1 reel	Oct. 5
Talk-o-Graphs	Norman Brokenshire	Henry Sonenshine	9 min	Nov. 29
Tee Time	Felix the Cat	Copley Films	1 reel	Apr. 5
Trouble from Abroad	Brock-Radio			Mar. 14,'31
Una-Sana-Takof	Cantor Waldman	Judea Films	950 ft	
When My Dreams Come True	Gene & Glenn	Advance Trailer	1 reel	Apr. 5
World Unseen, A	Scientific	UFA	12 min	

SYNDICATE PICTURES CORPORATION

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Alice Chops the Suey		Feb.	1, '31		
Alice Gets Stags Struck		Jan.	15, '31		
Alice Gets Stung		Oct.	15		
Alice Loses Out		Mar.	1, '31		
Alice on the Farm		Oct.	1		
Alice Picks the Champ		Mar.	15, '31		
Alice Plays Cupid		Apr.	1, '31		
Alice Rattled by Rats		May	1, '31		
Alice Solves the Puzzle		Apr.	15, '31		
Alice the Jailbird		Nov.	1		
Alice Wins the Derby		Nov.	15		
Alice in the Jungle		Jan.	1, '31		
Alice's Balloon Race		Dec.	15		
Alice's Egg Plant		Dec.	1		
Alice's Little Parade		Sept.	1		
Alice's Mysterious Mystery		May	15, '31		
Alice's Orphan		Feb.	15, '31		
Alice's Tin Pony		Sept.	15		
Broken Spur, The	Jack Hoxie	Feb.	1, '31	2 reels	
Cyclone Bliss	Jack Hoxie	Oct.	15	2 reels	
Desert Bridegroom	Jack Hoxie	Jan.	15, '31	2 reels	
Desert's Crucible	Jack Hoxie	Oct.	1	2 reels	
Dead or Alive	Jack Hoxie	Nov.	15	2 reels	
Double-O, The	Jack Hoxie	Dec.	1	2 reels	
Marshall of Money Mint	Jack Hoxie	Sept.	15	2 reels	
Rider from Nowhere	Jack Hoxie	Nov.	1	2 reels	
Romantic Sheriff, The	Jack Hoxie	Jan.	1, '31	2 reels	
Sparks of Flint	Jack Hoxie	Feb.	15, '31	2 reels	
Two-Fisted Jeffersen	Jack Hoxie	Sept.	1	2 reels	
Western Romance	Jack Hoxie	Dec.	15	2 reels	

TALKING PICTURE EPICS

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Animal World of Make Believe	Dr. Raymond L. Ditmars	Apr., '31	1 reel		
Bird Islands of Peru	Dr. Robt. Cushman Murphy	Feb. 12, '31	1 reel		Nov. 8
Fight to Live	Dr. Raymond L. Ditmars	Apr., '31	1 reel		
Freaks of Nature	Dr. Raymond L. Ditmars	June 14,'31	900		
In the Realm of Goblins	Dr. Raymond L. Ditmars	Aug. 31,'31	960		
Land af Evangelins	Wanderlust (No. 2)	Jan. 30, '31	1 reel		Feb. 14,'31
Let's Sing	Howard Wade Kinsey	Sept.	1	960	
Like a Beaver	Dr. Raymond L. Ditmars	Feb. 12,'31	940		Feb. 14, '31
Monkey Whoopee	Dr. Raymond L. Ditmars	Dec. 25	900		
Naked Man vs. Beast	Martin Johnson	Oct. 15	980		
Seeing Bermuda on a Bicycle	(No. 1) Wanderlust	Oct. 15	960		Dec. 13
Today and Yesterday	Hearst News	Nov. 15,'29	2900		

TIFFANY

Title	Star	Rel. Date	Length	Reviewed
Color Symphonies Series	6 In Technicolor		1 reel	
Chinese Flower Boat		July 5		
Dancing Bear		June 10		
Parisian Nights		June 25		
Kentucky Jubilee Singers	Series of 6			
Old Black Joe		May 1	2 reels	
On a Plantation		Apr. 15	2 reels	May. 10
Pickin' Cottan			1 reel	Dec. 13
Road Homa, Tha			2 reels	
Slave Days			1 reel	Dea. 6
Welcome Home		Dec. 12	1 reel	Nov. 29
Musical Fantasies	Series of 8		1 reel	
Fire Worshippers		Aug. 10		Sept. 27
Memories		Apr. 23		
William Tell		Aug. 1		
Way Down South				Dec. 6
Paul Hurst Comedies	Series of 6			
De Wolld's Champlan				Dec. 6
One Punch O'Teole		Mar. 23	18	Mar. 28,'31
Tale of a Flea, Tha				
Missing Link, The				
Rolling Stone Series	Series of 6			
In the Mountains		Sept. 25	1 reel	Sept. 6
The Oesert		Des. 18		
Tiffany Chimp Series	6 Monkey Comedies		2 reels	
1. Blimo Mystery, The				Sept. 27
2. Little Covered Wagon, The		Seot. 5		Aug. 30
3. Little Big House, The		Oct. 15		Oct. 4
4. Little Divorcee, The				Dec. 8
5. Nine Nights in a Bar Room		Jan. 28, '31		Jan. 3,'31
6. Chasing Around		Mar. 23,'31	2 reels	16 Mar. 28,'31
7. Africa Squawks				
8. Apeing Hollywood				
Voice of Hollywood Series	Station S-T-A-R		26	1 reel each
No. 8	Ben Turpin			Apr. 28
No. 9	Bert Wheeler			Apr. 19
No. 10	Robert Woolsey			
No. 11	Billy Bevan			May 24
No. 12	George Stone-Ruth Roland			May 21
No. 13	Geo. K. Arthur			July 19
No. 14	George K. Arthur			Aug. 9
No. 15	Joe Cobb			July 12
No. 16	Nell Hamilton	Aug. 10		
No. 17	Laura La Plante	Aug. 20		
No. 18	Gleason & Armstrong	Sept. 11		
No. 19	Johnny Hines			
No. 20	James Hall			Oct. 11
No. 21	Conklin & Christy			
No. 22	Ian Keith			
No. 23	Sammy Cohen-Tiffany Talking Chimps			Dec. 6
No. 24	Leon E. Janney	Dec. 21		
No. 25	Seben 'n' Leben	Jan. 20,'31		
No. 26	Kenneth Harlan	Mar. 2,'31	10	Mar. 28,'31

UNITED ARTISTS

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Glorious Vamps	Bobby Watson	Jan. 25	952		Jan. 25
Second Hungarian Rhapsody		May 24	895		July 19
The Amsrleans Coms	Otto Matieson	Aug. 2	978		
Wizard's Apprentice		Apr. 20	840		Sept. 20
Zampa		Sept. 6	1 reel		Sept. 6

UNIVERSAL

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Arabian Knights	Slim Summerville	Apr. 8,'31	2 reels		Mar. 28,'31
All Excited	Sidney-Murray	Mar. 25,'31	2 reels		
Afrlea	Oswald Cartoon	Dec. 1			Nov. 29
Alaska	Oswald Cartoon	Dec. 15			Dec. 20
All for a Lady	Leather Pusher Series No. 6	Dec. 31	2 reels		Nov. 29
Band Master, The	Oswald Cartoon		1 reel		
Brother for Sale	Sunny Jim	June 25	2 reels		Dec. 20
Big Butter in Yeggman, The	Sidney-Murray	May 8,'31	2 reels		Apr. 11,'31
Champion, The	Leather Pushers	Feb. 25,'31	2 reels		
Cat's Paw, The	Red Star Comedy	June 17,'31	2 reels		Apr. 4,'31
Chinese Blues	Sporting Youth	Mar. 31	2 reels		Mar. 29
China	Oswald Cartoon	Jan. 12,'31	1 reel		
Cold Feet	Oswald Cartoon	Aug. 18	1 reel		
Comeback, The	Leather Pusher Series No. 4	Dec. 3	2 reels		
Country School, The	Oswald Cartoon	May 5,'31	1 reel		
Oangeroue Daze	Red Star Comedy	Mar. 11,'31	2 reels		Mar. 14,'31
Oetective, The	Oswald Cartoon	Sept. 22	1 reel		Oct. 11
Oiscantented Cawboys	Sidney-Murray	Nov. 12	2 reels		Oct. 11
Oivorce A La Carte	Sidney-Murray	Apr. 15,'31	2 reels		Mar. 14,'31
Farmer, The	Oswald Cartoon	Mar. 23,'31	1 reel		Mar. 14,'31
Fireman, The	Oswald Cartoon	Apr. 8,'31	1 reel		
Fellow Students	Sidney Saylor	Apr. 9	2 reels		Mar. 8
Fowl Ball, The	Oswald Cartoon	Oct. 13	1 reel		
Framed	Leather Pusher Series No. 7	Jan. 14,'31	2 reels		Dec. 13
Go to Blazes	Sidney-Murray	Oct. 15	2 reels		Nov. 8
Hallowe'en	Sporting Youth	Apr. 14	2 reels		Apr. 8
Hammer & Tongs	Leather Pusher Series No. 2	Oct. 8	2 reels		
Hash Shop	Oswald Cartoon	Apr. 14	1 reel		Apr. 12
Helle Russla	Slim Summerville	Jan. 7,'31	2 reels		Dec. 20
Hello Napoleen	Red Star Comedy	June 3,'31	2 reels		
Hell's Heels	Oswald Cartoon	Juna 2	1 reel		June 7
Henpecked	Oswald Cartoon	Aug. 11	1 reel		
Here's Luck	Slim Summerville	May 20,'31	2 reels		
Heroes of the Flames	Tim McCoy	June 2,'31	17	Apr. 4,'31	
Hot and Bothered	Sidney-Murray	Mar. 4,'31	2 reels		
Howdy Mate	Red Star Camedy	June 24,'31	2 reels		
His Bachelor Daddy	Sunny Jim	May 14	2 reels		Apr. 19
Hot for Hollywood	Oswald Cartoon	May 19	1 reel		May 24
In Old Mazuma	Sidney Murray	Jan. 21,'31	2 reels		Jan. 3,'31
It Hapoened in Hollywood	Red Star Comedy	Feb. 2,'31	2 reels		Nov. 29
Kane Meets Abel	Leather Pushers	Feb. 11,'31	2 reels		
Kid Robarts	Leather Pusher Series No. 1	Sept. 3	2 reels		
Knockout, Tha	Leather Pusher Series No. 3	Nov. 5	2 reels		Oct. 11
Lady Killer, A	Leather Pusher Series No. 8	Jan. 28,'31	2 reels		
Lauohback, The	Red Star Comedy	Oec. 24	2 reels		Jan. 3,'31
Let's Play	Slim Summerville	Aor. 29,'31	2 reels		
Love Punch, The	Sidney-Murray	Oec. 10	2 reels		Nov. 22
Mardi Grae	Leather Pusher Series No. 5	Dec. 17	2 reels		Nov. 22
Mars	Oswald Cartoon	Dec. 29	1 reel		
Mexico	Oswald Cartoon	Nov. 17	1 reel		Nov. 29
Mush Again	Sunny Jim	Aor. 23	2 reels		Mar. 29
My Pal Paul	Oswald Cartoon	June 18	1 reel		June 28
Navy, The	Oswald Cartoon	Nov. 3	1 reel		Nov. 15
Neighbors	Sunny Jim	Mar. 26	2 reels		Mar. 1
No Privacy	Red Star Comedy	Apr. 22,'31	2 reels		
North Woods	Oswald Cartoon	June 1,'31	1 reel		
One Day to Liva	Red Star Comedy	Apr. 1,'31	2 reels		
One Day to Live				19 min.	Ap.11,'31
Parisian Galeties	Slim Summerville	June 10,'31	2 reels		
Not So Quiet	Oswald Cartoon	July 7	1 reel		July 26
Ou La La	Slim Summerville	Nov. 28	2 reels		Nev. 15
Parlez-Vous	Summerville	Seot. 10	2 reels		Aug. 16
Prison Panio	Oswald Cartoon	Apr. 28	1 reel		May 10
Rollino Along	Sidney-Murray	Oct. 1	2 reels		
Royal Bluff	Slim Summerville	Feb. 16,'31	2 reels		Feb. 28,'31
Sarale's Playmates	Slim Summerville	Mar. 8,'31	2 reels		Feb. 21,31
Scared Stiff	Red Star Comedy	May 13,'31	2 reels		
Stay Out, Tha	Sidney-Murray	May 24,'31	2 reels		
Shipwreck	Oswald Cartoon	Fab. 9,'31	1 reel		Feb 21,'31
Schoolmates	Sporting Youth	Apr. 28	2 reels		Apr. 26
She's a He	Sunny Jim	Juna 4	2 reels		May 10
Singing Sap	Oswald Cartoon	Sept. 15	1 reel		Sept. 20
Snappy Salesmen	Oswald Cartoon	Auo. 18	1 reel		
Soooks	Oswald Cartoon	July 21	1 reel		
Stay Out, The	Sidney-Murray	May 27,'31	1 reel		
Stop That Noise	Sunny Jim	July 16	2 reels		June 14
Stranoe as It Seems No. 1	Novelty	Seot. 1	1 reel		Sept. 20
Stranoe as It Seems No. 2	Novelty	Sept. 29	1 reel		Oct. 11
Strange as It Seeme No. 3	Novelty	Nov. 3	1 reel		Nav. 22
Strange as It Seeme No. 4	Novelty	Dec. 22	1 reel		Dec. 13
Strange as It Seems No. 5	Novelty	Jan. 19,'31	1 reel		Jan. 3,'31
Strange as It Seems No. 6	Novelty	Feb. 16,'31	1 reel		Feb. 7,'31
Strange as It Seems No. 7	Novelty	Mar. 16,'31	1 reel		Mar. 14,'31
Stranoe ae It Seems No. 8	Novelty	Apr. 13,'31	1 reel		Apr.11,'31
Strange as It Seems No. 9	Novelty	May 11,'31	1 reel		
Stranga as It Seems No. 10	Novelty	May 8,'31	1 reel		
Sunny South	Oswald Cartoon	Apr. 20,'31	1 reel		
Talkino Newsreel		Sept. 29	1 reel		
Tramoino Tramps	Oswald Cartoon	Mar. 31	1 reel		Mar. 29
We We Marie	Slim Summerville	Oct. 29	2 reels		Oct. 11
You said it Sailor	Red Star Comedy	Nov. 19	2 reels		Nov. 15

VITAPHONE SHORTS

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Adventures in Afrlea	No. 1. Into the Unknown		2 reels		
Adventures in Afrlea	No. 2. An African Boma		2 reels		
Adventures in Afrlea	No. 3. The Lion Hunt		2 reels		
Absent Minded	Perkins-Ford		882	10	Apr. 12
Africa Shricks	Hugh Cameron		1 reel		
Ain't Nature Grand	Looney Tunes No. 7				Jan. 24,'31
Alaska—Laff Tour	Eddie Lambert		1 reel		
Alolers	Novelty Scenic		1 reel		
Alpine Echoes	Douglas Stanbury		1 reel		Dec. 13
And Wife	Elliott-Davis		971	11	Apr. 12
Angel Cake	A. Rasch Girls-C. Landry, J. Ray Feursome		2 reels		Feb. 21,31
At Home, Patter Series	Littlefield-Ward		1435	16	Mar. 15
At the Round Table	Hellinger-Hooper-Runyon-Corbett		1 reel		Oct. 4
At Your Service	Landis-Hallinan-Blackwood		833	7	
Baby Bandit, Tha	Babby Watson-Ann Cornwall		1 reel		

Bard of Broadway, The	Walter Winchell	2 reels	Oct. 4
Barefoot Days	Cast of Children	1 reel	
Believe It or Not, No. 1	Robert L. Ripley	2 reels	May 24
Believe It or Not, No. 2	Robert L. Ripley	1 reel	Dec. 6
Believe It or Not, No. 3	Robert L. Ripley	1 reel	
Believe It or Not, No. 4	Robert L. Ripley	1 reel	Nov. 1
Believe It or Not, No. 5	Robert L. Ripley	1 reel	Aug. 30
Believe It or Not, No. 6	Robert L. Ripley	1 reel	7 Mar. 28
Believe It or Not, No. 7	Robert L. Ripley	1 reel	Feb. 21,'31
Believe It or Not, No. 8	Robert L. Ripley	1 reel	
Believe It or Not, No. 9	Robert L. Ripley	1 reel	
Believe It or Not—No. 10	Robert L. Ripley	1 reel	
Bernie, Ben	Orchestra	771	9 Apr. 19
Big Deal, The	Harry Holman	1 reel	
Big Man From the North	Looney Tunes No. 6	1 reel	Jan. 10,'31
Big Money, Potter Series	Littlefield-Ward	1141	12 May 24
Body Slam, The	Lambert-Ledoux-Irving	1 reel	July 19
Border Patrol, The	Frisco-Knapp-Graham	2 reels	Jan. 24,'31
Booze Hangs High, The	Looney Tunes No. 4	1 reel	8 Oct. 4
Bosko's Holiday	Luney Tunes No. 11	1 reel	
Box Car Blues	Looney Tunes No. 5	1 reel	
Bridal Night	Arthur-Merriam	1 reel	
Bright Sayings	Shirley-LeMay	1 reel	
Broadway's Like That	Ruth Etting	865	10 Mar. 8
Bubble Party, The	Geo. Sweet	629	7
Bubbles	Vitaphone Kiddies	688	8
Cave Club, The	Leach, Merman-Pierlot	793	9
Celeste Aida	Giovanni Martinelli	1 reel	9 Juns 21
Check Up, The	Jack Hazzard	1 reel	
Cheer Leader, The	Tom Douglas	828	9
Christmas Knight	Washburn-Eddy-Middleton	698	8
College Capers		1 reel	Nov. 8
Compliments of the Season	Dressler-Lane-O'Brien	2 reels	
Congo Jazz	Looney Tunes No. 2	1 reel	Aug. 30
Contrary Mary	Bobby Watson	839	9 June 7
Court Plastered	Helen Broderick	1 reel	Jan. 24,'31
Crimes Square	Pat O'Brien-Mary Dunean	1 reel	
Cry Baby	Vernon-Treen	1 reel	
Cryin' for the Carolines		1 reel	
Curses	Moore-Clement-Blackwood	2 reels	Feb. 21,'31
Darling Brute, The	Jack Hazzard	1 reel	
Desert Thrills,	Edwin Bartlett	725	8 July 28
Devil's Parade, The	Sidney Toler	888	10 June 14
Dining Out	Kent-Lake	1 reel	
Doctor's Wife	Pangborn-Astor-Mitchell	2 reels	
Done In Oil, Potter Series	Littlefield-Ward	1539	17 Juns 14
Donkey Business	Edgar Bergen-C. Graver	1 reel	
Down the Blue Danube			8 Apr. 25,'31
Ducking Duty	Conklin-Morgan	493	5
Dumb Luck	Frank Orth-Ann Codle	1 reel	
Dumb Patrol	Looney Tunes No. 9	1 reel	7 Mar. 28,'31
Duel, The	Fields-Teasdale	1 reel	
Emergency Case	Hugh-Comeron	1 reel	Sept. 27
Envy	Dressler-Brent-Evans	1 reel	
Eternal Triangle, The	Rich-Standing-Kallz	1 reel	
Everything Happens To Me	Carson-Hoyt	1 reel	
Evolution	Progress of Motion Pictrues	1 reel	10 June 21
Excuse the Pardon	Morgan-Alexander	1 reel	Dec. 13
Family Ford	Jim Harkins	1 reel	
Fashion's Mirror	Newberry-Thompson	1 reel	
Feminine Types	Jean Barrios	1 reel	
Find the Woman	Hugh O'Connell	817	9
Five Minutes From the Station	Overman-Churchill-Sidney	2 reels	
For Art's Sake	Broderick-Crawford	1 reel	Sept. 27
For Two Cents	Oe Wolf Hopper	934	10
Fore	Ford-Lane	1 reel	
Fowl Triangle		1 reel	Feb. 14,'31
Frame, The	Boyd-Middleton	1 reel	
Freshman Love	Ruth Etting-Jeanie Lang-Don Tompkins	1 reel	20 Apr.18,'31
Gangway	Joe Penner	2 reels	
Gates of Happiness	Arthur Pat West	1 reel	8 Sept. 27
Ginsberg of Newberg	Eddie Lambert	2 reels	Aug. 2
Girls We Remember		1 reel	Dec. 13
Going Places	Shaw & Lee	860	June 7
Good Mourning	Eddie Fay-Dressler-White	1 reel	
Good Pie Forever	Billy Wayne-Selma White	1 reel	
Good Times	Madge Evans	1 reel	Mar. 14,'31
Gob, The	Skelly-Evans-Shannon-Shea	2 reels	
Grand Oame, The	Patsey Kelly	1 reel	
Grounds for Murder	Foster-Glendenning	1 reel	
Hanoover, The	Neely Edwards-B. Granville	1 reel	
Handy Guy, The	Earl Sande	2 reels	
Happy Hottentots, The	Joe Frisco	1 reel	Oct. 25
Harmonizing Songs	Ioseph Harmon	1 reel	
Hard Guy	Spencer-Tracy, Katherine Alexander	1 reel	Sept. 6
Headache Man, The	Clements-Cavanaugh	1 reel	Jan. 17,'31
Heart Breaker, The	Eddie Foy, Jr.	1315	15 Oct. 4
Hello Sucker	Helen O'Connell	1 reel	
Her Relatives	Neely Edward	1 reel	
His Big Ambition	Potter Series, Littlefield-Ward	2 reels	19 Aug. 30
His Public	Morris & Campbell	2 reels	
Hocus Pocus	Edoar Bergen-C. Graver	1 reel	
Holland	Technicolor	733	8 June 14
Hitting the High C's	Frank & Milt Britton & Band	1 reel	Aug. 30
Hold Anything	Looney Tunes No. 3	1 reel	
Home Maid	Hackett-Hall-Burley	1 reel	
Honeymoon Trail, The		1 reel	7 Apr. 4,'31
Honolulu	Madison-Marsh	1 reel	
Horse Sense	Bob Roebuck	1 reel	
Horseshoes	Lynn Overmann	1 reel	
Hot Sands	Billy Wayne-Thelma White	1 reel	
How I Play Golf	Bobby Jones		
No. 1—The Putter		2 reels	Apr. 25,'31
No. 2—Chip Shots		1 reel	Apr. 25,'31
No. 3—The Niblick		1 reel	Apr. 25,'31
Idle Chatter	Lou Holtz	908	10 Apr. 19
Ill Wind, An	Hihhard-Lorch-Graham	2 reels	June 14
I'll Fix It	Kent-Lake	1 reel	9 Mar. 28,'31
Japanese Bowl, The	Technicolor	894	8 June 14
Jay Walker, The	Chester Clute	1 reel	10 Sept. 13
Jessel, George, and The Russian	Art Choir	1 reel	Feb. 21,'31
Knocking 'Em Cold	Andrew Tombes	1 reel	
Last But Not Leased	Billy Wayne-Thelma White	1 reel	Mar. 21,'31
Lady Killer, The	Eric Oressler	1 reel	
Last Straw, The	Romney Brent	2 reels	15 Aug. 30
Legacy, The	Betty Compton	800	9
Letters	Pauline Garon	645	9 June 14
Let's Elope	Betty & Jerry Browne	1 reel	
Let's Merge	Doree Leslie	1 reel	
Lodge Night	Phillips-Cox	922	9 Oct. 25
Lonely Gigolo	Lotti Loder		
Looney Tunes		1 reel	
No. 1—Sinkin' in the Bathtub		1 reel	Aug. 30
No. 2—Congo Jazz		1 reel	
No. 3—Hold Anything		1 reel	Oct. 4
No. 4—Booze Hangs High, The		1 reel	
No. 5—Box Car Blues		1 reel	Jan. 10,'31
No. 6—Big Man From the North		1 reel	Jan. 24,'31
No. 7—Ain't Nature Grand"		1 reel	Apr. 4,'31
No. 8—Ups 'n Oowns		1 reel	Mar. 28,'31
No. 9—Dumb Patrol		1 reel	
No. 10—Yodeling Yokels		1 reel	
No. 11—Bosko's Holiday		1 reel	
No. 12—Trees' Knees		1 reel	
Lost and Found	Oemarest-Bond	1 reel	
Love Nest, The	Billy Wayne-Thelma White	1 reel	Mar.21,'31
Lucky Break	Fox	21	Oct. 25
Madame of the Jury	Judith Anderson	1 reel	
Maid to Order	Eleanor Shaior-Bob Lynn	1 reel	
Making Good	Joe Penner	1 reel	Apr. 4,'31
Many Happy Returns	Connolly-Gottschalk-Evans	2 reels	17 Aug. 30
Married	Flint-Ridges-Foran	1 reel	
Masouerade	V. Osborn-R. O'Arcy-W. Lytell	2 reels	
Martinelli			
Aria from "Aida"		1 reel	
Nina		1 reel	Apr. 18,'31
Pagliacci		1 reel	
Prison Scene from "Faust"		1 reel	Sept. 27
Temple Scene from "Aida"		1 reel	
The Ship's Concert		1 reel	
Two Popular Italian Songs		1 reel	
Two Songs in English		885	8 June 14
Military Post, The	Roberto Guzman	1 reel	
Modern Fairy Tales		1 reel	
Merry Melodies		7	min Apr. 25,'31
Modern Business		1 reel	
Money, Money, Money	Mason-Keeler	878	
Mr. Intruder	Otto Kruger	1 reel	
Music Racket, The	Lee Morse	1 reel	Oct. 25
My Mistake	Oonald Brian, Pat O'Brien	1 reel	
My Hero	Foy-Chard	1 reel	June 14
Naggers, The	Mr. & Mrs. Jack Norworth	1 reel	
Naggers at Breakfast, The	Mr. & Mrs. Jack Norworth	845	9 Juns 14
Naggers' Oay of Rest, The	Mr. & Mrs. Jack Norworth	1 reel	Jan. 17,'31
Naggers Ge Rooting, The	Mr. & Mrs. Jack Norworth	1 reel	Jan. 10,'31
Naggers Go South, The	Mr. & Mrs. Jack Norworth	1 reel	
Naggers Ge Camping, The	Mr. & Mrs. Jack Norworth	1 reel	8 Mar. 28,'31
Naggers in the Subway, The	Mr. & Mrs. Jack Norworth	1 reel	
Naggers at the Dentist's, The	Mr. & Mrs. Jack Norworth	1 reel	
Nay, Nay, Nero	Cameron-Watson	1 reel	
New Racket, The	Bradbury-Homer	1 reel	
Night Club Revels	W. O'Keefe-Collette Sisters	1 reel	
Nightingale, The	Osborne-Talbot-O'Brien	2 reels	Jan. 31,'31
Nile Green	Broderick-Crawford	740	8 June 7
Ne-Account, The	Hardie-Hutchinson	777	9
No Questions Asked	Little Billy-Prounty	1 reel	
Number, Please	Sheila Barrett-L. Barrie	1 reel	10 Mar. 21,'31
Office Scandal, The	Bergen-Graber	1 reel	Jan. 31,'31
Office Steps		835	9 Aug. 9
Old Flame, The	Audrey Oale-John Marsdon	1 reel	
Old Seidelburg	Peterson-Renme-Reed-Gilmore	1 reel	
One Good Turn	Ruth Etting-Jay VeHe	2 reels	
One on the Aisle	Lon Hascall	1 reel	
One Way Out	Chas. Lawrence-Thelma White	1 reel	Feb. 21,'31
Only the Girl	Watties-Marsh	580	8
On the High "C's"			9 Apr. 4,'31
On the Job	Frank Orth-Ann Codee	1 reel	
Opening Night	Sands-Jaeqson-Hoyt	1 reel	
Operation, The	Edgar Bergen	835	9 Aug. 9
Out for Game, Potter Series	Littlefield-Ward	2 reels	Aug. 2
Pa Gets a Vacation, Potter Series	Littlefield-Ward	1243	14
Papa's Slay Ride	H. Cameron-Spring Byington	1 reel	May 31
Painter, The	Frank Orth		
Paper Hanging	Johnny Arthur	1 reel	
Partners	Wm. Gaxton-Geo. Haggerty	2 reels	21 Apr. 4,'31
Paulo, Paquita & Chiquita		832	9
Peace and Quiet	Billy Wayne-Barbara Leonard	1 reel	
People Versus, The	Champeau-O'Malley	548	6 Apr. 12
Perfect Understanding, A	May-Oaks	537	8
Pest of Honor, The	Short-Fielding-Hall	1 reel	
Play Boy, The	Fox-Curtis	2 reels	
Playing With Fire	Jack Hazzard	1 reel	
Politics	George Jessel	2 reels	Oec. 13
Poor Little Butterfly	Technicolor	1 reel	
Poor Fish, The	Cavanaugh-Ridges-Schafer	1 reel	
Private Engagement, A	Yacht Club Boys	1 reel	8 Sept. 27
Purely An Accident	Brown-Kearns-Otto	1 reel	
Putting It On	Jarvis-Bond	1 reel	
Railroad Follies	Morgan-Hager	1 reel	Aug. 23
Reno or Bust	Pangborn-Elliott	1150	13 June 7
Riding Master, The	Charles Hackett-Rosa Low	9	Nov. 8
Romeo & Juliet	Poodles Hanaford	1 reel	
Recruits, The	The Three Sailors-Clements	1 reel	Feb. 21,'31
Revenge Is Sweet	L. Adams-Weeks-Allworth	2 reels	9 Mar.28,'31
Road Knights		1 reel	9 Aug. 9
Rhythms	Reisman Band	2 reels	15 Aug. 9
Roseland	Ruth Etting	2 reels	14
Royal Fourflusher, The	Eddie Buzzell	1558	17 June 14
Rural Hospitality	Roger Imhof	1 reel	
Russian Around	Arthur Pat West	1 reel	
Russian Rhapsody, A	Kuznetzoff & Nicolina	704	8
Salesman, The	Orth-Vernon	1 reel	
Santry, Henry, & Orchestra		1 reel	Feb. 28,'31
Sax Appeal	Joe Penner	1 reel	
School Daze	Musical-song-dance skit	1 reel	Aug. 30
Scotch Love	Blare-Swinburn-Collins	1 reel	
Scotch Taffy	Scott Sanders	1 reel	Oct. 25
Second Childhood	Mayall-Meckin	1 reel	
Seeing Off Service	Penner-Busley-McNaughton	2 reels	Nov. 1
Seeing Sarah Off	Slyvia Clark	1 reel	
Seeing Things	Oemarest-Auer-Fielding	1 reel	9 Oct. 18
Service Stripes	Penner-Waddell	1 reel	Jan. 10,'31
Servant Problem, The	Murray-Oakland-Stauber	1 reel	
Shakespeare Was Right	Technicolor	1 reel	June 7
She Who Gets Slapped	Tom Ougan	1 reel	June 7
Ship Ahoy	All Star	1 reel	
Showin' Off	Vitaphone Kiddies	1 reel	
Sinkin' in the Bathtub	Looney Tunes No. 1	1 reel	May 10
Sitting Pretty	Joe Phillips-Ruth Donnelly	1 reel	
Skin Game, The	Irving-White-Duffy	1 reel	
Sky High	Janet Reade-Oudley Clements	1 reel	10 Mar. 28,'31
Sleepy Head	Frank Orth-Ann Codee	1 reel	Feb. 21,'31
Slick As Ever	H. J. Conley	2 reels	June 7
Song Paintings	Ann Seymour	1 reel	June 7
Song Plugger, The	Joe Frisco	1390	18 June 7
South Sea Pearl	Gaston Glass	2 reels	May 10
Spirits of 76th Street	Helen Broderick	1 reel	
Squaring the Triangle			
Stars of Yesterday	Old Film Stars	1 reel	Feb. 28,'31
Stepping Out	Penner-Phillips-Donnelly	1 reel	Oct. 25
Still Alarm, The	Webb-Allen	1 reel	June 7
Straight and Narrow	Robins-Jenkins	1 reel	
Strange Case, The	Charles Halton	1 reel	
Strong and Willing	Trixie Friganza	1 reel	Sept. 27
Strong Arm, The	Harrington-O'Neil	1 reel	
Stuttering Romance, A	Joe Penner-Dorothea Chard	1 reel	
Substitute, The	Chas. Lawrence	1 reel	Sept. 27
Surprise	Ougan-Leonard	1038	12
Suspicion	Lyons-Earle-Morne	1 reel	
Syncopated Sermon, A	Hall-Johnson Choir		
	Willard Robinson	1 reel	Nov. 15
System	Clements-Knapp	1 reel	
Taking Chances	Billy Wayne-Thelma White	1 reel	
Taking Ways	Codee & Orth	2 reels	May 10
Talking 't Over	Jack Osterman	739	8
Thank You, Doctor	Ravold-Taylor-Clute	1 reel	Aug. 23
Thirteenth Prisoner, The	Willie Howard-Lee Kohlmar	1 reel	Nov. 15
Tintypes	Yorke & King	1 reel	Oct. 11
Tom Thumbs Oown	Jarvis McNaughton	1 reel	
Tip to Paris, A	Jarvis-Taylor	1 reel	
Trees Knees	Looney Tunes No. 12	1 reel	
Trip to Tibet, A	Scenic	1 reel	
23 Skiddo	Lew Fields	854	10 June 14
Twixt Love and Outy	Howard-Graham-Percival	1 reel	
Two Rounds of Love	Rennie-Dixon	1 reel	
Unfair Sex, The	Healy-Gilbert	1 reel	
Ups 'n' Oowns	Looney Tunes No. 8	1 reel	Apr. 4,'31
Varsity Show, The	Olive Shea	2 reels	
Varsity Vamp	Mike Ames	1 reel	
Victim, The	Orth-Howard	1 reel	
Wanderer, The	DouglasStanbury	1 reel	9 Sept. 13
Watch Dog, The	Jack Hazzard	1 reel	
Who's the Boss	Panohorn-Howard	1 reel	
Wedding of Jack and Jill, The	Vitaphone Kiddies	701	
Wedding Bells		485	
Wedding Bills	BillyWayne-Helen Lynd-Bronks Benedict	1 reel	
What a Life		995	11 June 14
Where There's a Will	George Hassell	2 reels	
Window Cleaners	Price-Edwards		7 Apr. 19
With Pleasure	Oolly Gilbert-Billy Wane	1 reel	18 Mar.14,'31
Woman Tamer, The	Gilbert-Howard-Oavis	1 reel	
Won to Lose	Irving-Lambert	1 reel	
Work, Milton C.		1 reel	
Yodeling Yokels	Looney Tunes No. 10	1 reel	

CLASSIFIED Advertising



Ten cents per word, payable in advance. Minimum charge, $1.00. Copy and checks should be addressed Classified Ad Dept., Motion Picture Herald, 1790 Broadway, New York, N. Y.

The Recognized National Classified Advertising Medium

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S. O. S. AGAIN REPEATS:—BEWARE OF FLY-BY-NIGHTS—DEAL WITH ESTABLISHED COMPANIES! Sound-on-Film Heads, Choice of Five Standard Makes, $198.50; R.C.A. Photophone Speakers, $10.75; Motor Generators for Sound-on-Film, $69.75; 15" Aluminum Sound Reels, $2.34; Da-Tone Sound Screens, 39c sq. ft.; Beaded Sound Screens, 59c sq. ft.; Theatre Velvet Carpet, $1.11 per yd.; Acoustical felt, 27½c sq. yd.; Dyed Burlap, $1.11 per yd.; Plush Draperies, 77c sq. yd.; Parts for Powers, Simplex, 20% discount; Brand New Reflector Arcs, each $79.50; Forest 15 Ampere Rectifiers, Brand New, each $49.50; Tone-O-Graph Sound-on-Film Heads, $49.50; Synchronous Turntables, $49.50; Powers Aperture Masks, $1.90; Simplex Aperture Masks, 98c; Many Other Bargains. Write S. O. S. Corp., Dept. E-H, 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

GENUINE R. C. A. TUBES, brand new stock: UX-250, $5.00; UX-281, $4.50; UX-227, $1.00; UX-280, $1.35; UX-224, $1.75; SAMSON Pam No. 19 Amplifiers, $65.00; General Electric 6 amp. Chargers, $13.50. Address THEATRE SOUND SERVICE, 130 S. CLINTON AVENUE, ROCHESTER, NEW YORK.

Projector Repairing

BEST SHOP for repairing projection machines. Prompt service, reasonable prices. Address Movie Supply Co., 844 Wabash Ave., Chicago, Illinois.

SKILLED MECHANICS, specialized tools, and a shop equipped for but one purpose can offer you nothing but the best in repair work. That is what I have, and I can offer you the best in the overhauling of your motion picture machinery equipment. One of the oldest repair men in the territory, and serving some of the largest houses. Relief equipment furnished free. For results bring your work to Joseph Spratler, 12-14 E. Ninth St., Chicago, Illinois.

Theatres for Sale

FOR SALE: THEATRE BUSINESS AND TEN-YEAR LEASE on STATE THEATRE, doing good business, Western Electric Sound, 750 new seats, best location in 4,500 town, no opposition. Selling account of health. Will stand investigation. Everything first class. Address MILES S. FOX, STATE THEATRE, Westminster, Maryland.

FOR SALE: New, up-to-date Theatre, perfect sound, R. C. A., new A. C. equipment, 2,100 population, seating capacity, 270. Reason for selling,—wants to go West. Will sacrifice if sold within two weeks. No competition. Doing good business. Address NEW COZY THEATRE, Checotah, Oklahoma.

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MOST UP-TO-DATE THEATRE IN IOWA, three hundred seats, sound equipment. Will sell equipment and building or just equipment and lease building. 7 day town—no competition. Address Box No. 52, Motion Picture Herald, 1790 Broadway, New York.

IF YOU ARE LOOKING FOR A SHOW to buy at a bargain, in a live, wide-awake, County seat town, no competition, write me. Will take cash to handle deal. No trade. Address P. O. Box 241, Santa Rosa, N. M.

Equipment Wanted

WANTED—Peerless or Simplex projectors, also Strong reflector arc lamps. State price, condition and number of machines. Will pay cash, or one-third down and balance C.O.D. Address Box No. 2, Motion Picture Herald, 1790 Broadway, New York.

Equipment Wanted

WANTED—Used Simplex Projectors. Address GUERCIO & BARTHEL, 1018 South Wabash Avenue, Chicago, Illinois.

HIGHEST PRICES paid for used opera chairs, projection machines, etc. Address Movie Supply Co., 844 Wabash Ave.. Chicago, Illinois

WANTED: Used Amplifiers; Automatic Arcs; Booth Equipment; Chairs; Cameras; Faders; Horns; Generators; Projectors; Rectifiers; Sound Heads; Speedometers; Motors; Turntables. State Makes, Price, Condition, Full Information. Simplex and Powers Projectors for sale at reasonable prices. Address Box No. 24, Motion Picture Herald, 1790 Broadway, New York.

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OPERA CHAIRS, seats and backs for all makes, five-ply, at prices that save you money. Jobs in new and used chairs. Address Redington Company, Scranton, Penna.

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1,000 USED HARDWOOD PORTABLE CHAIRS in Sections of Two and Three. 1,200 Upholstered Chairs, Panel Backs, Squab Seats covered in Imitation Spanish Leather $2.00 Each. 1,200 Veneer Chairs 90 Cents each. 600 Heywood Wakefield Spring Constructed Chairs, Panel Backs all newly upholstered and covered, Green Imitation Leather. Write ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue Chicago, Illinois

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FOR SALE: Powers 6B Type E Head, latest type motor and speed control, fully equipped excepting Lamp-House. Price, $150.00. Address COZY THEATRE, Winchester, Indiana.

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BARGAIN: Motiograph Reflector Arc Lamps, slightly used, $100.00 each; One Roth Actodector 25-25, $200.00; One 5 Kilowat Martin Convertor, $375.00. Address GUERCIO & BARTHEL, 1018 South Wabash Avenue, Chicago, Illinois.

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Equipment For Sale

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PROJECTIONIST, five years. Experienced on Western Electric and other sound equipment. References. State salary. Address W. C. SMITH, 629 Burton Avenue, Eureka, Illinois.

OPERATOR-ELECTRICIAN desires position. Repairs projectors—sound equipment. Ten years experience. Married. Address WALTER INGALLS, New Hampton, Iowa.

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(Continued on next page)

CLASSIFIED ADVERTISING

Continued from preceding page

Position Wanted

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MANAGER WANTED: Progressive Manager who can make good. Live town of 8,000. Steady position salary-commission. Don't answer unless reliable. Married man preferred. Address Box No. 49, Motion Picture Herald, 1790 Broadway, New York.

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ON THE DOTTED LINE...

Columbia

George B. Seitz, to direct "Arizona." . . . Betty Bronson, Jack Mulhall, Constance Cummings in "Lover Come Back"; Erle C. Kenton directing, Helen Topping Miller adaptation. . . . Buck Jones in "Branded"; Ross Lederman directing. . . . James Donlan, Paul Porcasi in "The Good Bad Girl." . . .

Fox

Jeanie Macpherson, writing talking version of "Fazil" . . . Lina Basquette, Eleanor Hunt, Lalia Karnelly, Ivan Linow, Billy Barty, Eddie Kane in "Goldie"; Benjamin Stoloff directing. . . . Jesse De Vorska, Jean Hersholt in "Transatlantic"; William K. Howard directing. . . . Marjorie White, Louise McIntosh in "The Black Camel"; Hamilton MacFadden directing. . . . George Irving, Andre Cheron, Henry Armetta, Nella Walters, Joan Castle in "Hush Money"; Sidney Lanfield directing. . . . Rita LaRoy, George O'Brien, Virginia Cherrill, Humphrey Bogart, Stanley Fields, James Kirkwood in "Wyoming Wonder." . . .

Roger P. Davis, signed to design settings for underworld film. . . . James Todd, new contract. . . . Marguerite Churchill, James Kirkwood, Howard Phillips, Gerard Stewart, Donald Dillaway, Cecilia Parker, Nat Pendleton, Dixie Lee, Virginia Sale in "Over the Hill"; Henry King, directing. . . .

M-G-M

Robert Montgomery in "The Man in Possession"; Sam Wood directing. . . .

Monogram

Lloyd Hughes, Dorothy Sebastian, Charles Middleton in "Ship of Hate"; J. P. McCarthy directing. . . . Tom Tyler for series of eight "Romances of the West." . . . Bill Cody, Andy Shuford in series of eight, titled "Bill and Andy" series. . . . Robert Bradbury, as western supervisor. . . .

Paramount

Ruth Chatterton in "Laurels and the Lady"; Berthold Viertel directing. . . . Anthony Coldeway, writer, Long Island studio. . . . Miriam Hopkins, new five-year contract. . . .

Radio

Hope Williams in "Pent House." . . . Phillips Lord, new contract. . . . Ricardo Cortez in "Dance, Gigolo, Dance" and "The Chicago Dove." . . . Richard Dix in "Young Donovan's Kid." . . . Title of "Waiting at the Church" changed to "An Old Broadway Custom." . . . Betty Compson, Robert Ames, Conrad Nagel, Bodil Rosing, Robert Emmett O'Connor, Dickie Moore in "Helga"; George Archainbaud directing. . . . Dolores Del Rio in "Bird of Paradise." . . . William Halligan, James Quinn, George Chandler, Charles Gillette, Ford West, Edward Piel, Leo Willis in "Everything's Rosie." . . . Laurence Olivier, new contract. . . .

RKO Pathe

Ann Harding in "Devotion"; Robert Milton directing. . . . Marion Shilling, Hedda Hopper in "Common Law." . . .

United Artists

Fay Wray, Estelle Taylor in "The Unholy Garden." . . . Ben Hecht, five-year contract for all writing. . . . Lowell Sherman, Ina Claire, Jean Harlow, Carole Lombard in "The Greeks Had a Name for Them"; Lowell Sherman directing; Sidney Howard, adaptation. . . .

Universal

John Huston, borrowed to adapt W. R. Burnet's novel, "Saint Johnson." . . . Noble Johnson in "East of Borneo"; George Melford directing. . . . Lew Ayres, Sidney Fox, Harry Beresford, Slim Summerville in "Heaven on Earth"; Russell Mack directing. . . .

Warner-First National

Lionel Barrymore, borrowed for "The Star Witness." . . . Charles Butterworth in "Merry Wives of Reno," an original by Robert Lord. . . . Anthony Bushell, Marion Marsh in "Five Star Final." . . . Constance Bennett, Ben Lyon in "Bought"; Archie Mayo directing; Charles Kenyon, Raymond Griffith, adaptation. . . .

"Birth of Nation" Banned

Omaha—The synchronized "Birth of a Nation" was booked for the State by Publix, but the mayor banned it on racial grounds. It was shown across the river without great success.

Legislative Help Praised

Cleveland — Local exhibitors association has passed a vote of thanks for William James and P. H. Wood, officers of the MPTO of Ohio, for legislative help in the past session.

No Tax on Amateurs

South Bend, Ind.—The city council has decided amateurs operating projection machines to entertain friends of family will be exempt from a license tax, required from professional projectionists.

WCTU Asks Censorship

Albany—The WCTU has passed a resolution asking federal censorship of films.

IN THE COURTS

Portland, Ore.—Fox Film has filed notice of appeal in case against Tri-State Theatres to collect $3700 alleged due in rentals for films contracted by the Granada and then refused.

Ottawa—The eight weeks' dispute between P. J. Nolan, owner of three houses, and operators' local 217 continues without cessation, featured by picketing.

New Orleans—Three men, charged with arson in the Valentino theatre fire last December, have entered pleas of not guilty in criminal district court.

Dallas, Texas—Oak Cliff Amusement Co. of the R & R circuit, subsidiary of Hughes-Franklin, has opened a new suburban house.

Oppose Ads in Films

Cleveland—The local exhibitors association has gone on record as opposed to advertising in features, and local exchange distribution of combination disc and sound track prints.

City Loses, Operators Win

Hull, Quebec—Through an error by the city council, local exhibitors have been saved a license fee increase. The council failed to publish notice of the change less than 10 days prior to May 1.

Sunday Pictures Win

Fort Collins, Colo. — Sunday films, between 1 and 11 P. M. will be permitted, as the result of a close special election.

Pass Sunday Film Bill

Dallas, Texas—By a vote of 86 to 42, the state legislature has passed the bill legalizing Sunday films in the state.

Schine Leases Two

Fremont, O.—Schine interests have arranged to lease the Fremont and Strand, part of the A. H. Jackson estate.

EASTMAN'S LATEST CONTRIBUTION...

. . . is a remarkable super-speed panchromatic negative film that simplifies production, yields finer sound pictures than ever...and sells at the same price as regular negative. The whole industry is the winner by this latest Eastman development. Eastman Kodak Company, Rochester, New York. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN *SUPER-SENSITIVE*

Panchromatic Negative, *Type 2*

FOX

WINNING NINE BIG HITS FOR LONG RUNS

WILL ROGERS in A CONNECTICUT YANKEE

with **Maureen O'Sullivan, Myrna Loy, Frank Albertson, William Farnum.**

Directed by **DAVID BUTLER**

Hit of the season. Drawing, pulling, packing everywhere.

QUICK MILLIONS



with **Spencer Tracy, Sally Eilers, Marguerite Churchill.**

Directed by **ROWLAND BROWN**

Penetrating, exciting drama of the modern get-rich-quick man and how he gets it. **MAY 3**

Raoul Walsh's WOMEN OF ALL NATIONS

With VIC and EDDIE, those two cock eyed marines, always faithful to every frail and flag.

Victor McLaglen, Edmund Lowe, Greta Nissen, El Brendel, Fifi Dorsay, Marjorie White.

Comedy drama with characters Quirt and Flagg. Originally created by **Laurence Stallings** and **Maxwell Anderson**

Carnival of laughter. **MAY 31**

6 CYLINDER LOVE



with **Spencer Tracy, Sidney Fox, Edward Everett Horton, Una Merkel, William Collier Sr., Ruth Warren, El Brendel.**

From the play "Six Cylinder Love" by **William Anthony McGuire**

Directed by **THORNTON FREELAND**

Laugh a second, thrill a minute cyclone. **MAY 10**

THE BLACK CAMEL

Charlie Chan's latest thriller

with **Warner Oland, Sally Eilers, Bela Lugosi, Dorothy Revier, Victor Varconi, J. M. Kerrigan.**

From the story by **Earl Derr Biggers**

Directed by **HAMILTON MacFADDEN**

Deep mystery, suspense, action and laughter. **JUNE 7**

YOUNG SINNERS

Famous stage success

with **Dorothy Jordan, Hardie Albright, Thomas Meighan, Cecilia Loftus, James Kirkwood.**

Play by **Elmer Harris**

Directed by **JOHN BLYSTONE**

Youth daring, defying and parents who wonder why. **MAY 17**

JANET GAYNOR in DADDY LONG LEGS

Another triumph for the oft-crowned "queen of the screen"

with **Warner Baxter, Una Merkel, John Arledge, Claude Gillingwater Sr., Kathlyn Williams.**

From the play by **Jean Webster**

Directed by **ALFRED SANTELL** **JUNE 14**



ELISSA LANDI in ALWAYS GOODBYE

The eyes of love are the eyes of Landi, in a penetrating drama

with **Lewis Stone, Paul Cavanagh, John Garrick, Beryl Mercer.**

Story by **Kate McLaurin**

Directed by **WILLIAM CAMERON MENZIES** and **KENNETH MacKENNA** **MAY 24**

Spencer Tracy and **Warren Hymer** in

GOLDIE

with **Jean Harlow,** platinum blonde

Directed by **BENJAMIN STOLOFF**

Undecided blonde decides betwe two merry muggs. **JUNE**

HITS ALL THE TIME

FOX FILM CORP.

WINDING UP THE SEASON IN A BLAZE OF GLORY

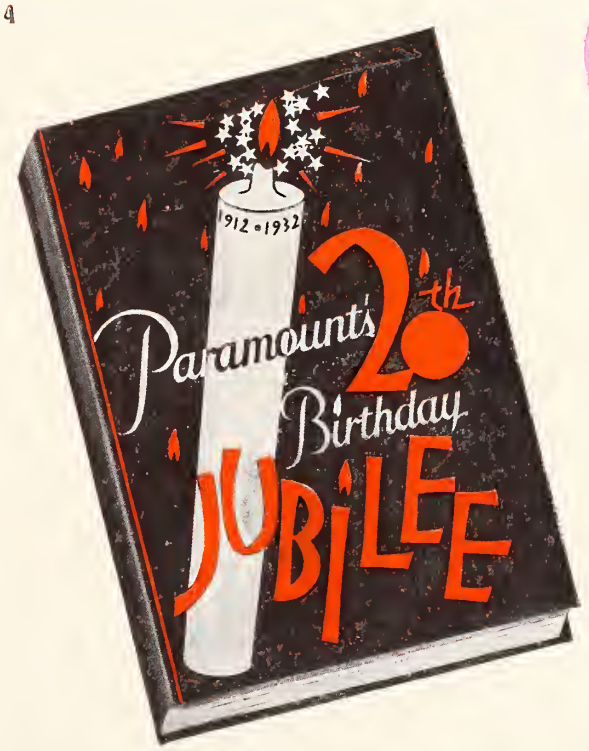
MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

MAY -4 1931

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LIBRARY OF CONGRESS MAY 9 1931 PERIODICAL DIVISION



PARAMOUNT 1931-2 PRODUCT ANNOUNCEMENT

Vol. 103, No. 5 — *In Two Sections—Section Two* — MAY 2, 1931



ADOLPH ZUKOR

TO Adolph Zukor, leader of the motion picture industry, who first envisioned quality motion picture entertainment for the millions as we know it today and whose hand and spirit are most responsible for the mighty progress of Paramount, this announcement and this program of pictures are dedicated.

THREE MILESTONES

PARAMOUNT'S 20th Birthday Jubilee is of world-wide interest. For the history of Paramount and of Adolph Zukor is the history of the motion picture industry.

IN 1905, Mr. Zukor at his theatre in Newark, N.J., introduced the first multiple-reel picture, "The Passion Play". He installed the first organ ever heard in a picture house and a quartet singing "The Rosary".

THE instant response which these innovations, new and daring for their time, received from the public, the entertainment and genuine inspiration which the crowded houses derived, impressed Mr. Zukor deeply. He resolved to devote his life and fortune to the production and distribution of quality photoplays.

THE ideal of the modern motion picture and of Paramount was born.

HIS plans brought slowly but surely to fruition, Mr. Zukor in 1911 gave the world "Queen Elizabeth", starring Sarah Bernhardt. The succession of "famous players in famous plays"—James K. Hackett in "The Prisoner of Zenda", Mrs. Fiske in "Tess of the D'Urbervilles" and the rest of the royal line—started.

DOWN through two scores of crowded years Paramount has devoted itself to this ideal first conceived by Adolph Zukor. Today we pause to recall our glorious past and declare anew our allegiance to our first principles.

WE realize the present and the future are of prime importance. Every department of the great Paramount institution is pledged to climax our twenty years of leadership in 1931-2 with the finest program of product it has ever been our good fortune to produce or exhibitors to play.



The first Paramount Poster. "Queen Elizabeth."



Jesse L. Lasky's first production, "The Squaw Man". Filmed in Hollywood. Dustin Farnum and Cecil B. De Mille appear.

FOR 20 YEARS PRINCIPLES

TWENTY years of leadership!

Twenty years of furnishing to exhibitors and the public the world's finest motion pictures in quantity.

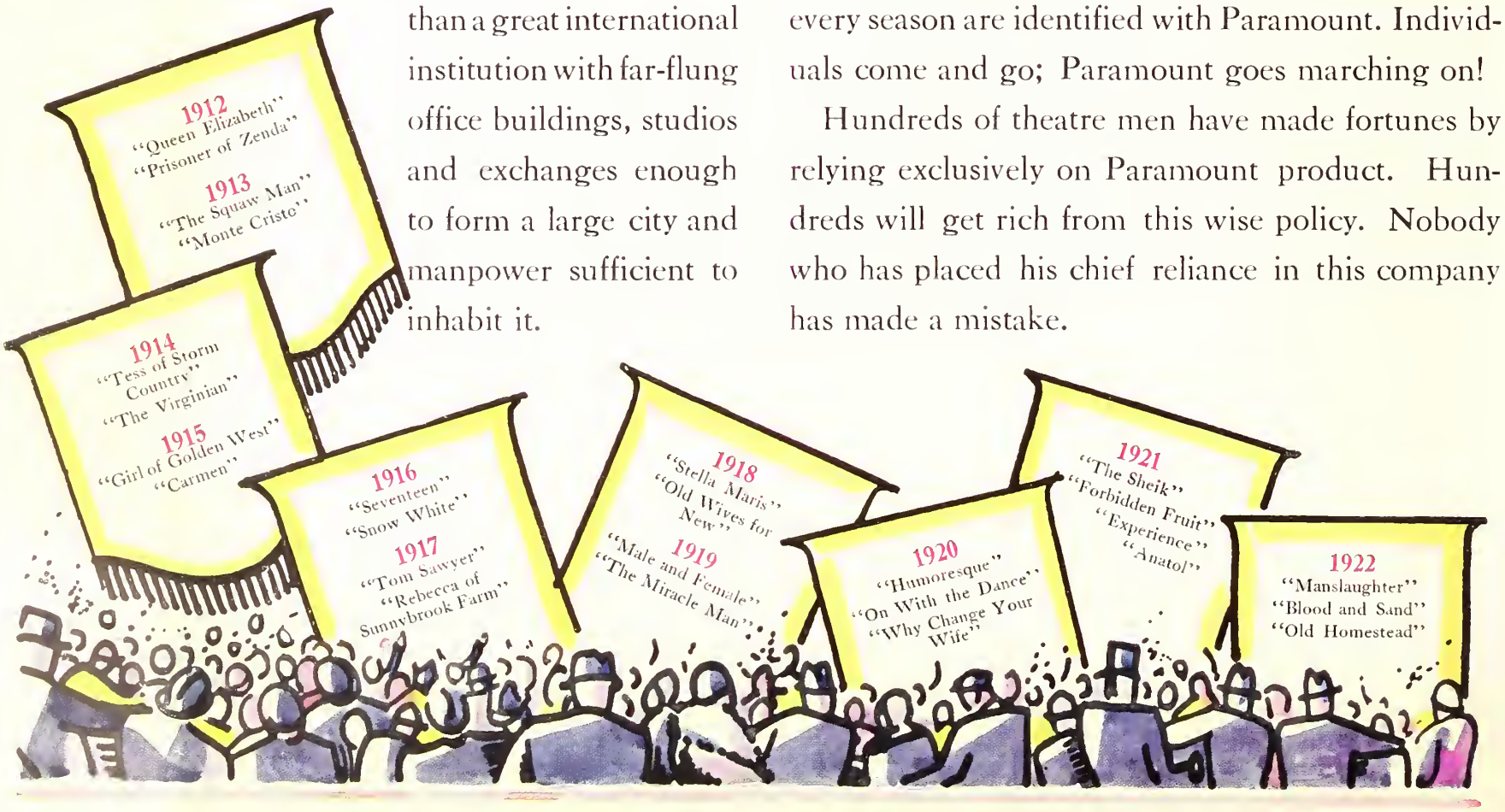
More important, twenty years of living steadfastly up to the original high ideal of entertainment quality and service envisioned by Adolph Zukor.

Paramount is more than a picture company, more than a great international institution with far-flung office buildings, studios and exchanges enough to form a large city and manpower sufficient to inhabit it.

Paramount is a never failing source of great shows delivered when and as promised, a trade mark of dependability and fair dealing, a protector of exhibitor investments, the foremost bulwark of the industry, staunch and strong as Gibraltar.

The leading stars, the most successful directors, the outstanding creative talent in all branches in every season are identified with Paramount. Individuals come and go; Paramount goes marching on!

Hundreds of theatre men have made fortunes by relying exclusively on Paramount product. Hundreds will get rich from this wise policy. Nobody who has placed his chief reliance in this company has made a mistake.



PARAMOUNT PRODUCT AND HAVE LED THE INDUSTRY

The acting profession respects Paramount. It is the highest ambition of players to work in our studios. It is the mark of superior merit.

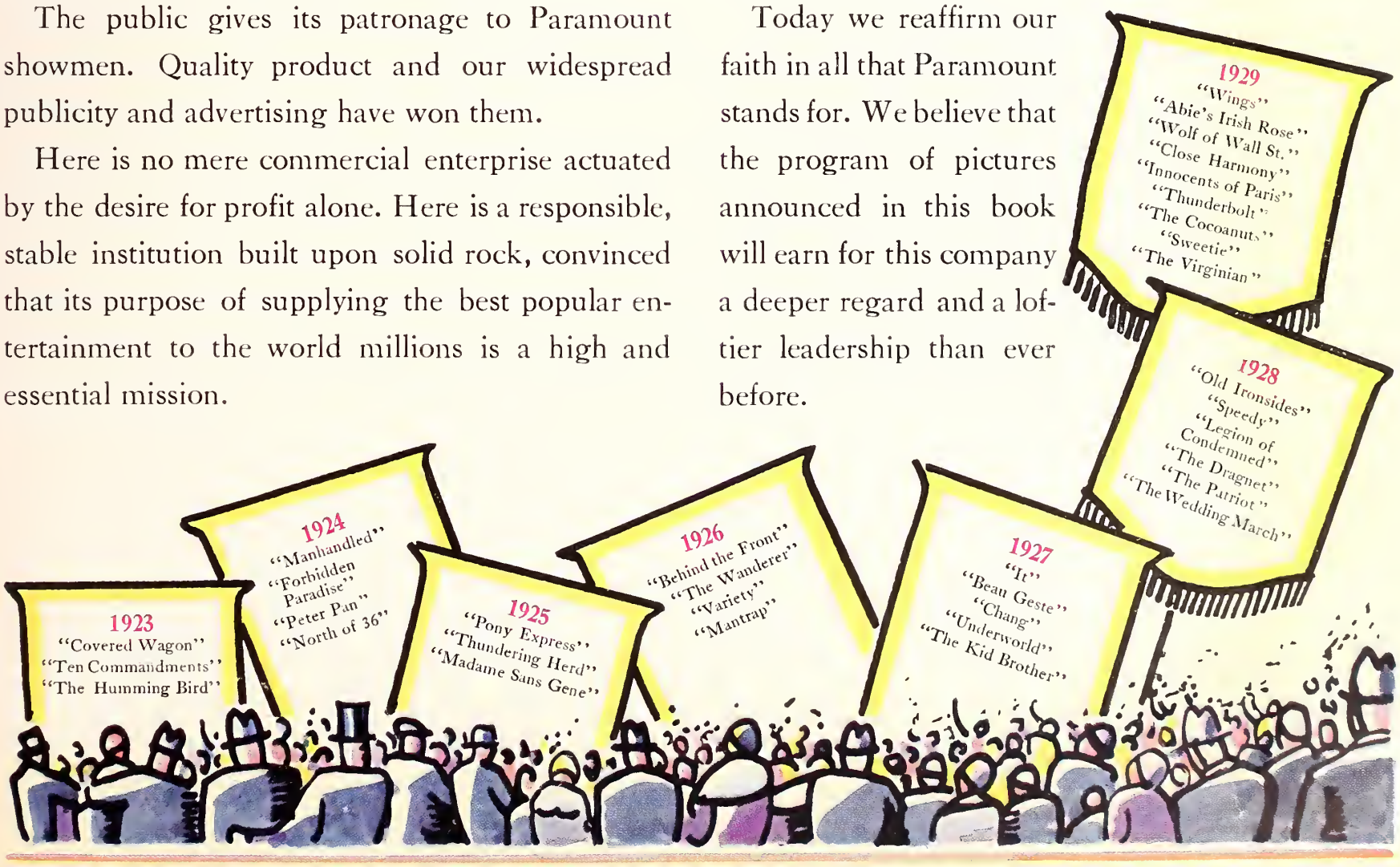
Exhibitors like to deal with Paramount. It is profitable, and square dealing is appreciated.

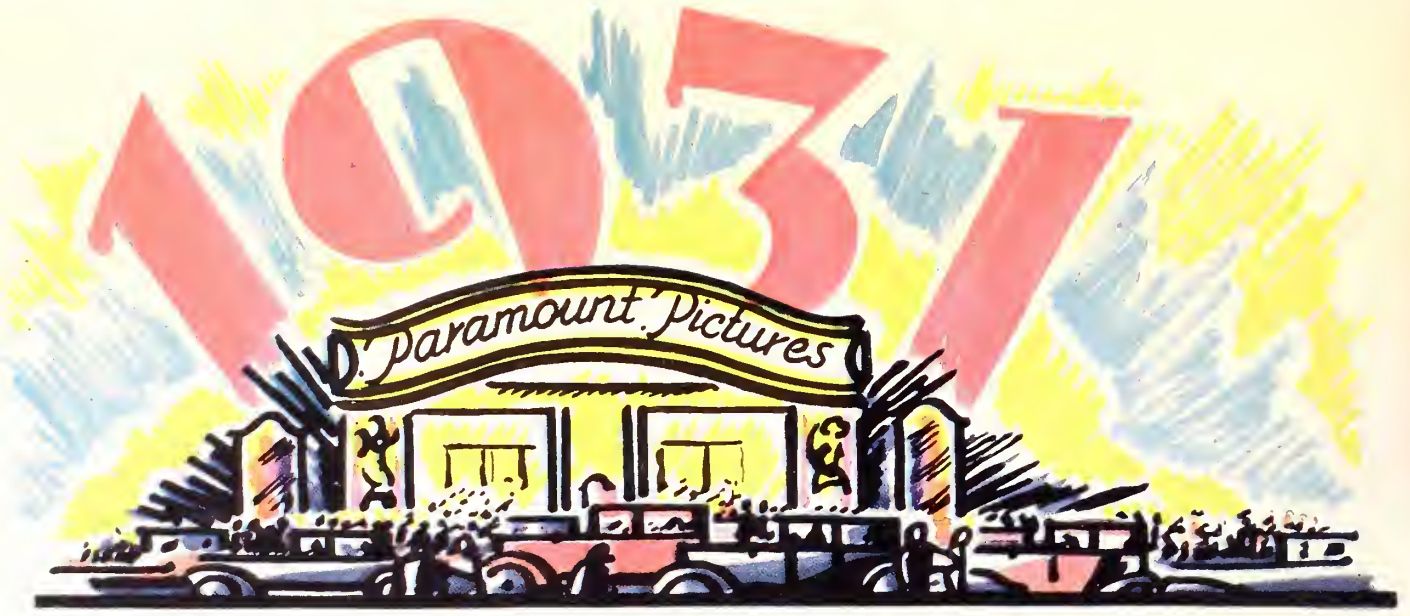
The public gives its patronage to Paramount showmen. Quality product and our widespread publicity and advertising have won them.

Here is no mere commercial enterprise actuated by the desire for profit alone. Here is a responsible, stable institution built upon solid rock, convinced that its purpose of supplying the best popular entertainment to the world millions is a high and essential mission.

Those who buy from Paramount buy more than film in cans. They buy the high ideals, the dependability, the quality guarantees and the other assets symbolized by the Paramount trade mark that money cannot buy.

Today we reaffirm our faith in all that Paramount stands for. We believe that the program of pictures announced in this book will earn for this company a deeper regard and a loftier leadership than ever before.





TODAY'S BIGGEST HITS!



Marlene Dietrich

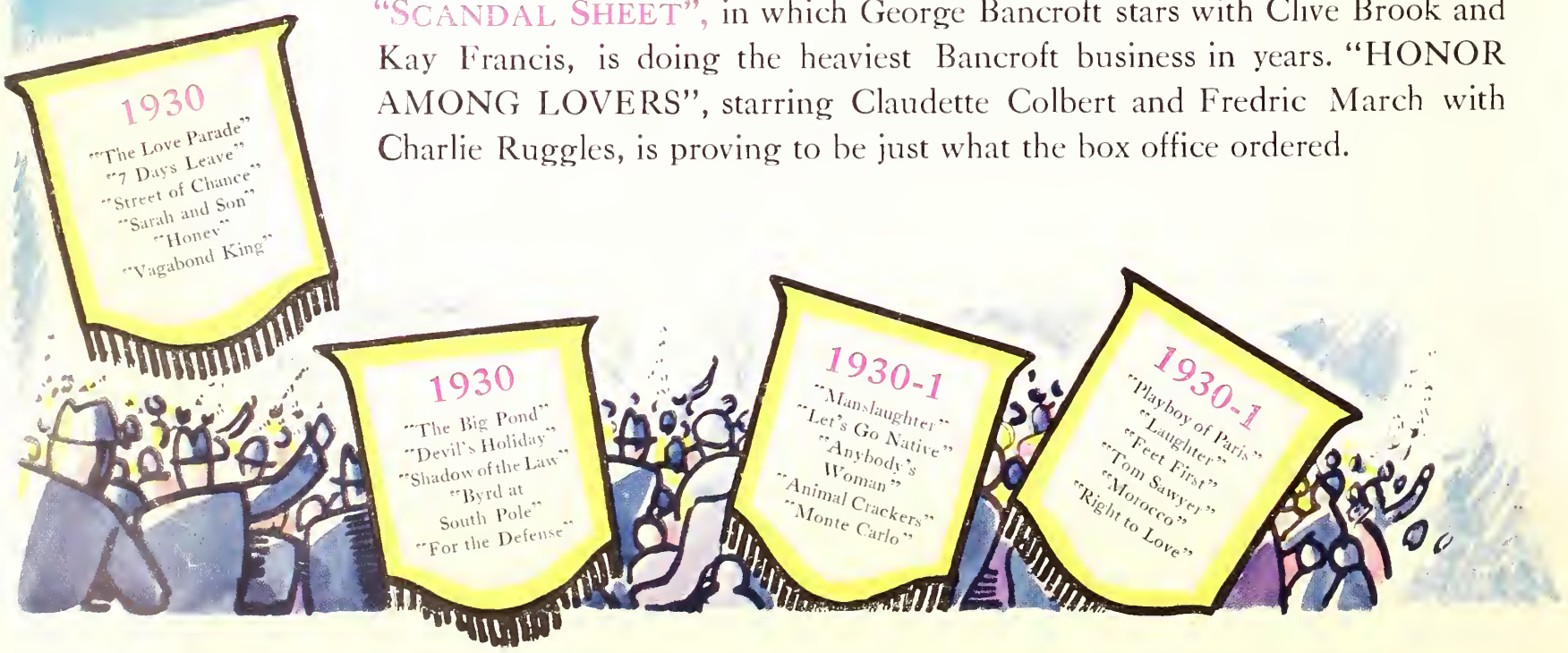
NOTHING is so important to exhibitors as the answer to, "What kind of pictures are you giving us right now and in the next few weeks?" It's a happy fact that the best Paramount product of the current season comes from March to August, 1931. We believe it is our strongest spring line-up.

To go back a minute to the beginning of the 1930-31 season, we need only to cite such hits as the Marx Brothers in "Animal Crackers", "Manslaughter", "Let's Go Native", Ruth Chatterton in "Anybody's Woman" and "The Right to Love", Lubitsch's "Monte Carlo", Maurice Chevalier in "Playboy of Paris", Nancy Carroll in "Laughter", Harold Lloyd in "Feet First", "Tom Sawyer" and Marlene Dietrich to prove that Paramount leads this year, as usual. But even bigger hits are here and on the way.

"DISHONORED", starring the Great Dietrich with Victor McLaglen, is smashing all records in its long run at the Rialto, New York. Topping even "Morocco" figures in key spots.

"UNFAITHFUL", starring Ruth Chatterton with Paul Lukas, is making even the high "Anybody's Woman" marks tumble. Another Chatterton picture, "MY SIN" set for July release.

"SCANDAL SHEET", in which George Bancroft stars with Clive Brook and Kay Francis, is doing the heaviest Bancroft business in years. "HONOR AMONG LOVERS", starring Claudette Colbert and Fredric March with Charlie Ruggles, is proving to be just what the box office ordered.











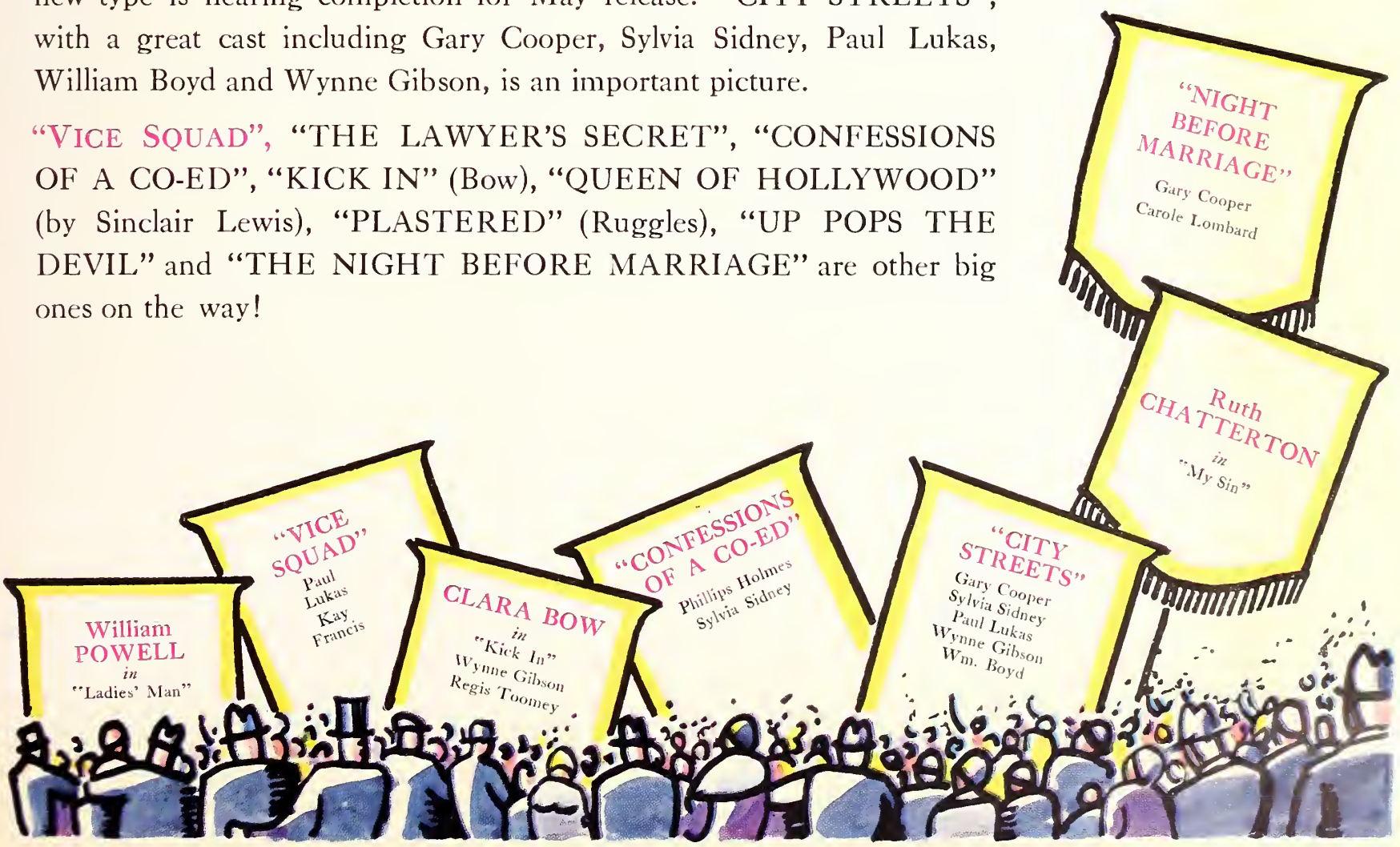


"SKIPPY", the fine kids-adults classic with a marvelous kid cast and story, will outgross "TOM SAWYER" two to one. "MAN OF THE WORLD" and "LADIES' MAN", strong William Powell vehicles with strong casts, are due to mop up.

"GUN SMOKE", with Richard Arlen, Mary Brian and big cast, goes into the Rialto, New York, for a run. "TARNISHED LADY", debut of the glamorous Tallulah Bankhead, with Clive Brook as co-star, is being hailed as the surprise sensation of the year.

An amazing NANCY CARROLL-FREDRIC MARCH drama of a brand new type is nearing completion for May release. "CITY STREETS", with a great cast including Gary Cooper, Sylvia Sidney, Paul Lukas, William Boyd and Wynne Gibson, is an important picture.

"VICE SQUAD", "THE LAWYER'S SECRET", "CONFESSIONS OF A CO-ED", "KICK IN" (Bow), "QUEEN OF HOLLYWOOD" (by Sinclair Lewis), "PLASTERED" (Ruggles), "UP POPS THE DEVIL" and "THE NIGHT BEFORE MARRIAGE" are other big ones on the way!





HAROLD LLOYD

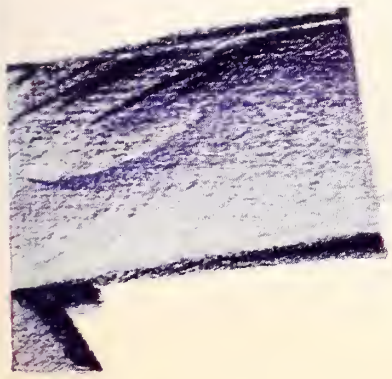
The famous Harold Lloyd hits are produced by the HAROLD LLOYD CORPORATION. PARAMOUNT releases.



Coming to Hang Up New Records in the Famous Harold Lloyd Gallery of Money Hits!

THE GREATEST OF ALL HAROLD LLOYD PRODUCTIONS IN 1931-2

SHOOTING will start soon on the most elaborate picture project Harold Lloyd has ever undertaken. The story, developed by a famous combination of stage and screen writers in collaboration with Lloyd, packs more comedy dynamite than any of the star's previous efforts. It will be a new and different Lloyd picture, filled with power and surprises. Hollywood is already agog. Wait till you see it!



MICHELSON



INDISCRETION

DIRECTED BY JOSEF VON STERNBERG

THE first of the new season productions starring the most popular woman on the screen will be "Indiscretion". Josef von Sternberg, who directed "Morocco" and "Dishonored", will make it. Miss Dietrich will be seen as a glamorous lady of mystery loved by many men but her heart true to only one. Settings and other details will reflect the high standards of quality that have distinguished the Dietrich-von Sternberg Paramount successes to date. Following "Indiscretion", Miss Dietrich will be starred in other Paramount releases.

MARLENE DIETRICH

The Amazing Rise of Dietrich

A glamorous new star captured the hearts and imaginations of the public during the past season, and Marlene Dietrich became the outstanding female screen personality of the world. Even before the release of her very first picture, "Morocco", theatre goers sensed her greatness. "The Blue Angel" and "Dishonored" confirmed the public's judgement. Beautiful, glamorous, exotic, mysterious and a splendid actress, "the woman who is all women" has swept to glory. Her name in electrics is today probably the most potent magnet a theatre can possess.



Newspapers, magazines and the conversations of the fan millions are filled with talk about this gorgeous girl. She is the idol of the hour —and a lasting one because her popularity is based upon real merit.

Fine Dietrich pictures have been made. Greater ones are on the way. The riches of her magnificent art and personality have only been hinted.

Under the gifted hand of Josef von Sternberg, a minimum of two Dietrich releases will come to you in 1931-2.


Maurice

Chevalier

THE SMILING LIEUTENANT

With CLAUDETTE COLBERT, MIRIAM HOPKINS *and* CHARLIE RUGGLES

The Prince of Personality and the Master Director, creators of "The Love Parade", re-united. With an even greater cast and story! Chevalier smiling, singing and winking his merry way in and out of love, succumbing to marriage with a plain Princess and then seeing her blossom into a warm-blooded beauty under the care of his own dancing-girl sweetheart. Story and adaptation by Ernest Vajda and Samson Raphaelson. Music by Oscar Straus. Lyrics by Clifford Grey.

An ERNST LUBITSCH PRODUCTION



Maurice Chevalier

IN

"LOVE ME TONIGHT"

Maurice as a Gay Vagabond of the Boulevards

Directed by H. D'Abbadie D'Arrast



Followed by a THIRD CHEVALIER to be announced



With CLAUDETTE COLBERT

A large and distinguished cast appears with Paramount's glamorous brunette in this smart, exciting story by Charles Brackett, Saturday Evening Post and New Yorker ace writer. An underpaid social secretary by day, a bejewelled social belle by night, this beautiful girl invades the loves, scandals and intrigues of high society. The production is box office from start to finish.

"SECRETS of a SECRETARY"

THE MARX IN MONKEY

The merry, mad Marxes are in again! The frenzied foursome that wowed the movie millions in "The Cocoanuts" and panicked them in "Animal Crackers" promise that "Monkey Business" will out-laugh and out-gross any Marx hit ever made. Groucho has a brand new crop of rapid-fire nonsense. Mute Harpo whangs the harp and chases the blondes. Chico, the tough guy, prowls his omniverous way. Zeppo furnishes the one sane spot in the lunatic Marxian universe. The buffooning brothers are invading an unsuspecting Hollywood for this opus.



BROTHERS BUSINESS

The story is by Will B. Johnstone and S. J. Perelman, the nationally known humorists. It starts with the Marxes as stowaways on an ocean liner, with the whole ship's company in pursuit. Arrived in New York, they interview the ship reporters sent to interview them, then embark for Florida, by request. Having wrecked a millionaire's home, family and nerves there, Groucho psycho-analyzes a horse in his well known style. From there on it gets louder and funnier. Frank Tuttle will direct the Big Four of Fun, which is good news too.





AN AMERICAN

JOSEF VON STERNBERG

production with

PHILLIPS HOLMES

SYLVIA SIDNEY

FRANCES DEE

Adapted by Josef von Sternberg and Samuel Hoffenstein from the famous novel by

THEODORE DREISER



TRAGEDY

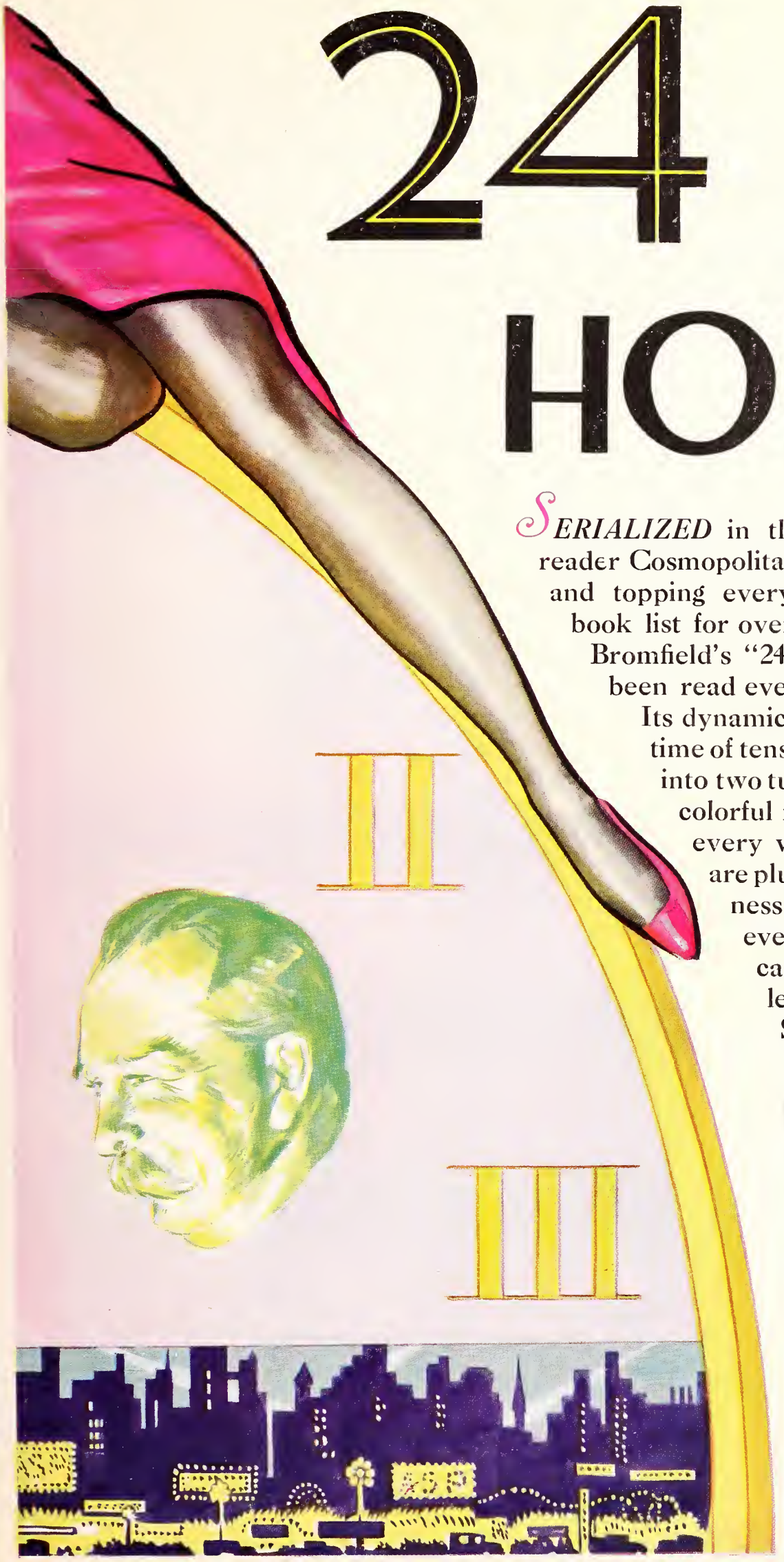


Now Dreiser's mighty masterpiece, written with a pen of fire, lives upon the talking screen. No heroes, no villains; human beings, pawns of fate, groping, loving, sinning. Weak, likable Clyde; lonely, love-hungry Roberta; rich, beautiful Sondra. All the stark, powerful drama of human courage and folly revealed so the world will long remember.

Millions have read the book in many tongues. Millions await the picture. From the master hand of Josef von Sternberg, creator of "Morocco" and "Dishonored", it is coming. With an ideal cast and a marvelous Paramount surrounding production. More than a picture; A WORLD AWAITED EVENT!




Hearst's International
combined with
Cosmopolitan
XII
24 HOURS
Beginning
24 HOURS
by
Lou
Brom
by
UIS
MFIELD



24 HOURS

SERIALIZED in the million-reader Cosmopolitan Magazine and topping every best-selling book list for over a year, Louis Bromfield's "24 HOURS" has been read everywhere.

Its dynamic story packs a lifetime of tense action and emotion into two turns of the clock! Ten colorful men and women from every walk of New York life are plunged with startling swiftness into drama that carries everything—wealth, passions, careers, murder—in its relentless force.

Swept by the tide are Rosa Dugan, dark, smouldering night club siren; Jim Towner, her Park Ave. admirer; Tony, her gunman lover; hard, beautiful Mrs. Wintringham, and the rest of the startling Bromfield gallery of immortals.

Directed by Rouben Mamoulian

CLIVE BROOK
KAY FRANCIS
LILYAN TASHMAN
REGIS TOOMEY
EUGENE PALLETTE

A FAREWELL



From the novel by

ERNEST HEMINGWAY

and the stage play arranged by Laurence Stallings

THE world proclaims it "the greatest novel written by any living American". To its millions of admirers "A Farewell to Arms" is more than a book; it is a rich, unforgettable emotional experience which they are eager to re-live upon the screen.

Against the giant canvas of strife and blood, Hemingway tells his beautiful story of the casual amorousness of an American officer and a British nurse that flamed into a deep, fierce love. A love that leaped beyond convention, beyond life itself. A drama that is shocking, awesome, beautiful and stirring to the very roots.

Paramount promises a picture worthy of this magnificent subject and one destined to stand beside the great cinema classics of all times.

With

GARY COOPER

and a distinguished cast especially selected by Jesse L. Lasky

TO ARMS



NO ONE MAN



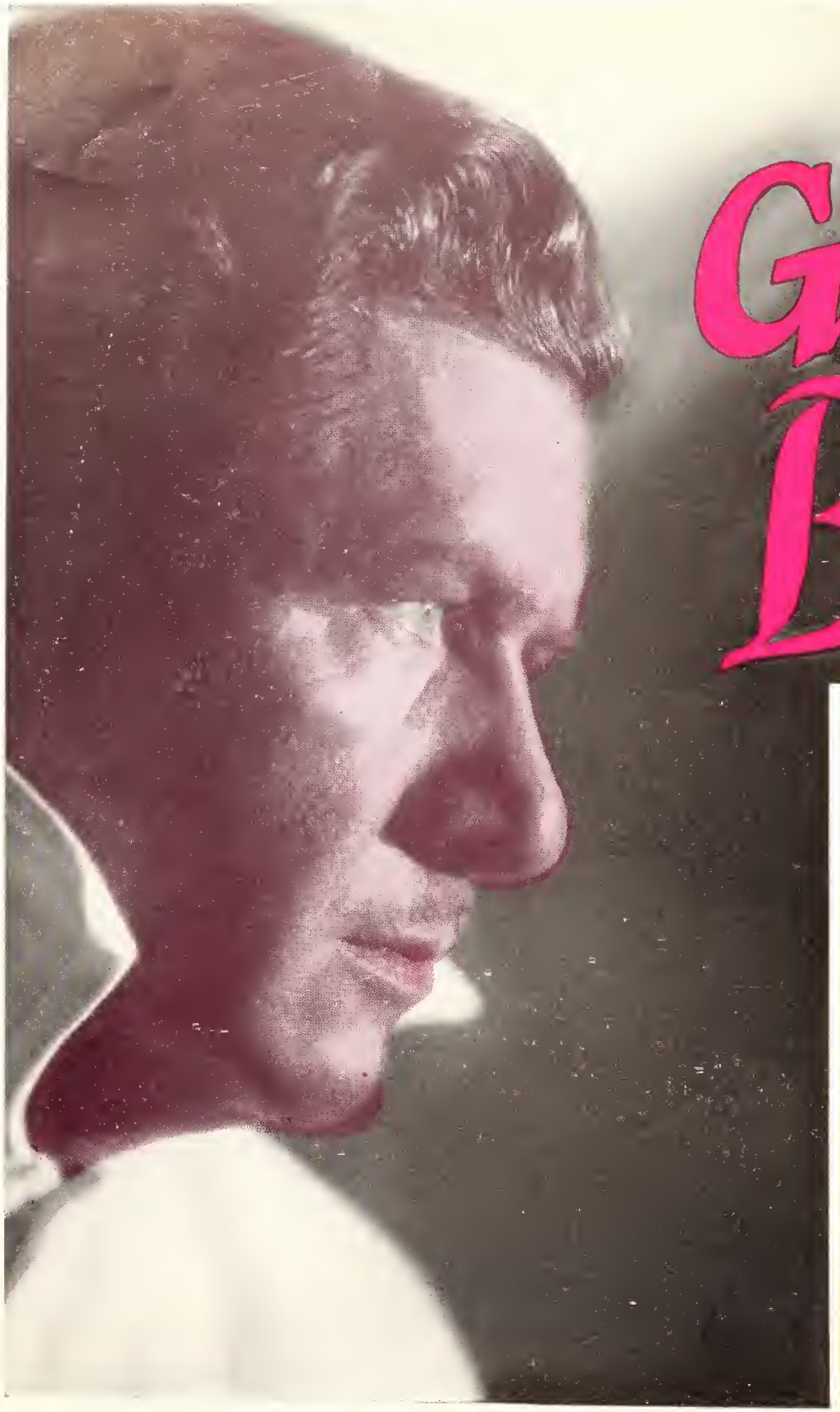
RUPERT HUGHES'

brilliant Cosmopolitan Magazine
serial and best selling novel of a
Marriage that Was Not Made in Heaven!
A story that dares to expose the wealthy,
smart, too-wise younger generation of today
and show what's in their hearts. Every young
girl and boy from 17 to 30—and that's practically
75% of your audiences—has read it and is talking
about it. To be produced on a lavish scale by Paramount
with Carole Lombard, Norman Foster, others, in the cast.



Paramount announces with pride the coming special production of Robert Louis Stevenson's immortal drama of dual identity. The masterpiece that makes all other ventures into the nerve-tingling unknown seem child's play beside it. Dr. Jekyll —loved by beautiful women, sought by society. Mr. Hyde—fiend and criminal. They are one and the same man! The greatest acting roles in the realm of entertainment. A cast worthy of them will soon be announced.

Dr. Jekyll and Mr. Hyde



George Bancroft

in

THE THREE GREATEST HITS OF HIS LIFE!

KNOWING it will please exhibitors and public alike, Paramount is happy to announce that George Bancroft will be on this company's 1931-2 program with a trio of mighty vehicles that should make his previous high box office marks pale beside them. Named by Variety recently after a nation-wide survey as "the best box office draw on the screen", Bancroft will live up to that name. Nothing will be left undone to carry Bancroft to taller heights than ever.

ERNST LUBITSCH

PRODUCTION

MORALS and MARRIAGE



With

FREDRIC MARCH

and a brilliant cast

Clara Bow



"Manhandled"

THE fans are flocking to Bow like an avalanche. Clara's enjoying a great new wave of popularity. She'll give 'em exactly what they crave when she appears in "Manhandled". Arthur Stringer's popular Saturday Evening Post serial and novel is a great vehicle for the Rhapsody in Red! Clara as the too-attractive girl who used men as stepping stones to fame and fortune until her foot nearly slipped will give you a fine box office Bow-nanza.

Ruth Chatterton

STEPDAUGHTERS OF WAR



The soul-stirring story of a strong, lovely woman who not only braved the horrors of the Western Front but sacrificed her own love affair to bear the brunt of the shames, fears and temptations of her weaker girl companions. With Fay Wray, Jean Arthur and others. From the Collier's Weekly serial and novel by Helen Z. Smith.



Ruth Chatterton

in

"TOMORROW *and* TOMORROW"

MISS CHATTERTON is ideally cast as the heroine of Philip Barry's (author of "Holiday") great play, still playing to packed houses at the Henry Miller Theatre, New York, after months of sensational success. As the courageous, unconventional wife, to whom marriage is not enough, this great star is bound to excel herself. For it is a part that artistes dream of playing some day but so seldom secure. Two men shape her life — one, her good but earthbound husband; the other, a man who touches the inner places of her soul. "Tomorrow and Tomorrow" will be one of the distinguished events of the screen year.



Nancy Carroll

in WILD BEAUTY

MISS CARROLL as the attractive heroine of Mateel Howe Farnham's popular novel of the same name. The story of a high spirited, pretty but poor girl who is swept into an elopement by a rich boy, then has to battle all of his snobbish relatives in order to hold him. For a time she seems to be conquered by her fiery ordeal but her native pluck and courage win out.

NANCY CARROLL



as a
daring New York girl who tells
society's secrets as a

"Personal Maid"

DETERMINED to be rich at any cost, Miss Carroll takes a job as personal maid to a wealthy beauty, to learn how society women live, dress and lure men. Having found out, she registers at the Ritz. A wealthy man falls in love with her. Her scheme works all too well! An intimate glimpse into the private world of the moneyed, as exciting as it is entertaining. Story by Grace Perkins.

REAL STARS !



HAROLD LLOYD



MARLENE DIETRICH



MAURICE CHEVALIER



GEORGE BANCROFT



MARX BROTHERS



RUTH CHATTERTON



GARY COOPER



NANCY CARROLL



CLARA BOW



RICHARD ARLEN



TALLULAH BANKHEAD



JACK OAKIE

BOX OFFICE MAGNETS!



FREDRIC MARCH



CLAUDETTE COLBERT



PHILLIPS HOLMES



SYLVIA SIDNEY



CLIVE BROOK



CAROLE LOMBARD



PAUL LUKAS



MIRIAM HOPKINS



JACKIE *and*
ROBERT COOGAN



CARMAN BARNES



CHARLES ROGERS



CHARLIE RUGGLES

Electric Light Names


DOLORES DEL RIO


WILLIAM BOYD


MARY BRIAN


JUNE COLLYER

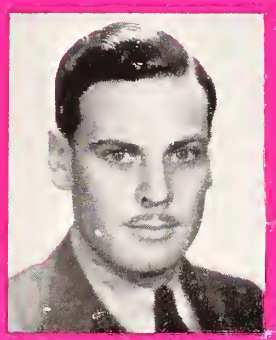

JACKIE COOPER

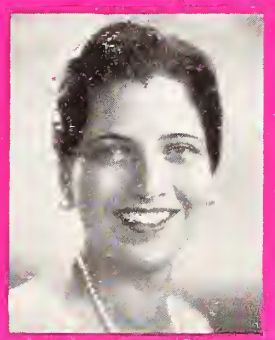

FRANCES DEE


CLAIRE DODD


TOM DOUGLAS


STUART ERWIN


NORMAN FOSTER


KAY FRANCIS


SKEETS GALLAGHER


WYNNE GIBSON

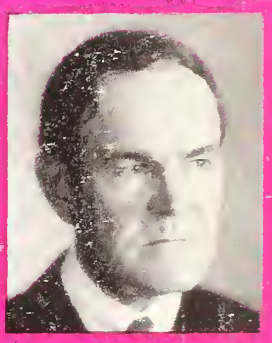

MITZI GREEN


HELEN JOHNSON


MARCIA MANNERS


ROSITA MORENO


FRANK MORGAN

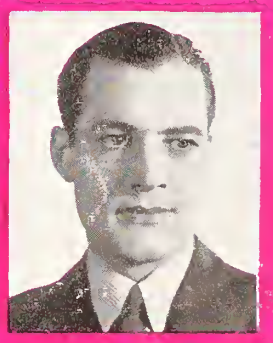

GUY OLIVER


EUGENE PALLETTE

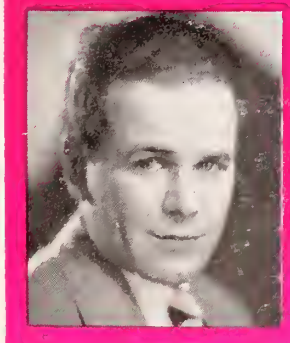

RAMON PEREDA


GINGER ROGERS


JACKIE SEARL


CHARLES STARRETT


LILYAN TASHMAN


REGIS TOOMEY


FAY WRAY


WARNER OLAND


ANNA MAY WONG


JEAN ARTHUR

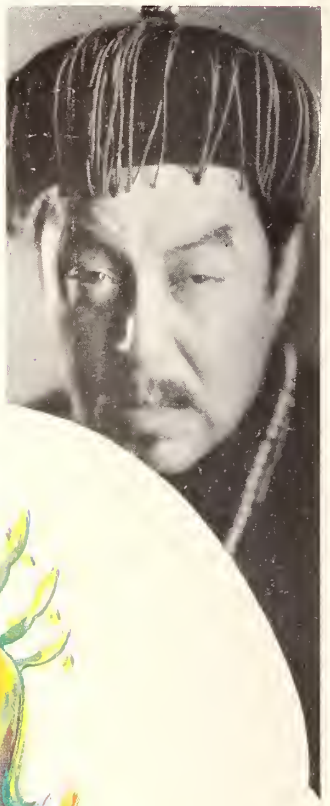


With

ANNA MAY WONG
WARNER OLAND

and a cast of big names

THE sensation of America and Europe, Miss Wong has electrified New York with her audacious portrayal of the Oriental siren in the stage play, "On the Spot". Oland is the foremost male interpreter of Oriental roles in the world. "Daughter of the Dragon", based on a story by the famous Sax Rohmer, is a tingling thriller of a beautiful Chinese girl used to entrap men.





DAUGHTER of the DRAGON



Not since Marlene Dietrich has Paramount introduced a new star with as electrifying a personality and so rich a promise as Tallulah Bankhead, the Golden Blonde from Alabama. Deserting the American stage at the height of a successful career, Miss Bankhead became a sensation for years in London. Now she has returned to her native land and is winning fresh laurels on the screen. Equally meteoric has been the rise to popularity of handsome Fredric March. He is the new male idol of the fans. These two players will be co-starred in an original story by John Colton, co-author of "Rain". It is an intense love drama. Later each will be starred separately in other big pictures.

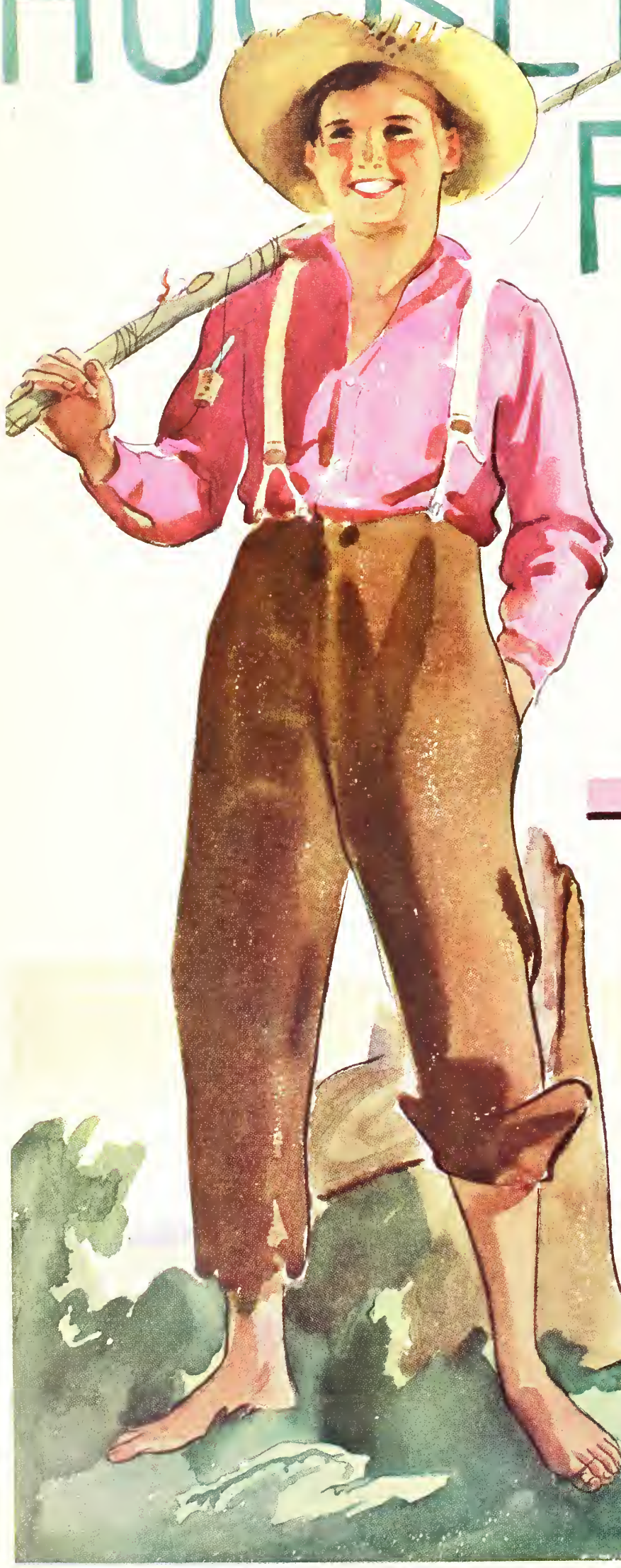
TALLULAH BANKHEAD..FREDRIC MARCH

HUCKLEBERRY FINN

After "Tom Sawyer", thousands asked, "What about 'Huckleberry Finn'? It will make an even more successful picture". Paramount agreed. Here it is! With the same zestful, wholesome flavor that made "Tom Sawyer" one of the real smash hits of the past season and with the same cast of real kids.











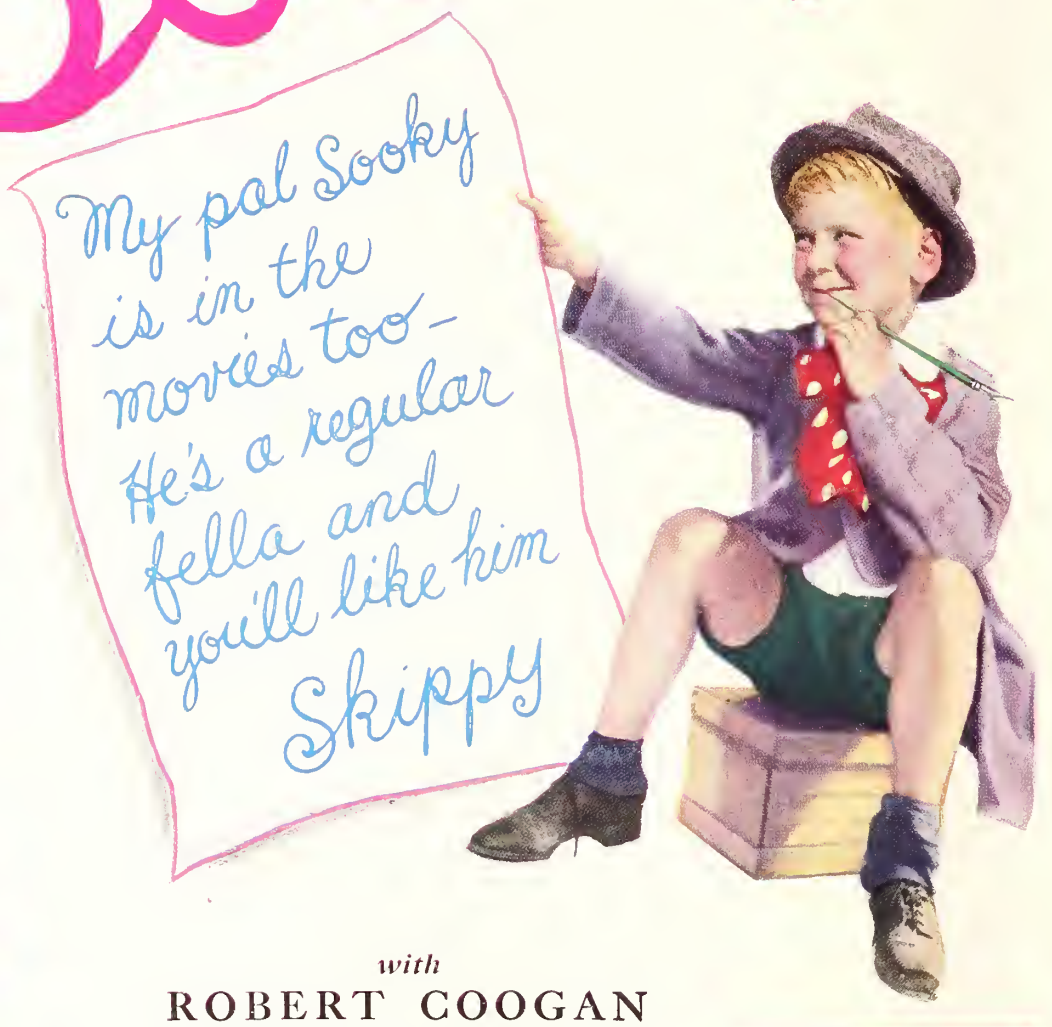
THE casts for both "HUCKLEBERRY FINN" and "TOM SAWYER, DETECTIVE" will consist substantially of the same group of juvenile and adult players who made Paramount's "TOM SAWYER" such a delight for young and old and a box office triumph; namely JACKIE COOGAN, MITZI GREEN, JUNIOR DURKIN, JACKIE SEARL and ROBERT COOGAN *(Jackie's talented little brother.)*

"TOM SAWYER, DETECTIVE" portrays the rollicking adventures of the inimitable Huck and Tom in solving a mystery, locating a fortune in stolen money and re-uniting a pair of lovers. It is packed with the same brand of clean, wholesome excitement and fun as the original "TOM SAWYER".

PAL OF PERCY CROSBY'S SKIPPY . . .

Sooky





with

ROBERT COOGAN
JACKIE COOPER

(again as Skippy)

JACKIE COOGAN'S great little brother Robert, looking just like Jackie in "The Kid" and bound to be the most talked-of youngster in the world when "Skippy" is released, will have the movie millions holding out their arms for him when he comes back as "Sooky". Sequel to "Skippy" and a brand new story with the same characters.









STRANGERS and LOVERS



PARAMOUNT'S ravishing new blonde discovery, Carman Barnes, makes her screen debut in this absorbing drama of an innocent-wise 19-year charmer in a barracks town. The screen world gets a big new thrill!

With* CARMAN BARNES, TOM DOUGLAS *and All-Star Cast



SHOP GIRL

CLIVE BROOK, SYLVIA SIDNEY
JEAN ARTHUR, REGIS TOOMEY

A drama of big city working girls, their loves, problems and temptations. Pretty girls with youth's eagerness for excitement and luxuries and dependent largely upon men for them. From the New York stage play success, "Blind Mice", by Vera Caspary and Winifred Lenihan. Adapted by Zoe Akins, who wrote "Sarah and Son" for the screen.

Picturized on the spectacular scale which the importance and scope of the famous subject demand, David Belasco's great hit, "Rose of the Rancho," sweeps across the talking screen. With Richard Arlen as the dashing hero and a big cast of favorites. Packed with colorful romance and blood-stirring action. And produced entirely in Technicolor.

DOLORES DEL RIO

RICHARD ARLEN

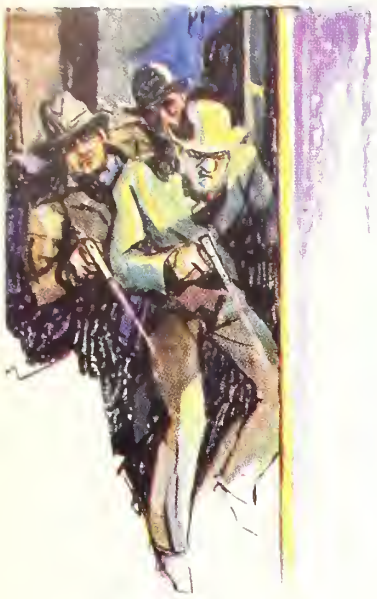
and special cast

From the play by David Belasco and Richard Walton Tully





ROSE of the RANCHO



"GRAFT"



With

GARY COOPER

and an all-star cast

Big, handsome, he-man Gary Cooper strides mightily into his own in this red-blooded drama adapted from Dashiell Hammett's best selling novel, "The Glass Key". Gary plays a big-city boss's right hand man who forces himself into danger to conquer his own inner fear induced by the nerve-shattering rigors of the War—and to win the girl he loves. Gary fights his enemies' hired gunmen and solves a murder mystery to win out.



With PAUL LUKAS

and a large cast of favorites

I. A. R. Wylie's striking Delineator Magazine serial and novel of a handsome ex-war hero shoved by want into the job of dancing and making love to lonely, rich ladies in a famous Vienna cafe, for money. A nobleman by birth, he conceals it with an armor of mystery and pride. Till a lovely New York society girl and a widow from Merryville, Iowa, enter his life. The tense interest in the gigolo theme (see songs, stories, etc.) and the rising popularity of Lukas make this a money show.

EVENINGS FOR SALE



With

CLIVE BROOK

and big dramatic cast

MAX MARCIN'S mighty melodrama, a thundering hit on the Broadway stage and on the road, ten times as thrilling as a lavish Paramount talking special. With Clive Brook as the dynamic personality who, an outcast of society, breaks the silence of years to save his own daughter from prison and shame. The greatest role Brook has ever had. Surrounded by a grand aggregation of favorite players. An outstanding production.

"Girls about Town"



with PAUL LUKAS, KAY FRANCIS *and* LILYAN TASHMAN

A drama that searches deeply into the hearts of the dazzling unmarried but not unwooed big city girls who ride in limousines but don't pay the chauffeurs. Are they happy? Do they ever really love? This story about one of them, her man, his wife, his son, her younger sister, tells the startling, intimate truth. Your box office wins!



Mated

Kay Francis
William Boyd

WHEN a strong-willed man, used to his own iron way, attempts to make a beautiful, proud and high spirited woman his own, dynamite flashes and there's great entertainment for the fans. Especially when the man is big Bill Boyd, of stage "What Price Glory" fame, and the woman is glamorous Kay Francis, envied for her looks and clothes by half the female sex of the world.

THIS IS NEW YORK



*A*t last — the real New York of today! Drama in luxurious hotel suites, night clubs, night courts, speak-easies, private apartments and the quiet homes of peaceful citizenry. With a Senator's pretty daughter trying to fight through the Manhattan maelstrom to love and happiness. Packed with the type of excitement that splashes the papers with sensational headlines. Big with vital slices of human drama to hold audiences spellbound. From the successful Broadway stage play by Robert Emmett Sherwood.



CAUGHT!

starring

RICHARD ARLEN

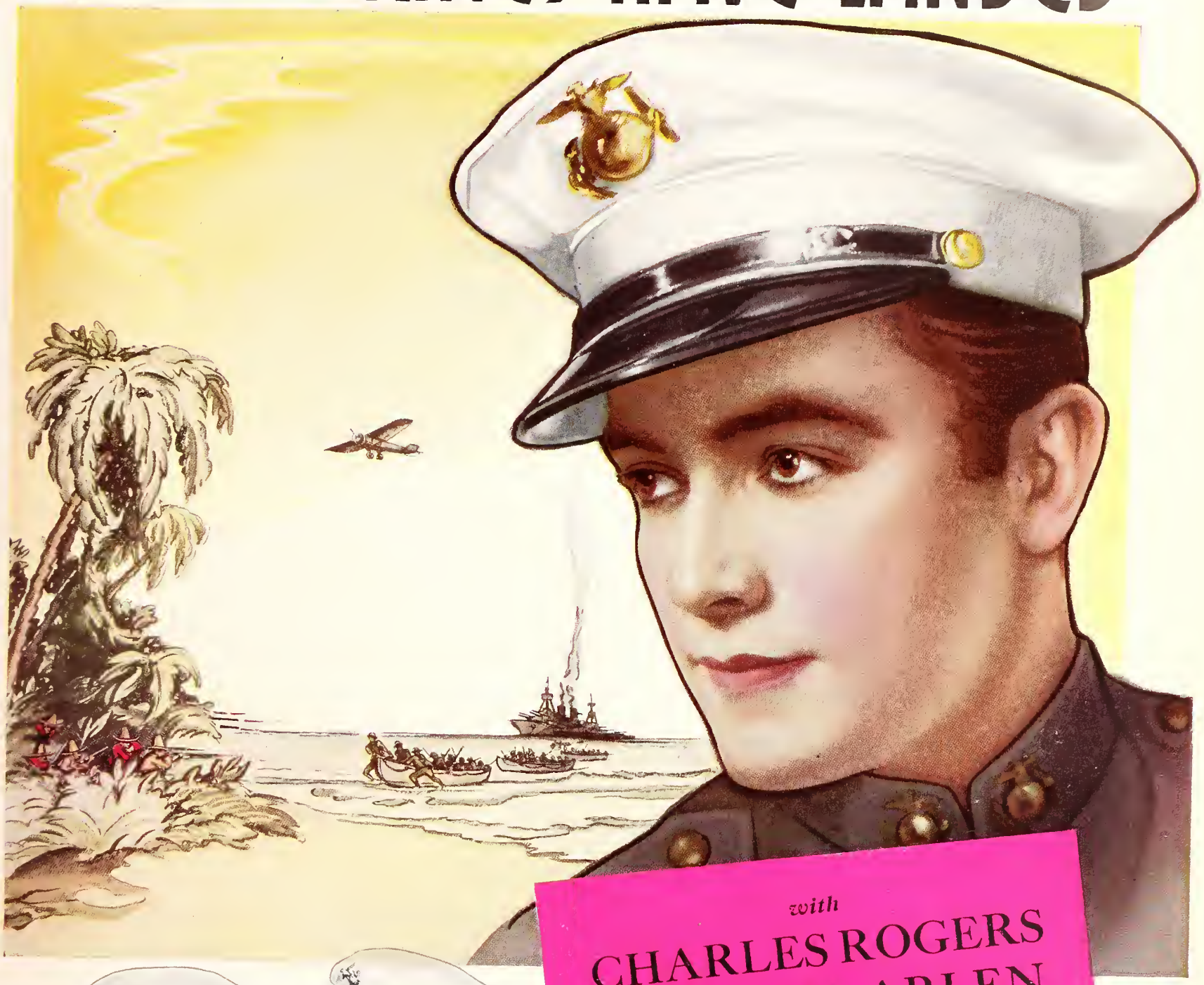
with

LOUISE DRESSER
FRANCES DEE

A tough-as-nails elderly woman, fighting mad and diabolically clever. Heading a gang of male cut-throats. A daring young fellow, sworn to wipe out the band single-handed. Then discovering, in the thick of the battle, that the woman is his own mother. And that he loves a beautiful young girl he tried to hate. By Agnes Brand Leahy and Keene Thompson. Directed by Edward Sloman.



"THE MARINES HAVE LANDED"





with

CHARLES ROGERS
RICHARD ARLEN
WILLIAM BOYD
STUART ERWIN
REGIS TOOMEY

•

WITH a couple of well known women favorites to be added, here's a cast that will look great in electrics, won't it? And a big, red-blooded story of the soldiers of the sea and their exciting adventures in war and love. Written by O. H. P. Garrett, author of "The Street of Chance" and other well known successes

THE ROUND UP





PARAMOUNT will produce on big circus scale this greatest of all outdoor action thrillers. With jolly Eugene Pallette playing the biggest role of his career, the famous Sheriff "Slim" Hoover. Literally hundreds of exhibitors have stormed us with letters to make this grand entertainment as a talking picture. They predict it will out-gross "The Virginian." Paramount will make good their prophecies. From the play by Edmund Day.



THE STRANGE GUEST

With

PAUL LUKAS and big cast

A STRANGE and gripping love-melodrama based upon the famous play by Alberto Casella, adapted in English by Walter Ferris. Based on humans' age-old and unflagging interest in the eerie and supernatural. Every man and woman will some day entertain "the strange guest". Here this mysterious, handsome young stranger visits a rich society week-end party and fascinates a beautiful girl, carrying her away to a startling destiny. Bound to be one of the most talked-about pictures in Paramount's 20th Birthday Jubilee Program.



It's the story of a man who was murdered twice. At 8:45 P.M. the body is discovered by the police. By midnight the corpse has been revived by the injection of adrenalin into the heart. By one o'clock he has been murdered again.

The treatment is worthy of Somerset Maugham; restrained, yet intensely dramatic—it is rich, sombre, mysterious, exciting—its psychology and atmosphere have a dark haunting almost suggestive of Conrad.

"Murder by the Clock" is an amazing event.

"UNCERTAIN WOMEN"

CLAUDETTE COLBERT

and a splendid cast



CLAUDETTE COLBERT, favorite in "Manslaughter," "Honor Among Lovers" and other hits, heads an exceptional cast as the heroine of Edgar Wallace's thriller-romance, "Uncertain Women." An inside drama of the clever, beautiful ladies of mystery who have luxurious apartments, limousines and high positions in society—and detectives on their trails. Among these fascinating fakers lovely Claudette plays a dangerous and exciting game, on the side of the law—and wins.



From a new powerful and unusual story by

EDGAR WALLACE

World's most popular author of modern mystery novels

JACK OAKIE

SKEETS GALLAGHER

A brand new Jack Oakie makes his debut with the new season. The same old wholesome smile, but a human, lovable, sympathetic Jack that they'll take to their hearts as well as their funny bones. Skeets Gallagher, who's coming very fast, will be teamed with him. Oakie will be seen first in "Mister Noodle", a country boy who rose to national fame through a hidden talent he never suspected.



FROM J. P. McEVOY'S SATURDAY EVENING POST SERIAL

"Mr. Noodle"

(TITLE TO BE CHANGED)

"HELP WANTED"

SYLVIA SIDNEY AND PHILLIPS HOLMES





What happens when father and son fall in love with the same girl? Especially when the girl loves the son but is dependent upon the father for a living? And both males are natural-born fighters? Jack Lait developed this situation in a great play called "Help Wanted". Paramount now presents it on the talking screen with the youthful and popular stars of "An American Tragedy" in leading roles. Close to the vital problems of modern youth, we believe it will appeal immensely to audiences, especially the all-important young people.

F. W. Murnau's Romance of Forbidden Love in a Tropical Paradise

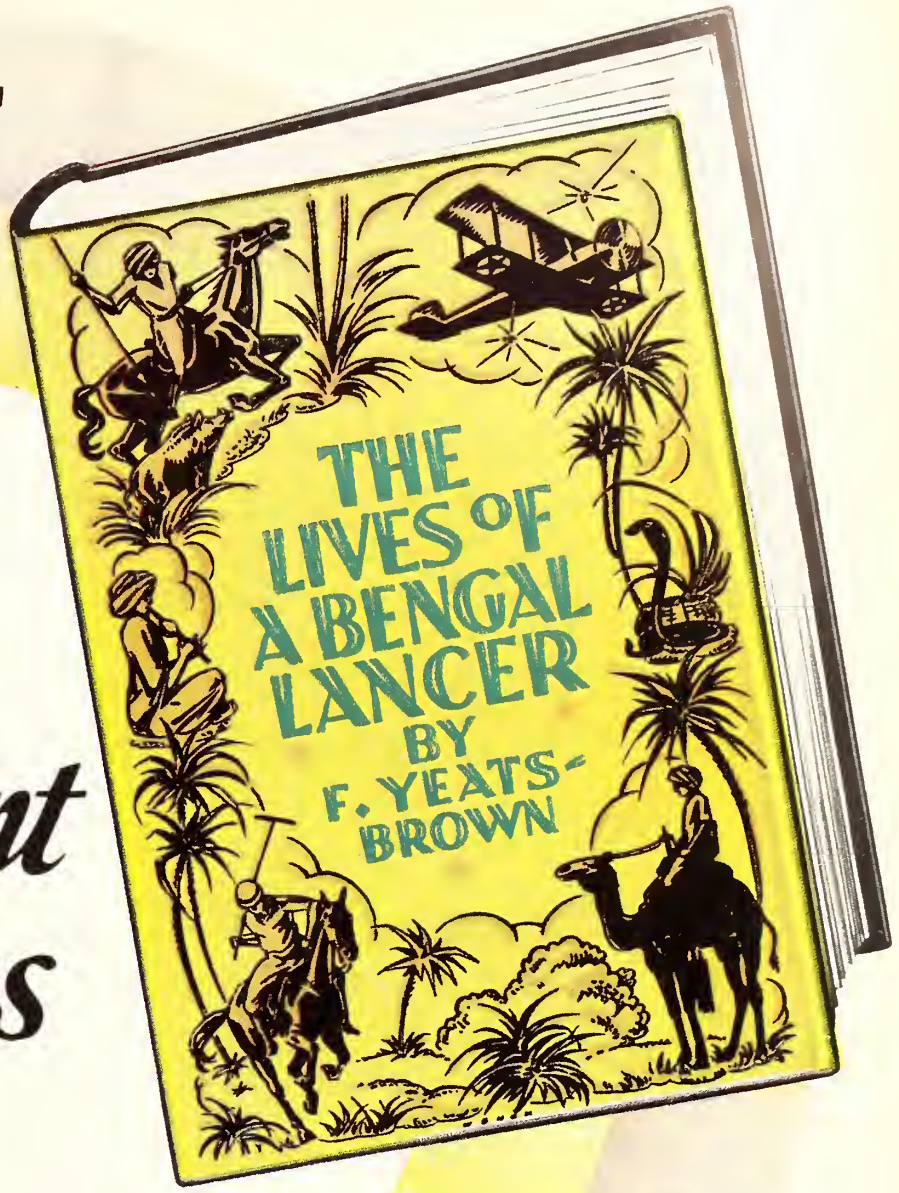
Brought back from the South Seas after two years of inspired production. Enacted by native white Polynesians, the most perfectly formed men and women in the world, and highly intelligent. The story, told by Murnau and Robert Flaherty, concerns a beautiful girl fleeing from Paradise with her guilty lover and pursued by the terrible vengeance, the tabu, of her race. "TABU" is now playing to crowded houses at advanced admissions at the Central Park Theatre, New York.

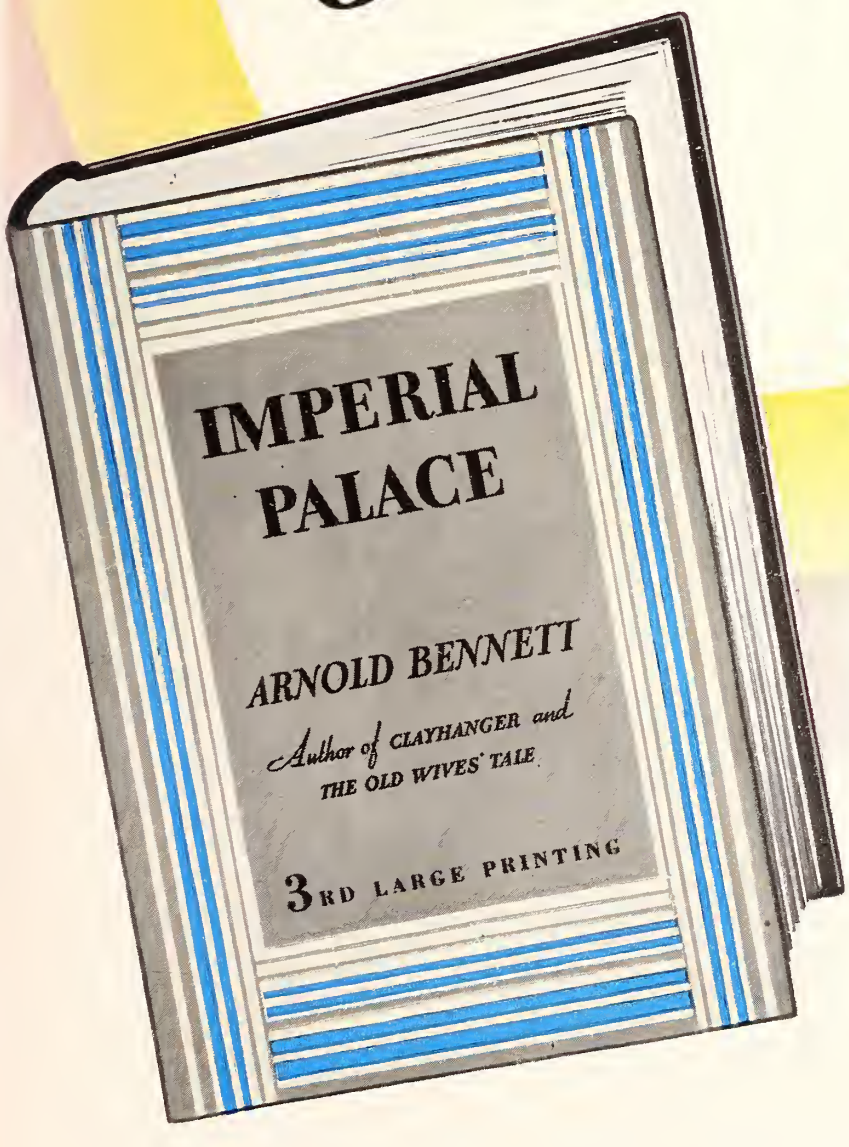


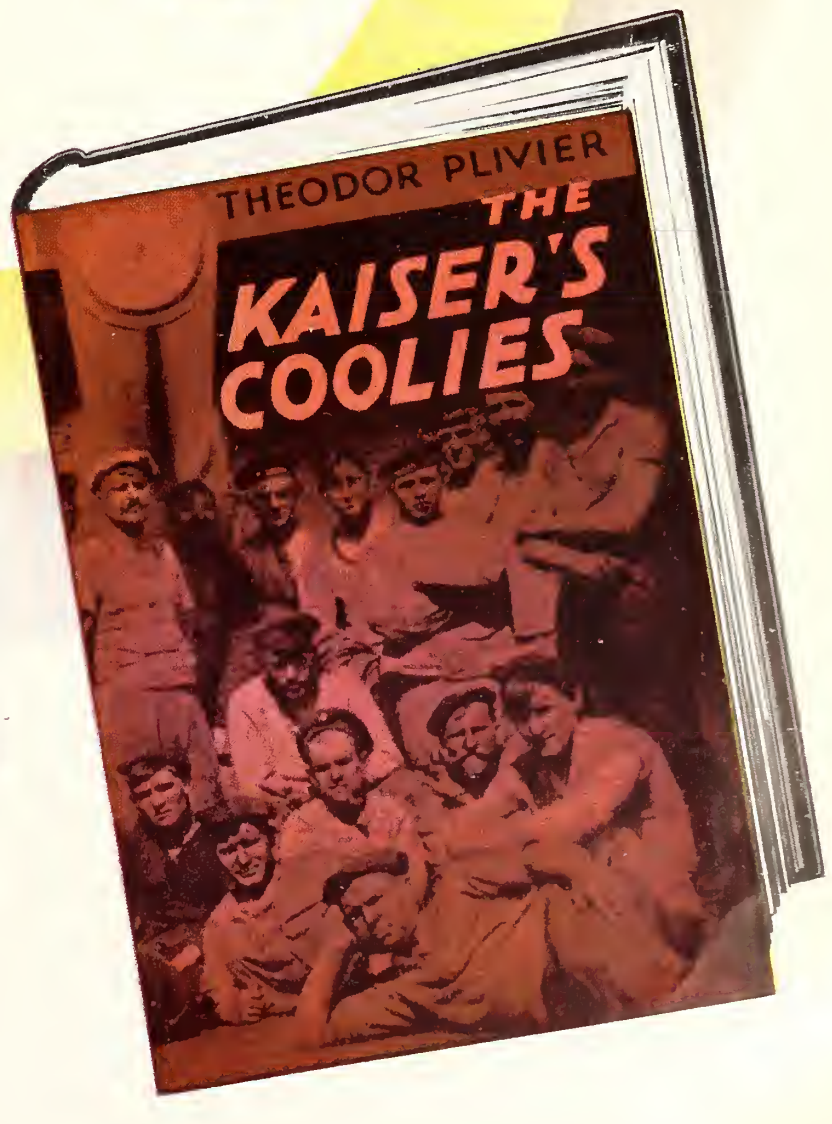
These Best Selling Books

WILL BE

Paramount Pictures





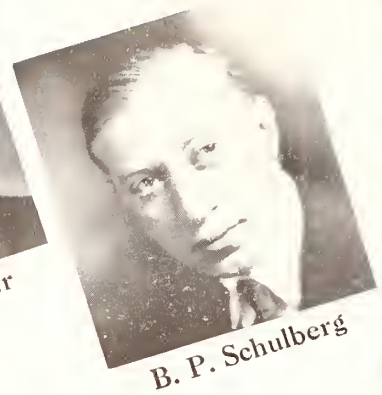




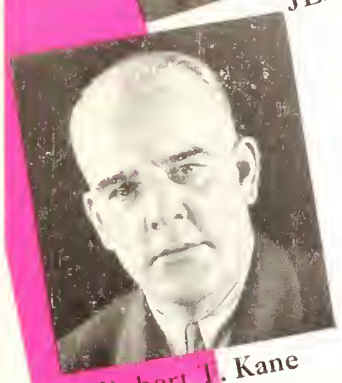
JESSE L. LASKY



Walter Wanger



B. P. Schulberg



Robert T. Kane



D. O. Selznick



James Cowan



Al Kaufman



Hector Turnbull



Ernst Lubitsch



R. A. Rowland



M. C. Levee



Sam Jaffe



E. L. Sheldon



Ned Marin



Louis Lighton



Lawrence Kent



Melville Shauer



Ed. Montagne



Julian Johnson



D. A. Doran, Jr.



Frank Brandow



J. D. Fingerlin



THE GREATEST PRODUCTION ORGANIZATION ON EARTH !

At Paramount's giant studios in Hollywood, New York and Paris, these expert showmen are turning out quality hits for your theatres!







ACE DIRECTORS !



Ernst Lubitsch



Josef von Sternberg



John Cromwell



Rouben Mamoulian



Edmund Goulding



Richard Wallace



Frank Tuttle



Edward Sutherland



H. D'Abbadie D'Arrast



Dorothy Arzner



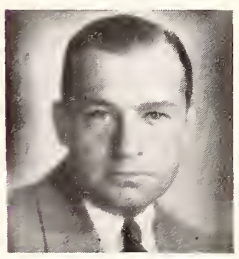
George Abbott



Norman Taurog



George Cukor



Lothar Mendes



Edward Sloman



Stuart Walker



Victor Heerman



Louis Gasnier



Berthold Viertel



David Burton



Edward Goodman



Marion Gering



Lloyd Corrigan



Dudley Murphy



Harry Cort



Norman MeLeod

Writers



KEYS TO HITS— GOOD STORIES!

•

(Reading left to right:)

Zoe Akins
Guy Bolton
Bartlett Cormack
Lloyd Corrigan
Marion Dix
Paul Hervey Fox
Charles Furthman
O. H. P. Garrett
Percy Heath
Ben Hecht
Samuel Hoffenstein
Will B. Johnstone
Grover Jones
Virginia Kellogg
Jack Kirkland
Vincent Lawrenee
Agnes Brand Leahy
Erna Mankiewicz
Herman Mankiewicz
Joseph Mankiewicz
Max Marein
George Marion, Jr.
Jack McDermott
Wm. Slavens McNutt
Sam Mintz
Henry Myers
Edw. Paramore, Jr.
Ursula Parrott
S. J. Perelman
Gertrude Purcell
Samson Raphaelson
Jose Carner-Ribalta
Viola Brothers Shore
Bella Spewack
Sam Spewack
Donald Ogden Stewart
Preston Sturges
Dwight Taylor
Ernest Vajda
John V. A. Weaver
Louis Weitzenkorn
Betty White
Lajos Zilahy

Photos not shown:
Arthur Kober
John Wexley

PARAMOUNT

SOUND NEWS
COMEDIES
SCREEN SONGS
TALKARTOONS
PICTORIALS
ACTS



PARAMOUNT is completing the most successful season in Short Subjects enjoyed since the company went into this branch of production. This refers both to the high quality of the releases and the number of accounts being served. Exhibitors today know it's best to buy Shorts from the same company that makes the best Features. Our high production standards and the fact that our studio is but a stone's throw from the rich reservoir of Broadway big name talent is very important.



Paramount Sound News Hits Record Heights!



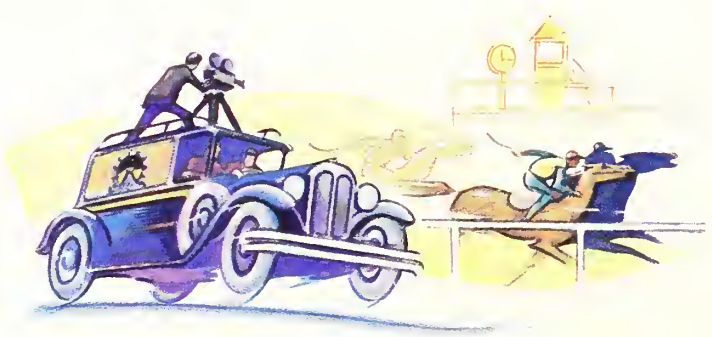
EMANUEL COHEN

WHEN Paramount Sound News scored its meteoric success at the start, theatre men and public realized that a new and greater sound news reel had come into the field. When this fresh, ultra-modern news reel went right on piling up the business, swiftly gaining new accounts by the week and day, the whole industry admitted the news reel field has a powerful leader —PARAMOUNT SOUND NEWS!

Our sound news is different from any other in the field. We admit it proudly. Editor Emanuel Cohen, keenest news reel brain in the world, and his far-flung staff, have a definite creed: Get the news. Get real news. Get it first. Get it on theatre screens first. And, very important, get it on entertainingly. No time, money or effort are ever spared in making this creed good.

Watch audiences viewing Paramount Sound News. They sit tense, laugh, applaud. They have a swell time. That sells seats.







18 PARAMOUNT SCREEN SONGS

Hundreds of smart showmen say Paramount Screen Songs are the most popular short subjects since talk was invented. They make singing and happy audiences. They enrich and enliven any bill on which they're used. Created by the one and only Max Fleischer.



PARAMOUNT ACTS



IN addition to the big box office names listed on the preceding page, MITZI GREEN, SOLLY WARD, BURNS AND ALLEN, LYNN OVERMAN, BEN BLUE and his artists, O'DONNELL AND BLAIR, and the popular KANDY KABARET are other big acts included in our Jubilee Shorts Program.

All have names well known to the public and will sell tickets. Every act will be produced by the same showmanship organization that makes Paramount quality features. Located a stone's throw from the rich reservoir of headline Broadway talent, our New York Studio gets the jump on every other company in the business by inspecting the smash big time acts and capturing them for the screen while they're hot.

52

ACTS WITH WELL KNOWN NAMES

PARAMOUNT COMEDIES

4 SKEETS GALLAGHER-STUART ERWIN two-reelers. Starring these two feature-picture comic favorites.

4 CHARLIE RUGGLES comedies. Ruggles is a well known stage star and the hit of a score of film features.

4 SMITH AND DALE. Long big vaudeville headliners and stars of the Broadway success, "Mendel, Inc." Work in Paramount shorts has brought loud cries for more.

4 BILLY HOUSE. This corpulent comedian has become a watchword for belly laughs with millions of fans.

4 LULU McCONNELL. Coming from vaudeville and musical comedy, Lulu is now a valuable name in screen shorts.

12 PICTURE STAR comedies, each with a box office name.

32

SPARKLING TWO-REELERS IN 1931-2



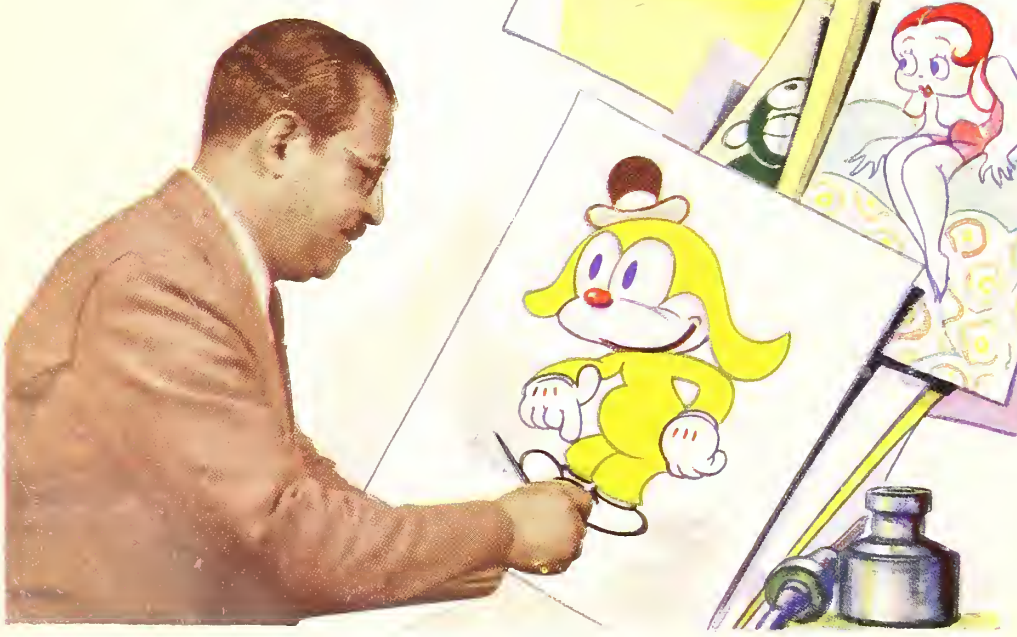
PARAMOUNT TALKARTOONS

IF imitation is the sincerest flattery, then Max Fleischer, creator of Paramount Screen Songs and Paramount Talkartoons, is one of the most flattered showmen in captivity.

The instant success scored by the Fleischer studio's amazing Talkartoons has brought a host of imitations in their wake. But none of the latter possess the flashing originality, the roaring good humor and keen showmanship that Max and his talented staff lavish upon the one and only original. That's why the Fleischer-Paramount Talkartoons are real seat-selling assets to theatres.

Every exhibitor who has played them will rejoice that there will be 18 more Talkartoons in Paramount's 1931-2 line-up.





18

PARAMOUNT TALKARTOONS

will be released in 1931-2



12

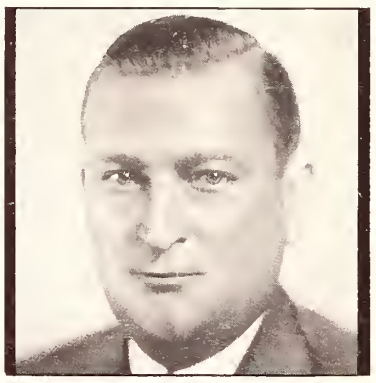
Once a month this brilliant new single-reel subject, which captures the most colorful aspects of this gay, modern world for your audiences and dresses them up with the magic touch of showmanship, will continue to come to you. Rudy Vallee, Lowell Thomas, John Philip Sousa and Jesse Crawford, shown above, give you some idea of the Pictorial's wide scope and appeal.



S. R. KENT

It is our belief that the program outlined in this announcement is, from the standpoints of quality and box office, the strongest line-up of pictures PARAMOUNT has ever offered.

S. R. Kent



John D. Clark



George J. Schaefer

SUMMARY

PARAMOUNT'S 20th BIRTHDAY JUBILEE PROGRAM, 1931-2

THESE GREAT PERSONALITIES
Will appear in the productions

HAROLD LLOYD
MARLENE DIETRICH
MAURICE CHEVALIER
GEORGE BANCROFT
MARX BROTHERS
RUTH CHATTERTON
NANCY CARROLL
GARY COOPER
CLARA BOW
RICHARD ARLEN
TALLULAH BANKHEAD
JACK OAKIE
FREDRIC MARCH
CLAUDETTE COLBERT
PHILLIPS HOLMES
DOLORES DEL RIO
SYLVIA SIDNEY
CLIVE BROOK
CAROLE LOMBARD
PAUL LUKAS
MIRIAM HOPKINS
JACKIE COOGAN
ROBERT COOGAN
JACKIE COOPER
MITZI GREEN
JACKIE SEARL
CHARLES STARRETT
CHARLES ROGERS
CARMAN BARNES
KAY FRANCIS
ELEANOR BOARDMAN
WILLIAM BOYD
CHARLIE RUGGLES
MARY BRIAN
SKEETS GALLAGHER
STUART ERWIN
WYNNE GIBSON
ANNA MAY WONG
WARNER OLAND
EUGENE PALLETTE
LILYAN TASHMAN
FAY WRAY
TOM DOUGLAS
GINGER ROGERS
FRANCES DEE
REGIS TOOMEY
NORMAN FOSTER
JEAN ARTHUR
JULIETTE COMPTON
HELEN JOHNSON
MARCIA MANNERS
ROSITA MORENO
FRANK MORGAN
JUNE COLLYER

THESE MIGHTY PRODUCTIONS
Additions will be announced

HAROLD LLOYD PROD.
SMILING LIEUTENANT
INDISCRETION
MONKEY BUSINESS
LOVE ME TONIGHT
AMERICAN TRAGEDY
FAREWELL TO ARMS
24 HOURS
NO ONE MAN
DR. JEKYLL & MR. HYDE
HUCKLEBERRY FINN
TOM SAWYER, DETECTIVE
STEPDAUGHTERS OF WAR
TOMORROW & TOMORROW
PERSONAL MAID
WILD BEAUTY
MANHANDLED
CHINA (*tent. title*)
MR. NOODLE (*tent.*)
ROSE OF THE RANCHO
THIS IS NEW YORK
CHEATED
HELP WANTED
CAUGHT!
TABU
MORALS & MARRIAGE
SOOKY
GIRLS ABOUT TOWN
SECRETS OF SECRETARY
STRANGERS & LOVERS
EVENINGS FOR SALE
GRAFT
SHOP GIRL
SILENCE
THE STRANGE GUEST
THE ROUND UP
DAUGHTER OF DRAGON
UNCERTAIN WOMEN
MARINES HAVE LANDED

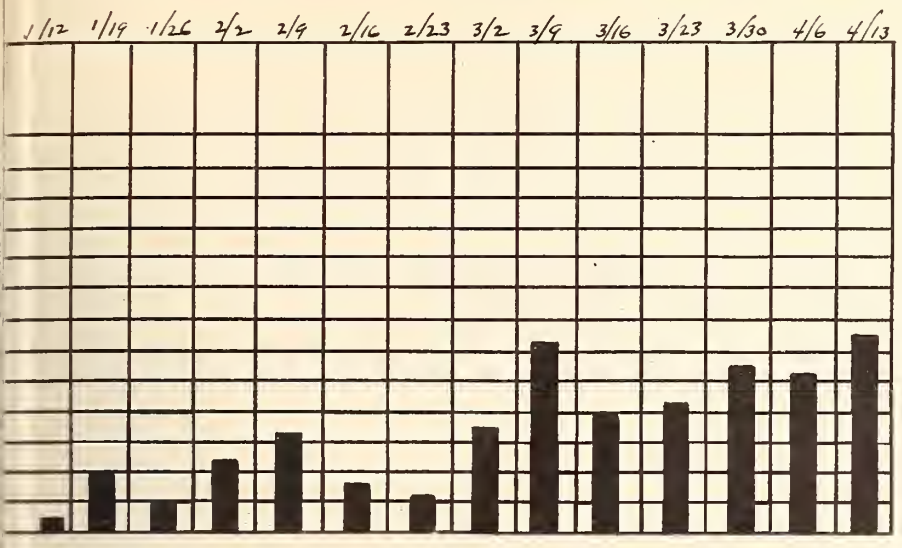
SHORT FEATURES

104 SOUND NEWS

100 ONE-REELERS
- 52 Acts
- 18 Screen Songs
- 18 Talkartoons
- 12 Pictorials

32 TWO-REELERS
- Comedies

PICTURES IMPROVE SINCE CODE INCEPTION; PERCENTAGE OF FILMS ENDORSED INCREASES



CODE IMPROVES PICTURES! The above chart illustrates the percentage of pictures endorsed by the four groups previewing and classifying features since early in January when much of the product made since the production code of the Motion Picture Producers & Distributors became effective reached the public. During 1930 one of these four groups endorsed only 49 per cent of the pictures released. (Story in next column)

Number of Films Approved by Four Groups Jumps From 49 Per Cent in 1930 to as High as 75 Per Cent During First of 1931

(Special to the M. P. Herald)

The production code of the Motion Picture Producers & Distributors of America, which has been in effect almost a year, has proved both practical and successful.

This is learned definitely through statistics just obtained by MOTION PICTURE HERALD.

That criticism directed at the code, which was created for the purpose of bettering pictures, was unwarranted and was prompted by various individuals for personal aggrandizement, is evident from the information at the command of the HERALD.

The chart published on this page illustrates the trend toward picture improvement since the early part of 1931 when many of the first features produced under the code regulations reached circulation.

Based on Findings of Four Groups

This chart is based on the findings of the four national groups previewing and classifying pictures, namely: The Federation of Women's Clubs, the D. A. R., the Parent-Teacher group and the International Federation of Catholic Alumnae.

One of these groups during 1930 endorsed only 49 per cent of the total number of pictures released by the industry. Since early January of this year, however, the number endorsed has ranged as high as 75 per cent, with the low 49 per cent mark being reached only during the week of January 12.

The HERALD's statistics are based upon the findings of all four groups, and do not represent the observations of just one.

At the time the code became effective there were expressions voiced in the studios that while it undoubtedly would improve the quality of production it "would not help the entertainment values."

Box office receipts, as collected by Quigley Publications since the first of this year, disprove that belief.

Theory on Coast Is Disproved

The theory on the Coast was that the code might impose a double censorship and would restrict the use of original material in pictures. Since a thorough test of the code, however, such complaints have not been made.

That the new season will see an even greater improvement in pictures is indicated by the production announcements which are now being made public by the various companies.

Paramount has stated definitely that the day of the sex and sophisticated picture was gone. This company says that with a movement away from these types of pictures, greater stress will be placed on juvenile subjects—pictures which will still maintain an adult appeal though juvenile in theme.

It is the belief of Paramount production and distribution executives that the ordinary American family must be picturized just as the elite and royalty have been in the past.

Paramount is but one example of this trend.

Assists Better Picture Promotion

The HERALD, through its departments, "Your Public" and "School and Screen," is endeavoring to assist the exhibitor in the promotion of the better pictures now being produced.

Through these departments methods of encouraging civic organizations to cooperate with the theatres are explained.

Exhibitors, producers and distributors have been quick to recognize the importance of the work being done through these departments of the HERALD, and have lent their wholehearted cooperation.

St. Louis First Run Goes Double Feature; Seen as a Surprise Move

First Time Features Have Ever Been Doubled In One of City's Big Houses

St. Louis—The Missouri Theatre, a Skouras first run house here, has adopted a double feature policy. Some film men in this city interpret the move as one to increase a falling off of dividends at this house but others view the change in the light of an impending summer battle among all St. Louis first run houses.

Charles P. Skouras, head of Skouras Brothers Enterprises, in announcing the double feature plan for the Missouri, made it clear that the innovation was temporary. He also stated there would be no curtailment of short subjects on programs nor an advance in admission. The new policy got under way on April 24 with "God's Gift to Women" and "Drums of Jeopardy" as the features, while the Bobby Jones golf picture, "The Putter," was also set in as a receipt booster.

This is the first time a St. Louis first run house has ever used double features to attract business. On the other hand, it is claimed that trade at the Missouri has not been what it should be. Some blame the tough times, others attach another significance to the move.

In line with the argument that first runs are going to fight it out if it takes all summer, the Fox theatre, just a short distance down Grand boulevard, has lowered its prices to the same rates that prevailed last summer.

Under the new schedule the Fox, effective April 30, goes back to a 50c top, compared to 65c this winter. From noon to 2 p. m. the admission fee will be 25c, from 2 p. m. to 6 p. m. 35c, and from 6 p. m. to closing 50c. On Sundays and holidays 25c to 2 p. m. and 50c thereafter.

elevision May Alter Production

With the development of the Farnsth system of television, it is predicted t a brand new type of writer, director, former, and even artists will be cre-1.

)ne of the reasons advanced is that duction of talking film for television necessarily be on a tremendous e; another, that in cases where playare used in place of films, the result be a new technique. Personality and wmanship will be more than ever in nand, it is said.

With regard to films now being proed, it is thought that they will be il for television production.

tterfield Says Auto Trade Reflects Upturn

)etroit, Mich.—Automobile sales are nging about an upturn in business, bees W. S. Butterfield, head of the terfield Circuit. On his return from acation on the Coast, Mr. Butterfield nd most auto factories had increased duction and that this had resulted in eneral expansion of trade.

anson Premiere at New York Rialto May 7

loria Swanson's third picture for U. release, "Indiscreet," will have its v York premiere at the Rialto The: May 7. A feature of this production nat the story was written by DeSylva, wn and Henderson, well-known song ers. It is their first dramatic effort.

Sound Materially Reduced Profits From U.S. Exports

That the introduction of sound has materially reduced profits in film exports to Latin America is indicated in a survey by the Commerce Department's motion picture division, which covered Mexico, Central America, and the larger West Indian Islands.

Most of the large houses in these countries are now wired, and the owners demand talking pictures in the language of the particular country. In the case of Haiti, however, where French is the language, only films in this tongue will give satisfaction. A number of Spanish versions of American films have been sent to Mexico, Cuba and the Central American countries and these have met with reasonable success. However, it is pointed out that the cost of producing these foreign-language pictures is greatly in excess of that of the former practice of retitling a silent and the margin of profit has therefore been greatly reduced, even in the case of a popular picture.

The popularity of sound is declared to be growing steadily in the countries reviewed, and each year more theatres are being wired. In 1930, exports reached over 28 million feet, which was a gain of a million feet over the previous year's figure. More than one-half of this total footage represented sound films. Mexico is the most important of the countries as an outlet for American pictures, Panama, Cuba, Porto Rico, and Guatemala following in the order named.

New Technicolor Process is Ready

Technicolor claims perfection of a new product, developed following long research. The improved print is said to possess a combination of qualities never before achieved in color photography—brilliance, smoothness and freedom from grain.

Price of Technicolor prints will be materially reduced, effective May 1. The new price will be seven cents per foot, net, on all orders of 20 or more complete Technicolor release prints from one negative where such orders are accompanied by cash in the amount of half the estimated cost of such prints.

296 Italian Theatres Now Equipped for Sound

Sound installations continue on the increase in Italian theatres. On March 1 last 296 theatres had completed installations. This is an increase of 45 over the January figures. Of the total 218 are foreign made installations, 78 American.

New Paramount Ingenue Reports at Coast Studio

Preceding a group of ten newly signed Paramount players, Frances Moffat, well known Broadway ingenue, has arrived in Hollywood to start her motion picture career.

Boston Bans Children from Attending Sex Films

Boston—By unanimous vote of the City Council, an order was passed banning sex and crime pictures at all performances to which children are admitted to theatres within city limits.

Posters barring scenes denoting love and hate are also barred from all lobbies or billboards.

City Councillor Thomas H. Green of Charlestown fathered the order.

In it, City Censor John M. Casey is ordered to immediately close all theatres in Boston which permit children to attend the shows and which display films of sex problems or racketeering or other forms of crime.

The bill is the most drastic against theatres ever enacted by the council.

Dr. Seth F. Arnold, of the Back Bay district, was the only councillor who made any protest against the bill but he did not vote against it when time came for its passage.

Dog's Life in Pictures Is More Homey Than Humans: Renfro

Trainer of Hollywood's Talking Canines Finds "Mutts" Easier to Work with Than Thoroughbreds

Hollywood (QP)—"How to bring a dog up to be an actor" has occupied the greater part of the time of Rennie Renfro, who trains most of the canines used in Hollywood's "talking dog" productions.

Renfro has a ranch near Hollywood that he has dubbed the "dog farm," where he keeps his collection of hounds of all varieties which include Buster and Oscar, his two famous "Stars." There is not a thoroughbred among the hundred canines that he keeps on hand for his motion picture work.

Says Renfro: "I find that the 'mutt' dog is much easier to work with and will perform in a company of other dogs without becoming excited. Of course, I have the advantage of keeping my dogs in a group so that they become accustomed to each other and are able to work in greater harmony before the camera."

"The first step necessary in training dogs for pictures," says Renfro, "is to pick the smart dogs from each litter. By a smart dog, I mean one who has the necessary 'edge' on the others in general intelligence and nervous organization which will enable him to master difficult routines in training. I never pick more than two dogs from a litter for this purpose. It is possible to judge a young dog by looking into his eyes. There is a certain alert fire and gleam to the eye denoting possibilities that can be brought out by training.

"After the pup is about two months old the active training is begun. Simple little tricks such as sitting up, crawling, rolling over, etc., are taught as a foundation for more difficult stunts later on. When the dog is about six months old intensive training begins, with the ones that seem to have the most ability segregated for special handling.

"Those of my 'students' who seem to possess special ability, I enter upon a systematic course of training for picture work. This includes walking on the hind legs, opening doors, different positions and holding them, picking up designated objects, learning directions right and left, and, most important of all, the movement of the jaws in response to a hand signal.

"The most important of these tricks for the movie dog is the ability to move the mouth at a hand signal. For instance, I needed a certain type of dog to talk in 'Trader Airedale,' satire on 'Trader Horn.' We used all of the dark colored graduates of my dog school for African savages and we still needed one more who could take the part of a cannibal chief. Among the dogs who were still in the earlier stages of training I found one sufficiently dark in coloring to take the part. This dog had not been taught mouth movements, so I had to give him a very intensive course of training for several days before the production began.

"Here is what is done in such an intensive course. First the jaws are massaged to make the muscles very supple and limber. After he gets the knack of working his jaws as I massage them, it is only a short step from this to getting him to reach to the hand movement alone coupled with the command to 'speak.' The dogs not able to learn this trick of jaw movement, when required to talk in a scene, are given a piece of taffy candy. Then we get more 'talking' than we are able to use in a scene.

"My one rule in working for any picture company is absolute humane treatment for my dogs. Zion Myers and Jules White are the directors who have made most of the "Barkies" possible and they have provided every comfort for my dogs while they are working. It is absolutely necessary to keep the stage cool, as the minute the dogs begin to pant the scene has to be stopped until they cool off. In fact, 'a dog's life in the movies' is a lot more comfortable than that of the humans."

Ohio Censors Finally Admit Scissored Film

Columbus, O.—After having been scissored to conform to the Pennsylvania version, and carefully scrutinized by the State censor board, "Lonely Wives" (RKO-Pathe) has finally been released for showing in Ohio.

Asks Court Aid To End Alleged Union Coercio

Philadelphia—Alleging that membe of the local stage hands union have r sorted to the use of coercion, intimi tion and boycott in retaliation for a wa cut, counsel for Theodore J. Kirm president of Oxford Amusement, owni the Oxford on Rising Sun Ave., has a plied for an injunction.

He stated that since June, 1930, wh the theatre reduced wages of certain e ployees, there have been frequent d turbances and patrons have been a noyed. Judge Howard A. Davis in Co mon Pleas Court No. 3 severely crit ized the alleged actions of the union a took the case under advisement.

Spanish Market Distributor's Air

A new independent releasing organiz tion, with a definite aim toward supp ing the Spanish market with a volu of product adopted to needs and tas of the populace, is being formed by Ha Stern and Richard C. Kahn. Stern general manager of the United Fi Agencies and Kahn is manager of La Productions, Ltd.

Jay W. McFarland, who for seve years handled distribution in La America for Fox and Universal, will supervisor of distribution. Stern, wh activities with Fox and United Arti were concerned with building up forei talker trade, will act as sales manag Neal Fox, for several years with Fo West Coast, is named comptroller. J Arias will be musical director, and Jes Corral, associate-producer.

City and Screen Honor Peabody at Farewell Par

St. Louis—Eddie Peabody, master ceremonies at the Fox Theatre, was te dered a farewell party prior to leavi for Europe, by Harry Greenman, reside director of the Fox. Peabody lea within two weeks to start a long te contract which will keep him abroad f more than a year. The party was a tended by city officials as well as sta and screen stars.

Author of "Grand Hotel" Is Signed by Paramou

Paramount has signed Vicki Baum its scenario staff. Miss Baum is t Viennese writer whose novel was adapt to the current Broadway stage h "Grand Hotel." Her initial assignme will be an original story for future dir tion by Ernst Lubitsch.

Bennett Picture Held Second Week at Mayfa

The Mayfair Theatre, New Yo (RKO-Pathe), is holding "Born Love" over for a second week. The p ture stars Constance Bennett and w produced by Paul Stein.

MOTION PICTURE HERALD
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MARTIN QUIGLEY, Editor-in-Chief and Publish

THE CAMERA REPORTS



BEFORE THE STORM. *The peace and quiet that reigns at a great studio before the day's work begins, affording an unusual view of a portion of the Paramount French plant. The buildings (from left to right) are the restaurant, casting department, administration building, Stage F and Stage A.*



EING IS BELIEVING. *Believe it or not, says Robert L. Ripley, but this ig of hair is for the purpose of enabling Mohamet to jerk this believer to radise after death. The famous hunter of oddities for cartoon and screen, shown at Marrakech, Morocco, with another curiosity for his Warner others series of shorts, "Believe It or Not."*



RETURNING TO HER PUBLIC. *They—her legion of followers—will never see her this way, of course, with the Warner machines and engineers of production collaborating in the process that brings her to them. But see her soon, they will, for Dolores Costello is making her first picture since her temporary retirement two years ago. The title is "Expensive Women."*



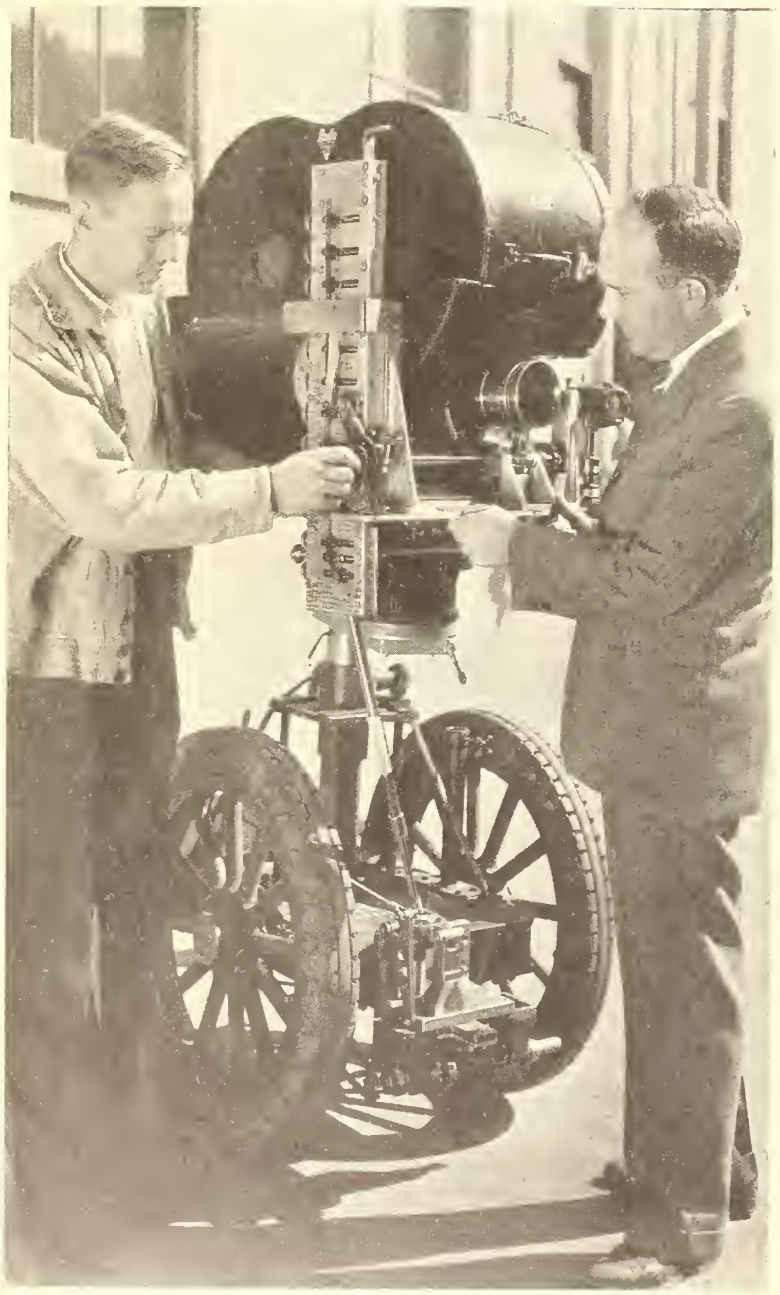
BORA BORA. *Lush and lazy, a mountain top barely rising out of the sea, this island of the South Sea group served Paramount for the poetic study of primitive life that is "Tabu." To F. W. Murnau its people gave up their secrets. Well may they wonder now if their gods approved.*





PORTABLE THEATRE. *Here is a corner of the compact "motor car theatre" that M-G-M has contrived to bring scenes of "Trader Horn" to remote communities. Lillian Bond, M-G-M featured player, is shown examining a projector.*

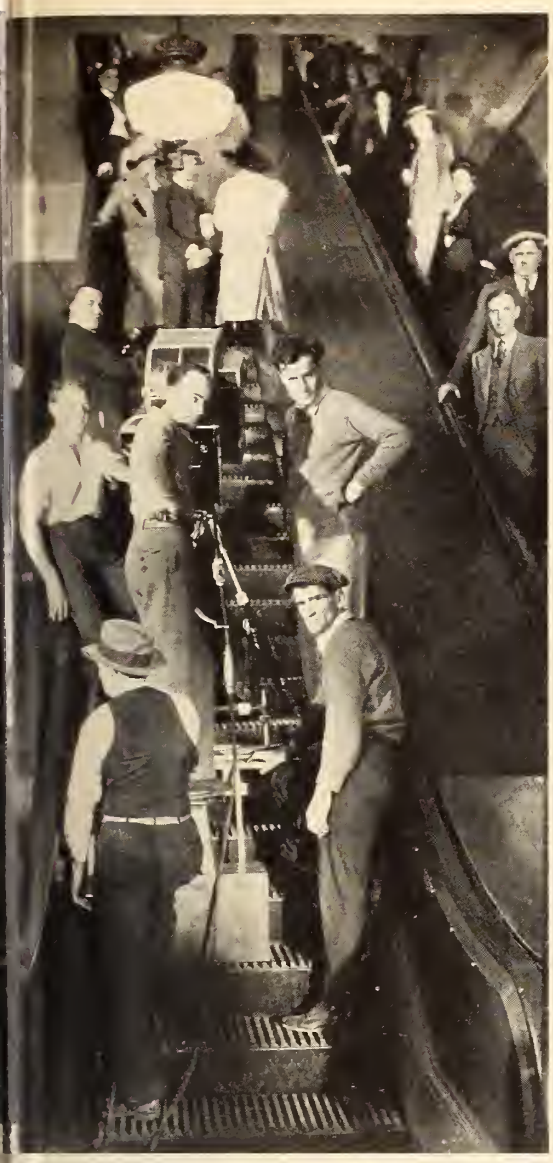
AWAITING THE ANSWER. (*Left*) *M. H. Hoffman, the producer of "The Mad Parade," which has a cast entirely of feminine players. Nearing completion, the production will soon have the judgment of the public as to this novel feature.*



PERAMBULATING CINEMATOGRAPH. *Which, in spite of the title, is nothing really astounding around a studio. However, this one at Radio has a new follow-focus arrangement designed to effect greater clarity in perambulator shots. Bill Leeds and Don Jahraus, Radio engineers, are adjusting mechanism.*



TRYING CLYDE GRIFFITHS FOR MURDER. *"An American Tragedy" is in the making, and here is a courtroom scene being filmed under the direction of Josef von Sternberg. The set was especially constructed for this trial, which has become a classic legal proceeding since publication of the Theodore Dreiser novel from which the photo-tragedy has been adapted. Phillips Holmes portrays Griffiths, and Sylvia Sidney is Roberta Alden.*



NOVEL SHOT. *Audible or not, the screen is still a pictorial medium. Here, Director William Wellman (curly hair, right, if you please) is shown taking the camera for an escalator ride in Warner Brothers' "The Public Enemy."*

HE HANDLED IT. (*Right*) *Ralph Kahn, treasurer of Paramount Publix, which as a world-wide producing, distributing and exhibiting organization turned in a net income of $18,000,000, for a period characterized by world-wide depression.*





HOW IT'S DONE. *The refreshing breezes of the seaside, which have their optical advantages also, agree far less with the delicate constitution of the microphone. Thus the "mike" must be well cloaked, as shown here above Norma Shearer and Leslie Howard, who are pictured between scenes of M-G-M's "A Free Soul."*



WENTY YEARS OLD. *Not any of these personages of the films, but an invisible being that is as real an entity as they. It is the organization they represent, Paramount, that is celebrating its twentieth birthday, at least middle-age in filmdom. Those about to enjoy a piece of the Paramount birthday cake at the studio, are Lilyan Tashman, Carole Lombard, George Bancroft, Ruth Chatterton, Clive Brook and Fay Wray.*



BEHIND THE SCENES. *Resting . . . perhaps reflecting on it all with that special clarity that comes to us when we withdraw to one side merely to watch . . . At any rate, here Joan Crawford seriously watches other M-G-M folk at work, making "Girls Together," a comedy.*

J. C. Jenkins—His Colyum



Webster City, Iowa

DEAR HERALD:

Mr. and Mrs. C. E. Potter, who operate the Fireman's theatre at New Hampton, want us to remember them to George Schutz of the HERALD staff. They directed us to do this at a Dutch lunch at their home today, and when we say "Dutch lunch" we know George will be sore because he was not there also, and we like to get George sore. They remember his preference for Dutch lunches at Detroit Lakes a couple of years ago. Here is where we put one over on George. We've been waiting a long time to get even with that guy. Our joy would be complete if George knew just what kind of a lunch we had with him not present, and when we get up to Detroit Lakes this summer we will have another one with Andy Anderson and we will write George about that, too.

▲ ▲ ▲

Aha! a New Rainmaker Expert

If there is a state in the Union that needs rain they should send for us. It commenced raining last Saturday night and has kept it up ever since and it has now turned to snow. No drouth-stricken area can afford to be without our services. Our charges are reasonable.

▲ ▲ ▲

Congratulations to Palmer

L. E. Palmer of Postville has recently opened about as fine a theatre as we have ever seen in a town of that size. The town has a population of eleven hundred and this theatre is equipped with Western Electric sound equipment, and that is a very unusual thing in towns the size of Postville.

The list of coming attractions for this theatre indicates that Mr. Palmer knows the show business and how to select entertainment for his customers. Postville will undoubtedly take pride in supporting this enterprise.

▲ ▲ ▲

Speaking of Two Comedies

"CRACKED NUTS" with Wheeler & Wolsey. This one was no doubt intended for a comedy but we missed the intent and went to sleep on it. It is composed of a few shots of this, that and the other thing put together into a six or seven-reel feature and sold without regard to merit. Some of their jokes were in general use "before the white man came." Adam tried a few on Eve and she threw a winesap at him. Some time ago we made the statement that we thought pictures were getting better. We want to apologize for making that statement.

"WHOOPEE" with Eddie Cantor. This picture draws exceedingly well at the box offices wherever we have been, and maybe that's the way to measure the value of a picture. It is largely a musical comedy show in technicolor with Eddie Cantor doing most of the hard work to carry it over, and our judgment is that with Eddie left out of it it wouldn't amount to a whole lot, but we've been told a lot of times that our judgment is not very reliable, and we admit that without argument, and that makes it unanimous.

▲ ▲ ▲

The Little Brown Church

Today we visited the church made nationally famous by Dr. Pitts by his song, "THE LITTLE BROWN CHURCH IN THE VALE." This church is located two miles out from Nashua, Iowa, and is situated in a clump of evergreens near the bank of a lake. It is the mecca of the lovelorn and 745 marriages were performed in this church last year and the numbers are increasing yearly. They come from the Atlantic and the Pacific, from Canada and Cuba to stick their necks under the yoke. If this church was located in Hollywood it would be a tremendous feeder for Reno, and Reno could well afford to contribute liberally to its support. June is the month when "The Young Man's Fancy Lightly Turns To Love," and during this month, the Rev. Kent, pastor of the church told us, he was kept pretty busy, performing as high as twenty-five marriage ceremonies a day. Say, if that pastor has to kiss all the brides we'll trade jobs with him and pay him some to boot. It's a wonder he don't get the croup and tonsillitis, we've had both of 'em and are immune.

▲ ▲ ▲

On Present Quality of Films

Manchester, Iowa.

We all make mistakes, and when we do we should acknowledge our error, and that's what we are going to do. Some months ago we made the statement that in our judgment the pictures were getting better and better all the while, but that's when they were giving us "DISRAELI," "COMMON CLAY," "THEY HAD TO SEE PARIS," "THE RAINBOW MAN," "SUNNYSIDE UP," "UP THE RIVER," "ON HER BACK," "HOLD EVERYTHING" and pictures of that type, but now we are forced to correct that statement.

It may, or it may not, be of interest to the producers to know that the universal opinion of theatremen, outside of the large cities, is that the falling off in theatre attendance is due only in part to the general depression, and rather is due largely to the class of service they are required to run. Illustrative of this, last night we attended a theatre that was playing "JUST IMAGINE" and it drew a capacity house on its third night showing. Had this been one of the general run of pictures that they are required to play the chances are it wouldn't have drawn expenses.

Not only is there a universal complaint of the quality of the pictures they are required to run, but a constant protest against many of the titles, such as "ILLICIT," "HER WEDDING NIGHT," "STRANGERS MAY KISS," "THE ROYAL BED," "WOMAN HUNGRY" and many more, some of which are even less senseless than those, any of which will have about the same drawing power at the box office that a smallpox sign would. Across the street in front of a theatre we notice this banner, "THE DOORWAY TO HELL," and yet the producers no doubt think that this title will draw people into the theatre. The picture may be all right, we don't know, as we haven't seen it, but the title IS ALL WRONG—and yet we wonder why ministers preach against the theatre. The wonder is that some title writers have escaped the squirrels as long as they have, and if the wives of some of them could get steady employment they ought to be able to pull the boys through until huckleberry time.

Since the "CODE OF ETHICS" is supposed to have taken a lot of the spots out of the linen it might be well for it to try the titles a while, but it will require something stronger than ammonia, an anesthetic won't do, the business has been anesthetized too long already.

▲ ▲ ▲

Shooting at the Moon?

Some people may think we are "shooting at the moon" and maybe we are. We used to stand out in the marsh on Beaver Lake in Indiana on moonlight nights and shoot ducks. When they crossed between us and the moon, we always shot right toward the moon, but we came home many a night with all the ducks we could carry. If having traveled the extent of country we have traveled, and having interviewed thousands of theatre men on these subjects, and having stood in front of hundreds of theatres and seen people turn away from the box office after reading some of the titles, has not qualified us to speak with knowledge on these matters, then the good Lord failed to supply our gourd with the proper amount of gray matter, and we will not admit that without an argument.

Some pictures are not as bad as the titles indicate, but the public don't know that, and that's why they stay away. And then again, some are worse, if that could be possible, and that's why lots of theatre men are glad they stayed away. If a theatre man loses the respect of the people of his community he might as well lock his theatre up; that's why he is fighting for clean pictures. There are still people in this business who have a regard for decency and morality, and they are the backbone of the industry, don't forget that. This may be considered pretty plain talk, but this is a plain typewriter and we were educated in a school where the instructors didn't stutter and we never acquired the habit, so that's that, and you can shoot both barrels at us if you want to, but be sure it is loaded and you take good aim.

Hey there, you Wisconsin badgers, we are headed your way. Better examine the contents of the icebox.

J. C. JENKINS
The Herald Man

THE HERALD COVERS THE FIELD LIKE AN APRIL SHOWER.

LOOKING FORWARD

By WILLIAM A. JOHNSTON

Looking backward 20 years!

A long time—in motion picture history, as Terry Ramsaye tells you, in his morable work, "A Million Nights," with page upon many pages of unique man endeavor.

Early in 1913, I recall vividly, a urdy person with a big idea, clearly visioned in his eyes alone, that of king motion pictures a vehicle of all amatic art.

This person was Adolph Zukor. vo years earlier you might have ssed him, somewhere between 14th eet and Times Square, New York, rying under his arm some old-style s containing the reels of the mem- ble picture, Sarah Bernhardt's ueen Elizabeth."

1911-1931

We look forward!

This year, Paramount Publix is pre- ting Adolph Zukor with a 20 years ilee. About time, one would say. t we are, all of us, practically inter- ed in the offering, tendered by Jesse Lasky, chief of production, and his es, B. P. Schulberg of the Western Walter Wanger of the Eastern, dios, and by Robert Kane of Paramount Studios of Joinville, nce.

Quite an expansion from Four- nth street, New York.

Quite a change from three cans of n.

Here's the output of 1931, from this ntry alone:

Upwards of 70 feature pictures. e hundred and four reels of news . One hundred one-reel pictures. rty-two two-reel pictures. That— see—is a total of over 700 reels ilm, to be ready on release date for e many thousands of theatres and e many millions of people.

ll out of an idea and three cans of s!

Times have greatly changed. This lium that was foresighted to en- pass the drama, in all its modes xpression, has done just that seem- y impossible thing. We find the ing motion picture attracting today world's people, high and low, class masses, read and unread.

o meet this widespread and varied ience appeal—that, B. P. Schul- tells me, is the keynote of the re program of Paramount this . He goes so far as to say that sum total of feature pictures en- passes all the audience appeal les- learned by Paramount in 20 years roduction effort.

s instances of the wider audience al he cites the juvenile pictures de- ed distinctly as well for the grown- and so well introduced by the box e successes of "Tom Sawyer" and ippy," to which will be added: ckleberry Finn," "Tom Sawyer, ctive," and "Sooky"; also the ter concentration upon woman's e in the World War, as instanced Stepdaughters of War" and "Fare- to Arms."

here will be many stellar casts, as Maurice Chevalier supported Claudette Colbert; Miriam Hop- and Charles Ruggles in "The ing Lieutenant"; Louis Brom- field's "Twenty-four Hours" with Clive Brook, Kay Francis, Eugene Pallette and Regis Toomey.

Among nearly 50 features definitely outlined in the announcement we find, for story material, eight stage plays, 14 novels and the balance originals.

"The tendency," says B. P. Schulberg, "is strongly toward original stories. The picture, in its new cloak as a talking picture is, like the stage itself and like the publishing business, looking for unproduced material.

"In fact, you can go further and say that picture production is now preceding, instead of following, the stage, and it already would appear that the stage from now on will, to a considerable degree, base its plays on screen successes; probably, also, the book publishers to a larger degree."

This important point is also made by Mr. Schulberg: "We have never before started a new year," he stated, "with so many stories concretely in hand. Formerly we only planned a percentage of them. Now we have them, and also we have a more definite policy. The new machinery of talking picture production is moving much more smoothly, due principally to the fact that time has worked out successful writer-director units."

The three great ingredients of pictures are stories, players, directors.

Here is a birdseye view of the divisions:

Authors, Dramatists, Writers

Mark Twain	Theodore Dreiser
Louis Field	Rupert Hughes
John Colton	Phillip Barry
Charles Brackett	Robert E. Sherwood
Arthur Stringer	Sax Stringer
Sax Rohmer	Percy Crosby
Dashiell Hammett	Max Marcin
Ernest Vajda	Donald Ogden Stewart
O. H. P. Garrett	Grace Perkins
Nateel Howe Farnum	Helen Zenna Smith
Sam Hoffenstein	J. P. McEvoy
S. J. Perlman	Will B. Johnstone
William Slavens McNutt	Sam Mintz
Percy Heath	Vincent Lawrence
Edward Cranberry	Ernest Hemingway
I. A. R. Wylie,	Bartlett Cormack
Rufus King	Jack Lait

Players

Harold Lloyd	Marlene Dietrich
Maurice Chevalier	George Bancroft
Nancy Carroll	Ruth Chatterton
Clara Bow	Tallulah Bankhead
Jack Oakie	The Marx Brothers
Fredric March	Gary Cooper
Charles Rogers	Richard Arlen
Clive Brook	Claudette Colbert
Charlie Ruggles	Jackie Coogan
Paul Lukas	Phillips Holmes
Skeets Gallagher	Carole Lombard
Miriam Hopkins	Sylvia Sidney
Frances Dee	Kay Francis
Warner Oland	Norman Foster
Regis Toomey	Stuart Erwin
Eugene Pallette	Mitzi Green
Robert Coogan	Jackie Cooper

Junior Durkin and others

Directors

Ernest Lubitsch	Josef von Sternberg
Edmund Goulding	Dorothy Arzner
Richard Wallace	H. D'Abbadie D'Arrast
Rouben Mamoulian	John Cromwell
George Cukor	Edward Sutherland
Monta Bell	George Abbott
Frank Tuttle	Victor Heerman
Stuart Walker	Norman Taurog
Lothar Mendes	David Burton
Lloyd Corrigan	Edward Goodman
Louis Gasnier	Marion Gering
Norman McLeodo	Dudley Murphy
Edward Sloman	Berthold Viertel

Harry Cort

And on the following pages are descriptions and visualizations of the Paramount pictures of 1931-32.

The Zukor Credo



ADOLPH ZUKOR

Better pictures, vigorous showmanship and aggressive advertising are the three basic principles behind Paramount's plans for the 1931-32 season, according to Adolph Zukor, who has been the guiding genius of a company that is now celebrating its twentieth birthday jubilee.

"There never has been a substitute for good pictures in our business," said Mr. Zukor, "and this is just as true today as it was 20 years ago. To this end we have concentrated all our world-wide production forces. They have been told to go the limit in bringing stories to the screen that will have the maximum in entertainment value. Our program of pictures for next season has been carefully worked out. We have studied the trend of the times and sincerely believe that we have the variety in production, stories and casts that will give exhibitors everywhere just the pictures they need for big grosses.

"But this is only the beginning. After we have the pictures there must be vigorous showmanship. These pictures must be presented to the public in the most advantageous manner. Our own theatre department already has made its plans along these lines and our company is preparing a campaign of publicity and advertising that will give every exhibitor who plays Paramount pictures the opportunity to realize on their popularity."

In calling attention to the aggressive advertising campaign, Mr. Zukor pointed out that in the coming season Paramount will continue more strongly than ever consistent national advertising. National magazines, fan magazines, trade papers and newspapers will be used in carrying out this part of the company's advertising plans. Augmenting this there will be newspaper advertising of a national scope.



JESSE L. LASKY

Increasing Popularity in "Kid" Pictures

Return of Musicals

Burial of Silents — without music

Better Balance of Dialogue and Pantomime

FORECASTS FOR 1931-32

By JESSE L. LASKY

Based on his past experience and his present intimate contacts with the show world of the screen, a forward-looking analysis of current and future developments in talking pictures is presented herewith by Jesse L. Lasky, first vice president in charge of production for Paramount, who will supervise the making of the feature pictures which his company has outlined to commemorate the Twentieth Jubilee of its president, Adolph Zukor.

Main points in Mr. Lasky's diagnosis of film tendencies include the following:

A movement away from sophistication, with the raising of "kid" pictures to a new high level of popularity.

The slow but sure return of music to the screen.

The complete burial of the silent picture, except when used with music.

A better balance of dialogue and pantomime in talking pictures.

The value of newspaper work as a training for screen writing.

The greater difficulty of newcomers in launching screen careers nowadays, compared with earlier times.

Lasky, predicting that "Skippy" will be one of the year's biggest successes, says this Paramount picture and "Tom Sawyer" point the way to the kind of entertainment that the American public always is ready for in every period, in every generation.

"We have been passing through an age of real sophistication and, naturally, we have been influenced by that type of material," he continued. "'Skippy,' 'Tom Sawyer' and other pictures which appeal to everybody from 8 to 80 years of age are definite evidence of a real departure from this sophisticated trend. There is a lot of truth to the phrase, 'When you reach the heart of a child, you reach the heart of a nation.' Going back to the classics, such as 'Little Lord Fauntleroy' and 'The Prince and the Pauper,' you will find that the stories which had the theme of youth always had a very wide sale and always had an appeal to adults. I think that the success of the so-called 'kid' pictures will depend upon rather modern material, like 'Skippy,' or material that still is in tune with our thoughts of today, such as Mark Twain's stories. Children of today and parents want material showing the small to American background, and epics of cl dren of the streets or slums of big citie

A gradual but inevitable return music to the screen is predicted Lasky. He believes the future will br a sprinkling of operettas, a reasona number of musical comedies, and d matic pictures with backgrounds of f symphony orchestras.

Citing the public attitude tow musical comedies, he contends that p ture audiences were given somethi before they were prepared for it.

"There is merely a need of a little m skillful technique and a better und standing on the part of the public," plained Lasky. "The public was not p pared for the license of the musi comedy. For years we had trained

(*Continued on page* 89)

CHILDREN

The reception of "Tom Sawyer" and the second juvenile picture, "Skippy," has led Paramount to plan an even greater devotion to pictures with youthful casts for its 1931-32 program. Childhood pictures promise to be one of the outstanding developments of the coming season on the screen, as they were one of the salient features of the past season.

The first two pictures of this vogue demonstrated two facts. First, they showed that it was possible to bring the children into the theatres in such large numbers that street traffic was blocked. With the coming of sound, children were supposed by the gloomier wiseacres to have been estranged from picturegoing. "Tom Sawyer" and "Skippy" drew such throngs of little ones as to disprove the view that the audible screen wasn't attractive to youngsters, and revealed them as a large potential field of future film devotees. In New York, "Tom Sawyer" was a triumph, and "Skippy" was held over for two weeks—an unusual tribute at the big Paramount theatre on Broadway, which ordinarily houses so many patrons that it can exhaust the usual large draw in a week. Grown-ups became just as eager to view these pictures as the boys and girls.

These two pictures, according to Paramount executives, indicated that there is a fertile source of new talent among the gifted youngsters who can now find a place on the screen. But for the coming of sound, they might have failed to achieve their place in the sun-arcs. "Tom Sawyer" brought back Jackie Coogan after an absence of several years from the screen, and enabled film fans to enjoy his ingratiating, unassuming personality while it still possessed the freshness of youth.

The company has done the same thing with his younger brother, Robert, who made his screen debut in "Skippy," in the role of Sooky, the tatterdemalion little pal of Percy Crosby's beloved boy rog

"Skippy" also focused general att tion on another young player, Jac Cooper. Then there were Mitzi Gre and Jackie Searl, who duplicated t praiseworthy work they did in "T Sawyer" by their performances in "Sk py." These two children were the first be placed under contract. Junior Durk was another who acquitted himself w in these endeavors, playing Huckleber Finn in "Tom Sawyer."

"Huckleberry Finn," "Tom Sawy Detective," and "Sooky," with the sa cast as in "Skippy," are juvenile pictu scheduled for the new season.



Junior Durkin



Jackie Cooper



Robert Coogan



Jackie Coogan

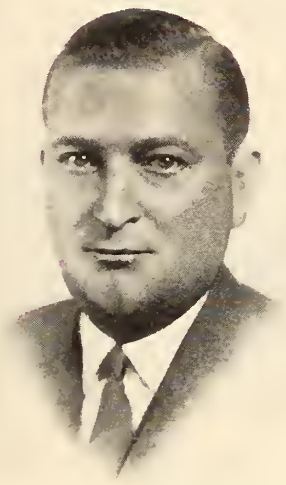


Jackie Searl



Mitzie Green

"THERE'S NO DEPRESSION WHEN PRODUCT'S GOOD" says S. R. KENT



John D. Clark



S. R. KENT



George J. Schaefer

There is no such thing as depression r exhibitors when they have good mo- on pictures.

In making this statement S. R. Kent, ce president in charge of distribution r Paramount Publix Corporation, inted out that his company had taken l cognizance of this fact in planning program of pictures for 1931-32.

"The money is there whenever the pub- wants to spend it," said Kent, "and ey will spend it to see good pictures. course this does not mean that all the hibitor has to do is to project the pic- es on the screen in his theatre. He ist work with all his showmanship abil- just the same as we all must work. ere is no way out of depression but rk."

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A careful survey of exhibitor needs s made before Paramount's program its Twentieth Jubilee Celebration was lined, he said. Strong stories with ong box office titles were selected by committee of showmanship minds in Paramount organization. Changes public taste—the drifting away from gster stories and the tendency toward stery thrillers—were taken into con- eration, he said, and a flexible policy production which would allow the npany plenty of leeway in meeting se changes again was adopted. eater variety in type of picture with cial emphasis on "down to earth" ality, and all star casts for many of pictures, were planned. Pictures t would continue the successful cam- gn to bring children back to the thea- which the company started last year, re chosen. In fact, every picture on new schedule had to pass the box ce test before it was considered.

We sincerely believe that our 1931-32 gram, from the standpoint of quality l box office, is the strongest line up of tures Paramount has ever offered," . Kent declared.

prospectus of the new product fol- s:

The salient feature of the program de- signed to commemorate the Twentieth Jubilee of Adolph Zukor, president of Paramount Publix Corporation, is that it is based on indications that the screen is working away from sophistication.

In the array of new pictures the aggregate, it is pointed out, shows a decided leaning toward the wholesome, sane type of picture, diverging from the hectic, over-sexed style of production. Scanning the wide range of pictures to be made under the supervision of Jesse L. Lasky, one notes the fact that gangster pictures are conspicuous by their absence, due to accumulating evidence, Paramount executives say, that the public is fed up on this type.

As an important and integral part of this movement toward a clean type of production, Paramount is aiming, according to its officials, to produce more children's pictures than ever this season. The company this past season demonstrated what a widespread appeal there was for pictures of the type of "Tom Sawyer" and "Skippy." Next season the company aims to make three such pictures with the same tots in the new casts. Mark Twain, who wrote "Tom Sawyer," again will be depended upon for "Huckleberry Finn" and "Tom Sawyer, Detective," while Percy Crosby, who provided the basis for "Skippy," will be represented again in the story of Skippy's pal, "Sooky." Paramount already has tentative plans for further entertainment along this same line.

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In place of the underworld pictures, Paramount is pinning its faith to mystery stories, such as "Murder by the Clock" and "Daughter of the Dragon."

It will be the company's intention, emphasized Kent, to present the problems of everyday people and the backgrounds familiar to the masses of filmgoers; while particular viewpoints—the sidelights of life that appeal primarily to the different tastes of the sophisticated—will not predominate in the new lineup.

This "down to earth" quality is illustrated in "An American Tragedy" and "Manhandled," Clara Bow's forthcoming production—dealing with people we all know. The outlook of democracy will also be considered. In Maurice Chevalier's new picture, "The Smiling Lieutenant," instead of making a production that is all about royalty, the role played by Chevalier is that of a young officer without rank, while Claudette Colbert plays a girl of the people.

All this makes for recognition of more native American types, for greater interest in suburban and small town life, according to Paramount executives, which is expected to come in for more screen acknowledgement with the swing in public taste.

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While a majority of the pictures have already been decided upon, some releases have been left tentatively indeterminate. This is to meet whatever changes in popular taste may arise, providing an elasticity and greater responsiveness to public appeal.

Following are the productions already picked:

Harold Lloyd in a new type of talking comedy, on which he is now working with two nationally known playwrights.

"Indiscretion," starring Marlene Dietrich in a drama of woman's wiles. Directed by Josef von Sternberg, who was responsible for discovering the European beauty and who guided her through "Dishonored," "Morocco" and "The Blue Angel."

Another Marlene Dietrich picture, details of which will be announced later.

"The Smiling Lieutenant," starring Maurice Chevalier and featuring Claudette Colbert, Miriam Hopkins and Charlie Ruggles. Directed by Ernst Lubitsch. From a story by Ernest Vajda and Samson Raphaelson, based on a novel of Vienna by Hans Muller and depicting the romantic struggle for a young officer's love between a princess and a girl violinist. Several songs are introduced.

Another picture as yet untitled, starring Chevalier with Eleanor Boardman featured. Directed by H. D'Abbadie D'Arrast. Adapted by D'Arrast and Donald Ogden Stewart from a Parisian play by Marcel Achard entitled "La Vie Est Belle," in which a street rover has a romance with an aristocratic girl through finding a ring.

Another Chevalier picture, details of which will be made known later.

"Rich Man's Folly," starring George Bancroft in a characteristic story of an aggressive figure of the financial world. Directed by John Cromwell. Written by Oliver H. P. Garrett.

"Personal Maid," starring Nancy Carroll in a story based on a book by Grace Perkins, which deals with an ambitious girl who seeks to learn the deportment of society by taking a position as lady's maid, and then uses a sum of money to pose for a brief fling as a society debutante.

"Wild Beauty," another Nancy Carroll vehicle, based on a book by Mateel Howe Farnum, which deals with a girl who is eager for life and marriage but who is careless in looking after her baby daughter, till the child is taken away from her and the young mother learns how to win her back in a struggle with her prejudiced mother-in-law.

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Two other Carroll vehicles.

"Stepdaughters of War," starring Ruth Chatterton and based on the novel by Helen Zonna Smith which was dramatized by Kenyon Nicholson. Revealing the privations of the woman ambulance drivers in the war.

"Tomorrow and Tomorrow," starring Ruth Chatterton in a talking version of the drama by Phillip Barry which has been one of the noteworthy hits of the Broadway stage season, revealing the poignant situation of a married woman who is forced to call upon the lover of her earlier days to come and save her stricken son with his surgical skill.

"An American Tragedy," Josef von Sternberg's production from Theodore Dreiser's novel, with a cast in which Phillips Holmes, Sylvia Sidney and Frances Dee play the featured roles. Von

(*Continued on page* 90)



Sound Villa in France in which is concentrated Paramount's equipment for Foreign recording.

STUDIOS

Located at Four Strategic Points

Paramount now has four big studio enterprises located at strategic points throughout America and Europe. In addition to its Hollywood and New York plants, Paramount has a studio at Paris, which has several multilingual productions to its credit, and the company has just started a London branch of which much is expected.

The wide range of pictures being made at these four studios has been chosen to commemorate the Twentieth Jubilee Celebration in honor of Adolph Zukor, president of Paramount Publix Corporation, who launched his production career two decades ago with the presentation of Sarah Bernhardt in "Queen Elizabeth."

While activities in New York and abroad are expanding, Hollywood still remains the major producing center of Paramount pictures. The main portion of the company's product for the coming season will be made in this huge 27-acre plant, which is the monumental outgrowth of the small Lasky barn that was the nucleus of the original Hollywood productions by Jesse L. Lasky, first vice president in charge of production, and that is now so dwarfed by the large studio buildings around that it serves as the studio gymnasium.

Here, under B. P. Schulberg, managing director of West Coast production, outdoor as well as indoor productions are turned out. The studio contains 14 sound stages, equipped with the latest systems for taking audible pictures, including the newest advance, the Western Electric system of noiseless recording, which enables the voice reproduction to assume a selective aspect, that reflects its true quality and also shuts out any distracting minor noises.

Of the 63 productions which Paramount will have presented by the end of the film year on August 1, 46 of this number go to the credit of the Hollywood studio. These are due to the artistic efforts of 10 stars, 32 featured players, 25 directors and 40 writers. They are aided by 1,972 regular employes, comprising a majority of the professions in the world.

This great body of artisans is housed in 37 buildings which shelter 70 separate departments. An idea of the extensive nature of the Hollywood organization

(*Continued on page* 90)

Hollywood





New York

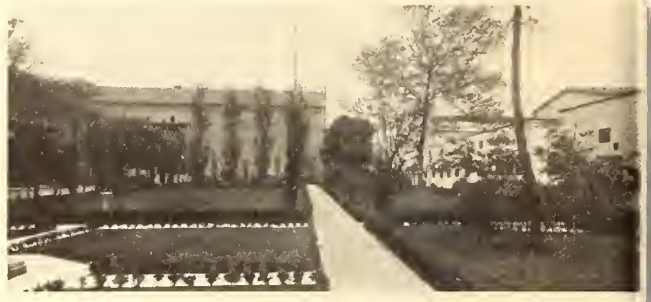


France



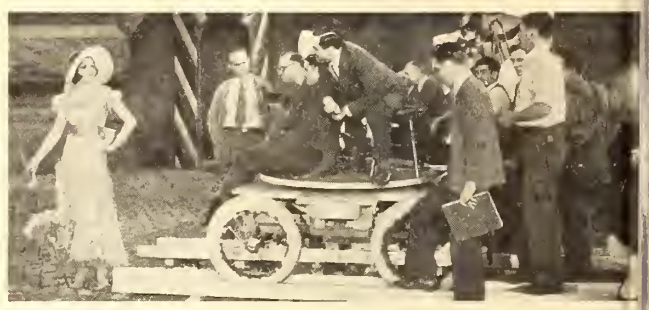


Hollywood



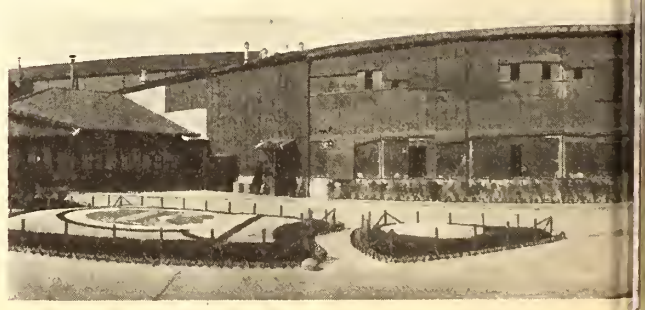


New York



France







Jack Oakie



Ruth Chatterton



Maurice Chevalier



Tallulah Bankhead



Fredric March

TALENT *Diversified*

Through its recent signing of 10 popular Broadway stage players, Paramount has strengthened its large and diversified array of acting talent. While the precise number of players under the Paramount banner fluctuates from month to month, the general number is 70.

"It is Paramount's definite policy," said one production executive, "to keep the regular roster of players constantly fortified with new blood. While a nucleus of seasoned players is always maintained, the general lineup is constantly being freshened with ambitious youngsters. A glance at the Paramount lineup shows that unless their acting worth entitles them to it, no players are carried along for a period of years when they have long since ceased to appeal to the public. The personnel of players who formed the Paramount alignment prior to the recent acquisition of the 10 new players includes the following:

"Richard Arlen, George Bancroft, Tallulah Bankhead, Clara Bow, Nancy Carroll, Ruth Chatterton, Maurice Chevalier, Claudette Colbert, Gary Cooper, Marlene Dietrich, Four Marx Brothers, Fredric March, Jack Oakie, Charles Rogers.

"Jean Arthur, Carman Barnes, Eleanor Boardman, William Boyd, Mary Brian, Clive Brook, Juliette Compton, Jackie Coogan, Robert Coogan, Frances Dee, Claire Dodd, Tom Hughes, Stuart Erwin, Norman Foster, Kay Francis.

(*Continued on page* 89)



The Four Marx Brothers



Richard Arlen



Nancy Carroll



Gary Cooper



Clara Bow



George Bancroft



Claudette Colbert



Marlene Dietrich

Paramount News to Film Undersea Trip



B. P. Schulberg



Emanuel Cohen



Walter Wanger

SCHULBERG
His Production Policies

The world wants to believe in Cinderellas and not in the gold diggers of Broadway. Such is the opinion of B. P. Schulberg, managing director of West Coast production for Paramount.

"The most successful type of talking picture is that which is wholly away from sophistication," Schulberg asserts. "The old type of post-war thought, which found its life in sex and frankness, is dying.

"For some time, mankind has known that such stories are out of step but citizens have been afraid to admit it. Today they are not.

"Because pseudo-sophistication has always effected the very life of the world when permitted to grow, it cannot survive in entertainment.

"Whenever the world has altered its mode of story-telling for a worse form, it is the cause or the effect of retrogression in every walk of life. Whether this comes from moral laxity or causes it, the style is ultimately doomed.

There is something sane and sound in humans which make us hurry back to the established type of entertainment before any great damage is done. That is the situation today.

"Humanity is as healthy as its entertainment—drama, literature, art. Nations cannot exist in a state of preservation without conventions; stories which dis-

(*Continued on page* 90)

Paramount Sound News, with, according to Emanuel Cohen, scoops on many outstanding world events to its credit within the last 15 months, has now geared its world-wide organization to maintain a rapid pace for the season of 1931-32.

Plans for exclusive pictures of Sir Hubert Wilkins' submarine trip under the North Pole and of Ruth Nichols' proposed trans-Atlantic flight now are under way, according to Cohen, who is director of short subjects and editor of the newsreel.

"Sir Hubert has just signed a contract under the terms of which a Paramount cameraman, John Dored, will journey from London to Spitzburgen to connect with his undersea boat," Cohen explained. "After making appropriate preliminary shots the cameraman will turn over his apparatus to the submarine crew which will make exclusive pictures on the dash to the pole.

"Miss Nichols will take off for Europe at a date to be determined later and Paramount will make exclusive shots of the flight," he added.

Of the beats claimed by Cohen several were scored in the first three months of 1931. They included: The Nicaraguan earthquake; the wreck of the steamer Viking off New Foundland, of the New Zealand earthquake, the death of Knute Rockne and the abdication of King Alfonso of Spain.

The scoops claimed for last year were scored on the Santo Domingo hurricane, Admiral Byrd's return to civilization from the South Pole, the seizure of his throne by King Carol of Rumania, the discovery of the Andree Expedition, the sinking of the steamer Tahiti, Army pilots blanketing New York City with a smoke screen and the inauguration and attempted assassination of President Rubio of Mexico.

"This amazing record indicates the growth in importance of the newsreel," Cohen went on. "A dozen years ago newsreels were used as 'chasers' to clear a theatre. Today they have completely come into their own as a basic part of the balanced theatre program. America has grown more and more picture conscious and now the people from the president down to the school child, insist on seeing their news in picture form.

"The result is that every big producing company has had to start its own newsreel. News picture scoops, the dramatic rivalry between the different reels, the proverbial daring and enterprise of the newsreel cameramen all have become a matter of pride for the parent companies.

"The organization we use is similar to that of the big newspaper press associations with their thousands of newspaper

(*Continued on page* 89)

WANGER
A Seeker Afte Talent

Ranged about the walls of the entranc foyer at Paramount's New York studi are a score of framed photographs screen celebrities.

To the casual observer they may appea to be merely decorative; in reality the constitute a gallery of tremendous sig nificance and a silent testimonial to th vision and enterprise of one man—Walte Wanger, of the Long Island studio.

To the initiated this gallery represen a portion of the new player talent brougl to the screen by Wanger and his asso ciates at the Eastern studio of the com pany.

Included in this significant group ar such favorites as the Marx Brother Claudette Colbert, Walter Huston, Ed ward G. Robinson, Kay Francis, Charl Ruggles, the late Jeanne Eagels, E Wynn, Miriam Hopkins, Norman Foste Lillian Roth, Ginger Rogers, Fran Morgan, the team of Clayton, Jackso & Durante, and Paramount's most recen stellar acquisition, Tallulah Bankhead.

All of these players and many other who have scored in motion pictures wer brought to the screen via the New Yor studio under the supervision of Wange

Since the advent of sound, Wang has conducted an intensive and intelligen drive for new talent. "Acquisition an development of stars" has been his sloga and the production activities at Par

(*Continued on page* 90)

Screen Song and Bimbo to Continue



Max Fleischer
Producer of the "Screen Song"

The bouncing ball, which makes a bashful motion picture audience forget its inhibitions and burst into song, will continue merrily on its way this season, according to Max Fleischer, who originated the idea and uses it in the novelty, the Paramount Screen Song.

Eighteen of these screen songs will be distributed by Paramount on its 1931-32 program. They will feature up-to-date musical hits.

Nor will Bimbo, who stars in Paramount's Talkartoons be forgotten. The daredevil hero will participate in 18 more harum-scarum adventures during the new season.

To provide space for Bimbo to do his stuff the Fleischer studio has been enlarged. For many months the staff had been working day and night to keep abreast of production. Additional floor space at 1600 Broadway, the present abode of Bimbo, has been leased. Besides adding to the art staff, more room has been given to the research department where more extensive experiments with the Fleischer method for the production of Synthetic Sound will be carried out. The object of this research is to perfect a method of creating original sound where none exists, by means of drawings.

At present more than 100 artists and 100 musicians, technicians and mechanics are engaged in bringing Bimbo and other Talkartoon and Screen Song characters to life.

The process of Bimbo's creation and emergence from the drawing board is said to rival in interest his impossible exploits on the screen. Again and again Fleischer has been asked how the trick is done and has obligingly shown hundreds of visitors the trick. Invariably their parting remark has been:

"Yes, we understand the new system now, but what we don't comprehend is how you manage to produce an animated cartoon every week. One a year would seem a lot of work to us."

From birth to his emergence as a capering sta Bimbo goes through almost countless metamo phoses.

Millions of tiny pencil scratches drawn by a artist who is known technically as an animat make a vague outline of his shape and wake hi into consciousness. Inking artists then trace the drawings on celluloid and others known as opaque color his wardrobe and makeup.

After being photographed by a highly specia ized motion picture camera Bimbo, now seeming alive on the screen, is given a voice by means a synchronizing process and goes off on his happ go-lucky journeys about the world.

Altogether his 6 minute act requires about 8,0 drawings and many weeks of labor in preparin stories worthy of such a super-man and in com bining all these details into a convincing whol

PARAMOUNT'S ROSTER OF FEATURED PLAYERS


Carmen Barnes


Carole Lombard


Miriam Hopkins


Wynne Gibson


Skeets Gallagher


Lilyan Tashman


Charles Rogers


Eugene Pallette


Clive Brook


Georges Metaxa

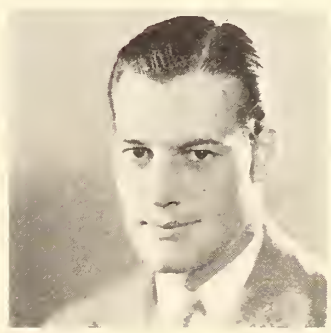

Stuart Erwin


Paul Lukas


William Boyd


Charlie Ruggles


Norman Foster


Charles Starrett


Phillips Holmes


Tom Douglas


Regis Toomey


Anna May Wong


Frances Dee


Sylvia Sidney


Mary Brian



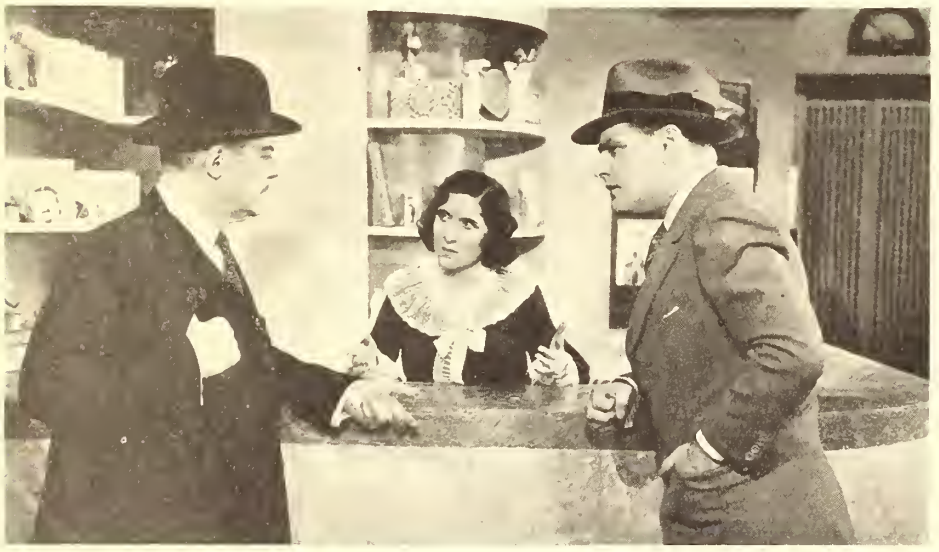
Tom Howard in "My Wife's Jewelry"



Solly Ward in "Coffee and Aspirin"



Burns and Allen in "Oh My Operation"



Burns and Allen in "100% Service"



The Haige Trio in "Hey Hey Schooldays"

LARRY KENT ANNOUNCES SHORT PROGRAM

Up-to-Minute Slapstick in Paramount Comedies

Up-to-the-minute slapstick will have a large part in Paramount's one and two reel production schedule for the 1931-32 season, according to Larry Kent, head of the short subject production department.

Four big names in the comedy field — Karl Dane, George K. Arthur, Ford Sterling and Al St. John — have been signed to make 12 slapstick two reels. All of these will be treated in a modern manner with custard pies going into the discard in favor of airplane propellors, trans-Atlantic flights, etc. Al Ray has been employed to put these comics through their paces.

"The short subject will also join in the campaign to bring children back to the theatres by screening a number of comedies featuring juvenile actors," Mr. Kent said. "On the other hand there will be only a small percentage of musicals produced this year.

"The program was adopted after an exhaustive survey of the exhibition field," he added, "and the choice of vehicles and stellar players was guided by the results of a recent field survey which furnished an authoratative checkup on the popularity of various types of stories and of both individuals and teams. Most of the names scheduled for the coming year appeared on last season's roster and their continued presence is in direct response to public demand.

"The complete short subject program will include 52 one reel pictures, 32 two reelers, to be made at the Paramount New York studio and 18 screen songs, 18 Paramount Talkartoons and 12 Paramount Pictorials.

"In addition to the four comedians already mentioned, Charlie Ruggles, Lulu McConnell, Smith & Dale and Billy House will appear in two reel comedies.

"In the one reel musical group will be Ethel Merman, Lillian Roth, and the Haige Children's Trio, George Dewey Washington, Eddie Younger and his Mountaineers and Anna Chang with Pickard's Syncopators. These musicals will comprise approximately 25 per cent of the one reel group.

"The remaining 75 per cent of the one reelers will be comedies starring such personalities as Burns & Allen, Tom Howard, Solly Ward, Ben Blue,

(*Continued on page* 89)



Karl Dane



The Haige Trio



Ford Sterling



George K. Arthur



Ethel Merman



Al St. John

aramount News o Film Undersea Voyage of Wilkins

(*Continued from page* 86)

nts. Instead of news stories we chase s pictures. Instead of newspapers we e theatres for clients. Otherwise, we e built up the same type of world-wide s organization.

So long as it's news we get it. More-, we have to get it while the news ot. That we have been successful ecognized even by the Associated ss, which has waived its by-laws and en all precedent by aligning itself our newsreel.

To picture news while actually in the ing, Paramount Sound News main-s offices in practically every capital the world and blankets the United es with staff men and correspondents. secure material for its 104 issues a , cameramen shoot nearly 3,000,000 of negative stock out of which a t 100,000 feet are actually used.

A Broadway beat of several days was red on the Rockne pictures through assistance of Oscar Morgan, branch ager of Paramount's Kansas City ex-ge, and a cameraman who flew to scene on the first flash.

On the Viking disaster, the news-rs have already told in detail how of our cameramen, S. B. Wright, e to crash his plane on a lonely d close to the Arctic Circle as the means of getting down to the scene he dramatic picture. That he was to patch up his plane and get away the only pictures made was due to chance and proverbial luck.

Scarcely had we cleaned up these es than the Associated Press flashed will probably be the biggest picture of the year. An earthquake had oyed Managua, capital of Nicaragua, a loss of 2,000 lives.

mmediately our news organization into high again. We got hold of y Novak, branch manager in the ma Canal Zone, and he started a naman by plane. He was the first der to land in the stricken zone. ty-four hours of flying, a perfect hronized relay of planes, and a final g 14-hour flight from Havana by Hutt, another Paramount camera-brought the first pictures into this try and through to Broadway.

Meanwhile, through the cooperation . L. Pratchett, branch manager in , 500 pounds of sound equipment and ff camera crew had been flung aboard ecially chartered plane from the s and was pushing steadily South-.

Once Managua was reached, a quick -up and getaway was made by Cam-en Hutt, James Buchanan and les Beeland. Again our news sys-functioned perfectly. This second re shipment came through to New in record time.

is along these lines that we mobil-or news coverage.

utstanding notables of the world spoken for Paramount News. Presi-Hoover himself thought our sound reel important enough to wish it at the start, and Premier MacDon-ave our new British reel a similar re send-off. Recently Professor ein chose to thank this country for ospitality through the medium of mount Sound News, while a few later Bernard Shaw picked the same m to announce his latest idea for reform. King Carol, when he the Rumanian throne, used Para-t Sound News as the medium to ex-his actions to the world. In fact, one from the Prince of Wales to Al Smith, from generals, admirals and politicians, down to kid prodigies, have all, at one time or another, appeared in the newsreel.

"To keep pace with our news coverage, we have had likewise to develop a special high speed system for makeup, cutting, laboratory operations and print distribution. The editorial handling of news film once it reaches New York is similar in speed, accuracy and routine to that of a newspaper office. We jam the film through our laboratory and get our prints out at a speed the ordinary laboratory would consider impossible. We are constantly readjusting our routine to save precious minutes, and perfecting our equipment to gain a little time here or there. Added up, these minutes count at times with a lead in the theatres.

"At the present time we cover in sound every story that it was ever possible to cover in silent films. We get through with our sound outfits in spite of their weight and their two-man crew under the same circumstances we would have gotten through in the silent days.

"We have lost nothing in the matter of speed and thoroughness of coverage. Sound has simply added to the interest possibilities of our news system.

"In much the same way we tackled the problem of European expansion. The experience of the press associations has taught us the interest value of the local news locally distributed. In the past we had released regional picture editions and knew their pulling power, so we tackled Europe as just another location for regular regional releases. We did not start separate organizations for each country. We simply amplified our regular operations and took on the European editions as a single step in our regular growth. The immediate success of our operations abroad proves, I believe, that we are on the right track. We have one growing news organization for gathering and distributing news pictures and not a series of decentralized semi-independent units."

Music Is Staging Comeback, States Jesse L. Lasky

(*Continued from page* 82)

public to realism. The stage naturally had a dramatic license which was impossible in pictures. Audiences could not get used to music coming from nowhere on the screen. Nevertheless, musical comedies will come back and the public will become accustomed to that form of entertainment. In the next two or three years they will have forgotten that there ever was any question about musical comedies, which will be built around outstanding personalities like Maurice Chevalier."

Discussing cycles in pictures, Lasky cited the costume story, which he said has been taboo almost since "The Birth of a Nation," yet he called attention to the fact there has been a successful one produced yearly.

"The point is, the public will not stand for too many of them," he stated. "There is a place on the public's entertainment fare for an occasional costume picture, just as there is for an occasional one with an unhappy ending. There are no set rules in the show world, and if there were, the public would smash them as soon as it tired of this or that type of entertainment."

Mr. Lasky paid a tribute to the newspaper profession as a training school for screen writers, declaring that journalism has supplied men and women to the writing staffs right from the very beginning of the Paramount Publix Corporation.

The public is always anxious to see new faces on the screen, but pictures that make stars out of unknowns overnight are few and far between, according to the executive, who credits Marlene Dietrich and Maurice Chevalier with the most meteoric leaps to fame in the history of the industry.

Personalities come first with the public in most cases in judging entertainment, a condition that has persisted since the first stars came in vogue during the early days of the industry, and there never will be a change in this respect, Lasky believes.

"With this fact in mind, we are now building the largest star list in the history of Paramount," he said. "We were the first company to establish a stock company."

Revealing that direction now inclines toward only necessary dialogue and more pantomime, Lasky added that in his opinion it is ridiculous to even discuss the possibility of the silent picture coming back. He unqualifiedly buries the silent picture forever, except when used with music, and he says that synchronized scores are essential the whole way through such pictures.

"'Morocco' was the first example of the new technique of combining real pantomimic characterization and a minimum of dialogue, and the public and the critics responded to it."

Alert Showmanship



SAM KATZ

Never before in the history of the motion picture industry has the exhibitor been required to be so alert in detecting the trends of public taste in entertainment as at the present moment, according to Sam Katz, vice president in charge of theatre operations for Paramount Publix.

"The utmost care in laying out programs of entertainment and the exercising of the highest ingenuity in advertising are only a part of the present day requirements of real showmanship," he said. "However, having sat in on the preparation of Paramount's 20th Birthday Program from the start and having analyzed the product carefully from a theatre box office angle, I can truthfully say that these productions, in my opinion, present the greatest opportunity for theatre profits that has ever been offered to exhibitors."

New Paramount Films Will Have Diversified Talent

(*Continued from page* 85)

Skeets Gallagher, Wynne Gibson, Mitzi Green, Phillips Holmes.

"Miriam Hopkins, Helen Johnson, Carole Lombard, Paul Lukas, Cyril Maude, Sylvia Sidney, Charles Starrett, Lilyan Tashman, Regis Toomey, Anna May Wong, Fay Wray.

"The 10 new players include Raymond Guion, who became favorably known through his work as the leading juvenile in 'Young Sinners'; Peggy Shannon, who won high praise from the critics when she opened opposite Ernest Truex recently in 'Napi'; Tamara Geva, exotic dancer who has received high plaudits for her work in 'Three's a Crowd'; Allen Vincent, now lending charm to 'The Vinegar Tree'; Dorothy Tree, who created the sister role in 'Holiday' on the stage with Hope Williams; Vivienne Osborn, who has twinkled fascinatingly in leading roles in 'Scaramouche,' 'Fog,' 'The Whirlwind' and 'The Three Musketeers'; Lenitia Lane, now appearing in the revival of 'Six Characters in Search of An Author'; Charles Trowbridge, who won acclaim for his work in the role of the husband in 'Craig's Wife'; George Kelly's Pulitzer prize play, and who recently appeared with Alice Brady in 'The Boundary Line'; Charles D. Brown, creator of the role of the stage manager in 'Burlesque,' who played opposite Nancy Carroll and Hal Skelly in the screen version of that stage success, 'The Dance of Life,' and Frances Moffat, hailed as one of the most promising finds of the current stage season.

"In addition to these there are various stage celebrities who are used for prominent roles in pictures at the Paramount New York studios from time to time, though not regularly under contract to the company.

"Such luminaries include players like Mary Boland, Phoebe Foster, Alison Skipworth, Herbert Marshall, Alexander Kirkland, Hugh O'Connell and Osgood Perkins. They bring the roster of stellar talent working for Paramount to 70.

"It can be seen that of the total register of Paramount talent, about 70 per cent are youthful—still in their twenties. Many of them, in fact, are just around the age of majority, while youngsters like Jackie Coogan, Robert Coogan, Mitzi Green and Jackie Searl help to bring the average age closer to the 'teens period."

New Mode of Slapstick For Paramount Comedies

(*Continued from page* 88)

Jack Benny, Mitchell & Durant, Herb Williams and Allan Brooks.

"Direction of all shorts has been entrusted to a staff composed of Ray Cozine, Aubrey Scotto, Casey Robinson and Al Ray. Max Hayes will supervise and stage all dialogue.

"Approximately 80 per cent of the story and player material for the 1931-32 program has been definitely arranged for at this time."

To date eight one reelers and one two reeler have been completed. They are: "Back Yard Follies" and "Hey, Hey, Schooldays," with the Haige Trio; "One Hundred Per Cent Service" and "Oh, My Operation" with Burns & Allen; "Too Perfect" with Allan Brooks; "Old Man Blues" with Ethel Merman; "My Wife's Jewelry" with Tom Howard; "Coffee and Aspirin" with Solly Ward, and "Fur, Fur Away" with Smith & Dale, the latter a two reeler.

No Depression If Product Is Good, Says S. R. Kent

(*Continued from page* 83)

Sternberg collaborated with Samuel Hoffenstein on the adaptation.

"Manhandled," starring Clara Bow, in a romance based on the story by Arthur Stringer which centers in a girl of adventurous disposition, born of theatrical parents but strictly reared away from the stage, whose bohemian tendencies assert themselves when she is grown up and beset by men, thinking she knows how to deal with them.

Other Clara Bow pictures to be made known later.

"China," tentative title of production starring Tallulah Bankhead, with Fredric March playing opposite her. Based on a story by John Colton, this picture gives Miss Bankhead, a chance to portray the wife of an explorer who is overcome by the spell of the Orient and the persuasive words of a Russian agent.

Two other Tallulah Bankhead vehicles.

▲ ▲ ▲

"Mister Noodle," starring Jack Oakie and Skeets Gallagher, based on the book by J. P. McEvoy. The story details the rise of a self-confident country boy who originates a popular comic strip, comes to the big city and finds it too much for him. Mary Brian provides the romantic interest in a featured role, and Edward Sutherland will direct.

"Monkey Business," newest vehicle for the Marx Brothers. A farcical plot has been moulded to fit their clowning gifts by S. J. Perlman and by Will B. Johnstone.

"Twenty-four Hours," talking version of the novel by Louis Bromfield, Pulitzer Prize Winner, with Clive Brook, Lilyan Tashman, Kay Francis, Eugene Pallette and Regis Toomey. The story involves the murder of a girl performer in a night club and the conservative smart set of New York.

"No, One Man," with Carole Lombard and Norman Foster featured, based on Rupert Hughes' book about a modern society girl who finds fascinating sides that appeal to her in every man, but complete fascination in no man, and who goes through exciting experiences in trying to find the right mate.

"Girls About Town" featuring Paul Lukas, Kay Francis and Lilyan Tashman in an original story by Percy Heath. This romance centers about a battle of wits between a wealthy Paris boulevadier and a pair of clever and well-exploited sisters who have brought their expert gold-digging racket from America.

"Secrets of a Secretary," featuring Claudette Colbert, in a story by Charles Bracket. The romance of a social secretary who is asked by her employer to fill in an odd place occasionally at smart dinners as one of the guests, and who becomes sought after by unwitting suitors among the elite.

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"Strangers and Lovers," featuring Carmen Barnes and Tom Douglas in a wartime story by Edward Granberry, directed by Richard Wallace. A tale of a girl who is afraid she is wicked, and who becomes involved with soldiers at training camps.

"A Farewell to Arms," featuring Gary Cooper and Eleanor Boardman in a talking version of Ernest Hemingway's novel, which was dramatized by Laurence Stallings for the past Broadway stage season.

"Dr. Jekyl and Mr. Hyde," modern talking version of Robert Louis Stevenson's story of a dual personality. Cast to be announced later.

"Huckleberry Finn," Mark Twain's classic of life on the Mississippi, with Jackie Coogan as Tom Sawyer, Junior Durkin as Huck, Mitzi Green as Becky Thatcher and Jackie Searl as Sid Sawyer. Directed by Norman Taurog.

"Tom Sawyer, Detective," another humorous masterpiece by Mark Twain, with the same cast as "Huckleberry Finn."

"Sooky," bringing Robert Coogan to the screen again in the title role, with Jackie Cooper again playing the part of Skippy which he originated in the first screen embodiment of Percy Crosby's inimitable boy characters.

"Evenings for Sale," with Paul Lukas featured in the screen version of I. A. R. Wylie's novel about the aristocrat who is compelled by force of circumstances to be a gigolo in post-war Vienna.

"Graft," with Gary Cooper appearing in the screen version of Dashiell Hammett's thriller.

▲ ▲ ▲

"Shop Girl," with Clive Brook and Sylvia Sidney in a screen version of the Broadway play, "Blind Mice," by Winifred Lenihan and Vera Caspary, dealing with the pursuit of men by working girls in a cab, and the entanglements which result when one of them is vigorously courted by a man whom she entices.

"Silences," with Clive Brook and Mary Brian, in the talking version of Max Marein's play centering in a ne'er do well father who finally discovers the daughter he deserted just in time to expiate for his past career.

"The Strange Guest," with Paul Lukas in the adaptation of the notable stage success, "Death Takes a Holiday."

"The Round-Up," with Eugene Pallette in the role of roly-poly Western sheriff in this rollicking comedy of the ranges. Skeets Gallagher, Stuart Erwin and Mary Brian also will be in the cast.

"Daughter of the Dragon," featuring Anna May Wong, together with Warner Oland, in a story by Sax Rohmer.

"Uncertain Women," featuring Claudette Colbert in a new type of role, that of the feminine detective who keeps her head in the midst of a series of exciting adventures.

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"The Marines Have Landed," with Richard Arlen, William Boyd, Charles Rogers, Stuart Erwin and Regis Toomey in a spirited, hard-boiled foray of the Devil Dogs with incidents contributed by William Slavens McNutt.

"The Rose of the Rancho," with Dolores Del Rio and Richard Arlen in an adaptation of the stage success by David Belasco and Richard Walton Tully. To be done in Technicolor, under the direction of Edward Sloman, with Eugene Pallette heading a special supporting cast in this romance of early California.

"This Is New York," with a stellar cast in the Broadway comedy by Robert E. Sherwood.

"Help Wanted," with Phillips Holmes and Sylvia Sidney in a talking version of a play by Jack Lait, detailing the office flirtations of a middle-aged business man who hires stenographers for looks rather than skill, until his own son becomes his rival.

"Cheated" with Kay Francis and William Boyd, in a story of a red-blooded man who seeks to conquer a high-spirited woman of the world.

"Caught," with Richard Arlen, Louise Dresser and Frances Dee in a drama of pioneer days, directed by Edward Sloman and introducing a new type of Western woman played by Miss Dresser.

"Murder by the Clock," with Paul Lukas and Lilyan Tashman, an amazing story about a man who was murdered twice.

"Tabu," last production of F. W. Murnau, noted German director, depicting an idyll of the South Seas in the identical surroundings and with native actors.

Four Studios Now Make Paramount Films for World

(*Continued from page* 84)

may be gathered from the fact that it has a telephone system of 350 stations, necessitating a private telephone directory of 40 pages. The large size of the plant also requires the maintenance of a special fire department, with a chemical engine and a trained crew.

In addition there are immense carpenter and paint shops, garages, dressing rooms, hospital, foundry, hothouses, furniture and property department on a vast scale, drapery section, barber and hairdressing shops, plaster shop, projection rooms, electrical and plumbing departments, printing plant and a complete armory—not forgetting the studio's own lighting, heating and ventilating systems.

In conjunction with the studio proper is the company's ranch, consisting of 2,769 acres that lie 30 miles north of Hollywood and that permit of the filming of exterior scenes of all types. Another adjunct of the studio is the laboratory, with a capacity of more than 2,000,000 feet of release prints a week.

▲ ▲ ▲

Another hive of industry is the New York studio, in charge of Walter Wanger. This plant, located at Astoria, has 12 of last season's product, and all of the short subjects produced by Paramount to its credit. Indications are that in the coming program of pictures it will have increased scope. The studio, which stretches across two city blocks currently holds five stars, three featured players, seven directors and 11 writers, besides 553 employes in the various technical branches.

They occupy a honeycomb of executive offices, rehearsal and dressing rooms, sound and color laboratories, carpenter shop, furniture and property department, electrical department, drapery division and projection rooms, and are served by a restaurant in the main building capable of feeding 450 persons during the luncheon period. There are six sound stages, consisting of one mammoth stage on the main floor, capable of holding more than 1,000 persons, and five smaller stages of varying sizes. Across the street is the Paramount laboratory, one of the largest and most modern of its kind in the world, capable of handling more than 1,000,000 feet of film a day. It develops and prints all productions at the studio, as well as foreign department laboratory work, and also finishes a considerable part of the release print-making for Hollywood productions.

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As in the case of the Hollywood studio, the New York studio has made a number of foreign language productions during the past year, the Astoria output consisting principally of French versions made possible by the engagement of bilingual casts. The preponderance of foreign language films, however, has been produced by the studio at Joinville, on the outskirts of Paris.

This enterprise is now celebrating its first anniversary at the same time that the parent organization is commemorating its Twentieth Jubilee. Encouraged by its initial success, the plant under the supervision of Robert T. Kane, general manager of European productions for Paramount, is now going forward with a program of enlarged scope.

During the last year the studios were not only built and equipped, but more than 150 films were produced in 14 languages. The productions during the last 12 months represented nearly 100 features and the remainder short subjec
The construction program has be
terminated with the completion of buil
ings covering 20,000 square meters, i
cluding six sound stages equipped wi
Western Electric apparatus. The Joi
ville output of 150 films in 14 languag
were produced in French, Spanis
Italian, Portuguese, German, Swedis
Czechoslovakian, Hungarian, Roum
nian, Yugoslavian, Russian, Polis
Norwegian and Dutch. These pictu
have been distributed not only in the
countries, but throughout the wo
wherever are found sufficiently lar
populations speaking the various la
guages.

Thus one may find French pictu
from the Joinville studios in the cinem
of France, Belgium, Switzerland, Nort
ern Africa, Canada, New York, New C
leans, San Francisco, Poland, Rouman
China, Portugal and the French co
nies. Spanish-talking films are exhibit
in Spain and throughout Central a
South America, as well as in the varic
centers of the United States and otl
countries which boast of important Spa
ish-speaking colonies.

Plans already completed for 1931 c
for production of both feature films a
comedies on a scale commensurate w
the proven capacity of the studios. Ab
50 per cent of the pictures are to be ma
in French.

In England initial production work l
already started at the B. and D. stud
at Elstree, and further details are e
pected to be forthcoming later.

Day of Sophisticated Picture Past: Schulbe

(*Continued from page* 86)

regard the laws we know as the T
Commandments will perish.

"It has been proved by sociologists t
the world has suffered a period of decl
when luridness and frankness ran ra
pant in our story-telling styles. Unbrid
license in literature affects a nation e
nomically. Statistics show that when s
barriers are dropped, there is more
sease, crime, financial disasters and e
crop failures.

"Each time this occurs, the world
volts and stories go through a cleani
up process, either through legislation
by a boycott on the part of the people

"The war caused our most recent
of sophistication because it shattered
ideals of youth. In spite of the fact t
adults believe they set standards for
world, youth has always moulded
thoughts of its elders because grown-
want to appear in line with youth
ideas.

"This age of frankness is now p
Today's generation is the first in m
when all young men have not been ico
clastic, wanting to tear down the old
reform the world, at some time in t
lives.

"I do not mean that wrong-doing c
not be depicted on the screen, but, wh
ever and however it is used, it must
properly presented to show that pun
ment is the result of all wrong."

Wanger Constantly on Alert for New Tal

(*Continued from page* 86)

mount's New York studio, in both
tures and shorts, have provided cons
opportunities for this important work

By reason of the Eastern studio's p
imity to Broadway and its theatr
enterprises, it has been possible for n
of the recruits chosen by Wanger to m
their screen debuts without interfer
with their stage activities. Many es
lished stage artists who did not wis
abandon their behind-the-footlight w
for the long trip to Hollywood have t
advantage of this situation in transfer
their activities to the screen.

MANAGERS' ROUND TABLE CLUB

CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

Making Money By Saving!

SIMPLE mathematics will clearly demonstrate that if you can cut your present overhead without hurting your receipts, your theatre will be showing a larger profit.

So much has been said about building up business that no one ill miss the topic if it is dispensed with for a short time. Therefore, let us dwell, for a little while, on the angle of saving money nd thereby making money.

Just what portion of your theatre's expenses are you responsible or? Rent? No! Cost of films? No! Taxes and insurance? No! Salaries? Yes! Electric light and power consumption? Yes! ewspaper advertising? Yes! Supplies? Yes! And so on right own the line of every item coming under the head of operating osts.

Did you ever stop to analyze your weekly petty cash expenditures? Well, try that innocent pastime and see how all those ittle" items total up to a surprisingly large figure. Then go ver those "little" items one by one and determine whether they ere all necessary.

It has always been a mystery as to why so many managers await reminder from their home office as to increasing costs for operating the house or the advertising material used on the individual ctures. The same applies to the electric service; cost for house elp and other expense which when not carefully watched and ecked mount to terrific figures in the course of a year.

Replacements, repairs, etc., represent another big item in the st of operating a theatre and here is where the smart manager, reason of close inspection and attention can avoid many unecessary expenditures. A small rip on the seat can be repaired next to nothing other than the labor involved. This will make mplete recovery of a torn seat unnecessary. And quick attenon to an opening seam in your carpets will very often result in ving that particular portion of your floor covering.

Another item which runs the overhead 'way up high is the inted matter used on advertising the show. We know of some anagers who have been using heralds for months without a -up. Bad dope, that. If a manager cannot inject more novelty to his printed matter than straight heralds for eight to twelve eeks, then it's high time he discovered that his methods are tiquated. And the amount of money involved in such mistakes ould make a Scotchman turn pale.

Needless burning of light at various points in the theatre, or the e of high wattage where lower wattage would answer the purse, comprise more of the angles where savings can be realized. one theatre, located on the outskirts of New York, a smart, pable manager worked his electric light bills down from sixtyd dollars a week to under fifty just through rearranging his ttage and paying strict attention to waste.

With warmer weather close by many managers will probably be able to dispense with one of their afternoon ushers. Or rearrange the cleaning staff by reason of the furnace shut-down. Thereby dividing the work differently and saving the cost of one cleaner.

A coat of shellac will do wonders on those outdoor surfaces generally the first to show wear and tear from the elements. Or a little color remover and redipping of those flasher bulbs around the signs and marquee may mean a saving of several hundred new bulbs.

Ordering too many mats or other accessories on which credit cannot be obtained if returned, represents an item which runs into large figures, yet any manager who orders such items with a little forethought can easily do away with such a waste.

Those managers who are empowered to pay their own bills through a theatre checking account should avail themselves of the opportunity of discounting such bills. This saving alone in a six hundred seat theatre came to a sizable amount.

Ordering more printed matter than you can competently dispose of or distribute is another terrible waste of money. This applies to window and car cards as well. Do you check up personally on such distribution? If you do you may find that some of the locations are getting two or more window cards where one will answer the purpose—and you save the extra passes too.

On the maintenance angle again; do you rush into making repairs without being sure that the estimated cost is the minimum for the work to be done. Get some expert advice on such matters by all means.

Even in these days of care and caution your theatre may be losing thousands of dollars through dishonest employees. Only by careful, personal supervision and keeping your eye on each and every detail will you be able to detect and curtail such conditions.

If your theatre has been paying overtime on shows running late you might try juggling the schedule a bit and thereby keep within the regulation working hours.

Proper supervision, exercised frequently, will result in large savings on the cleaning, pressing and repairing of the staff's uniform. If your ushers are not being checked they will soon become careless and throw their uniforms about as they please instead of hanging them in the proper place.

There are so many angles through which a manager can save money that we could go on with the subject for several pages. But if you start with the suggestions contained in this chat you will be making a real move to cut your overhead by sensible saving. Let us emphasize, in closing, that it is just as important to keep the operating costs down to a minimum as it is to keep the receipts up to a maximum.

"Chick"

Happy Birthday Greetings

FRANK C. FORSEMAN
DAVID GOERLITZ
BENJAMIN GOLD
HARRY GOLDBERG
ARTHUR GOLDENTHAL
CHARLIE HOLTZ
C. T. KRAEGEL
NAT SALANDER
JACK SUCKSTORFF
WILLIAM H. WHYTE

Kane Ran Responses To Telephone Calls As Newspaper Plugs

Here he is again! You are no doubt acquainted with Tom Kane, manager of the Sequoia Theatre in Redwood City, California. His work has appeared on our pages many times in the past, and it was the sort of work that contained angles of value for the rest of the showmen.

Tom pulled an effective campaign on "New Moon" recently that resulted in fine business at the box-office. Three girls and a man called about 3700 in Redwood City and the suburbs on the phone and delivered a sales talk on the film. A special window was obtained in the local Woolworth's store. A candy store window was also secured and a sale of New Moon chocolate bars placed on prominent display; mirrors, too, were painted with pictures of Tibbett. A couple of 20 foot in circumference moons were placed on the front of the building. Tibbett's records were played on the non-synch before each performance.

A stunt that went over very well in the campaign was that of publishing a letter, received from one of the persons called on the phone, which stated that the party enjoyed Tibbett's first film, and would certainly be on hand to witness the new one. The letter, reprinted in its entirety, was used as a newspaper ad, the only other copy being a small box, supposed to represent the addressed envelope. This is typical of Tom's work at the Sequoia, and we want to see some more of it so that we can pass it along to the rest of the Club. Let's have it Tom. And listen, give our regards to our friends out around your district.

Van Wey Has Been Running A Special Weekly Movie Section

The newspaper in Glen Van Wey's town is published but once a week. So Van Wey, who manages the Sun Theatre in Gothenburg, Neb., tries to make his ads look as attractive as possible and pack a wallop that will keep the titles of the picture before the public for an entire week.

To let you see how he makes up his ads, we are showing you the movie page of the Gothenburg Times, the paper published by J. C. Holmes. Mr. R. B. Holmes, who handles the advertising, has tried to co-operate in all ways possible with Van Wey, as he believes that the page is one that helps pep up the paper and at the same time gives to the theatre a prestige that can well be envied by other small towns. Van Wey has been more than pleased with the results obtained from this movie page. He doesn't base his convictions on a few months' trial, though. He has had the page in the paper for several years, and in that time he has, of course, progressed in its makeup.



The Sun, should you be wondering, is a 550-seat house and is located in a town of 2,300 persons. In small towns today, showmen, more than ever before, are striving to place their theatres before the public as institutions deserving to rank on the level with which First National Banks of small towns are usually regarded. This seems to be a good thing for the theatre and the town. The newspapers seem to agree, for they are always willing to lend their hearty co-operation to help the showman put his house before the public in the manner desired. So we present this movie page, used by one theatre in a small town. What do you think of it? Pass along your comments if you wish to make any and we'll present them, either on our pages or to Mr. Van Wey.

MOTHER'S DAY! May 10th

Showmen who intend to tie their theatre up with this particular day should lose no time in getting set.

Appropriate trailers, lobby displays, distribution of carnations, booking of special subjects, etc., will help build up attention for this day.

Watch the Showman's Calendar for advance information on all special dates and events.

Who's the Guilty Party?

We have often boasted that the Club spirit will always prompt a member to help a brother showman who asks for advice or help. In fact, we boasted about it to an out-of-town member only recently, so imagine our embarrassment when we were politely informed that two letters addressed to active members were never acknowledged.

That doesn't sound like we were right about the "Club spirit" stuff at all, yet we can't resign ourselves to the thought that any showman would intentionally disregard another member's letter.

So, whoever the guilty parties are, PLEASE get us out of this jam by writing to the folks who asked for some advice. Let them know that we are all willing and anxious to help each other while helping ourselves. It's the real Club spirit and we honestly feel that the neglect in answering those letters was caused solely by pressure of other important matters.

Let us try to live up to the Club slogan, a slogan so truthfully applied that it is being copied everywhere as a means of stressing the value of unity and helpfulness: "ALL FOR ONE AND ONE FOR ALL!"

\+ + +

Picked from the Past!

From the Club pages of a year ago we find the following which originally appeared in the Fox upstate house organ "From the Firing Line" and written by Tom Olsen, then publicity director for that division and now handling a man-sized job in Seattle, Washington, for the same organization:

The Other Fellow

Watch the other fellow . . . study what he is doing . . . the manager who isn't too proud to use others' ideas for his own theatre is usually the successful manager . . . the oldness of a stunt has nothing to do with its effectiveness . . . disregard scoffs of those who mumble "Joe Blotz used that gag 15 years ago" . . . for after all the box office tells the story.

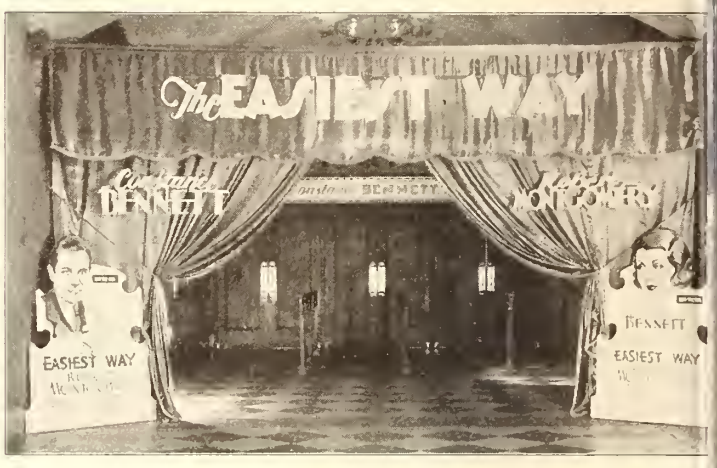
"Chick" Lewis and his Round Table Club . . . does a great work for all of us . . . Hardly a week passes that a manager can't get scores of ideas that can be revamped and used in his local situation . . . those who aren't saving them for future reference are making a great mistake.

This same spirit has been manifested by dozens of circuit heads and division chiefs. They recognize the value of "interchanging ideas" as carried out between members on the Club pages, therefore they encourage it among their house managers.

Lobby Display Used By Whitaker On "The Easiest Way" Clicked

There was nothing ostentious about the lobby disp that E. E. Whitaker crea and used for plugging of "T Easiest Way," but yet clicked. That proves sor thing: good taste and care selection for stunts of this ki is an invaluable asset. So the Carolina Theatre lobby in Ch lotte, N. C., looked like the often quoted "million bucks."

Draperies were suspended from the ceiling in the inner lob with the curtains pulled back to permit persons to pass throu Across the top of the draperies appeared the title of the p ture in large letters; the letters being silver on a blue ray background. On the left curtain appeared the name of C stance Bennett and on the other side the name of Rob Montgomery.



To add further to the value of the display, cut-outs of Rob Montgomery and Constance Bennett appeared on either side the entrance with the curtains as a background. These c outs also had copy on them playing up the title, cast and pla dates.

Whitaker didn't stop his campaign with the lobby displ Not a chance. Window displays were also obtained; th along with the regular and special show-selling slants used put the picture before the public gaze. Good work, "E. E."

Flinn Has Stunt That Is Going Over Great; Maybe You Can Use It

At the Pastime Theatre Berea, Ill., Harry A. Fli manager of the house, is us an idea that has helped him secure free publicity in the cal newspaper; and in ad tion, a lot of good will.

Each week in the newspa (the paper being published weekly), is inserted a sort of wo sketch of prominent civic personality. We are reprinting of the sketches here so that you can look it over and see h Flinn uses it. And should you care to make use of it, t it with the showman's compliments.

GUESS WHO?

Mr. ..... is the son of a pioneer Methodist circuit rider. His family moved to Berea in 1876. He attended the Berea schools and Baldwin-Wallace and is at present a trustee of the latter institution. He has been closely associated with the Methodist Episcopal Church and is a teacher in a Cleveland school. His interest in botany led him to grow many varieties of plants. Later he specialized in certain kinds, displaying many beautiful blooms.

See if you can guess the identity of the above-named person. If you are among the first four living in Berea to guess the name correctly and call The News office you will receive one ticket to the Pastime Theatre furnished by its manager, Harry A. Flinn. Two more tickets will be furnished to persons living on rural free deliveries. Phone quickly if you would win a ticket. Phones: Either Berea 26 or Berea 535.

Last Week's Answer:
HALLIE LOOMIS CRAYTOR

Not a bad idea, is it? It won't cost you anything as the pa should furnish the ticket cards and give them out. The copy the cards stated: "This Ticket Entitles—To a Single Adm sion to THE PASTIME THEATRE Through the Courte of H. A. Flinn, Manager, in Co-operation With the Berea Ne and the Olmstead Falls Towne Crier. Good Until (Date The tickets can be easily and quickly printed.

Oke, H. A. Thanks for passing this one along to us. We always glad to see what you're doing to boost the b. o. in y town, so we look forward to passing along some more of y work. And you might also include your photograph.

ribling, Jr., Gives od Plug to Films aying The Rialto

His special by and for "Billy the Kid" helped put the picture across for J. E. Stribling, Jr., advertising manager of the Rialto Theatre in Oklahoma City, Okla., recently.

The lobby carried out the idea of an old time saloon and complete in every detail. Cut-outs and stills were advanously spotted about the town, as were reward signs: anted!" The "Wanted" idea was played up in all of the ertising, including the front and the marquee, which we are showing, and which read: "John Mack Brown—Alias Billy the Kid—Wanted Dead or Alive." In addition to these slants Stribling also shot a couple of other gags, including which was 200 special cards carrying an imprint to the effect that a reward would be paid for the capture, dead or alive, of Billy the Kid. The cut used was one showing the featured players holding two leveled revolvers.



Take a good look at the special front and see how Stribling built it. While we do not know what it cost to put up, believe that it wasn't very much, and we also think that pling makes use of both sides of the compoboard. A front as is shown, more than anything else, attracts the eye. In tion, it gives what might be termed a "classy" touch to the tre. Stills, in this front, are conspicuously posted about the ay.

nd now we'll introduce Stribling to you. That is his photo ing the story. He's a live-wire who is always on the go g to sell his shows in the best possible manner. We are to note that he is so active in his town, and we feel that we correct in saying that his future work will also be seen on Round Table Club pages. Right, "J. E."?

ter Contest Was nner For Woodin; Tied-Up Schools

Larry Woodin again proved that one of the best mediums he has in his town for securing publicity is his local schools. Just recently he wanted to plug the house and its policy, at the Arcadia Theatre in Wellsboro, Pa., so out he o tie-up the schools.

ie result was a poster contest on "Greater Movie Season," h was started in November by Woodin. Take a look at the os we are showing and you'll get an idea of how many ted kids took part in the stunt. The youngsters in the hoto are the winners. And it is of interest to note that the st cost, to quote Larry, "the terrible sum of five passes."





re's a showman grabbing off some fine publicity and insti- nal plugging, to say nothing of the good-will, for only asses. Why can't you do the same thing. There is doubt- a talented set of drawing-class students in your local ols. You might arrange for them to give you some original rs or pictures on certain stars or players. There are many in which this angle can be worked out, if you'll give the a little thought. Give us some more dope on your work, , so that we can pass it along. Oke?

iler Prologue ved Effective ium For Suggs

Believing that an effective medium for the selling of his shows is the use of a trailer prologue or a special stunt to further enhance the value of the trailer, M. S. Suggs, manager of the Paramount Theatre in Bristol, Tenn., put his ontention over to fine results for "The Bat Whispers." soon as the trailer opened, clutching hands were thrown e magnascope curtain with the effect machine. At the time, the trailer went on, all house lights were out and circled the walls—made up also by the effect machine. dressed as a bat came down one aisle about the middle trailer and a green spot followed him up on the stage. he reached the middle of the screen, he stopped. And turned around and flapped his wings and then walked and out the other aisle with the green spot following him. effect and spots were killed during the dialogue. This was so effective that people would shriek at nearly every mance of the trailer. It certainly was the talk of the And it will be repeated on other films, too. Right, M. S.?

Between Ourselves

By K. M. Dunn

Ed. Note:—The Broadway Bulletin is the newly created house argan issued manthly at "The Broadway," Shettleston, Glasgow, Scatland, cinema. In its secand edition is cantained an article by K. M. Dunn, manager of the hause.

We here present Mr. Dunn's comments, and we believe that the slants it cantains, and the intimate manner in which it is written, will be found af value ta thase shawmen making it a weekly practice ta editarialize or chat in the calumns af their theatre pragram.

IT is impossible to give an individual reply to every patron who has written congratulating us on the first issue of the *Broadway Bulletin*. We take this opportunity of thanking them all for their great kindness and thoughtfulness. The pleasure is ours to know that our efforts are being appreciated, and in the *Broadway Bulletin* a chain is forged linking patrons and ourselves together.

The first issue caused quite a furore and commanded attention in spheres we never anticipated, Sir Hugh S. Robertson's article on "The Cinema of the Future" being extensively quoted in the daily press.

Just one word of warning to our readers. This issue will probably be the last distributed in The Broadway, as future numbers will be sent to registered readers only. Now if we have not your name and address you will not receive a copy, so to avoid disappointment enter your name in the slips or books provided for that purpose.

Another point! Use the medium of the *Bulletin* for giving us your point of view, let it be criticism, destructive or constructive. Very often patrons are asked if they enjoyed the entertainment we provide and in the majority of cases they say "yes." Sometimes one has the feeling the affirmative answer is given to avoid offense. Well, being candid won't hurt us. Perhaps there may be another point of view and when you have heard it things may appear different. In this page each month we shall answer the various suggestions or criticisms put before us. Now let us have your opinion on the pictures, management, comfort; in fact, any detail that may strike you.

As the picture is the important thing in the cinema, tell us the type of picture you prefer, whether it is drama, all dancing and singing, comedy or something spectacular. Just write it on a postcard, and hand it to the doorman or drop it in the letter box. Either method will find us. Again, tell us your taste in short films. Is it news, interest, comedies, nature and educational studies, or travel and adventure. This question is prompted by two incidents last month. On the first day we screened "The Curiosity Shop," one of these wonderful nature pictures, two patrons informed us that it was the best item on the program. On the Wednesday morning we received a letter informing us that the writer would have preferred a good comedy. Every item cannot please every one, but it is our endeavor to mix the program to give the maximum enjoyment to our patrons. After all, you pay for the goods and it is up to you to express your desires. When shopping you tell the tradesman what you want and he sells you the article you require. The shopkeeper in time knows the goods to stock in order to meet the demand of his customers. Why not the same with pictures? Now then let us have your order and save up brain fag wrestling with telepathy.

"LOBBY LAFFS"

By DICK KIRSCHBAUM



Showmanship — 1931 Model!

Atmospheric Front Connor Created Even Had Swinging Doors

Pre-Volsteadism was seen not so long ago at the Fox St. Helens Theatre in Chehalis, Wash., and it was all due to the efforts on the part of Will J. Connor, manager of the theatre, who engineered a corking stunt for the selling of "See America Thirst."

The photo we are presenting here will give you an idea of the ace front display Conors turned out to plug the picture. The whole idea was atmospheric, being carried out in every degree, even to the inclusion of swinging doors. And it was here that the pay-off became evident. The patron walked through the swinging doors and was confronted by a bar at which he or she was invited to quaff of beer or partake of the free lunch promoted by Connor.



In the above photo note the huge froth-covered mug which is apparently a reproduction of what was one time America's most popular beverage. A free lunch placard rests against the lower part of the mug. Also note the well-placed signs and attractive cutouts at either side of the lobby. The Club compliments Connor for effecting this novel display.

They certainly had a fine time out in Chehalis on this one. Everybody paid attention to the flashy front, the free lunch counter, too, came in for its share of attention. As a matter of fact, this medium caused plenty of word-of-mouth comment, and as a result the film went over to ace publicity. Which is generally what happens when Will dopes out a campaign. We'd like to see some more of your work, Will. How about passing it along?

Try This Slant!

The Rivoli Theatre of La Crosse, Wisc., injected something really "different" into their theatre's advertising when they made use of testimonials from their women patrons to build up interest in this attraction.

Anything with a local slant constitutes good showmanship and in this respect we would urge other showmen to avail themselves of the suggestion to try and incorporate more local angles into their own advertising.



Though lacking in display, as compared to the general trend in newspaper advertising among theatres, this ad is really an unusually attractive one. Note, if you please, how effective the illustration and text matter is handled. As a matter of fact the only detail we could possibly take exception to is the line "Also—A Comedy." What comedy? And why not tell them who is in it?

Calling Cards Left At Homes, Followed By Heralds, Clicked Oke

Knowledge of his local public has more than once helped H. Lashley, manager of the Paramount Theatre, Burlington, N. C., to engineer stunts that helped towards enticing a few dollars more to his box-office on the picture being plugged. Lashley pulled an excellent stunt recently in conjunction with his selling of "Scandal Sheet," starring Bancroft, Francis and Brook.

A week in advance, Lashley made up a number of calling cards bearing the names of the three featured players in the film. Over the name he rubber-stamped: "Sorry I Missed You." The cards were then placed under the front door of every house in Burlington. Three days later, this move was followed up with a well made-up herald printed in fine style on coated paper, that stated: "You recall receiving a calling card from Kay Francis, George Bancroft and Clive Brook the other day. It is now your turn to repay their visit. They will be at the Paramount Theatre Wednesday and Thursday in 'Scandal Sheet,' a pulsating Melodrama of Modern Life in Modern Newspaper Setting."

The same days as the heralds were distributed an ad was secured, gratis, from the local newspaper and ran on the Society Page. The ad's copy was the same as that of the herald. In addition to this, Lashley also promoted a tie-up with the newspaper, the sheet agreeing to run a large ad containing a newspaper account of some of the picture's highlights. Readers of the paper were invited to write a caption. Those writing the best captions were given free tickets to the theatre.

Need we say that the picture went over with a bang?

Showmanship—Fifteen Years Ago!

Hear Ye, Hear Ye, Hear Ye. Bull-eye it or nit, some of the "daddies" of showbusiness are starting to make themselves known because of the accuracy of this colyum . . . well, maybe our labors are not entirely in vain . . . so . . . to continue where we left off last week we'll hop on to the interesting info that Mgr. M. Kashin of the Midway Theatre in Montreal, where he handled the publicity and merchandising angles . . . gave emphasis to the much needed use of lobby displays . . . in fact, Kashin actually made this phase of show business an exact science . . . and in these days many other managers would do well to think more about their lobbies and fronts than they are doing . . . To give the serial "Liberty" a flying start . . . R. R. Perkins, manager of the Ozark Theatre in Burlington, Ia., ran a half page ad in his local paper . . . and then topped that with a free kids show that afternoon . . . no question but such methods will make any attraction click . . . Talking about revivals in this year of nineteen thirty-one . . . brings back to mind the way that A. E. Morelock of the Pageant Theatre in St. Louis, Mo., worked the same idea back in 1916 and got behind them to the tune of big special ads every day in the newspapers . . . after all, whether the year be 1931 or 1961 or 1945, if any idea is worth plugging it is worth plugging a hundred percent . . . nice work Morelock . . . but you were not looking for a new job every six months . . . the more recent use of free tickets attached to toy balloons also recalls the exploits of that well-known showman, H. J. Lego, owner and manager of the Majestic Theatre out in Fort Dodge, Ia. . . . he worked the idea to tremendous returns to help put over "The American Beauty," a Paramount release of fifteen years ago . . . he attached about one hundred free passes out of a total of a thousand balloons which were released . . . and besides, he imprinted each and every balloon with the name of the theatre, the attraction and play date . . . live stuff, sez we . . . what sez you? . . . Shea's Hip up in Buffalo, N. Y., pulled a peculiar gag when they announced a policy of separate section of seats for ladies without escort . . . the prime factor being their desire to see that unescorted ladies were not annoyed . . . Only recently we were told about a "brand new" ballyhoo gag employed by a showman in the middle west in which he dressed a chap up like a blind man and sent him through the streets of the town with a sign announcing the fact that he would give a thousand dollars if he could see "such and such" a picture . . . now we find the same idea fifteen years ago under the interesting activities of M. H. Ginberg . . . only he goes one better for his Magnate Theatre in Lyons, Neb., by actually using a real blind man, thereby helping the unfortunate make a few dollars a day to pull the same gag . . . and so another "new" idea is blasted . . . We wonder just how much times and personalities in this industry have changed in a period of fifteen years . . . just that long ago Bill Johnston told the story

(*Continued on next page*)

McKenna Finds It Profitable To Plug His Short Subjects

Give John McKenna, ager of the Lyric Thea Jackson, Tenn., a short su of merit and he'll more plug it. This point was recently when he shot a campaign for the inaugur of the new "Leather Pus series, a booking of 10 two-reelers to run one chapter a based on the famous stories by H. C. Witwer.

The heralds read, "Boxing each Saturday for 10 weeks." then followed name of theatre, playdate copy about short ject and cast.

The special heralds were distributed to fight fans whe there was a boxing match taking place as well as distribut places where the men folk would likely read them. The fe length attraction was also given prominent mention or special herald.

Another excellent move of the campaign was a story pl in the High School paper relative to an essay contest fo girls of the school on "Why I Enjoy Prize Fights."

Quoting from the High School paper, "The contest is in nection with the showing of THE LEATHER USHERS s to be shown at the Lyric Theatre every Saturday. It is Witwer's story that recently ran in Collier's Magazine.' confine the contest wholly to the High School, even the j of the contest were picked from the staff of the High S paper. First prize was a two weeks' pass; second and prizes, one-week passes; fourth, two passes, and fifth, one The winning essay was published in the following issue High School paper, thus giving the picture more publicity

These special stunts more than apprised the residents town—including the kids—that the interesting series was to start at the theatre. We don't think, in view of the he turns out, that McKenna has ever had to complain lack of enthusiasm on shorts.

Guessing Names Of Flowers Boosted The Value Of Display

All you had to do, pi ing you were in Sup Wis., when Harvey Buch pulled the gag as a plu "One Heavenly Night" d its showing at the Publi ace Theatre was to kno names of a variety of flo

A tie-up was made with a florist whose store was nea theatre. He decorated his florist shop window with a v of flowers.

In the back of the window was a huge cut-out of John and Evelyn Laye on whic copy about the picture, t and playdates.



In the foreground was a nouncement card tellin about the contest and guest tickets would be aw to the first 30 persons su ting the correct answers.

The stunt, being some different in the way of exp tion and window display c from the start, and it was that there was a consid number of people requ flower books from the lo braries. And wanting ther hurry! So if you ever think you want to try out the str of your window displays, how about a gag of this sort? Harvey, give our regards to our friends out in your regio let's have some more dope from you, will you?

Le Tempt Had Very Novel Truck Bally For Gag on "Rango"

For novelty in truc plays, see Homer Le T who conceived a very street ballyhoo to plug go" when the jungle film ed the house managed Tempt, the Queen Thea Galveston, Texas.

A large flat bed truck was entirely covered with beave from the "bed" of the truck down almost to the street The title of picture, sales copy, name of theatre and pla appeared on this beaverboard on both sides and rear. T of the truck was built up with palm leaves, shrubs branches, etc., to give it the appearance of a jungle.

Six large cut-outs of tigers mounted on the truck or front, rear and sides gave the effect as though the a were emreging from the jungle. A banner across the the truck read: "Tonight you will fight for your life!" front of the truck was built in and title mounted, ar hood and cab were covered with foliage.

The ballyhoo truck was used on the streets of the c the first two days of showing and attracted considerable tion. And as a result, the business at the theatre inc some few dollars extra. Oke, Homer. Let's see what el are doing to plug your shows.

rred Sells Town Using Profusion Novelty Heralds

Carl Sherred's numerous slants for showselling have given the public of the Mishler Theatre in Altoona, Pa., a lot of enjoyment. Take as an example a couple of his recent novelty heralds.

When he played "Free Love," ed distributed a number of white pay envelopes imprinted copy: "Please Do Not Open This Until You Get Home." inspection of the envelope, the bearer found a card, im- ed in red, white, and blue, on both sides, with copy: "Good s Are Here, for There's 'Free Love' at the Capitol" (play- one side). The other side read: "Are Today's Young les 'Love Birds' or 'Fighting Cocks'? The Answer Is In Love."

e heralds, when handed out, created quite a bit of interest certainly a lot of laughter. There was another for "Little dent" that was conducive to hilarity. Enclosed in an enve- stating: "Free! Little Accidents Insurance Policy," was rd, printed in blue and white, stating: "Your Protection nst Any 'Little Accident.' Keep This Safety Pin As a nder to See the Laff Hit (picture)." Attached to the card a safety pin.

fore signing off on this story we'd like to state that Sherred inly turned out a sweet ad for Lincoln's Birthday. All is make-up carried a background of a national emblem d. It looked very effective. Thanks, Carl, for keeping us d. Keep it up, will you?

bby's Hobby Has ays Been Novel wspaper Layouts

In Providence, Rhode Island, practically all of the showmen center their selling efforts towards turning out newspaper ads that will be bound to attract the attention of readers of the newspapers and prospective theatregoers. This with Jack Hobby, too.

k, who manages the RKO Victory Theatre, has long been n for his work along the advertising line in addition to eneral showmanship. Given a picture that will permit him plurge" in his advertising of it, Hobby will generally give an ad that will sell, as well as attract the eye the minute age is turned.



hen we say that an ad has to be good to get attention in idence, we mean it. From time to time the Club pages carried various types of layouts created by the showmen e town. Now we present some of Hobby's recent work, we are sure that by looking it over, you will find one or slants that will prove of interest to you in your own make- In Hobby's ads, it is always interesting to note that in e manner or another he tries to carry an intimate tone; being conveyed by either word or picture. Of the ads in layout, we suggest you study the "Dracula" ad, which, by opy and make-up will supply you with information as to her or not Hobby knows his town. The other ads, too, convey the impression, also.

ck of space does not permit us at this time to go into a led story of Jack's other activities in Providence, but suf- it to say, he's active. And when he's active, the shows lugs go over to fine results.



are two of the ladies bands tied up by Hobby as part of his campaign for "The n." Details of his merchandising work in connection with this unusual picture be incorporated in another story to be published shortly. Anything Jack engineers is worth reading about and this is no exception.

15 Years Ago!

(Continued)

about a subscription canvasser who went out to see what was wrong with a list of seventy-four theatres not receiving the News . . . here's the results as reported . . . 14 of the houses were closed . . . 15 were reconverted into stores . . . 4 permanently closed . . . 3 not running pictures . . . 2 rarely using them at all . . . 1 indefinite address . . . of the remaining thirty-five he had this to report . . . 8 never have or never will read a trade paper . . . 3 cannot talk English . . . 1 prefers free house organs . . . 1 reads the News in the film exchanges . . . 4 claimed to be subscribers but were not . . . and 18 signed on the dotted line . . . But to get back to the subject of showmanship . . . we want to tell you that John C. Green of Galt, Canada used an interesting piece of printed matter in the form of a wallet filled with money to sell the customers on the street the idea to come to his Temple Theatre to see "The Million Dollar Motion Picture Production" then current at his house . . . oh, well . . . they still talk in millions and more these days . . . J. E. Sliney, manager of the Reel Theatre, a large downtown house in Cleveland, O., advertised the fact that the women shoppers could leave their kiddies at the theatre while they went shopping . . . J. G. Von Herberg, famous then and more famous now, in the show-world of Seattle, Wash., gave "The Dawnmaker" a great send off through an elaborate and impressive campaign including special art work in his ads and surround features for dressing the front atmospherically . . . some one ought to make Von Herberg write a book about his experiences in this business of ours . . . he knows it . . . and how . . . Frank Stanton, manager of the Fenway Theatre in Boston, Mass., lent much importance to the stage setting for his theatre and did not keep it a secret all to himself either . . . he was always injecting new slants into this part of his theatre and it caused no end of comment on the part of his patrons . . . As a special ballyhoo for Chaplin's "Police," then current at the Empress Theatre in Central City, Neb., Manager W. A. Kerr dressed twelve boys like Chaplin and sent them through the streets of the city distributing handbills and creating interest in the picture . . . then to give a smash slant . . . he dressed a couple more up like cops and sent them chasing the "Chaplin's" through the town . . . to cap the climax . . . much to the amusement of the adult as well as kid patrons . . . he had every kid in town who could dress like Chaplin on the stage of the Empress . . . And now we learn that a certain showman . . . Sid Grauman by name . . . pulled a "knockout" stunt in connection with the picture "Purity" . . . here's the dope . . . he dressed a young woman as a bride and had her make the rounds of the stores in the downtown section wheeling a baby carriage with a sign bearing the single word "Purity" . . . no wonder there was a SRO sign out all during the run of the play . . . and another "no wonder" that Sid Grauman's name was later made famous the world over . . . as the cereal ad used to say: "There's a Reason" . . . and there was . . . and still is . . .

"The Showman's Calendar"

AN EXCLUSIVE CLUB FEATURE

Check up on these dates each week and see how you can turn them into "money dates" for your theatre.

Each new month offers new days of untold opportunities.

MAY

May 1st to 8th	National Child Health Week
May 1st	Dewey's Victory in Manila (1898)
May 2nd	Stonewall Jackson Shot (1863)
May 3rd to 10th	National Music Week
May 3rd	San Francisco swept by disastrous fire (1851)
May 4th to 9th	National Golf Week
May 5th	Napoleon's Death (1821)
May 7th	Lusitania Torpedoed by Germany (1915)
May 9th	Commander Byrd at North Pole (1926)
May 10th	Confederate Memorial Day (Ky. & N. C.)
May 10th	Mother's Day
May 11th	Minnesota admitted to Union (1858)
May 12th	Florence Nightingale's Birthday (1820)
May 12th	Amundsen's North Pole Flight (1926)
May 13th	Jamestown, Va. settled (1607)
May 16th	Abraham Lincoln nominated (1860)
May 18th	Peace Day
May 19th	Mexican-United States Peace (1849)
May 20th	Mecklenberg Declaration of Independence (N. C.)
May 21st	Lindbergh's Non-Stop Flight to Paris (1927)
May 23rd	South Carolina admitted to Union (1788)
May 24th	First telegraph message sent (1844)
May 24th	Brooklyn Bridge opened (1883)

Can you tie any of the above events into your theatre's activities?

And don't overlook the many local events that are constantly turning up right in your own town, county or state.

Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.

CLUB INDEX FOR SIX MONTHS!

This six-month index covers all of the items which appeared on the Round Table Club pages from November 1930 to the issue of April 25th. Many of the items have been cross-indexed to assist you in finding the classification you want. Every exploitation stunt consists of tried and proven showman activity and, in addition, you will find other listings dealing with every possible phase of theatre operation.

If you keep your copies of Motion Picture Herald filed in order of publication, you need only keep this issue handy whenever you want to find some particular form of idea for use in connection with your merchandising or theatre operation.

The regular monthly index will be resumed with the issue of June 6th.

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An Appreciation to Dick Kirschbaum

For almost three years the readers of the Round Table Club pages have been laughing at the timely series of "Lobby Laffs." These cartoons, suggested by members from all over the country, are illustrated in an inimitable manner by Dick Kirschbaum, who has become known to every showman who receives this publication.

It has taken us over two years to convince Dick that we ought to have a photo of himself, but we never dared to tell him that we wanted to reproduce it on these pages.

So here is your opportunity of making the acquaintance of Papa Lobby Laff in pusson. And we're here to tell you that Dick is as good natured (another name for stout) as he looks. Every ounce (such liberties we're taking) of his two hundred odd pounds (more or less) is made up of the kind of stuff that regular fellows are made of.



Dick deserted showbusiness about a year ago to return to his first love, newspaper work, and three theatre managers mysteriously disappeared after asking Dick why he don't go back to managing a theatre. Murder is suspected.

We must become serious now so as to convince Kirschbaum that we certainly appreciate his fine co-operation of the past and we feel certain that he will continue to aid us in the future, especially after we tell him that over ten thousand showmen want to see more of his "Lobby Laff" series. You send them in, Dick, and we'll publish them. Fair enough? Oke.

Jonasson Turned Out Complete Campaign On "Stolen Heaven"

When Robert (Bob) Jonasson, manager of the Publix-Mayfair Theatre in Asbury Park, N. J., plans a campaign for a picture—any picture at all—he tries to make it a worthwhile one, as witness what he did to sell "Stolen Heaven."

Seventy-five window cards were spotted in outlying towns and in prominent stores in the business district of Asbury Park. 3,000 heralds were distributed in the theatre the week prior to the showing of the picture; also in outlying towns within a radius of 20 miles (the Asbury Park theatres draw from many of the surrounding towns).

A stunt that clicked well was worked with the local radio station. An announcement was made warning the public that a young honeymoon couple, who were in reality escaped criminals, was now at large. A description was given to the effect that they were young, good looking, well dressed, and going under the name of Bartlett. This story led up to the fact that the story of this couple could be learned at the Mayfair Theatre—for one week starting Saturday, February 20. It was suggested that the public would have an opportunity to judge for themselves whether these young people were really criminals.

These activities—as do practically all of Jonasson's stunts—helped business at the theatre and managed to draw in that bit of extra change that every showman makes a play for.

Thirteen Men Who Did Win and Why

THE FAR-SIGHTED MAN—Sees opportunity, decides quickly and grasps it while he can.

THE MAN WITH NERVE—Willing to judge for himself, and act for himself.

THE HONEST MAN—Believes other men are honest because he is honest himself.

THE SAVING MAN—Always has something saved to take advantage of opportunities.

THE CAUTIOUS MAN—Investigates, but does not hesitate to act, if facts warrant.

THE UN-EGOTISTICAL MAN—Knows he does not know everything.

THE BROAD-GAUGED MAN—Willing to consider other propositions.

THE FORTUNATE MAN—Learns by his mistakes, and profits next time.

THE FAIR MAN—Knows both sides before rendering his decision.

THE SENSIBLE MAN—Keeps informed, sees opportunity and embraces it.

THE REASONING MAN—Asks questions instead of delivering opinions.

THE SUCCESSFUL MAN—Invests where opportunity for profit is greatest, and safety reasonably certain.

THE WISE MAN—Accepts the good things because he believes they are intended for him.

Thirteen Men Who Never Won and Never Will

THE HIND-SIGHTED MAN—Never sees an opportunity until it has passed.

THE BACK-BONELESS MAN—Always must ask somebody's advice.

THE ONLY HONEST MAN—Must manage for himself; no one else honest enough.

THE SPENDTHRIFT—Never has anything to invest; always hard up.

THE SUSPICIOUS MAN—Always afraid somebody will rob him.

THE CONCEITED MAN—Knows all the best things without being told.

THE NARROW GAUGED MAN—Refuses to listen to anything out of his line.

THE UNFORTUNATE MAN—Invested and lost; or has a friend who did.

THE UNFAIR MAN—Decides unfavorably without investigation.

THE OPAQUE MAN—Dense, and never sees an opportunity.

THE ARGUING MAN—Never acts, because he isn't given time.

THE POOR-MOUTHED MAN—Never turns loose a dollar without "pound-of-flesh mortgages."

THE FOOL—Thinks a thing worthless, or it would not be offered to him.

Schmidt Effected An Excellent Tie-Up To Sell "Danger Lights"

Another of his comple campaigns was turned out William E. Schmidt, manag of the Orpheum Theatre Wilkes-Barre, Pa., when set out to plug "Dang Lights." A film with a railro theme.

Schmidt tied up with the newspaper for a contest to find t oldest railroader in Wyoming Valley. Stories in the dailies a peared on this along with newspaper interviewing the winn The winner was driven to the theatre and received as the gu of the theatre to see the picture. He was also presented wi a prize cup given by a local jewelry sto The jewelry store advertised this extensiv in ads as well as mailing out 3,000 heral



Arrangements were made with the Lehi Valley Railroad to distribute 1,500 heral notifying employees of the picture. Th gave Schmidt the use of two small locom tives, one of which had been in the stati (in Wilkes-Barre) for some time and w of the kind that operates by putting a nic in the slot. This engine was placed on d play in the jewelry store window—tying with the picture.

The other engine was 20 feet long a was set on top of a truck with a float bu around it. This engine and float was us as a ballyhoo—going from one end of t town to the other. Thirty-five red torch were donated by the railroad and these w used on the float and on top of the theatr sign.

The town, all of it, knew that "Dang Lights" was playing the Orpheum. And nearly all of the to was on hand to see the film. Good work, Schmidt. Keep it u

"Doc" Miller Used A Truck Loaded With Cargo of Beer Kegs

A good many laughs w recorded by R. R. (Doc) M ler, manager of the Parkw Theatre in Madison, Wis., cently. And what occasion the hilarity? It was a str ballyhoo that Doc decided use in order to let the to know that the Parkway was featuring "Little Caesar."

An open truck was secured and loaded with beer barrels. man was hired to sit atop the truck and guard its cargo witl rifle. Alongside the truck were placed banners: "Lay Off La This Beer Belongs to 'Little Caesar' Himself." (Theatre, pla dates, stars.) The truck cruised about the streets of Madis and was the subject of plenty of laughter, which later resolv into word-of-mouth comment on the picture. It is interesti to note that the film, against some of the stiffest oppositi possible, went over to excellent results.

Doc has a habit of turning out lots of stunts that click i him every time. We strongly suspect that this is due to knowing his public, as it seems to us he has taken the troul to figure out the type of work best fitted for public presentati that will be of value to the Parkway and its box-office. Ha we hit the right idea, Doc? Let's hear from you on the subje

Ableson And Beecher Promoted Ace Tie-Up In Sioux Falls, N. D.

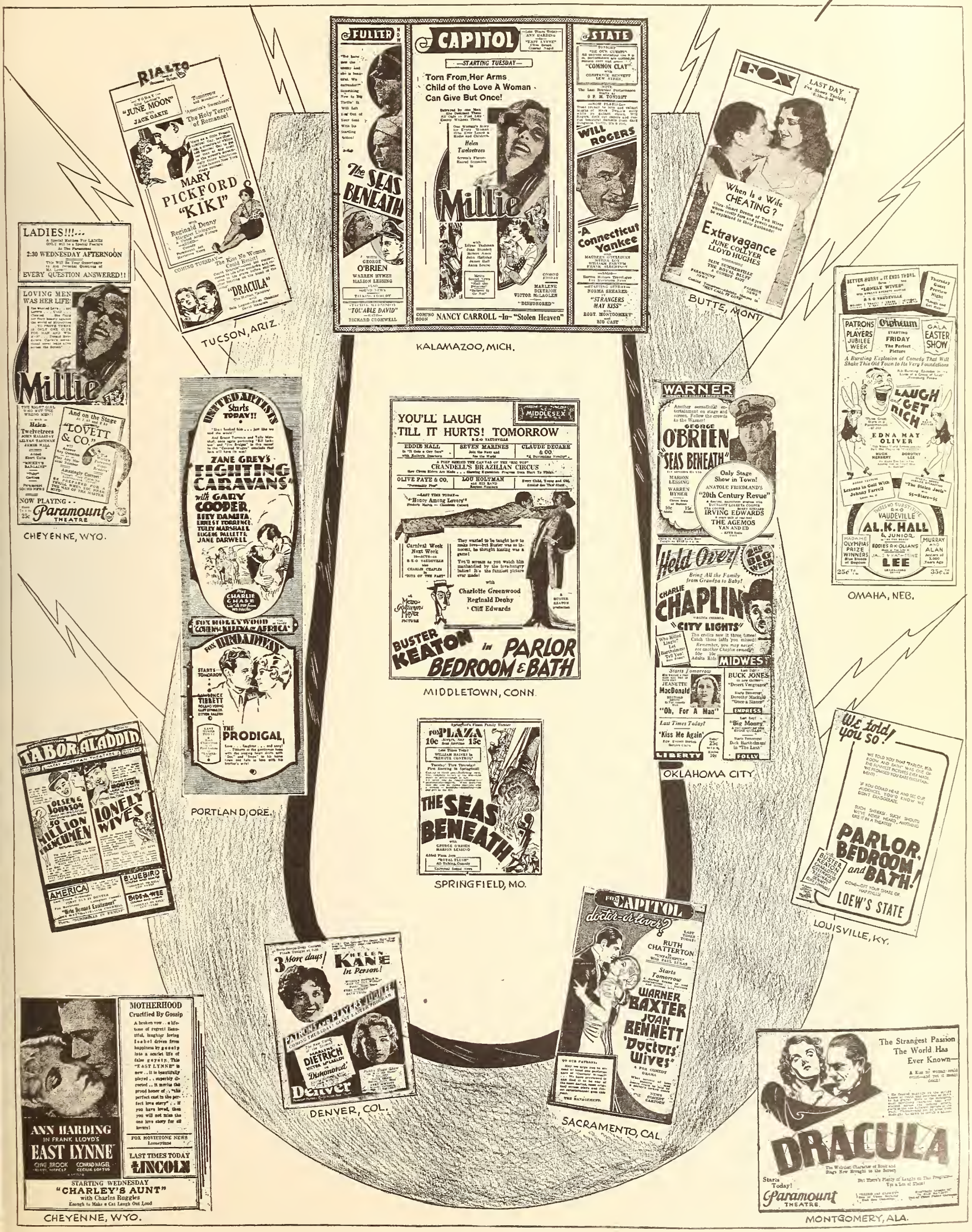
District Manager A. E. Ab son and Manager Fred Beec effected a tie-up with a gro of merchants that grea helped to advertise "Dracul playing at the Publix-Egypt Theatre, Sioux Falls, S. D Pamphlets were distribu well in advance, the front cover stating that Dracula was lo in the city and offered a reward for his capture. The back pa contained copy about picture, theatre and playdates. One the inside pages listed the names of the merchants and approximate time "Dracula" would visit each respective sto

The other inside page gave instructions on what to say a what to do to win the prize. First, it was necessary to step to "Dracula" and tap him on the left shoulder with your ri hand and say, "I have been looking for you, DRACULA." S ond, "By day you are dead. By night you come forth to ha youth and beauty. You will appear at the Egyptian Theatre week, starting Sunday, March 22nd." Third, "Dracula" answer, 'You are right. I am Dracula and you are entitled an award.'"

Window cards were also placed in the windows of stor copy on these cards reading, "Capture the mysterious, cruel dreaded vampire! DRACULA! He is loose in Sioux Fa Will positively appear in this store between the hours of — Win an award. He may be your best friend. Listen in on KS radio station or see Egyptian Theatre lobby for full particula

Business was excellent as a result of this gag. But we'll you in on a secret. It's nothing startling when stunts like are pulled in Sioux Falls, because Ableson and the rest of live-wires in his district have made quite a habit of hitting th over the center field fence for homers. Right, Art?

NEWSPAPER ADVERTISING has BECOME the BOX-OFFICE MAGNET for MANY THEATRES



Australia Continues To Forge Ahead In Showselling Methods

An active showman to be found among our Australian contributors and members is Walter Helsden of Innisfail, whose favorite motto is "It Can Be Done."

Walter practices what he preaches, because he has long since proven to himself that if he puts his shoulder to the wheel he can, despite obstacles, put across pictures of merit. An example of Walter's work was seen when "Bulldog Drummond" was booked into the Airdrome. Three papier mache bulldogs were sent Walter by Frank Kenny. A local taxi driver happened to witness the delivery of the pseudo bulldogs at the station, and promptly asked for a loan of one, only to be told that he would have to wait a little while until the name of the theatre, the picture, and the playdates had been painted upon it. On the following day, the driver piloted his cab about town And on the radiator cap, ensconsed in glory, sat the bulldog. For two weeks the picture received an ace plug.

"It's a busy life," says Walter, "when one has to book film for three changes a week, from a distance of 1,600 miles (from Brisbane to Innisfail), keep expenses in reasonable limits, and endeavor to gauge the amusement tastes of a population that includes every nationality under the sun. In addition, the local newspaper publishes only twice a week, so that makes it all the more necessary to use every available means of exploitation. However, as I said, IT CAN BE DONE. And it is worth while, for the show business, after all, with all its irritations and strenuous work, is the only one worth talking about."



Walter should know; he has been in the game long enough! What do you say, Walt? Oke?

Now for a look at some of Mel Lawton's newspaper advertising. Our Regional Chairman for Australia handles the advertising for the Prince Edward Theatre in Melbourne. Look over his ad and see how he plugs the various attractions that the house offers, such as the special overture, the organ solo, cooling plant, etc. Lawton is well versed on local knowledge and he knows to the highest degree just what type of ad and what style of copy will best go over with the readers of the newspaper.

Next we'll say a word or two about the campaign that Ernie Pelling, under the direction of Ted Lane put over for the Winter Garden Theatre in Brisbane when the house played "Whoopee." The big event of the campaign was the New Year Whoopee Revel at Lennon's Hotel, which was the greatest social item of Brisbane to usher in 1931. The orchestra played and broadcasted many of the tuneful numbers contained in the picture.



On the campaign, many window displays were obtained in prominent stores and did much to account for a successful playdate. The front of the theatre, always a source of delight to patrons, was again up to snap, and featured a special arrangement in atmospheric style. A novel street ballyhoo, which we are showing, was that of staging a parade of cowgirls, Indians, horses, and persons dressed up to represent comic char-

(Continued in last column)

HOW MUCH TO JOIN?

The Club has been accepted as such a valuable aid to showmen that many of them take it for granted that a joining or membership fee is required.

. . . .

May we take this means of correcting any such a mistaken idea?

. . . .

It costs you NOTHING to join the Managers' Round Table Club, and there are no dues, charges or fees of any kind in connection with your membership.

. . . .

WE HAVE NOTHING TO SELL BUT SERVICE AND YOU GET PLENTY OF THAT FREE.

M. R. T. C.

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On Shorts!

A SHOWMAN SAYS:

"Some of the short subjects here mean more than the feature. For instance, a cartoon of any kind, Laurel and Hardy comedies, Charlie Chase, and many others are sometimes the saving of the feature on the bill. So short subjects are always mentioned in ads and sign. The short subject field now is the best that it has ever been and should not be overlooked in your advertising or display in lobby.

(Name and address on file.)

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An Advance Tip!

It won't be very long before furnaces and heat will be a closed incident to the present season, but it's never too early to sound a warning that the time to look after your heating equipment is NOT when the winter season is getting under way, but after the winter season is over.

Backed by many a headache and a whole flock of worries, we pass along the suggestion that you have your equipment thoroughly inspected as soon as the "fire" goes out for the last time. Have someone who knows what it is all about instruct the porter or engineer on the proper care of the boilers, etc., during the summer months to prevent corrosion and other troubles that pile up when care is not exercised.

Since winter "takes its bow" in some spots earlier than in others, this warning is not a bit too soon. If your heating plant is still in operation, jot a memo down on your diary pads that it won't slip by without your knowing it.

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Title Mats in Co-Op. Ads

Very effective co-operative pages can be obtained through the judicious spotting of title mats in every ad. This method has been followed out for quite some time now by Floyd Morrow, and more recently by Barney Gurnette, manager of the T & D Theatre, Lodi, Calif.

By breaking up one of the exchange mats to secure the desired title, and casting as many plates as may be needed on the page, the showman will find that the newspaper page will take on a valuable appearance. Copy relative to the product of the co-operating merchants can be worked about the picture title. The cost of this stunt is small, as the local newspaper can easily take care of the casting.

Goldsmith's Efforts On "Dracula" Clicked Very Well For House

Though a split week ho the Majestic Theatre in Pe Amboy, N. J., played to good a gross that it was cided to hold the film "D cula" over for the rest of week. And in no small m ure was this due to the ex sive campaign turned out by A. S. Goldsmith, manager of house.

A teaser campaign was used in the outer lobby ten days advance of the showing of "Dracula." In the inner lobby special streamers of cut-out letters were used in advance. 2 28's were used around the rail leading to the mezzanine. special three-way frame was used, accompanied by 14 x photos, with a flasher behind cut-out letters of "Dracula.

2,000 tabloid newspaper heralds were distributed from ho to house. 2,000 envelopes containing dirt were distributed f house to house in other sections of the town. The significa of the dirt is the box containing dirt in which "Dracula" bu himself each day. This was explained on the imprint.

When word of the full week "hold over" was announ 1,500 postcards were mailed to the regular mailing list. All atre employees whispered to each patron coming in or leav the theatre, a week in advance, "DRACULA is coming!"

A teaser campaign was used in the newspapers three day advance of playdate. Several feature stories were carried the Perth Amboy Evening News regarding "Dracula." S with appropriate copy were placed in various down-town n chants' windows.

Special treatment was given the sound trailer which was u a week in advance. The trailer was projected with green g tin—stage lights and spots were all green—while running trailer all lights were dimmed.

acters in the picture. The parade went over to excellent succ Incidentally, a special prologue, "Indian Moods," preceded showing of the picture, and rated plenty of applause.

Victor Hobler of the Wintergarden and Olympia Thea in Townsville, Queensland, continues to keep the local publ kids and adults—informed on the appearances of "Mickey Mouse" at the theatre. So here we show a photo of the way Mickey is plugged on the streets by means of a float, again proving that the rodent has certainly given show audiences the world over a lot of entertainment.



We are not so sure that Larry Webb's stunt for "Three Live Ghosts" would click over on this side of the Big Pond, but we are passing this along to let you see how Larry sells them at the Paramount Theatre in Oakleigh, Victoria. On the three ni prior to the showing of the picture, the current performa was stopped midway, and the front curtains dropped in c plete blackout. A loud siren was then heard, and on the di lit, green shaded stage three boys, enveloped in white shee appeared. They shook the sheets violently and during the shr and yells of the audienc slide was projected upon screen and read: "T Live Ghosts" will appea this theatre (playdat The stunt, we are inforr was highly successful.



A street ballyhoo caused a lot of laughter this special ballyhoo we are showing which used by J. C. Smith, U Theatres' manager for Crown Theatre, Wol gong, N. S. W. A yo man was hired to parade street in a gaily colored equally gaily lettered ott costume. The gag ated quite a bit of comn from every one seeing it doubtless resulted in S obtaining some valu word-of-mouth comn for his theatre.

That's what a few of the Australian showmen are doing put their shows across. Of course, should space permit, could present a couple of more pages of their activities. H ever, we are sure that in the near future we'll have some n of their work to pass along. We want to thank Mel Lav and the rest of the live-wires who have become and are rem ing steady contributors to the Round Table pages and we forward to seeing their future contributions to Australian international showmanship.

Parker Plugs Shows Playing Theatre In A Masterly Fashion

When Jerry Parker, manager of the Commodore Hull Theatre in Derby, Conn., sets out to put a picture over, he puts it over, and no mistake about it. Take as an example his recent campaign on "Abraham Lincoln."

Here Parker was confronted with Lent, and, in addition, ots of the kids in town had decided they were not going to the ovies during the Lenten season. But Parker, upon immediate eceipt of his booking, scurried post haste over to the schools nd requested that the teachers announce to the children the fact that the picture was soon to be shown at the theatre. This the teachers did; and what is still more remarkable, advised youngsters voluntarily abstaining from theatres during the Lenten season also to see it.



On the opening day of the picture, Parker had the local high school drum corps, 40 in number, on the stage giving a concert. Friends, parents, and relatives were all there in gala array. The school teachers, at the conclusion of the entire performance, were so impressed with "Lincoln" that they requested the young-

ters to write compositions on it; and rather than read ooks to get material, to see the picture. This the kids did. ncidentally, about the drum corps we'd like to tell you that a icture showing them in uniform hit the pages of a New Haven aper.

For his selling of "Scandal Sheet," Parker tied-up with his ocal paper and invited the entire staff to see the newspaper film. his meant free publicity for the theatre, which accordingly as given. The picture went over very well from a publicity nd space-grabbing standpoint, we are assured.



Parker likes to make a play for the kids when he has a pic-ure he believes will interest them, and so on "River's End," e planted a mat in one of the local papers and arranged for a oloring contest. The kids went for this like nobody's business, nd as a result the film went up and up and up.

And now a word or two about the photos we are showing. he lobby displays at the Commodore Hull are the subject of a reat deal of comment from both townspeople and newspaper. t is seldom that a week goes by when a display is not com-ented upon by the press. So we are showing a couple of them. ne on "Illicit," the other on "Gentleman's Fate." Look them ver and then meet the artist responsible for them, Charles C. averan, whose picture heads this story.

Oke, Jerry. We're always glad to hear from you and to note hat you are doing. Keep up the good work and remember we ant you to keep us posted. Oke?

Boy Scouts Tendered Co-Operation And Helped E. Lavoy

The co-operation of the local Boy Scouts helped Eugene Lavoy to put over a corking idea when "Father's Son" played the Orpheum Theatre in Grand Forks, North Dakota.

Three groups of Scouts were stationed on the top of low uildings in the heart of the business section during the busi-ess hours. The Scouts wigwagged signals back and forth; the gnals spelling out the title of the picture. As each letter was eceived, one of the groups hung two-foot high letters on a pecial frame twelve feet long. When the full complement of tters were hung on the special frame, it read, " 'FATHER'S ON' Now Playing at the Orpheum." A Scout blew bugle calls t intervals calling attention to the signs.

A large telegram was promoted in the Western Union win-ow with copy, "You'll like 'FATHER'S SON' because it is a eal dad and kid picture. I am a mischievous kid and dad a ttle strict, but it is a lot of fun and you'll remember your kid ays and pranks when you see it at the Orpheum Theatre Fri-ay and Saturday.—Signed, (Leon Janney)."

2,000 Western Union telegrams were also promoted. Copy on ese read, "We have just seen 'Father's Son'. Leon Janney, the ischievous son, Lewis Stone, the disapproving father, Irene ich, the mother. It will dig mighty deep into your heart and emories. Any kid from six to sixty will enjoy every minute. ring the whole family Friday and Saturday to the Orpheum heatre." These telegrams were personally delivered by Boy couts who gave them directly to fathers.

A Successful (?) G. M.'s Advice To the Budding Young Showman!

There are so many serious things in the business today that it would not be amiss if we get the opportunity to chuckle once in a while. That is why we are publishing this story. It was written by a well-known showman in the east and how he knows his "general managers" is nobody's business. We tried it out first on some half dozen visiting managers and they got such a kick out of it we thought the rest of the gang would like to read it too. Here 'tis:

About 15 years ago I was a successful tailor, but the war soon robbed me of everything I had. I was destitute and hungry, my whole future seemed but a dark shadow. I became desperate and decided to end it all—to do away with myself in a manner that would not bring too much sorrow to my family. So, after careful thought, I decided to become a theatre manager, because I knew in that way I would be shut off from the world and my family, and then again it was more diplomatic than committing suicide.

I called to see Mr. B of the B. K. Theatres, Incorporated, and discovered that Mr. B. had once worked for me as a buttonhole maker in my tailoring business. Well, needless to mention, he immediately discharged a man by the name of O'Brien and I was engaged in his place as a manager.

The circuit grew in leaps and bounds, more theatres were added until the circuit became known as the greater B. K. Theatres, Incorporated, or the G. B. K. Circuit, and that is why, when business is good, the managers always refer to it as being G. B. K.

After a short time I married the boss's cross-eyed daughter and I was made the general manager of the circuit, which goes to prove, never work for an owner unless he has a cock-eyed daughter or else a good knowledge of using the needle is very necessary.

And now I am going to pass on to you the fundamental principals for good theatre management.

All lavatories should be dry-cleaned and pressed at least once a week.

An inventory of all toilet paper, soap, disinfectant cakes, mops and brass polish should be taken three times daily. (Without water.)

A duplicate set of numbered tickets should always be on hand in case the cashier says that she lost the other roll.

Lobbies should always be jammed full of cutouts, frames, flower vases, cuspidors, and baby carriages. Don't worry if your patrons trip over obstacles and break their legs. Remember you are insured and an ambulance in front of the theatre is good publicity.

Never change a burned-out lamp, because the color of a new one never matches the old one; wait until they all burn out and then change them at one time.

Instruct your cashier to cash all checks and for any one. Don't worry if they bounce back NG, because the home office checks come back the same way, so it evens things up.

All managers should stand in the lobby, by the doorman, with a perpetual silly grin on his map.

(Continued next page)

Newspaper Columning

More and more, local editors are accepting offers of showmen to write either daily or weekly columns on the movies. This is a very profitable angle for both showman and newspaper, permitting, as it does, the showman to get in some plugs on his attraction, and the editor having the advantage of securing additional reader interest.

The columns needs be nothing more than brief, newsy bits of information on pictures and picture folks. It might also be well to mention items of local importance in the column; for example, if a certain star happened to click in a previous picture at your house, mention the previous picture and the fact the Blanktown theatregoers liked the performer.

Whispering Ushers Was Stunt Used By Cohen In Hazelton

A whispering campaign was plotted and executed by Ben Cohen at the Capitol Theatre in Hazelton, Pa., when "Dracula" was booked into the house.

For a week in advance, the ushers "whispered" to patrons, "Dracula is coming." This same procedure was carried out at the schools and throughout the city in general. In fact, by the end of the week, most everybody and especially the kiddies were whispering to one another, "Dracula is coming."

A street ballyhoo was also used to put over the picture. This ballyhoo consisted of a boy dressed in a black cape with high hat, swallowtail coat, etc. White powder was used abundantly on his face with the lips and cheeks being done in black. "Dracula" was lettered on the cape and "Monday at the Capitol" on his shirt. And ssh! It clicked.

Now for a word or two to show you how Ben's service staff has the house's interest at heart. When "Cimarron" played the house, Cohen used a 50-foot cloth sign over the street directly in front of the theatre to advertise the film. Permission for the erection of the sign was granted by the Mayor, thus allowing the sign to be on display eight days. Cohen tells us that his chief usher worked on the net (sign) mornings and the entire usher staff pitched in after hours at the so-called "sign party." Enough wire was secured gratis so the sign was made at a minimum of cost and it can be used again at some future time.

We think his house staff deserves a compliment on their spirit. And you, too, Ben.

Recruiting Station Co-Operated; Loaned Display To Theatre

The co-operation of the local Navy Recruiting Service was an aid to the showman handling Fox's Theatre in Springfield, Mass., when "The Seas Beneath" film of naval struggles during war time was on view.

The recruiting department co-operated in every way possible. Guns, shells, uniforms and many trophies were obtained and placed at the disposal of the showman. In addition, a torpedo body and tail, signal flags, exercise head, ship's bell, life rings, rope samples of knot tying, and a ship model were loaned to the theatre. By the time the sailors got through transporting the stuff to the theatre and it was placed on display, the front was something that was bound to sell.



We are showing a photo of the display here. In the picture can be seen the members of the 12th Fleet Division who were invited as the guests of the management, and attended in a body. They all were in uniform. The invitation made a big hit with the local commander of the station and it is a sure thing that the good-will resulting towards the theatre isn't going to do the house any harm when future tie-ups are planned.

Here's Some More Of Al Lourie's Stunts; What Can You Use?

We haven't had any of Albert Lourie's work in some time. But knowing him as we do, we didn't start to wonder why. We figured that he was pretty busy selling shows at the Publix Morton Theatre in Dorchester, Mass., so we just waited to see what he was doing. In due time we found out. And so we pass along a collection of his work. Look it over and see what there is in it that it might help you with your showselling.

For "The Criminal Code," a pretty complete campaign was turned out. Working with the attorney general's office, Lourie effected a most unusual tie-up with the Massachusetts State Prison. The warden of the institution loaned the theatre a display valued at five hundred dollars and consisting of articles made by hand by the inmates. It proved one of the most attractive displays the theatre has ever used. We are showing a photo of it here. The display contained a checkerboard made up of beads—over a hundred thousand of them—and it took almost a year to finish the job. Lourie obtained permission to sell the articles and turn the money over to the prison. It is interesting to note that almost the entire display was sold. The newspaper in Dorchester, the surrounding towns, and in Boston, all carried stories on the display and mentioned the theatre.

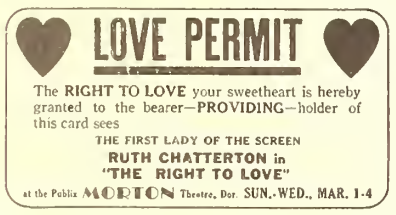


As a street ballyhoo on the picture, an old patrol wagon, the first ever used in Boston, was secured, bannered and driven about the streets. The man driving the wagon was dressed in prisoner's clothes. From time to time he would clang the bell that was affixed to the wagon. Another stunt that went over well was a ballyhoo consisting of a man in an old-fashioned stock, the top of which was labelled: "The Old Way. During the days of early American history criminals were sentenced to the punishment stocks, of the type at which you are now looking." The other side of the stock read: "The New Way. The Criminal Code depicts in a most interesting and incomparable manner newest methods used in criminal reform for the handling of 20th Century criminals." A loudspeaker, operated by remote control, bellowed forth the "Prisoner's Song."

Special summonses were also distributed on the picture, and they went over very well. So did the picture. And now let's take some other activities used on various pictures.

Taking advantage of front-page stories given Constance Bennett when her salary was made public, Lourie made up a telegram purported to have come from Publix' district manager for the territory in which Lourie was informed that the star would appear in "Sin Takes a Holiday," which film had been obtained after great trouble and expense for a showing at the Publix Morton. The telegrams were then made up in multiform and distributed from house to house by Western Union boys in uniform. And make believe this didn't make a hit!

On "The Right to Love" a special love permit card was made up. We are showing this in the event that you'd like to look it over and perhaps use it in the future. A similar stunt was used for "Check and Double Check," only in this stunt a duplicate of a state license was made up and distributed. Printing was paid for by an ad on the back, secured from a local automobile dealer. "Abraham Lincoln" was given a marvelous exploitation campaign. 1,700 kids were tied-up on the stunt, and many of the classes ran essays on the Emancipator. The theatre offered awards of 45 tickets and three volumes of "The Life of Lincoln." In addition, blotters containing the Gettysburg Address, and a plug on the picture were given out. Everything went over great on this campaign, and the results more than gratified Lourie.



On Valentine's Day, the theatre has a party for the children, at which the kiddies were each given a beautiful little Valentine with the compliments of the theatre and the Publix organization. This stunt, as do most all of the stunts Louis engi-

(*Continued in last column*)

G. M.'s Advice to Young Showman

(*Continued*)

and say howdo to every man, woman and child who enters, regardless of age, nationality or color.

Patrons in their undershirts should never be permitted in the boxes unless first sprayed with "Flit" by the head usher.

Never argue with the patrons if they talk louder than the pictures—either give the patrons in front a pair of ear muffs, or else, tap the offender gently on the skull with a hammer.

Always get permission before attempting to talk to the operator and by all means address him as "SIR." Remember he is a high-salaried man and entitled to respect.

Use one hour each day in practicing expressions, "OK," "An' How," "You Bet," and also have a complete set of alibis for business, so in case your district manager comes in, or the office calls, you will know just what to say.

All managers should be in their theatres at 6:30 in the morning in order to get acquainted with the milk wagon drivers. In this way you may be able to work up a good early-bird matinee, for which the drivers would be thankful, to say nothing of their horses.

Managers should oversee the cleaning—removal of ashes, the firing of the boiler—have manicured nails, wear tuxedo—be insulted—never drink, smoke or even eat (if the porter cannot get him a sandwich) and for this they should receive a magnificent salary—and that magnificent salary being about $35!!!??

Regarding exploitation. A very good idea is to use heralds, throwaways, window cards, 24-sheet wagons or tin can matinees, or else they might try giving away chinaware, silverware, earthenware or underwear. These are sure to bring in the business, for wherever they have been tried packed houses have been the result.

However, if your budget will not permit this added expense, I offer you now an exploitation stunt that will bring you recognition not only from your bosses, but from the authorities as well.

Effect a tieup with the police department; arrange with the chief to have 25 policemen lined up, with drawn night sticks, from the front of your theatre across the road to the opposite side of the street.

Then take your assistant manager and five more policemen about 10 blocks up the avenue past your opposition theatre. At a given signal, shout "Stop Thief," and you start to run. The policemen fire their revolvers at you; the crowds on the sidewalks as well as the patrons in line at the opposition theatre will run along to see the thief caught. When they reach the front of your theatre, the 25 cops start to swing their clubs at the mob and their only means of escape is to run into your theatre, which they do without paying.

Your operator immediately throws on a trailer of the coming feature attraction that you are exploiting.

The policemen then surround your theatre and as the patrons come out they are placed under arrest for unlawful entry. They are each fined five dollars. The theatre gets 50 per cent of the fines and you not only exploited your coming attraction, but you have taken the theatre out of the red for that week.

Bus Company Tie-Up Aided Cox To Put Across "No Limit"

An advantageous tie-up wit his local bus company was e fected not so long ago by A G. Cox, manager of the Irvin Theatre in Wilkes-Barre, Pa as a plug on "No Limit." Ban ners were placed on either sid of the buses; the banners ca rying copy: "The Fiery 'IT' Girl, Clara Bow in 'No LIMIT at the Irving Theatre Today."

And in the windows could be seen cut-out heads of Clar herself. On the rear of the buses appeared a huge cut-out c Clara with a banner underneath reading: "Clara Bow."

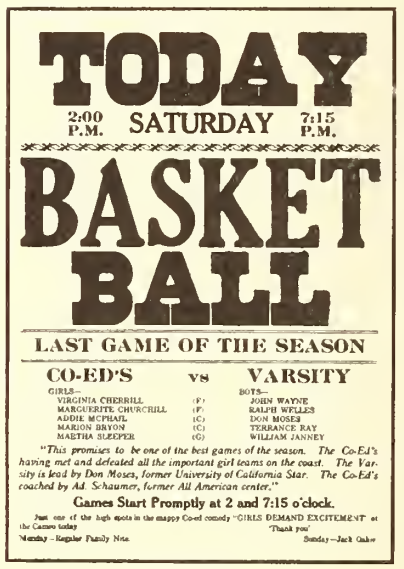
The bus tie-up was one of the highlights of the campaig that Cox planned and executed. We understand that there i some ace showmanship coming from your region, Mr. Co and we'd like to hear some more from you. By the way, giv our regards to Morris Rosenthal and the rest of our Wilkes Barre friends, will you?

McCuann Is Active In His Town; Look At His Special Herald

If you want to get a line o some real honest-to-goodnes showmanship that is sellin the town right and left, dro into Mountain Grove, Mo and see how L. W. McCuan is selling his shows.

McCuann, who hasn't an convenient facilities at his command to help him put acros his shows with an ease and dexterity that is done in some of th larger cities, when heralds, newspaper tie-ups, etc., are wanted is nevertheless managing to put them over right and left. It the little touches he adds to his work that count.

Take his weekly program. When it came out the week c March 15, McCuann made sure that it was printed on gree stock, and suitable refer ence made to St. Patrick' Day. Also tying in the pic ture. The weekly program i printed on plain stock, bu it is well made up, contain ing ads, and carrying th program. In all of the ad is placed a scrambled nam Each ad carries one of thes "scrambled names." Th persons deciphering one c these names is given a ticke to the theatre. The stunt very popular with the loca residents.



On "No Limit," a specia summons, printed on on page, plain stock, in blac and white, was distributed Another novel herald wa the one on "Sin Takes Holiday," in which the fir page of the folded heral contained the word, in re "SIN." The inner page ca ried the rest of the title and the sales talk.

When he played "It Pays to Advertise," McCuann promoted full-page co-operative ad in the local newspaper that proved ver effective. For "Girls Demand Excitement," a herald in the for of a basketball program and score card was made up and dis tributed. The novelty of this herald aided its effectiveness. W are showing this herald here so that you can see what it looke like should you ever want to use one in conjunction with a fe ture or short you are showing in which the theme revolv around some sport such as basketball, prizefighter, baseball, et

McCuann tries hard to plug every picture playing his house not because he thinks they are all going to flop on him, b because he knows that his sort of exploitation is always ce tain to bring some extra money in the box-office.

"After all," reasons he, "whether a showman is located in small town or a big city should make no difference. If he's real showman he'll want to sell his shows, even if he is som what handicapped as to mechanical and civic facilities."

That's oke, Mac.' and we might go still further and tell t Club that on "Whoopee" you announced that you'd give mon back to any person who believed he or she hadn't been real entertained by the picture. But that's another story, so we wor say anything about it now, nor will we say that no one requeste the money back. Let's hear from you again.

---

neers, created lots of good-will for the theatre. Yes, he's plen active in Dorchester. And he want's us to tell all his fello showmen that he receives some ace co-operation from Ni Feenan, his assistant; Hyman Pastman, the chief usher, ar other members of the staff. Oke, Albert. And remember, v are always glad to see what you are doing in Dorchester b cause it never fails to contain something of interest and pro to showmen.

P·E·R·S·O·N·A·L·I·T·I·E·S

SHOWMEN NEWSETTES FROM EVERYWHERE

If you are transferred, promoted or make a new connection, this is the page where the announcement should appear. Thousands of showmen keep track of their friends through this medium.

Items for publication under "Personalities" will be published the week following receipt. Send along as many as you can; the more the merrier and the more interesting the page will be. Address your letters to "Chick" Lewis care of Motion Picture Herald, 1790 Broadway, New York, and he will give them prompt attention.

PRESTON TRACY and **BERNHARD LASSACK** have purchased the Elite Theatre, Milwaukee, Wis., from Steve Bauer.

* * *

CLAUDE SHUTTLEWORTH, for the past six years manager of the Princess Theatre, Waynesboro, Miss., has sold his interest in the house to W. Harvey Hurt, editor of the Wayne County News.

* * *

F. C. CROSON, formerly of Cedar Rapids, has been placed in charge of the Finkelstein theatres in Spencer, Iowa.

* * *

J. S. ASHER has taken over the Columbia Theatre, Santa Paula, Calif., and will rename it the Lyric.

* * *

H. D. TOMLINSON and **A. P. SONDERGAARD** are the new owners of the Luck Theatre, Milltown, Wis.

* * *

L. H. WASSON has succeeded G. T. Gallagher as manager of the Capitol and Princcess Theatres, Sioux City, Iowa. Wasson was formerly manager of the World and Paramount theatres, Omaha. Gallagher has been appointed district manager for Publix in northeastern Nebraska and Iowa.

* * *

JOHN HOWARD now has charge of the Strand Theatre, Fort Dodge, Iowa, succeeding H. N. Schrodt. Howard will also supervise the Rialto Theatre at Boone. Schrodt goes to the Majestic and Ritz theatres, Centerville. All houses are operated by Central States Theatre Corporation.

* * *

D. L. HILL, San Diego district manager for Pacific National, announces a revised list of local managers. Jack Rosenberg will be manager of the Plaza; Harry Deem will handle the Mission; James Work will be in charge of the Superba and Jim Goudie will take over the Aztec and Rivoli. Randall Jerebek will remain at the Seville, Chula Vista.

* * *

HERBERT BRENNON, JR., formerly of the Publix-Orpheum, Boston, is now in charge of the new Garden Theatre, Greenfield, Mass.

* * *

SAMUEL KURSON will open a new theatre May 1 at Franklin, Mass.

* * *

E. B. PUFFINGTON has installed sound in the American Theatre, Orange, Tex.

* * *

CHARLES LOEWENBERG, recently manager of Fox's Strand Theatre, Madison, Wis., has been named state supervisor of Fox-Midwesco in Wisconsin.

* * *

V. C. SCHLEY, manager of the Crescent Theatre, Statesville, N. C., has installed sound.

* * *

MARK COLE and **CHARLES McLELLAN**, operating the New Arcadia, Floresville, Tex., have completely remodeled their house and equipped it with sound.

* * *

HARRY HOLDSBERG has been transferred from the Strand Theatre, Waterloo, Iowa, to full charge of the State Theatre, Cedar Rapids.

* * *

MAX FREGGER is the new proprietor of the Liberty Theatre, Billings, Mont. The Liberty has been completely renovated and equipped with sound.

* * *

OKY GOODMAN has been named the new manager of the Ritz Theatre, Chariton, Iowa, succeeding Harry Weber. Weber has not announced future plans except that he will continue in show business.

* * *

S. M. WETMORE has leased a building in Arkansas City, Kan., in which he will equip and operate a sound picture theatre.

CHARLEY NEBEL now has charge of the Venetian Theatre, Racine, Wis., with Henry Margo as assistant.

* * *

DOC WESTPHAL is managing Warners' Kenosha Theatre, Kenosha, Wis.

* * *

LON RAMSDELL has been transferred from Warners' Racine house to Warners' Appleton.

* * *

J. R. ELLIOTT, manager of the Lakeland Theatre, Dassel, Minn., is remodeling the house and installing sound.

* * *

J. R. BURFORD, manager of Fox theatre interests in Arkansas City, has announced that the Strand theatre there will be reopened.

* * *

CHARLES LANCASTER and **PAUL GISH** have leased the Strong Auditorium, Strong, Kan., where they will soon inaugurate a picture show.

* * *

Messrs. **CHRISTENSEN** and **FARR** have taken over the Wellsville Opera House, Wellsville, Utah, and will rename it the Orpheum.

* * *

W. O. GAST has been named manager of the Community Theatre, Argyle, Minn.

* * *

MICHAEL SMITH, manager of Army Motion Picture Service, has opened the new Post Theatre at Fort Meade, S. D. It is sound equipped.

* * *

JAMES BELL is the new assistant manager at Fox's Fulton Theatre, Jersey City. Bell was formerly Captain of the service staff at the Fox Fulton in Jersey City. At the Fulton he is under the wing of manager Al Unger.

* * *

E. P. SMITH is manager of the Rialto, Grundy Centre, Iowa. The house was recently taken over by the Central Iowa Theatre Co.

* * *

FRED HERSOM has purchased the Metro Theatre, Gilmore City, Iowa. The Metro was recently damaged by fire.

* * *

S. H. CAIN has taken a lease on the Critcher Theatre, Pueblo, Colo. Cain was formerly manager of the Tiffany exchange in Denver.

* * *

JAMES S. BURNHAM, veteran motion picture theatre operator of Ogdensburg, N. Y., has sold his Temple and Cortland theatres, Cortland, N. Y., to Myron Bloom of Syracuse. Burnham goes into the oil business.

* * *

C. J. McKENZIE will reopen his Idle Hour Theatre, Henderson, Texas.

* * *

EARLE JOHNSON has replaced Ben Stern as manager of the Stanley Theatre, Utica, N. Y. Stern has returned to the Troy Theatre, Troy, N. Y.

* * *

HARRY SHAW, manager of Loew's State, Cleveland, will soon become an assistant to Louis Sidney, Loew's New York production office.

* * *

D. N. WHATLEY has leased the Lyric Theatre, Jefferson, Texas. Whatley is a theatre operator in Shreveport, La.

L. W. SPLICHAEL is the new manager of the Legion Theatre, Alta, Iowa.

* * *

HAROLD KAPLAN has been named temporary head of the Paramount-Publix theatres in Rochester, Minn., replacing Ray Niles who has gone to Atlantic, Iowa, to manage one of the Finkelstein houses. Kaplan was formerly connected with the Century Theatre, Minneapolis.

* * *

S. S. JUNGKUNZ has taken over the Strand Theatre, Milford, Iowa.

* * *

C. J. CASKEY will have charge of the Best Theatre, Independence, Kan., when remodeling is completed and sound equipment installed. E. Van Hyning is the owner.

* * *

HERMAN QUAST and **FRED MOSKOP** have purchased the Community Theatre, Gaylord, Minn., from John Schlueter.

* * *

B. J. BENFIELD, of Morris, Minn., has opened the New Milbank Theatre, Milbank, S. D.

* * *

EARNEST MICHAEL, manager of the Strand Theatre, Leon, Iowa, has been supervising installation of sound equipment.

* * *

JACK LEYENDECKER, manager of the Orphic Theatre, Columbus, Texas, is rejoicing over the fact that his sound installation has been completed.

* * *

MOTT (BLACKIE) GEISER has taken over management of the Crystal Theatre, Onida, S. D. J. A. Bradley was former manager.

* * *

CHARLES D. BEALE has opened the new Harbor Theatre, Aberdeen, Wash. Mrs. Beale will assist him.

* * *

CARL A. and **LAWRENCE WILD** have taken over management of the Star Theatre, Milton, N. D. Sound equipment will be installed.

* * *

CLAIRE MOSHER, former manager of the Orpheum Theatre, Rockford, Iowa, has leased the Opera House in that city and after renovating will open with pictures.

* * *

M. A. COOK is the new assistant manager at the Moorhead Theatre, Moorhead, N. D.

* * *

BOB FULTON, formerly with the Broadway Theatre, Council Bluffs, Iowa, is now managing the Strand in Cedar Rapids.

* * *

CLARK WELLS is the new manager of the Rowland Theatre, Phillipsburg, Pa. Stanley Elkin owns the house.

* * *

B. G. MEYERS has taken over the Montrose Theatre, Montrose, Calif.

* * *

HAROLD JANECKY will be manager of the new Warner Theatre, Milwaukee, when that house opens during May.

* * *

STANLEY KRUEGER and **E. SEFF** are in charge of the Rialto Theatre, Sioux City, and the house will be conducted as a motion picture theatre.

ARTHUR CATLIN is the new manager of Loew's Stillman, Cleveland; George Gilliam has moved from the Stillman to the Cameo; Arnold Gates has left the Cameo for Loew's Granada; Kenneth Reid now has charge of Loew's Doan, and Al Gregg is now managing the Liberty.

* * *

W. A. WYNNE has taken over the Huron Theatre, Huron, Ohio, and has renamed it the Ritz. Sound has been installed.

* * *

F. G. ALWAISE is now manager of both Strand and Fremont Theatres, Fremont, Ohio, since the latter house was opened. Alwaise hails from New York.

* * *

TINER NELSON has reopened the Amuzu Theatre, Grand Meadows, Minn. The house has been closed for several months.

* * *

IRVING ROSENTHAL, owner of the Bronxville Theatre, Bronxville, N. Y., has announced that he will build a new 1,200 seat house in Scarsdale, N. Y.

* * *

BARRY BURKE, in charge of Southwestern territory for Publix, with headquarters at Dallas for the past two years, is now located in Des Moines as Publix division manager. He succeeds the late Nate Frudenfeld.

* * *

SAMUEL and **NATHAN E. GOLDSTEIN** have broken ground for a new 1,200 seat new motion picture theatre, Springfield, Mass. Some time ago the Goldsteins sold their theatre holdings to Publix.

* * *

RUSSELL A. BOVIM, well known manager of Loew's Theatre, Canton, Ohio, has won a promotion. The post has not been divulged at this writing but indications are that Bovim's assignment is with one of the leading houses in the Loew Circuit. Adolph H. Buehrig succeeds to the management of Loew's Canton.

* * *

W. F. CODE, owner of the Paramount Theatre, Seattle, and the Hughes-Franklin theatre holdings in the Northwest, will build a new Seattle house for lease to the above named circuit.

* * *

MANAGER LEGG, of the Lyric Theatre, Van Alstyne, Texas, announces that he will reopen his theatre.

* * *

CHARLES NOVAK, manager of the Oriel Theatre, Glencoe, Minn., has completed a sound installation.

* * *

A. S. MOORE and **OTIS SULLIVAN** have leased a building in Greenville, Texas, where they will conduct a motion picture theatre. Sound is being installed.

* * *

CECIL CUPP, manager of the Royal Theatre, Arkadelphia, Ark., has reopened his theatre. The Royal was recently damaged by fire.

* * *

E. G. GANNON, manager of the Northome Theatre, Northome, Minn., has installed sound equipment.

* * *

HOWARD K. ALLEN, formerly with Hall Bros. Rialto Theatre Chain, San Antonio, Texas, has leased the new theatre building being erected in Belleville, Tex. C. H. Weaver, former manager of the Hall Theatre, Cuero, Tex., will be Allen's associate.

* * *

E. A. BRICKNER, manager of the Lyric Theatre, Mitchell, S. D., has installed sound equipment.

* * *

C. J. McKENZIE, manager of the Idle Hour Theatre, Hempstead, Tex., has reopened his house after installing sound.

* * *

R. J. STEFFEN, manager of the Rialto Theatre, Wessington Springs, S. D., has completed repairs caused by a recent fire. Sound equipment has been added.

D. George, Handling Publicity In Lima, O., Turns Out Ace Work

Easter activity was rampant in Lima, Ohio, just a couple of weeks ago. And you can credit D. F. George, who handles publicity for Warner's in Lima, Ohio; for it was George who figured out the ways and means for tying the theatre in with the annual Easter egg hunt the local Kiwanis sponsored.

The campaign engineered by George was based on five different events: an Egg Rolling Contest; an Egg Hunt; A Best Looking Easter Basket; A Best Looking Egg; and a coloring photo contest. The theatre managed, in some way or another, to tie in with every event.

For the Egg Hunt, the Kiwanis were in need of a couple of thousand eggs. Here the theatre stepped in and volunteered to run a special morning show, consisting of a Western, a news, and a comedy, for the kids, admission to which would be two hard boiled eggs, colored. Through this medium more eggs than were necessary were obtained; thus assuring the success of the Egg Hunt.

On the other stunts, such as the best looking basket, eggs, and colored photos, it was arranged that they be displayed in the lobby of the theatre a few days in advance of Easter. It was a great idea. And incidentally, George had another surprise up his sleeve that netted the theatre plenty of business. The Kiwanis agreed to stand the cost of taking motion pictures of the event. And 4,000 kiddies, as well as parents, relatives, etc., showed up at the theatre two days later when the pictures were shown. That's business-getting with a vengeance.

George is as active as they make 'em in Lima. Take as another example the special style show that he ran at the theatre. Here he secured 5,000 programs, at no cost to the theatre, from the local merchants; a double truck in the local newspaper on the day of the show's opening; three full pages of newspaper publicity during the campaign, as well as a half page during the show; an announcement over the radio in conjunction with the presentation of a harmonica band appearing on the theatre's vaudeville bill; a tie-up with a local company to supply afternoon teas on the mezzanine during the style show (and at these teas, the models of the show walked about in order to give the ladies present, close-ups of the latest in the style that were displayed from the stage; a local florist donated flower displays for the lobby and the stage, in addition to supplying the models with corsages, and giving a carnation to every lady present at the matinee teas; an automobile company loaned one of its sport models; the car appearing in the "Sport Number" of the show; all windows of a large local department store carried special displays of style show dresses, the meanwhile devoting plenty of space to plugging the theatre, and besides this, sent out a special letter to all its customers on the mailing list, and also placed heralds in every bundle leaving the store. The department store also paid for a trailer to run 10 days in advance of the style show. In the newspaper ads, the store mentioned the theatre. A local sporting goods store supplied the sport styles. And besides having all these mediums working for him, George also ran 40 car cards on the street cars, and also spotted 60 window cards about the town.

What a show! What a crowd! What business! And what publicity! What more do you want?

CLUB EMBLEM PIN!!!

Use This Blank:

Managers' Round Table Club
1790 Broadway, New York

Kindly send me, postpaid, ... Club pins, for which I enclose payment at $1.00 per pin.

Name of Member .....

Theatre .....

Address .....

City ..... State .....

Building Good Will!

An excellent example of building community good will is contributed to these columns by Walt Murphy, manager of Aaron Shusterman's Roxy Theatre in the minds of N. J.

Not long ago a local fireman lost his life while fighting a local blaze. He left a widow and seven little kiddies to battle it out alone. Murphy heard about the case and immediately took action. Being a local resident he contrived to appear before a gathering of the entire Fire Department and outlined a plan for a benefit. He offered to stage a midnight show and devote the entire proceeds to a fund for the late fireman's widow. His offer was unanimously accepted.

Local lodges made requests for tickets following notice of the benefit in a Perth Amboy newspaper and the Local of Ironworkers sold 500 tickets in one day at 50 cents each. Needless to state, the event was a big success. And it brought immediate relief to the widow.

As the result of his sympathetic co-operation Murphy was not only brought in closer contact with many people but firmly planted the name of Roky Theatre in the minds of hundreds who had never before visited his house. We believe that publicity of this kind has a double-barreled kick to it and while, naturally, an opportunity of this kind only occasionally happens along, it is the quick thinking showman of the Murphy type who acts —and acts fast.

Thanks Murph for passing this along to the boys. It was good work. Very good. And let's hear from you again, soon. Oke?

\+ + +

"Skippy"

On page six of Paramount's press book for "Skippy" will be found a layout of revamp ads that will doubtless prove of value to the showman using them. They have been wisely chosen and their make-up runs from one column to the larger ads. Perhaps the most effective ad of the entire group is the one showing "Skippy" halloing and making an appeal to the kids with "Hey fellers!" (This mat can also be seen on page five.)

The pugnacious Jackie Cooper, playing the title role of "Skippy," has an ideal face for copy. In its pressbook for "Skippy," Paramount has turned out a worthwhile set of ads.

The exploitation section contains many suggestions to help the showman, but it seems to us that the best way to sell this film is through newspaper ads and kiddie klubs. Incidentally, a suggestion has been advanced that along with the ads can be run a special section, through a tie-up with the local paper and a photographer, whereby a full page of pictures of local kids can be run, and called: "Our Own Skippys."

Don't be afraid to make an appeal for adult patronage, too; judging from the reception given "Tom Sawyer" they'll like the picture as much—if not more—than the kids.

Oil Painting Helped Hruby to Put "Min & Bill" Over in Town

John Hruby, manager of t Harvey Theatre, Harvey, I included a novel tie-up in t campaign he used to explo his showing of "Min and Bill

Hruby arranged for a wi dow display with the loc Hartman Furniture Co., wher by they used two oil paintings which were brought down as tie-up for home furnishings. They displayed the paintings o the wall of a living-room display, and a card on the table co tained copy reading: "Both 'Min and Bill' say: 'There is n place like home when it's furnished by Hartman.' See Mar Dressler and Wallace Beery break up their's in 'Min and Bill' the Harvey."

One thousand small cards were imprinted with copy readin "Called, but you were out. See us at the Harvey. 'Min a Bill.'" Hruby had these cards distributed in the residenti sections of Harvey and Homewood.

George Hill directed "Min and Bill" in which Marie Dressl and Wallace Beery were co-featured. Included in the cast a Dorothy Jordan, Donald Dillaway, Marjorie Rambeau, Russ Simpson, and many others of note.

Oke, Hruby! We're glad to note that you are continuing display your well known activity. And we'd like to see mo of it, too, so that we can pass it along.

Heralds Were Used By Hampton To Plug Starting Of Serial

Another showman who b lieves in giving ace plugs his serials is R. Y. Hampto manager of the Paramou Theatre in Gulfport, Mi When he played the openi chapter of "Spell of the Ci cus" recently he hired a clo to give out heralds on the street.

The clown was from Sells-Floto Circus and carried his ow costumes and make-up. His services were obtained at a ve nominal cost; he working the streets between the hours of A. M. and 5 P. M. on Saturday—handing out heralds and givi a snappy sales talk about the picture.

The clown really knew his business in dispensing his sal talk. As the streets are usually crowded on Saturdays with pe ple from half a dozen neighboring towns, the clown drew plen of attention and attracted crowds wherever he chanced to stop proving a highly successful ballyhoo for the theatre.

That's what a southern showman did to put his serial acro Are you giving yours any special plugs? You know, it's t work that you put in that clicks later at the box-office. Perha you can use Hampton's stunt in your own town when you wa to plug any special attraction, be it a serial or a special kid sho

Charlie Chaplin Was Given Ace Plug At Theatre in Berlin

Charlie was all decked o for his opening at the U Palast in Berlin, Germany, r cently. And so we pass alon to you a photo of the way i which "City Lights" was plu ged on the opening night.

In characteristic pose, t shuffling tramp was placed alongside the theatre. He was e larged many times. The pose used is one familiar to all Berli theatregoers, hence the usage of only one cut-out of Chapli His name, though, was spotted about the front of the hous Charlie, of course, was sold above the picture, and if you look closely you will discern the way "City Lights" is spell



in German. If Charlie, when figuring out the title of the pi ture, had an idea that he could help the showman save on e penses and make his advertising and publicity easier by usi a title that would adapt itself to all forms of layouts, he miss out in Germany. Some load of letters, eh?

But anyway, the purpose of this story is to show the fro of the Palast. So there it is. And you've seen how "City Light was sold in Berlin.

edo, Ohio, Paid nty Of Attention O'Connell's Ads

"What's in a name"? asked a noted bard. And then to illustrate his point he said: "A rose by any other name would smell as sweet."

Jack O'Connell, managing director of the Vita-Temple Theatre in Toledo, Ohio, ks on this same theory. For asks Jack: "What's a title got o with the value of a picture." He had a chance to show Toledo theatregoers what he meant, but his pet theory n he booked in "A Lady's Morals" and decided to tell To- he liked it's original title "Jenny Lind" better than the one producers has selected.



order that you may see how valuable O'Connell's gag was, would like to explain—for the benefit of those who haven't ed the picture and might not know the story—that it is d on the life of the Swedish nightingale, "Jenny Lind," ing to her love affairs, her debut at the old Castle Garden ew York under the hand of the master craftsman, Phineas arnum, and many other interesting incidents.

herefore, O'Connell, who knew the value of the film, decided his public wanted to see it as it is; wanted to see the vari- events in the life of Jenny Lind, and not walk into the tre attracted by the title, "A Lady's Morals," and expect to drawing room drama or something of a still more severe re, as the title would imply.

the two ads that we are showing broke. And they created ty of excitement in Toledo, make no mistake about that. only did the theatre benefit on additional business, but it ined, as well, publicity and good-will. We ask you, doesn't show why Jack has long ago earned the rating of an ace vman. But for further proof, we inserted the third ad. It es the picture is being held over. So Jack was right!

-Out Letters On ge Helped Weaver "Dracula" Over

Cut-out letters, placed on the stage, were used to good purpose by L. P. Weaver, manager of the Rialto Theatre in Phoenix, Ariz., when he gave "Dracula" an advance plug.

Large letters spelling out ACULA" and "No Woman Could Resist His Kiss" were red and hung on a set of lines in front of the title curtain. st prior to the showing of the feature picture at each show, house lights were turned off with the exception of the exit aisle lights. The house remained this way for about 15 nds, through which period the organist played a selection eird music. Then suddenly a beam of light shot from the ection booth and flooded the flittered letters; the light be- masked down just to cover the letters—using a piece of pur- gelatin for color.

ne organist, when the letters flashed greeted the scene with escendo. After the flood had been taken off, the house lights brought up slowly again back to running lights as the nist faded the music away. The message was changed sev- times by changing the selling line, but the title remained same.

Notice to Members

PLEASE be sure to notify the Chairman of any change of address.

—THANK YOU.

SOME TIMELY TIPS!!!

¶ It's time to change your colors from winter-warm to summer-cool. Greens, blues, straw, etc., are suggested.

¶ House fans should be in good running condition now.

¶ Ventilating equipment must be ready for a summer of hard work.

¶ Newspaper ads and institutional copy ought to stress the "cool" angles of your house.

¶ If you use seat covers, make sure they are in a good, clean condition.

¶ Flowers and greens for the lobby, foyer, promenade and lounge rooms go great this season of the year. Get set now.

¶ How about a change to white duck trousers or skirts for the ushers and other house staff?

¶ Drapes, hangings and curtains ought to get a good treatment to prevent moths moving in for a sumptious repast this summer at your expense.

¶ A thorough clean-up of the theatre is now in order. Start in with those rarely used places and make sure all rubbish and old papers are disposed of.

¶ A careful inspection of your roofs will reveal whether they are in good or bad shape. Expensive redecorating can often be avoided through catching a bad spot on the roof and having it repaired before it becomes a leak.

¶ Loose chair standards or parts will generally loosen the purse-strings of your pocketbook. Besides it breeds accidents and trouble. Avoid both by keeping all seats in proper condition at all times.

¶ Mopping up those lavatory floors may be all right for speed, but not so good for cleanliness. "Down on the knees" with a scrubbing brush that gets into those dirty corners, is the solution to foul odors.

¶ A "stitch in time" will save many a yard of carpet if that stitch is taken care of promptly.

¶ All glass in your entrance doors, box-office windows and mirrors must be cleaned and polished every day. Where business is brisk enough to cause smudges on this glass, a second treatment is recommended before the evening performance.

¶ And don't overlook the managers office when that spring clean-up takes place. Most of those offices look as though a cyclone struck them. Many a manager is judged by the appearance of his office. How's yours?

Bill Brown Has Lots Of Talent On Call; He Makes Use Of It

On the job, as usual, and taking advantage of every possible opportunity to get in plugs for his house, William Brown, manager of the Fox Marboro Theatre, Brooklyn, N. Y., pulled another one recently that went over so well he is continuing it, and presenting it twice each week.

The gag is an organ solo, rendered by Don Williams, assistant manager of the house and an accomplished organist. Each week it is Williams' plan to secure special talent and present them on Tuesday and Wednesday nights in conjunction with an organ solo. The first "Surprise Night"—as the gag is to be called—was a "howling" success.

After the introductory slide announcing him to the audience, Williams turned and requested that the audience join in the singing and shouting of one of Chevalier's pieces "My Ideal," and be his ideal audience. The audience was. Williams then swung into the next number, a popular tune "99 out of 100," dedicated to perennial players of the galloping nags. The audience lustily bellowed this one out. Then came relief in the form of a humorous slide, which was immediately after followed by "Blue Again." The audience liked the number. None blew!

At this juncture, Williams turned to the audience and in true master of ceremonies style declared (in a loud voice): "Folks, I have a big surprise for you this evening. One of the boys on the service staff of this theatre is an accomplished musician, and he has kindly consented to play on his violin for you. He is the lad that you usually find standing in the foyer as you enter to direct you to your seats. I now take great pleasure in presenting to you Mr. Arthur Strand. (Business of hand clapping.)

Strand walked out on the stage and was announced by Williams as ready to play "When Your Hair Has Turned to Silver" (they'll call you a platinum blonde). The violinist then played the number, accompanied by Williams' soft playing. At the number's completion, a slide was used telling the audience to sing the next number accompanied by organ and violin. The number was "Sweet Jenny Lee." And Jenny was given a run for her money.

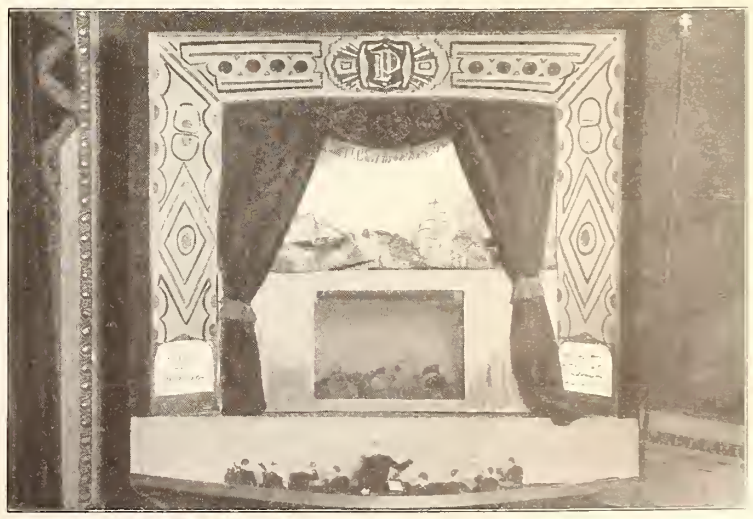
The solo was a sensational success, and in view of this Williams will continue weekly. Brown seems to have hit upon a corking good gag for his house in this one, as persons like organ solos as a change from the regular talking show. Perhaps it might be a good plan for you, too, to try out a stunt of this sort. The cost is practically nothing, and it will doubtless result in some favorable publicity for your house.

Keep us posted, Bill, on the various stunts you use on this gag so that we can pass them along.

Phelps Featured A Novel Advance Plug For "Seas Beneath"

Since he has found one of his best mediums for showselling to be an effective advance display placed in the lobby of his theatre, Joseph Phelps, manager of the Patchogue Theatre, Patchogue, Long Island, N. Y., centers his efforts towards this direction and manages to turn out some attractive work.

A special display was made up for "The Seas Beneath." It consisted of a miniature stage showing a couple of ships in mid-ocean. Beneath was placed an opening (really a fish bowl) showing fish swimming about a miniature submarine. On either side of the stage was placed annunciator cards. In front of a stage, a cut-out orchestra held sway. The display proved a marvelous attention getter and doubtless resulted in a few dollars additional at the box-office.



Many showmen use this method of plugging their coming attractions. Some use it weekly, others on special pictures only. They are simply constructed, all necessary being diligence to the task of recreating every little detail in order that it conform to that of the picture. We are glad to pass along this work turned out by Phelps, and we hope to have some more to show you soon.

Three Thousand Showmen Can't Be Wrong!

ART LA SHELLE manages a theatre on an island—Catalina Island, Calif., to be specific—and the house is the Avalon. For the benefit of other Round Tablers Art states that Santa Catalina is a big rock 30 miles off the mainland and that he depends upon Club pages to keep in touch with the fellows in the business. Therefore, he saw the "light" and straightway forwarded his application. Come through with some of those seagoing stunts of your's Art. We are sure that they will be interesting to other members. Oh, yes, La Shelle also manages the Riviera theatre on the same island. How about sending along a photo?

———*Wear Your Club Pin! ! !*———

EDWARD C. MAY manages the Liberty Theatre, Rochester, N. Y. and comes to Club membership as a veteran showman although born in the year 1900. That only makes him 31 years old but he started in show business at the age of 15 and has been following the game ever since. He claims the talking picture shot him into the managerial end for prior to going with the Schine circuit he specialized with the organ. He promises to send the Club several promotional ideas and we believe that members may look forward to them as being out-of-ordinary material.

———*Wear Your Club Pin! ! !*———

G. MacPHERSON is the ownr and manager of the Holly Theatre, Reedsport, Ore., and is another of the Northwestern showmen to forward his application for membership in the Club. There's been many a good live stunt from your section of the country that we've passed along to brother members and here's hoping that you'll send the Club an account of how shows are sold in Reedsport. Oke, Mac?

———*Wear Your Club Pin! ! !*———

W. B. HENDERSON is the proprietor and manager of the New Dixie Theatre, Ripley, Tenn., and the Club welcomes this new member from the Southern states. We do not believe that we are wrong in guessing that Tennessee is W. B.'s home state for his family is well represented throughout the South. Write and let us know what you are doing to sell shows in Ripley, won't you?

JOIN NOW!!

Here's the Blank

Application For Membership In

"MANAGERS' ROUND TABLE CLUB"

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to 1790 Broadway, New York)

WHAT ARE YOU WAITING FOR?

V. E. HUDSON is in charge of Warners' Lyric Theatre, Portsmouth, Ohio, and he is also a friend of Club Booster Floyd Morrow. Howdy, V. E., and another Warner manager joins the Club. Between you, Dick Cruciger and Loren Cooper we are going to look forward to some hot tips from Portsmouth for we know you fellows are on the job. And when you write, include a photo and biography for the Club pages. Oke?

———*Wear Your Club Pin! ! !*———

MILTON F. SAMIS is manager of the Hester Theatre in San Jose, Calif. Your state, M. F., is strongly represented in our organization and has been productive of many valuable letters on showmanship from fellow Club members. We are sure that you have read many of them. Now let's hear from you on what you are doing to sell shows in San Jose. And in order that others may look you over the Club would like to have one of your photos. Also some more information about yourself. Let's go!

M. E. BOURASSA manages the Valley Theatre, Spring Valley, Ill., and this week he joins the Illinois delegation of Round Tablers. We believe that you have found Club pages interesting in the past, and now you are going to have your opportunity to repay some brother member's show tip with some from yourself. We will look forward to hearing from you regularly, M. E., and while you are about it include one of your photos and a biography in your next communication. Oke?

———*Wear Your Club Pin! ! !*———

LOREN S. COOPER is in charge of Warners' Columbia Theatre, Portsmouth, Ohio, and is another of the Warner-Portsmouth triumvirate which recently joined the Club. And he also is sponsored by City Manager Floyd Morrow. Well, may we say to you the same as to your brother managers in Portsmouth, Cruciger and Hudson, that we just don't see how the Club can miss on your town. Let's hear from you soon, and don't forget to include a photo and some information about your theatre experience, etc.

———*Wear Your Club Pin! ! !*———

DICK MARTIN is in charge of publicity and advertising for the Columbia Amusement Company, Ashland, Ky. We want to extend the Club's royal welcome to you and know that we can depend upon you to send along some slants that will benefit other members. May we also have one of your photos and a biography the next time we hear from you? Righto?

———*Wear Your Club Pin! ! !*———

CLAYTON E. JONES manages Jones and Lyon's Family Theatre in Sheldon, Ill., and we are not only in receipt of his application for Club membership but he also sends along a request for a Club pin. That's the spirit, and we are most happy to number you among our ever-increasing organization. Keep us posted about your activities and why not send us your photo and biography when you let the Club know how the Family puts over its shows? Oke?

———*Wear Your Club Pin! ! !*———

C. SPENCER HEDGE is in charge of the York Theatre, Toronto, Canada, and it is a pleasure to add his name to the Canadian contingent of the Club. We are aware that there are many things to do up in Canada in addition to show business and writing letters (and were we there we sure would be doing them) but let us hear from you regularly so that other Club members may know your brand of showmanship. Why not a photo and biography, too, so that the Club may properly introduce you? Right?

———*Wear Your Club Pin! ! !*———

W. A. LEE manages the Crystal Theatre 'way down in Many, La., and he is another new member who displays his Club spirit by requesting a Club pin. We are sure that you will have some interesting stunt to tell other members about through Club pages, so let's hear from you. Also, we would like some more information about yourself, and a photo, too. We shall look forward to hearing from you again, soon. Oke?

E. A. DOSEK is the owner and manager of the Ulysses Theatre, Ulysses, Neb., and is another new member to whom the Club extends its welcome. Dosek has been reading Club pages for some time, has caught the spirit and will henceforth share his show knowledge with other members. Oke, E. A.? Also, our files are shy a photo of yourself and detailed information of your career in picture business. Let's hear from you soon.

———*Wear Your Club Pin! ! !*———

WILLIAM E. COOPER is in charge of the Paris Theatre, Durham, N. C., one of the Publix-Saenger group in North Carolina. Manager Cooper has also been a reader of Club pages for a long time and has decided to "obey that impulse" by becoming a full fledged member. May we depend upon you to tell other members how you are putting over shows in Durham? The Club is strongly represented in your state and we want to hear from you regularly.

———*Wear Your Club Pin! ! !*———

CARRIE KAHLER HEYWOOD is manager of the Gem Theatre, New Richmond, Wis., and is another show-woman to join the Round Table Club. Mrs. Heywood not only manages the Gem but is Secretary-Treasurer of the Heywood Amusement Company, operating three other theatres in Wisconsin. J. G. Heywood is general manager of the concern. The Heywoods operate their houses by strictly modern methods and we believe that more detailed information concerning their daily report system will be most interesting to other readers. That is, if Mrs. Heywood can spare the time from her duties as theatre manager, president of the Woman's Club and president of the Church Ladies' organization.

———*Wear Your Club Pin! ! !*———

EUGENE O. STUTENROTH assists William Nitschke with the management of Loew's Triboro Theatre, Astoria, L. I., a newly opened 3500-seat vaudeville and picture house. Stutenroth, while only 28 years of age, has had considerable experience in show business, having recently been with Sid Grauman's Metropolitan, Los Angeles, as house manager, and was also connected with the Orpheum Circuit, Duluth. The Club extends its welcome and knows that it can depend upon you for some interesting contributions. Also include some more information about past activities next time you write. Oke?

———*Wear Your Club Pin! ! !*———

STANTON M. OSGOOD is the assistant manager of the Blenheim Theatre, New York City, a goodly sized house on the Fox circuit managed by Jules Fields and is now wearing one of the Club pins. Osgood's manager is an exceptionally well known and adept theatreman and we know that the Club will soon be receiving some hot showman tips from Brother Osgood. Let's hear from you and in order to properly introduce you in Club pages send along one of your photos and a biography. Righto?

———*Wear Your Club Pin! ! !*———

RICHARD CRUCIGER is manager of Warners' La Roy Theatre in Portsmouth, Ohio, and his application is sponsored by Floyd D. Morrow. The Club welcomes you and since you are a friend of Floyd's knows that it can depend upon you to let other members know how you are handling your shows. Keep us posted and may we expect to receive some more information about yourself when you next write the Club?

———*Wear Your Club Pin! ! !*———

O. H. PHILLIPS manages the Strand Theatre in Caro, Mich., and here goes another pin into an already heavy Michigan membership. Glad to know you O. H. and we hope that you will regularly write us about what you are doing to sell shows in Caro. In order that we may make a more fitting introduction for you on a Club page we would like to have you send along some biographical data of your theatre career.

JOSEPH LOURIE is in charge of Publix-Warren Theatre, Roxbury, Ma and is hereby officially welcomed a new Club member. Joe, unless our m ory is playing us a trick, we have o seen your name in print in connec with New England theatrical doings. believe that you've been an intere reader of Club pages. Now how ab sending in something about yourself that we may know what you are d over in Roxbury?

———*Wear Your Club Pin! ! !*———

W. WALTER ARTZ manages Ambler Theatre, Ambler, Pa., one of Warner chain and the Club takes occasion to acknowledge his applica for membership in the Pennsylv group of Round Tablers. We know new member is off on the right foot he also requests a Club pin. Which will receive shortly. Your state, W. is chock-full of brother members an is a pleasure for the Club to include name. Let's hear about what you doing in Ambler. Oke?

———*Wear Your Club Pin! ! !*———

ROY STERRETT is manager of Iris Theatre, Belle Fourche, S. D Black Hills Amusement Co. house, his letter containing a long-delayed plication for membership in the Club requests a Club pin. Roy admits tha has been reading and using Club p for a long time and wants to thank brother members for advancing n useful show tips. Oke, Roy, and now know that you are going to keep on ing the good work along. Your nam a familiar one in the business and are glad to have you with us. Th for sending along those gags. Next you write why not include a photo

———*Wear Your Club Pin! ! !*———

JULIEN E. CAMPBELL as Thomas A. Phelan with the manage of the Paramount Theatre, Long Br N. J. The Club welcomes you, Camp and is glad to know that you have ga information from reading about Round Tabler's doings. With the season soon opening at full blast in town we will look forward to rece some interesting letters from you. other members' information let us that Campbell formerly had charg one of the Paramount sound trains fore entering the managing end of business. If you have a photo of self on hand send it along the next you write the Club.

———*Wear Your Club Pin! ! !*———

NELSON S. AMES is manager o Grecnwood Theatre, Trenton, N. J. thus another Trenton showman join Club. He is located in a city where is a lot of competitive selling of s and we believe that this new men contributions will surely be of val other Club members. Let's go br Ames and the Club will look forwa hearing from you soon. Oke?

———*Wear Your Club Pin! ! !*———

MAURICE KLEIN is manager part owner of the Verdi and Milano atres, San Francisco, Calif., links i Golden State Theatre Circuit. Man two houses is no sinecure we are aware, Maurice, but the Club bids welcome to its ranks and hopes tha find time to let us know what yo doing. Take a little time off some d the near future and send us a "trie proven" show stunt. We know you found Club interesting—help us kee good work up to standard. Oke?

———*Wear Your Club Pin! ! !*———

HARRY E. LOHMEYER ma the Earle Theatre, a 2500-seater o Warner-Stanley-Crandall circuit, ington, D. C. Another live sho from another live show city join Club and to him we extend our ings. The Club has been the recipi many a good show tip from Washi members and believes that Lohm contributions will prove most bene May we look forward to hearing you soon?

Paramount 20th Birthday JUBILEE

NATIONAL MAGAZINE ADVERTISING

NATION-WIDE PUBLICITY

NEWSPAPER ADS

WEEKLY RADIO BROADCASTS

SEAT-SELLING AD SALES

SELLING YOUR PUBLIC

THE WHOLE WORLD'S COMING



MOTION PICTURE HERALD

CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

TELEVISION

David Sarnoff promises broadcasts in one year

EARNINGS

What the industry has done in dollars 1927-30

FOX PRODUCT

Announcing the pictures for the coming season

SCHOOL & SCREEN

RKO theatres demonstrate idea in New York City

103, No. 6 *Entered as second-class matter, January 12, 1931, at the Post Office at New York N. Y. under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* May 9, 1931



"HEY LEO! Wait for us!"

Just when you think it's humanly impossible for any company to keep up such a hit record in one season, along come a flock more M-G-M hits — and that's not all!

THE SECRET SIX (*Wallace Beery*)
Just starting on its record-breaking course:
DETROIT—Held over 2nd Big Week—
FRISCO—Tremendous!
NEW YORK—Held over 2nd Week, Capitol.

SHIPMATES (*Robert Montgomery*)
Another new one that's making history!
CHICAGO—Great business!
FRISCO—S. R. O. engagement!

STRANGERS MAY KISS (*Norma Shearer*)
Continues to break records everywhere!
And we've just seen her new one "A Free Soul" which is another positive hit!

TRADER HORN
Every day this miracle picture piles up new box-office records.

EXTRA! *As we rush to press, word comes th "The Secret Six" has broken every record in t history of the Criterion Theatre, Los Angel*

NO WONDER M-G-M EXHIBITOR

will be M-G-M exhibitors again in 1931-32!



PARAMOUNT
. . The Industry's
1931-2 Buy Word!

Reviewers go Loco!
Ushers go "Nuts"!
Doors open at 9 a. m.
to accommodate the
crowds! And we mean

Crowds!

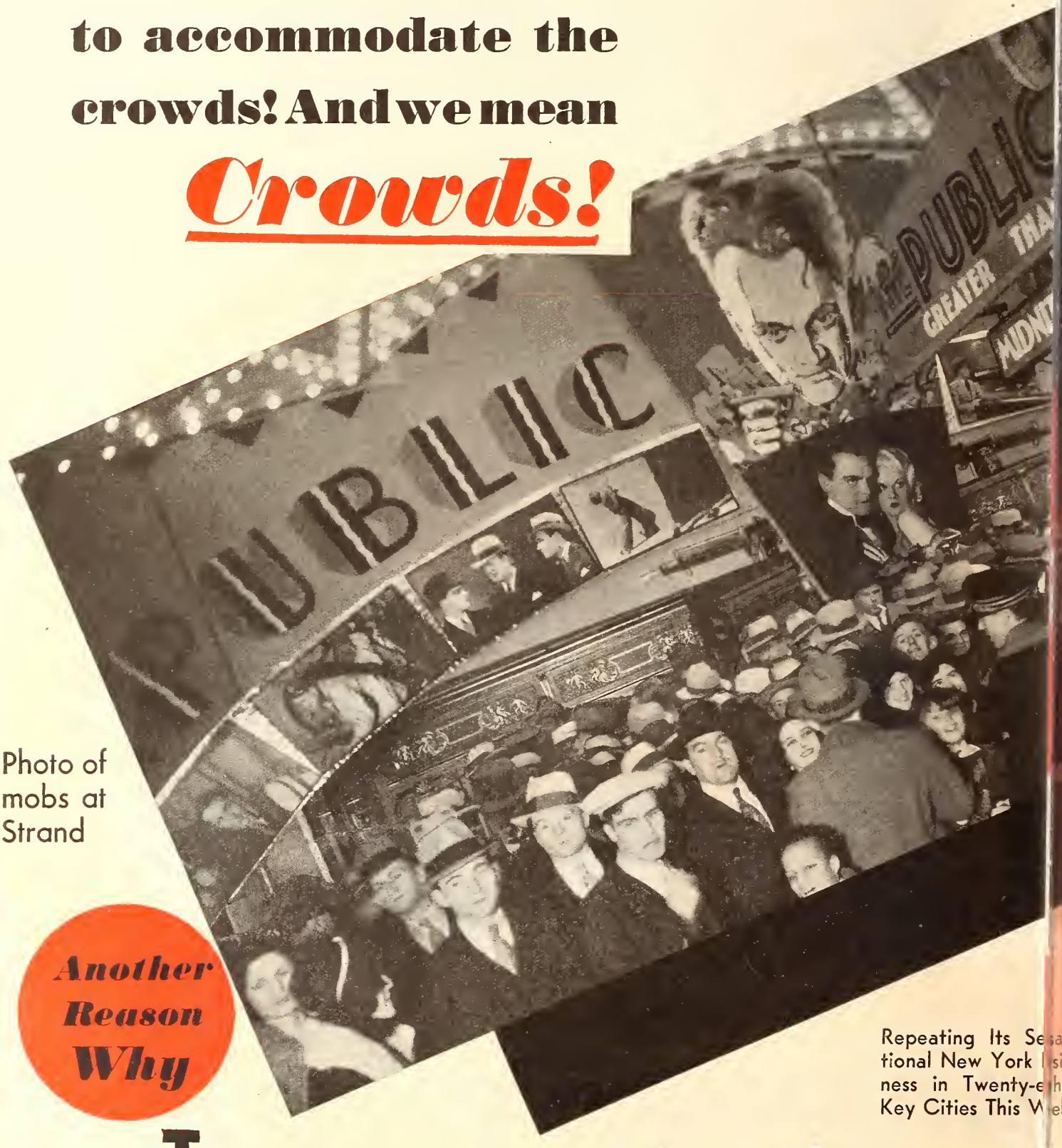


Photo of mobs at Strand

Another Reason Why

Repeating Its Sensational New York Business in Twenty-eight Key Cities This Week

Thousands of Exhibitors A

Glad They're WARNER m

"Little Caesar" records fall as N. Y. Strand is compelled to hold it for 4th BIG WEEK

WHAT IT'S DOING FOR NEW YORK IT WILL DO FOR YOU!

Play it Day and Date with B'way

The PUBLIC ENEMY

with

JAMES CAGNEY

Jean Harlow

Edw. Woods Joan Blondell

Donald Cook

Directed by Wm. A. Wellman

M. P. Daily—

Dope It Out

THE first day of "The Public Enemy" ended with $7,400 at the New York Strand in the till, thereby shaming the opening take of both "Doorway" and "Caesar." There are some facts for you to consider.

Ready Now!



Your copy is on the way!

MAY -9 1931

MOTION PICTURE HERALD

Vol. 103, No. 6 — May 9, 1931

The Mulrooney and the Screen

NORMALLY and ordinarily we would not be vastly concerned by the considerations on the art of the motion picture delivered by a policeman, but when he chances to be Mr. Edward P. Mulrooney, police commissioner of the city of New York, his position demands attention. There is, incidentally, evidence that this position is in process of evolution, as indicated by a sequence of expressions.

As reported in the daily press, Mr. Mulrooney, in an address at St. Marks Methodist Episcopal church, about a month ago declared the tabloid press and the motion picture inspirations to crime and the makers of young criminals.

April 14, the *Morning Telegraph* (N. Y.) presented an interview with the distinguished Dr. A. A. Brill, psychiatrist and a lecturer at the Police Department College, in which he said: "Motion pictures do not hurt anybody, or anything. The defective, who is the criminal, will commit a crime without any suggestion from motion pictures. If anything, the films are helping to combat crime. . . ."

The Police Journal for May, in a pointed editorial which does not name the Commissioner, says: "Little service is rendered to the forces of law and order and much harm is done to the integrity and reputation of police officials by laying the general charge of crime breeding at the door of the press or the cinema. The inference that police officials believe the way to deal with crime is to have it ignored both in the newspapers and on the screen has no foundation in fact. . . . The demand for films dealing with crime is, after all, a reflection of the public interest in the problems which crime presents. Even in the most inferior presentation of this type of picture, the insistent message of the screen is that the criminal must pay the penalties of his crime. The production code or regulations adopted by the motion picture industry definitely provides for the treatment of such subjects from a social and community viewpoint. In the realism of newspaper accounts the criminal often gets away with it. . . . But this is not true in the fictional treatment of crime reflected from the screen. Invariably in the movies the law reigns supreme. . . ."

But perhaps the light is breaking, for on April 26 Mr. Mulrooney lectured on "Crimes of Youth" before the Knights of Columbus at Fort Lee, the one-time motion picture capital of New Jersey, and did not mention the screen, saying: "My own opinion is that this youthful outlawry is due to lack of parental and religious control."

Since Mr. Mulrooney has given marked evidences of concern about the fair name of the upstanding police department of New York across the nation, it is to be hoped that he will not put it in an untenable position of unfairness toward the motion picture, which is the concern about the fair name of the upstanding police the city.

Substantial Exploitation

THE ingenious expedient of the RKO-theatre-of-the-air broadcast from the Empire State Building on its opening day, thus inter-relating the motion picture enterprise with a current news event of substantiality carries with it not only a success of the moment, but also a certain constructive implication in behalf of the institution of the screen. It has somewhere been remarked that the motion picture, while definitely a form of publication, has not yet achieved a recognition as to status and privilege tantamount to that which the public mind gives the press. However, the last ten years of the motion picture's more conscious effort have seen a vast betterment in its standing and a building up of its rights. This utilization of the radio to extend the domain of the screen can be an important aid.

▲ ▲ ▲

The Engineers Meet

THE tremendous increase in the complexity of motion picture technology is reflected in the advance program for the spring meeting of the Society of Motion Picture Engineers, which goes into session May 25 at Hollywood.

Reading over a schedule of scientific papers nine pages long impresses one with the relative simplicity of the dear old silent picture days when the business was all a matter of optics and photographic development, operations governed by long established formulae. Such imposing institutions as the Bell Laboratories, the Massachusetts Institute of Technology, and the Bureau of Standards are now made a part of the motion picture story as a daily matter of fact.

It is now no longer possible for one man or any half dozen men to hold possession of all of the knowledge and lore of the art. The making of pictures is now truly a business of coordinating the work of many experts. The days of rule of thumb and guess work are gone forever. The spring program of the Engineers is the most pretentious and ambitious thus far offered. It bespeaks the building of a solid foundation of technical skill and mechanisms of excellence for the art.

The motion picture industry can well recall with appreciation that for a good many years the major burden of the technological concerns of the Society of Motion Picture Engineers and of the industry was carried by the Eastman Kodak Company. Through the early years of the industry and down at least until the beginning of the last decade the Eastman research laboratories from which so many of the expressions of the society emanated was the only large and well equipped and manned organization devoted exclusively to research on motion picture and related problems.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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INSIDERS' OUTLOOK

"UNLESS the theatre box office of the entire country improves in the Fall the picture business will face a crisis."

This is the quietly spoken, well considered utterance of an executive whose judgment is highly regarded and who, if anyone does, should know what he is talking about.

"The industry today," he said, "reminds me of nothing so much as a speedway with five automobiles, bunched together, racing madly around turns and utterly regardless of consequences. Nothing will stop them but a crash.

"If the box office graph turns upward, well and good. Prosperity saved the business three years ago when the talkies arrived. We have been fortunate—too fortunate, perhaps. We have got to believe that something will come along to swallow up the huge mistakes. But it is altogether unlikely that luck will always tag the business, that circumstance will continue to forgive blindness, blunders and buncombe.

"Old man Time and old man Economics are working right along—like the mills of the gods. They won't tolerate continued errors, incompetency, gross egotism, fatuous belief in sheer luck.

"What form will the crisis take? Well, to begin with, it will be a good thing to happen, in the long run. The business will pull through it safe and sound. It won't be a blow-up but what will happen is this: you will find many new faces in the higher places, men who can fill and hold their jobs through sheer ability and for no other reason whatever. This is inevitable."

▲ ▲ ▲

And Was He Sore!

Stuart W. Webb, executive vice-president of Pathe Exchange, Inc., who presided at the recent and fervid annual meeting of the stockholders, had had a deal of experience in corporation affairs and is a veteran of the firing line in stockholders' controversies. A few years ago Mr. Webb became the managing and administrative head of the ailing Gordon Pew Fisheries concern, at the instance of the bankers involved. At a stockholders' meeting one militant offered a resolution for the record in which he denounced Mr. Webb most vigorously and insisted on the record including a declaration that in the year of Mr. Webb's operation of the concern there had been a loss of a million dollars.

Mr. Webb duly presented the motion for the adoption of the resolution, but offered the remark: "There is, however, one amendment that I would suggest."

Oh, Lester!

Lester Burton, a member of the board of directors of Pathe Exchange, Inc., wears the pin of a honorary fraternity at Yale. But Mr. Burton's scholarship honors were achieved through some rare diplomatic difficulties. He was flunked in a language course once because in an abstracted mood he wrote into an examination paper a translation of 'Honi soit qui mal y pense" as "You hold the baby while I dance with the sailor."

"Not a bit of it, no amendment," shouted the militant. "It must go in the record precisely as it is."

"Very well," responded Webb, and in due course the resolution was spread on the record.

After an adequate pause, Mr. Webb arose, saying: "Now that this has been disposed of, I would like to state that the loss should have been put down at two million dollars, not one million."

Figures, after all, are not calculated to make Mr. Webb dizzy. It is unrecorded but accurate history that he once spent $128,000,000 for Henry Ford, and in Mr. Ford's opinion, got his money's worth for it. That is why Mr. Ford and his son Edsel now own the Ford Motor Company. Proportionately Pathe's handful of millions cannot be made such a headache.

▲ ▲ ▲

For What ——?

Now that the studios' cycle of gang pictures is over with, according to studio reports, Fred Pasley, *Chicago Tribune* rewrite man, is on the Coast readying his book, "Al Capone—the Biography of a Self-Made Man," for production.

▲ ▲ ▲

Hush, Hush!

Program of the spring meeting of the Society of Motion Picture Engineers to be held in Hollywood May 25-29, soberly announces a paper on "Noiseless Recording" by Mr. H. C. Silent of Electrical Research Products, Inc.

ALL Los Angeles remembers when Frank Whitbeck, erstwhile olympian exploiteer for Fox West Coast, 24-sheeted the information that "GARBO TALKS." Garbo talked, all right, but so did Frank—at a later date.

On the eve of his departure from West Coast ranks to collaborate with "Uncle" Carl Laemmle on "straight-from-the-shoulder" stuff, Frank was tendered a stag dinner by his friends. Assuming it was sort of gridiron dinner affair, Frank decided to speak even more frankly than usual. So he proceeded to discuss freely and entertainingly of the vices and virtues, the faults and the abilities of his associates at West Coast.

It was a masterpiece of eloquence, sarcasm, good-natured kidding and tear-producing eulogisms. He sat down midst mighty applause.

When it had subsided Mike Rosenberg, the toastmaster arose:

"Those wishing to have a record of Frank's historic speech may do so by getting in touch with Freeman Lang."

Mike reached overhead and pulled down some decorations suspended above the speakers' table. They concealed a microphone.

Frank left the next day for New York!

▲ ▲ ▲

Height of "Yessing"

A couple of "the boys" who've been buddies these many years as they climbed toward high executive posts in the business are in the throes of a polite but bitter feud which, although they're distributors and not at the studios, comes near to being the height of something or other in "yessing."

When one of them stepped into a higher post the other took his job and everybody was quite glad. For the first time in many years Executive No. 2 was no longer the subordinate of his friends, and, also for the first time in many years, he began to do things the way he wanted to do them.

Although he had nothing to say about things and no responsibility in the matter the other boy was hurt. He figured himself a sort of an emeritus on the old job.

Bitter words are now being spoken, even the word "pansy" is used, and the pinochle games are no longer held—and that's somethin'.

THE INSIDERS

TELEVISION WILL "ARRIVE" IN YEAR BUT WON'T HURT FILMS, SAYS RCA

Will Be Less Than One-Tenth as Much an Invasion of the Amusement Field as the Home Motion Picture Is Today, Declares One High Official

By TERRY RAMSAYE

Announcements of the week from the Radio Corporation of America indicate that within about a year television will be made a commercial fact with a considerable array of broadcasting stations.

It is the statement of a high official of the radio interests that "television in what it can expect to be for years will be at the most something less than one-tenth as much of an invasion of the motion picture and amusement industry as the home motion picture is today. And you know about how much that is."

The television picture which will go to the public in this coming year will be in all probability the equivalent of what is now the best laboratory performance. That performance consists in the delivery from the receiving set of a picture of approximately what photographers call a "quarter plate," which is 6½ by 8½ inches. The picture will have about the same degree of detail and quality as a newspaper halftone illustration, and it will appear in a yellow-green and tones of black, instead of the unpleasant black and pink which through earlier experimental work has been associated with television. The process will have the capacity to give satisfactory rendition of cartoons and the more strongly contrasty photographic images. Where subtle tones are involved, the reception, if attempted, will not prove satisfactory. The picture will be sufficiently brilliant to be seen under ordinary residence illumination.



David Sarnoff

This may well set at rest the apprehensions of a radical invasion by television which might prove destructive of box office business.

Also the most optimistic estimates by radio experts of the probable ultimate distribution of television sets do not contemplate that there will be more than perhaps a major fraction of the existing number of radio sound sets.

"It must be realized," observes Dr. Alfred N. Goldsmith, vice president and chief engineer of the Radio Corporation, "that the patron of the sound radios of today can turn on the set and let it run at will, meanwhile walking about, listening or not listening as the whim dictates, but that the reception of television, which of course will be accompanied by sound, will require that the patron of the art shall sit down, look and listen. That in itself places a limitation of significance. And the American disposition is restless. We just insist on getting up and walking around."

In a statement Wednesday at the annual meeting of the stockholders of Radio, David Sarnoff, president, discussed television in carefully measured terms, meanwhile de-

(*Continued on page 23*)

Board of Pathe Supports Flinn

The following official statement to Motion Picture Herald *has been received from Stuart H. Webb, executive vice-president of Pathe Exchange, Inc.:*

> Pathe Exchange, Inc. is very much pleased at the interest exhibited by the industry generally in John C. Flinn, and at the confidence in him which has been expressed by so many of his old associates and friends.
>
> Contrary to the idea held in some quarters, Pathe Exchange, by official action of its Board of Directors taken more than a year ago, retained counsel for John Flinn and for Fred Lally, who was indicted with him. Pathe has also met all other expenses arising in connection with the litigation as fast as they arose.

Nathan Burkan appeared in court this week in argument on appeal from the fine of $500 imposed on John C. Flinn and Lally, on the accusation of storing more than the allowed 5,000 feet of motion picture film in the Sound Studios, Inc., one of the actions growing out of the Pathe fire of 1928. It was anticipated that a decision on the appeal action would not be reached for at least a week.

The week brought no new phase of the second degree manslaughter case against Flinn and Lally, indicted for deaths in the fire. They are at liberty on bail while the habeas corpus action recently instituted pends.

Meanwhile the manslaughter case has been set down to go to trial May 21. This, however, is very possibly to be made subject to another postponement.

Commons Asks Questions!

London—In the House of Commons this week the president of the Board of Trade was asked if he was aware the American Telephone and Telegraph Company and Western Electric group had by subsidiary companies, recently acquired control of Gaumont-British and were Americanizing the entertainment industry in the country. He was also queried on whether or not he would permit amendment to the Companies Act to prevent undisclosed control of companies, and make similar provision in articles of association. Gaumont last week denied it was controlled by Fox Film.

Universal Shows Profit of Million

Universal and subsidiaries report a profit after all charges for the quarter ending January 31, of $1,045,326. This profit is described as abnormal due to the adoption by the company from November 1st, 1930 of the standard method of write-off of picture costs by amortizing such costs over the income-producing life of the pictures. This change was started with the pictures of the present season's releases. There is, therefore, included in the income for the quarter ending January 31st, revenue on pictures of prior season's releases, the costs of which had already been completely written off.

If the company had also revalued the prior season's release at November 1st, 1930, it is stated, profit for the quarter ending January 31st, would have been $90,432, and the surplus at the beginning of that quarter would have been increased by $1,165,342.

Shapiro Opposes Merging Tiffany Branches in Ohio

Cleveland—Educational and Tiffany exchanges here will not be combined here, at least for the present. In all territories in which William Shapiro owns a Tiffany franchise, offices will be maintained separately.

Gregg, ERPI Head in England, May Be Replaced by Hatfield

London—E. S. Gregg, Western Electric chief in England, will shortly return to the United States, probably to be succeeded by Hatfield.

Gregg had expressed himself as expecting to remain here about two years.

Goldwyn Starts Production Of Colman and Cantor Films

Hollywood—Samuel Goldwyn, in his new direction of United Artists, will place "Palmy Days," with Eddie Cantor and Charlotte Greenwood; and "The Unholy Garden" with Ronald Colman in production next week. "The Unholy Garden" is a July release and "Palmy Days" is scheduled for August.

Delaware Churchmen to Probe Films

Wilmington, Del.—A committee to study the motion film situation in this city was named at a meeting of the Wilmington Methodist Preachers' Asso. A report from the committee will be heard in two weeks.

DEMONSTRATE PRACTICABILITY OF "SCHOOL AND SCREEN"

MOTION PICTURE HERALD's formula for direct cooperation between pupil and theatre, through the department, "School and Screen," has been adopted by the RKO theatres in the Greater New York area for the showing of "Cimarron," a Radio picture.

More than 100,000 questionnaires on "Cimarron," as compiled by Rita C. McGoldrick for "School and Screen," were reprinted for distribution by history instructors in public schools in proximity to the more than 40 neighborhood RKO houses in the metropolitan district.

These questionnaires were used as the basis for 250-word compositions by pupils on the historic background of the picture. Seven prizes were awarded by each theatre, with the teachers determining the merit of the contributions.

First award at each house was $5; second, $2.50; with a pair of guest tickets for the next five prizes.

The campaign in which the Motion Picture Producers & Distributors of America participated, brought into active service on behalf of better pictures the Boy Scouts of America, this cooperation having been pledged by James E. West, chief scout master of America.

At the showings of this historic picture in the RKO metropolitan houses, the Scouts were present as monitors. Realizing that in some instances the juvenile attendance might run into the thousands, one women's club group had five chaperons in attendance at all matinees.

One school in Manhattan sent more than 2,000 pupils to see the picture. Upon each one of these girls and boys devolved the problem of writing a thesis. The winners from this and other schools will be announced shortly.

The New York situation, according to those who have handled the details, has been a difficult one. First, the problem of "minor" law of the state had to be overcome. In this no cooperation was received from the school board, although principals and teachers individually felt that the cause of better pictures was one demanding their personal attention.

Because of New York's "minor" law, and the vigilance of the Society for the Prevention of Cruelty to Children, RKO managers hesitated some days before finally approving of the plan.

Prior to the opening the Hays office had mailed letters and questionnaires to 1,000 teachers in schools served by the neighborhood theatres. Through the mail there was little response, owing, it was said, to the fact that the school board had not placed its official stamp on the plan. However, the reaction as sensed by the various managers was so convincing that it was decided that this promotional plan should be carried through irrespective of the S. P. C. C.

It is felt in motion picture circles that once it is shown in New York that the plan is practicable, its adoption in the key centers of the country will be a simple matter.

The Hays office, in its endeavor to promote better pictures, believes that in the New York campaign a formula may be evolved for application throughout the country.

In bringing the "Cimarron" campaign to the attention of the teachers Carl E. Milliken, secretary of the MPPDA, sent the following letter to principals and teachers:

"Doubtless you will recall the special showing of "Cimarron" arranged through the courtesy of RKO for teachers of history in the New York City schools at the Cameo Theatre. It was well attended and practically every teacher present took advantage of the offer to supply tickets which might be presented by her to honor students in her history classes.

"At the Saturday morning showing, May 2, 10 a. m. (11 a. m. at the houses playing vaudeville) and on each afternoon of the ensuing week at 3:15 p. m., the RKO theatre managers in Greater New York are asking various groups of women to have hostesses at each of these theatres; the Boy Scout organizations to supply Scouts as monitors; and the Police Department to so control traffic conditions that the children will be safe going to and from the theatre. These showings, as a consequence, will be ideal for students and school children to attend with their parents or teachers.

"The RKO folk are making up questionnaires, like that attached, which they will be happy to deliver to your history teachers through the managers of theatres in your immediate vicinity. Each theatre will supply *seven prizes for the best essays of* 250 *words or less* covering these questions; a first prize of $5, a second prize of $2.50, and five prizes of a pair of tickets. It is hoped that the teachers will utilize these essays as a part of the instruction requirements, thereafter turning them over to the theatre for the awarding of prizes.

"We think you have in this splendid picture, featuring the origin and development of the State of Oklahoma, a means of vitalizing your instruction in American history in a unique way.

"I enclose also an announcement of the special showings of 'Cimarron' for posting on your school bulletin board and I should welcome a note from you indicating that you wish the manager of one of the RKO houses to send you the details and literature for this essay contest."

RKO theatres in metropolitan New York adopt cooperative service plan in promoting "Cimarron"

MOTION PICTURE HERALD:—

The inauguration of your new department, "School and Screen" as a regular feature of the MOTION PICTURE HERALD is, I think, timely and useful, alike to the motion picture industry and those in charge of schools.

I believe you know how enthusiastic I am over talking pictures as a factor in education. Our children can learn much from the right kind of pictures in theatres, and I have no doubt but that in the future they will learn much from the pictures they will hear and see in their schools. A closer tie-in between the school and the screen will mean more education and better, and I congratulate your paper on its editorial support of this development.

J. E. OTTERSON,
President, Electrical Research Products.

Ticket Tax Passed In North Carolina

Raleigh, N. C. (QP)—The luxury tax of 10 per cent on all theatre tickets has won out in the North Carolina legislature, Senator R. Grady Rankin having capitulated after a two-weeks deadlock. The bill calls for a levy against a number of commodities, but the amusement assessment is considered heavier than the graduated tax recommended by the state tax commission, and no distinction is made between the small and large theatre. The revenue measure had failed three times in the senate.

Canadian Parliament To Press Copyright Bill

Ottawa—C. H. Cahan, government secretary, states that the bill to amend the Canadian Copyright Act has passed its second reading and will be adopted at this session of Parliament.

Provision has been added to the effect that the seat tax imposed by composers or authors, must be approved by the government. The government will regulate the amount of tax to be imposed by holders of assignments of music copyright or others.

Warner Lot Overcrowded

Hollywood—Crowded for space with eight productions in work, Warners have been obliged to utilize not only the Warner ranch for the circus scene for "Sideshow," which Roy Del Ruth is directing, but also the old Vitagraph lot for exteriors for the George Arliss film "Alexander Hamilton."

NDUSTRY EARNS 95 MILLIONS IN 1930

Survey of Industry's Financial Structure by HERALD Shows Motion Pictures a Close Runner-up to Public Utilities Group in Resisting Reactionary Influences of General Economic Conditions

Creating a record unsurpassed by any other major industry, the combined gross income of the motion picture business, based on reports of 16 companies, increased $253,866,704 in four years, or from $168,060,696 for 1927 to $421,927,400 for 1930, while collective net income of the industry rose $49,614,997 from $45,218,670 to $94,833,067 in the same period, a compilation by MOTION PICTURE HERALD shows.

This expansion in earning power was successive, both gross and net increasing in each year, reaching their peaks in a year of business recession that played havoc with the earnings of nearly every other major line of activity. While some recession from the 1930 figures is expected for the current year, the results indicate earnings of the motion picture business have been able to resist the reactionary influences of a general business depression longer than any other large industry, with the sole exception, perhaps, of public utility companies.

Moreover, by being aligned in this respect with the public utility industry as comparatively depression-proof, the motion picture business again throws sharply into relief the fact that its product has become one of the necessities in present day life, which is borne out by theatre attendance records during periods of economic setbacks.

For 1927, nine leading film companies reported gross income of $168,060,696, while 12 companies reported $236,084,596 for 1928 and an equal number reported $337,934,845 for 1929 and $421,937,400 for 1930.

The figures would be swelled many additional millions were gross income included of major units which do not publish gross earnings, notably Paramount and Eastman Kodak.

Net income for 1927, as reoorted by 12 companies, was $45,-218,670, while 15 companies reported $56,25,716 for 1928. For 1929, 16 companies had net of $91,059,154, while an equal number reported $94,833,067 for 1930.

Enviable earnings increases were marked up by major units of the industry in the four-year period, the compilation shows. While the 1930 report for Fox has not yet been issued, the company's gross for that year has ben estimated at $102,000,000 and net at $13,000,000. This compares with $40,068,258 and $9,469,051, respectively, in 1929, $29,328,-690 and $5,957,218 in 1928 and $22,847,132 and $8,120,557 in 1927.

RKO increased its gross from $42,624,965 in 1928 to $71,-357,831 in 1930 and the net from $877,334 to $3,385,628. Warners, Loew's, Paramount and MGM were among the other large gainers in the four-year period.

Gross earnings of Paramount and Eastman Kodak, which are not published, would swell the total gross income for 1930 to approximately $770,000,000, bringing the combined total gross figure to about $1,500,000,000.

RECAPITULATION OF EARNINGS, 1927-1930

YEAR	GROSS	NO. OF CO'S.	NET	NO. OF CO'S.
1927	$168,060,696	9	$45,218,670	12
1928	236,084,596	12	56,253,716	15
1929	337,934,845	12	91,059,154	16
1930	421,927,400	12	94,833,067	16
TOTAL 4 YEARS' GROSS	$1,164,007,537		TOTAL 4 YEARS' NET	$287,364,607

GROSS, NET AND PER SHARE EARNINGS OF FILM COMPANIES, 1927-1930

COMPANY	1930 GROSS INCOME	1930 NET PROFIT	1930 PER COM. SHARE	1929 GROSS INCOME	1929 NET PROFIT	1929 PER COM. SHARE	1928 GROSS INCOME	1928 NET PROFIT	1928 PER COM. SHARE	1927 GROSS INCOME	1927 NET PROFIT	1927 PER COM. SHARE
Fox	(e)$102,000,000	(e)$13,000,000	(i)	$40,068,258	$9,469,051	$10.28	$29,328,690	$5,957,218	$6.47	$22,847,132	$3,120,557	$6.24
Paramount	Not stated	18,381,178	$6.15	Not stated	15,544,544	6.36	Not stated	8,713,063	4.22	Not stated	8,057,998	(g)10.83
RKO	71,357,831	3,385,628	1.44	51,696,861	2,523,559	.92	42,624,965	877,334	...	.....	.....	..
Warners	(b)52,892,841	(b)7,074,621	(b)2.27	31,248,270	14,514,628	5.23	Not stated	2,044,842	4.98	Not stated	30,427	...
Loew's	(a)121,706,159	(a)14,600,332	(a)9.65	116,201,937	10,895,790	7.28	99,260,303	8,568,162	5.69	79,597,031	6,737,205	5.43
Universal	Not stated	(d)2,047,821	(d)9.47	29,111,380	134,003	.66	27,180,352	856,097	2.69	28,635,718	1,493,988	4.61
Columbia	4,355,063	1,029,958	6.12	2,374,752	555,763	3.55	2,377,437	276,319	1.17	1,365,054	163,622	.54
Pathe	14,581,209	(h)2,007.771	.....	18,166,877	501,992	1.74	17,265,321	187,436	.47	17,553,528	(d)2,151,882	...
M-G-M	34,492,858	9,924,869	(f)59.81	27,199,265	7,154,398	(f)40.32	Not stated	4,800,260	(f)31.22	Not stated	2.750,134	(f)16.67
TOTAL EARNINGS OF FILM CO.'S.	$401,385,961	$67,396,586	.....	$316,067,600	$61,293,728	.....	$218,037,068	$32,280,731	.....	$149,998,463	$22.353,931	.....

EARNINGS OF COMPANIES IN EQUIPMENT AND ALLIED FIELDS

COMPANY	1930 GROSS INCOME	1930 NET PROFIT	1930 PER COM. SHARE	1929 GROSS INCOME	1929 NET PROFIT	1929 PER COM. SHARE	1928 GROSS INCOME	1928 NET PROFIT	1928 PER COM. SHARE	1927 GROSS INCOME	1927 NET PROFIT	1927 PER COM. SHARE
General Theatres Equipment	(c)$8,050,397	(c)$3,105,530	.....	$11,250,330	$2.899.639	$1.72	$8.723,223	$1.527,661	...	$8,775,580	$1.189,885	...
Eastman Kodak	Not stated	20,353,789	$8.84	Not stated	22,004,916	9.57	Not stated	20,110,440	$9.60	Not stated	20,142,161	$9.61
Consolidated Film Industries	9,665,317	2,309,311	2.50	9,644,799	2,685,878	4.47	7,051,715	1,776,866	2.51	7,830,622	1,321,906	1.35
Technicolor	1,880,636	676,475	1.31	Not stated	1,173,980	2.29	.....	.....	...	.....	.....	...
Trans-Lux	787,371	475,606	.62	827,274	525,387	.67	487,965	258,746	.35	.....	.....	...
National Screen	Not stated	515,756	5.46	Not stated	475,626	4.32	1,646,128	299,272	2.72	1,456,031	210,987	1.92
Sentry Safety	157,718	14	.01	144,842	(h)11,359	(d).08	138,497	(h)40,549	(d).27	.....	.....	...
TOTAL EARNINGS EQUIP. CO'S.	$20,541,439	$27,436,481	.....	$21,867,245	$29,765,426	.....	$18,047,528	$23,972,985	.....	$18,062,233	$22,864,939	...
GRAND TOTAL	$421,927,400	$94,833,067	.....	$337,934,845	$91,059,154	.....	$236,084,596	$56,253,716	.....	$168,060,696	$45,218,870	.....

a—Year ended August 31.
b—Year ended August 30.
c—Nine months ended Sept. 30, 1930.
d—Deficit.
e—Estimated; official report not as yet made public.
f—Preferred stock.
g—On old stock split 2 for 1 in 1928.
h—Net loss.
i—Not as yet reported

ACADEMY AND S.M.P.E. MAP COORDINATION

Boards of Both Units to Meet on Coast May 21 to Effect Close Cooperative Tieup

The initial steps for cooperation and coordination between the Society of M. P. Engineers and the Technicians' branch of the Academy of M. P. Arts and Sciences are being taken with a meeting of the board of the Engineers and the Academicians in Hollywood on May 21.

The two related, but distinct, technological sectors of special interest to the organization are, for the engineers, the making of the tools of picture product, for the Academy technicals the use of the tools.

Some weeks ago, feeling that what with the span of a continent between their headquarters and various other factors, there was the possibility of conflicts of purpose and destructive confusions, the editor of MOTION PICTURE HERALD addressed a letter to J. I. Crabtree, president of the Engineers, saying:

> We have been observing with interest the rise and development of the Technicians' Branch of the Academy of Arts

(*Continued on page 23*)

Tiffany-Educational Sales Session Set

The Educational-Tiffany-World Wide combination will not hold its sales convention until July, when, it is expected, all physical phases of the merger will have been effected. A convention city has not yet been determined.

The new combination continued this week with the merging of exchanges and sales forces, discontinuing either a Tiffany or an Educational branch in each key city and establishing two separate sales forces, one to handle feature and the other short subject material. In practically all cases, Tiffany managers, where they have not already resigned, have been placed under supervision of Educational branch heads, with the majority of Tiffany division and district managers not provided for.

E. W. Hammons and Grant L. Cook, executives of the new Educational-Tiffany combination, having completed reorganization of studio forces at Hollywood, have arrived in New York to inaugurate the merged unit's sales season.

Swimming Stars Signed for "Sportslants" of Vitaphone

Helene Madison and Georgia Coleman, swimming champions, have been signed for the second of Ted Husing's "Sportslants" for Vitaphone.

Harry T. Morey has been signed for the two-reel comedy, "Rough Sailing," starring Joe Penner.

A Hot One

San Francisco—Bernard F. Smith, comedian at the El Capitan Theatre, where a stage act is offered in connection with pictures, stopped the show recently but this brought him no happiness. As a climax to the act in which he takes part he is whammed with a slapstick in which a blank cartridge is inserted. An over-generous supply of powder in one of the cartridges caused him to yell and leap and sent him to the emergency hospital for powder burns. The audience gave him a curtain call but he failed to take it.

Preview Is Given For U's "Mother's Millions" in East

Universal's "Mother's Millions" was shown before the regular Friday night audience of Proctor's theatre at New Rochelle, N. Y., in an Eastern application of the Coast plan of previews of Universal pictures.

Carl Laemmle attended the New Rochelle preview of the first May Robson picture, and was accompanied by R. H. Cochrane, Sol Lesser, Phil Reisman, P. D. Cochrane, Fred McConnell, Sig Wittman, Paul Gulick, Joe Weil and Dave Werner.

In his comment on the Coast showing of the Liberty production, which Universal will distribute, Edward Churchill said in the February 28 issue of MOTION PICTURE HERALD:

"This Liberty product is a masterpiece of acting, and a highly entertaining performance. Miss Robson's supporting cast has been well chosen and adds to the lustre of her portrayal of the crabby mistress of millions who wins her financial battles and, at the same time, whips manhood and womanhood into her son and daughter."

Klangfilm-Tobis Wins Suits; Forces Kinoton Users to Buy

Berlin—Klangfilm-Tobis has won its suits against exhibitors who installed Kinoton equipment and then refused to abide by the terms of the agreement between Tobis and Kinoton, which noted that exhibitors must buy costly parts from Klangfilm.

Kinoton has lost all suits and therefore cannot protect its customers, it is stated by Tobis.

Dedicated to Knute Rockne

Hollywood—Dedicated to the late Knute Rockne will be "The Spirit of Notre Dame," which Universal will make for 1931-32 release with Lew Ayres featured.

Disc Recording Costs Industry $500,000 Yearly

It is estimated that the industry would realize a saving of approximately $500,000 a year if the preparation of disc versions of feature productions were eliminated.

The figures, from authoritative production sources, are derived on the basis of the usual method of preparing the disc prints of features, which is the re-recording on disc after a film has been completely produced. The cost of recording on the master disc is estimated at about $2,000. Theatre records cost in the neighborhood of $3 per set, and with the addition of express charges and the like on several thousand such records, it is figured the discs, to supply the accounts having only disc equipment, would run to something like $20,000 per film, or $150,000 per year.

13,500 Theatres Are Equipped

A most recent survey of the country's theatres has resulted in the following figures:

Total Sound Equipped Theatres....	13,500
Disc Equipped Only	5,042
Sound-on-film and Disc Equipped..	8,458

The general opinion among both equipment and production men is that the disc is rapidly going out, though a great many of the theatres are equipped with both sound-on-film and disc apparatus, in a combination equipment. One official closely in touch with the equipment situation has said that there are less than half the number of "disc only" equipped houses there were in the country last year.

In the New York State territory, for example, figures indicate a proportion of about five to one of sound-on-film installations to disc. Only one of every 10 contracts, it is estimated, calls for a disc attachment.

There is a certain amount of "bootleg" disc equipment in the country but not enough to be considered a factor in the situation. One company official calls it essentially "uneconomic" to make and use disc, and describes the estimated cost cited above as "probably low."

It is understood that in the near future, Paramount will produce its newsreel exclusively on film, eliminating entirely the disc.

All pictures are made in combination by most of the major companies, with the disc equipped houses for which that form is made, noted as only the smaller theatres.

Disc Accounts Are Decreasing

One company official estimates that 2,000 "disc only" accounts in January, 1931, have already decreased to about 1,500, indicating an average conversion to sound-on-film of 500 in every six months period. He says, however, that, in his opinion, there will, after the final conversion is made, still remain some 1,000 to 1,500 small houses which will retain disc until they close their doors for one reason or another.

Compiled statements and reports from various sources would seem to indicate that the disc, rapidly fading from the picture as a reproduction medium, is looked upon, particularly in production circles, as an unsatisfactory condition, which is decidedly expensive on the one hand, and not nearly as satisfactory as sound-on-film.

DIVERGENT INDEPENDENT INTERESTS MAY PREVENT DOUBLE BILL RELIEF

War Against Double Features Declared by Major Companies

Again the Old Army Game

Insiders blame distributors, and not theatres for the present double featuring evil. Exchanges have not established and rigidly maintained—uniform rentals of sufficiently high proportions to make double booking impossible. By ridiculous price slashing and unheard of concessions at exchanges, they assert, double bills were not only permitted to continue, but were actually encouraged.

In some circles it is held that double-featuring houses are paying uniformly lower rentals today than they paid for silents.

Independents started the present vogue, which now presents serious competition to circuit houses. It has reached such serious proportions that producer-owned runs are quietly planning to adopt double bills in dozens of key spots.

Radio Fires the Opening Gun in Fight to Stamp Out Evil Which Schnitzer Terms "Threatening"

Warfare against "double-feature," declared by Joseph I. Schnitzer, in an address at Radio Pictures' sales convention, is accepted in inside picture circles as the opening gun in a battle against the "evil," which will eventually find all major interests aligned on the offensive.



Jos. I. Schnitzer

Permitted to continue, Schnitzer said the "double feature" policy would seriously threaten the stability of the entire industry.

"The very theatres that are maintaining this policy," he declared, "are digging their own financial graves. Actual box office figures prove that the public is looking for quality in its entertainment, not quantity. The public will be the first to realize, and to demonstrate by their lack of interest, that no theatre can give them two quality productions for the price of one.

"By the same token, no studio can produce two quality productions for the price of one.

"This studio, for one, will attempt no such thing!"

Continuing, he said:

"I want to urge each of you men to use every resource at your command to stamp out this evil. I personally promise you that I will do everything I can to destroy it before it destroys us.

"We must discourage double-billing for three good reasons: first, for the sake of the public; second, for the sake of the exhibitor himself, and third, for our own sake.

"I tell you that no exhibitor can operate a theatre, and no producing company can operate a studio under these conditions.

"We will continue to make quality product—product which does not need double-billing in any theatre in any situation.

"We will make pictures any theatre can make money with. That is our policy in production, and that will be our policy in sales."

Next Fox Confab on Coast

Fox will bring to the Coast all sales personnel and home office executives for its convention next year, when expansive building programs will have been completed at Movietone City.

Let Up Not Expected Until Sales Season Starts

Chicago Circuits Fail to Obtain End of "Evil" Through Clause In Zoning Regulations

Chicago (QP)—No relief from double featuring on its present citywide scale is looked for here until the new selling season gets under way. Collapse of the efforts to curb the policy dates back to a meeting held in the office of the Exhibitors' Association of Chicago last week, when circuit theatre representatives asked independents to approve a Chicago zoning plan which incorporated a clause prohibiting double featuring until the eighth week of general release. Independents met subsequently and rejected this condition.

Thereafter, circuit theatres made good their threat to extend the double feature policy throughout their houses. Balaban & Katz introduced the double bill at the Riveira, Norshore, Tower and Maryland, as well as lesser neighborhood houses to which the additional feature was still a stranger. Warners ran double features in all houses except the Capitol, Avalon and Orpheum.

Circuits to Continue Fight

Circuit representatives now state that no further meetings will be held with independent representatives on the subject of double features. The policy, they say, will be continued in de luxe circuit theatres throughout the summer. In line with this policy, Balaban & Katz organists will be dispensed with May 15th, for three months, to make way for the overtime programs. Refrigerated pre-release houses in all neighborhoods will offer double features immediately after the Loop runs, weeks before they are available to the smaller neighborhood houses, many of which will be obliged to run the lengthy programs in houses that have no cooling systems. The policy will be continued by the circuit houses on a large scale this summer though it proves unprofitable.

With the opening of the new selling season it is generally believed that a stop to the bargain rate rentals which have contributed largely to the spread of double featuring here will be made. Chicago exhibitors freely admit that they have been paying less for pictures they are using on double feature bills than they paid for the old silents.

Independent exhibitors assert that they will continue discussions which will have abandonment of double featuring as their objective, but outsiders hold little hope of a definite settlement resulting. Too many divergent interests and uncompromising attitudes are represented in the ranks to permit of an effective settlement being reached which would be binding on a sufficient number of independent exhibitors to make the switch back to single features a success. This was revealed, they say, at the joint meeting with circuit representatives.

Deposits Asked For Radio Deal

London—At least 90% of outstanding stock of Columbia Graphophone, Ltd. and the Gramophone Company, must be deposited in order to consummate consolidation of these companies, plans for which were announced on March 19, according to notification issued to shareholders. Deposits must be made before June 29.

The merger will be accomplished by exchanging shares of the two companies for shares of the newly-created Electric & Musical Industries, Ltd. Common of the companies will be exchanged share for share for stock of the new company, and before the consolidation is completed Columbia will distribute stock of its American subsidiary. Gramophone is controlled by the Radio-Victor interests in this country and Radio-Victor will hold a large interest in the combined companies.

Famous Not Interested in Budding Canadian Circuit

Moncton, N. B.—A syndicate represented by W. A. Beckett is buying up a number of theatres in the Maritime Provinces, the latest being the Empress and Capitol at Moncton. Beckett denies that Famous Players is interested and states that a new theatre will be built in Moncton.

A.A.A.A'S COMMITTEE DECLARES SCREEN ADS ARE YET EXPERIMENTAL

Agents Convention Reports Distribution a Problem

Organization Holds Secret Session To Discuss Issues Over Use of Film Merchandising Medium

Washington, D. C.—In anticipation of a sharp series of conflicts over the motion picture theatre screen as an avenue for advertising expression, the annual convention of the American Association of Advertising Agents in session here this week held a strictly secret and executive session for the discussion of the subject.

It became known, however, that representatives of interests identified with the exploitation of the media of the printed word and page gave voice to vigorous criticism of the movement toward the use of the theatre screen. This did not result in any final expression of disapproval of the screen by the advertising agents as an organization.

Issue To Be Worked Out

In substance the works of the convention have left the issue where it was at the beginning, still to be worked out in the field of experience.

The report of the committee on screen advertising, submitted by R. L. Strobridge of New York, vice chairman, favored the use of the screen, emphasizing the while that it is still in the pioneering stage.

"It is easy to get pictures made," Strobridge asserted, "but adequate distribution is neither simple nor certain. Your committee can perhaps be of no greater service to you at this stage than by emphasizing the highly experimental character of the medium at present. There is ground for belief that, properly handled, it can prove a highly profitable medium for advertiser and agent alike.

"There has been some loose talk lately in opposition to screen advertising. Most of it emanates from competitive interests in the motion picture business but, curiously enough, few complaints have come from the real judges—the public. Certain of the entertainment films, sponsored by advertisers, have already so established themselves in public favor that the first title of a new subject is applauded when shown.

Films Must Be Interesting

"Sponsored films, designed for showing to the general public, should be sufficiently entertaining to deserve a place on the programs of first run theatres."

The report referred to, and was followed by discussion of, the four types of films which are used for advertising: entertainment films, industrial films, educational pictures, and direct advertising films. In the last named class, it was pointed out that the motion picture industry itself is a prominent advertiser, through the use of trailers.

Circuit Operation "Ritualized," So Hughes-Franklin Will Be "Chain Operation Debunked!"

Hughes-Franklin circuit executives have decided that the string will be operated with "chain operation debunked!"

"Like all other branches of the show game," they state, "exhibition, particularly by circuits, has become ritualized."



Howard Hughes

H-F managers were told that "one of the foremost complaints of American exhibition is that it has time for everything but exhibition; what with filling out forms, attending meetings, goose-chasing with pet ideas from some executive who never ran a theatre in his life, and assorted kinds of other windy business that doesn't mean a nickel at the box-office.

"Naturally the boys in the field feel this virus; they get infected with a peculiar distemper; they begin to roll logs, worry more about form than substance, and spend a lot of time selling themselves, figuring that that means more than selling their shows.

"Maybe you can't blame them. It is not yet regular enough for the big jobs in this business to go to the deserving. You can still comb home offices and find there, at the important desks, not enough of the boys who have put over the individual theatres out in the territory.



Harold B. Franklin

"But—and it's a big but—maybe you haven't found those things as they should be heretofore; but you're going to find them at Hughes-Franklin . . . and how!

"We're going to cut out the hooey!"

Decision of Hughes Franklin executives to "debunk" chain operation, as they term present methods of circuit management, follows action of major interests in eliminating many of the so-called clerical duties from shoulders of managers in an attempt to rehabilitate the individual as a theatre operator.

Considerable leeway in operation has been given circuit house managers within recent weeks, when orders went forth from New York home offices to field personnel to hereafter drop "form-filling" duties and concentrate on upbuiling of local community contacts as a goodwill factor for the respective theatres.

Wide Film Goes Back on the Shelf as Lens Makers Quit

Reichenbach's Condition Is Unchanged as of Thursday

The condition of Harry Reichenbach, seriously ill at a New York hospital, remained unchanged on Thursday afternoon.

Reichenbach, dean of motion picture press agents, was forced by illness several months ago to discontinue activities in connection with his free-lance publicity company.

Carillo Double Checked

Amos 'n' Andy introduced Leo Carillo to news and trade press representatives at a luncheon tendered Carillo on Wednesday by Tiffany at the St. Moritz Hotel.

Producers Definitely Abandon New Size Because It Would Threaten Industry's Economic Structure

Wide film has been definitely abandoned and not just postponed until a more convenient opportunity, it is indicated by results of a checkup made by important technical interests with major producer-distributors.

Foreign lens makers have been instructed by their agents in Hollywood to discontinue the development of wide-film lenses, as pro

(*Continued on page 23*)

THE CAMERA REPORTS



RETURNING. (*Left*) *The former Mae Marsh who returns to the screen in a Fox revival of "Over the Hill." Now Mrs. Lee Arms, she is shown with two of her three youngsters, Roy and Marguerite. (Acme photo.)*



REVEILLE. *Quite a fascinating sequence (let's hope it is a sequence) depicting the awakening of love in the heart of a smiling lieutenant, who, alas, is taking this event in his life rather seriously. In other words, Maurice Chevalier and Claudette Colbert in Paramount's "A Smiling Lieutenant."*



OFF TO SINGAPORE. *Members of the Van Beuren-Buck expedition which is on its way to the Far East to make a series of short subjects in the little known country of Singapore under the supervision of the explorer, Frank Buck. Shown are Carl Berger and Nicholas Cavaliere, cameramen; Clyde E. Elliott, director, and Buck.*



OFF TO EUROPE. *Arriving here, however, are Irving Thalberg, production executive of M-G-M, and Mrs. Thalberg, readily identified, of course, as Norma Shearer, M-G-M star, in New York, Europe-bound.*



TEAMED. *One of the famous "couples" of the theatre, the Sotherns and Marlowes of our day, and just as individually famous as representatives of the best in dramatic art, are on their way to the screen in the signing by M-G-M of Alfred Lunt and Lynn Fontaine, stars of many Theatre Guild productions, who will be starred in "Lullaby."*



"HOME." (*Right*) *While on the lot at First National, headquarters for Douglas Fairbanks, Jr., is this portable dressing room given him by his wife, Joan Crawford.*



SCHEMER. *Scheming new artistries for the screen, creating even here a striking portrait of Erich von Stroheim, director and author for the screen. Von Stroheim's latest production is Universal's "Blind Husband," now nearing completion.*



BEST O' LUCK. *A few hearty congratulations and best wishes photographed as they pass between Hal Wallis (left), First National production executive, and William McGann, who has been assigned to direct his first feature production. Once a cameraman for Douglas Fairbanks, Sr., he will direct Doug, Jr., in "I Like Your Nerve," as his first full-length contribution to the screen.*





MILADY'S BOUDOIR. *Beauty in the exquisite forms it takes under the loving care of riches—and of Nature in her more delicate moods. It is a bit of elegance created by Radio for "The Woman Between," and we see Lily Damita in negligee costume of metalline chiffon, arranged in flowing capelet and skirt.*

IT'S A RACQUET. (Left) Each one of 'em, and a good one in the hands of William Tilden, III. The former tennis champion is shown in Hollywood, where he is making shorts for M-G-M.



BUDDHIST VISITOR. *Shigeo Fuknichi, Buddhist priest from Japan visiting this country, is shown at the M-G-M studio as the immediate guests of Joan Crawford, Emma Dunn, Hobart Bosworth and Marjorie Rambeau, on the set for "Girls Together," Miss Crawford's new starring vehicle, which is being directed by Nick Grinde, with the other players shown in the supporting cast.*



ANOTHER CHAMPION. *An unusual shot of him making the kind of shots Bobbie Jones always makes, for his Warner Brothers series. Devry high-speed cameras are mounted on the scaffold to catch Jones' skill with his irons from an unique angle.*

MARKET QUOTATIONS OF FILM STOCKS

(Week ended Thursday, May 7)

Stock Exchange

1931 High	1931 Low	Stock & Div.	Sales (in 100s)	High	Low	Thurs. Close	Net Change
9	6	Amer. Seating	1	6	6	6	
15	5	Cons. Film	16	6½	6⅛	6¼	+ ¼
18⅞	13¼	Cons. Film pf. (2)	20	15¼	14¾	14¾	+ ½
185¾	143⅜	Eastman Kodak (8a)	347	157¾	150½	153¼	— 2¼
38⅜	16¼	Fox Film A (4)	570	21⅜	17½	18	— 2⅛
15½	3⅜	Gen. Thea. Eq.	681	5¼	4	4⅛	— ⅞
63½	41½	Loew's, Inc. (3b)	265	46¾	42⅝	43⅞	— 2⅛
98	83	Loew's pf. (6.50)	X25	91⅞	91⅞	91⅞	
27	25	M-G-M pf.	2	25¾	25½	25½	— ⅛
50¼	26½	Para-Pub. (4)	1114	32¼	26½	27¼	— 3⅝
2⅞	1½	Pathe	21	1¾	1½	1⅝	— ¼
6½	3	Pathe A	7	4½	4	4½	
24½	15½	Radio-Keith-Or. A.	767	18⅜	16½	17⅜	— 1¼
42	28	Univ. Pic. 1st pf. X (8)	90	29	28	28	— 4
20⅜	7⅛	Warner Bros.	678	8⅞	7½	7½	— ⅝
40½	19	Warner Bros. pf. (3.85)	3	21⅞	19	19	— 1

X 10 share lots
a including extras
b plus extras

Curb Exchange

23	15⅜	Columbia Pic. (1½a)	1	14⅜	14⅜	14⅜	— 1¼
22	14	Columbia Pic. vtc. (1½a)	3	14	14	14	— 1
6½	3	Fox Theaters A	31	3¾	3⅛	3¼	+ ¼
31¼	7⅝	Gen. Thea. Eq. cv. pf. (3)	215	9¼	6½	7	— 1¾
3½	1⅛	Sentry Safe Con.	7	1¼	1⅛	1¼	— ⅛
15¼	7⅛	Technicolor	27	8¾	7¼	8⅜	+ 1
13¼	6⅝	Trans-Lux DPS	132	8⅝	7⅝	8⅜	+ ¼

A plus 5 p. c. in stock

Bonds on Stock Exchange

1931 High	1931 Low	Bond & Maturity	Sales (in 1000s)	High	Low	Thurs. Close	Net Change
74	40	Gen. Thea. Eq. Cv. 6's 40	310	47½	44¾	44¾	— ¾
99¾	94	Loew's 6s '41	124	95½	94½	95⅜	+ ⅜
105	101⅜	Para-Bway. 5½s '51	10	102½	101¾	102½	+ 1⅜
97	86¼	Para.-F.-L. 6s '47	59	90⅝	88½	88½	— 1½
89¾	79½	Para.-Pub. 5½s '50	42	83	81½	83	+ 1
89	51	Pathe 7s '37 ww	27	81	79¾	81	+ 1
74½	40	Warner Bros. cv. 6s '39	180	45⅞	41¼	43	

Bonds on Curb Exchange

70	55	Amer. Seat 6s '36	13	63⅛	62½	62½	— ⅜

Produce Exchange Stocks

Color Pic.	Not quoted
Photocolor	Not quoted
Roxy	Not quoted

Over the Counter Stocks

	Bid	Asked
Roxy	¾	1¼
Roxy A (3.50)	11	13
Roxy units	11½	13½

STOCKS HOLD ABOVE PREVIOUS WEEK

Move in Comparatively Narrow Range Despite Precipitate Breaks in Leaders in Other Sections

By THE ANALYST

Motion picture stock moved in a comparatively narrow range the past week and, despite precipitate breaks in some of the market leaders in other sections, held, in most instances, above the low levels touched in the previous week's reaction. With the Street convinced that dividends on some of the leading picture shares will not be maintained, it was believed that the stocks had well discounted this prospect and that the speculative and investment fraternity was paying more attention to the intrinsic worth of the shares.

In addition to dividend reduction possibilities, some of the principal film issues have discounted the certainty of reduced earnings in the current year, according to many observers, and the recent break has brought them down to attractive buying levels.

The fact that some of the picture shares have been pretty well oversold was evident in the action of Warners and Fox, which held above the previous week's lows and, in the case of Warners, averaged but a slight fraction from last Thursday's closing level.

A second adjournment of the Fox annual stockholders' meeting to May 15 left the situation in that quarter still highly uncertain, the reason for the postponement being that the annual earnings statement was not yet ready, a step which, according to the rules of the New York Stock Exchange, is required before these meetings can be held.

With approach of the directors' meeting of Paramount May 11, the stock was subject to some selling based on reports that the meeting possibly will see the annual dividend rate reduced from $4 to $2.50, as it was pointed out the earnings prospects and the company's commitment to purchase 95,000 shares of stock at a cost of $7,425,000 by Jan. 1, 1932, call for considerable conservatism in dividends.

Eastman Kodak again gave evidence of strong sponsorship, rising 6 points from its low of the week, while RKO encountered the usual recent support, moving in a fractional range. Loew's was rather weak though the earnings reported for the 28 weeks ended March 13 were the second largest for any corresponding period in the company's history, covering the regular and extra dividends. These earnings were exceeded only in the corresponding 1930 period.

Consolidated Film common and preferred gave a display of steadiness, while General Theatres held closely to the previous week's final levels in a moderate turnover. Among the inactive shares Warners preferred dipped to a new low, while American Seating ruled unchanged.

Motion picture issues on the curb displayed considerable improvement, Fox Theatres, Technicolor and Trans-Lux averaging fractions higher. Columbia Pictures issues again were weak spots, however, both common stock and voting trust certificates selling off into new low ground.

Action of amusement bonds stood out prominently in view of the general unsettlement. Warners convertible 6s reflected the steadier tone in the relative stock by an advance of about 2 points, while Paramount Broadway 5½s and Paramount-Publix 5½s were well taken at advancing levels. General Theatres convertibles, Loew's 6s and Pathe 7s were little changed.

RCA Net Income First Quarter Is 2 Cents a Share

Earnings per share of Radio Corporation of America and subsidiaries for the first quarter of 1931 equaled those of the full year 1930, with 2 cents a share for the period ended March 31. Net income for the three months was $1,566,519 after all charges such as depreciation, amortization and taxes, equal, after dividends on the "A" and "B" stocks, to 2 cents a share on the 13,160,750 shares of common outstanding.

Net income for 1930 amounted to $5,526,293, which was equal to 2 cents a share after preferred dividend requirements. The company did not publish its first quarter earnings last year.

The total gross earnings for the first 1931 quarter were $24,843,371 and the balance after all charges and dividends on A and B preferred was $263,647. The balance was carried to profit and loss surplus totaling $30,274,185 March 31 of this year, compared with $30,010,537 at the close of last year.

Fox Meet Finally Set for May 15, After Two Delays

Following a second postponement, the Fox stockholders' meeting originally scheduled for April 15, will be held on May 15. Adjournment is due to delay in submission of the financial report to the Stock Exchange, as required by law.

The publication delay is attributed to objections raised by Harley L. Clarke, president, to an audit made by Price, Waterhouse & Company


1931
FILM
CORP.
FOX
1932

48

PRODUCTIONS

3 GAYNOR-FARRELLS

- 1. DELICIOUS
- 2. MERELY MARY ANN
- 3. SALOMY JANE
- BAD GIRL
- THE YELLOW TICKET
- SURRENDER
- DISORDERLY CONDUCT
- OVER THE HILL
- WICKED
- WHILE PARIS SLEEPS
- TRANSATLANTIC
- HEART FREE
- SON-IN-LAW
- YOUNG AMERICA
- RIDERS OF THE PURPLE SAGE
- THE RAINBOW TRAIL
- SKYLINE
- THE BRAT
- SINK OR SWIM
- SILVER CITY
- SHE WANTED A MILLIONAIRE
- IN HER ARMS
- ALIMONY QUEENS
- SOB SISTER
- THE MIDNIGHT CRUISE
- THE ROYAL ROAD to ROMA
- CHEATING
- A TICKET TO HELL
- THOROUGHBREDS
- ROGUES GALLERY
- LIPSTICK
- CHARLIE CHAN'S CHANCE
- SECOND CHARLIE CHAN
- THE HYSTERICAL AGE
- SWINDLE
- HEIR TO THE HOORAH
- HUMAN TOYS
- DEVIL'S DAUGHTER
- THE GREAT AIR ROBBERY
- CHAMPAGNE
- PRICE NO OBJECT
- SUGAR DADDIES
- PANAMA
- HONEYMOON
- SOME GIRLS ARE DANGER

3 WILL ROGERS

- 1. YOUNG AS YOU FEEL
- 2. THE PLUTOCRAT
- 3. AMBASSADOR FROM U

"It will be Distributor's endeavor during the seas 1931-1932 to maintain the highest possible standard of qu ity in Distributor's production consistent with the changi conditions in our industry and the taste of the motion p ture audiences, bearing in mind that in the production motion pictures creative genius is the foundation from wh Distributor must build, it must be recognized that Distribu is dealing with an element that must adapt itself to the c stant changes that are occurring in the public's demand for amusement. This requires changes in story, plot or charact in order to meet this demand and to obtain the perfection in p duction which is Distributor's goal. With this end solely mind Distributor must naturally reserve the right to cha story, plot, cast and director to furnish you with the prod that will bring the greatest return at your box office and I tributor therefore notifies you that the list of cast, story director is only tentative and subject to change without tice, except that in such cases where a definite book or p is designated, such designation is to remain unchange

Prospect Press, Inc., N. Y. Printed in

STABILITY AND SECURITY

THE talking motion picture is today one of the world's greatest industries, with hundreds of millions of dollars invested in production and exhibition and with hundreds of millions of the peoples of the earth eagerly and vitally interested in the screen entertainment this industry produces and exhibits.

The stability of this vast empire of entertainment, after a quarter of a century of rapid development and expansion, has been virtually achieved—and in this process of stabilization FOX FILM CORPORATION has been the pioneer, the pace-setter, the leader. Today, the world over, theatre owners and theatre goers recognize the FOX trademark as the emblem of pre-eminence.

Hundreds of the world's leading theatres operating under the FOX banner owe their past success and their future security to the consistent quality of FOX product. Hundreds of others of the world's leading theatres not under the FOX banner likewise owe their profitable operation to the high box-office attraction value of FOX pictures.

FOX FILM CORPORATION pledges itself anew to spare neither talent nor money to provide the highest standard of talking motion pictures during the coming season — for its own theatres and for yours.

FOX pictures bring security and prosperity to the exhibitor.



PRESIDENT
FOX FILM CORPORATION

JANET GAYNOR FA

TOGETHER *in*

Delicious

with **EL BRENDEL**

"7th Heaven," "Sunny Side Up," "The Man Who Came Ba
... phenomenal box office attractions.

NOW
Their Greatest!

Janet ... Scotch waif.
steerage. Charlie ... 1
class ... millionaire. Go
geous romance ... Liltin
laughter ... intense dram
Produced in lavis
opulent fashion ... F
busiest box offices.

Directed by
DAVID BUTLE

★ ★ IRA GERSHWIN GUY BOLTON



GEORGE GERSHWIN AT PIANO ★ ★



EVERYBODY KNOWS THIS GIRL

There's one in every town

Tumult in her heart. She wanted things. Clothes. Boy friends. Fun. Gayety. Kisses. • Red-lipped shop girl in sleazy dress. Aching with suppressed emotions... dance halls... excursion steamers ...chop suey palaces... Coney Island...clinging farewells...then back to the hall bedroom. • Drama of girls...who love to live. Laughter of girls...who live to love. • It's romance of the working girl...today...your most dependable patron.



From **Vina Delmar's Sensational Best Seller that stirred the nation.**

Screen play by
EDWIN BURKE *and* **SONYA LEVIEN**





SALLY EILERS
The girl who plays the part

THE YELLOW TICKET



HELPLESS,
HOPELESS,
In Heartless Russ

Modest maid, chaste, lovely
caught in the avid clutch
ignoble nobles . . . lured
luxury, branded by *this* si
of shame.

Was her ticket a passport
visit her sick parent? Or d
brutes eye it as license for i
sult and privilege?

Did she escape?

Was happiness ever to be her

with

ELISSA LAN
HARDIE ALBRIG

From play by **MICHAEL MORTON**

Adapt **JULES FURT**

Directed by **ALFRED SANTELL**

SOB SISTER

X-RAY of FRONT PAGE Emotions

Drama of a tabloid girl. Writing the thrills, not feeling the thrills.

Helping the heart hungry . . . with a hungry heart.



with

CHARLES FARRELL
Linda Watkins
Una Merkel
Warren Hymer
William Collier, Sr.
Marjorie White
Allan Dinehart

Color of the big city. Intoxicating newspaper life. Bouncing, bounding, sobbing, sighing, thrilling with the thunder of the presses and the echoes of the human heart.

RI
31

LDRED GILMAN
by
KING and
WATKINS
by
Y LANFIELD

DISORDERLY



CONDUCT



FLAGG AND QUIRT

The famous
Stallings *and* Anderson *characters*
ON A NEW RAMPAGE

On the beat again, in a startling new successor to "What Price Glory," "The Cock Eyed World," and "Women Of All Nations."

with

VICTOR McLAGLEN
EDMUND LOWE
GRETA NISSEN

They're on the police force now... two of the finest ... tailored to perfection but as cock eyed as ever ... getting a load of law and order as New York cops.

Tougher, smarter, funnier than ever ... with a dame on every beat. Night clubs ... night loves ... night sticks ... girls and gales of laughter.

THEY RAID RECORDS!

Story by
BARRY CONNORS

Directed by
RAOUL WALSH




OVER

THE HILL



NEW
ALL TALKING
MOVIETONE
HEART THROB
OF THE
CENTURY
with
MAE MARSH
AND ALL STAR CAST *including*
James Kirkwood
Cecelia Parker
Donald Dillaway
Howard Phillips
Gerard Stewart
Nat Pendleton

•

LAUGHS
TEARS
ROMANCE

From story by **WILL T. CARLETON**

Adaptation by **JULES FURTHMAN**

Directed by **HENRY KING**


SON-IN-LAW
STOCK MARKET
Two young people...full blooded...puzzled by love...hating...kissing...tossed topsy turvy by domineering parent.
Could they love in spite of him?
with LOIS MORAN
WILLIAM COLLIER, Sr. DONALD DILLAWAY
Liberty Magazine story by
EDWIN DIAL TORGERSON
Directed by
BENJAMIN STOLOFF

A Janet Gaynor Special

HEART FREE

ANGEL FACE ANGEL EYES...

Winsome, radiant, adored personification of loveliness and grace. The most captivating "queen of the screen," in a rainbow of romance.

Witchery of
GAYNOR
and
Wizardry of
De SYLVA

Casting a golden spell over your box office



Heart of "7th Heaven"



Soul of "The Man Who Came Back"



GEORGE De SYLVA
Showman
Author
Composer

Directed by
DAVID BUTLER



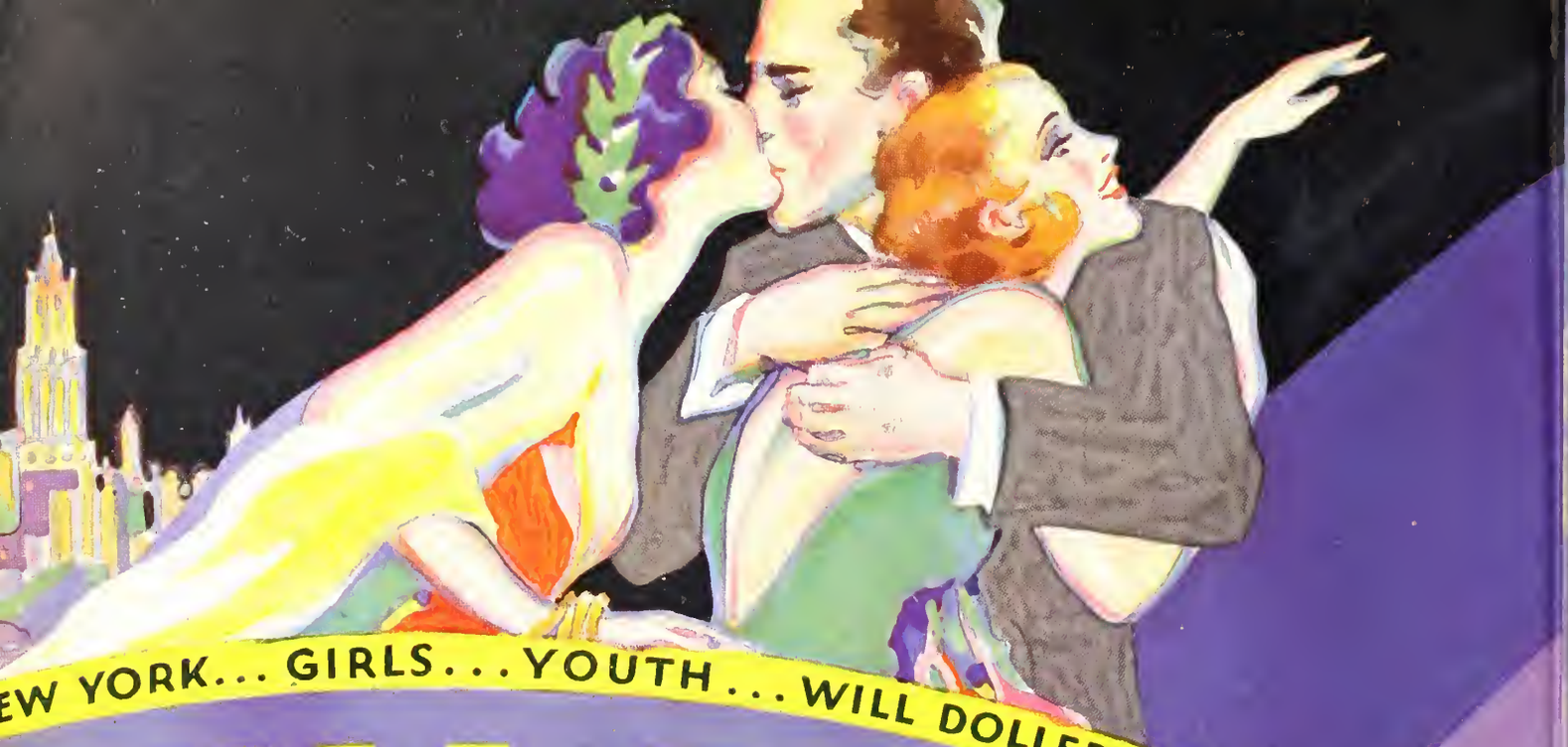
Light of "Sunny Side Up"



Life of "High Society Blues"

Spirit of "Street Angel"





EW YORK... GIRLS... YOUTH... WILL DOLLED UP... OO-LA-LA.

WILL ROGERS

in George Ade's *play*

YOUNG AS YOU FEEL

with **FIFI DORSAY** · **LUCIEN LITTLEFIELD**

Directed by **FRANK BORZAGE**

Screen play by **EDWIN BURKE**

Pal of princes...presidents...peasants. The screen's great comedian in the first laugh riot, makes 'em forget pills, bills and ills.

2nd Laugh Riot

THE PLUTOCRAT

Millionaire Bill in evening clothes. 'Nuff said.

Novel by **BOOTH TARKINGTON** *Screen play by* **WILLIAM CONSELMAN**

Directed by **DAVID BUTLER**

3rd Laugh Riot

AMBASSADOR FROM U. S.

Royalty goes strong for corn fed diplomat. Here our "unofficial ambassador" becomes ambassador of laughter.

Story by **GUY BOLTON,** *suggested by Sat. Eve. Post story by* **VINCENT SHEEAN**

Directed by **SAM TAYLOR**


3
LAUGH
RIOTS
REE
Jochimse

TRANSATLAN

Drama that mirrors the glitter...the glamour...the romance...of the fast set on the fastest liners

with

EDMUND LOWE

GRETA NISSEN **LOIS MORAN**

Myrna Loy **John Halliday**

George E. Stone

Directed by

WILLIAM K. HOWARD



Original story by

GUY BOLTON

CHARLES FARRELL

Two More

SALOMY JANE

★ ★

Romance revealed as only these perfect screen lovers can reveal it!

Young blood calls to young heart...a thrill to the magic of the great outdoors.

Vivid gamut of feeling runs from eye beam and heart throb to kiss, cling and clutch.

"Salomy Jane" and "Merely Mary Ann" join the glory of "7th Heaven"... "Sunny Side Up"... "The Man Who Came Back."

Play by **PAUL ARMSTRONG**

Directed by
RAOUL WALSH






While PARIS Sleeps
Lovers, Wantons and Wastrels are Awake
Story by BASIL WOON
Directed by
ROWLAND
BROWN
VICTOR
McLAGLEN
JOAN
BENNETT
Fifi Dorsay
Virginia Cherrill
Gaylord Pendleton
Joan Castle

WICKED

with

Victor McLAGLEN
Elissa LANDI
Spencer TRACY

From story by **GORDON RIGBY**
Adaptation by **ADELA ROGERS ST. JOHN**
Directed by **ALLAN DWAN**



• • GUN MOLL with a baby. elled by fate... Heart yearning for ome... Wanting to be right... Just n wrong. • Was she wicked or eak? • Primal woman at grips with w, love and decency. • Terrific rama with one of greatest casts ou'll see all season.

Spell-binding Entertainment!

YOUNG AMERICA





FOR KIDS
from FIVE to FIFTY

At last! The real family picture ... a romping riot of fun.

Two adopted orphans turn a quiet home into a merry madhouse. Boys and tomboys cut loose with all they've got.

Bubbling... human... uproarious... side-splitting!

Entertainment for Everybody!

















with

MAUREEN O'SULLIVAN

DONALD DILLAWAY

FRANK ALBERTSON

GAYLORD PENDLETON

WARREN HYMER

PEGGY ROSS

WILLIAM COLLIER, Sr.

ROSALIE ROY

Story by **FRED BALLARD**

Directed by **JOHN FORD**

2 ZANE GREY'S



TWO great outdoor romances.
Millions say ZANE GREY'S best.

RIDERS OF THE PURPLE SAGE

with **GEORGE O'BRIEN**

Virginia Cherrill **James Kirkwood**
Marguerite Churchill

Directed by **IRVING CUMMINGS**

and **THE RAINBOW TRAIL**

with **GEORGE O'BRIEN**

Linda Watkins · Allan Dinehart
Gaylord Pendleton · Rosalie Roy

Directed by **JOHN BLYSTONE**



THE WAY OF A MAN WITH A MAID . . .

Boy of the four hundred...girl of the four million. Drawn together despite differences...

Eyes flash... lips touch... scandal smirches ... regrets follow.

She made her slip. Was it she who paid?

Here is drama of contrast... high and low ... vice and virtue... joy and anguish ... pride and poverty... laughter and tears.

Behold the perfect panorama of Manhattan.

Rich and poor...prize ring and Park Avenue ...night life and work-a-day world... surge and urge... pinnacle and canyon... saint and sinner... society boy, working girl...

Two humans hunting for happiness.

KYLINE



WITH

HARDIE ALBRIGHT

THOMAS MEIGHAN

MAUREEN O'SULLIVAN

MYRNA LOY

The Big Time Picture For Masses and Classes

Directed by
SAM TAYLOR

Screen play by
KENYON NICHOLSON

From Story by
FELIX REISENBERG

THE BRAT

with

MAUREEN O'SULLIVAN

FRANK ALBERTSON

Myrna Loy
J. M. Kerrigan
Cecilia Loftus
James Kirkwood
Joyce Compton

Story by **MAUDE FULTON** *Directed by* **JOHN FORD**



From the chorus to the elite... from the merry-merry to the ultra-ultra. Story of a gay soubrette who breaks a lot of Park Avenue ice and skates on it where it's thin.

SILVER CITY

BOOM Town! BOOM-Dee-Ay!

The Cisco Kid and his "con" man crony tear a wide open town wider open. Clink go high-heeled slippers... clink the tall glasses... clink the silver dollars! They struck it rich... rarin' to go.

Swig-and-Swagger Story of a Hot Time in a New Town

HOT BOX OFFICE!

with

WARNER BAXTER

EDMUND LOWE

GRETA NISSEN

MYRNA LOY



Story by
QUINN MARTIN

Directed by
ING CUMMINGS

SHE WANTED A



FOR SHOWMEN! BY SHOWMEN!

Gigantic Box Office Attraction

Great production values...Gorgeous, lavish, eye-filling. Congress of beauties...sheiks... gigolos... millionaires... Women hunting luxury... Men hunting beauty.

Fond old fool picks beauty... diamonds... money marriage... honeymoon... Paris, Palm Beach... Monte Carlo... Latin lover ...Jealous husband... A shot in the dark—

Showman's opportunity! Showman's delight!

with

VIRGINIA CHERRILL • **FRANK ALBERTSON** • **HUMPHREY BOGART**
JAMES KIRKWOOD • **GAYLORD PENDLETON** • **ROXANNE CURTIS**
PEGGY ROSS • **YVONNE PELLETIER** • **ROSALIE ROY**

Story by **WILLIAM ANTHONY McGUIRE**

Directed by **JOHN BLYSTONE**

MILLIONAIRE



IN HER ARMS

with

WARNER BAXTE

ELISSA LAND

Paul Cavanagh

Oriental pride yield to Parisian kisses in duel of male might and female charm...Exoti drama of love's sub lime cruelty.

Story by **PIERRE FRONDAIE**

Directed by

WILLIAM CAMERON MENZ
and **KENNETH MacKENNA**



SINK OR SWIM

COMEDY CUT-UP IN A Whirl of Joy

One eye on the girls.
One eye on the main chance.
Life saver of ladies.

BOX-OFFICE *plus* **PERSONALITY!**



EL BRENDEL
MARJORIE WHITE
CECELIA PARKER
ROSALIE ROY
PEGGY ROSS
DIXIE LEE
JOYCE COMPTON

Directed by **HENRY LEHRMAN**

The HYSTERICAL AGE

Whoopee making on the primrose path...where only primroses are prim. Kiss-as-kiss-can comedy of the younger generation... petting and partying... hysterical but hilarious. Entertainment with the punch and pull of youth.

EL BRENDEL

making merry to make your audiences merrier

FRANK ALBERTSON · JOAN CASTLE · ROSALIE ROY

Directed by **SIDNEY LANFIELD**




N THE ARMS
OF AN ENEMY..
Yet She Loved Him
He surrendered to the Germans. Now she surrendered to him. When pulses pound can wartime hate be forgotten?
Here two hearts throb in rhythm to the beat of drums. Romance is flung against the fire-shot background of war.
Dynamic drama enacted by dynamic pair of stars.
From novel by PIERRE BENOIT
Screen play by S. N. BEHRMAN
SURRENDER
with
CHARLES FARRELL
JOAN BENNETT
Directed by WILLIAM K. HOWARD

THE MIDNIGHT CRUISE



Story by
FULTON OURSLER and
LOWELL BRENTANO

Adapted by
BARRY CONNORS
and PHILIP KLEIN

Directed by
HAMILTON
MacFADDEN

Moonlight Madness

Manly men, bewitching be
ties, pleasure-bent on a yac
Q Music, merriment, coquet
kisses in the dark.

Flash, BANG!

Sighs become sobs. Kiss
curses. Friends, foes.

EXCITING

Mystery Melodram

with

EDMUND LOW

Virginia Cherrill
Allan Dinehart


CHEATING
LOVE TANGLES
with NEW ANGLES
Today's courtship, romance and love dramatized with swank and sophistication.
Marriage used to be the end.
Now it's only the beginning.
with
WARNER BAXTER
ELISSA LANDI
Una Merkel
Paul Cavanagh
Story by GENE TOWNE
Directed by WILLIAM CAMERON MENZIES
and KENNETH MacKENNA

ROGUES GALLERY



SEEK THE WOMAN

Probe the Motive!

Why did she go haywire?
Was it flame . . . finery or fame?
Will her face and finger-print always mock and shock... haunt and taunt?
Revelation of main-spring action behind Main Stem crime.
Packed with the conflict, combat, and climax of hair-trigger drama.

with

VICTOR McLAGLEN
ALLAN DINEHART
LINDA WATKINS

Directed by **ROWLAND BROWN**

2 by PETER B

THOROUGHBREDS

RED BLOOD and BLUE

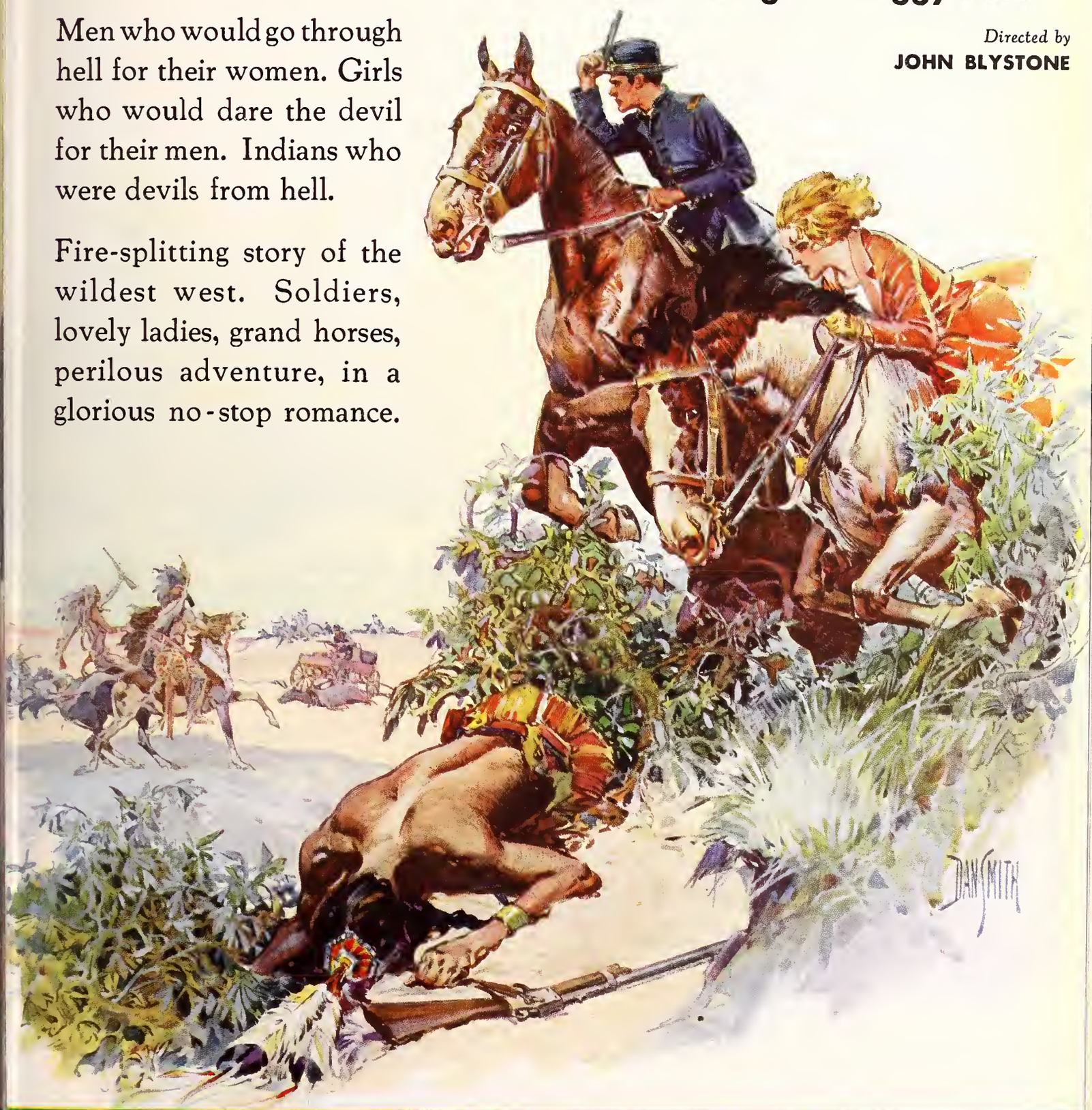
with

SALLY EILERS
FRANK ALBERTSON
John Arledge • Peggy Ross

Directed by
JOHN BLYSTONE

Men who would go through hell for their women. Girls who would dare the devil for their men. Indians who were devils from hell.

Fire-splitting story of the wildest west. Soldiers, lovely ladies, grand horses, perilous adventure, in a glorious no-stop romance.

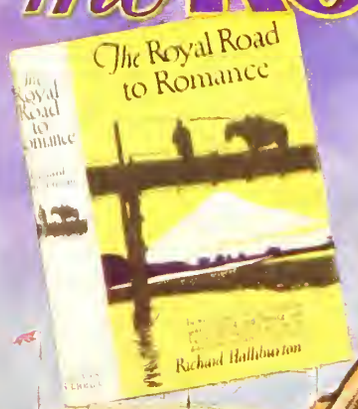


CYNE


RENO
ALIMONY QUEENS
IS DIVORCE A RACKET?
Girls go to Reno, Mexico or Paris to change their luck. Women who've lost their taste for their husbands want a new deal.
Is divorce a pleasure? Spin of the wheel, night clubs, blowing off steam, freedom in their reach, men within their grasp.
Is it getting faster and cheaper? Can even the poor get a cash-and-carry divorce?
Modern Marriage Madness . . . It's a LAUGH!
with
WARNER BAXTER
JOAN BENNETT
Sally Eilers • Paul Cavanagh
Una Merkel • Marjorie White
Myrna Loy
Story by VERNIE E. CONNOLLY
Adapted by LEON GORDON
Directed by SEYMOUR FELIX
DIVORCE
LATEST DIVORCE NEWS


2 Charlie Chan's
Millions
ow this
HINESE
tective!
eyes, soft speech, sly
wise guile . . . finesse
otland Yard.
ARLIE CHAN'S
CHANCE
with
ARNER OLAND
INDA WATKINS
LLAN DINEHART
From Sat. Eve. Post Story
by EARL DERR BIGGERS
ected by HAMILTON MacFADDEN
. . . and another
CHARLIE CHAN
Mystery Thriller
Directed by BENJAMIN STOLOFF
Chinese
wise cracks
of LAUGHTER

The ROYAL ROAD to ROMANCE



with

George O'BRIEN
Maureen O'SULLIVAN
Frank ALBERTSON

Where are the loveliest girls in the world?

Youth abandons college, lured by romance. Goes 'round the world.

Dark eyes in Spain . . . moon eyes in India . . . sloe eyes in Siam...midnight orbs in the South Seas...wise eyes in Hollywood.

Romance when the heart is young . . . Women are women whatever their skin.

YEAR'S BOOK! SCREEN'S HIT!

From famous book by
RICHARD HALLIBURTON
Adapted by **WILLIAM CONSELMAN**
Directed by
BENJAMIN STOLOFF

From the Slums to Park Avenue



A TICKET TO HELL

From life where the "L" roars to life where 'ell pops . . . from stolen kisses in tenement hallways to frozen embraces in night clubs. A girl lifting herself by her shoulder straps, paid as she went and went far. A round-trip ride on a one-way ticket.

with **WARNER BAXTER**

Sally Eilers • Hardie Albright

Cecilia Loftus • George E. Stone

Directed by
RAOUL WALSH

Story by
BARRY CONNORS



SWINDLE

with

SPENCER TRACY

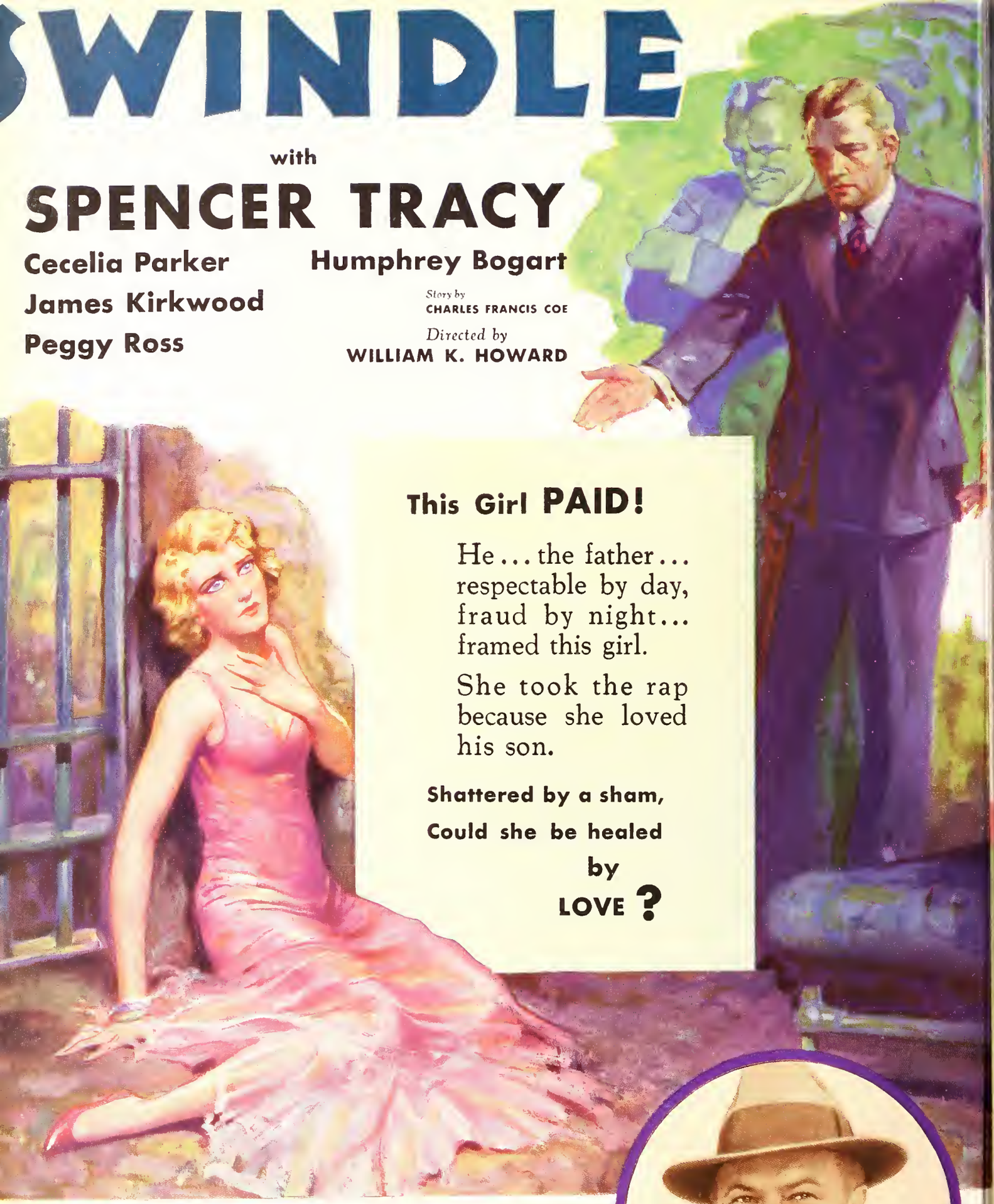
Cecelia Parker **Humphrey Bogart**

James Kirkwood

Peggy Ross

Story by
CHARLES FRANCIS COE

Directed by
WILLIAM K. HOWARD



This Girl PAID!

He... the father... respectable by day, fraud by night... framed this girl.

She took the rap because she loved his son.

Shattered by a sham,
Could she be healed by LOVE?

THROB...SIGH...LAUGH...CRY



Charles Francis COE *Author*

Lipstick



RED-HEADED DEBBIE

Born wild and free . . . raised straight-laced . . . hand polished . . . smart debut . . . rounds of gayety . . . burst of flame . . . crushing shame . . . then tomorrow's sorrow.

Society's Side-Show

vivid in swank setting . . .
vibrant with the charm of beauty
. . . ringing the alarm of duty . . .

Mirror of Modern Maid!

with

JOAN BENNETT
HARDIE ALBRIGHT
SALLY EILERS
FRANK ALBERTSON
JAMES KIRKWOOD

Story by
REX HARDY

Directed by
WILLIAM CAMERON MENZIES

AND THESE

Montana miner marries maiden whose mother likes his millions but not the man who made 'em—

THE HEIR TO THE HOORAH

with

VICTOR McLAGLEN
LOIS MORAN

From play by **PAUL ARMSTRONG**

Directed by **JOHN FORD**

Romance, highjacking and thrills in the clouds—

THE GREAT AIR ROBBERY

with

GEORGE O'BRIEN
FIFI DORSAY
TERRANCE RAY

Directed by **ALFRED WERKER**

Is woman a treasure or a PLAYTHING?

HUMAN TOYS

with

GRETA NISSEN
PAUL CAVANAGH
JOHN ARLEDGE
MARGUERITE CHURCHILL

Directed by **SIDNEY LANFIELD**

Bubbly, sparkling and hilarious . . .

CHAMPAGNE

with

FIFI DORSAY
PAUL CAVANAGH
JOYCE COMPTON
HUMPHREY BOGART

Directed by **KENNETH MacKENNA**

Imp of Satan! Youth Aflame!

DEVIL'S DAUGHTER

with

SPENCER TRACY
MYRNA LOY
UNA MERKEL

Directed by **HENRY KING**

FOX FILM CORP.

FOX

TEN HITS

Will money buy everything...
beauty, love, position?

PRICE NO OBJECT

with

SPENCER TRACY

Louise Huntington
Warren Hymer
Dixie Lee

•

Directed by
ALLAN DWAN

Who are they?
What do they do?
And why?

SUGAR DADDIES

with

Spencer Tracy
El Brendel
Marguerite Churchill

Directed by
SEYMOUR FELIX

Torrid tale of tropical senoritas...

PANAMA

with

FIFI DORSAY
WARREN HYMER
JOAN CASTLE
PEGGY ROSS

•

Directed by
ALFRED SANTELL

•

The thrill that comes once in a lifetime...

HONEYMOON

with

VIRGINIA CHERRILL
HUMPHREY BOGART
WARREN HYMER
YVONNE PELLETIER
TERRANCE RAY

Directed by **HAMILTON MacFADDEN**

Lovely Landi never so alluring.
Elissa, the lissome, lambent flame of emotion...

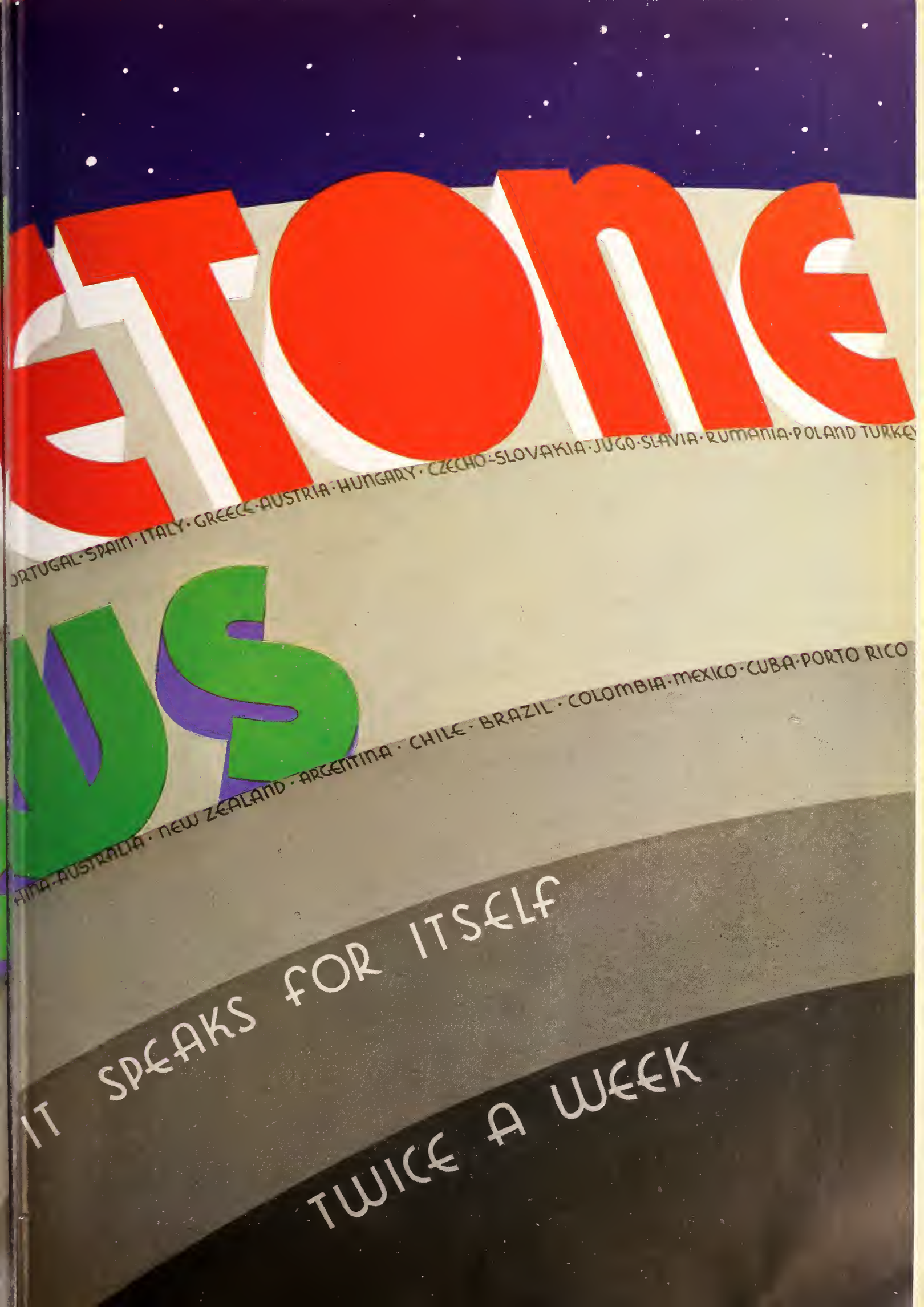
SOME GIRLS ARE DANGEROUS

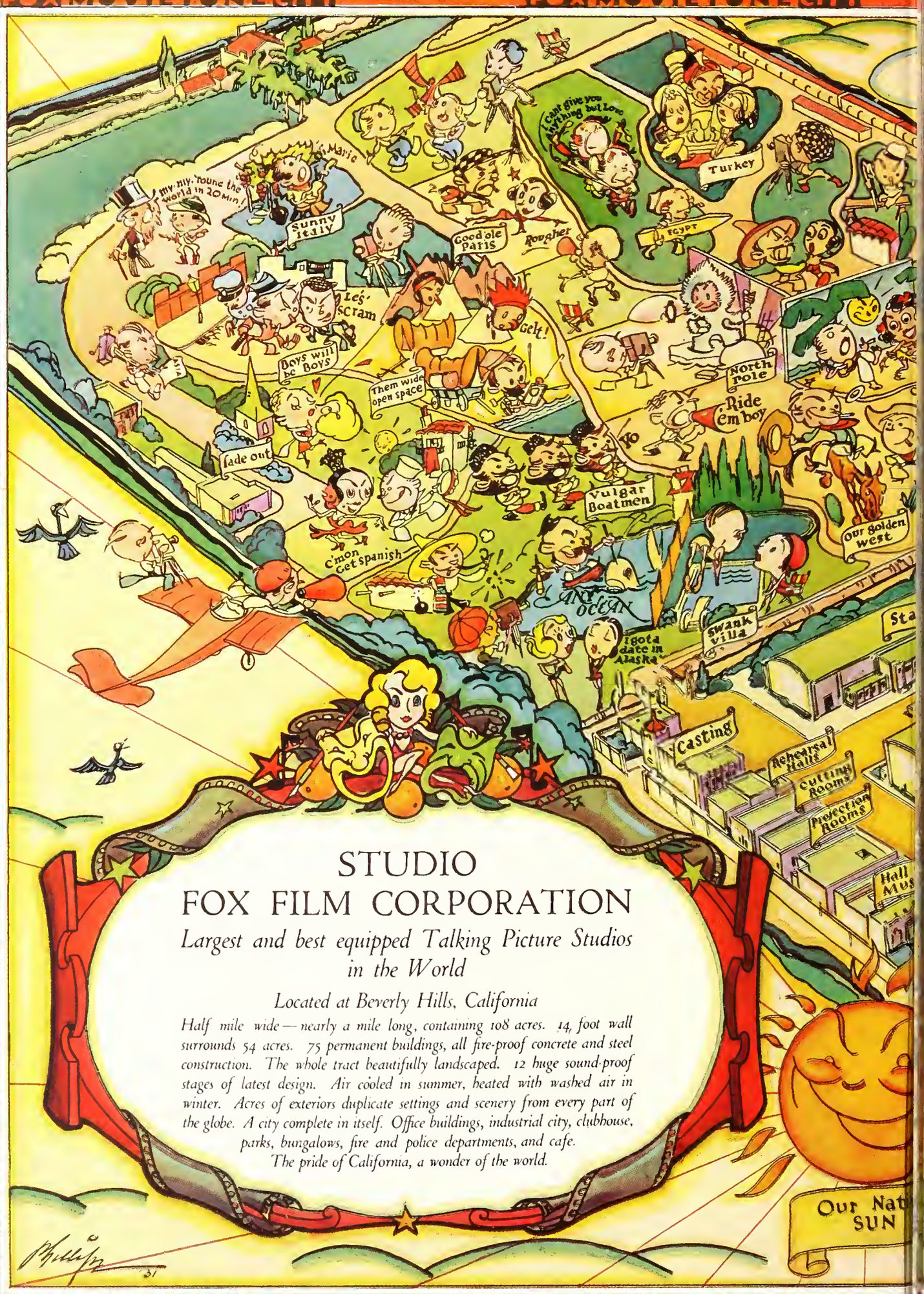
with

ELISSA LANDI
DONALD DILLAWAY
ROSALIE ROY

Directed by
ALFRED WERKER


FIRST
MONEY
UNITED STATES · ENGLAND · CANADA · SCOTLAND · IRELAND · WALES · FRANCE · GERMANY · NORWAY · SWEDEN · DENMARK · HOLLAND · BELGIUM ·
EGYPT · AFRICA · INDIA · DUTCH EAST INDIES · PHILIPPINES · FEDERATE


eTone
ORTUGAL·SPAIN·ITALY·GREECE·AUSTRIA·HUNGARY·CZECHO-SLOVAKIA·JUGO-SLAVIA·RUMANIA·POLAND TURKEY
US
AINA·AUSTRALIA·NEW ZEALAND·ARGENTINA·CHILE·BRAZIL·COLOMBIA·MEXICO·CUBA·PORTO RICO
IT SPEAKS FOR ITSELF
TWICE A WEEK



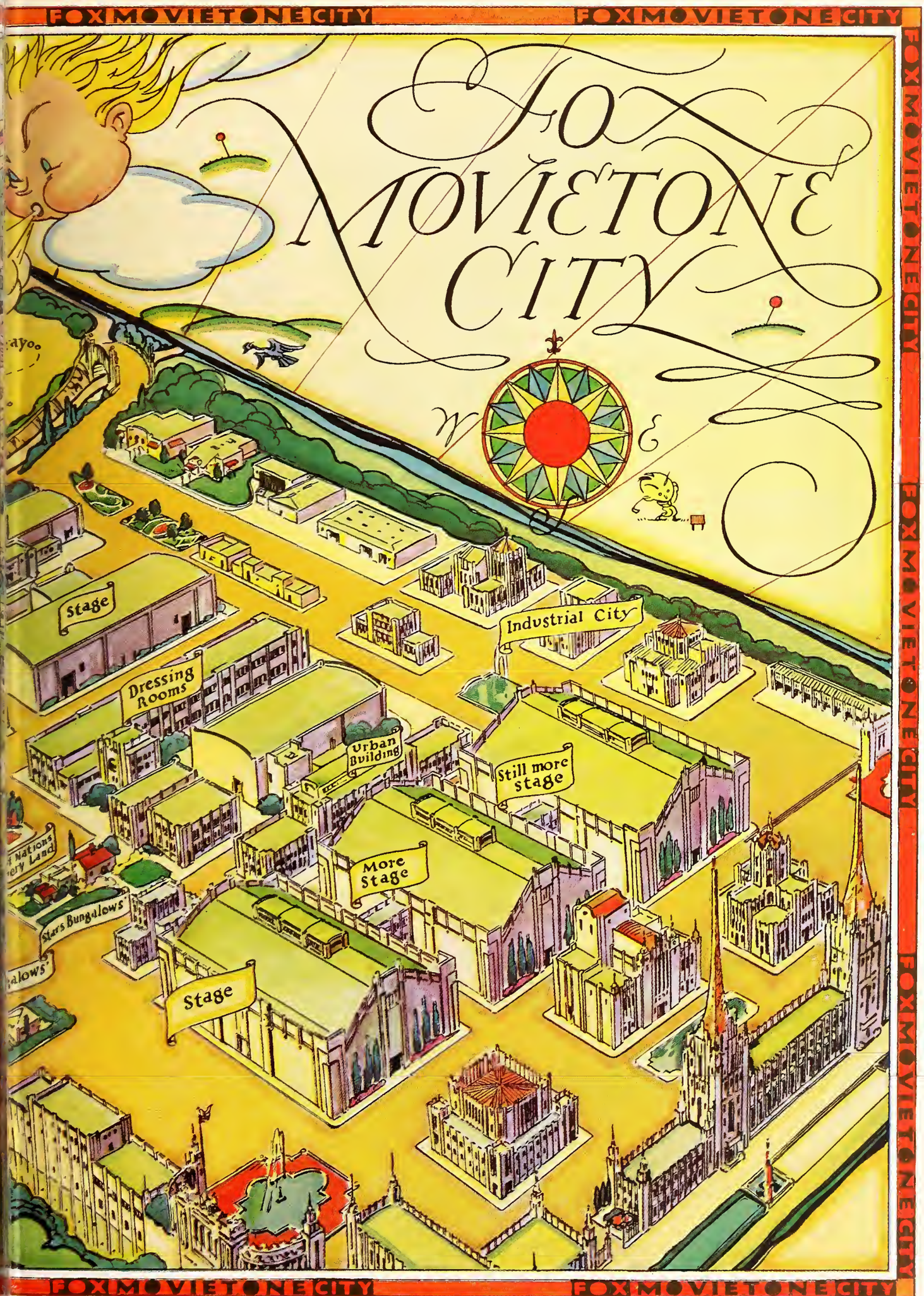
STUDIO
FOX FILM CORPORATION

Largest and best equipped Talking Picture Studios in the World

Located at Beverly Hills, California

Half mile wide — nearly a mile long, containing 108 acres. 14 foot wall surrounds 54 acres. 75 permanent buildings, all fire-proof concrete and steel construction. The whole tract beautifully landscaped. 12 huge sound-proof stages of latest design. Air cooled in summer, heated with washed air in winter. Acres of exteriors duplicate settings and scenery from every part of the globe. A city complete in itself. Office buildings, industrial city, clubhouse, parks, bungalows, fire and police departments, and cafe.

The pride of California, a wonder of the world.


FOX MOVIETONE CITY
FOX MOVIETONE CITY
FOX MOVIETONE CITY

BOX OFFICE PERSONALITIES



Janet GAYNOR

Charles FARRELL

Marguerite CHURCHILL

J. M. KERRIGAN

Jeanette MacDONALD

Roxanne CURTIS

Terrance RAY



Will ROGERS

Lois MORAN

Hardie ALBRIGHT

Joyce COMPTON

Allan DINEHART

Sally EILERS

James KIRKWOOD



Elissa LANDI

El BRENDEL

Una MERKEL

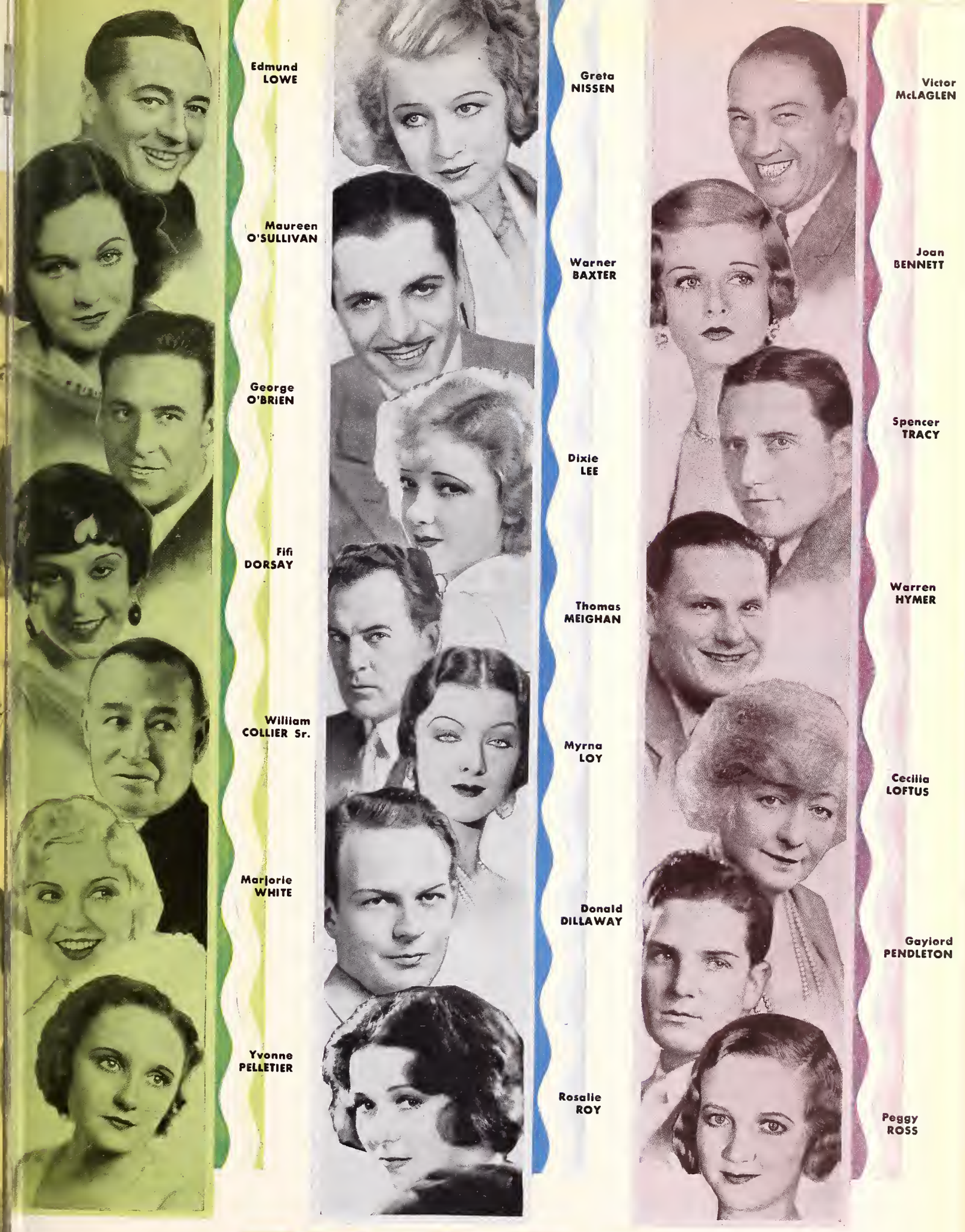
Frank ALBERTSON

Virginia CHERRILL

Humphrey BOGART

Joan CASTLE

Linda WATKINS



N BOX OFFICE PICTURES

DIRECTORS WHO PU
SHOWMANSHIP I
FOX PRODUCTION


JOHN BLYSTONE


FRANK BORZAGE


ROWLAND BROWN


DAVID BUTLER


ALLAN DWAN


SEYMOUR FELIX


JOHN FORD


WILLIAM K. HOWARD


HENRY KING


SIDNEY LANFIELD


HENRY LEHRMAN


HAMILTON MACFADDEN


KENNETH MACKENNA


WILLIAM C. MENZIES


ALFRED SANTELL


BENJAMIN STOLOFF


SAM TAYLOR


RAOUL WALSH


ALFRED WERKER

DRAMATISTS WHO WRITE ENTERTAINMENT INTO FOX PICTURES


TOM BARRY


SAM BEHRMAN

NOTED AUTHORS

George Ade
Fred Ballard
Pierre Benoit
Earl Derr Biggers
Lowell Brentano
Will T. Carleton
Charles Francis Coe
Vernie E. Connolly
Vina Delmar
Pierre Frondaie
Maude Fulton
Mildred Gilman
Zane Grey
Richard Halliburton
Rex Hardy
Peter B. Kyne
Michael Morton
William Anthony McGuire
Fulton Oursler
Felix Reisenberg
Gordon Rigby
Vincent Sheean
Booth Tarkington
Erwin Diol Torgerson
Rene Towne
Israel Zangwill


RALPH BLOCK


GUY BOLTON


EDWIN BURKE


BARRY CONNORS


JULES FURTHMAN


SAMUEL GODFREY


LEON GORDON


SONYA LEVIEN


QUINN MARTIN


DUDLEY NICHOLS


KENYON NICHOLSON


HUGH STANGE


LYNN STARLING


MAURINE WATKINS


BASIL WOON

JACK O'DONNELL
IRENE KUHN
IMOGENE STANLEY

48 PICTURES 1931 1932



HAPPY OMEN for
HAPPY SHOWMEN

Radio in Competition with Makers of Current For Egg Beaters, Bread Toasters and Washers

Hollywood—Two billion watts of electric current!

Enough to operate 80,000,000 average-sized lights. Or, 10,000,000 homes.

Reduced still farther down the dizzy scale of statistics, this vast annual power consumption of the Radio lot will nightly light a city of 33,300 homes, or of 100,000 population.

A mathematical genius—only a genius could do it—might translate this tremendous equation into terms of bread toasters, washing machines and vacuum cleaners. However, this current has a more romantic usage.

Under the eye of William Johnson, chief electrician, it feeds into the studio's six gigantic generators, turns camera motors, projection machines and lights sets. It takes a lot of power to burn a single incandescent lamp—from 500 to 2500 watts—and there have been times when 300 lamps on a single set were insufficient.

Actual power input metered into the studio is actually 2,003,610 kilowatts for the year ending March, 1931—a kilowatt hour corresponds to 1,000 watts of current measured over a period of an hour. The studio's ranch, near Encino, consumes an annual power consumption of 6,730 kilowatts.

Handling this immense power is a man's job. In normal times 150 electricians are employed. At peak times, when production is at its highest, 280 operators are engaged. The average for the coming year will be about 220 men.

Paramount and United Fail To Iron Out Australia Tilt

Each Opens First Runs to Secure Representation After Circuits Continue to Hammer Rentals

Sydney, Australia—The competitive tilt between the two big circuits, United Theatres and Hoyt's, has been complicated by the entrance of a new factor in the person of United Artists, which, not satisfied with prices offered for its product in Melbourne and Sydney suburbs, has decided to turn exhibitor. As the first step in U. A.'s fight for representation, a hall was hired in St. Kilda, seating 1,000 and Western Electric equipped. The theatre is being run as a United Artists house, the Australian office taking full responsibility.

Paramount, feeling the same about conditions as did United Artists, now joins the latter and the scrap becomes four-cornered, or rather, three-cornered with Paramount and United Artists in the same corner.

The trading result of Hoyt's for the first six months under Fox control, showed a loss of approximately $50,000. Other companies were in the same condition. J. C. Williamson, Ltd., showed a loss of $400,000 on the year, as against a profit of $75,000 for the previous year. Union Theatres publish no balance sheet.

The recent disastrous earthquake has hurt business in New Zealand badly. Kemball's theatre in Hastings was destroyed, and the Fullers are said to have lost $125,000 through destruction of their Majestic in Napier.

Brown Wins Facial Suit

San Francisco—Joe E. Brown, film star, has won his fight to keep his pictures from the advertising of the Al G. Barnes Circus. The $100,000 damage suit was settled out of court.

National Board Party



1,200 players vied for prizes awarded by screen luminaries at annual bridge party of National Board of Review, at Hotel Pennsylvania on Saturday.

Prizes were distributed to winners by Sidney S. Lenz and Mrs. Oliver Harriman (sitting) and (left to right standing) Anita Loos, Wilbur C. Whitehead and Irene Delroy.

Freuler Due in New York

John R. Freuler, Big 4 president, is due at the home office this week. W. A. Aschmann, central division manager, is visiting Midwest exchanges.

"Wes" Ruggles Better

Hollywood—Wesley Ruggles, director, has recovered from his recent illness and is now at the Radio studios preparing for a new talker.

Tube Companies Ask 40 Millions In Suit vs. RCA

Wilmington, Del.—Attorneys for 15 radio tube companies are gathering forces to bring early action in U. S. District Court here in suits for triple damages against Radio Corporation of America, charged with having either ruined or curtailed their radio tube business because of R.C.A.'s famed clause "9." These companies claim damages totalling about $40,000,000.

Action of the companies has been precipitated by the recent decision of the U. S. Supreme Court which denied the petition of Radio for review of the lower court decisions holding the company had violated the Clayton anti-trust law.

The 15 tube companies that have filed suits for triple damages in the local U. S. Circuit Court are:

Gold Seal Electrical Co., Sunlight Lamp Co., Universal Electric Lamp Co., Diamond Vacuum Products Co., Continental Corp., Arcturus Radio Tube Co., Northern Mfg. Co., Meletrone Tube Co., Vesta Battery Corp., DeForest Radio Co., Howard W. Ivins, receiver for Van Horne Co., Schickerling Products Corp., Supertone Mfg. Co., Raytheon, Inc., and Marvin Radio Tube Co.

No definite action is in view as yet in the government's anti-trust suit against R.C.A., charged with patent monopoly.

Court Hears New Patents Argument

Washington—Arguments have begun in Supreme Court of the U. S. in the case of the De Forest Radio, petitioner, vs. General Electric, a patent infringement suit of importance to the radio industry.

The suit was brought in Federal District Court of Delaware by General Electric against De Forest alleging that the radio vacuum tubes made and sold by De Forest were an infringement of the Langmuir patent issued Oct. 20, 1925. Judge Morris in Delaware court held the Langmuir patent was invalid on three grounds, because of anticipation and want of invention, because of prior invention and because of prior public use. Appeal was taken to Circuit Court of Appeals for the 3d Circuit and that court at first affirmed the district court, but later, on rehearing, reversed it.

The result was a victory for General Electric, and De Forest brought the case before Supreme Court on certiorari. Effect of the decision of the Circuit Court of Appeals, as made on rehearing, was to adjudge the Langmuir patent to be valid and infringed.

Warners to Have 100 Houses On Coast by End of the Year

Plans of Warner Bros. call for the expansion of Coast holdings to 100 properties before January 1.

Academy Launches Membership Drive

Hollywood—Two hundred members and potential members of Academy of M. P. Arts & Sciences dined Wednesday night at Paramount studio, in furtherance of an Academy membership drive.

President William de Mille announced a reduction of membership dues from $60 to $30 annually and the initiation from $100 to $25. No more associate members will be elected except in assistant directors' section, and reduction in dues is expected to cause associates to become full Academy members.

De Mille reviewed work of the Academy for four years, and outlined a plan for awards this year. Other speakers were Conrad Nagel and Sam Hardy, for actors; Al Cohn and Waldemar Young, writers; Colonel Slaughter and J. T. Reed, technicians, and Mike Levee for producers. A special picture program was given by B. P. Schulberg in the studio theatre.

The producers' committee named at a meeting yesterday to meet writers and discuss their demands consists of Schulberg, chairman; Louis Mayer, Jack Warner, J. T. Schnitzer, William LeBaron and Sol Wurtzel.

Open meeting of writers is set for Monday night.

Bureau Collects $674,426 In 9 Months; May Expand

The Legal Bureau of New York has collected claims totaling $674,426.31 on contracts during the first nine months of operation, according to a report to members by the New York Film Board. Suits were filed against 3,969 exhibitors in the New York area and northern New Jersey.

It is believed the bureau will be extended to other key cities in the country. Since elimination of arbitration, the Legal Bureau is clearing distributors' complaints against exhibitors who fail to complete contracts, as well as other breaches.

Barbara Stanwyck Still With Columbia; Loaned to Warners

Columbia Pictures has declared that Barbara Stanwyck is still under contract to them, and will appear in three films on next season's schedule.

The reported contract signed by the star with Warners, will not become effective until the present Columbia agreement is fulfilled. Miss Stanwyck was loaned to Warners for one film only.

Rocky Mountain Confab Set For Denver on May 12, 13

Denver—Convention of Rocky Mountain Theatre Owners is scheduled for May 12 and 13 here.

Harry Huffman, president, will preside.

Weltner of Paramount On South American Tour

George Weltner of the Paramount Publix foreign department, has sailed for a two-months' inspection tour of the Paramount offices in South America.

No Digs in "Lifetime"

Carl Laemmle has declared that "Once in a Lifetime," Broadway play recently purchased by Universal, will be so produced as to retain all the comedy flavor without ridiculing the motion picture industry. As is common with other plays bought for film production, "Once in a Lifetime" will probably not be released for at least a year, and is not included in the product announcement for 1931-32.

Circuits Extend Double Features

Chicago (QP)—Double featuring is being spread in the circuits, Fox setting the new policy for all its seven houses and Publix B & K extending it still further, now that the negotiations with the independents to end the practice have failed.

Fox showed "Dracula" and "Parlor, Bedroom and Bath" at the same time at the Monroe, until recently a first-run. At the Nortown, opened a month ago, Publix B & K has introduced the double featuring, and has done the same, with lowered prices, at the Regal, deluxe house in the colored section. In fact, 24 of the chain's 30 or more leading neighborhood theatres now have a permanent or part-time double bill policy. And all the near-Loop grind houses also have gone double-feature.

M. P. Club to Honor "Mike" Simmons at Dinner May 16

The Motion Picture Club will give a dinner-dance in honor of Michael ("Mike") Simmons, president of AMPA, at the club on Saturday, May 16. Tickets are $3.50 each, with accommodation for 250.

Martin Stern, in the announcement, said, "This is no more pointless gestures, but a sincere expression of respect for the manner in which the AMPA, under the able leadership of its president, has won kindred benefits for the motion picture industry."

Warners May Play Radio's Lineup On Entire Circuit

Warners are understood to be negotiating with Radio for its entire lineup to play the Warner circuit. Charles Rozensweig, vice president in charge of sales, is said to be handling the arrangements, as he did last year.

Hollywood—Charles Rozensweig, Radio vice president and Phil Hodes are on their way to New York following the annual sales convention. Radio's Eastern sales force have returned to their posts following the meeting.

Bebe Daniels Returns West

Hollywood—Bebe Daniels has returned after a visit in New York, stopping for the opening of the new Warner in Milwaukee on the way.

N.Y. Curb Members Queried on Stock

An investigation into dealings in Trans-Lux Daylight Picture Screen stock is being conducted by the New York Curb Exchange, it was learned during the past week.

All members of the New York Curb Exchange, it was learned, have been sent questionnaires asking for details of their transactions in the stock.

Percy Furber, president of Trans-Lux, is reported to have become considerably incensed at the methods employed by a brokerage house endeavoring to sell shares of his company and is said to have taken an active part in the inquiry, in conjunction with the curb exchange.

While no fraud or drastic irregularities are expected to be revealed by the inquiry it was reported a brokerage firm might be reprimanded.

Arcturus Introduces Two New Photolytic Cells

The Photo-Electric division of Arcturus Radio Tube Co., Newark, will market two new sells of different sizes to be utilized in equipment where space is limited.

The new cells, designated as type P-23 and P-27 have been placed into production. P-23 is a tubular cell, 2⅝" high x 1-5/32" wide. The P-27 is considerably reduced in overall size, measuring 1-5/16" high x 1-1/16" wide.

Wafilms Expeditions to Film Material for Columbia Shorts

Louis Bigelow and John P. Bradford have sailed for Central America, South America and the West Indies to film material for shorts produced by Wafilms, and released by Columbia.

The expedition will cover two series, the new Medbury "Travelogues" and the Futter "Curiosities." It will be gone five months.

Kelly, Joining Educational Honored by Publix Friends

A testimonial dinner was given by his Publix associates to Burt Kelly at the Maison Doree last Friday, on the occasion of his assuming a post as E. W. Hammon's assistant at Educational.

Prominent film people attended, including A. M. Botsford, Max Milder, Phil Reisman, Ben Serkowich and Ted Schlanger.

Fox Scraps "Over the Hill," Dismisses Cast, to Start Over

Hollywood—Rehearsals for "Over the Hill" on the Fox lot have been abruptly terminated and the entire cast dismissed, with the exception of Mae Marsh. The company will start all over again when new juveniles are selected.

Buffalo Houses to Have "Opposish"

Buffalo—Film houses here will have opposition in the Ramsay Street Players, dramatic stock group, in the Erlanger this summer.

ASIDES & INTERLUDES

HAT independent producer now making a feature in a nearby New York studio has taken 92 doses of bromo in an unsuccessful attempt to relieve the painful headache caused by the so-called temperamental antics of the well-known femme star. . . .

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Sidney R. (Paramount sales chief) Kent told his field staff the other day that "Paramount never has, doesn't now, and never will take a dollar for an advertising sign or advertising dialogue in its pictures." . . . And yet, *The Film Review*, London, believes "there is hardly an American film in which there is not some subtle advertising of some commodity." . . .

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"Prince Michael Romanoff" (Milton Black), captured in Los Angeles two weeks ago after alleged fantastic financial operations is said to have admitted obtaining a quarter of a million from Hollywood's screen luminaries. . . .

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Hollywood's Roosevelt Hotel, rendezvous of filmland notables, has been taken over by bankers in default of interest and principal payments. . . . Joseph Schenck was the head of the hotel corporation. . . . A foreclosure on a deed of trust for $1,036,000 may be taken. . . .

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Irving (M-G-M studio) Thalberg, prior to his departure from New York for a European vacation, intimated that "the swift-moving, episodic character of the current play, 'Grand Hotel,' will probably serve as a pattern" for films in the future. . . .

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During Paramount's 20-year existence, its earnings increased a million times! . . .

▲ ▲ ▲

Only 25% of Publix' weekly circuit operating expenses are fixed charges. . . . The 75% balance is flexible. . . .

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Hollywood producers talked contract with Helen (tennis) Wills. . . . Until the lil' lady told them that she cared nothing for the starring role in a proposed sports feature, but prefers to play love roles. . . . And the producers returned to their studios. . . .

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Carl Laemmle, Jr., Hollywood hears, will be the next subject of a biography! . . .

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That Allied newsreel deal may not find Kinograms in the final picture! . . .

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Pacent Sound Reproducer, which pulled out of the installation race several months ago, came to life suddenly last week . . . only to discover that very small houses and the non-theatrical field were the only possibilities left.

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Last season, exhibitors were bothered with mosquitoes and miniature golf courses. . . This year, peewee trout ponds will buck the "minnies." . . .

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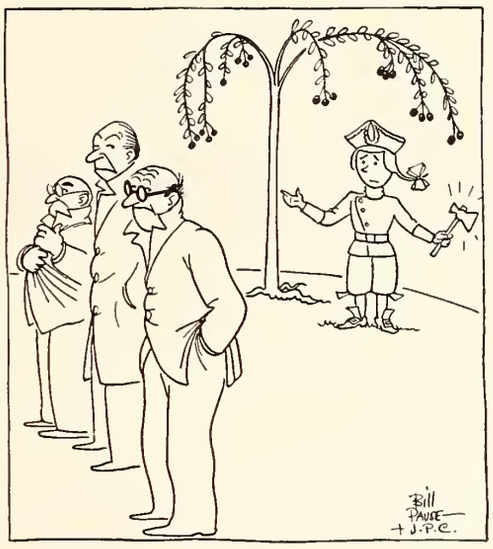
A certain exhibitor booked "Seed" and then proceeded to tie-up every plant store, seed company and fertilizer-maker in sight. . . . After Universal warned theatres that it's a "flesh-and-blood" and not a "hearts-and-flowers" title.

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In England they blame Flagg and Quirt—of "What Price Glory"—for the now prevalent widespread usage of the "rawsberry" (Bronx cheer) which marks the reception of "lemons" in London theatres. . . .

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At Omaha, Nebr., the other day, the Warner special convention train stopped for some water and, lo and behold, up pulls the train carrying back to New York the Paramount gang . . . .



PATRIOTIC associations, including women's clubs would like to have the life of George Washington filmed in feature talker form for $100,000. So, imagine their surprise when, after considerable investigation in industry ranks, they found that at least $500,000 is necessary for the vehicle which is scheduled for use in connection with the forthcoming Washington celebration in 1932 in Virginia. . . . And despite the obvious fact that producers would have to take a loss of $400,000, or thereabouts, the compatriots cannot fathom the mysteries of the refusal of film companies to participate in the venture. . . .

Amos 'n' Andy now are discussing details for another talker for RKO. . . . It will be done with the entire cast in blackface. . . . "Double Check," say the "Pepsodent Twins," has grossed $1,700,000 to date. . . . And they're not "regusted." . . .

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Amos 'n' Andy told us this week that the recent Sue Carol robbery in Chicago is on the up-and-up. . . . And not a publicity hoax, as the local constabularly believed. . . . Sue was in Chicago to play a Publix personal appearance engagement. . . . And made a second visit immediately afterward, with gunmen robbing her on both occasions. . . .

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Newspaper headline: "U. S. Discovers That Peggy Joyce Is 43!" . . . It took the U. S. Government to discover that. . . .

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Grantland Rice must fish his country home out of the ocean if he is to occupy it this summer. . . . A recent storm on East Hampton's Long Island shores all but took the Rice summer abode back to the British Isles with it. . . .

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Fox released Dorothy Jordan because they didn't think she was worth $75 a week. . . . And now they are borrowing her from M-G-M. . . . And paying plenty more than $75 per. . . .

WHY did RKO approve "Chic" Sales' selection of "The County Seat" as the title of "The Specialist's" initial film effort for that company? . . .

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A certain independent short subject company with headquarters at 729 7th Ave., New York, would have you believe that it stands ready to conquer the world! . . . But it won't tell you that its music cue writer quit in a "huff" on Tuesday because the company refused to make good "at least half" of the five weeks' salary which has been promised her each Saturday p. m. . . .

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Howard Hughes will spend millions in building a string of radio stations. . . . Which he will ready for television, if and when that new factor becomes commercially marketable. . . . Howard Hughes—first in production, then color films, and a laboratory followed by a theatre circuit. . . . Howard Hughes—no longer referred to as "the white-haired boy of Hollywood" or "the financial angel of the picture business."

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Which prominent motion picture company is dickering with EX-king Alfonso for the lead in one of those spontaneous efforts? . . .

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Blondes will not televise so well in television.

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Uptown theatre, New York, has a regular admission price of 35 cents. . . . But negroes are charged $1. . . . The difference in admission came about when, according to the management, peeved union officials began to lead an unduly large number of colored patrons to the theatre. . . . "To get even." . . .

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Grant Withers has been "pinched" five times for speeding and violating traffic laws. . . .

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Winchell will tell you that Bebe Daniels isn't getting $5,000 to advertise that ciggie on the radio. . . . She gets $3,500 and a carton of them. . . . And that Jean Harlow's contract still gives her $150 weekly, her promoters hogging the great balance. . . . And that H. Waxman, of E. 57th St. (N. Y.) has invented a lens to make pretty women interesting and interesting women beautiful.

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Several producers of ad films are now laying a heavy barrage at the doors of theatres in an attempt to line them up for their service before the exhibitor starts buying shorts for the new season. . . . The sales letters tell of the thousands of theatres already signed by each service, which figures, if totaled, would reveal the questionable existence of at least 50,000 houses in the U. S. . . . Instead of the official count of 15,000. . . .

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The Canadian government spent $100,000 investigating the film industry in the Dominion. . . . For what? . . . No one knows! . . .

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Pete Woodhull represented the Rotary Club, Kiwanis, American Legion and Chamber of Commerce as toastmaster at the associations' Dover, N. J. testimonial to Charles Ripley, the cop who recently copped gangster Nannery. . . .

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When Fox closed the recent New York sales convention with a dinner at the Delcassian Club on Long Island, many remembered that just two years previous, on the same dais and upon a similar occasion, William Fox delivered what later developed to be his last public address to Fox personnel as a group. . . .

Moral: Know Your Firemen If You Would Offer Competition

Chicago—(QP) Theatre business in a certain, small, central Indiana town in this territory had been excellent for a long time. Now it was getting better, and Mr. A, who represented the town's theatre business, for all practical purposes should have been a happy and contented man. There was, however, a single irritating fly in his ointment of success, which was the even greater prosperity of Mr. B, who operated the lone theatre in the thriving, neighboring town. It disturbed Mr. A no end to hear that, no matter how high his grosses ran, the final count over in Mr. B's box office was inevitably several hundred dollars higher.

If, A mused to himself, someone should open a competitive theatre in B's town it could be made to be profitable and it would certainly halt the spectacular performance of that monopolistic rival of his. Why, he asked himself, should not he be the one to conduct just such a theatre in that neighboring town? Apparently, there was, at that time, no answer to the question, so the month of its birth saw the idea bear material fruit in the gleaming, luxurious new theatre on the main thoroughfare of Mr. B's community.

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Things went along right well from the start. Nothing spectacular, you know; nothing sensational. Just a nice steady, profitable patronage that continued to grow from day to day, and the satisfying certainty of knowing that every increase in his new business meant a corresponding decrease in the business of competitor B.

Within a few weeks, the new enterprise was on such a sound basis, running so smoothly, that Mr. A, made giddy and romantic minded by good fortune, was impelled to take a long-considered but oft-deferred step. He married the girl of his choice and the happy pair departed on their honeymoon.

Back in B's town, two days later, catastrophe in the form of an employees' carelessness with fire descended on Mr. A's newest enterprise. The village alarms were sounded, and volunteer firemen, ever alert to their responsibilities, heard and answered. Mr. B, the town's first theatre owner, was among them, for in all his years as a member of the volunteer fire department, he had not failed to answer a single alarm. So, by the time the valiant boys had answered and the apparatus was manned, Mr. B was in his accustomed place in the driver's seat of the village fire truck.

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With bells clanging and sirens shrieking, Mr. B guided the burnished fire truck down the main street with his customary dash and skill. Within a block or two of the blazing theatre, at just about the spot where a person familiar through long habit with the buildings of the town, could be certain of the identity of the blazing structure, something went wrong with the fire truck, quite suddenly and unaccountably. It coughed, sputtered, hesitated, and with a final, despairing sigh, came to a complete and uncompromising halt. Efforts to coax it further, though determined, were unavailing. Precious time was lost. So much of it, in fact, that by the time the heavy apparatus had been pushed by willing but unequal hands to the scene of the blaze, our poor Mr. A's prosperous, new theatre had been reduced to a sorrowful heap of charred rafters and dull embers that winked, it seemed, with wise tolerance at Mr. B and his fellow members of the town's volunteer fire department.

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Naturally, the regrettable incident incited much malicious gossip in and about the town. As a result of it, the townsman who inevitably is seen alongside Mr. B on the driver's seat of the fire truck as it rushes headlong to the scene of local conflagrations, withdrew his name from the list of volunteer firemen. In his eagerness to get to the theatre blaze, it was explained, Mr. B's companion had unwittingly pulled the carburetor choke, which, instead of urging the truck on to greater speed, as was intended, flooded the feed lines and brought the mechanism to its disastrous state of inertia.

But still the gossips will not be downed. They go about the town whispering. And the assistant fire truck driver may be seen comfortably ensconced in Mr. B's theatre office, where, they will tell you, he now holds a responsible position.

English the Big Factor in Publix Foreign Business

Fifty-three per cent of all grosses rolled up by Paramount on rentals abroad are obtained from English speaking countries, according to Joseph Seidelman, assistant to Emil Shauer, chief of Paramount's foreign departments.



Jos. Seidelman

Spanish speaking countries contribute 14½% of rentals collected abroad, with French speaking countries collecting 12⅓% of foreign grosses. The remainder is divided among foreign countries of the world in smaller proportions.

These figures, which obviously belittle the importance of foreign versions as related to impressions now prevalent in the industry, indicate the extent to which a major distributor may secure world-wide representation with features made in only three versions—English, Spanish and French.

Rebuilding the Market

That foreign business is rapidly reaching the point of pre-sound days is indicated by Seidelman who stated that "in the first quarter of 1931, we exceeded our income for the same period in 1930 which was our record year. In that year we topped sales of former years by 20%."

"In rehabilitating the foreign field," Seidelman declared, "we have salvaged all value in silents and in addition worked in talkies during this transition." He said that "revolutions and political upheavals are a big handicap because commercial exchange is based on the dollars in New York. These exchange values fluctuate with every national change.

"The department has expanded in theatre operation, now having 48 houses under its control, while six more are in the course of construction."

Shapiro Returns to Coast

Victor M. Shapiro leaves New York for the Fox studio in Hollywood on Saturday, going via Panama Canal. Glen Allvine will handle home office advertising and publicity, while Shapiro will take charge of studio promotional work for the next six months, at the end of which Allvine and Shapiro will switch posts.

Pittlauga Successor Chosen

Rome—Commendatore Dr. Guido Pedrazzini has been elected managing director of Cines, Italian company, to replace Commendatore Pittaluga, who died recently.

Sarnoff to Visit RKO Plant

Hiram S. Brown will accompany David Sarnoff on a trip to the Coast in a few weeks when Sarnoff will make his initial visit to the Radio lot in Hollywood.

Fred Bryan in Jack Meador's Post as Technicolor Manager

Jack Meador, who resigned as Technicolor's business manager in New York, is succeeded by Fred F. Bryan, color technician on Technicolor's staff.

Ostrer May Boost Gaumont By Means of London Weekly

London—Isadore Ostrer has bought *The Referee*, old weekly, for about $500,000. Speculation as to his purpose centers about use of the paper as a propaganda medium for Gaumont-British.

ANNOUNCING
THE GREATEST COMBINATION OF NEWS CHANNELS

ever conceived!

THE POWER of NEW

THE POWER of THE

THE POWER of NEW
a VAST ORG

combined to produc
revolutionary type of

SUPER-

SPAPERDOM

RADIO

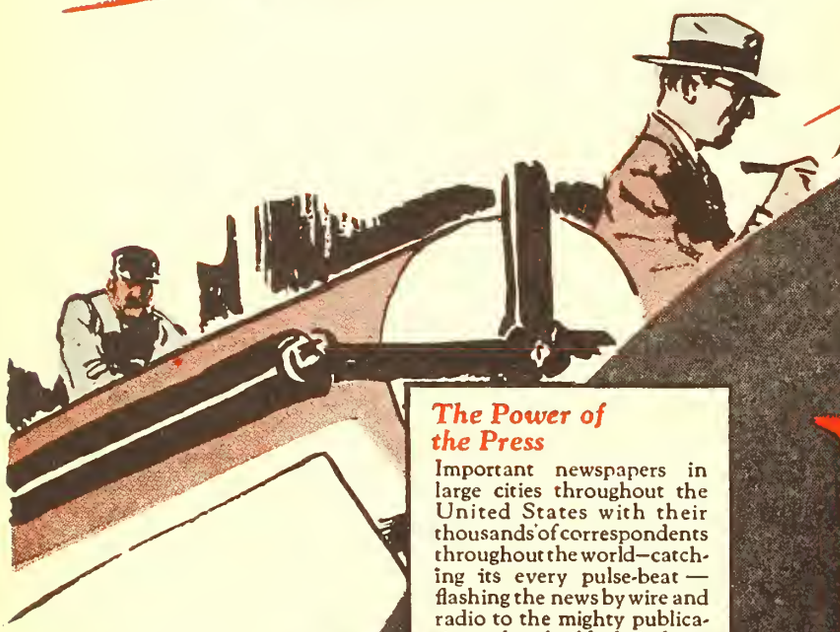
SREEL

ANIZATION

n new and absolutely
newsreel service—the

EWSREEL

The modern newsreel o



The Power of the Press

Important newspapers in large cities throughout the United States with their thousands of correspondents throughout the world—catching its every pulse-beat — flashing the news by wire and radio to the mighty publications that build their huge daily editions for newspaper readers, for the patrons of your theatre.

The Power of the Radio

Powerful product of mo
science that reaches a
oceans, mountains and
erts. Nothing can stop
the fulfillment of its pur
No longer an entertain
novelty but a necessit
every home. Hundred
powerful stations blanke
nation. An event occurs
instantly it is broadca
the corners of the earth
your theatre patrons
want their news qui
clearly!

THE NEW

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today and of the future



D GREATER

RST

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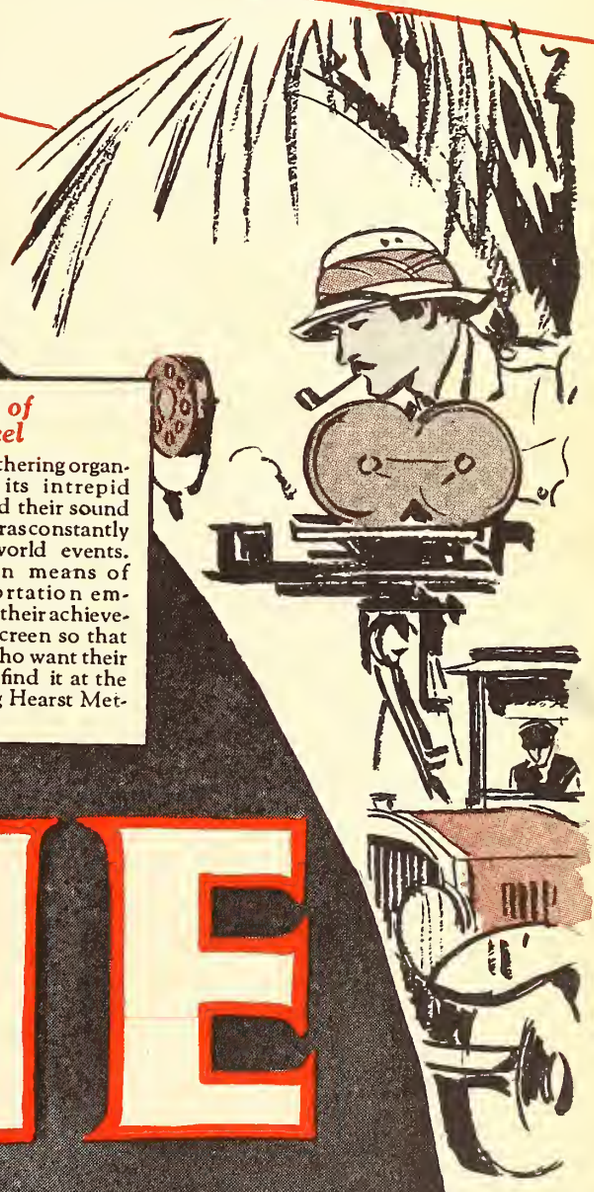
NS

corporated

TTER

The Power of the Newsreel

A vast news-gathering organization with its intrepid cameramen and their sound recording cameras constantly focused on world events. Every modern means of rapid transportation employed to bring their achievements to the screen so that your patrons who want their news fast will find it at the theatre playing Hearst Metrotone News.



THE GLOBE TROTTER

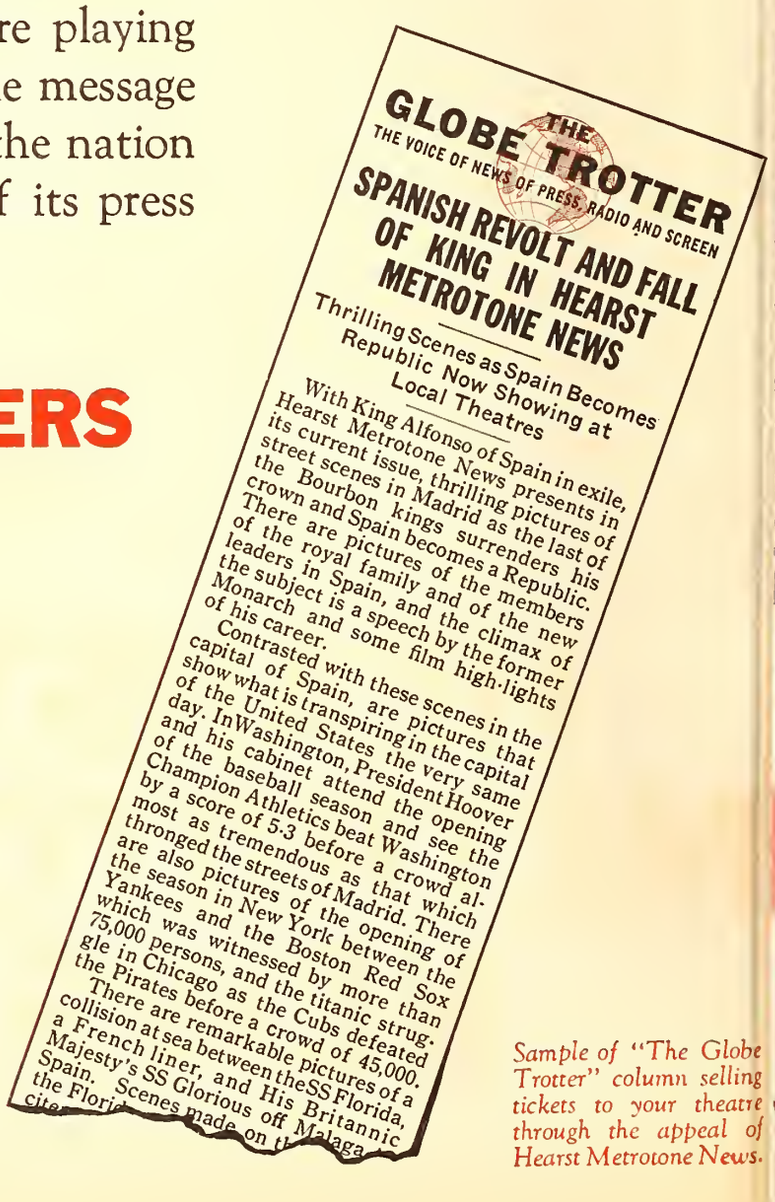
THE VOICE OF NEWS OF PRESS, RADIO AND SCREEN

WHAT IS IT?

"The Globe Trotter" is the combined news gathering and disseminating power of the PRESS, the RADIO and the MOTION PICTURE SCREEN It is the voice of news of Hearst Metrotone News reaching the public daily through the pages of important newspapers in principal cities everywhere; resounding in every radio-equipped home in the country through the affiliated radio station of every participating newspaper; and greeting the nation again from the screen of your theatre, the theatre playing Hearst Metrotone News. Carrying the message of your screen into every home of the nation through the constant daily power of its press and radio affiliations.

IN THE NEWSPAPERS

"The Globe Trotter" is a daily feature calling atten tion to the daily broadcast of late wire and local news over its affiliated radio station. Twice each week the complete contents of the twice-weekly issues of Hearst Metrotone News are sold to the public through vivid, vigorous description of the scenes which it presents. At regular intervals "The Globe Trotter" sponsors large space advertising announcements ranging up to full pages listing the theatres in the territory where Hearst Metrotone News is being shown—selling through the pages of the newspapers the new and greater superiority of the super-newsreel —selling an ever growing public the idea of attending the theatres that show it.



GLOBE TROTTER
THE VOICE OF NEWS OF PRESS, RADIO AND SCREEN

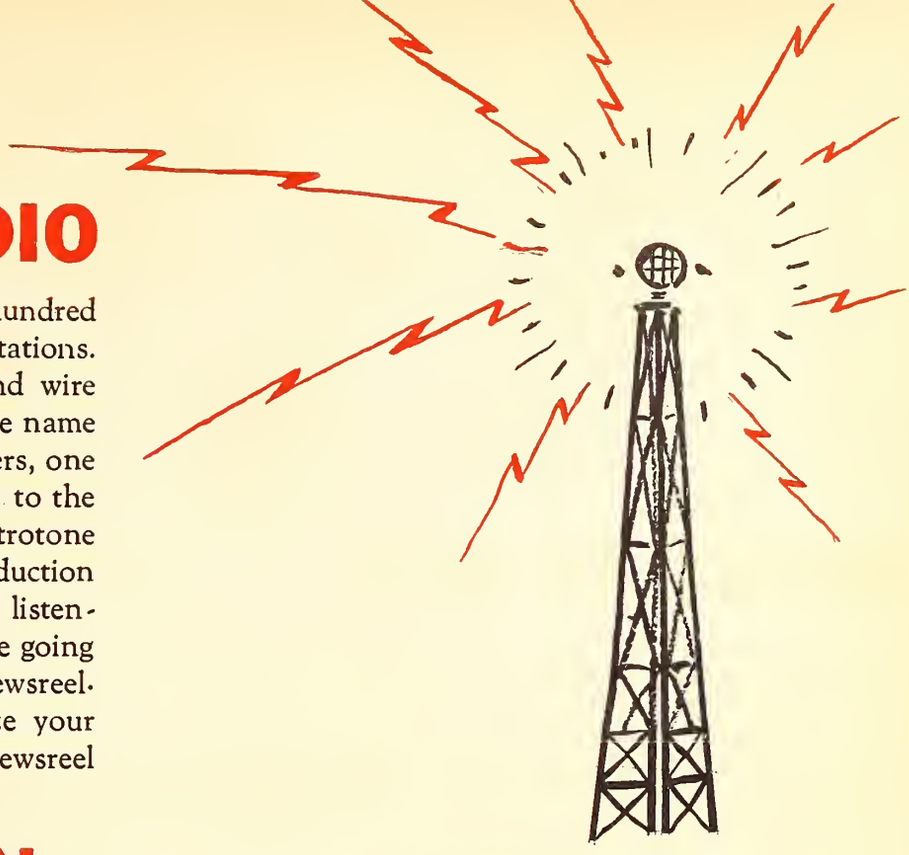
SPANISH REVOLT AND FALL OF KING IN HEARST METROTONE NEWS

Thrilling Scenes as Spain Becomes Republic Now Showing at Local Theatres

With King Alfonso of Spain in exile, Hearst Metrotone News presents in its current issue, thrilling pictures of street scenes in Madrid as the last of the Bourbon kings surrenders his crown and Spain becomes a Republic. There are pictures of the members of the royal family and of the new leaders in Spain, and the climax of the subject is a speech by the former Monarch and some film high-lights of his career.

Contrasted with these scenes in the capital of Spain, are pictures that show what is transpiring in the capital of the United States the very same day. InWashington, President Hoover and his cabinet attend the opening of the baseball season and see the Champion Athletics beat Washington by a score of 5-3 before a crowd almost as tremendous as that which thronged the streets of Madrid. There are also pictures of the opening of the season in New York between the Yankees and the Boston Red Sox which was witnessed by more than 75,000 persons, and the titanic struggle in Chicago as the Cubs defeated the Pirates before a crowd of 45,000. There are remarkable pictures of a collision at sea between theSS Florida, a French liner, and His Britannic Majesty's SS Glorious off Malaga, Spain. Scenes made on the Flori... cite...

Sample of "The Globe Trotter" column selling tickets to your theatre through the appeal of Hearst Metrotone News.

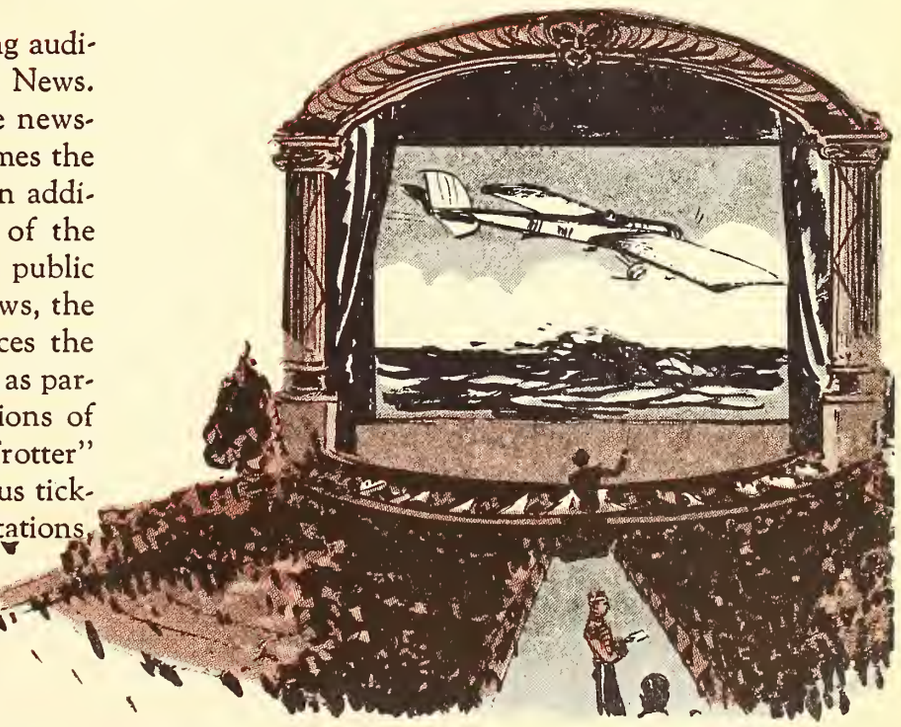


OVER THE RADIO

"The Globe Trotter" reaches more than one hundred million people daily through its affiliated radio stations. At a given hour daily the late local news and wire flashes from all the world are broadcast in the name of Hearst Metrotone News. Like the newspapers, one or more of these radio stations drives home to the patrons of your theatre the fact that Hearst Metrotone News is the voice of news and the visual reproduction of news on the talking screen. Countless radio listeners that have never patronized your theatre are going to look for the theatre playing the super-newsreel. The patrons you have are going to recognize your theatre as the home of news and the modern newsreel service.

ON THE SCREEN

"The Globe Trotter" speaks to ever increasing audiences from the contents of Hearst Metrotone News. "The Globe Trotter", the word of news in the newspaper; the voice of news over the radio becomes the voice and sight of news of the talking screen. In addition to the infinite variety and high quality of the sound-recorded subjects which theatres and public have come to expect of Hearst Metrotone News, the voice of "The Globe Trotter" further enhances the interest value of such spontaneous news events as particularly lend themselves to the voice descriptions of the expert news observer. Thus "The Globe Trotter" definitely allies with your theatre the tremendous ticket-selling power of great newspapers and radio stations.



THE GLOBE TROTTER'S EXCLUSIVE NEWSREEL AFFILIATION IS—

HEARST METROTONE NEWS

WHAT

THE GLOBE TROTTER

THE VOICE OF NEWS OF PRESS, RADIO AND SCREEN

MEANS TO YOUR THEATRE!

THE MESSAGE OF THE SUPER-NEWSREEL— THE MESSAGE OF YOUR THEATRE PROGRAM CARRIED INTO THE VERY HOMES OF EVERY FAMILY OF THE NATION



THE ONE NEWS PERSONALITY OF PRESS, RADIO AND SCREEN





The cities indicated in black are right now "GLOBE TROTTER" conscious. Read the details on the following page

"THE GLOBE TROTTER" NEWSPAPERS AND AFFILIATED RADIO STATIONS BLANKET THE NATION FROM IMPORTANT KEY POINTS IN EVERY TERRITORY

Never before has the message of your theatre been driven home to your patrons so strongly; so steadily; so convincingly. The name of your theatre and "The Globe Trotter" on the pages of the paper they read; the voice of "The Globe Trotter" coming in on the radio nightly with the latest news of all the world. The greatest compaign to bring more patrons to your theatre ever conceived.

HEARST METROTONE NEWS—
TROTTER" HOOK-UP NOW FU
IN IMPORTANT CITIES

DIRECTING MILLIONS OF NEW AND OLD MOVIE-GOERS TO THE THEATRES PLAYING HEARST METROTONE NEWS

NEWSPAPER READERS 30,000,000

MAMMOTH NEWSPAPER-RADIO-SCREEN HOOK-UP NOW OPERATING IN IMPORTANT CITIES

CITY AND STATE	NAME OF PAPER	RADIO AFFILIATION
ATLANTA, GA.	Atlanta Georgian	WGST
BALTIMORE, MD.	Baltimore News & American	WCAO
BOSTON, MASS.	Boston American	WLEX
CHICAGO, ILL.	Chicago Herald-Examiner	KYW
DETROIT, MICH.	Detroit Times	WJR
LOS ANGELES, CALIF.	Los Angeles Herald	KMTR
MILWAUKEE, WIS.	Wisconsin News, Milwaukee	WISN
NEW YORK, N. Y.	New York American	WOR
OAKLAND, CALIF.	Oakland Post Enquirer	KROW
SAN FRANCISCO, CALIF.	San Francisco Call-Bulletin	KFRC
SAN ANTONIO, TEXAS	San Antonio Light	KTSA
SEATTLE, WASH.	Seattle Post-Intelligencer	KOMO
WASHINGTON, D. C.	Washington Herald	WOL

and more cities being added daily

50,000,000 RADIO COVERAGE

GLOBE TIONING

LARGE SPACE NEWSPAPER ADS ND PRESS STORIES

ch as those reproduced in is section are examples of e tremendous support being ndered by participating news- pers. The advertisement on e right which measures four l newspaper columns is the st of the series announcing e incorporation of "The obe Trotter" with Hearst etrotone News. Subsequent vertisements will list the mes and addresses of all the- es in the newspaper's terri- y showing Hearst Metrotone ws. These advertisements l appear at regular intervals d will keep the name of your eatre before a vast reading blic.



SUBSEQUENT ADVERTISEMENTS WILL LIST ALL THEATRES PLAYING HEARST METROTONE NEWS



IT PAYS TO BE A PIONEER!

IF you had joined in with Henry Ford when he first started making automobiles, you'd be worth a lot of dough today!

• • •

IF you had started digging oil wells with John D. Rockefeller, you could invite all your patrons to see your shows for nothing!

• • •

IF you had invented the radio, the printing press or motion pictures, you would have the world by the tail!

OPPORTUNITIES TO GET THE JUMP ON THE REST OF THE WORLD NEVER CEASE!

YOU are in the theatre business and **THE YEAR'S GREATEST FORWARD STEP IN THEATRE ENTERPRISE IS BEING PRESENTED TO YOU.** A development in sound newsreel production and promotion that relegates over-night all other news film efforts to an age gone by. **THIS IS YOUR OPPORTUNITY!** It is up to you to take advantage of the radio, press and screen affiliations that will make yours a bigger and better theatre. You can capitalize the success of this revolutionary idea from the very start — by being a pioneer — by booking now —

The NEW SUPER-NEWSREEL

HEARST METROTONE NEWS

METRO-*Goldwyn*-MAYER

Academy, S.M.P.E. To Co-ordinate

(*Continued from page* 12)

and Sciences. This brings us to wondering just how the development relates itself to the Society of Motion Picture Engineers, and in what manner, if any, the endeavors of these organizations will be coordinated.

In response, under date of May 1, Mr. Crabtree replied:

In reply to your letter of April 1, I have been giving considerable thought to the problem of closer co-operation and co-ordination of effort on the part of the Academy of Motion Picture Arts and Sciences and our Society. With this in mind, I invited the Assistant Secretary of the Academy to discuss with our Board of Governors the problem of co-ordination in September, 1930, and as a result of this discussion the Board of Governors resolved to set aside a section of our Journal in which to record the technical activities of the Academy.

The members of our board are also to meet with the Technicians Branch of the Academy on May 21 in Hollywood, Calif., previous to the opening of the spring convention.

To date, I don't think there has been much duplication of effort, but I am anxious that in future this should be reduced to a minimum.

You realize, of course, that there is a definite field of usefulness for both the Society of Motion Picture Engineers and the Academy of Motion Picture Arts and Sciences. We are concerned primarily with the "tools" of the industry and the fundamental principles which lead to their development, while the Academy, which is sponsored and subsidized by the producers is concerned largely with the application of the tools which the engineer devises to the production of motion pictures.

To illustrate this, take the matter of wide film—the Academy has ceased to concern itself further with wide film problems because it considers that at its present stage of development the wide film does not contribute sufficiently to the box office value of the picture to justify the expense involved; the Society of Motion Picture Engineers, on the other hand, is encouraging further research work on the problem in the hope that a larger picture can be exhibited in the theatre with much less expenditure than would be necessary were the industry to change over to the use of an extremely wide film.

I propose to deal at some length with the activities of the Society of Motion Picture Engineers and the Academy in regard to education of the technicians, co-operative research and standardization during our spring convention and at that time outline possible means of better co-operation between the two organizations.

The spring meeting of the Society of Motion Picture Engineers is to be held at the Roosevelt Hotel in Hollywood May 25 to 29.

New York Engineers Meet

The New York section of the Society of M. P. Engineers held its regular monthly meeting May 8 at the Westinghouse Lighting Institute.

Sound Pictures, Utilized for Instruction, Are Approved by U. S. Office of Education

Washington—United States Government, through its Office of Education, officially accepts sound pictures as a new force in education.

Educational opportunities hitherto unattainable for millions of citizens, especially those living in rural areas and small towns, are now available, it was explained.

Much has been said of the general educational value of pictures even though they are primarily commercial. Aside from this, scientific research with them, especially accelerated since talking pictures have appeared, has gone forward.

Educators in all parts of the United States, recognizing the significance of the talking picture as an adjunct to education, are cooperating with the educational departments of sound producers and are working out a systematic program. A number of pictures have been produced. The whole educational program is being conceived in harmony with prevailing educational standards and practices.

As the program developed, specialists in the Office of Education were approached for suggestions. One of the most significant recommendations proffered was that they direct their attention to parent-teacher associations so that wider publicity be given their efforts. Through this medium not only is the new force in education brought to them but they are enabled to utilize the materials for their own constructive programs.

Wide Film Goes Back on Shelf

(*Continued from page* 14)

ducers have definitely decided not to proceed with the use of wide stock.

Present economic conditions within the industry, which would be considerably aggravated if studios and theatres were compelled to spend millions to switch to wide stock, prompted the decision to abandon the new width.

Inability of several wide film sponsors to get together on a uniform size did not influence the abandonment, it is held, because adoption of the new factor would automatically compel producers to effect a standard.

Leading raw stock manufacturers and equipment concerns are understood to have practically completed arrangements for the switchover when producers decided to junk the wide size.

Television Will Arrive In Year, Says RCA Chief

(*Continued from page* 9)

claring that it promised "another great industrial development."

"Last year," he pointed out, "I said that perfected television would come within five years. The results of our work in the last six months has brought the goal some years nearer. But television will not supersede sound broadcasting. The two services will be complementary."

To assure the industrial development that is promised by television, Sarnoff added: "We cannot disappoint the public and defeat the possibilities of a future great service by hasty and premature action at the present time.

"Important forward strides are being made with television. In our development work now proceeding at Camden we are seeking to perfect television to a point where it is capable of rendering real service before offering it to the market. While the public was willing, and even eager, to experiment with radio in the early stages of broadcast development, it seems to us that it will desire a comparatively more advanced television receiver than the early crystal radios. There was no precedent for the taking of sound and music out of space, but the public has been educated by the motion picture industry to expect picture transmission of a high quality, and it is doubtful whether interest can be long sustained by inferior television images.

"The progress we have made so far has given us the belief that ultimately a great service of television can and will be made available. Because of our present and past efforts in this field of research and development I feel that the position of the Radio Corporation both as to patent rights and technical facilities is promising. I do not believe that television will supersede sound broadcasting by radio. It will be a correlated industry.

Speaking of business conditions and radio activity, Sarnoff said: "It is gratifying to report that there has been improvement in respect to sales within recent months," he said, adding that the first quarter report, showing a surplus of $263,648 after preferred dividends, was a marked improvement over the first quarter of 1930, when there was a loss.

Fire Protection Association Meets in Toronto on Monday

Toronto—Wholesale revision of the fire protection code governing laboratories, studios and theatres will be made by the National Fire Protection Association, which meets here next week, Monday to Thursday.

Paramount Cancels Oakie Film

Hollywood (QP)—Inability of Jack Oakie to get together with Paramount in the recent row is understood to have prompted the studio to call off production of Oakie's proposed new vehicle, "Is Zat So?" The unit has been dismissed.

RKO SPREADS SCREEN CAUSE WITH BROADCAST TO NATION'S MILLIONS

Empire-State Opening Key To National Attention

Notables of Society and Screen Attend Triumphant Event of The Theatre of the Air

An audience of 20,000,000 listeners heard the RKO-Theatre of the Air broadcast from the observation tower of the Empire State building a thousand feet above Fifth avenue in connection with the official opening of the great structure May 1, according to the estimates of officials of the National Broadcasting Company. This is likely an unparalleled figure for a motion picture broadcast.

This Radio-Keith-Orpheum broadcast became the climax of the opening day's busy schedule of social and official events which dedicated the world's tallest structure. In the afternoon the speakers included Governor Franklin D. Roosevelt, Alfred E. Smith, Mayor James J. Walker and other state and municipal officials, following a signal from President Hoover in Washington, which started the ceremonials.

At the evening broadcast, which was followed by a reception and buffet supper atop the Empire State, the "RKO Theatre of the Air" entertained a distinguished and representative audience which included city officials, executives of the production companies allied with RKO, and many members of the press, stage, screen and society. The party of more than two hundred persons included:

Hon. and Mrs. Alfred E. Smith, Mr. and Mrs. Hiram S. Brown, Mr. and Mrs. Frank Vanderlip, Mrs. August Belmont, Mr. and Mrs. Oliver Harriman, Mr. and Mrs. Lee Marcus, Mr. James H. Turner, Mr. Floyd Gibbons, Mr. and Mrs. S. L. Rothafel, Mr. and Mrs. Lew Fields, Mr. and Mrs. Joe Weber, Miss Ruth Roland, Miss Lillian Roth, Mr. Harry Richman, Mr. Terry Ramsaye, Mr. and Mrs. Ned E. Depinet, Mr. Julian Street, Jr., Mr. and Mrs. A. M. Botsford, Mr. Jules Levy, Mr. and Mrs. Nate Blumberg, Mr. Ken Hallem, Mr. and Mrs. Hy Daab, Mr. and Mrs. Nick Kenny, Major and Mrs. William C. Kennelly, Mr. and Mrs. Herman Zohbel, Mr. and Mrs. B. B. Kahane, Mr. and Mrs. Mark A. Luescher, Mr. and Mrs. William Mallard, Mr. and Mrs. Milton Schwarzwald, Mr. and Mrs. Amedee J. Van Beuren, Mr. and Mrs. G. W. Johnstone, Mr. John F. Royal, Mr. and Mrs. Fred Stone, Mr. and Mrs. Tom Kennedy.

One important factor of this broadcast is the fact that it is the latest of a series of RKO programs over this network staged in unique and interesting locales. Previously the "RKO Theatre of the Air" had come from a U. S. battleship; from the Club Leviathan and from the SS Conde Grande. All of these have resulted in accumulated nationwide interest with an increasing audience.

The outstanding success of the "RKO Theatre of the Air" according to observers, dates from the time the radio activities of RKO were taken directly under the wing of James H. Turner, assistant to president Hiram S. Brown. Previously this hour had attracted so marked attention either from the general public nor from the personnel in the organization itself. It lacked originality, novelty and showmanship. Today it is classified among the leaders both in public appeal and in institutional usefulness.

"This Empire State-RKO broadcast is," observed Mark Luescher, "a fine example of co-operation with an important civic development as noted in this same Empire State adventure. Here and by this means, the RKO executives indicate to their men in the field everywhere, a definite desire and policy of becoming identified with a celebration of local interest; to tie-up with events which are beneficial to the growth and development of communities, and to cooperate with and become a part of every local movement that is of far-reaching significance. The RKO message which came from the towers of the Empire State on May 1 was more than a radio program—it was a humanizing, friendly and neighborly gesture."

On June 5th, another interesting experiment is being made when the "RKO Theatre of the Air" will dedicate its entire program to the Portland Rose Festival, an annual event which has taken on national importance. This dedication is a tribute to the Chamber of Commerce of Portland, Oregon, sponsors of an activity that is fast paralleling the Mardi Gras of New Orleans in nationwide interest.

NOTABLES PICTURED ON HIGH



MISS RUTH ROLAND and Mrs. Hiram S. Brown pictured at the RKO Theatre of the Air party on opening day at the Empire-State Building.



HON. ALFRED E. SMITH and Mr. James H. Turner of RKO at a smiling moment in the most lofty social event of the screen ever held on Fifth Avenue.

In Defense of the Actor

Los Angeles—"Chiselers" is the term given to sponsors of charity affairs which seek free talent, by executives of Fox West Coast Theatres, who have issued orders to house managers to hereafter refrain from participation in these affairs—unless the actor is paid.

If the cause is worthy, managers are told, "pay the actor and enter the cost on your advertising budget. You'll then realize, pretty quickly, that most of these donations aren't worth while."

Represents Australian Firm

J. H. Hoffberg Company, Inc., has been appointed American representative of Rex Productions, Ltd., newly organized independent exchange in New Zealand.

Lil Dagover Due May 25

Lil Dagover, European star signed by First National, arrives in this country about May 25.

ON THE DOTTED LINE...

Columbia

Laura LaPlante in "Arizona." . . . Ross Lederman, long term directing contract. . . . Jamesson Thomas, Fred Santley in "Lover Come Back." . . .

Fox

Elda Voelkel, new contract. . . . James Dunn, new contract and in "Bad Girl." . . . Edward Dean Sullivan, to adapt unproduced Mark Hellinger-Charles Beahan play, "Night Court." . . . John McDermott, Elliott Clawson, writing contracts. . . . Adolphe Menjou, Irene Dunne, Olga Baclanova, Lilian Bond, Hale Hamilton, Ernest Torrence, Cliff Edwards in "The Great Lover"; Arthur Robison, directing. . . . Fletcher Norton, Otto Hoffman, Charles Stevens, Marjorie Rambeau in "The Son of the Rajah"; Jacques Feyder, directing. . . . Lionel Barrymore, Nils Asther, new contracts. . . .

Paramount

Raymond Guion in "Personal Maid," . . . Claude King, Paul Lukas, Eleanor Boardman, Helen Johnson, Geoffrey Kerr, Juliette Compton in "Women Love Once." . . . William Boyd, Lilyan Tashman, Wynne Gibson, Regis Toomey in "Murder By the Clock"; Ira Hards directing; Bartlett Cormack, adaptation. . . . Alan Rinehart, story department. . . . Lawrence Grant, Mitzi Green, Edna May Oliver, Louise Fazenda, Jackie Searl, Bruce Line in "Let's Play King." . . . Charles Trowbridge, Peggy Shannon, Eugene Pallette, Ned Sparks, William B. Davidson in "The Secret Call"; Stuart Walker directing . . . Ruth Hall, Tom Kennedy in "Monkey Business." . . . Lester Vail, Helen Ware, Gary Cooper, Carole Lombard, Sid Saylor in "I Take This Woman"; Slavko Vorkapich, Marion Gering, directing. . . .

Radio

Phillips Lord, new contract. . . . Mary Astor in "Nancy's Private Affair"; Gregory La Cava directing. . . . Jean Delmour, Marcelle Corday, Rose Dione, Adrienne d'Ambricourt, Louis Mercier, M. Borgato in "The Next Corner" (continental version). . . . Arline Judge in "Helga." . . . Ivan Lebedeff in "Strange Women"; Henry Hobart, supervisor; Benn W. Levy, adaptation; Richard Boleslavsky, directing. . . . Addie McPhail, Aileen Carlyle, Leyland Hodgson, Bud Jamieson, new contracts. . . . Esther Crispin Martini, Aphonse DeCruze in "The Next Corner." . . . Shirley Grey in "The Reckoner." . . .

Regal

Mary Nolan, Johnnie Walker, Lou Tellegen, Alan Brooks, Harold Healy, Don Rowan, Barrie Townley, Dewey Robinson, Bert West, Robert Pitkin, Lee Timmons, Doe Doe Green, Scott Moore, Jack Renault in "Enemies of the Law"; Charles Reed Jones, adaptation; Lawrence Windom directing. . . .

RKO Pathe

June McCloy, five-year contract. . . . Marion Nixon in "Whoop-Te-Do Kid." . . .

United Artists

Keene Thompson, adaptation of "Palmy Days." . . . Ronald Colman in "Arrowsmith"; John Ford directing; Sidney Howard, adaptation. . . . Spencer Tracy in "Ground Hogs"; Edward Sedgwick directing. . . .

Warner-First National

Richard Bennett in "Bought"; Charles Kenyon, Raymond Griffith, adaptation. . . . Marion Marsh in "The Other Man." . . .

Columbia Renews Contract With Futter for 13 Films

Hollywood—Columbia Pictures has exercised its option with Walter Futter, producer of "Curiosities" and will distribute 13 of his one-reel numbers.

Laemmle to Name Products at N. Y. Meet May 8, 9, 10

Universal's first sales convention of three will be held in New York at the Hotel St. Moritz, May 8, 9 and 10. Carl Laemmle will announce the new season's product lineup.

The sessions will be conducted by Phil Reisman, general sales manager; Ted Schlanger, Eastern sales manager; and Harry Lorch, Western sales manager.

Laemmle will also attend the second meeting, scheduled for the Hotel Stevens, Chicago, on May 12, 13 and 14. The third will occupy May 18, 19 and 20, at the Palace Hotel in San Francisco.

At the New York meeting will be all home office executives, including R. H. Cochrane, Sol Lesser, P. D. Cochrane, C. B. Paine and department heads.

District managers who will be present are: Mike Landow, district manager, Philadelphia; Clair Hague, Canadian general manager; Dave Miller, district manager, Cleveland; W. M. Richardson, district manager, Atlanta.

Exchange managers: A. J. Herman, Albany; Ben Y. Cammack, Atlanta; F. McCarthy, Boston; Cowan Bain, Charlotte; P. Krieger, Cincinnati; C. L. Barnett, Buffalo; W. E. Sipe, Memphis; Morris Joseph, New Haven; L. Conner, New Orleans; H. W. Given, Philadelphia; H. Millstein, Pittsburgh; E. Heiber, Washington; W. A. Sault, St. John; S. Brint, Toronto; Leo Abrams, New York.

Ohio Houses Win Sunday Shows

Columbus, Ohio (QP)—Showing of motion pictures on Sunday afternoons and evenings is now legal in Ohio, with the signing of the Marshall bill by Governor White. The bill passed 23 to 1 in the senate and 72 to 42 in the house. The governor pointed out that the vast majority of citizens in many communities had been nullifying the law.

Even with the enactment of the bill, however, individual municipalities have the power to enforce local option according to the dictates of the community.

Passage of the new law is credited largely to the efforts of William James, president of the MPTO of Ohio, and P. J. Wood, business manager.

Three Prizes in Big 4's Campaign

Three prizes are offered to exchanges in Big 4's May-June cash and sales drive, just launched. This was devised by Tom Guinan, handling sales in New York, following the 100 Per Cent campaign in April.

Roger Ferri Leaves for Coast

Roger Ferri, who handled Fox convention details in New York, returned to the Coast studio on Wednesday.

STORY PURCHASES

DANGEROUS TO LOVE by Austin Parker and Charles Beahan to RKO Pathe for Constance Bennett.
ATLANTIC LINER by Stanislaws Orloff to Warners.
DIVORCE LAWYER by Keene Thompson to Radio for Lowell Sherman.
PICK UP by Eunice Chapin to RKO Pathe for Helen Twelvetrees.
The STORY OF SAN MICHELE to Paramount.
THE LAST VIRTUE by I. A. R. Wylie to Radio.

Medbury "Travelaughs" on Columbia's New '31 Lineup

Columbia has acquired for distribution during 1931-32 Walter Futter's "Travelaughs," featuring dialogue by John P. Medbury. Produced by Futter, the new single reeler, which will be offered in a series of 13, introduces new note in travelogues. While retaining features of travel films—informative and authentic angles—it will substitute for the usual off stage talk, dialogue by John P. Medbury, humorist and columnist. Released one each month.

Smith Goes in for Atmosphere

Hollywood—Wallace Smith, RKO scenarist, is now all set to do any number of Mexican revolution stories. Smith not only knows Mexico, having been a colonel on Pancho Villa's staff some years ago, but he recently bought from a second-hand dealer here Villa's old field desk and has installed it in his office at the Radio lot.

Another Try at Ohio Stench Bill

Columbus, O.—Proponents of the Goodwin stench bomb bill, which recently was vetoed by Governor White on account of being improperly drafted, are at work on another bill covering this menace, which will be ready to present before the present legislature adjourns.

Wisconsin Tax Bill Killed

Madison, Wis.—A bill to place a four per cent tax on gross theatre receipts in the state, was killed in assembly by a vote of 72 to 3. There was no debate in connection with the bill and its sponsorship remained a mystery.

Dynamiting Trial Opens

Sacramento—Trial of four projectionists, charged with conspiracy to dynamite the Mission some months ago, is now under way.

Paramount Wins Suit

South Bend, Ind.—The suit of Bernard Street, negro, against Paramount-Publix for $100 because he was refused admission, was decided in favor of the company.

Donald Beaton, Writer, Dead

Donald Beaton, 21, son of Welford Beaton, editor of *Film Spectator* and himself a writer, died last week from a tropical disease, after a four-year fight.

• PARAMOUNT PRESENTS A NEW AND VERY BRILLIANT STAR



¶ The truly great stars of the show world are originals. Like no other Hence difficult to describe in advance. ¶ When "TARNISHED LADY" is released, the screen will instantly know that it has been enriched by an original and very important new personality — TALLULAH BANKHEAD. A star destined to stand with filmdom's elite. ¶ Because she is a vital, splendid actress; because she is supremely attractive in a startling new way; because she is the glorious symbol in appearance and action of all that modern women hope to be — TALLULAH BANKHEAD will quickly become an idol, particularly of her own sex. We who have seen her, co-starred with CLIVE BROOK, in "TARNISHED LADY" are as sure of this as of tomorrow. We believe TALLULAH BANKHEAD will give to theatre business a new impetus and thrill.

TALLULAH BANKHEAD *and* CLIVE BROOK

in

Tarnished Lady

With Phoebe Foster. Original story, "New York Lady" and adaptation by Donald Ogden Stewart. Directed by George Cukor

PARAMOUNT



TALLULAH BANKHEAD

FOX BRINGS BACK STARS OF SILENT DAYS TO VIE WITH NEWEST LEADERS

Youngsters of the Stage Get Their Chance

Sheehan Expects to Have Sixteen of Year's Outlay of 48 Pictures Ready by August

Personalities will be emphasized in the 1931-1932 schedule of forty-eight pictures of the Fox Film Corporation. Established favorites are heavily represented, two new stars appear, several men and women famous in silent films are brought back, and a group of youngsters who have made reputations on the stage are slated for important roles.

Among the highlights of the program will be three Will Rogers productions, "Young As You Feel," "The Plutocrat" and "Ambassador from U. S."; three Gaynor-Farrell pictures; another Flagg and Quirt vehicle, "Disorderly Conduct," with Victor McLaglen and Edmund Lowe, and a presentation of "Over The Hill" as a talking picture with Mae Marsh in the principal role. This will be her first appearance on the screen since her retirement six years ago.

Two New Stars

Elissa Landi and Spencer Tracy, the company's newest stars, figure conspicuously in the line-up.

Three authors with outstanding box office drawing power are represented. There will be two Peter B. Kyne stories, two by Zane Grey, and two Charlie Chan mystery stories by Earl Derr Biggers.

Work on the forty-eight pictures is already under way. One Will Rogers picture, "Young As You Feel," was previewed at the annual sales convention, two are in work at the studio—"Transatlantic" and "Over The Hill."

By the middle of August Winfield Sheehan, vice president and general manager, expects to have sixteen of the program finished.

Other New Personalities

Among the new personalities to be brought forward are Allan Dinehart, well known leading man, who appeared on the stage last season in "That's Gratitude," and Linda Watkins, the heroine of "June Moon" on the stage.

From the stage also have been recruited Hardie Albright, the juvenile who had three leading ladies in "The Greeks Had A Word For It." He recently finished his first role in a Fox picture, "Young Sinners," and made a distinct impression.

Howard Phillips, juvenile actor, who was featured in "An American Tragedy," "The Patriarch" and "The Last Mile" on Broadway and Minna Gombell, leading lady on Broadway for several years, are other additions from the stage.

Among those famous on the silent screen who are returning to important roles are Greta Nissen, who has just scored a hit in Raoul Walsh's "Women Of All Nations." She is scheduled for important parts during the coming season.

Mae Marsh has been absent six years, and is now the mother of three children. Her matured beauty and charm are expected to restore her to the pinnacle she occupied in the days of the silent picture.

Thomas Meighan has just demonstrated that he has not lost his hold on the affections of the American film-going public in "Young Sinners," and is to have several featured roles.

At the present time the Fox organization has twenty-seven men players and twenty-two women under contract. The men are Warner Baxter, Charles Farrell, Edmund Lowe, Victor McLaglen, Will Rogers, John Arledge, Hardie Albright, Frank Albertson, El Brendel, Paul Cavanagh, William Collier, Sr., Donald Dillaway, Allan Dinehart, Jesse DeVorska, William Holden, Warren Hymer, J. M. Kerrigan, James Kirkwood, Thomas Meighan, George O'Brien, Gaylord Pendleton, Howard Phillips, Terrance Ray, George E. Stone, James Todd, James Dunn and Spencer Tracy.

The women are Janet Gaynor, Joan Bennett, Virginia Cherrill, Joan Castle, Marguerite Churchill, Roxanne Curtis, Fifi Dorsay, Sally Eilers, Minna Gombell, Myrna Loy, Elissa Landi, Mae Marsh, Una Merkel, Greta Nissen, Maureen O'Sullivan, Cecilia Parker, Yvonne Pelletier, Rosalie Roy, Peggy Ross, Linda Watkins, Marjorie White and Elda Voelkel.

Eighteen directors will produce the forty-eight pictures. They are J. G. Blystone, Frank Borzage, Rowland Brown, David Butler, Irving Cummings, Seymour Felix, John Ford, William K. Howard, Henry King, Henry Lehrman, Hamilton MacFadden, Kenneth MacKenna, William Cameron Menzies, Alfred Santell, Benjamin Stoloff, Sam Taylor, Raoul Walsh and Alfred Werker.

Still Still Okeh Here

Ocala, Fla.—Possession of a still, of the moonshine variety, while unlawful is not criminal when used as a lobby ballyhoo, according to municipal judge in the trial of Manager J. T. Webb, his assistant manager and his negro janitor, who had been placed under arrest for having used a still as a part of a lobby display in the local theatre.

Central Booking Plan May Be Adopted by RKO Over U. S.

RKO may adopt the central booking office plan for its exchanges, perhaps to be put into effect within the next few months. The plan is being discussed by company officials.

Universal started the system several months ago, being the first. Others are considering it. Universal's plan calls for four bookers in central points over the country, all having duplicate sets of playdates covered by exchanges in their areas. This method provides play dates for idle prints.

Lesser Appointed To Handle All of Universal Houses

Sol Lesser, who recently joined Universal as executive assistant to Carl Laemmle, has taken charge of all the company's houses in the country. He will effect a consolidation of all Universal theatre interests, uniformity of operation and closer cooperation with the distributing department.

Lesser was the founder of West Coast Theatres, Inc., which he built to 176 houses. He is now at the home office, where he will remain for two weeks, when he will leave for the Coast to establish his headquarters there.

Redwood Chain to Hughes-Franklin

Hollywood—Ten theatres in the Redwood Theatre Circuit in Northern California have been purchased from George M. Mann by Hughes-Franklin and a divisional office in charge of the Redwood circuit will be established in the Warfield theatre building in San Francisco, with Charles Koerner as division manager.

The theatres are the Rialto, Liberty and State in Eureka, State in Fortuna, State and Hart in Ferndale, State in Fort Bragg, Williams in Dinuba, Minor in Arcata and State in Ukiah, totaling 15,000 seats.

British Renters Watching Exhibitors Returns of Rentals

London (QP)—The Kinematograph Renters' Society has decided that exhibitors making returns under sharing contracts, must include in their totals all fees charged to patrons for advance booking of seats. These, the K.R.S. points out, belong properly to gross earnings of the film, and the renter is entitled to his share of the total taken in at the box office, regardless. Exhibitors had in many cases regarded booking fees as "extras" similar to chocolate and smoke sales.

80 Year Old Stockholder Sues Two Film Companies

Supreme Court Justice James A. Dunne in Brooklyn has permitted Henry A. Siebrecht, 80, of New Rochelle, to intervene as a party plaintiff with the State of New York in the action to restrain the sale of assets of stock of the International Film Laboratories, Inc., and Duplex Motion Picture Industries, Inc., Long Island City.

The court also denied the defense motion to remove Edmund J. Pickup as temporary receiver for the two companies.

CHICAGO FILM ROW

ON WABASH AVENUE

CHICAGO

ADD to the list of "gun operas" that have passed Chicago censors since Mayor Cermak put his verbal finger on them a week ago: M-G-M's "Secret Six," for which the Roosevelt is waiting, and Paramount's "Gun Smoke," which the Palace used last week. Though not the typical gang picture, "Gun Smoke" was scrutinized pretty carefully by the board before its ultimate release here. "Last Parade" (Columbia) and "Front Page" (U. A.) are also ready for Chicago screens. Believed the mayor's tout will help business on all of them.

▲ ▲ ▲

Steve Montgomery about town for a few days while the district consolidation of Educational, World Wide and Tiffany exchanges was in progress. Steve remains at the Indianapolis exchange.

▲ ▲ ▲

Fred Mindlin is plugging Brother Mike's Floyd Gibbons' series to local exhibitors.

▲ ▲ ▲

B. & K. flooded local newspaper offices with passes to the midnight screening of "Front Page" at the United Artists.

▲ ▲ ▲

Dave Bader registered on the visitors' list for a few days recently and said, on leaving, that he'd be back with Carl Laemmle to spend a week or so in Chicago.

▲ ▲ ▲

Numerous Chicago exhibitors are refusing shipments on "Blue Angel," explaining that faulty sound recording brings too many kicks from customers.

▲ ▲ ▲

A Chicago exhibitor who runs a gambling place as a sideline is pessimistic about the state of local theatre business. Says his film row customers (for the scratch sheet) are the only ones who go "on the cuff."

▲ ▲ ▲

Julius Lamm, former Chicago theatre manager, is now directing the Variety, Cleveland. Mrs. Lamm, a local visitor, relays the word.

▲ ▲ ▲

Irving Mack Northwestern-ed it to Milwaukee and Minneapolis on a rush business trip.

▲ ▲ ▲

Numerous neighborhood theatres are opening an hour later at night, now. To give their patrons the benefit of the extra hour of daylight, as the trailers explain.

▲ ▲ ▲

Beginning last week, the American Theatre is handing out eight ticekts every Saturday night, good for box seats at either Cubs or Sox park for the following day's game. A Sunday box has been reserved by the theatre for the home games of either team throughout the season.

▲ ▲ ▲

Palace stage bookings for May and June include the largest consecutive list of prominent names any Chicago picture theatre has ever offered. Beginning this week with Peggy Joyce, the Palace stage will have in the weeks following, Harry Richman, Leatrice Joy, Smith & Dale, Belle Bennett, Herman Timberg, Lupe Velez, Rosetta Duncan, the Paulist Choir of Chicago (for its first time on any vaudeville stage) Blanche Sweet, Fifi D'Orsay and Nick Lucas.

THREE former branch managers here tripped to New York recently after what job?

▲ ▲ ▲

Aaron Saperstein took a day off last week to help the family move furniture to a new address.

▲ ▲ ▲

"Seed" will not be roadshown in Chicago. The picture will open at the State-Lake at popular prices in about three weeks.

▲ ▲ ▲

Al Kuehn, Simansky & Miller manager, is at the Kiwanis International convention in Miami as the delegate from Forest Park.

▲ ▲ ▲

Empty exchange offices all along the Row during convention season. Employes in those offices having hard task-masters for managers collected a well-earned rest while the bosses were away.

▲ ▲ ▲

Whatever became of Johnny Mednikow?

▲ ▲ ▲

M. C. Levy, former Fox branch manager at Minneapolis, back from the company's convention as Chicago branch manager, working under Clyde Eckhardt.

▲ ▲ ▲

Radio and Warner-F. N. gang pulled in from the Coast conventions early in the week.

▲ ▲ ▲

When Si Greiver moved to fourth floor front of the Universal building to make room for Advance Trailer, to whom he sub-let his old quarters, he thought his new neighbors would be permanent ones. Now Advance is across the street with National Screen and Greiver is alone on the fourth floor again.

KANE

United Artists in Producing Deal With Legitimate House

San Francisco—Joseph M. Schenck and Samuel Goldwyn have completed arrangements with Henry Duffy, operator of the legitimate Alcazar, for production of plays later to be transferred to the screen. Goldwyn and United Artists will assume a half interest in the Alcazar and El Capitan in Hollywood.

Duffy will be able to present United Artists players in his legitimate productions.

Nationally Known Organist at San Antonio RKO Majestic

Doc Bridwell, well-known theatre organist, has taken over the Robert Morton console at the RKO Majestic theatre in San Antonio, Texas. Bridwell will present a series of featured organ solos in conjunction with the stageshow vaudeville.

Burlesque Houses in Chicago Go in for Double Featuring

Chicago—Over-size programs have spread to the burlesque houses. Rialto is offering a double stage bill and a feature picture. Stage attractions are the regular burlesque routine and a vaudeville bill.

Stahl in Charge of Merged Branch

Chicago (QP)—Consolidation of the Educational-World Wide and Tiffany exchanges here places Max Stahl in charge of the new office here. Separate sales forces have been created to handle the company's feature and short subject product.

Fred Martin is placed in charge of Educational and Tiffany short subject sales, and William Weinshenker heads the World Wide-Tiffany feature sales. He will be assisted by Charles Lindau, formerly Tiffany exchange office manager. No assignments were made under the consolidation of either J. E. Merrick, former Tiffany district manager, or Elmer Grace, Tiffany branch manager.

The company's sales convention, it was announced at the time of the consolidation, will not be held until July. A convention city has not yet been decided on.

Israel Balaban, Father of Circuit Executives, Dead

Chicago—Funeral services were held here for Israel Balaban, 69, father of the executives of Balaban & Katz.

The elder Balaban died after an illness of several weeks. Surviving him are his widow and seven sons, John, Max, David, Harry, Abraham, Barney and Elmer.

DeVry Co. Markets Sound On Film Portable Projector

Chicago—Q. R. S. DeVry Corporation has placed on the market a portable sound on film talking projector, and are further able to convert the 35 mm. silent portable projector into sound on film.

The conversion is made with the addition of new features developed in the manufacture of the sound projector.

Westinghouse Elects Officers

At the annual meeting of the board of Westinghouse Electric, the following were elected: A. W. Robertson, chairman of the board; F. A. Merrick, president; J. S. Tritle, vice-president in charge of manufacturing; S. M. Kintner, vice-president in charge of engineering; W. S. Rugg, vice-president in charge of sales. L. A. Osborne, H. P. Davis, H. D. Shute, J. S. Bennett, H. T. Herr, Walter Cary, T. P. Gaylord, and Harold Smith were reelected vice-presidents.

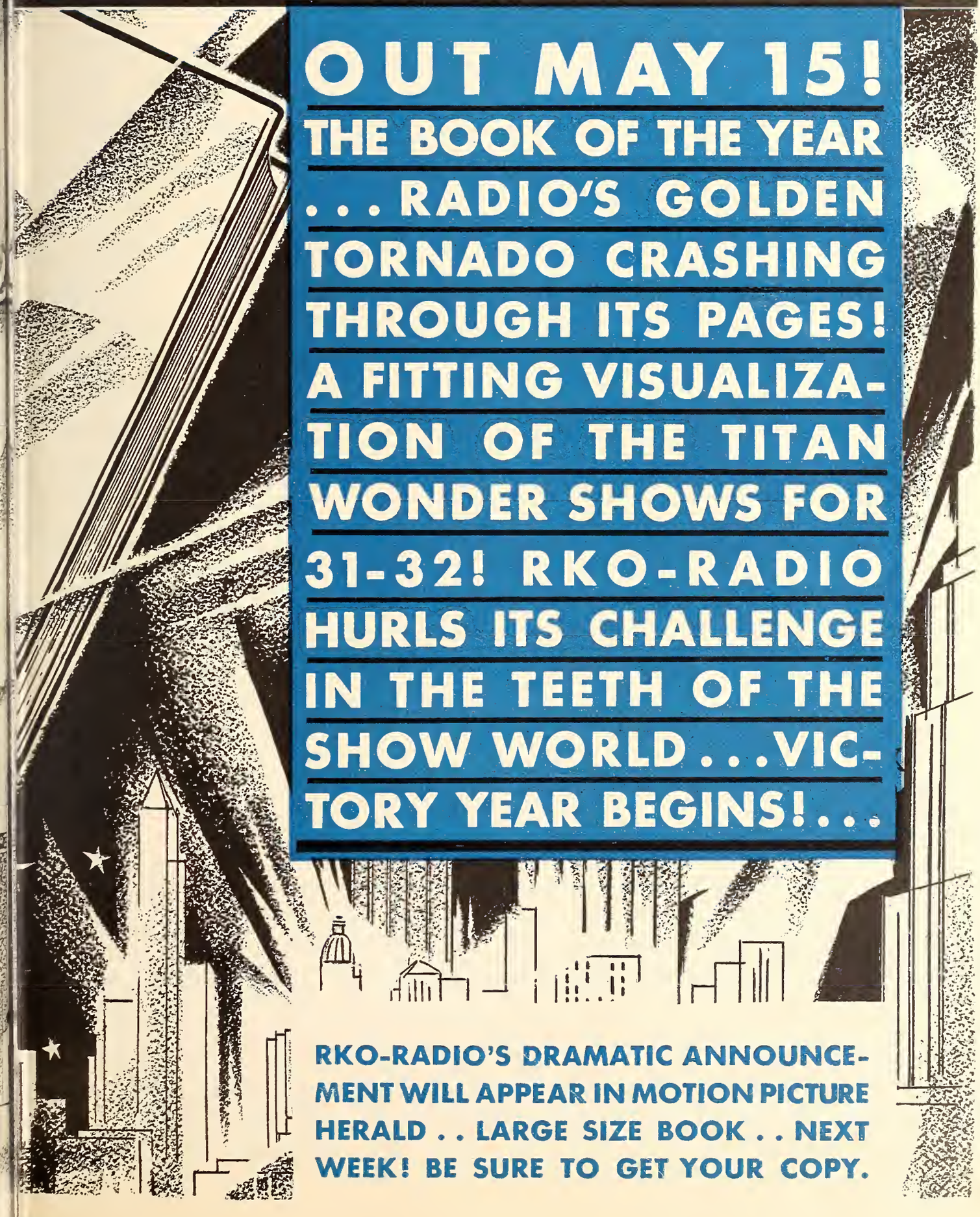
C. H. Terry was elected an honorary vice-president. E. M. Herr was reelected vice-chairman.

Suit Charges False Rumors

Indianapolis—William C. Smith of the Film Transit Company has filed suit seeking damages aggregating $50,000 against George Deer, former employee, Yorkshire Insurance company and Film Truck Service, charging circulation of damaging rumors in connection with a recent accident.


RKO RADIO
Radio
PICTURES
Reg. U. S. Pat. Off.

OOK OF THE YEAR
HOWS OF THE DECADE



OUT MAY 15!

THE BOOK OF THE YEAR . . . RADIO'S GOLDEN TORNADO CRASHING THROUGH ITS PAGES! A FITTING VISUALIZATION OF THE TITAN WONDER SHOWS FOR 31-32! RKO-RADIO HURLS ITS CHALLENGE IN THE TEETH OF THE SHOW WORLD . . . VICTORY YEAR BEGINS! . . .

RKO-RADIO'S DRAMATIC ANNOUNCEMENT WILL APPEAR IN MOTION PICTURE HERALD . . LARGE SIZE BOOK . . NEXT WEEK! BE SURE TO GET YOUR COPY.

WHEN THE SCREEN TEACHES

by
RITA C. McGOLDRICK

ONE month ago, MOTION PICTURE HERALD launched a new project in the department "School and Screen." Believing that the *entertainment screen* is a valuable educational factor which has been too long overlooked by teachers, "School and Screen" announced a selection of those pictures of the month that were of outstanding importance to the school child. A synopsis of each picture written for the teacher and a set of carefully prepared questionnaires for the children to answer after they had seen the suggested pictures were part of the plan which has for its definite aims:

1. *To encourage children to see the best things of the screen, thereby leaving them less time and money for the poorer kind.*
2. *To have the entertainment screen contribute directly and constructively to their education.*
3. *To encourage producers to make more high type pictures by winning support for those already released.*

One measures the success of any public undertaking by the reaction it causes. The quality of the response that has poured in since the announcement of the "School and Screen" Department is assurance beyond the shadow of doubt that the great field is fertile and ready for the tilling and the planting.

Educators, Parent-Teacher groups, Better Film Councils and committees, producers, and theatre managers, radio lecturers and editors, have written with surprising enthusiasm of the practical and far-reaching possibilities they foresee in the development of this new service.

MOTION PICTURE HERALD is gratified at the volume and unanimity of the replies that have come from so many important sources. It is more than ever convinced that this is the solution of the problem of the school child and his motion picture requirements. A reprint of this service will be sent periodically without cost or other obligation to those persons who are in a position to make definite contacts between the schools and the theatres. This service is conducted for the general good of the motion picture business by MOTION PICTURE HERALD, the leading business publication of the trade. MOTION PICTURE HERALD is not available to persons not directly associated with the motion picture business. Address School and Screen, MOTION PICTURE HERALD, 1790 Broadway, New York City.

* * *

The New York office of RKO reprinted 100,000 copies of the "School and Screen" questionnaire on "Cimarron" for distribution to the school children in the city of New York. The suggested essay contest was developed by the theatre men of the forty RKO theatres in New York City. Five thousand children had to be turned away as overflow from the RKO theatres.

* * *

The Will Hays office sent a copy of "School and Screen" with a personal letter to the principal of every elementary school and junior high school in New York City, Brooklyn, Queens, Richmond and Westchester.

* * *

A. H. Blank, President, Central States Theatre Corporation, Des Moines, Iowa (a chain of 22 theatres in 11 cities), writes as follows: "I am for your new work in every sense and feel that you have launched what will prove to be a most beneficial movement. MOTION PICTURE HERALD through this service, has most efficiently opened up a wonderful contact, a contact that will not come from *us* and *our theatres* alone but from New York City, thereby proving 100 per cent more effective!" Mr. Blank distributed copies of the questionnaire on "Trader Horn" throughout this circuit.

* * *

Electrical Research Products: "We find the bulletin "School and Screen" most interesting and would appreciate receiving the regular issues."

* * *

Columbia Pictures: "This is an excellent work."

* * *

The Brazilian Education Association: "Cooperation between family and school is the most urgent need of our country, in the way of cinemas. Your service will help parents and teachers in their most difficult task of education."

* * *

Constance Cameron, feature writer for King Features Syndicate: "In steering children toward the *right* motion pictures you are building up a big education tool for their use. I shall make regular mention of the uses and ambitions of 'School and Screen' to the layman through my feature articles for King Features."

* * *

El Libro Bueno, Mexico, D. F.: "We are constantly receiving requests from hundreds of schools, colleges and theatres for lists of better pictures. Consequently we are sure that with your service we can create a regular demand for the pictures you mention which would have a ready market in the whole South American continent, in all, about 24 different countries."

A Connecticut Yankee

A Fox Feature Picture

Stars: Will Rogers, William Farnum, Merna Loy, Maureen O'Sullivan

"The Connecticut Yankee" is based on Mark Twain's famous story of the same name and reaches delicious heights of comedy with Will Rogers cast as the gallant knight of King Arthur's Court in England in 528. The fine flower of chivalry known in that period has been cartooned with gay humor in this picture — huge knights in heavy armor dash about in Austin cars, telephone girls in court costume rush off on roller skates, Will Rogers in the best cowboy fashion lassos a knight errant off his horse in the tournament. This is the kind of nonsense of which the picture is made, but it is fine satire and fine entertainment. There are a number of valuable lessons for adults and for children in this comedy.

1. Who was Mark Twain?
2. When did he die?
3. How many books of his can you name?
4. When did he write "The Connecticut Yankee"?
5. For what type of book is he particularly famous?
6. For what is Will Rogers best known in this country?
7. How much do you know of Will Rogers' history?
8. What type of picture is "The Connecticut Yankee"?
9. In what years in history did King Arthur's Court exist?
10. What else do you know of King Arthur's Court?
11. In how many ways did Will Rogers fool the King?
12. Tell the story of the eclipse.
13. In what kind of cars did the Knights ride?
14. Describe the telephone girls.
15. Why do you think they were funny?
16. Describe the three things you think were funniest in this picture.
17. Describe the duel.
18. Tell about the tournament and the jousts between the Knights.
19. What costumes did the Knights wear?
20. Were these things true to the history of King Arthur's Court?

Write a 250-word essay on "Fun at King Arthur's Court."

Radio

Charles P. Shoffner writes from Philadelphia: "I shall use 'School and Screen' material in my broadcasts, 'Topics in Season,' from WCAU, Philadelphia. Shall use the first of your material May 18. These talks are given three times a week and I feel there will be much information in your service that should be passed on."

* * *

Harold Davis Emerson, Ph.D., Radio and Education Department, Columbia Pictures: "I have already mentioned your work in my broadcasts over WFOX, Brooklyn. There has been much favorable comment on it throughout the industry. I plan to devote considerable time to going into detail about your splendid service. On Wednesday at 1 p. m. (April 6) I shall give you most of the time."

[Practical Demonstration of "School and Screen" on page 10]

Skippy

A Paramount Picture

Stars: Jackie Cooper, Robert Coogan, Mitzi Green

In "Skippy" Paramount has given us the childhood classic of the screen, not only the year's best juvenile picture but the spark which has lighted the tinder of inspiration in other companies to produce more of the same kind. "Skippy" is a human document for adults as well as for juveniles. It is made up of that inimitable trio, a boy, his pal and his dog. The characters follow the amusing and clever cartoon strip of Percy Crosby. It tells the story of Skippy, the happy-go-lucky offspring of comfortable parents, who cares more for the society of Sooky Wayne of Shantytown than he cares for the society of the more polite boys in his familiar part of the town. So Skippy finds his happiness in that run-down section of the community that lies across the tracks, and in the companionship of his good friend Sooky and Sooky's all-important dog "Penny." There are moments in which this picture reaches the heights of greatness.

"Skippy" is the unanswerable argument for motion pictures for children and the enthusiastic attendance that has been recorded where the production has been shown.

1. Who originated Skippy?
2. What other characters has he drawn?
3. What is the difference between a cartoon, a photograph and a painting?
4. Why do you think that this particular comic strip of "Skippy" became nationally famous?
5. Name all the characters you can remember in the motion picture "Skippy."
6. In what part of town did they live?
7. Why does everybody love Skippy?
8. What did you think were the best things about him?
9. Describe Shantytown.
10. What was the difference between Skippy's home and Sooky's home?
11. Describe Sooky's dog.
12. What did you think were the three funniest things in the picture?
13. What part of the picture made you want to cry?
14. Does this picture teach a lesson in kindness to animals?
15. What other lesson do you think it teaches?
16. What was the most exciting moment in the picture?
17. Describe Sooky's talk with his father.
18. Which child actor do you think played his or her part best?
19. How many games did they play that you play?
20. Have you seen any picture this year that you liked better than "Skippy"?

Write a 250-word composition on "Motion Pictures for Children."

Associacao Brasileira de Educacao, Brazil, will broadcast "School and Screen" as a club feature beginning in September. The broadcasts will be in Portuguese.

Dirigible

A Columbia Picture

Stars: Jack Holt, Ralph Graves and Fay Wray.

"Dirigible" is a spectacular air epic which will, without doubt, be listed as one of the outstanding pictures of the year. The story, filled with suspense, concerns the attempted flight of an airplane and a dirigible to the South Pole. A romantic picture, magnificently photographed and containing every type of thrill, "Dirigible" was made with the cooperation of the United States Navy officials who loaned the Los Angeles *for her part in the play, the battleships of the fleet, with their airplane carrying decks, and all the official resources of the Lakehurst hangar. This was done with the direct purpose of presenting to the youth of the country the practical possibilities of lighter-than-air craft. Every boy in America can afford to see "Dirigible" and every alert girl should see it.*

1. What is the difference between lighter-than-air and heavier-than-air craft?
2. Why do you think the Government is so particularly interested in lighter-than-air craft?
3. How many of the mechanical details can you remember of the inside of the dirigible?
4. Describe the stunt flying of the airplane at Lakehurst.
5. What thing did you particularly notice about the Lakehurst hangar?
6. How did the dirigible behave in the storm?
7. What did the commander do to make it ride more safely?
8. Describe the Polar land on which the airplane landed.
9. What are the chief difficulties an aviator flying an airplane has to encounter in such climate?
10. What preparations did they make before taking the airplane on her last long flight to the South Pole?
11. Describe the South Polar country.
12. How did this compare with the South Pole as shown in Admiral Byrd's picture, "With Byrd at the South Pole"?
13. What were the chief hardships the men had to endure after the fall of the plane?
14. Describe the leave-taking of the dirigible from Lakehurst on its errand of mercy to the disabled plane.
15. Why did the dirigible seem so dependable and steady to you?
16. What instrument did the commander of the dirigible use to guide his direction?
17. How did the dirigible locate the stranded men?
18. What kind of radio equipment did the lost men have?
19. Describe the rescue.
20. Why do you think this is an important picture?

Note: President Washington was interested in balloons: President Lincoln signed the first permit for an air pilot who was to go up in an observation in the Civil War. There is much fascinating history on lighter-than-air craft.

The Great Meadow

Metro-Goldwyn-Mayer

Stars: John Mack Brown, Eleanor Boardman

"The Great Meadow," after the novel by Katherine Forde Maddox, is an important addition to the library of great epic pictures of which the "Covered Wagon," "The Iron Horse" and "The Big Trail" are outstanding examples. It parallels these in spirit, telling the story of the sturdy settlers who left their established homes in Virginia to travel through an Indian-infested wilderness to the Great Meadow of Kentucky. It is an artistic and thrilling production, authentic in detail and historically important. One sees the little caravan of heroic men and women struggling over unchartered ground, through marshes and through thicket, over tedious hills and desolate valleys, in rain and shine. Through all of these difficulties the family life seems to go on and they face the Indians' attack and nature's bitter hardships with unflinching courage. "The Great Meadow" is an important picture, sincere, true and with a quality of beauty. It is a little heavy for young children but high school students should be required to see it, as an impetus to further study of the problems and vicissitudes that were confronted and overcome by those pioneers who opened up the fertile ground of Kentucky in the onward march of civilization.

1. What author wrote the novel from which "The Great Meadow" was made?
2. Describe the pioneer homes in Virginia.
3. What kind of people were these that had settled in Virginia?
4. Why did they leave their homes in search of new land?
5. Who was Daniel Boone?
6. Why did people take his stories so seriously?
7. In what way did he influence the settlers from Virginia?
8. What other books do you know of that have told the story of Daniel Boone?
9. What did the pioneers hope to find in Kentucky?
10. Locate on your map the route taken by them in this expedition.
11. How many miles did they actually travel?
12. How long did it take them?
13. How long would it take an airplane today to go that distance?
14. About how long would it take a railroad train?
15. Describe the country over which they traveled.
16. Did they find a Great Meadow when they got to Kentucky?
17. Describe their settlement in the new land.
18. How did they protect themselves against the Indians?
19. What was the most exciting moment in the picture?
20. What did you think of the character of these men and women?

Write a 250-word composition on "The Pioneers of Virginia."

SOUND REPRODUCTION

The BLUEBOOK School

Answer to Question No. 76

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 81—Describe the sound pick-up system of the Western Electric Sound system. Tell exactly of what it consists. Describe the slit assembly. What is used to locate the slit assembly? Describe the exciting lamp assembly and tell of its purpose. How woudl you proceed to test the exciting lamp for correctness as to sidewise position?

The questions were: What is the secret of horn action? What would happen were not the horn tapered from point to point in exact accordance with the exponential curve? Explain what "volume" really consists of.

Some of the answers display ample evidence of the need for such a "school" as this. One chap answered: "The secret of horn action is that you put electricity into one end of it and sound comes out the other," and this man is one of the projection staff in what I happen to know is a large, very fine theatre, too, located in a city of goodly size.

Those sending in acceptable answers are: Lester Borst, Herman Billings, C. Rau and S. Evans, P. L. Stanton, Thomas Bailey, G. L. Hatchard, John Williams, G. L. Doe, John Doe, Bill Doe, Claud Addington, Frank D. Dinsel, Lewis Henderson, N. D. Garling, George Thompson, F. K. Lowery, Neut Van Valkenburg, James McGuire, F. T. Earneman, S. Evans, S. Simms, R. B. Whitnah, S. Hackett, T. L. Woods, John Brind, Andy Gregory, George L. Walker, Sam Benson, William Gibson, William Kearney, J. C. Norris, A. R. Reisman, T. D. Samuels, N. Peters, D. R. Schroeder, Robert Dodson, A. R. Speilt, Harry Crowley, D. McDowell, Len Lomax, Daxe Goodsell, P. L. Topeing, A. G. Chase, Frank Fullen, Harry D. Jameson, L. McArthur, R. A. Andersen, Riley A. Boyd and Emmerson Carter—just about 50 out of more than 700 answers.

There are three answers which are best, and about equal in excellence. They are those of Rau and Evans, Herman Billings and Lester Borst. I have selected the reply of Brother Borst for publication, altering his phraseology slightly, but not his meaning.

He says:

"(A) The secret of horn action lies in the construction or shape of the horn itself, which of course shapes the air column. The tapering of the horn from throat to mouth in accordance with exponential curvature permits approximately equal passage of all frequencies to the outer air, resulting in the most perfect possible acoustical amplification, as the science of sound and hearing terms it.

"(B) Were the horn sides not tapered in exponential form, many of the frequencies would fail to reach the air outside the horn, hence the sound as heard by audiences would be imperfect.

"(C) What we term 'volume' is the energy of sound and the proportionate strength of all sound frequencies exciting the diaphragm of the human ear. A base drum may boom forth like thunder, while a piccolo sending forth sound of equal intensity would seem to the hearer as being very weak by comparison. This accounts for the fact that the lower frequencies, setting up air vibrations of greater intensity, give the impression of having greater power, whereas their actual loudness and carrying power may not be any greater or even so great as those of the higher frequencies."

Mac Improving

Our old friend P. A. McGuire, advertising manager for International Projector Corporation, is recovering from a very serious operation. That he is recovering and now out of all danger is evidenced by the fact that he is beginning to tell us about "his operation," always a good sign.

When your editor visited him down at St. Vincent Hospital he had to shove aside the banks of flowers, baskets of fruit and what not his army of friends had already sent, before a good view of his face could be had.

We were worried, for Mac, as he is dubbed by friends, has not been very well for some while. When it was finally decided that he must go to St. Vincent and have his cylinder escapement and chronometer ballance taken out, sand papered, polished up and oiled we all felt pretty gloomy. For you never can tell what may happen when friend Sawbones gets his flock of hatchets, saws, probes and what not out and begins to dig in for the winter. Might easily turn out badly, and what would we do without Mac?

▲ ▲ ▲

Some Considerable Speed

We are now told that a scientist of Japan, Baron Shiba by name and title, has evolved a high-speed camera, by the use of which it is possible to take 40,000 photographs per each second of time.

It seems incredible that light can impress itself sufficiently upon silver salts at such inconceivable speed, but I guess the report that it has been done is truthworthy, hence we must accept it as fact.

Projecting a film made with exposures at the rate of 40,000 per second would slow up the speed of action as shown at the present projection speed of 90 feet of film per minute, or 1,440 pictures per minute, or 24 per second, just 1,666 times, so that an action which really lasted one second would last 1,666 seconds, or 25 minutes, approximately.

The fond kiss of "affection" administered by the shiek usually lasts, at the very least, 25 seconds, hence under this system he would be enabled to see himself enjoying osculation for 25 times 25 minutes, or 125 minutes, or a bit more than six hours. Oh, joyful joy!

It would seem that such terrific speed should be quite sufficient. We are told, however, the baron is now working on a camera designed to increase this tremendous speed to 60,000 pictures per second, so some of these days you may be projecting that sort of stuff and will have to stay up all night to project a bullet through, say, 15 feet of its travel.

Baron Shiba is director of engineering of the Aeronautical Research Institute of Japan.

PASSING IN REVIEW

This department does not attempt to predict the public's reactions to pictures. It does, instead, present detailed and accurate information on product, together with the frank and honest opinion of the reporter.

ubway Express

Columbia)

Mystery Thriller

A mystery thriller with an intelligent plot hich requires no sliding panels, no mysterious pparitions and a minimum of darkness, is ofred by Columbia in "Subway Express." The ory is entirely logical, the mystery is deep, it at the same time is explainable and no foolh loose ends are left hanging, when the murerer is finally apprehended.

On the other hand, the lack of the usual ookum" in this picture may militate against s chances. There is but little physical action the plot and the setting is strictly limited. is a one-set affair, with the camera always ained on the interior of an express train. his effect, which scored so well on the stage Eva Kay Flint's and Martha Madison's play, om which the film has been adapted, becomes ightly monotonous on the screen. Hardly once uring the action of the plot does Jack Holt, aying the detective, move more than a half-ozen paces from the center doors of the train. ortunately the story is strong enough to stand is static strain and the dyed-in-the-wool ystery film fan will enjoy its intelligence. On e other hand, the "chill-and-gasp" addicts ight find the plot slow.

The action is laid in a north-bound subway xpress train in New York. Leaving the Times quare station, a scuffle is precipitated when o intoxicated men insult a woman passenger. companion resents the affair, starts a brawl ith the men, a revolver is fired and when the noke clears, it is discovered the woman's husnd has been killed. Within a very short time ter the arrival of Inspector Killian, played by ck Holt, it is discovered that the woman d been estranged from her husband, that the an accused of shooting the husband had rlier threatened to kill him, and that, being s business partner, he would benefit to the tent of $100,000 insurance.

However, the shooting still seems accidental til the police surgeon makes the astounding scovery that before the shot had taken effect, e man had been killed by electrocution. The rist of the plot absolves the partner of the tual killing, but suggests an accomplice. veryone on the train is under suspicion and e finger of guilt points at several in interting and logical fashion. With the exception at the climax is too quiet for effective melorama, it should satisfy the discriminating ystery fan.

The plot throws no heavy burden on the cast, ough the performances are entirely adequate. olt has one of his square-lipped, ready-ngued parts as the inspector, and makes the st of his limited opportunities. The comedy introduced mainly in the form of a stupid liceman, a rather overworked idea, though ed Kelcey scores a real laugh when he stages wrestling match with himself to determine w the shooting happened. Aileen Pringle as wife and Jason Robards as the partner are isfactory.

Play light, fast comedy and musical shorts h this film for best results.

roduced and distributed by Columbia. From the ge play by Eva Kay Flint and Martha Madison. ected by Fred Newmeyer. Adaptation and dia-ue by Earl Snell. Editor, Arthur Huffsmith, neraman, Joseph Walker. Release date, May 1, . Footage, 6,340. Running time, 70 minutes.

THE CAST

Killian	Jack Holt
Dale Tracey	Aileen Pringle
Kearmey	Fred Kelcey
Borden	Jason Robards
Tracey	Alan Roscoe
Mr. Cotton	William Humphrey
Mrs. Cotton	Ethel Wales
Mrs. Blotnick	Bertha Blackman
Mr. Blotnick	Max Ascher
Mrs. Mullins	Lillianne Leighton
The Prizefighter	Maston Williams
Mrs. Delaney	Mary Gordon

Henry Murdock

High Stakes

(Radio)

Entertaining Farce

Lowell Sherman, through his intelligent direction and acting, has made this Willard Mack story a very interesting piece of screen entertainment. His ability to keep the story moving swiftly at all times is a great help and makes the piece brisk and sharply defined.

Sherman gives the best performance in the cast, while Edward Martindel and Karen Morley take second honors. Others whose work is highly satisfactory are Mae Murray and Leland Hodgson. Charles Coleman, the butler, adds to the comedy with his usual performance. Sherman's ability to get the most out of his lines proves the outstanding bit of work, however.

The story deals with the attempt of Mae Murray and her accomplice, Leland Hodgson, to get hold of a large portion of Martindel's wealth. Miss Murray marries the middle-aged widower and through her wiles makes him think she is deeply in love with him. Her plan is later to tell him she is about to become a mother and have him settle a large sum of money on her for the support of the child. Before she and Hodgson can go through with their scheme, Sherman discovers the plan of the pair and investigates. His disclosures are revealed to his brother, Martindel, who doesn't believe them until Sherman gives him proof and forces Miss Murray and Hodgson to leave.

It concludes with Martindel realizing how foolish he has been in the hands of the designing Miss Murray and that his brother Sherman is not the worthless drunkard he is thought to be. In the meantime Sherman's love affair with Karen Morley, Martindel's secretary had been further developed and the ending comes with the three, Sherman, Morley and Martindel, on a honeymoon trip.

The screen play and dialogue by J. Walter Ruben is well handled and adds greatly to the story. The comedy is made more important than the drama and this keeps the picture from becoming dry and uninteresting.

Play dramatic shorts and musicals for best results with this.

Produced and distributed by Radio Pictures. Associate producer, Henry Hobart. Directed by Lowell Sherman. Original story by Willard Mack. Screen play and dialogue by J. Walter Ruben. Assistant director, Harmon Waite. Photographer, Roy Hunt. Art director, Max Ree. Sound recordist, George Ellis.

CAST

Joe Lennon	Lowell Sherman
Dolly Lennon	Mae Murray
Richard Lennon	Edward Martindel
Anne Cornwall	Karen Morley
Louis Desalda	Leland Hodgson
Murray, the butler	Charles Coleman
Mrs. Gregory	Ethel Levey
Mr. Gregory	Phillip Smalley
Mrs. Hennessey	Maude Turner Gordon
Judge Hennessey	Alan Roscoe

William Crouch

Svengali

(Warner Brothers)

It's Barrymore's Show

John Barrymore's fondness for dramatically prancing from pillar-to-post, too theatrically dressed for the part, appears to have been given sole consideration in "Svengali," which years ago found its way to the silent screen in the form of "Trilby." And while it is true that the star delivers a performance with which Barrymore admirers will probably not be disappointed, his rendition of Du Maurier's maestro has been made by Director Archie Mayo to settle down in a class which is far above and more or less widely separated from the other component parts which go to make up this feature production.

The picture, therefore, may be considered from two angles, these including Barrymore on the one side, giving a splendid and highly dramatic performance, and counterbalanced on the other by only fair support of a cast which works its way through lukewarm treatment of Du Maurier's sombrely dramatic tale.

It's terrifically heavy fan material, with but very few snatches of laughter, and these widely interspersed throughout a few initial reels. The entire vehicle is made to revolve around Barrymore, who as Svengali, the erratic, egotistical and sometimes sinister genius of musical composition meets Trilby, who models for his three artist friends, one of whom, Billee, falls madly in love with her. The romance progresses until the filthy and unkempt maestro Svengali comforts Trilby in a row with Billee and induces her to depart with him for Continental capitals, where, after a lapse of years, we find Trilby, under Svengali's tutorship, a renowned singer.

Eventually, Billee and his classmates, Taffy and Laird, attend the concert in Paris and there meet Trilby, its star. Svengeli's hypnotic influence over the singer develops a strong barrier between her and Billee and despite vigorous attempts to win her back, Billee doses when Svengali, dying, further strengthens his hypnotic spell over the girl.

The atmosphere which is built around Svengali is very stagy, both when Svengali lives in a stifling attic studio and when he later reaches the heights of glory, influence and wealth. In the latter state, there is a very pronounced touch of Continental elaborateness.

In an attempt to amplify many dramatic moments, the action has been made to suffer tremendously in numerous spots.

Photography throughout is splendid and is aided immeasurably by lighting and other allied technical phases.

This is drama personified; shorts of a very light nature are needed, therefore, to balance your program.

Produced and distributed by Warner Bros. Directed by Archie Mayo. Screen play and dialogue by J. Grubb Alexander, based on the novel by George Louis Du Maurier.

THE CAST

Svengali	John Barrymore
Trilby	Marian Marsh
Little Billee	Bramwell Fletcher
Honori	Carmel Myers
Taffy	Lumsden Hare
The Laird	Donald Crisp
Gecko	Luis Alberni
Concert Manager	Paul Porcasi

James P. Cunningham

BRITISH TO FIGHT FOR CHANGES IN "BLUE" LAW

Seek Revision of Amendments Before Action is Taken by Parliament Committee

By WILLIAM H. MOORING

London—Although Cinematograph Exhibitors' Association headquarters in London are inclined to regard the passage of the second reading of the anti-Sunday show bill as a "half way home" halt, the majority of the association's branches up and down the country are adamant that a fight must be made to secure some vital amendments while the bill is in committee stage.

The principal bone of contention is whether or not the government supporters of the bill shall be permitted to pass the measure back to Commons for a third reading without first altering substantially that clause which gives local licensing authorities power to grant Sunday permits subject only to the payment to approved charities, of such sums as shall be deemed by the licensing body, to represent the profit on such Sunday shows as they shall authorize. Which means that not only are exhibitors, under this bill, to be disallowed making any profit by Sundays shows, but they are to be at the mercy of their local license magistrates, who may apparently fix any sum they wish as representing the likely profit from any given Sunday show.

May Get Around Charity Clause

London exhibitors who for years past have accepted the condition of contributing to charities approved by the London County Council are almost unanimously in favor of a continuance of this policy under legal compulsion. Anything, apparently, to be able to open on Sundays. There is little doubt that under the former L.C.C. arrangement, exhibitors managed to keep a little for themselves. That they would be able to do so if the proposed bill were passed as it stands, looks extremely unlikely, though one may plead that "hope springs eternal in the human breast."

In many districts, however, the position is very different. Some places have enjoyed Sunday licenses for years without being compelled to pass over anything to charities. In these localities there is a terrific hub-bub, exhibitors demanding to know what the C.E.A. is going to do to protect them from such an iniquitous piece of legislation, which certainly creates a novel precedent in commercial practice. Other lines of business—non-essential as well as essential—catering to the public on Sundays are not expected to part with any of their profits in order apparently to moralize their commercialization of the Sabbath.

Parliament to Get Changes

It is expected that about 50 Parliament members will form the committee to consider proposed amendments to the bill, and the C.E.A., having already committed its members to the principle of compulsory charity, is in a dilemma. For it will have to resist the principle insofar as it concerns their members in districts not hitherto subjected to this form of penalty.

Theatre interests also are tabling amendments to the bill, because as the measure stands it will not permit the opening of legit theatres on equal terms with cinemas. Nor will Sunday boxing, dog-racing, dirt track riding, or similar joys be legalized unless the terms of the bill are so widened.

It is probably the weakest and most timid draft ever put before the House of Commons on any vital issue.

It connives at the hypocrisy of the past by declaring legal what the high courts recently declared was illegal. But it leaves the principle of local option and fails entirely to make any progressive move in the direction of securing a settlement, on a national basis, of the question as to public right concerning how or where Sunday may be spent.

The Home Secretary J. R. Clynes, forced to devise a bill, has been at pains to create no precedent, to offer no lead, to do nothing that could end once and for all in every part of the kingdom the subjection of a docile and decent minded majority, to the cranky will of a noisy and meddlesome minority.

MGM Dickering With Hero Of Colorado Blizzard

Picture companies, apparently, lost no time in the race to reach Bryan Untiedt with a film contract, with M-G-M clinching the deal this week, it is understood.

Untiedt received countrywide acclaim for his reroic rescue of younger school chums when a Colorado blizzard stalled the school bus and threatened death to a score. Reams of publicity on the rescue were climaxed with a visit to President Hoover as his personal White House guest.

English Film Group Forms Plan to Supply Colonies

London—The plan of supplying the British colonies and protectorates with films, which the Colonial Office requested the Films Group to prepare, is about ready to be submitted.

The plan calls for the establishment of a London central clearing station to all parts of the world and would necessitate an annual grant promised by the Colonial Office.

Plunkett Denies RKO Will Expand in Europe

London — Joseph E. Plunkett, RKO's theatre operating chief who is in London from New York, states that his visit here is for a vacation and has nothing to do with a reported widening of RKO theatre holdings in England.

RKO operates one house in London, the Leicester Square.

Paramount and Stars

The recent convention statement of Sidney R. Kent, sales chief, who said that Paramount will have "no star series this year—we are going to make 70 motion pictures!" has left insiders wondering to what extent the company's long active and deeply imbedded star policy will be revised in future product as a result of the switch, a few months ago, of several stellar lights from the Lasky studio to other lots.



S. R. Kent

Paramount executives believe that "the weakness of the old system," Kent declared, "was that we had to set five or six stories ahead for stars. This year, we will make 70 Paramount pictures. In each one of these, the story will fit the star and the star will fit the story."

He pointed out that two things were being particularly stressed this year. The first was the concentration upon good stories, with particular stress being laid upon strong titles which were box-office without being vulgar.

On the other hand, Fox, Warners and other major distributors intend to give to stars more thought in new season's product than heretofore.

Burr Quits Lord, Thomas and Logan

Resignation of Randall Burr as vice president of Lord, Thomas & Logan, advertising agency for many film companies will take effect immediately.

Burr, a vice-president of the agency and one of its owner-partners, is understood to have had a series of conferences with Capt George McL. Bayne of Kinograms with regard to possible affiliation with the Kinograms newsreel hookup with Allied.

Yates' Consolidated Suit vs. Nat Saland Ready Next Wee

Suit of Consolidated Film Industries headed by H. J. Yates, against Nat Saland Craft Film Laboratories, alleging patent infringement of laboratory equipment, will after numerous postponements, come to trial at Wilmington, Del., on Wednesday, May 13.

Outcome of the suit is of keen interest to the entire laboratory field because other labs are said to use equipment similar to Craft's.

Donovan's Kid

(Radio)

Good Melodrama

Radio previewed this picture in the Belmont theatre immediately following "Cimarron," which was the feature attraction, and through the 18 reels of Richard Dix acting no one left the house. That alone should show how the picture rates.

The story is filled with numerous human interest angles which at times become a trifle sentimental. It is for the most part, though, well handled and carries a punch. It has some hokum, but of the kind audiences like.

Acting honors are shared by Dix and Jackie Cooper. This child Cooper, we think, has no equal on the screen in the child role, and in this film gives a performance that mixes laughter with tears and vice versa. Marion Shilling, as the heroine, is sweet and charming and plays her part well. Boris Karloff, as Cokey Joe, is suitable for his role. Others who add to the picture with good characterizations are Frank Sheridan, Richard Alexander, Dick Rush and Fred Kelsey.

It is when Alexander, Cooper's brother, dies in a gunfight that the youngster adopts Dix as his "Big Brother." The child's love for him changes Dix's mode of living and he even goes to work for a living, leaving his gang. When the welfare officers take the lad from him Dix is ready to return to a life of crime. It is then that Miss Shilling pleads with him and he stays on the "straight and narrow." When she is robbed by Cokey Joe, Dix is accused of the crime. He escapes the police, however, and finds the real thieves. In the fracas he is shot and near death, when the kid is brought to him. This gives him the desire to live and the end comes with the "brothers" together.

Although some of the dialogue is a trifle overdone and too dramatic, it doesn't seem to matter a great deal, at least not at the preview showing.

Though it is an underworld story, it isn't the gangster type, and in no way does it glorify the gunman.

Comedy or cartoon shorts will balance nicely here.

Produced and distributed by Radio Pictures. Associate producer, Louis Sarecky. Story by Rex Beach. Screen adaptation by J. Walter Ruben. Directed by Fred Niblo. Photography by Eddie Cronager. Assistant director, James Anderson. Art director, Max Ree.

CAST

Jim Donovan ..... Richard Dix
Kitty Costello ..... Marion Shilling
Midge Murray ..... Jackie Cooper
Father Dan ..... Frank Sheridan
Cokey Joe ..... Boris Karloff
Burke ..... Dick Rush
Collins ..... Fred Kelsey
Ben Murray ..... Richard Alexander
Spike Doyle ..... Harry Tenbrook
Duryea ..... Wilfred Lucas
Mike Novarro ..... Phil Sleeman
Monk Manila ..... Bob Wilber
Gyp ..... Charles Sullivan
Lefty ..... Jack Perry
McConnell ..... Frank Beal

William Crouch

Gold Dust Gertie

(Warner)

Misses Fire

Name draw of Winnie Lightner, plus whatever strength Olsen and Johnson may have built for themselves by their two previous appearances, give "Gold Dust Gertie" its main chance of general success.

The plot boasts very little that hasn't been done before, ofttimes to better advantage. Nor are the lines and comedy business particularly fresh. As for treatment, it is the old slap-stick one-reeler stretched to 65 minutes.

In a short prologue, we witness the wedding ceremony of Winnie and Johnson. Three years elapse and Winnie marries Olsen. Another elapse of time finds Olsen and Johnson co-honeymooning with Dorothy Christy and Vivian Oakland. It seems their boss, being a conservative old duffer, favors marriage and wants all his employees to enjoy the connubial bliss. This despite the fact he is a bachelor and owns a bathing suit factory.

Winnie seeks out the boys to collect long-overdue alimony and threatens to take her claims to the boss. The boys explain that their previous marriage is a dark secret which if known would cost them their jobs, the boss being that much opposed to divorce.

At this confession, Winnie agrees to help. She gets the position of chief designer of bathing suits, talks the old man into exhibiting a one-piece model in the Florida beauty parade, a thing he would never do before, and ends by becoming engaged to the boss.

There is much running around with characters chasing one another aimlessly throughout the footage. The climax is, of course, a chase, in motorboats this time and perhaps the highlight of the feature. The preview audience, at least, seemed to enjoy it.

All the laughs the picture provokes are obtained through action and not by dialogue. As an example of the lack of comedy in the lines, there may be cited a bit of business in the office sequence. Olsen and Johnson are trying to hide Winnie while their wives storm the office door. They put her in closets and finally attempt to shove her under the desk. She comes up on the other side with a waste-basket over her head and uttering the brilliant line, "What do you think I am, a cuspidor?" One might say that was a typical example of the whole film.

Winnie and Olsen and Johnson do the best possible with the material handed them. The same can be said of the rest of the cast with Claude Gillingwater giving the nearest thing to a legitimate performance as the bathing suit manufacturer. Considerably more could have been realized from the beauty parade.

Use dramatic shorts and musicals for best balance with this film.

Produced and distributed by Warner Bros. Based on the play, "The Wife of the Party," by Len Hollister. Screen play by William K. Wells and Ray Enright. Dialogue by Arthur Caesar. Directed by Lloyd Bacon. Photographed by James Van Trees. Film Editor, Harold McLernon. Release date, June 27, 1931.

THE CAST

Nita ..... Winnie Lightner
Mabel ..... Dorothy Christie
Guthrie ..... Ole Oleson
Harlan ..... Chic Johnson
Arnald ..... Claude Gillingwater
Dr. Tate ..... Arthur Hoyt
Capt. Osgood ..... George Byron
Lucille ..... Vivien Oakland
Mr. Hautrey ..... Charles Grapewin
Testolozzi ..... Charles Judel
The Office Secretary ..... Virginia Sale

Funny Business

Louisville, Ky.—Free publicity for pictures in readers' columns of newspapers are okeh, provided they don't take a sock as hard as that taken at "Trader Horn" when it played Loew's State here.

Many letters were printed and in some vigorous protest was voiced against alleged cruelty to animals, while others charged that much of the "wild" African scenes were shot in California or Mexico, that tame animals were used instead of wild; that photographers tricked certain sequences and that antiquated shots were used.

All of which prompted more than a little bit of speculation as to the possibiilty of a little plot on the part of competitors.

Chances

(First National)

Mild War Yarn

"Chances" takes its name from the attitude its central character holds toward life. And thereby defeats itself, for sympathy is lessened for the boy who can have his choice of many women, yet chooses his brother's sweetheart.

However, A. Hamilton Gibbs developed the theme in his novel, the screen treatment glosses over motivations and makes trivial an affair which should have been vital. Part of this fault must be borne by the manner in which the characters are introduced.

With creditable swiftness, Alan Dwan's direction established the locale as London and the time as World War days. Two young officers are picked up in the fog. Headed for a nearby "pub," their paths cross that of a girl. One of the officers accosts her and stops for a moment to chat, telling his fellow he will join him later.

The girl is frankly questioned, told the officer has three days' leave to spend and asked if he can spend it with her. She laughs him off and departs in a cab after giving her phone number. The audience is allowed to guess she recognizes the boy, though he does not know her.

The uniformed Don Juan goes to join his friend at a glass of beer. At the table, the conversation discloses them as brothers who are genuinely fond of one another. This scene and subsequent ones between Douglas Fairbanks, Jr., and Anthony Bushell are among the best played in the picture.

Fairbanks attempts to call his girl of the fog, but he has confused the numerals of her phone number. Thinking she has given him a wrong number, he forgets the matter.

On the train the following day, headed home to spend their leave with their mother, the characters of the brothers are further developed. Fairbanks, we discover, has always taken his fun where he found it. Bushell, on the other hand, is not a ladies' man. Only one girl has ever meant much to him, a sort of a childhood sweetheart and a girl for whom, as a boy, Doug held an aversion.

While at home, the brothers meet this girl again and, of course, she turns out to be Fairbanks' lady of the fog. Doug launches a campaign to sweep her off her feet, but does a quick about-face when his brother's love is brought to his attention by a chance remark. He pretends the whole affair was an amusing flirtation and the girl, deeply hurt, accepts Bushell's proposal, partly on the rebound, partly because she feels their families expect it of her.

The brothers return to the front and the plot stands still while the audience is treated to some great battle sequences. The action concerns field artillery unit manoeuvers which, to say the least, are a welcome change from aerial warfare.

As reward for a particularly valiant service, Fairbanks is granted a week's leave. In Paris he meets the girl who is now driving a general's car. They spend his last 24 hours together and he returns to the front with her picture. This falls accidentally into Bushell's hands and he thinks it was meant for him.

It is at this point that "Chances" goes wrong. Instead of lying like a gentleman, Fairbanks tells his brother the truth about the whole affair. This on the eve of an expected German advance.

Bushell's world crashes about his ears. He feels there is nothing left to live for and exposes himself unnecessarily under fire. That he gets his is to be expected.

An attempted rescue that costs Fairbanks an arm comes as an anti-climax. It was his love for his brother's girl which caused Bushell's death and a large portion of the audience will resent it. Had some novel twist been added in explanation, the result would have been different. But as it stands, Fairbanks is suddenly less of a hero and more of a cad. Which wasn't intended at all.

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COLUMBIA PICTURES
GEMS OF THE SCREEN

The performance Fairbanks gives makes the weakness of his first starring vehicle all the more regrettable. His work is very good throughout. Second only to Fairbanks is the portrayal of Bushell.

Rose Hobart as the girl, has been photographed to better advantage than in previous picture appearances. Yet her capabilities as an actress are restricted by her lack of opportunity. The result is that she seems miscast. Mary Forbes and Holmes Herbert are effective in minor assignments.

Play light comedy, cartoon or musical shorts to balance the program.

Produced and distributed by First National. From the novel by A. Hamilton Gibbs. Adaptation and dialogue by Waldemar Young. Directed by Allan Dwan. Photography by Ernest Haller. Film editor, Ray Curtiss. Release date, July 18, 1931.

THE CAST

Jack Ingleside .....Douglas Fairbanks, Jr.
Molly .....Rose Hobart
Tom Ingleside .....Anthony Bushell
Mrs. Ingleside .....Mary Forbestein
Sylvia .....Florence Britton
Ruth .....Jeanne Fenwick

Jack Grant

The Vice Squad

(Paramount)

Weak Story Hurts

The opening scene in "The Vice Squad," John Cromwell's Paramount effort to portray the frameup of innocent girls as brought to the public attention recently by New York police investigations, is the climax of the picture. From this moment the action in the film wanes, as did the interest of a preview audience, until a flat and unsatisfying finis is reached.

It is a pity that a cast, possessing the ability of this one, should be sacrificed to the entirely unworthy plot that marks "The Vice Squad."

Paul Lukas, while giving evidences of his acting ability, is obviously miscast as the stool-pigeon responsible for the framing of innocent girls. The fact is brought out in one scene that he has been suffering from malnutrition and perhaps that explains the wistful look he carried on his face throughout the production, or maybe it was due to his efforts to create sympathy and understanding for his characterization.

A Jewish lawyer, with his arm waving, accounts for 99 per cent of the action in the film. Dull dialogue, too long and without audience appeal, features the plot. The characters stand in one position for several minutes and then, as if wakening from a deep sleep, read their lines.

Helen Johnson, portraying one of the innocent girls who is framed, demands attention with her blonde beauty. Kay Francis, who is injected into the picture near the end, manages to make things pick up a trifle.

Esther Howard, as the friend of Miss Johnson, provokes a number of laughs with her "hardboiled" mannerisms. William Davidson, Rockcliffe Fellowes, Monte Carter, G. Pat Collins, Phil Tead, Davidson Clark, Tom Wilson, James Durkin and William Arnold all give good performances.

Sound and photography are fine, but they cannot atone for the obvious weakness of the plot.

Play comedy or cartoon shorts on the bill with this film.

Produced and distributed by Paramount. Story and dialogue by Oliver H. P. Garrett. Directed by John Cromwell. Photography by Charles Lang. Release date, May 30, 1931, Footage, 6,308. Running time, 70 minutes.

CAST

Major Stephen Lucarno.....Paul Lukas
Alice Morrison..... Kay Francis
Magistrate Morrison..... William Davidson
Madeline Hunt..... Helen Johnson
Detective, Sergeant Mather.....Rockcliffe Fellows
Josie ..... Esther Howard
Max Miller..... Monte Carter
Pete..... G. Pat Collins
Tony ..... Phil Tead
Doctor ..... Davidson Clark
Court Attendant..... Tom Wilson
Second Magistrate..... Joseph Durkin
Prosecutor..... William Arnold

Dan Ashbaugh

Tarnished Lady

(Paramount)

Tallulah Deserves Better

Paramount has made much fuss over Tallulah Bankhead and her first talker, "Tarnished Lady." The producer is correct in waxing somewhat excited about Tallulah. Insofar as she is concerned, the promises bear fruit, but of her first vehicle the same cannot be said.

Miss Bankhead is sophisticated, smart and very much in the vogue. Donald Ogden Stewart, author of the story, attempted a sophisticated yarn which is in keeping with the characteristics of the star. But somewhere along the line, things began to miss and the result, therefore, is not too happy.

Those who like their stories obvious may enjoy "Tarnished Lady." A sophisticated New York audience, gathered together for a class premiere, apparently thought otherwise about it and expressed its reactions toward the goings on on the screen by frequent guffaws of laughter where certainly neither author or producer meant them to be.

You have here Miss Beankhead as the financially embarrassed daughter of an old New York family. She is in love with a young author, but mother dictates the wisdom of a marriage with Clive Brook, self-made financier as the way out of the family's financial troubles.

Tallulah takes the hint, although much against her inclinations, and marries Brook. The marriage is one of those things and the two fail to hit it off pleasantly. Eventually, and on the day that the stock market crashes hubby's fortunes, Miss Bankhead determines to leave her home fireside, although it should be said for her that the decline of the family fortune had nothing to do with the case.

She determines to return to her first and only sweetheart, but discovers that, in the interim, her best society-girl friend has stepped into the breach. It looks like beer and skittles for Tallulah, who goes rather to the bad as she continues down the line.

Eventually, a baby is born, Tallulah takes a job in the Fifth Avenue establishment of an old friend and the reconciliation with husband Brook is ultimately concluded. It seems she discovers she loves him, although the story development doesn't make it clear when the awakening of her affection first developed. As a matter of fact, there is little in the picture that strikes a genuine note. The story often slides from logic to something else and, as you might expect, consequently never impresses as being the real thing.

Miss Bankhead had a lot of difficulties, none of her own making, to overcome. She gives as real a performance as the role allows. It is to be regretted that her debut vehicle was not a more fortunate one. She has a definite ability as an actress and deserves a better break

Play cartoon and comedy shorts for best results with this feature.

Produced and distributed by Paramount. Directed by George Cukor. Adapted from "The New York Lady," by Donald Ogden Stewart. Photograpber, Larry Williams. Release date, May 2, 1931. Footage, 7,213. Running time, 80 minutes.

CAST

Nancy Courtney.....Tallulah Bankhead
Norman Cravath.....Clive Brook
Germaine Prentiss.....Phoebe Foster
De Witt Taylor.....Alexander Kirkland
Ben Sterner.....Osgood Perkins
Mrs. Courtney.....Elizabeth Patterson

Everything's Rosie

(Radio)

And So It Is

There is a tradition in the theatre which has to do with a comedian's little black book. Some say the book is red, but regardless of its color, custom demands that every line the comedian says which gets over is jotted down for future reference.

Robert Woolsey must have brought such a little book with him when he came to the talkers from the stage. In company with Ber Wheeler, he has used a number of them i previous film appearances. Now that Woolse is solo starring, he uses more of these ancien wheezes.

But for some reason or another, the audi ence which witnessed the preview of "Every thing's Rosie" didn't mind the age, antecedent or lineage of Woolsey's remarks. Immoderat laughter greeted every word he uttered.

What serves as a plot concerns the adven tures of Woolsey as a carnival medicine man He adopts a three-year-old girl and for th next 14 years is father, mother and doctor t the waif. That he must have done a good jo is attested by the fact that the girl, at 17, i played by charming Anita Louise, a most b lievable ingenue.

Anita falls in love with John Darrow, scio of a wealthy family in a small town, and a her request Woolsey agrees to leave the sho and settle down. He goes to work as an au tioneer in the local jewelry store.

The romance is nearly wrecked when th store is robbed and Woolsey accused of t crime. He works the shell game on the jail and escapes with the girl. But Darrow an the sheriff give chase and catch them to explai that the real thieves have been caught. S Woolsey leaves Anita with her lover an drives off to rejoin the carnival.

"Everything's Rosie" was chosen for the titl instead of "Going, Going, Gone" after it wa decided to call the girl Anita plays "Rosie. Even at that it is a misnomer. "Everything' Woolsey" would be nearer the truth.

With the exception of the love interest a enacted by Anita and Darrow, every one els in the cast merely supports Woolsey. Lit Chevret does well in a vamp role.

Play dramatic or musical shorts with thi feature.

Produced and distributed by Radio Pictures. As sociate producer, Louis Sarecky. Story by Al Boa berg. Adaptation by Tim Whelan. Dialogue by Ralp Spence and Al Boasberg. Directed by Clyde Bruck man. Photography by Nick Musuraca. Sound re cording by Hugh MacDowell. Art direction by Ma Ree.

CAST

Dr. J. Dockweiler Droop.....Robert Woolse
Rosie .....Anita Loui
Billy Lowe.....John Darro
Mrs. Lowe .....Florence Rober
Mr. Lowe..... Frank Be
Oberdorff ..... Alfred T. Jam
Mrs. Van Dorn.....Lita Chevr
Sheriff ..... Clifford Demps

Jack Gran

Waiting At The Church

(Radio)

Mirthful and Merry

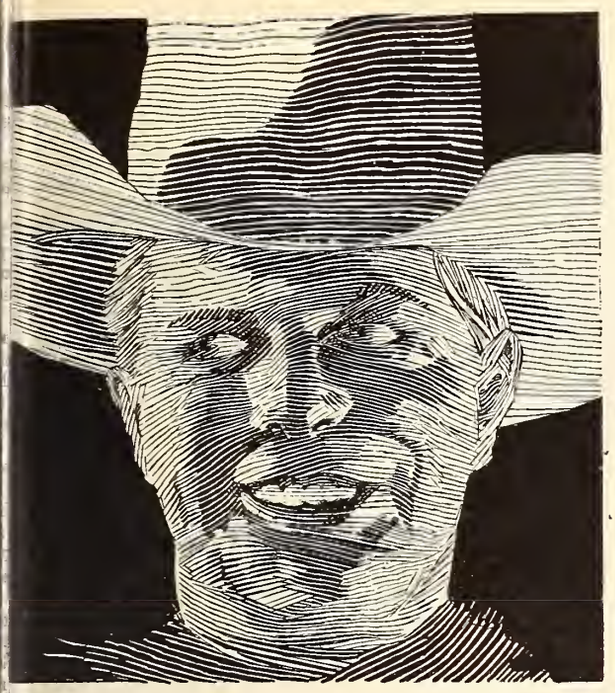
In "Waiting at the Church" Radio has picture that should provide a pleasant evening entertainment for the regular run of fan young and old. It is good clean comedy th has several very surprising twists. In fact, son of them were so surprising they startled th preview audience. All of which adds to th amusement.

Photograping in Technicolor proves to l most suitable for this type of film, the scen being most adaptable to the use of color an enhanced by it.

The direction of William J. Craft is ex cellent and he has made the most of his ma opportunities. The story by Alfred Jackson an Barney Sarecky is pleasing and filled wi many amusing situations.

In the cast the outstanding performance offered by Mary Brian. As the conscientio chorus girl who loves Geoffrey Kerr an doesn't quite know how to get him, Miss Bria has a role that she handles most capabl Kerr and Johnny Hines are also well ca Marie Prevost and Joseph Cawthorn have th comedy roles and they play them very well.

The story concerns a chorus girl (Mi Brian), who is much in love with her rich an persistent suitor. She feels, however, that h is not really in love with her, but that it just another "affair" to him. Her idea



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however, to marry for money, so, aided by the coaxing of Marie Prevost, another chorus girl, she plans to get Kerr by trickery. The plan works well until Joe Cawthorn, an actor appearing as Mary's father, imbibes too freely and discloses the plan. Kerr, ready to marry Miss Brian, plans to go through with the ceremony until the last vow is to be taken and then refuse. Mary, just before the ceremony, decides to quit the game and leave town. She loves Kerr and doesn't want to win him by trickery.

Kerr, however, brings her to the church and the ceremony is performed, but not as planned. Kerr says yes, much to the surprise of his friends. All is explained when Kerr shows that Mary had written him a letter telling the details of the plan.

Use cartoons, travelogues or musicals for best results here.

Produced and distributed by Radio Pictures. Associate producer, Louis Sarecky. Story and adaptation by Alfred Jackson and Barney Sarecky. Directed by William J. Craft. Assistant director, Tommy Atkins. Photography by Ray Ranahan. Sound recording by George D. Ellis. Art direction by Max Ree.

CAST

Fred ..... Geoffrey Kerr
Evelyn ..... 'Mary Brian
Howard..... Johnny Hines
Margy ..... Marie Prevost
Lou ..... Joseph Cawthorn

William Crouch

Sheer Luck

(Big 4)

Fair Action

Bobby Vernon uses his best efforts as a comedian to save this film from being decidedly weak, and almost tiresome. There is little enough, and practically nothing at all new, in the story. Philo McCullough as the villain, attempts to win the girl, played by Jobyna Ralston, with his dastardly machinations.

Of course, he is foiled by Nick Stuart, hero in the best style, with the able assistance of Bobby Vernon, whose comic antics are a saving and life-giving bright spot in the otherwise weak picture.

Picture patrons who enjoy the action type of film, should derive some little enjoyment from the effort.

Build up the program with strong and diversified shorts.

Produced by Big 4. Directed by Bruce 'Mitchell. Story, adaptation and dialogue by Brownie Mitchell. Edited by Viola Roehl. Cameraman, Paul Allen. Release date February 7, 1931. Footage, 5,450. Running time, 61 minutes.

THE CAST

Betty Carver .....Jobyna Ralston
Jimmy Reid .....Nick Stuart
Archibald Smith .....Bobby Vernon
Rabbit Rossi .....Reed Howes
Milton Blackburn .....Philo McCullough
Mrs. Hiram Carver.....Margaret Landis
Hiram Carver .....John Ince
Washington Jefferson Smith .....Oscar Smith

A Rider of the Plains

(Syndicate)

Entertaining Western

Two contributing factors serve to make this Western a thoroughly enjoyable and fast moving bit of picture entertainment. In the first place both performances of the players and the direction of J. P. McCarthy are notably sincere and convey the impression of reality; and secondly by reason of the entertaining child appeal embodied in the film through the efforts of Tom Tyler's partner, Sandy.

There is nothing startlingly new in the story itself, being patterned more or less on the rather general type of Western story, but the treatment has served to make it a decidedly entertaining bit of screen fare.

The plot concerns the fortunes and misfortunes which come to a stranger and his partner, who arrive in one of the old centers of the West, with the hero naturally falling in love with the girl. He is accused of holding up the express office only to vindicate himself later through the evidence supplied by his partner.

Tom Tyler wins out over the parson in the concluding sequence, and everybody is completely happy at the end.

Llewellyn Totman did the screen adaptation for the film.

Run cartoon and comedy numbers, or musicals to fill out the program.

Produced by Trem Carr. Story and dialogue by Wellyn Totman. Photography by Archie Stout. Release date March 15, 1931. Footage 5,504. Running time 52 minutes.

THE CAST

Blackie .....Tom Tyler
Sandy .....Andy Shuford
Betty .....Lillian Bond
Gaynes .....Al Bridge

American Silents Head Egypt Market; French Talkers Strong

Consul Horace Remillard at Port Said, Egypt, has reported to the Department of Commerce that American silent films have nothing to fear from European importations, since the market continues among lower class native element. Animated cartoons and newsreels in sound go well because of their superiority over European product.

The prospect for talkers, however, is not so bright, since the French product is severe competition. He suggests that American producers send out talkers in French and with French actors.

Florida Senate Bill Asks 10% on Theatre Admissions

Tampa—A Senate bill, introduced by Senator Stewart, would levy a 10% tax on theatre admissions of 50c or more, the money so raised to go to schools. Last week a bill was introduced in the House asking for a 20% tax on receipts of theatres, ball games, prize fights, etc. Both bills are in committee.

Owners in Riga, Latvia Will Close If Taxes Remain High

Riga, Latvia—Local exhibitors and distributors have threatened to close unless the recent 35% tax on sound film is lowered.

The newly elected city council has also been requested to lower the electrical current rate for theatres, at present double that charged other consumers.

Party for Cinema Club

Portland, Ore.—The Cinema Social Club of Oregon will hold its mid-summer meeting here on June 3. Exhibitors and other film people from the Pacific Northwest are expected.

Houses in Union Agreement

St. Louis, Mo.—Fox, St. Louis, Mo., Ambassador and Loew's State have signed new working agreements with Electrical Workers, Local No. 1.

Miss Miller Chooses Next

Hollywood—Marilyn Miller is selecting one of three screen plays for her next film, at First National.

Three-Fourths Of Theatres in Britain Wirec

London—Nearly three-fourths of the the atres in the British Isles are wired fo talkers, according to a census complete by Western Electric as of April 1 an showing a rapid growth to a total of 5,07 motion picture theatres in England, Scot land, Wales and Ireland. This figure in cludes those open only once a week. Ther are also 220 theatres in construction.

Of the 5,079 houses, averaging one t each square mile, 3,395 are wired for talk ers, 1,265 of them with Western Electri equipment. Ireland has 286 theatres, 14 of them wired and 31 by Western Electric Scotland 616, with 342 wired, 127 by West ern Electric; Wales 346, with 222 wire and 62 by that company; and England 3, 831, with Western Electric in 1,045 of th 2,683 sound-equipped.

Under construction in Ireland are seven with 7 in Wales, 26 in Scotland and 18 in England.

RKO Deal Leaves Fox Without a Madison House

Madison, Wis.—With the leasing by RKO of the Strand and Parkway here, the circuit assures itself of control of the city's four large downtown theatres. The Strand is now leased by Fox Midwesco, but upon expiration of the lease in 18 months, RKO will assume operation.

The Parkway, oldest theatre in the city, comes under RKO supervision immediately and will be remodeled. R. R. Miller present manager, is expected to be retained. Legitimate attractions will continue.

RKO now controls, in addition to the Parkway, the Capital and Orpheum. The deal leaves Fox without a theatre in Madison.

Peggy Shannon Is Replacing Clara Bow in "Secret Call"

Hollywood—Peggy Shannon, newly contracted Broadway player, has been named in place of Clara Bow, who collapsed on the set and was removed to Glendale sanitarium last week, as the feminine lead in "The Secret Call," in which Miss Bow was playing.

The star's physicians declared a complete rest is absolutely imperative, and that it would be highly dangerous for her to continue production work at this time.

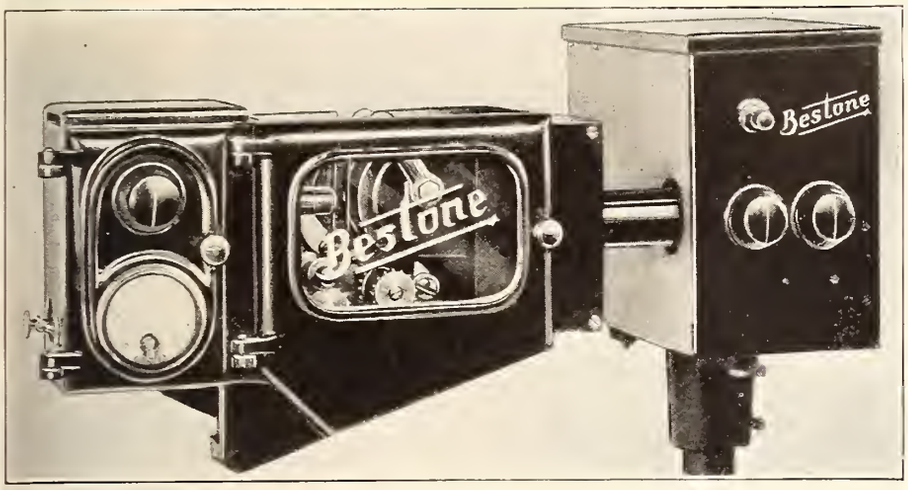
Catholic Alumnae Has Party At Warner's Eastern Studio

Motion Picture Bureau of the International Federation of Catholic Alumnae held a studio party at the Warner Brooklyn studio Wednesday night. Guests witnessed a picture being made, saw a premier in the projection room and met various stars.

Mrs. Thomas A. McGoldrick is chairman of the Federation, and Mrs. Thomas J. Bannin was chairman of the studio party.

Circuit Sells One

Clark Amusement Corporation has sold the Liberty at Irvington, N. J.

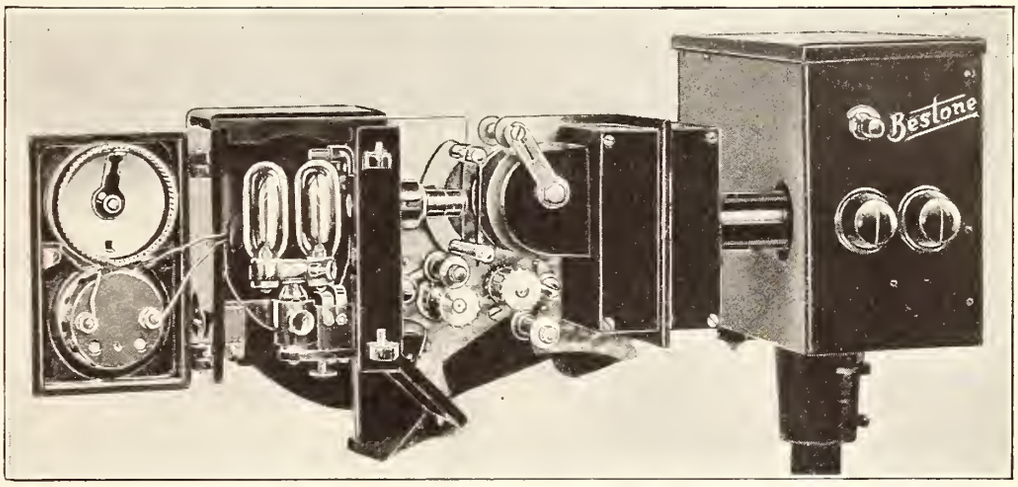


Closed View

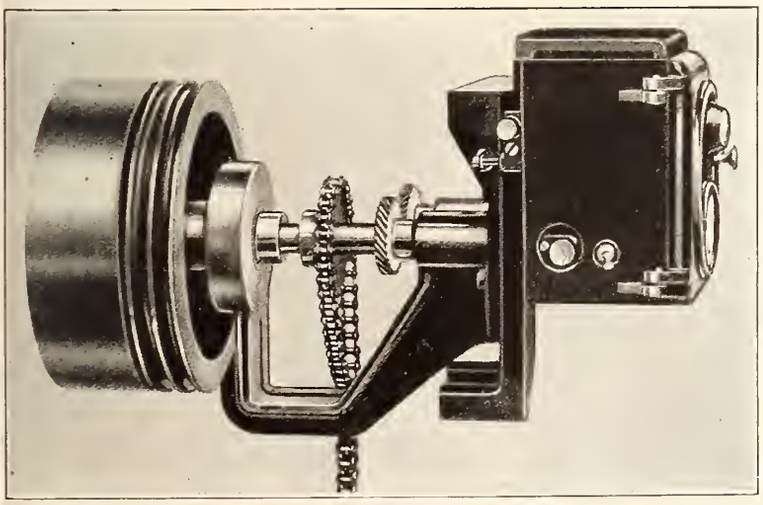
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SHORTS

Mother Goose Melodies
(Columbia—Disney)
Great

Walt Disney has done a most unusual piece of work in this "Silly Symphony" number. There is indicated a great step forward technically, in animation and synchronization, in addition to excellent subject material, clever animated ideas, and rapidity of action. There is almost the illusion of real life in some of the figures, so fine is the animation. Many well known Mother Goose rhymes are included with the stories neatly running together. Old King Cole is featured, and Little Jack Horner is present as well. The youngsters will devour this and ask for more, and the elderly children will enjoy it hugely. By all means do not miss it. It is great.—Running time, 9 minutes.

Chasing trouble
(RKO Pathe)
Fair Laughs

The idea in this comedy is good for a number of laughs, though it is by no means new. Franklin Pangborn, as the husband, arrives home from a year's trip a day ahead of time. He surprises his wife, and is himself surprised when he is put to work at housecleaning. This should strike the right spot with numbers of home folks. The wife's bridge partners arrive with their children, complicating things for hubby. Dot Farley does well as the wife and Junior Coghlan does a fine job as the mischievous youngster.—Running time, 21 minutes.

Taking Chances
(Vitaphone)
No Good Reason

Billy Wayne and Thelma White are responsible for the acting, but it isn't all their fault. Billy comes out of the hospital after his arrival from the foot of his girl's father, and returns to the mansion dressed as a maid. The two are set to elope when the old man arrives on the scene. Back to the hospital, of course. Short is too illogical, continuity weak, and decidedly too few laughs.—Running time, 10 minutes.

Wild West of Today
(Fox)
Magnificent Photography

C. W. Herbert was the master photographic hand at the camera in this splendid number of the Magic Carpet series. Panchomatic stock is used with distinguished result. The sequences, filmed in the Wyoming mountains have almost the realistic quality of the etching. There is great interest in the picturization of new methods of herding and grazing. Much praise for cameraman Herbert on an exceptional bit of work.—Running time, 8 minutes.

The Grand Dame
(Vitaphone)
Fine

The musical comedy player, Patsy Kelly, has the effective lead in this number, when as the gunman's girl she breaks into a confidence game, believing it to be high society. Plenty of laughs, and the manner in which she casually lets fall the smart remarks throughout is vastly amusing. Good.—Running time, 8 minutes.

Happy Days in the Tyrol
(Fox)
Odd

A yodeling contest in the Bavarian Alps, in which old and young take part, forms number three of the new "Magic Carpet of Movietone" series. Not too much dialogue and what there is, is in German, appropriately. Different from the usual run of shorts and most interesting to anyone.—Running time, 8 minutes.

The Pageant of Siam
(Fox)
Interesting

Also of the Magic Carpet series, and this time devoted to Bangkok and the Siamese. The scenes are not particularly unusual, nor are they new, having been shown in other shorts of this type, but the use of natural sound recording makes them a bit different and therefore newly interesting. Buddhist temples, the king's palace, the sacred white elephants and varied scenes of the people and their customs make splendid material for any audience.—Running time, 9 minutes.

Laugh It Off
(Paramount)
Not Particularly

A feminine, but very deep voice emanates from June McCloy in what is supposed to be a comedy affair, but therein it fails badly. She becomes a nurse and gives the soldier patients a treat. The music is anything but new, and her voice hardly gets across in lullaby attempts. Howard Bretherton directed. No good reason for this.—Running time, 9 minutes.

Wild Life on the Veldt
(Fox)
Interesting Africa

Photographed on the preserves of the Government of South Africa, this number of the Magic Carpet group shows natives of the African jungle animal tribes in their daily lives. It is understood that the cameraman travelled much the same territory covered in the filming of "Trader Horn." Good material and, of course, as an animal number, of great general appeal.—Running time, 8 minutes.

Bosco's Holiday
(Vitaphone)
Amusing

The Looney Tune featured player, Bosco the animated cartoon star, has a great deal of fun himself, and pleases the audience generally with his antics. This number is no exception. Clever drawings, though the story, of course, means little or nothing. Good for a light spot almost anywhere.—Running time, 7 minutes.

Peeps at Peking
(M-G-M)
Fine

There is great general appeal in this Burton Holmes number, in which intimate flashes are shown of various spots in the capital of China. The audience will be amused and pleased with sequences indicating the peculiar customs and habits of the native families. Good for any type of bill or audience.—Running time, 10 minutes.

The Troubadour
(Vitaphone)
Excellent

Another of the Martinelli series, and the Metropolitan Opera star is in fine voice. The numbers are somewhat lighter than previous subjects of the series, which increases the appeal. A dance interlude, splendidly rendered, rounds out the short most effectively. Of a high type, but generally appealing.—Running time, 7 minutes.

The World at Prayer
(Fox)
Striking

The cameraman moves over the world, showing various peoples in their native countries at their religious devotions. Pictured are the Miracle at Lourdes, France; the muezzin summoning the Mohammedan to his daily prayers, in the Far East; rabbis chanting the ceremonial religious hymns in New York temples; Bavarians firing muskets as the call to services, and the Episcopal church ceremony in New York's St. Thomas'. Decidedly worth playing.—Running time, 8 minutes.

Down to Damascus
(Fox)
Interesting

The somewhat strange life of the Near East, with its oddity of custom and tradition, its color and clamor, etched in a setting of narrow, crooked streets which wind through the city, make a fascinating picture to the modern of the Western world. Here, too, natural sound is used, which in reproducing the voice of the street peddler, and the noise of the street, does much to add to the reality and effectiveness of the subject. A splendid number.—Running time, 8 minutes.

Sitting Pretty
(Vitaphone)
Just Fair

The flagpole sitter is the theme of this comedy number, which had good possibilities, and numerous good gag lines, but was disastrously damaged by the too frequent and obnoxious use of the word "fanny." This fault only succeeds in making the short a crude comedy, hardly presentable before children.—Running time, 8 minutes.

The King's Armada
(Fox)
Unusually Fine

Here is the first number of Fox's new short series of 26, "The Magic Carpet of Movietone." Great Britain's splendid Mediterranean fleet forms the central feature of the short subject, and the sequence is unusual and of exceptional quality, being a most excellent naval scene. Natural color adds much to the effectiveness, aided by a musical accompaniment from a portion of the Roxy orchestra, directed by Erno Rapee.—Running time, 9 minutes.

Giants of the Jungle
(Fox)
Great Appeal

Another Magic Carpet number, and your audiences should without doubt get a great kick out of it. Elephants in their native habitat, and they make unusually fine actors. A pachydermic picture which is highlighted by a sequence showing the great beasts bathing in a nearby river at the end of the day. The appeal is unlimited. Any audience will enjoy it.—Running time, 8 minutes.

Silly Scandals
(Paramount)
Neat

In this Talkertoon number little Bimbo enjoys himself hugely and so should the audience. Of course, it is all silliness, in common with the others of the series, but it is also very amusing. Max Fleischer, cartoonist, has added color carefully, which increases the effectiveness to a marked degree.—Running time, 6 minutes.

THE SHORT FEATURE

DOUBLE BILL FIGHT TO BOOST SHORTS

NEWS PICTURES

FOX MOVIETONE NEWS — No. 63 — President Hoover gets wet in Dixie storm—Governor Roosevelt is expert on trees—Happy days arrive in Czechoslovakia—Airplanes assist California fruit growers—Samoans do sasa-mauluulu—New York's skyscrapers only make Henry Mullins laugh—Track stars meet in Penn relays.

FOX MOVIETONE NEWS—No. 64—Spaniards hail Their republic—New Chicago mayor is inaugurated—Speed kings race in Monte Carlo—Italian royalty hailed in Africa—Amateur boxers hold tournament in New York—Colorado woodsman sounds like a bird.

HEARST METROTONE NEWS—No. 262—African tribesmen hail the heir to Italy's throne—Philosophy from Russia's Grand Duke Alexander, royal exile—Happy Germans bid adieu to winter—Here's real test for trusting wife—Metrotone films Alfonso in exile—Youngsters show their new styles—Aviator in Tennessee crashes for the fun of it.

HEARST METROTONE NEWS—No. 263—Big guns bark for West Point cadets in Maryland—Motor speedsters at it again in New Jersey—World's highest skyscraper opens in New York—Wellesley girls welcome Maytime—King of Siam gives thanks to America—Geishas of Japan do things to America's national game—Wrestling champ meets tough opponent.

PARAMOUNT SOUND NEWS—No. 79—Wild West rodeo flashes in California—Panama Canal slated to grow in width and depth—Hail Sweden's king in Paris—Dogs who made good are decorated in New York—Gertrude Ederle recovers health in Porto Rico—Africa hails Italian prince.

PARAMOUNT SOUND NEWS—No. 80—Army planes fly by radio—Jesse Harper, Knute Rockne's successor at Notre Dame—German navy prepares for Baltic war game—Hail Siam's ruler in Washington—Tripoli celebrates visit of Italian crown prince—Wrestling as it is done by champions in New York.

PATHE NEWS—No. 38—War birds train in Washington for big air show—Survivor describes Sandino massacre—Latest cotton styles in 1931 crop shown in New York—Thousands of web-footed ducklings on Long Island farm—Russia's five-year plan—Circus acts as doctor to little Bellevue patients.

PATHE NEWS—No. 40—Empire State, world's tallest building, opened in New York—Army planes drill in clouds by radio commands—Russia's five-year plan—German fleet displays strength in Baltic Sea—Little Betty Roth takes air trip as stowaway—Mat stars meet in season's best card in New York.

UNIVERSAL NEWSPAPER NEWSREEL—No. 36—Fire razes $1,800,000 building in Berlin bought for American Embassy—Artillery tests motor pontoons as crossing aid in Maryland—Colorful rites mark European Royal union—News Paragraphs—Loyal Arab sheiks hail visit of Italian throne's heir—French ace wins annual Grand Prix in Monaco.

UNIVERSAL NEWSPAPER NEWSREEL—No. 37—Columbia oarsmen beat Yale and Penn in annual classic—Flames bar rescue in Texas oil fire in which eight die—Dewey honored on anniversary of Manila victory—Thousands greet arrival of ex-king of Spain in London—Tallest structure in world opened in New York—News Paragraphs—New York communists quiet in May Day meet—Navy Demonstrates aerial torpedoes in Pacific sham battle.

Publix Starts Building Up Shorts to Counter-balance Double Shows At Competitive Houses

Short subjects will automatically receive a stronger boost when national distributor-circuits get under way active machinery to halt the rapidly growing double featuring "evil."

Publix started the ball a-rolling this week in Chicago, hotbed of double bills, when Division Manager Walter Immerman instructed Publix managers in that territory to hereafter give considerably more thought to advertising and promotional work on short subjects. This is taken as verification of the decision of major interests to build up shorts to the point where they will counterbalance the extra feature on double bills of competitive houses.

Increased use of short subject advertising accessories and increased lobby and newspaper space devoted to short subjects will be the rule. Screen advertising and front displays will also be utilized in the new short subject exploitation plans, and theatre art departments will be instructed to devote special attention to attractive cut-outs for the shorts. Extended use of short subject stills and press sheets will also be the rule. A theatre manager will be expected to possess an intimate knowledge of certain short subjects of special value to his theatre or neighborhood and arrange his displays and advertising accordingly.

"Pop" Warner and Wisconsin Coach in Universal Series

Glenn ("Pop") Warner, football coach at Stanford "U," and Dr. Meanwell, basketball mentor at Wisconsin "U," have been signed by Universal to appear in its Christy Walsh all-America sports series of 26 one reelers.

With the addition of Warner, who will make four, the series will present Notre Dame's system. Director Albert Kelley is now filming at South Bend the four subjects written by the late Knute Rockne. The Warner pictures will be made at Stanford, and the basketball series at Madison.

Other signed to date for the series are Vincent Richards, Babe Ruth and Charlie Paddock.

Beauty Secrets to Paramount

A series of short subjects, "Beauty Secrets from Hollywood," has been produced in technicolor by Robert E. Welsh and will be distributed by Paramount.

"Beauty Secrets" will show the methods employed by stars to embellish physical charms.

Neysa McMein in Sportslant

Neysa McMein, illustrator, will appear in one of the Ted Husing "Sportslants" series, being made for Vitaphone. Count George Sentelli of Italy engages in a fencing match with Norman C. Cohn, national champion, in another.

First "U" Serial of New Season Going Into Production Soon

Hollywood—"Danger Island," story of a struggle between whites and savages, will be the first new season serial to go into production at Universal City. Kenneth Harlan, who has the lead in the "U" serial, "Finger Prints," will head the cast. Ray Taylor will direct.

Cast will include Lucille Brown, Beulah Hutton, Tom Ricketts, William Thorne, Andy Devine and Walter Miller.

Following "Danger Island," the next will be "Battling With Buffalo Bill," starring Tim McCoy.

Mascot Production Staff Set at Tec-Art Studios

Nat Levine, president of Mascot Pictures, has completed his production staff, with permanent headquarters at the Hollywood Tec-Art studios. B. Reaves Eason is chief of directorial staff and Ford Beebe and Wyndham Gittens will be engaged to write.

The Eastern staff includes Thomas McConnell, general sales manager; Charles Reed Jones, advertising and publicity; Jerome S. Kessler, general manager, and Aaron L. Dicks, director of exhibitors' service.

New RKO-Pathe Comedy Series

Hollywood—Edgar Kennedy has started production on a new RKO Pathe comedy series, titled "Mr. Average Man," in which he will star.

Sennett Studios To Work Through Summer On Films

Hollywood—Mack Sennett, producer of Educational's two-reel comedies, with 26 on his schedule, will keep his studio working through the summer to clean up this season's product, with the writing staff working on ideas for next season's product.

Sennett will continue to release his entire output through Educational. The Educational schedule is completed and the Metropolitan studio is finishing "The Foolish Forties," a Tuxedo comedy, and "Elbow Room," and plans for next season are being pressed. In May will be released "Cowcatcher's Daughter," "Ghost Parade," "Speed," in natural color; "Hold Her, Sheriff," "Movie Town" and "Monkey Business in Africa."

Diners See RKO Pathe Shorts

Grantland Rice, Johnny Farrell and Knute Rockne sports series released by RKO Pathe were featured at the annual sports dinner in New York.

MUSIC AND TALENT

1,000 ARTISTS PLAY LOEW CIRCUIT

STAGE SHOWS

New York Paramount

Week ending May 7

The program at this house this week was very diversified and was very entertaining from every standpoint. The feature picture, "Ladies' Man," William Powell's latest, packed the house all week. Rubinoff conducted the Paramount Orchestra in "Comic Opera Gems," and it was well done. Rubinoff's violin solo of "My Hero" was well received, as was the entire overture. The Mr. and Mrs. Jesse Crawford organ concert followed (reported on "Organ Solo Column"). The stage show featured Charlie Davis and His Joy Gang, and Shaw and Lee as added attractions, who do their bit in the Cambria-Publix production, "Contrasts," together with Rome and Dunn, Ray, Ellis and Larue and the Sanford-Martin Girls.

The show opens to Charlie Davis, the popular m.c., introducing the Sanford-Martin Girls who perform a "hot" jazz dance routine as the band accompanies them with a "hot" rendition of "St. James Infirmary Blue." As Davis put it, Ray, Ellis & Larue, in contrast presented a graceful waltz. Their work was done well in what appeared to be a "floating" dance. A background lacking in beauty put them at a disadvantage, though they received good applause. Rome & Dunn, two husky men, proved entertaining with their fine singing of "The Peanut Vendor" and "Song of the Fool." Davis and his gang of 14 musicians follow with their usual entertaining playing and singing. The outstanding bit of their presentation this week is the "human" organ, in which the boys' hands, covered by gloves which resemble the "stops" on an organ, are played by Davis as different tones are emitted by the boys. Davis also leads the boys in the fine playing of "Sweet and Hot" and "I Surrender, Dear." Shaw and Lee, "dumb pan" comedians, follow with a lot of laughable stories and gags, the best part of their act proving to be their inimitable dancing. The Sanford-Martin girls, first appearing like a huge bouquet of roses in a setting of painted roses, take their places for a ballet routine that is well performed. Ray, Ellis and Larue close the show with new and sensational adagio stunts.

Omaha, Des Moines Made Unit Towns in Publix Policy

Omaha and Des Moines become unit towns, as a result of Publix's new stage show policy made possible by reduced unit cost, with shows built for smaller towns.

Units will disband at Chicago and new shows constructed. Western unit towns will be Omaha, Denver, Des Moines, Dallas, Houston and New Orleans. Eastern unit towns remain the same.

Le Roy Prinz at Fox

San Francisco—Le Roy Prinz, "vagabond producer", is at the Fox for five weeks, after which he will leave for New York.

Mr. & Mrs. Jesse Crawford



The above perfect likeness of America's premier organist and his charming partner and wife appears here, because this week brings a reunion for them. This is the first time in eleven months that they have presented a twin organ concert at the New York Paramount theatre, where they have been featured since the opening of the house.

In this concert, this popular team featured Mrs. Crawford's new composition, "A Lonely Cavalier." Here's hoping that they will be heard together more reguarly hereafter.

Tab Shows Out at Ybor City

Tampa—Musical tab shows have expired at the Rivoli, Ybor City, after a four weeks' trial. According to Manager N. V. Darley, the first week brought heavy receipts and it looked as though fans were hungry for this addition to the regular picture fare. Receipts started to skid the second week and kept dropping through the third, with the fourth week showing up worse than usual picture takings.

Lange New Head of Musical Dept.

Hollywood—Arthur Lange has been appointed director of the musical department at RKO Pathé studios.

25 Theatres Now Using Bands and Acts

400 Men Employed in Orchestras In Houses Adhering To Live Entertainment Policy

By ED DAWSON

Loew, Inc., is now using more than one thousand artists in its theatres, not including organists.

Of this total approximately 500 are in the pit or in the stagebands, many doubling in brass with assignments both for the overture and the show.

There are 25 houses in the Loew circuit playing either vaudeville or stageshows. In the vaude classification are:

Orpheum, Boston; Loew's, Montreal; State, Newark; State, New York City; Metropolitan, Brooklyn; Bay Ridge, Brooklyn; Pitkin, Brooklyn; Loew's Boulevard, Westchester; Gates, Brooklyn; Orpheum, New York City; National, New York City; Triboro, Astoria, L. I.; 46th Street, Brooklyn, Loew's, Yonkers.

Stageshow situations include: Paradise, New York City; Valencia, Jamaica, L. I.; Jersey City, Jersey City; Palace, Washington; Century, Baltimore; Penn, Pittsburgh; Ohio, Columbus; State, Cleveland; Great Lakes, Buffalo; State, Syracuse; Rochester, Rochester.

In those houses with the vaudeville policy, there are at least 172 men employed in the pit, with an equal number in the stageshow houses. The latter houses, however, increase their personnel to meet the requirements of presentation.

Fourteen theatres of the Loew circuit adhere to a straight vaudeville policy, while 11 play stageshows.

Michaels Ousts Tab Shows

Buffalo—Dewey Michaels has discontinued his combination stock burlesque and talking picture policy at the Palace for the summer, and has gone first run, at 10 and 20 cents, with split weeks. Considerable Warner product not otherwise spotted downtown has been booked.

Shows to Return at Publix

Toledo—Although unconfirmed, it is understood that the Paramount will resume stage shows which were discontinued a month ago in favor of double features. The double feature policy has not been a success.

M. C. Is Transferred

St. Louis, Mo.—Ed Lowry has closed his m. c. engagement at the Ambassador and goes to the Philadelphia Mastbaum.

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way N. Y. City



WHEN THE BOSS ASKS . . . .

What did Paramount carry to surplus in the last statement?

Who is in charge at RCA Photophone now?

What is Will Hays' middle initial?

How many theatre seats are there in Illinois?

What was the gross on the Four Horsemen?

What are the subsidiaries of RKO-Pathe?

Who is purchasing agent at M-G-M Studios?

Produced by the combined editorial and statistical facilities of

MOTION PICTURE HERALD
MOTION PICTURE DAILY
and **BETTER THEATRES**

You will find the answers in

MOTION PICTURE ALMANAC

A QUIGLEY PUBLICATION

DE SYLVA BROWN & HENDERSON INC.
SONGS THEY SING

PLAY BALL
AND
PLAY Our Great Base-
BALL Slide Arrangement
ON
If You Should Ever Need Me
One More Time
Nevertheless
Smile, Darn Ya, Smile
IT'S SURE-FIRE

OUR NEW ACE
NEVERTHELESS
(I'M IN LOVE WITH YOU)

King of the "Smile" Songs
SMILE, DARN YA, SMILE

A Sensational Ballad
LET ME HUM A HYMN TO HER TO-NIGHT

A Hit on Any Day
ON A CERTAIN SUNDAY

Our International Waltz Hit
AFTER THE DANCE
(DER TANZ IST AUS)

AND OF COURSE
Just a Gigolo
Walking My Baby Back Home
If You Should Ever Need Me
(From Gloria Swanson's "INDISCREET")
Come To Me
If You Haven't Got Love

FOR NOVELTIES IN
SLIDE VERSIONS
WRITE—CALL—WIRE
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DE SYLVA AND BROWN HENDERSON, INC.
745-7th AVE. NEW YORK CITY

STAGE SHOWS

New Orleans Saenger

Week ending April 30

Greeting an overpacked house with that stirring patriotic melody, "Hail, Hail, the Gang's All Here," Herbie, eccentric organist at the most popular house in the South, dove back into antiquity and resurrected from the dim and almost forgotten past "In the Shade of the Old Apple Tree," "Throw Him Down, McClusky," "When You and I were Young, Maggie," "Silver Threads Among the Gold," and "Let Me Call You Sweetheart," using the "ulcerated" slides so popular in the electric theatres at five and 10 cents a throw, more than 16 years ago. "'Member them, don't you?" And made a hit, a real one at that.

In addition "Smiling Henry Berman" made his debut as master of ceremonies, and made good. Comparing favorably with Ben Black, the idol of matinee girls, flappers and the old girls as well, to say nothing of us old codgers in the show business. Henry opened with "Keep Smiling," the number which brought him fame, both from radio fans and the many thousands who have visited the night clubs, following with "Old Man River," which went over big.

This was an introduction to the Publix Unit, billed as "Ol' Man Rythm"—just why nobody on earth can figure out, as every mother's son averaged about 20 summers, with the girls of the assemblage hovering around the danger mark of 16.

There are no headliners on this bill, as evidently the producer went on the motto of the Fraternal Order of Eagles, that "all are equal in the eagle's nest" and signed up a small and competent cast.

Block and Sully dealt out clever patter, a little bit unsophisticated in some spots, but put over so cleverly that even Aunt Hetty, from way up in Maine, could not even find fault if she were here.

Dave White, with his partner in rube makeup, gave a finished performance in patter and dancing, throwing and received much favorable comment. Miss Ruth demonstrated a new departure, a style in lingerie—baggy white cotton ones, at least they looked like cotton with red bows of ribbons a trifle above where the knees should be.

Dave Gould sent some of his best lookers and kickers to set off the entertainment. Dave must have been short of ready cash as a close observer states that the girls had only one garter each and that is on the left leg. One of the best drilled groups seen in this theatre in some time.

As usual the Saenger stage band came on for their share of credit and they deserve it, while Lou Forbes and the Saenger Grand Orchestra—the same boys only with a different front made history again.

TED MEYN
"THE NAME IS MINE"
Versatile Organist
Happy with
LOEW'S, INC.
Jersey City, N. J.

SLICES OF MELLIN

By BOBBY MELLIN

Harry Kogen, director of the Farm & Home Hour orchestra, recently received a letter from his "smallest" fan, and enclosing, the letter said, a lock of hair. When Harry opened the folded bit of paper he found three parrot feathers. . . . Jimmy Green and his orchestra substituted for Coon-Sanders while the latter band was barnstorming for a few days. Jimmy has just returned from a successful tour himself, and while playing in the east was rated as one of the first ten most popular radio bands in the country. . . . Avis McDonald, conductor of the studio orchestra at station WJJD, continues to please countless listeners everywhere, and from the way his fan mail is coming in, it won't be very long before it will be necessary for Avis to hire a secretary to answer them. . . .

It is rumored that East & Dumke will soon be the proud possessor of a commercial chain, name to be announced in the very near future. Their salary will be somewhere in the neighborhood of $1,500. . . . *Benny Meroff is back at the Oriental theatre after doing a great job in Boston. . . . Ann Roth, sister of Lillian Roth is in town playing the B. & K. theatres, and she certainly is a very clever performer. . . . Joe Sanders sure cut himself a "slice of Mellin" when he beat the writer so bad at a game of billiards the other evening that this poor dispenser of words has decided to take up golf instead. . . . Maurice Sherman recently returned from a sojourn at Biloxi, where he played golf with George Devron. Maurie and the band are now broadcasting over station WIBO in the evening and station WBBM in the afternoon. . . .*

. . . Ted Lewis, the one and only, will soon be in Chicago for an indefinite stay. Come on, Ted, we are waiting for you with open arms, for everybody is happy when Ted is around. . . . Johnny Hamp and orchestra will soon replace the Lombardo band, while the latter outfit are on a goodwill tour. . . . Jack Chapman, whose radio orchestra activities date almost from the inception of radio in Chicago, is packing them in at his present location, the Golden Pumpkin. . . . Clyde McCoy, versatile to the point of playing eleven instruments, and doing a good job with each of them at the Terrace Gardens. Clyde is also doing some recording and his record, "Sugar Blues," is selling very big.

Albert Dodson, ace road salesman who sells them all, advises me that Harry Wagner is still the featured attraction at the Lincoln theatre at Springfield, Ill., playing over the air daily for a straight hour. . . . Joe Bennett has written a great song which is likely to take him out of the insurance business. It is called "Building a Home for You," and is being published by Santly Brother. . . . Del Lampe, one of the best orchestra leaders in the business, showed me a photograph of his oldest boy, who is just 12 years old, and believe me he is a chip of the old block. Besides being a handsome boy, he is gifted with that Lampe personality.

$5,000 for Lombardo Band

Cincinnati—Guy Lombardo and his band, now playing Hotel Roosevelt, New York, are said to have been set in at the RKO Albee, vaudefilm, for a week's engagement during June at a reported salary of $5,900.

STAGE SHOWS

San Francisco Warfield

Week ending May 6

There's variety enough in this show to satisfy the most critical, with a lot of action in Fanchon & Marco's "Russian Art Idea," two bands, a chorus of 20 voices and some specialties for "Warfield anniversary week."

Rube Wolf and his Joyous Jesters stage a small riot in the pit by putting on a burlesque broadcasting act, station represented being "WINE—the breath of North Beach." Customary telegrams were read and the band offered "electrical recordings" of famous artists and musical organizations, including Rudy Vallee, Paul Whiteman, Ted Lewis, and finally Rube Wolf and his Warfield orchestra. Got a good hand.

The curtain goes up on a Russian setting, with a chorus of 20 in full action. Eddie Kube, acrobatic dancer, does a striking dance, manipulating eight knives, on the handles of which are lighted tapers. Mecha Bessoff and his Balalaika orchestra, offer Russian airs and Bell Telaak, master of ceremonies, does a comic violin turn.

A Russian minuet is offered in a regal setting and this gives way to a representation of the Russian Arts Club, of Hollywood, with more singing and music by the balalaika orchestra, and with Bell Telaak and Bud Hanley doing a comedy turn, much of which takes place in the theatre aisle. The inevitable "Volga Boatman" is sung with less of a note of tragedy than is sometimes heard.

The Walters Duo, contortionists, attired as frogs, do a turn on tables and Rube Wolf comes on the stage to introduce the Mechanical Age act, but gives way to a huge bewhiskered Russian who explains it in his own language. This act depicts workers manipulating a maze of machinery and singing as they work.

The Russian idea of a German beer hall is another novelty, with scenic effects arranged to show only the heads and hands of those taking part. Wasil Wania, novelty dancer, does a Russian dance, to the music of a concertina played by himself, and the act comes to an end with the full company on the stage and the contortionists doing a unique turn on a trapeze.

An added attraction for Anniversary Week is the showing of "Who Was in the Movies," a short subject made up of old-time films and showing such stars as Tom Mix, Mack Sennett, Ford Sterling, Charlie Chaplin, Henry Walthall, Lillian Gish, Lionel Barrymore, Mary Pickford and Marie Dressler in their early screen efforts.

Boston Metropolitan

Week ending April 29

Orchestra, directed by Guest Conductor Fabien Sevitsky, rendered the classic, "Pomp & Circumstance," after which Arthur Martel played on the organ "Timely Topics," consisting of highlights from the news in song.

The Publix stage show, "Dream Garden" opened with the Sanford-Martin Girls and Jimmy Ellard and the Met Band rendering a dance number. Then, as contrast, Rae, Ellis and La Rue did a fancy waltz.

Next came May Goff and Charles Barrowes, comedians, and after them came Rome & Dunn, entertainers from Music Box Revues, singing "Deep River," and "Peanut Vender."

For the finale, Sanford-Martin Troupe, dressed in costumes made to resemble roses with butterfly headresses and leaf fans did pretty dancing, and an agile couple did acrobatic stunts.

Arliss' "Millionaire" was on the screen.

Denver Denver

Week ending April 30

For the overture this week Fred Schmitt, director of the Denver Grande orchestra, arranged excerpts from the works of Johann Strauss, and called it "Straussania." Parts of the following were featured: "Pizzicato," Tales from the Vienna Woods," "The Blue Danube" and "Weiner Blut." The overture was the most enjoyable this smooth-running orchestra has presented in the past few weeks.

The stageshow, a Publix presentation, "Romantic Knights," was in harmony with the overture, and fully as enjoyable. Publix would profit if they would send out similar units occasionally.

Starting with a scene in a beer garden, the story progresses until the happy ending, and is woven throughout with just enough singing, foolishness and clever dancing.

Ray Bolger, a favorite in Denver, furnishes the foolishness with his soft shoe and eccentric dancing; and his political speech and other antics keep the crowd laughing. June Worth furnishes the acrobatic dancing, and is good at it, as evidenced by the continuous applause.

Leatrice Wood and Rolfe Gerard provide the vocal high notes, backed with a capable male chorus, part of which were local men. The court scene and final flash were lavish pieces of stage settings, and the whole presentation was thoroughly enjoyed as a welcome relief from the usual Publix units.

Pittsburgh Stanley

Week ending April 30

The stage show called "Porcelain and Jade" is well up to the Stanley average, and a mighty entertaining hour it proves to be.

The inimitable Joe Penner officiates as Guest M. C., and his popularity here is greater than ever. Joe's act is much the same as it has been on many former appearances, but nevertheless he gets the laughs as much as ever. This audience is one of those who never gets tired watching Joe strut his stuff.

Peter Higgins, Pittsburgh's own tenor, is appearing here for his second and last week, and is proving a huge drawing card. Higgins has a gorgeous voice and doubtless will go high in his chosen profession. (This week he has received offers from Ziegfeld as well as Schwab and Mandel.) He sings "Rio Rita," "Close in My Arms," "Eli, Eli" and "Ireland."

Valentine Fox and Emily Walters, in their unusually clever ventriloquism offering, score as usual. They have four dummies, and the conversation and wisecracks fly thick and fast, even when the ventriloquists are drinking from wine glasses. This pair is exceptionally clever, and Miss Walters' impersonation of a crying infant is little short of perfect.

Larry Adler, personable young chap, brings along his harmonica and almost makes the thing talk. Quite clever, and gets a nice hand.

Maureen and Sonny in a fast acrobatic dance put over their offering in fine style.

The stageband and the girls of the ensemble do several numbers in their usual effective style.

Hoxie in $200,000 Suit

San Antonio—Dodson World's Fair Shows, carnival organization, has filed a breach of contract suit for $200,000 against Jack Hoxie and 101 Ranch shows.

Shane Heads F&M Publicity

Max Shane has been appointed head of publicity for Fanchon & Marco, the Fox stage presentation organization.

FEATURE FEIST SONGS

Timely topical novelty
MOONLIGHT SAVING TIME

The top notch waltz ballad
THE WALTZ YOU SAVED FOR ME

My word, 'ow they play
THE KING'S HORSES

Make everybody happy
I'M HAPPY WHEN YOU'RE HAPPY

Any audience can sing
LET'S PRETEND WE'RE SWEETHEARTS

For the ballad spot
MOTHER'S APRON STRINGS

Adds class to your program
YOU'RE JUST A LOVER

With a bow to Ben Bernie
I HOPE YOU'LL LIKE IT

Something to "croon" about
A LITTLE LOVE SONG

Chevalier's song
RIGHT NOW!

A great novelty idea
THE BIRTHDAY OF A KISS

Made to order for the kids
THE SLEEPY TOWN EXPRESS

It's beautiful
HEAVENLY NIGHT

Everybody loves
SKIPPY

Graceful, easy melody
I'LL LOVE YOU IN MY DREAMS

Delightfully different
LOVE IS LIKE THAT

You don't have to be Irish—everybody loves it
THAT'S HOW I SPELL IRELAND

LEO. FEIST, INC
1629 BROADWAY NEW YORK CITY
"YOU CAN'T GO WRONG WITH ANY 'FEIST' SONG"

ORGAN SOLOS

"MAC" BRIDWELL (San Antonio RKO-Majestic) is now the new solo organist of the Majestic. He offered the slides: A novelty arrangement on "If I Had a Girl Like You," "Walkin' My Baby Back Home," a parody on "East Side-West Side," new number, "We Can Live On Love"; travesty on "Vagabond Lover"; "Smile, Darn Ya, Smile"; "Sunny Side of the Street"; and closed with "Happy Days Are Here Again," which is the theme song for the city administration and election day is May 12. Bridwell received a nice hand though patrons were not quick to sing with his slides.

MILTON HERTH (Hammond, Ind., Paramount) presents his usual "unusual" organ solo this week, entitling it "Organ Varieties." He incorporates novelty, classics and community singing in these presentations and has been and is doing very well with them. His opening numbers, "Flapperette," "Estellita" and "Song of the Bayou," all played as straight spotlight numbers, were worthy of the tremendous hands awarded him after each number. These were followed by three singing numbers, "Take My Sugar to Tea," "Dream a Little Dream" and "One Little Raindrop." Applause was so good that an encore was rated, so Herth played "99 Out of 100" and "Walking Baby Back Home," with the audience joining in by singing. Herth, incidentally, has the unusual faculty of being able to "sell" a classic or ballet as well as having the most distinctive style of "hot" organ "jazz" this reviewer has ever heard. The singing and ovations he receives prove him a decided feature of the programs of this house.

MR. AND MRS. JESSE CRAWFORD (New York Paramount). For the first time in nearly a year Mrs. Crawford joins her husband in presenting a twin organ concert. The program consisted of but three numbers, but this team presented them in an entertaining manner and the audience proved their appreciation by more applause than usual. Mr. Crawford opened the solo with a fine rendition of the new waltz, "Beautiful Love," and followed with an entertaining new novelty song called "Pop-Eye," for two or three choruses. A pleasing atmosphere was lent to the number by the use of a comic strip of Pop-Eye in E-Fect slide form. Mrs. Crawford, seated at the twin console, played the opening bit of "Lonely Cavalier" as a slide announced that she and Leo Robin were the authors of it. She soloed the number as Jesse watched from the opposite console. The second chorus was played by both as Pierce O'Hearn sang through a megaphone for the finish of the program.

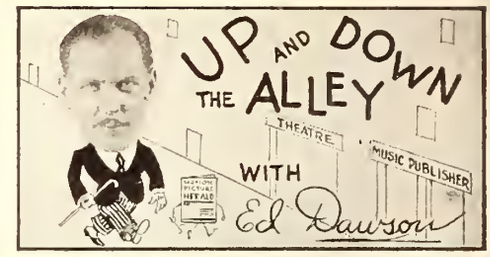
RUSS HENDERSON (Worcester, Mass., Plymouth) introduced a cleverly written organ presentation this week, entitled "Fan-Mail," and besides incorporating good singing songs, Russ presented letters in slide form that proved highly amusing and entertaining. These letters appeared on the screen in hand-written form and some of them had the oddest requests and "lines" this audience has ever seen. The singing numbers Henderson chose were: "Falling in Love," "Something to Remember You By," "Blue Again," "Tears" and a final chorus of "Smile Darn Ya Smile." This solo was well played, ably presented and proved very entertaining.

ARLO HULTS (New York City RKO 86) presented this week a pleasing little novelty introduced as "It's Time to Sing," and sing they did. Opening with a special lyric version to "99 Out of a 100" and then orally explaining the next number, which is "Three Little Words," with missing words to be filled in by the audience, Hults then played "When Your Lover Has Gone," "When I Take My Sugar to Tea" and two more special choruses of "99 Out of a 100." Every one in the audience sang and apparently enjoyed the solo.

RON AND DON (Philadelphia Fox) presented a program of community singing numbers, but didn't seem to be able to get this audience in the mood to sing this week, though it has usually. The program consisted of their singing and playing of "I'm Alone Because I Love You," "Sing Song Girl," "You're the One I Care For," and "Please Don't Talk About Me When I'm Gone." The boys play a good organ, or rather two good organs, and the audience, though reluctant to sing, nevertheless enjoyed the boys.

GERTA GALE (Joplin, Mo., Paramount). Miss Gale, who has been at this house for some time, this week presented another of her highly entertaining and original organ novelties. This one is entitled "Krazy Musical Friends." This week she gets away from the usual singing stunts and offers a well played solo of three numbers, namely, "Piccolo Pete," "The Peanut Vendor" and "Kitten on the Keys." As Miss Gale played the first number, a character of "Piccolo Pete" lit up from a shadow box that was placed upon the organ. For the background of "Peanut Vendor," a shadow of the vendor and his wagon appeared as Miss Gale interpolated whistle effects as she played this difficult number. As the last number was played, it was illustrated in the same manner, with the addition that during the playing of the last few bars, all three characters appeared and were lit up with flood lights, making the shadows appear very grotesque. Miss Gale's originality, showmanship and fine playing are going a long way in building up big popularity for herself.

KEN WRIGHT (Green Bay Orpheum) presented a timely community organ novelty, entitled "Baseball," which seemed to fit the public interest very well. Addressing the audience direct, Wright informed them that song-hits were to be used as base-hits, and with a cleverly worded dialogue requested them all to make home-runs. The solo opened with gags fitted to "Wabash Blues," "Running Between the Raindrops," and "Smile Darn Ya Smile." Wright receives requests from the patrons each week and always builds his programs to fit these. This week the songs used were: "If I Could Be With You," "Don't Talk About Me When I'm Gone," "Moonlight On the Colorado," "Dream a Little Dream of Me" and some parodies on "Bonnie Lies Over the Ocean" and "Just a Gigolo." The solo closed with "Smile Darn Ye" and this audience doesn't just smile, it laughs and has a real good time. Everyone joins in the singing and the applause is always very good.



Hello Everybody

Due to the recent "let-down" of employees by the, so many, music publishers in the past week or so, everyone who is still working are "on their toes" and can hardly find time to eat before getting back to their respective offices. **Charlie Gordon** of **Santly's** says, "The only reason they even take time to eat is "from hunger'." . . . That's a favorite expression of his. . . . **Rudy Vallee's** nose is out of joint this week over at the **Brooklyn Paramount,** due to the personal appearance of **Buddy Rogers** who is not only packing them in the house but for blocks around the theatre. . . . The irony of it all. . . . All these beautiful (and not so beautiful) girls striving for a glimpse of their suppressed desire and he with his stage smile bowing to them, etcetera, while his mind is probably miles away . . . and not really seeing any of them. . . .

▲ ▲ ▲

Joe Decatur, advertising manager for **Leo Feist, Inc.,** is muchly enthused over the many responses that the first broadcast of "Moonlight Saving Time" brought and is bringing. . . . The song was first introduced the day "Daylight Saving" went into effect and it is **timely.** . . . It's a great summer tune, is cleverly handled and the tune itself is a "darb." . . . Incidentally **Harry Richman** and **Irving Kahal** are the authors. . . . The newly formed corporation of **Mills Dance Orchestras, Inc.,** has established itself permanently in spacious quarters located in the Mills building. . . . This corporation has under its wing some of the most famous colored orchestras in the world. . . . Among them, **Duke Ellington** and his Famous orchestra, **Cab Calloway** and his Missourians, **Russell Wooding** and his Red Caps, **Mills Blue Rhythm Boys** and **King Carter** and his orchestra. . . .

▲ ▲ ▲

Charles Miller, president of the **Miller Music,** Inc., is happy over the firm's acquisition of the sole and exclusive publication rights for the forthcoming **Ziegfeld Follies.** . . . The score will be written by **Harry Revel, Mack Gordon, Ben Trivers, Jack Murray** and **Ben Oakland.** . . . Mr. Miller will personally supervise the making of the orchestrations, having acted in a similar capacity for Mr. Ziegfeld for the past twenty years. . . .

▲ ▲ ▲

Bill Wiemann, sales manager for **Marks Music Co.,** has just returned from an enjoyable and profitable trip to Havana. . . . He was accompanied by Mrs. Wiemann, who has been his constant travelling companion since their marriage four years ago. . . . Mrs. Wiemann was formerly secretary to Mr. Edward B. Marks and still retains an active interest in the business. . . . **Carl Rond,** former organist in Battle Creek, Mich., and Youngstown, Ohio, passed away a few days ago. . . . We extend our sympathy. . . . **Katherine Kaderly,** former organist at the Met, Brooklyn, and lately "Jackie" of the organ team of **"Jackie** and **Jean"** at the Paramount Denver, has been teamed up with **Don Baker,** who was house organist at the **Brooklyn Paramount,** for the twin console job at the **Staten Island Paramount** which **"Betty** and **Jean"** are vacating for the summer. . . . **Russ Henderson,** organist at the Worcester, Mass., Plymouth was in town for a few days and is now back on the job up in Worcester. . . .

Well S'long. . . .

THEATRE RECEIPTS

With spring weather coming on the motion picture atres are returning to a normal gross. In many ances, this week has shown an increase over the vious. This was not due alone, however, to climatic conditions. Rather, the pictures themselves were responsible. Such pictures as "Trader Horn," "City Lights," etc., have been doing a remarkable business.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to May, 1931)	
			Picture	Gross	Picture	Gross		
ny								
m-Bleecker..	2,300	35c-50c	"Trader Horn" (MGM)..... (6 days)	13,500	"East Lynne" (Fox)..... (6 days)	10,300	High 1-24-30 "Reducing".....	$ 18,500
nd	1,350	25c-35c	"Strangers May Kiss" (MGM)... (6 days)	8,100	"Scandal Sheet" (Para.)..... (6 days)	6,250	Low 4-4-31 "Passion Flower".....	6,100
							High 5-2-31 "Strangers May Kiss'.....	8,100
:tor's RKO..	1,500	25c-60c	"Beyond Victory" (Pathe)..... (3 days)	2,750	"Bachelor Apartment" (Radio).... (3 days)	2,750	Low 4-4-31 "Dancers" and "Girls Demand Excitement".....	4,550
			"Cracked Nuts" (Radio)..... (3 days)	2,900	"Bad Sister" (U.)..... (3 days)	1,950	High 3-14-31 "Millie".....	8,600
							Low 4-25-31 "Bachelor Apartment" and "Bad Sister".....	4,700
.....	1,146	25c-35c	"Father's Son" (F. N.)..... (6 days)	4,125	"Divorce Among Friends" (W. B.) (3 days)	1,900	High 12-13-30 "The Cat Creeps".....	4,750
					"Too Young To Marry" (F. N.).. (3 days)	2,000	Low 4-4-31 "Viennese Nights".....	3,250
nd	1,900	35c-50c	"The Millionaire" (W. B.)..... (6 days)	9,250	"The Finger Points" (F. N.)..... (6 days)	9,300	High 4-25-31 "The Finger Points".....	9,300
							Low 4-4-31 "My Past".....	5,850
more								
itorium	1,600	35c-1.00	"The Millionaire" (W. B.)..... (4 days)	2,332	.....		.....	
h's	2,500	25c-50c	"Behind Office Doors" (Radio).... (6 days and Sunday midnite show)	5,520	.....		High 2-14-31 "Cimarron".....	14,500
							Low 5-17-30 "King of Jazz".....	3,000
e	267	35c-50c	"Comrades of 1918" (Forenfilm).. (6 days)	1,200	.....		High 5-3-30 "Hallelujah".....	1,900
							Low 1-10-31 "Waterloo".....	400
e's Century.	3,076	25c-60c	"Shipmates" (MGM)..... (6 days)	24,800	.....		High 4-11-31 "A Tailor Made Man"...	30,000
							Low 11-1-30 "Her Wedding Night"....	14,000
e's Parkway	987	15c-35c	"City Lights" (MGM)..... (6 days)	4,500	.....		High 1-3-31 "Follow the Leader".....	5,500
							Low 8-9-30 "Love Among the Millionaires"	2,900
e Stanley....	3,522	25c-60c	"Trader Horn" (MGM)..... (6 days and Sunday midnite show)	23,900	.....		High 4-11-31 "Strangers May Kiss"...	33,500
							Low 5-3-30 "Honey".....	12,500
e's Valencia.	1,487	25c-35c	"Men Call It Love" (MGM).... (6 days)	3,500	.....		High 7-26-30 "Sins of the Children"....	7,300
.....	1,600	25c-50c	"Charlie Chan Carries On" (Fox.. (6 days)	7,000	.....		Low 11-29-30 "Only Saps Work".....	1,800
							High 8-30-30 "Common Clay".....	18,500
							Low 12-27-30 "Princess and Plumber"..	2,800
li	1,982	25c-50c	"Subway Express" (Col.)..... (6 days)	7,200	.....		High 3-16-30 "Green Goddess".....	14,000
B. Metropol.	1,300	15c-50c	"Iron Man" (U.)..... (6 days)	5,100	.....		Low 6-14-30 "Golden Dawn".....	3,200
							High 3-16-30 "Green Goddess".....	9,000
							Low 7-26-30 "Sweet Kitty Bellairs".....	2,100
on								
a's	2,800	30c-65c	"Cracked Nuts" (Radio).....	23,500	"Ten Cents a Dance" (Col.).....	24,000	High 10-11-30 "Half Shot at Sunrise"..	34,500
							Low 12-6-30 "Sin Takes a Holiday"....	16,500
h-Boston ...	2,500	25c-60c	"Road to Paradise" (F. N.).....	19,000	"Beyond Victory" (RKO).....	18,500	High 1-10-31 "Danger Lights".....	22,000
e's Orpheum	3,100	25c-50c	"Strangers May Kiss' (MGM)....	20,000	"Men Call It Love" (MGM).....	21,000	Low 4-4-31 "Bad Sister".....	17,000
e's State....	3,700	30c-50c	"The Front Page" (U. A.).....	20,500	"A Tailor Made Man" (MGM)....	21,000	High 1-17-31 "Hell's Angels".....	31,500
							Low 6-28-30 "Lady of Scandal".....	17,500
opolitan	4,350	25c-60c	"The Millionaire" (W. B.).....	42,000	"City Streets" (Par.).....	43,000	High 10-18-30 "Three French Girls"....	30,000
							Low 6-28-30 "Bad One".....	18,000
							High 10-11-30 "Sea God".....	49,000
apia	2,500	25c-50c	"Ladies Man" (Para.).....	14,500	"The Finger Points" (F. N.).....	15,000	Low 6-7-30 "True to the Navy".....	26,000
							High 7-5-30 "With Byrd at South Pole"	28,000
ay Square..	1,800	25c-50c	"The Finger Points" (F. N.).....	16,500	"Dishonored" (Par.).....	15,000	Low 2-21-31 "Sit Tight".....	12,000
							High 10-11-30 "Numbered Men".....	20,000
wn	2,000	25c-60c	"Ladies Man" (Para.).....	13,500	"The Finger Points" (F. N.).....	13,500	Low 7-5-30 "Shadows of the Law".....	11,000
							.....	
lo								
alo	3,500	25c-60c	"City Streets" (Para.).....	26,000	"Dishonored" (Para.)	22,600	High 3-28-31 "My Past".....	39,500
							Low 4-4-31 "Man of the World".....	20,000
ury	3,000	25c-35c	"Father's Son" (F. N.).....	13,000	"Charlie Chan Carries On" (Fox).	10,800	High 2-14-31 "Cimmaron".....	25,600
							Low 4-4-31 "Mother's Cry".....	5,900
t Lakes....	3,000	25c-60c	"Trader Horn" (MGM).....	27,900	"A Connecticut Yankee" (Fox....	22,000	High 4-18-31 "Strangers May Kiss"....	30,000
							Low 12-27-30 "Remote Control".....	13,400
odrome	2,100	25c-50c	"Cracked Nuts" (Radio).....	21,000	"Men Call It Love" (MGM).....	17,200	High 2-14-31 "Free Love".....	26,300
							Low 12-27-30 "Along Came Youth".....	15,900
vette	3,300	25c-35c	"Aloah" (Tiff.).....	12,500	"Subway Express" (Col.).....	11,200	High 4-11-31 "Ten Cents a Dance".....	24,100
							Low 4-18-31 "Lonely Wives".....	9,200
e	750	10c-20c	"River's End" (W. B.)..... (3 days)	1,100	.....		.....	
			"Soldier's Plaything" (W. B.)..... (3 days)	950				
otte								
Hway	1,167	25c-50c	"The Finger Points" (F. N.)..... (3 days)	4,000	"Fifty Million Frenchmen" (W. B.) (3 days)	4,000	.....	
			"Kiss Me Again" (F. N.)..... (3 days)	5,250	"Resurrection" (U.) . ..... (3 days)	4,750		
ena	1,441	40c-50c	"Secret Six" (Para.)..... (3 days)	6,000	"New Moon" (MGM)..... (3 days)	5,500	.....	
			"Trader Horn" (MGM)..... (3 days)	7,000	"The Secret Six" (MGM)..... (3 days)	5,500		

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from March, to May, 1931)
Chicago							
Apollo	1,460	50c-1.50	"Dirigible" (Col.)	9,200			
Castle	299	40c-60c	"By Rocket to the Moon" (Ufa) (2nd week)	4,250	"By Rocket to the Moon" (Ufa).. (1st week)	6,250	High 4-27-30 "White Cargo"..... 1 Low 4-13-30 "High Treason".....
Chicago	4,000	35c-85c	"Shipmates" (MGM)	44,100	"City Streets" (Par.)	39,750	High 9-6-30 "Anybody's Woman"..... 6 Low 4-18-31 "Doctors' Wives"..... 3
McVicker's	2,284	35c-85c	"Strangers May Kiss" (MGM)... (2nd week)	23,175	"Strangers May Kiss" (MGM).... (1st week)	36,800	High 7-12-30 "Big House"..... 5 Low 4-13-30 "Son of the Gods"..... 1
Oriental	3,940	35c-85c	"Ladies Man" (Para.)	32,600	"Skippy" (Par.)	26,500	High 7-19-30 "Our Blushing Brides".... 6 Low 5-24-30 "Adventures of Dr. Fu Manchu" 2
Orpheum	665	40c-60c	"Little Caesar" (F. N.)..... (35c-60c—3rd week)	4,620	"Little Caesar" (F. N.)..... (2nd week)	4,380	High 4-18-31 "Little Caesar"..... 4 Low 4-11-31 "Hot Heiress".....
Palace	2,509	35c-85c	"Laugh and Get Rich" (Radio)...	30,875	"A Virtuous Husband" (U.)	23,250	High 6-7-30 "On the Level"..... 3 Low 7-19-30 "Shooting Straight"..... 1
Punch & Judy..	354	35c-75c	"Die Forsterchristl" (Tobis)	990	"Girl From the Reeperbahn" (Talk. Pic. Epics)..... (6 days)	635	
Roosevelt	1,591	35c-85c	"The Prodigal" (MGM)..... (9 days)	14,775	"Dishonored" (Par.) (4 days—3rd week)	8,050	High 7-5-30 "With Byrd at South Pole" 3 Low 11-22-30 "Up the River"..... 1
State Lake	2,776	35c-85c	"Born to Love" (Pathe)..... (2nd week)	15,750	"Born to Love" (Pathe)..... (1st week)	29,950	High 10-18-30 "Half Shot at Sunrise".. 4 Low 9-27-30 "Last of Duanes"..... 1
United Artists..	1,700	35c-85c	"Indiscrete" (U. A.).....	24,225	"Kiki" (U. A.).....	20,825	High 3-21-31 "City Lights"..... 4 Low 9-6-30 "Eyes of the World"..... 1
Woods	1,166	35c-85c	"Mr. Lemon of Orange" (Fox)..	12,290	"Little Caesar" (F. N.)..... (2nd week)	10,350	High 4-27-30 "Ladies of Leisure"..... 2 Low 4-4-31 "The Single Sin".....
Cincinnati							
Erlanger	1,600	30c-50c	"The Song Is Over" (German)....	5,450			
Keith's	1,600	30c-50c	"Don't Bet On Women" (Fox)....	5,100	"Kept Husbands" (Radio).....	5,400	High 11-20-30 "Africa Speaks"..... 1 Low 3-7-31 "Numbered Men".....
RKO Albee	3,300	30c-75c	"It's a Wise Child" (MGM).....	23,665	"Charlie Chan Carries On" (Fox).	23,883	High 1-3-31 "Remote Control"..... 3 Low 12-20-30 "Silver Horde"..... 2
RKO Capitol	2000	30c-50c	"Born to Love" (Pathe).....	14,539	"The Millionaire" (W. B.).....	13,240	High 9-20-30 "Common Clay"..... 2 Low 3-14-31 "Fighting Caravans".....
RKO Family	1,140	20c-35c	"Drums of Jeopardy" (Tiff.).... (4 days) "Man of the World" (Para.).... (3 days)	2,774 1,478	"The Right of Way" (F. N.)..... (4 days) "The Air Police" (Sono).....	2,648 1,426	High 11-1-30 "Men Without Law" and "Undertow" ..... 1 Low 3-7-31 "Captain Applejack" and "The Lion and the Lamb".....
RKO Lyric	1,400	30c-50c	"Trader Horn" (MGM)..... (7 days and Saturday midnite show)	15,171	"The Last Parade" (Col.)..... (7 days and Sat. midnite show)	11,360	High 10-25-30 "The Big House"..... 2 Low 2-7-31 "Little Caesar".....
RKO Palace	2,700	30c-50c	"Cracked Uuts" (Radio)..... 7 days and Saturday midnite show)	16,928	"The Finger Points" (F. N.)..... (7 days and Sat. midnite show)	12,493	High 11-1-30 "Check and Double Check" 2 Low 4-25-31 "The Finger Points"..... 1
RKO Strand	1,350	25c-40c	"The Prodigal" (MGM).....	4,787	"Father's Son" (F. N.).....	4,631	High 10-11-30 "Common Clay"..... 1 Low 2-21-31 "A Lady's Morals".....
Cleveland							
Allen	3,300	30c-60c	"Shipmates" (MGM).....	18,000	"Kiki" (U. A.).....	15,000	High 7-19-30 "Let Us Be Gay"..... 3 Low 12-20-30 "Follow Through"..... 1
Cameo	1,200	25c-50c	"Not Exactly Gentlemen" (Fox)..	5,000			
Hanna	1,400	50c-1.50	"Dirigible" (Col.).....	14,000			
RKO Hippodrome (1,800 seats during remodeling)	4,500	25c-75c	"Iron Man" (U.).....	14,000	"Cracked Nuts" (Radio).....	10,000	High 4-27-30 "High Society Blues"..... 4 Low 4-25-31 "Cracked Nuts"..... 1
RKO Palace	3,100	25c-75c	"Laugh and Get Rich" (Radio)..	40,000	"God's Gift To Women" (W. B.).	20,000	High 3-23-30 "Harmony at Home".... 4 Low 12-6-30 "Heads Up"..... 1
State	3,400	30c-60c	"City Streets" (Para.).....	20,000	"Mr. Lemon of Orange" (Fox)....	18,000	High 1-3-31 "Princess and the Plumber" 2 Low 12-6-30 "Oh for a Man"..... 1
Stillman	1,900	40c-75c	"Strangers May Kiss' (MGM).... (2nd week)	20,000	"Strangers May Kiss" (MGM)... (1st week)	28,000	High 1-3-31 "Min and Bill"..... 3 Low 4-13-30 "Putting On the Ritz".... 1
Warners' Lake.	800	40c-60c	"Sinners' Holiday" (W. B.).....	4,500	'Man to Man" (W. B.).....	5,000	
Denver							
Denver	2,300	25c-65c	"Shipmates" (MGM)	17,000	"City Streets" (Para.).....	16,000	High 3-7-31 "The Easiest Way"..... 2 Low 12-27-30 "Remote Control"..... 1
Huff'n's Aladdin	1,500	35c-50c	"Its A Wise Child" (MGM).....	5,000	"Doctors' Wives" (Fox).....	7,000	High 4-11-31 "Connecticut Yankee".... 1 Low 5-2-31 "It's A Wise Child".....
Huffman's Tabor	1,900	25c-50c	"My Past" (W. B.).....	8,500	"Mr. Lemon of Orange" (Fox)....	10,000	High 3-21-31 "City Lights"..... 1 Low 12-27-30 "Sinners Holiday".....
Paramount	2,000	25c-50c	"Front Page" (U. A.).....	1,500	"A Tailor Made Man" (MGM)...	10,000	High 1-10-31 "Hell's Angels"..... 2 Low 4-25-31 "A Tailor Made Man"..... 1
Rialto	1,040	25c-50c	"The Right of Way" (F. N.).....	3,700	"The Silver Horde" (Radio).....	3,750	High 3-28-31 "Trader Horn"..... 1 Low 12-27-30 "Fast and Loose".....
Des Moines							
Des Moines	1,600	25c-60c	"Skippy" (Para.).....	10,000	"Trader Horn" (MGM).....	11,000	High 2-14-31 "Cimarron"..... 1 Low 4-27-30 "Rogue Song".....
Orpheum	2,000	25c-50c	"Bachelor Apartment" (Radio).... (3 days) "Virtuous Husbands" (U.)..... (4 days)	5,000 4,000	"Cracked Nuts" (RKO).....	9,500	High 2-14-31 "Cimarron"..... 1 Low 12-20-30 "Sin Takes a Holiday"..
Paramount	1,700	25c-60c	"Fifty Million Frenchmen (W. B.) (3 days) "East Lynne" (Fox)..... (4 days)	5,000 5,000	"City Streets" (Par.)..... (3 days) Parlor, Bedroom & Bath" (MGM) (4 days)	4,000 10,000	High 6-14-30 "Lady of Scandal" and "Safety in Numbers"..... 2 Low 12-6-30 "Three French Girls" and "Derelict" .....
Strand	1,100	20c-30c	"God's Gift to Women" (W. B.).. (3 days)	900	"Hot Heiress" (F. N.)..... (4 days) "The Great Meadow" (MGM)..... (3 days)	1,750 850	High 3-23-30 "Evidence" and "Roadhouse Nights" ..... 1 Low 3-28-31 "Gentleman's Fate" and "Boudoir Diplomat" .....
Hollywood							
Chinese	2,030	75-$1.50	"Dirigible" (Col.) (3rd week)	12,200	"Dirigible" (Col.) (2nd week)	12,500	High 6-7-30 "Hell's Angels"..... 4 Low 4-18-31 "Dirigible" 1
Egyptian	1,800	35c-65c	"Man of the World" (Para.).....	4,700	"Lightnin'" (Fox)	5,000	High 3-23-30 "The Love Parade"..... 1 Low 3-21-31 "Stolen Heaven".....
Pan. Hollywood.	3,000	35c-65c	"Dance, Fools, Dance" (MGM)....	16,000	"Millie" (Radio)	14,000	High 6-14-30 "The Floradora Girl".... 3 Low 7-19-30 "True to the Navy".....
W. B. Hollywood	3,000	35c-65c	"God's Gift To Women" (W. B.).	12,000	"The Finger Points" (F. N.).....	13,000	High 2-7-31 "Little Caesar"..... 3 Low 5-2-31 "God's Gift to Women".... 1

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to May, 1931)	
			Picture	Gross	Picture	Gross		
Houston								
Kirby	1,654	25c-50c	"Skippy" (Para.)	9,000	"Kiki" (U. A.)	9,000	High 11-29-30 "Hell's Angels"	16,000
							Low 10-4-30 "Bright Lights"	4,500
Loew's State	2,700	25c-60c	"Trader Horn" (MGM)	19,800	"Tailor Made Man" (MGM)	10,500	High 5-2-31 "Trader Horn"	19,800
							Low 12-12-30 "Lion and Lamb"	7,000
Metropolitan	2,512	25c-60c	"The Millionaire" (W. B.)	7,800	"The Finger Points" (F. N.)	10,000	High 1-24-30 "Love Parade"	18,000
							Low 3-11-30 "Gentlemen of the Press"	7,000
RKO Majestic	2,250	25c-60c			"Laugh and Get Rich" (Radio)	10,900	High 10-24-30 "Check and Double Check"	20,000
							Low 5-2-31 "Bachelor Apartment"	7,800
Indianapolis								
Apollo	1,100	25c-50c	"The Millionaire" (W. B.)	6,500	"Mr. Lemon of Orange" (Fox)	5,000	High 4-11-31 "A Connecticut Yankee"	10,000
							Low 2-21-31 "Illicit"	4,000
Circle	2,600	25c-50c	"Behind Office Doors" (Radio) and "Laugh and Get Rich" (Radio)	5,000	"Sin Ship" (Radio) and "Bachelor Apartment" (Radio)	7,000	High 11-1-30 "Check and Double Check"	22,000
							Low 5-2-31 "Behind Office Doors" and "Laugh and Get Rich"	5,000
Indiana	3,300	35c-65c	"Tarnished Lady" (Para.)	17,000	"The Finger Points" (F. N.)	19,500	High 3-21-31 "Unfaithful"	21,000
							Low 2-14-31 "Gang Buster"	16,500
Lyric	2,000	25c-50c	"Quick Millions" (Fox)	11,000	"Three Girls Lost in Chicago" (Fox)	11,000	High 5-2-31 "Quick Millions"	11,000
							Low 12-6-30 "The Dancers"	7,500
Palace	2,800	25c-50c	"Trader Horn" (MGM)	22,000	"Strangers May Kiss" (MGM)	21,000	High 5-2-31 "Trader Horn"	22,000
							Low 2-14-31 "Passion Flower"	8,000
Kansas City								
Loew Midland	4,000	25c-50c	"Trader Horn" (MGM)	18,850	"A Tailor Made Man" (MGM)	13,700	High 11-29-30 "Hell's Angels"	29,000
							Low 3-21-31 "Kiki"	10,500
Mainstreet	3,067	35c-60c	"The Finger Points" (F. N.)	16,500	"Cracked Nuts" (Radio)	16,500	High 2-14-31 "Cimmaron"	24,750
							Low 4-13-30 "Framed"	11,000
Newman	2,000	25c-60c	"City Streets" (Para.)	15,625	"My Past" (W. B.)	10,000	High 9-13-30 "Animal Crackers"	23,500
							Low 4-13-30 "Light of Western Stars"	7,000
Orpheum	1,550	20c-40c	"Father's Son" (F. N.)					
Royal	900	25c-60c	"Doctors' Wives" (Fox)	5,400	"Skippy" (Par.) (2nd week)	4,500	High 11-29-30 "Tom Sawyer"	6,000
							Low 4-27-30 "Clancy In Wall Street"	1,350
Uptown	2,200	25c-50c	"Men Call It Love" (MGM)	6,000	"Drums of Jeopardy" (Tiff.)	6,000	High 9-27-30 "King of Jazz"	10,200
							Low 11-1-30 "Last of Lone Wolf"	4,000
Los Angeles								
Arthay Circle	1,650	75c-$1.50	"Seed" (U.) (5 days- 2nd week)	15,000	"Seed" (U.) (5 days—$5.00 Premiere)	18,500	High 3-21-31 "Strangers May Kiss"	28,000
							Low 4-25-31 "Seed"	18,500
Fox Criterion	1,652	35c-65c	"Connecticut Yankee" (Fox) (4th week)	15,200	"Connecticut Yankee" (Fox) (3rd week)	16,000	High 5-24-30 "The Divorcee"	29,700
							Low 1-31-31 "Royal Family of Bdw'y"	7,000
International	2,000	25c-50c	"El Codigo Pinal" (Col.)	5,000	"Del Infierno Al Cielo" (W. B.)	5,600		
Loew's State	2,418	35c-65c	"Gentlemen's Fate" (MGM)	25,300	"It's A Wise Child" (MGM)	23,500	High 5-10-30 "Caught Short"	48,000
							Low 10-18-30 "Three French Girls"	15,000
Los Angeles	2,100	25c-65c	"Hell Bound" (Tiff.)	10,000	"The Single Sin" (Tiff.)	6,000		
Orpheum	2,750	35c-65c	"The Last Parade" (Col.)	13,500	"Cracked Nuts" (Radio)	15,000	High 2-14-31 "Cimarron" (5 days)	32,000
							Low 12-27-30 "Ex-Flame"	6,000
Paramount	3,596	35c-65c	"City Streets" (Para.)	23,000	"Gunsmoke" (Para.)	17,500	High 9-6-30 "Animal Crackers"	40,000
							Low 4-25-31 "Gunsmoke"	17,500
RKO	2,700	35c-65c	"Laugh and Get Rich" (Radio)	14,500	"Beyond Victory" (Pathe)	13,000	High 8-16-30 "Hell's Island"	17,500
							Low 9-27-30 "For the Love of Lil"	10,500
United Artists	2,100	35c-65c	"The Front Page" (U. A.) (2nd week)	13,000	"The Front Page" (U. A.) (1st week)	24,000	High 9-20-30 "What a Widow"	30,000
							Low 10-11-30 "Heads Up"	8,000
U. B. Downtown	2,400	35c-65c	"Misbehaving Ladies" (F. N.) (5 days)	12,000	"The Finger Points" (F. N.) (5 days)	14,000	High 9-27-30 "Office Wife"	30,000
							Low 3-14-31 "Captain Applejack"	8,000
Milwaukee								
Chambra	2,660	25c-60c	"A Lady's Morals" (MGM) (5 days)	3,500	"Parlor, Bedroom & Bath" (MGM)	11,000		
Garden	1,150	25c-60c	"The Front Page" (U. A.)	11,500	"Kiki" (U. A.)	8,500		
Majestic	1,990	15c-50c	"Drums of eopardy" (Tiff.) (25c-50c)	6,500	"The Single Sin" (Tiff.) (25c-60c—6 days)	6,800		
Palace	2,587	25c-60c	"Bachelor Apartment" (Radio)	8,500	"Cracked Nuts" (Radio) (8 days)	10,000		
Riverside	2,180	25c-60c	"Other Men's Women" (W. B.)	14,700	"Man of the World" (Par.)	14,000		
Grand	1,406	25c-60c	"Skippy" (Para.)	8,000	"Dishonored" (Par.) (2nd week)	6,000		
Wisconsin	3,275	25c-65c	"City Streets" (Para.)	16,000	"It's a Wise Child" (MGM) (25c-60c)	15,500		
Minneapolis								
Aster	812	20c-35c	"Ten Nights In a Barroom" (Goetz)	1,750	"God's Gift To Women" (W. B.)	1,500	High 3-30-30 "The Aviator"	8,500
							Low 4 18-31 "Men Call It Love"	900
Lyric	1,238	20c-40c	"The Conqueoring Horde" (Para.)	2,000	"June Moon" (Para.)	3,000	High 3-23-30 "They Learned About Women"	5,000
							Low 1-24-31 "Men On Call"	1,200
Minnesota	4,025	10c-75c	"Skippy" (Para.)	25,000	"Strangers May Kiss" (MGM)	23,000	High 7-5-30 "So This Is London"	45,000
							Low 2-28-31 "Dance, Fools, Dance"	18,000
RKO Orpheum	2,900	25c-50c	"Bachelor Apartments" (Radio"	12,000	"Cracked Nuts" (Radio)	17,000	High 2-14-31 "Cimarron"	30,000
							Low 5-2-31 "Bachelor Apartment"	12,000
Seventh Street	1,300	25c-50c	"Comrades of 1918" (Forenfilm)	2,500	"The Lady Refuses" (Radio)	3,500	High 5-17-30 "Ingagi"	9,400
							Low 12-20-30 "Boudoir Diplomat"	1,200
State	2,300	25c-60c	"Mr. Lemon of Orange" (Fox)	10,000	"Fifty Million Frenchmen" (W. B.)	9,000	High 4-20-30 "Benson Murder Case"	26,600
							Low 12-20-30 "River's End"	5,000
Montreal								
Capitol	2,670	25c-60c	"Connecticut Yankee" (Fox) and "Don't Bet On Women" (Fox)	13,000	"The Last Parade" (Col.) and "Command Performance" (Tiff.)	13,500	High 12-6-30 "Her Wedding Night"	19,000
							Low 4-4-31 "Sit Tight" and Costello Case"	11,000
Imperial	1,914	15c-40c	"A Soldier's Plaything" (W. B.) and "Swanee River" (Sono Art)	4,000	"Seat Devils" (Cont.) and "Jazz Cinderella" (Chesterfield)	5,000	High 1-17-31 "The Office Wife" and Oh Sailor Behave"	7,000
							Low 5-2-31 "A Soldier's Plaything" and "Swanee River"	4,000
Loew's	2,982	25c-75c	"A Lady's Morals" (MGM)	12,500	"Kept Husbands" (Radio)	14,000	High 1-31-31 "Derelict"	16,000
							Low 12-21-30 "Half Shot at Sunrise"	11,000
Palace	2,600	25c-99c	"Dance, Fools, Dance" (MGM)	14,000	"Unfaithful" (Para.)	15,000	High 2-21-31 "Man Who Came Back"	19,000
							Low 8-30-30 "Romance"	12,000

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from March, 193 to May, 1931)
Montreal (Cont'd)							
Princess	2,272	25c-65c	"Dirigible" (Col.)	12,000	"City Lights" (U. A.) (3rd week)	11,000	High 4-11-31 "City Lights" 22,5
Strand	750	15c-50c	"The Man Who Came Back" (Fox) and "The Steel Highway"	3,800	"Scandal Sheet" (Para.) and "No Limit" (Para.)	4,100	Low 12-13-30 "Up the River" 8,5 High 1-31-31 "Captain Thunder" 5,3 Low 12-20-30 "Golden Dawn" 3,1
New York							
Astor	1,120	50c-$1.50	"Trader Horn" (MGM) (13th week)	15,340	"Trader Horn" (MGM) (12th week)	15,940	High 7-5-30 "Big House" 24,8
Capitol	4,700	35c-$1.50	"Tailor Made Man" (MGM)	55,461	"Strangers May Kiss" (MGM) (2nd week)	69,800	Low 11-1-30 "War Nurse" 20,3
Central	910	50c-75c	"Dirigible" (Col.) (4th week)	14,227	"Dirigible" (Col.) (3rd week)	14,486	High 8-30-30 "Romance" 98,3
Embassy	598	25c	All Newsreel	8,533	All Newsreel	8,590	Low 3-21-31 "Great Meadow" 49,7 High 11-29-30 Newsreels 9,9
Geo. M. Cohan	1,500	50c-$1.00	"City Lights" (U. A.) ((11th week—6 days)	11,298	"City Lights" (U. A.) (10th week)	14,700	Low 8-16-30 Newsreels 6,6 High 2-14-31 "City Lights" 66,2
Globe	1,050	50c-$1.50	"Iron Man" (U.) (2nd week)		"Iron Man" (U.) (1st week)	11,500	Low 12-20-30 "Sleeping Partners" 3,7 High 10-18-30 "Half Shot at Sunrise" 28,0
Hollywood	1,548	65c-85c	"Svengali" (W. B.) (3 days)	17,384			Low 7-26-30 "Hell's Island" 8,0
Mayfair	2,300	40c-85c	"Born to Love" (Pathe)		"Cimarron" (Radio) (3rd week)	19,000	High 11-8-30 "Check and Double Check" 51,0 Low 4-4-31 "Laugh and Get Rich" 15,0
Paramount	3,700	40c-$1.00	"Dude Ranch" (Para.) (6 days)	35,360	"City Streets" (Par.)	64,006	High 8-23-30 "Anybody's Woman" 91,3 Low 12-6-30 "Fast and Loose" 52,1
Rialto	1,904	40c-$1.00	"Gunsmoke" (Para.)	27,500	"Reaching for the Moon" (U. A.). (3rd week)	21,000	High 9-6-30 "Animal Crackers" 62,5 Low 7-26-30 "Raffles" 17,0
Rivoli	2,103	40c-$1.00	"Front Page" (U. A.) (7th week—6 days)	19,800	"Front Page" (U. A.) (6th week)	26,005	High 12-27-30 "Royal Family" 57,0 Low 3-14-31 "River's End" 9,5
Roxy	6,200	65c-$1.50	"Doctors' Wives" (Fox)	81,600	"Quick Millions" (Fox)	59,800	High 1-10-31 "Man Who Came Back" 130,4 Low 2-14-31 "Girls Demand Excitement" 57,3
Strand	3,000	50c-$1.00	"Public Enemy" (W. B.) (8 days)	63,776	"God's Gift to Women" (F. N.) (6 days)	15,969	High 11-8-30 "Doorway to Hell" 46,4 Low 5-17-30 "The Wedding Bells" 15,0
Warners	1,490	25c-65c	"The Flood" (Col.)	3,732	"Other Men's Women" (W. B.)	7,981	High 8-30-30 "Old English" 22,2 Low 5-2-31 "The Flood" 3,7
Winter Garden	1,493	35c-85c	"The Millionaire" (W. B.) (3rd week)	24,853	"The Millionaire" (W. B.) (2nd week)	28,020	High 7-19-30 "Dawn Patrol" 51,1 Low 11-8-30 "Life of the Party" 10,7
Oklahoma City							
Capitol	1,200	10c-50c	"The Secret Six" (MGM)	7,000	"City Streets" (Par.)	7,000	High 11-8-30 "Check and Double Check" 17,0
Criterion	1,800	10c-50c	"Trader Horn" (MGM)	14,500	"Tailor Made Man" (MGM)	5,800	Low 4-6-30 "Party Girl" 3,8 High 2-21-31 "Cimarron" 15,5
Liberty	1,500	10c-35c	"See America Thirst" (U.) (3 days)	1,800	"Girls Demand Excitement" (Fox) (4 days)	1,200	Low 4-6-30 "Locked Door" 4,4 High 11-29-30 "Truth About Youth" 8,5
			"Virtuous Husband" (U.) (4 days)	1,200	"Naughty Flirt" (F. N.) (3 days)	1,100	Low 4-18-31 "Misbehaving Ladies" and "Fair Warning" 2,2
Mid-West	1,500	10c-50c	"Charlie Chan Carries On" (Fox)	5,200	"Connecticut Yankee" (Fox) (2nd week)	6,300	High 8-9-30 "Dawn Patrol" 15,0
Warner	1,700	10c-50c	"Not Exactly Gentlemen" (Fox)	8,000	"The Last Parade" (Col.)	8,700	Low 11-8-30 "Last of the Duanes" 3,8
Omaha							
Orpheum	3,000	25c-60c	"Subway Express" (Col.)	14,000	"Cracked Nuts" (Radio)	15,000	High 11-1-30 "Check and Double Check" 26,4
Paramount	2,900	25c-60c	"Skippy" (Para.)	9,500	"Trader Horn" (MGM) (2nd week)	11,500	Low 4-4-31 "Lonely Wives" 11,5 High 12-13-30 "Hell's Angels" 12,7
State	1,200	25c-40c	"It's a Wise Child" (MGM) (4 days)	1,800	"The Conquering Horde" (Par.) (4 days)	1,000	Low 9-27-30 "Song of My Heart" 5,9 High 3-14-31 "Trader Horn" (at 50c-$1.50) 10,0
			"Three Girls Lost" (Fox) (3 days)	850	"Men On Call" (Fox) (3 days)	900	Low 3-28-31 "Gentlemen's Fate" and "Connecticut Yankee" 1,8
World	2,500	25c-45c	"Charlie Chan Carries On" (Fox)	8,500	"Body and Soul" (Fox)	12,000	High 4-11-31 "Men Call It Love" 16,0 Low 4-6-30 "Girl Said No" 6,7
Ottawa							
Avalon	990	15c-35c	"Outward Bound" (W. B.) (3 days)	1,800	"One Heavenly Night" (U. A.) (3 days)	1,400	High 3-23-30 "Disraeli" and "Cockeyed World" 3,5
			"East Lynne" (Fox) (3 days)	1,400	"Passion Flower" (MGM) (3 days)	1,650	Low 5-3-30 "Oh Yeah" and "Navy Blues" 1,8
B. F. Keith's	2,592	15c-60c	"Parlor, Bedroom and Bath" (MGM) (3 days)	3,700	"Skippy" (Para.) (4 days)	3,800	High 3-30-30 "Sacred Flame" and "Love Comes Along" 9,9
			"Three Girls Lost" (Fox) (3 days)	3,700	"The Perfect Alibi" (Radio Br.) (2 days)	2,000	Low 4-11-30 "Don't Bet On Women" and "Man to Man" 4,9
Centre	1,200	15c-60c	"The Lottery Bride" (U. A.) (6 days)	5,000	"Hell's Angels" (U. A.) (6 days)	5,900	High 1-24-31 "Madam Satan and "Du Barry, Woman of Passion" 8,8 Low 12-13-30 "Remote Control" 2,4
Imperial	1,200	10c-50c	"Bad Sister" (U.) (6 days)	2,900	"Conquering Horde" (Para.) (6 days)	2,700	High 4-11-30 "Finn and Hattie" 4,5
Regent	1,225	15c-75c	"Dishonored" (Para.) (6 days)	5,500	"Connecticut Yankee" (Fox) and "How He Lied To Her Husband" (Brit. Int.) (6 days)	5,600	Low 12-20-30 "East Is West" 2,0 High 5-24-30 "High Society Blues" 6,6 Low 12-20-30 "Scotland Yard" 3,2
Philadelphia							
Arcadia	600	50c	"Unfaithful" (Para.) (2nd week—10 days)	6,000	"Unfaithful" (Para.) (1st week—2 days)	1,000	High 11-22-30 "Anybody's Woman" 5,5 Low 11-22-39 "Command Performance" 3,0
					"June Moon" (Para.) (4 days)	1,500	
Boyd	2,400	35c-75c	"Born to Love" (Pathe) (2nd week—6 days)	13,000	"Born To Love" (Pathe) (1st week—5 days)	18,000	High 2-21-31 "Illicit" 28,0 Low 12-13-30 "Sin Takes a Holiday" 12,0
Earle	2,000	25c-65c	"Subway Express" (Col.) (6 days)	22,500	"The Hot Heiress" (F. N.) (6 days)	18,500	High 9-6-30 "Sap from Syracuse" 25,0 Low 2-14-31 "Ex-Flame" 15,5
Fox	3,000	35c-75c	"Not Exactly Gentlemen" (Fox) (6 days)	24,000	"Man of the World" (Para.) (6 days)	26,000	High 2-7-31 "Man Who Came Back" 40,0 Low 3-7-31 "Girls Demand Excitement" and East Lynne" 23,0
Karlton	1,000	40c-50c	"City Lights" (U. A.) (6 days)	8,000	"Men Call It Love" (MGM) (6 days)	5,500	High 10-25-30 "Whoopee" 10,0 Low 3-21-31 "Resurrection" 3,0
Keith's	1,800	35c-75c	"Skippy" (Para.) (2nd week—6 days)	17,000	"Skippy" (Para.) (1st week)	22,000	High 1-3-31 "Tom Sawyer" 24,0 Low 3-7-31 "It Pays to Advertise" and "Stolen Heaven" 8,0

(THEATRE RECEIPTS--CONT'D)

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to May, 1931)	
			Picture	Gross	Picture	Gross		
hiladelphia (Cont'd)								
Mastbaum	4,800	35c-75c	"Iron Man" (U.) (6 days)	43,000	"Father's Son" (F. N.) (6 days)	42,500	High 1-3-31 "Going Wild"	58,000
							Low 10-18-30 "Madame Satan"	35,000
Stanley	3,700	35c-75c	"The Finger Points" (F. N.)	17,000	"The Millionaire" (W. B.) (6 days—2nd week)	14,000	High 2-14-31 "Cimarron"	26,000
					"Lonely Wives" (Pathe) (4 days—2nd week)	5,500	Low 12-27-30 "The Lash" and "Abraham Lincoln"	11,500
Stanton	1,700	25c-65c	"Drums of Jeopardy" (Tiff.) (2nd week)	10,0000	"Drums of Jeopardy" (Tiff.) (1st week—2 days)	4,000	High 3-21-31 "The Last Parade"	16,500
							Low 2-28-31 "Beau Ideal" (8 days)	7,500
ortland, Ore.								
Fox Broadway	1,912	25c-50c	"Strangers May Kiss" (MGM) (5 days—2nd week)	3,000	"Strangers May Kiss" (MGM) (1st week)	12,000	High 1-10-31 "Min and Bill"	21,000
							Low 4-4-31 "The Prodigal"	3,000
Fox Paramount	3,068	25c-60c	"Finger Points" (F. N.)	15,500	"Doctor's Wives" (Fox)	15,800	High 1-3-31 "Paid"	26,000
							Low 4-20-30 "Ladies Love Brutes"	9,456
Fox Rialto	1,498	25c-50c	"It's A Wise Child" (MGM)	8,000	"A Connecticut Yankee" (Fox)	5,000	High 10-18-30 "Road to Paradise"	12,800
							Low 4-18-31 "Right of Way"	3,000
Hamrick's Alder	1,000	25c-50c	"Hell Bound" (Tiff.)	6,500	"Her Bachelor Boss" (Para.)	4,500	.....	
RKO Orpheum	1,700	25c-50c	"Bachelor Apartment" (Radio)	11,400	"Cracked Nuts" (Radio)	11,500	High 2-14-31 "Cimarron"	20,000
							Low 3-21-31 "Kept Husbands"	9,000
United Artists	945	25c-60c	"Trader Horn" (MGM) (2nd week)	9,000	"Trader Horn" (MGM) (1st week)	10,000	High 12-13-30 "Hell's Angels"	16,400
							Low 4-4-3 "Fighting Caravans"	6,000
rovidence								
Loew's State	3,800	10c-50c	"The Front Page" (U. A.)	23,000	"Trader Horn" (MGM)	24,000	High 12-13-30 "Hell's Angels"	28,000
							Low 10-25-30 "Du Barry, Woman of Passion"	16,500
Majestic	2,400	10c-50c	"My Past" (W. B.) and "Fifty Million Frenchmen" (W. B.)	13,000	"Mr. Lemon of Orange" and "Doctor's Wives" (Fox)	13,000	High 3-7-31 "Little Caesar"	18,000
							Low 4-4-31 "Love of Aloha" and "Costello Case"	8,000
Paramount	2,300	10c-50c	"Ladies' Man" (Para.)	12,000	"City Streets" (Para.)	13,000	High 7-19-30 "Son of the Gods"	18,000
							Low 3-7-31 "Rango"	8,000
RKO Albee	2,300	10c-50c	"Iron Man" (Radio)	8,000	"Cracked Nuts" (Radio)	8,000	High 8-2-30 "All Quiet on Western Front"	20,000
							Low 4-18-31 "Bachelor Apartment"	7,000
RKO Victory	1,600	10c-50c	"Subway Express" (Col.)	6,500	"The Air Police" (Sono) and "Comrades of 1918) (Forenfilms)	5,000	High 4-6-30 "Golden Calf"	13,500
							Low 4-25-31 "The Air Police" and Comrades of 1918"	5,000
t. Paul								
Paramount	2,300	25c-50c	"Trader Horn" (MGM)	9,000	"East Lynne" (Fox)	9,000	.....	
Riviera	1,600	25c-50c	"Man of the World" (Para.)	4,000	"My Past" (W. B.)	7,000	.....	
RKO Orpheum	2,600	25c-50c	"Bachelor Apartment" (Radio)	11,000	"Cracked Nuts" (Radio)	16,000	.....	
RKO President	1,200	25c-50c	"Virtuous Husband" (U.)	2,500	"War" (German)	4,500	.....	
Tower	1,000	15c-25c	"Charlie Chan Carries On" (Fox)	2,000	"Body and Soul" (Fox)	3,000	.....	
an Francisco								
California	2,315	35c-50c	"Ladies Man" (Para.) (9 days)	16,000	"Hot Heiress" (F. N.) (5 days)	8,000	High 1-10-31 "The Blue Angel"	25,000
							Low 4-25-31 "Hot Heiress"	8,000
Davies	1,000	15c-25c	"Gow South Sea Headhunters Travelouge"	5,500	.....		.....	
El Capitan	3,100	25c-60c	"Seas Beneath" (Fox)	14,500	"Easiest Way" (MGM)	13,500	High 12-6-30 "Up the River"	17,000
							Low 3-14-31 "Part Time Wife"	12,000
Fox	4,600	50c-$1.00	"Shipmates" (MGM)	48,000	"Secret Six" (MGM)	50,000	High 1-3-31 "Lightnin'"	70,000
							Low 5-3-30 "Children of Pleasure"	18,000
Golden Gate	2,800	35c-65c	"Bad Sister" (U.)	16,000	"The Virtuous Husband" (U.)	16,000	High 7-5-30 "Fall Guy"	19,000
							Low 9-20-30 "The Storm"	9,800
Orpheum	3,000	35c-90c	"Last Parade" (Col.) (25c-50c)	15,000	"City Streets" (Par.)	16,000	High 2-14-31 "Cimarron"	30,000
							Low 9-6-30 "Outside the Law"	7,000
Paramount	2,740	35c-90c	"City Streets" (Para.)	22,000	"Dishonored" (Par.) (5 days—2nd week)	13,000	High 2-7-31 "Morocco"	35,000
							.....	
Warfield	2,700	50c-90c	"Tailor Made Man" (MGM)	25,000	"Ladies' Man" (Par.)	25,000	High 5-24-30 "All Quiet on Western Front"	41,000
Warners	1,385	35c-50c	"The Millionaire" (W. B.)	12,500	"God's Gift to Women" (W. B.)	7,500	Low 4-5-30 "Bishop Murder Case"	9,500
							High 1-21-31 "Illicit"	14,500
eattle								
Blue Mouse	950	25c-75c	"Hell Bound" (Tiff.)	6,500	"Kiki" (U. A.) (2nd week)	5,500	High 2-28-31 "City Lights"	14,000
							Low 4-11-31 "Honor Among Lovers"	5,500
Fox	2,450	25c-75c	"Woman Hungry" (F. N.) (5 days)	4,500	"Kiss Me Again" (F. N.)	6,000	High 12-20-30 "Min and Bill"	15,000
							Low 5-2-31 "Woman Hungry"	4,500
Fifth Avenue	2,750	25c-75c	"Skippy" (Para.)	12,000	"Trader Horn" (MGM) (2nd week)	12,000	High 4-18-31 "Trader Horn"	17,000
							Low 3-14-31 "Inspiration" (10 days)	10,000
Liberty	2,000	15c-30c	"Wings of Adventure" (Tiff.)	6,000	"The Single Sin" (Tiff.)	6,000	High 1-10-31 "The Lash"	11,500
							Low 3-28-31 "Lion and the Lamb"	5,500
Music Box	950	25c-75c	"Front Page" (U. A.) (2nd week)	5,500	"The Front Page" (U. A.) (1st week)	8,000	High 2-28-31 "City Lights"	14,000
							Low 4-4-31 "Drums of Jeopardy"	5,500
Paramount	3,150	25c-75c	"Doctors' Wives" (Fox)	13,000	"It's a Wise Child" (MGM)	14,000	High 9-13-30 "Animal Crackers"	21,900
							Low 10-11-30 "The Bad Man"	10,000
RKO Orpheum	2,650	25c-75c	"Cracked Nuts" (Radio)	14,500	"Bad Sister" (U.)	14,000	.....	
oronto								
mperial	3,444	15c-75c	"Charlie Chan Carries On" (Fox) (6 days)	15,500	"Doctors' Wives" (Fox) (6 days)	16,000	High 9-27-30 "The Spoilers"	22,000
							Low 12-20-30 "The Cat Creeps"	14,500
oew's	2,200	15c-75c	"Kiki" (U. A.) (6 days)	14,500	"City Lights" (U. A.) (6 days—2nd week)	15,500	High 4-18-31 "City Lights"	22,000
							Low 10-4-30 "Love in the Rough"	10,500
hea's	2,600	30c-75c	"June Moon" (Para.) (6 days)	14,000	"Kept Husbands" (Radio) (6 days)	13,500	High 3-7-31 "Those Three French Girls"	16,500
							Low 3-28-31 "Madonna of the Streets"	10,000
voli	1,600	15c-75c	"Dracula" (U.) (2nd week—6 days)	9,000	"Dracula" (U.) (1st week—6 days)	16,000	High 2-28-31 "Cimarron"	19,500
							Low 12-20-30 "Alf's Button"	9,000
ptown	3,000	15c-60c	"Resurrection" (U.) (6 days)	11,500	"Don't Bet On Women" (Fox) (6 days)	14,000	High 8-16-30 "For the Defense"	17,500
							Low 1-31-31 "Young Woodley"	9,500

Produced by—Norman Krasna

HOLLYWOOD

NEWS ITEM: Queen Marie of Rumania is to appear on the stage according to reports received from authoritative circles. The Queen is to make her stage debut in a play written by herself. It is expected she will appear in the fall.

PROBABLE HISTORY OF EXPLOITATION CAMPAIGN

First night reviews: THE RUMANIAN BEAGLE

The most charming, beautiful, talented, gracious star ever on the stage is Queen Marie, our darling, lovely, Queen Marie. The play was written by Her Majesty. It is the most marvelous, greatest, dandiest play ever written. Better than Shakespeare. Hooray for the Queen.

Announcement in THE RUMANIAN BEAGLE following day:

The editor wishes to announce the resignation of its eminent dramatic critic, M. Pastafazool, who has been appointed Minister of the Exchecquer by Her Majesty, Queen Marie, last night.

Extract from the Communist paper, THE RUMANIAN RED HOT

Another play opened last night. Couldn't tell name of star because programs were not given away in balcony. Looks like another stock company. The fat dame who starred probably owns the show. Full of paste jewelry. Lousy show. Lousy star. Lousy.

Announcement in THE RUMANIAN RED HOT following day:

The editor is sorry to announce the demise of its beloved dramatic critic, Honest John Alleyoop, who was run over by a two-ton truck while sitting in his parlor. The coroner is unable to discover whether his death was due to the truck, the arsenic in his coffee, the knife wounds in his back, or the bullet hole in his head. He is dead, however. Albert Bouncer succeeds him.

Announcement in THE RUMANIAN BEAGLE one week after premiere:

Her Majesty, Queen Marie, announces the creation of a National Theatre Week, to begin immediately. Every citizen is required to attend two theatre performances during the week or submit to a hundred dollar fine. There is only one show now running in the country.

Report of the Secretary of the Treasury:

For some mysterious reason we have collected over $2,000,000 in the last week. Thousands of hundred-dollars fines have poured in, all with notes running about like this: Enclosed find my hundred dollar fine for not attending second performance of play. You're being gypped at a hundred dollars. You could have got a thousand.

Announcement from The Royal Palace two weeks after premiere:

The army and navy have been given temporary leave in response to their request to see Her Majesty Queen Marie in her play. Without pay.

Announcement in local papers:

Madame Lupescu will open in "If I Were Queen" at the Music Box tomorrow night.

Box Office Report in Rumanian Edition of Motion Picture Herald:

"If I Were Queen" smash hit. Other show in town dying.

Announcement in THE RUMANIAN BEAGLE:

A gang of Communists last night bombed the Music Box. Queen Marie said she was sure they were Communists.

Announcement in local papers:

The management of the Royal Theatre announces the acquisition of a number of noted players to be added to its present cast. They are: The Prince of Wales, who has not yet accepted; King Alfonso, who has just recently closed a long engagement in Madrid, and Bobby Jones, prominent film star

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Well, by now you get the idea. That's what's the matter with the motion picture business right now. We need a couple of stars who can "persuade" the public to attend. I got a remedy. The industry can have it for what it's worth.

First, we frame a swell war with Italy. Well, we lay down. So, what happens? Mussolini takes us over. So he's King. O.K. We give him a picture contract. He stars. Whoops! Sell-out.

The industry may mail the check to

NORMAN KRASNA

Blystone in New York

John Blystone, who recently completed "Young Sinners" for Fox, has arrived in New York from Hollywood for a brief vacation.

Century Appoints Brody

Century circuit has appointed Sam Brody assistant publicity director. He was formerly with the Roxy press staff.

Dellinger Dies at Batavia

Rochester, N. Y.—Edward J. Dellinger, for 20 years manager of the Dellinger, at Batavia, died there at the age of 69.

Alison Skipworth Leaves for Coast

Having completed her role in "Night Angel" at the Paramount New York studio, Alison Skipworth has left to fly to Hollywood to fill another motion picture engagement.

Harry Joe Brown to Direct

Hollywood—Harry Joe Brown, recently appointed associate producer of RKO Pathé by Charles R. Rogers, production executive, will direct at least one picture a year.

Gordon in Legit Piece

Hollywood—Gavin Gordon, whose last picture was "Shipmates" at MGM, will leave for New York soon to take a role in a stage production.

Studios, 'Changes Will Discontinue Issuance of Cues

Hollywood—Establishment of the Standard Release Print has made possible the abandonment of cue sheets for projection of sound pictures, according to the Technical Bureau of the Academy of Arts and Sciences.

Studios and exchanges have been notified by Lester Cowan, manager of the bureau, that distribution of cue sheets with prints may be safely discontinued. Spaces left for the purpose in the standard print will be used by studios for any special information or statement of fader settings which the projectionist should have to run the show. Approval of this change in practice has been given by the Producers-Technicians Committee of the Academy.

Abandonment of cue sheets will mean a saving of several thousand a year to each of the companies which have been sending them out with prints since the introduction of sound, it is stated.

Meyer-Rieger in Trailer Field To Open Offices in Key Cities

Expected competition to the recently formed National Screen-Advance trailer combination will materialize when Meyer-Rieger Lab enters the field with offices at New York, Los Angeles and Chicago, in charge of Louis Meyer.

Original scenes of features will not be used, the new unit concentrating on animation with special effects.

CHANGES IN THE SALES FIELD

Denver—J. R. Beale, transferred to Portland, Oregon, as Columbia exchange manager, succeeded by R. J. Garland.

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San Francisco—J. E. Tillman, now local branch manager for Columbia. Phil Weinstein returned to organization as salesman.

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Cleveland—Arthur Goldsmith, RKO Pathe city salesman, replacing Henry Laws, resigned. S. A. Gerson added to sales staff, out-of-town territory.

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Detroit—Henry Zapp, formerly RKO Pathe branch manager, appointed manager of Standard Film Service local office.

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Pittsburgh—Lou Lefton with Standard Film Service Company as salesman.

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Denver—Tom Wickham with Sheffield exchange as salesman.

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Fox changes include Clyde Eckhardt, promoted to district managership of Chicago, Milwaukee, Minneapolis and St. Louis territories. Place as Chicago exchange manager taken by M. A. Levy, formerly in charge Minneapolis exchange. J. H. Lorentz, now exchange manager at Minneapolis. Roth becomes district manager for Kansas City, Omaha, Des Moines, Oklahoma City and Memphis, with headquarters in Kansas City. His place as exchange manager at Cincinnati has been taken by W. C. Gehring.

J. C. Jenkins—His Colyum



DES MOINES, IOWA

DEAR HERALD:

Iowa has two slogans, both of which are borne out by the facts. One is IT'S THE STATE WHERE THE TALL CORN GROWS and the other, IOWA HAS STEPPED OUT OF THE MUD. The first is proved by her corn cribs filled with corn, and the second by the fact that the mudturtles and bullfrogs have deserted her highways and taken to the swamps, although they had to go a long ways to find a swamp.

Iowa's good roads have proved what we have always contended, that Nebraska's good roads would eventually have an influence on her and she would "Step Out of the Mud." That's why it's so important to live so close to Nebraska, and now if the Jayhawkers will wake up and join the good roads procession we will feel that we hadn't taken Nebraska away from the Indians for nothing, but at that we sometimes wonder if we didn't get the worst of it, for she will elect a democratic governor occasionally in spite of all we can do, but we can't blame the Indians for that.

It beats all what a lot of fuss a female cow can kick up sometimes. You remember what Mrs. O'Leary's bovine did to Chicago when she kicked the lamp over, since which time Al Capone has taken charge of matters and has educated the citizens to the use of home brew instead of milk, and now these bossies out here in Iowa are objecting to being probed with a suction pump in a tuberculin test and these Hawkeye farmers are backing them up to a point where the governor has had to call out the home guards to settle the rumpus. When it comes to being a good citizen or a good fighter, we will place our dough on these Hawkeyes every time. You remember the RAINBOW DIVISION, don't you? Well, Iowa does.

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All For Twenty Cents

Here in Des Moines tonight we saw one theatre that was putting on a double feature program, a comedy and news reel for 20 cents, and in addition was giving each woman customer a bottle of perfume, and if you don't call that bad business and business suicide then you wouldn't know suicide from a Sunday School picnic. It would seem that the next thing to do would be to give away a house and lot with each ticket to stimulate business.

As we view it, the value of a ticket at the box office should be measured by the entertainment offered the same as the value of any goods purchased over the counter, and when theatre admissions are sold on any other basis it is bad business and will be ruinous in the end. If we went into a store to buy a suit of clothes and the merchant would offer to throw in a sack of flour and 10 pounds of sugar you would conclude there was something wrong with the clothes, wouldn't you?

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Wives and Wives

We were filled plumb full on "wives" today. At a matinee at the Paramount they were playing a Fox picture, "DOCTOR'S WIVES," and at the Orpheum tonight we saw "LONELY WIVES," a Pathe picture, and although both of these pictures were very good, it was too much wives for a man of our temperament and having no political affiliations.

The man who wrote the dialogue for "DOCTORS' WIVES" certainly had a knowledge of what constitutes sensible dialogue for sensible people, and the man who selected Warner Baxter and Joan Bennett to play in this picture not only knew his onions, but he knew his players, and the man who directed the picture evidently thought that nasty suggestions were not necessary to high-class entertainment. We enjoyed the picture, and when we enjoy 'em they must be good. You'll take our word for that, won't you, Gertie?

"LONELY WIVES" is different from what you would expect from the title. It's a comedy. It has a lot of funny situations worked out in a sensible way. Both of these pictures ought to be good enough for any audience.

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Agreeable Surprise

It is a quite agreeable surprise to drive up to the home of a theatreman who you suppose is a total stranger, and find that you are meeting a couple of old-time friends. This happened to us when we were in Sidney a few days ago and called on Mr. and Mrs. Budd, who operate the theatre there. Mrs. Budd had her arms in a tub of soapsuds clear up to her elbows and she didn't want to shake hands with us at first, but finally said, "Oh, well, from the looks of you, a little soapsuds won't hurt you, anyway." We don't know whether the Sidney folks realize it or not, but they have about as nice a couple managing their theatre as any town has a right to expect.

We stayed all night in Clarinda for two reasons; one was because it was night when we got there and the other because our good friends, Mr. and Mrs. Van Tasel, live there. They used to operate the Armory theatre. While we were having some refreshments after the show, Van bantered us to get up early the next morning and go and play a round of golf with him, and when they banter us to do that we lose all sense of responsibility and don't care if the whole darn country goes Democratic.

Van told us that they had a pretty sporty course, and Van was right. You have to either shoot up a steep hill or down a steep hill, and there are eight creeks on the course and we played nine of 'em and two canyons besides a lot of trees and the railroad right of way. Every time we would shoot in a creek Van would laugh at us, and that wasn't a very nice thing to do. That course was intended for mountain goats instead of short-winded men, and some day we are going to get Van on a real golf course built for men and then it will just be too bad for him.

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Stop Worrying

We all worry about a whole lot of things that never happen. Let's stop it. If your wife wants to run off with the plumber, let her go, the plumber will get the worst of it, so let him worry. If you have a carbuncle on the back of your neck, think of poor Job. If you have a longing to live in Hollywood, think of what Los Angeles has to put up with. Stop worrying.

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Sage and Sensible

We drove up to the theatre in Adel and just as we were getting out of the car a perfectly strange lady came up to us, and, without any introduction, said, "Mr. Jenkins, drive me up home, please." We wondered if she thought we were running a taxi. When we got up to her home she said, "Now, come in and I will introduce you to my husband." We said, "Now, lady, let's understand this husband business. Has this aforesaid husband of yours a nervous trigger finger, and how many notches has he carved on his gun?" She assured us that he was harmless, so we went in and she called to her husband and said, "Come in here and meet an old buzzard that we have been longing to meet for a number of years." If there is a finer couple than Mr. and Mrs. Sage who operate the Rialto theatre at Adel we wouldn't know where to direct you to find them.

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A Good Memory

It has been almost five years since we met Mr. Pettit, who operates the Iowa theatre at Winterset, and he still remembered us. He's got a good memory. Not only that, but he's got a fine theatre and is a swell fellow and that's about all Winterset needed to make the town one of the live spots of Iowa. We hope to go back some day.

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"In Conference"

Occasionally we find a chain theatre manager in the smaller towns whose arm is too short to permit him to scratch his head. If he is drawing 25 dollars a week you have to make an appointment at a specified time to see him. The gentleman with brass buttons on the door will say "Sorry, sir, but the manager is in conference and can't be disturbed."

This "In conference" stuff has kept the public from breaking in on scenes that wouldn't look well on the screen. If the chain management would change these Willie boys as often as their mothers did, it would benefit the industry a whole lot. We are glad that they are not all that way.

J. C. JENKINS,
The HERALD man

THE HERALD COVERS the field LIKE an APRIL SHOWER

VOICE OF THE INDUSTRY

Analyzing the Film Mart

BOYS, DO YOU WANT A GOOD SPECIAL? GET FOX'S "BODY AND SOUL." It's different and has a good suspense plot to keep your audience guessing. Fox's "Big Trail" will pull better than your usual fare and is O. K.

First National's "Sunny" is a very pleasing picture that you can run at a special. Our people liked it fine. Fox's "Song of My Heart" is a mighty fine show, all around, and you'll like John McCormack's singing. It is a heart appeal story for all classes. First National's "Silver Horde" was mighty well liked, and can be run on your best nights.

For program fare would recommend "Sea Wolf." This has wonderful acting in it, also RKO's "Danger Lights" is good for Saturday. Buck Jones' "The Avenger" (Col.) O. K. for Saturday.

Paramounts programs refuse to draw. "Only the Brave," "Social Lion," "Ladies Love Brutes" (good play) and "Dangerous Nan McGrew" (awful) drew empty seats.

Thank goodness we are through with Educational two-reelers. Andy Clyde gives everyone the "horrors." Universal's Oswald Cartoons seem to register O. K. Mickey Mouse (RKO) takes pretty well, but many kick on the suggestive bits so dear to the hearts of Hollywood's funmakers.

Business is at the zero point. People will not come out except to something extra good—and, believe me, my patrons can sense the good and bad ones. How they know whether it will be good or bad is beyond me. Of course, I read the Press Reporter too much, and find there that they are all "wonderful," but my patrons do not read these alluring reports and just have a hunch, which I will say is generally right.

I see Paramount has a new racket and will try to have us peddle their paid trade advertising for them. That won't last long—that's a cinch! People groan out loud at any kind of screen advertising, even local slides, and if they have to see it injected into pictures, they'll just quit coming!

The Barnum days are over for the picture industry; all the public want of us are excellent entertaining pictures. When the industry gets down to the sole business of producing A-1 specials, everybody will be happy again, producer, exhibitor and patron. Weak program pictures at 25-50c admission simply will not work. We would be far better off to run two extra fine specials a week at 25-50c, and one western or action picture for Saturday at lower prices, than to attempt to make program pictures pay.

But where can we secure 104 big pictures a year? They are not made, nor even are 52 a year made. More big ones is what we all need. What say you?—PHILIP RAND, Rex Theatre, Salmon, Idaho.

On Block Booking

I NOTE IN THE FILM DAILY THAT Warner Brothers, who also control First National, who they treated like a poor relation the past season, if you are to judge by the product they turned out, are out this season for all or none 70 pictures.

A small town run has a potential run of 156 pictures a year, with three changes a week, with four holidays that he runs one picture. Any exhibitor that ties up that many pictures from one producer, using half of his playing time, is a sucker.

His chance for lemons in this many pictures are enough to break him wide open and put the sheriff's sign on the door. Even Paramount this year had many pictures that did not do business because of the quality. Notably "Feet First" for one, "Only Saps Work" and many others.

The law of averages is against a block of this many pictures, as we have all found out to our sorrow in many seasons. The chance for hits are better in a block of from 30 to 50 pictures than in a block of 70 or 72.

At least this has been the experience of the writer.—A. E. HANCOCK, Columbia City Theatre Co., Columbia City, Indiana.

The Industry's Faults

I WISH THAT I COULD APPEAL TO other exhibitors to write to your department, as the exhibitor letters in your magazine, when it used to publish many of them, were easily the most important thing in it. I notice that this department is petering out, and I write this in hope that other exhibitors will write similar letters.

Let me first say that the producer has suddenly gone high-hat and that we are getting any quantity of pictures with lace frilled boudoirs, silk-hatted clever gentlemen, with elegant diction and manners, ten thousand dollar limousines, etc., with ultra-sophisticated stories of ladies and gentlemen to whom money is no object and life a race against boredom.

We are receiving NO stories to speak of about human beings, animated by understandable motives. Isn't it possible to produce a few stories about the one hundred and eighteen million Americans who don't dress for dinner every night? Isn't it possible to put a punch into a high-grade production? In real life 32,500 people are killed by automobiles every year, a quarter of a million people are injured, thousands are blowing their brains out over "Hoover Prosperity," they are dying terrible deaths, etc. There is drama in real life, among real people. We are being deluged with mambly pamply cleverness.

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We are being sexed to death. Ladies are parading their hips and legs at every change of pictures. No picture is now complete without a mother and her daughter on trial. About four things are being done by producers and will continue to be done until the box-offices drop into the gutters.

When will the producer realize that he caters to farm hands, bootblacks, prostitutes, unemployed bankers, society women, race track touts, bootleggers and ten thousand other types? The hasher is just as important at the box-office; in fact, more important than the ultra-sophisticate.

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I wish to complain that the press sheets are getting poorer. I have before me the Fox press sheet on El Brendel in "Mr. Lemon of Orange." It is terrible, there isn't a decent cut in it; the only good illustrations are on the front page and they are not available for exhibitors. The whole Fox press staff seem unable to put out one decent press book.

The Paramount people employ bad artists, two-thirds of their cuts showing important people are so badly put out that they look like hack drivers and washerwomen and in no way resemble the original. The press sheet on "Rango" is so bad it is incredible.

There is no question in my mind that the miserable stupidity of several advertising departments decreases the gross of the picture business in this United States millions of dollars a year. They should employ camera men more, and very rotten artists less. They should learn what the picture is about, what it is in the picture that they have to sell, and present the facts to the public in a striking manner. This they are most miserably failing to do.

Hy Daab should take a bunch of these alleged publicity men under his wing for six months and teach them the rudiments of their business.

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I wish to speak about the music tax and impress on the exhibitors the fact that this tax is being collected from them indirectly by the producer, that it is one of the examples of which we have so many, of the producers' greed. It is a rotten graft. It should be bitterly fought.

At the next session of Congress exhibitors should see to it that the whole Congress is thoroughly covered with a detailed statement of the greed of the men who make our pictures. Their willingness to take nickels from us via the music tax and indirectly through the screen trailer service is bled white by the producer for the use of negative to make the trailers, and that the producers take a big part of the screen service people's profits away from them. The joke is that the producer owned circuits then often use other brands of trailers and save money. That is why trailers sell at such exorbitant prices. Impress this on your Congressmen when you write to them describing the gang that is exploiting us.

Attention of Congressmen should be called to the fact that the producer is now using our screens without paying for same, for advertising. This is a violation of faith and honesty as we all have on the backs of our contracts agreements to protect us from this miserable graft. It is a measure of their stupidity and it will kill their own theatres if it is kept up.

The copyright law is being used by the producer unfairly as is to be expected. The exhibitor should see to it that the attention of Senators and Congressmen is called to this. Real rackcteering takes place through the copyright idea. It is a producers' dirty racket. The MOTION PICTURE HERALD says that it is impartial between producer and exhibitor. I have read a great deal that I thought was warped and twisted that served the purpose of the gang that cluster around Mr. Hays and foolishly listen to his bad advice, who print illegal contracts and with a persistence worthy of a better cause, pledge themselves to continue practices that will yet break them, and place them where the railroads were twenty years ago, viz, face to face with an aroused public opinion that will kick their slats in.

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A demand for censorship is steadily growing in the backwoods, towns near here are serving arbitrary notice on the exhibitors to cut out the film filth, or have their houses closed. Exhibitors defending film production today are foolish, as they will be licked, because in fact and in truth motion pictures ARE today a demoralizing influence, they are immoral and the output of gangster pictures undoubtedly WILL produce criminals.

Mr. Will Hays is being depended upon too much and this is another place where he is being depended upon. He is expected to go out and tell the ladies' clubs that the technique of crime as shown continuously in motion pictures will not demoralize or make criminals of boys between sixteen and eighteen, when any person with horse sense knows quite well that a continued output of these things will and does make criminals of them in many instances.

Trusting you will find room for this and that other exhibitors will write you their reviews and opinions in greater quantity than in the last few months, I am—HERMAN J. BROWN, The New Majestic Theatre, Nampa, Idaho.

MANAGERS' ROUND TABLE CLUB

CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

The Days of Miracles Are Over!

FOR some strange reason, very difficult to explain, there still remains the peculiar belief that the right man can pull a house out of the red and into deep black in the space of a few weeks.

But if the truth were known to all, you would discover that theatres, which were once losing propositions and are now making big money, arrived at the profitable stage through slow, careful nursing and handling. No "miracle man" stepped in and by use of several million cubic feet of hot air turned it into S. R. O. business.

The most successful showmen the world over are men who tackle a proposition by first studying all its angles, and then, through the slow process of revamping the theatres, policy, etc., the house begins to show the effects of sensible treatment.

Beware of the braggart; the man who comes out of nowhere and promises to do the most absurd and impossible of things for a theatre that has been a losing proposition for many months. The longer they are on promises, the shorter they will be on delivery. The more they claim they will do, the less will be their accomplishments.

One of the smartest personnel men in showbusiness is far less concerned with the applicant's past performances than with what he can do in the future. The check-up employed on a new man is merely to determine his past experiences (so that they will feel certain he has had the experience he claims) and to see that his record is clean in other respects. From that point it is entirely up to the man to deliver the goods.

But there are many small circuits and independents who are always scouting around looking for that impossible "miracle-man" to take over a losing theatre and make it a profitable house in the short space of a few weeks. Naturally, such miracles being rare, these bosses are never finished looking for new men, so those high-powered promisers, having passed through the few weeks of probation, are told to make way for the next wind-bag.

What does it get any of this procession of managers? Nothing but a lot of grief and headaches. But they were probably so hard up for a job that they would promise to deliver the Woolworth Building in order to get the berth.

And what does it get the theatre owner? Just about as much as it got the manager, with a shade the worse of it, because they have had their theatre in the hands of too many strange managers, none of whom had the opportunity of remaining long enough to finish anything he may have started when he took the house over.

The men who hire managers, as well as the managers themselves, must understand that whether the house for which a man is required, is on a paying or losing basis, it will take any new man fully two months to understand the theatre, the class of patronage being catered to and to start to find those little faults which must be looked after and corrected through a slow, but definite policy.

To walk into a house and throw the help into a panic by firing and hiring; to completely disrupt the routine of the staff, in so far as it applies to the handling of the patrons; to make radical policy changes; to make a complete aboutface in the advertising arrangements; these and other angles will hurt a theatre far more than any one man can rectify in a short span of time, but it's the damage that will certainly result from making a man feel he must do impossible things in a span of a few weeks.

If those who are charged with the responsibility of hiring managers would care for a few suggestions we might advise that they select their men with care and then give them every possible chance to make good free from all interference and annoyances. If the man is "right" he will soon start to show his ability in the methods he uses to operate the theatre and sell its attractions to the public. He will start to suggest changes, improvements, etc., as soon as he gets to understand the house. Not before.

"Chick."

Happy Birthday Greetings

R. E. ARCHIBALD
NAT BLUM
R. P. COUGER
GUS FREY
NAT HOLT
FRANK W. KING
A. H. LAWTER
JIMMY LEVENSON
ORESTES MACRIS
BILL POLLACK
DAVID SILVERMAN
LAWRENCE P. WEAVER

Meyers Manages The Strand In Dolgeville For Schine Circuit

Meet Marcus Ash Meyers, who manages the Strand Theatre in Dolgeville, New York, for the Schine Circuit. And he does a good job of it, too, for he has had a good deal of experience along the show-selling line.

We had some recent pictures of Meyers' work, but unfortunately they didn't come out so well, so we couldn't pass them along to you. But the contribution served to show us that he intends to be—and in fact is—an active showman and contributor to the pages of the Managers' Round Table Club. In the past, we have received many valuable slants from showmen on the Schine Circuit and we are sure that these slants, when passed along, were put to use by other showmen.



Since it is the custom of all showmen in small towns to become thoroughly acquainted with their local public, its likes and its dislikes, we can expect to see some good work along from Mr. Meyers, as he is doubtless well informed on these various slants that form an invaluable and indispensable part of his show-selling.

Oke, Marcus! We are glad to welcome you on the Club pages and we look forward to hearing from you very soon so that we can place you right along in line with the other live-wires on your circuit. Oke?

Some Good Work Is Being Turned Out By F. F. Kislingbury

Though at the Paramount Theatre in Plainfield, N. J., just a short time, F. F. Kislingbury, manager of the house, nevertheless is giving his house some marvelous work. Here's how he secured a fine institutional plug recently.

During the week of March 2, in connection with the "National Flower Appreciation Contest," Kislingbury sold all the Plainfield florists on the idea of a flower show in the Paramount Theatre. The slogan of all the floral shops, and used in all their advertisements, was "See the Paramount Theatre Flower Show."

The Parent-Teachers' Association was visited by Kislingbury; and he sold them the idea of entering all children up to 14 years of age in the contest. The contest was endorsed by educational leaders throughout the country. All florists' ads carried copy one week in advance and during the week of the Flower Show. Placards were used on all bulletin boards in all schools throughout the city. A line was carried regarding the Flower Show in the Paramount Theatre ads.

Banners on the Flower Show were displayed on all florists trucks. The theatre 24-sheets, selling the feature attraction, were sniped, reading "Flower Show March 6-12." All packages delivered by florists carried Paramount Theatre copy. Window cards in all flower shops carried displays not only selling the Flower Show but the feature attraction. The service staff at the Paramount Theatre wore flowers one week in advance and during the Flower Show, furnished by the florists.

All copy used by the florists and by the theatre emphasized that the "Flower Show Is Free." This was true, as far as the Flower Show in itself was concerned. But the advantage to the theatre was that it was necessary to purchase a theatre admission before attending the Flower Show. The theatre patrons, in other words, were getting two shows in one, but incidentally, the theatre profited. And, of course, that is what Kislingbury was interested in.

Kempkes Sends Rurals Paper Subscription Instead Of Programs

Here's a novel plan that you might like to make use of. It's the work of T. J. Kempkes, manager of the Bonham Theatre in Fairbury, Neb. Look it over and if you like the stunt, take it with his compliments.

Kempkes received numerous requests for advertising programs on his shows to be sent to the rural residents weekly. Still he didn't get enough requests to keep the unit cost on it down to the point where he could profitably afford to mail it out. So in the place of heralds, he entered a subscription to the local paper in the name of the person requesting that he be placed upon the theatre mailing list. This subscription costs Kempkes $3 a year. The newspaper stamps all copies sent to the theatre's subscribers with a rubber stamp reading, "Compliments Bonham Theatre, Fairbury, Neb." So Kempkes, through the newspaper medium, has advertising on all of his attractions going into these homes for one year at a very low cost. The stunt has a good will value also.

Thanks, Kempkes, for letting us see this one. And listen! Since you seem to be on the alert in your town, how about passing along some more of your work, so that we, in turn, can pass it along to the rest of the showmen the world over?

Modern Appliance Idea On "Easiest Way" Used by Brown

William Brown, manager of the Fox Marboro Theatre in Brooklyn, sure was on his toes and had his sense of humor to the fore when he played Constance Bennett in "The Easiest Way."

Bill tied up the Electric Light Company, who supplied him gratis with a display of modern electrical appliances. The connection between the display and the picture was expressed on a large card reading "MAKE 'THE EASIEST WAY'" the slogan in your home by using modern applicances —then see—Constance Bennett in "THE EASIEST WAY" at the theatre, playdates, etc.



The display was placed in the foyer against a background of flowered satin. The only expense involved was the cost of two small cards giving credit to the company cooperating, and from what we can discover by looking at the accompanying photograph Bill didn't leave a stone unturned in his effort to put this one over. From what he tells us, it created plenty of comment, and, since it was put up one week in advance of the showing, we know he's in the money on this one.

Not a bad gag, boys, is it? And it's just typical of the kind of showmanship he is displaying over at the Marboro. Sorry I missed you when you dropped in at the office, Bill. Better luck next time.

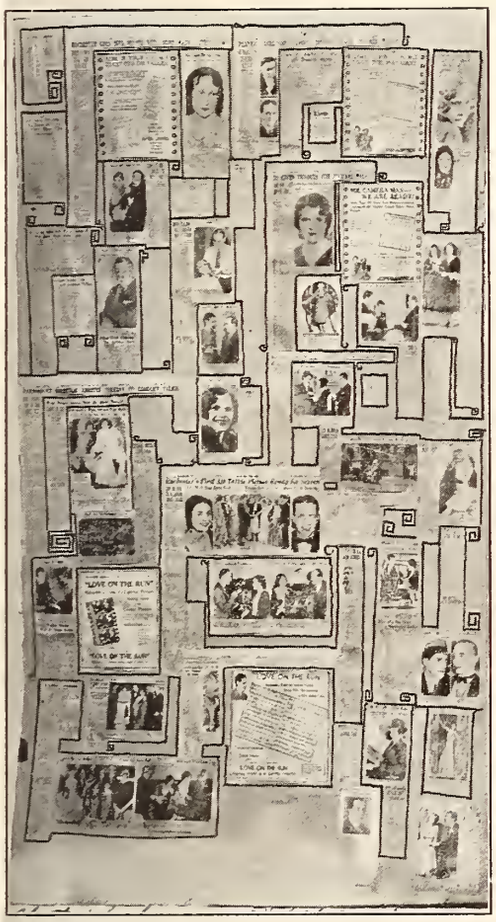
Notice to Members

PLEASE be sure to notify the Chairman of any change of address.
—THANK YOU.

"Made In Rochester" Was Label Borne By Kaufman's Ace Stunt

Rochester, N. Y., had its own movie recently! And with it an all-Rochester cast, dialogue, scenes and tunes. Credit lines being in order, as they always seem to be in all good motion pictures, we'll flash across the screen that it was: "An Albert P. Kaufman Idea." The popular showman-manager of the Capitol Theatre in Rochester certainly hit the town amidships on his latest stunt. To hear "Holly Wood" columnist on the local Journal-American tell it in one of the Rochester papers, the stunt came about like this:

"A little more than three weeks ago, Albert P. Kaufman, Capitol Theatre manager, came to the Journal-American office with an idea. He told the executives that he believed there was sufficient talent in Rochester to put over a local talkie. The thing had never been done by amateurs, but Kaufman figured Rochester could handle the assignment. Collaborating with the Capitol Theatre, the Journal-American issued a call for candidates for roles in the picture and the project got underway immediately.



"More than 1,100 reported for voice and screen tests. While these tests were being made, the Journal and the Capitol Theatre opened a scenario contest to the public and "Love on the Run," written by Kenneth Thomas, was selected for the picture. Experts from the movie industry, Director Joe McGuire, Cameraman Frank King and Harold Lewis, sound technician, working in connection with David Kesler, Journal-American dramatic critic, and Albert Kaufman, made the final selection of the cast Saturday, February 14.

"Then came a record-breaking achievement. The movie crew and the cast went to work that very night and five days later the picture was completed!

"Members of the cast and their friends attended a pre-showing of 'Love on the Run' Thursday night at the Capitol Theatre. They were pleased with the picture—and happy that they had made a success of their first movie venture.

"Mr. Kaufman complimented the cast on its work. He said:

> "'Rochester movie fans are going to get a big kick out of this picture. When they consider that the whole picture from start to finish was made in five days and under the toughest conditions—bad weather and long hours of hard, steady work without rest—they are bound to give every member of the cast full credit for a remarkable job.'

"The writer feels that no one deserves more credit than Al Kaufman. The theatre manager had the courage to plunge into a project that had never been attempted with amateur players. He stood by throughout the entire production, assisting with the direction of the picture and serving in an advisory capacity in every phase of the work.

"It took a great deal of courage. Three years ago Mr. Kaufman produced two pictures with amateur casts in Syracuse. These, however, were silent pictures. The making of a talkie was a much more difficult assignment.

"'Love on the Run' is a fast-moving comedy with plenty of thrills and special features. The theme song, 'Love on the Run,' was written by Kenneth Thomas.'"

We don't think that we have to say more about Kaufman's work. "Holly Wood" seems to have covered it completely. Kaufman himself has this to say:

"The first local all-talking picture venture has been a big success for us, and I am sure that other theatres will profit by attempting the same thing. The tie-up I had with the Hearst newspaper was a natural. They gave me 100 per cent co-operation and also the use of their trucks.



Which, if you ask us, is checking and double checking ace showmanship. And now for a word or two about the photos before we sign off. The one heading this story is a composite of all of the newspaper publicity obtained on the campaign. It represents thousands of dollars worth of free advertising. The other photo accompanying this story shows three of the 20 delivery trucks that carried plugs on the feature film to all parts of Rochester and its suburbs.

We think that Kaufman deserves a word of commendation for this corking stunt that has placed him again before the public as one of the real live-wires of Rochester's show circles.

"LOBBY LAFFS!"

By DICK KIRSCHBAUM



We Aim to Please!

Graduation Days Are Next!

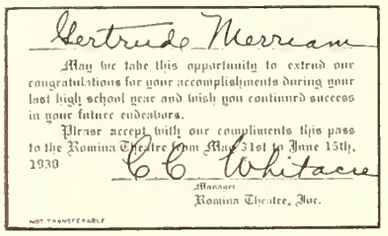
Smart showmen will find various ways and means of tying their theatres into the commencement exercises of the different grammar and high schools.

If the local school auditorium is too small to house the number of people who generally seek admission to such exercises, you can grab a wealth of good will and publicity by arranging for these exercises to be held in your theatre. If the school authorities are at all appreciative of your offer to cooperate they will gladly arrange the affair for morning or noon. You may therefore avoid losing even a portion of your matinee.



Another excellent idea is to work out a card of congratulation to each of the graduating class in the form of an invitation to the theatre. For this purpose we are reproducing three of the cards used in the past for this purpose.

If you can work any one of them into your own plan for graduation days, go to it. If you have a still better slant, be a sport and pass it along for the benefit of your brother members.



A single or double truck cooperative page might be worked out with the theatre getting a good break for the idea. Most of the merchants like to get in on a gag of this kind because of the fact that they all have something or other to sell the graduates. Build the idea around a "Graduate's Night" at your theatre. Introduce all the class officers from the stage, if you are willing to stand for it; let 'em give their class or school cheers, sing their songs. Decorate the inside and outside of the theatre to fit the occasion. We believe this idea will go over.



Altogether you can find many and valuable means of making Graduation Days money days for your theatre. It's up to the manager.

Attractions Playing The Palace, Norwich, Are Always Exploited

"Whatever plays my house is sold," declared R. B. Hamilton, manager of the Palace Theatre, Norwich. Continuing, he adds: "If it's good enough to play the theatre, it has enough merit to rate exploitation."

Which is why Hamilton gives his vaudeville some ace breaks in the town. Special heralds are made up on each new show, and devoted to the vaudeville and pictures playing during the week. Then, of course, there's the Palace News, the theatre house organ which is distributed weekly from the house. Composed of four pages, made up in tabloid newspaper style, it contains some very interesting bits on the coming attractions. The issue that we have on hand contains, on the back page, a sort of contest, in which 23 picture, thumbnail cuts, of favorite Warner players is run as part of a tie-up gag with a local radio dealer, who agreed to furnish a set free in return for publicity. The stunt is one that is causing quite some comment and will doubtless result in increased business for the theatre.

With Hamilton selling them as usual up in Norwich, we hope that he'll keep us posted on his future activities, too, so that we can pass them along to the rest of the Club.

R. Stonebrook Had A Variety Of Stunts To Plug "Cimarron"

Evidently realizing that in "Cimarron" he had something that he could put over many stunts, Rollin Stonebrook, manager of the Publix Paramount Theatre in Asbury Park, N. J., took advantage of it.

Two weeks prior to opening, he ran a special trailer on "CIMARRON," selling it as a very big and very important attraction. The trailer included excerpts from a number of excellent New York reviews. Announcements were made over the radio in advance of the opening. A very large and effective photographic enlargement of excerpts from New York criticims was used in the lobby several weeks in advance—along with a photographic enlargement of Richard Dix, standing at a table holding an open book, "CIMARRON."

One-inch ads were used for one full week in advance reading "New York acclaims 'CIMARRON'!" also quoting a different New York review each day. Book marks were distributed by libraries and schools ten days in advance. A display of stills was used in the public library in advance of the opening; also in book stores.

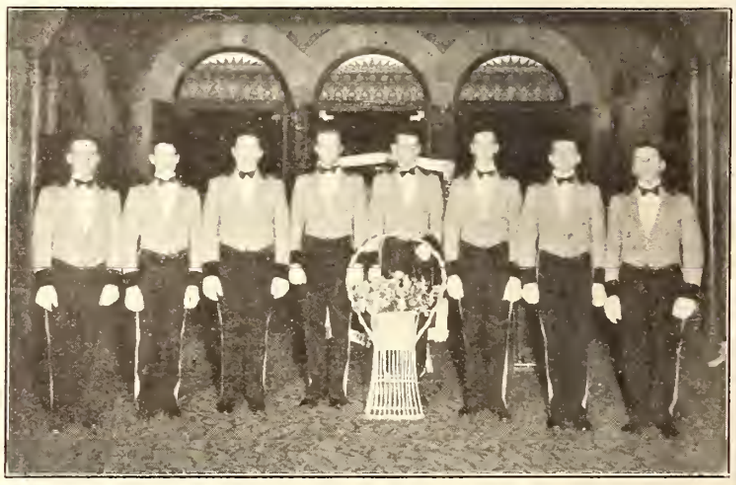
A special screening was held Friday evening prior to the Saturday morning opening. This screening was attended by teachers, ministers, newspapermen and prominent citizens. Excellent results were obtained. The leading department store in Asbury Park used a large box in the center of two of their full-page ads in which they advertised the book "CIMARRON" with a special plug for the picture, the theatre and playdate. 3,000 heralds were distributed in the smaller surrounding towns.

And these went over, not with a bang, but with two booms. Good work, Rollin, keep us posted on what else you are doing, and listen, give our regards to Bunny Bryan, Ray Puckett and our other friends in your district.

Broadway Service Is Given Patrons At The Park In Reading, Pa.

Broadway service staffs in Reading, Pa., is what the town can boast of now. Nearly every house in the town that features a service staff of boys has a well drilled group. To show you that this is so, here's a photo of the boys who take care of the Park Theatre, the Reading house managed by Eddie Lewis.

Neat looking group, eh? And they can do more than wear uniforms. Each man on the staff has been personally instructed by Eddie Lewis, who is a master on the subject, on the proper ways and means of treating patrons. The service staff is prepared for any emergency. They are all boys who like their jobs and want to get ahead in the show game.



In one of his recent talks to the boys, Lewis said: "Inasmuch as you boys are part and parcel of this institution, any inattention to your duties or any lack of interest shown, works not only against the institution, but against your own personal interest, too, and in addition jeopardizes the position of the other members of the staff. It is for the service staff to always bear in mind that the primary, the first, and really only important object is to serve the public to the best of its ability; to serve the public intelligently and with the utmost courtesy."

And so we ask you, "Ain't dat sumpin?"

Rundell Threw Paper Parachutes From Air As Stunt For Film

John C. Rundell had an air ride that proved profitable for the Kaufman Theatre in Montpelier, Ohio, recently. It was was the first time Kaufman had ever been "taken for a ride." He made the most of it.

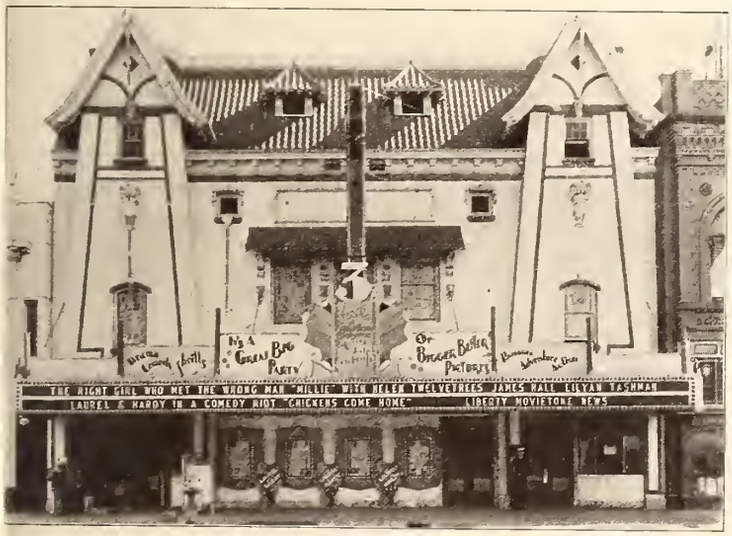
The purpose of the air mission was to drop paper parachutes containing ads and passes to "Body and Soul," the coming attraction being plugged over 15 different towns. The services of the pilot and plane were secured for the entire day. The success of the stunt was seen in the fact that over two-thirds of the passes dropped were returned.

In addition to his regular weekly mailing list, Rundell also made up some 8,000 throwaways which were distributed to every house and business establishment in Montpelier and surrounding towns. It was an excellent and well planned move and aided immensely the success of the film. Some free newspaper publicity was obtained by stories which were run on the front pages of the local and adjacent sheets. We are glad to note that Rundell is "still in the swim" and we'd like him to know that we look forward to his future work so that we can pass it along.

Talkie Anniversary Celebrated In Style By Hill At Liberty

Anniversary Week at Frank Hill's house, the Liberty Theatre in Walla Walla, Wash., always means that activity a-plenty is going to be on display. That's the reason why we haven't Frank's complete campaign right now, but the material we have on hand we are passing along.

To get the week started off, Frank reprinted in red his first newspaper ad on the initial picture playing for the week. The picture was "Millie," and since Millie—as you all know—is redheaded, Frank had the heralds printed in a flaming red. They more than attracted the eye when distributed about town and from house to house. Incidentally, Frank says that he finds it profitable to first have the ad set up as a newspaper ad and then, if he wants heralds, to take the form over to the newspaper's job department, thus eliminating any composition work on the part of that department. He states that quite a bit of money can be saved yearly in this manner. He's right, too.



And now take a look at the birthday dress that the house sported. Some dress, and some house. Huh! If you'll look closely, you'll see that Frank, in line with his policy, gives his shorts an excellent plug. Three cut-outs and an easel on Laurel and Hardy are on display. He knows value in shorts, does Frank, and when he gets anything that he knows will click with the public he doesn't hesitate to make use of the product. The rest of the front also conveys an idea of Frank's showmanship. See how cleverly he has made it up. It's not too flashy, either. Even his copy is excellent that runs across the marquee. Is it any wonder that his party was a success? And we'll tell you some more about it when we get some later material. But, oh, yes! We must tell you that every day the patrons were given a treat in the form of coffee, candy and cakes. Let us tell you that it more than made a hit with the patrons. And it was the sort of hit that is going to help the box-office in the future, too.

"The Showman's Calendar"

AN EXCLUSIVE CLUB FEATURE

Check up on these dates each week and see how you can turn them into "money dates" for your theatre.

Each new month offers new days of untold opportunities.

MAY

May 12th	Amundsen's North Pole Flight (1926)
May 13th	Jamestown, Va. settled (1607)
May 16th	Abraham Lincoln nominated (1860)
May 18th	Peace Day
May 19th	Mexican-United States Peace (1849)
May 20th	Mecklenberg Declaration of Independence (N. C.)
May 21st	Lindbergh's Non-Stop Flight to Paris (1927)
May 23rd	South Carolina admitted to Union (1788)
May 24th	First telegraph message sent (1844)
May 24th	Brooklyn Bridge opened (1883)
May 24th	Empire Day (Canada, Bermuda)
May 28th	Yanks' first victory at Cantigny (1918)
May 29th	Ascension Day
May 29th	Wisconsin admitted to Union (1848)
May 30th	Memorial Day

Can you tie any of the above events into your theatre's activities?

And don't overlook the many local events that are constantly turning up right in your own town, county or state.

Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.

Injecting Local Slants!

Recently some unusually fine examples of newspaper advertising has been received at Club headquarters, especially those ads carrying a local slant. Showmen of wide experience well know the value of local appeal into any of their activities, chiefly the newspaper advertising, therefore those who have never given this idea any particular thought would do well to profit by the experience of their brother-members.

Securing indorsements for certain pictures from various ladies' organizations, church leaders, civic authorities, etc., also represent good material for your advertising. If they have something real good to say about your attraction, quote them (with their permission, of course).

Another slant along the lines of local appeal is the use of the town's name in your scare heads. "Fresco Goes Wild Over ————," "Middletown Is Still Laughing at ————," "The Production That Norwich Has Been waiting For!" All these are just suggestions, but they have clicked for many a theatre. Why not try it yourself once in a while.

Another good angle, but one which must be reserved for only certain pictures, and then they must be well worth the tribute, is the personal endorsement of the manager. We have reproduced many along those lines, and if your opinion stand for anything in your community you might try it on the next attraction that needs such plugging.

Whichever way you inject local slants into your theatre's advertising and other activities, you may rest assured that it will be good dope.

Crying Towels Aided Phillips In Selling Of Comedy Attraction

The tears on the faces of Chattanoogans recently were not there because of depression, but because they laughed so hard at the gag Ralph Phillips used to sell "Parlor, Bedroom and Bath" at the State Theatre in the Tennessee City.

In every billiard parlor, washroom and in the schools Phillips placed paper towels imprinted with copy: "This Is a Crying Towel, for You'll Laugh Until You Cry When You See This Hilarious Fun Farce (picture, playdates, theatre). They certainly made a big hit.

Not so long ago Phillips had a stunt in the local newspaper that went over to excellent result. He was playing at the time "It Pays to Advertise," and as a special stunt he promoted a bunch of co-operative ads in the local newspaper. The ad was headed with the title of the picture. The picture was also carried again in the center of the large ad, which was almost a full page in size. Eleven boxed ads were carried and in each box nothing was placed but the slogan of a Chattanooga firm and the name and address space of the merchants. These spaces were to be filled in by the participants in the contest. The gag went over to marvelous results and showed Phillips that a tremendous reader interest is taken in the paper.

Every once in a while, perhaps twice a month, Phillips gives out student tickets as a good-will boost. The tickets admit students to the house at a reduced rate and are more than appreciated by the school attendants. Oke, Ralph! We are glad to note that you are still selling them with your showmanship in Chattanooga, and we hope that we'll see some more of your work so that we can pass it along. Oke?

Johnny Jones Gets Free Space In His Local Papers Often

Acting upon a suggestion set forth in his circuit manual, Johnny Jones, manager of the Saenger Theatre in Pensacola, Fla., managed to grab off a bit of newspaper publicity for his house that proved of value.

A 2-column x 6-inch cut of Powell appeared in the paper; this cut showing Powell in his heyday when he was just a struggling young player in a small town stock company.

Copy underneath the picture (3 inches deep) set forth information about the picture and how one could win guest tickets to see the picture by identifying this present popular screen star. The story went on to say that he was suave, debonair, a faultless dresser, his sophisticated air of non-chalance dominates any group with which he may be thrown and that Kay Francis appeared with him in his last picture.

Three awards were given. The main feature of this contest was the amount of space received in the newspaper at no cost to the theatre. Listen, Johnny, we'd like to hear some more from you, as we understand you're doing some good work down in Pensacola. What do you say about keeping us posted?

Memory Memoranda Excellent Reference Aid To Sell Features

"Managers' Memory Memoranda" is the title bestowed upon this latest contribution from Sidney Smith, manager of the American Theatre in Pittston, Pa. And we think that if you'll take time enough weekly to prepare and fill out a sheet such as we are showing you'll find it more than an aid to you in your buying, booking and selling of pictures.

The cut we are showing was made from a typewritten sheet, but if you think you can spare the price, it would be well for you to have printed a number of pads, and so eliminate loss of time in typing out the various items on each new show. The cast of the picture is clipped from the press book and pasted on the memoranda sheet.

MANAGER'S MEMORY MEMORANDA

FEATURE Fighting Caravans
DATES Feb.26-27-28
RECEIPTS
RATING Average Business
BUSINESS TREND
THI:

C A S T

GARY COOPER	as	Clint Belmet
LILY DAMITA	"	Felice
ERNEST TORRENCE	"	Bill Jackson
FRED KOHLER	"	Lee Murdock
TULLY MARSHALL	"	Jim Bridger
Eugene Palletto	"	Seth
Roy Stewart	"	Couch
May Boley	"	Jane
James Farley	"	Amoo
James Marcus	"	The Blacksmith
Eve Southern	"	Faith
Donald MacKenzie	"	Gus
Sid Saylor	"	Charlie
E. Allyn Warren	"	Barlow
Frank Campeau	"	Jeff Moffitt
Charles Winninger	"	Marshall
Frank Bagney	"	The Renegade

UNUSUAL OPPOSITION Fri Nite: R.C. Church services * Lent ... Basket Ball; Local Armory (1000)

STORY Pictarized Zane Grey Novel: Coopor scouts supply train across country: Dislikes Lily Damita at first - falls for her later: Indian fight late in picture.

AUDIENCE REACTION
Divided. Liked by balcony and kids. Kids complained fight too late.

OUTSTANDING PERFORMANCES
Ernest Torrence - Tully Marshall. Saved picture from being average Western. Not enuf for Damita to help future picture.

INFERIOR OR MIS-CAST PERFORMANCES:
None.

DIRECTOR Otto Brower Fred Burton

PHOTOGRAPHY Leo Garmes:

ANY FUTURE SALES VALUE
None.

SHORTS

TITLE Taken for a Ride

STAR Krazy Kat

WORTH FUTURE MENTION No.

SPECIAL COMMENT

(reverse side for trade reviews-others)

That this stunt is valuable goes without saying. We won't say anything more about the gag right now, except to tell you that it has done immeasurable good to Smith and the products he plays at his house. Figure it out: a tabulation of highlights and weak spots in a picture; the reception accorded a star; the reception accorded a story; the type of story best suited for the house; minor players who made hits. What more can you ask for? You've got a handbook of advertising points right at your fingertips.

STEIN'S HOOSIERGRAM!

Out in the Indiana division of Warner Theatres, Lawrence Stein has a "meaty" little division organ called "The Hoosiergram," and through which he calls attention to many items of interest in that group of theatres.

Among the topics discussed in this fine little mimeographed newsette are Exploitation, institutional material, special campaigns, personalities, publicity and circuit gossip.

There is something intimate about this little division paper, both in make-up and style, and we feel certain that every manager in the outfit looks forward to it each week.

The division takes in the following houses: Jefferson, Goshen; Hoosier, Whiting; Parthenon & Orpheum, Hammond; Warner & Bucklen, Elkhart, and Indiana & American, Indiana Harbor.

We'd like to broadcast some of the manager's activities in this W. B. division and maybe Stein will undertake to send us the necessary dope. What do you say, Larry?

Conery Inaugurated "Family Night" As A Plug For "Lincoln"

The first "family night" at the Kingston Theatre, Kingston, Pa., was inaugurated recently by Mitchell Conery, manager of the house, to help put "Abraham Lincoln" across.

The West Side Women's Club of the city was appealed to and they in turn co-operated in making the first "family night" a real get-together. The ladies secured much advertising for the theatre that would have been otherwise impossible to get through other sources.

Announcement about the picture was made to the Women's Club, in every school, to all Boy Scouts and all Camp Fire Girls. These announcements were all made possible through the aid of members of the Women's Club. With many members of the Club in evidence on opening night of the picture, it gave the theatre the real "Family Night" appearance.

It will probably be repeated many times in the future. And just to show you that Conery is still displaying the same activity that he showed when down South, here's how he got in a fine plug on "Reducing" by means of a lobby display.

Two dummy figures were borrowed from a dressmaking shop. One figure was stuffed to resemble a very fat woman and then being attired in women's clothes. The other figure was taken apart so that only a narrow rod stood up and this represented a thin woman. On the big fat figure was attached the head of Marie Dressler cut out from the one-sheet. On the slim figure was a cut-out head of Polly Moran.

The head cut-outs were from the one-sheet and were drawn in a very funny cartoon manner. The figures were then placed facing each other and a lettered card placed between read, "Polly Moran laughs herself thin at Marie Dressler in 'Reducing'. You'll laugh, too. Here Wednesday and Thursday." An added novelty stunt was the placing of a pair of scales in the lobby. A card on the scales stated that a free admission would be given to all ladies weighing over 170 pounds. A few took advantage of weighing themselves and many just took notice.

SMITH'S AD CAMPAIGN!

Credit this beautiful ad campaign to Pete Smith, publicity impresario for M-G-M at Culver City and used to excellent returns for the coast premiere of "The Secret Six." The six smaller ads of white letters on black background started the campaign off with a great teaser plug. We leave it to your imagination as to the effectiveness of such teaser copy. After this preliminary start the balance of the ads followed, all tending to build up interest in the picture.

Regardless of local handicaps any smart showman can build up a similar campaign for this attraction by following the idea created by Pete. If you cannot secure mats of these ads from your exchange, try dropping a line direct to Smith at the M-G-M Studios on the coast. If that fails, take the text and duplicate the stars as near as possible.

In reproducing this layout the halftone failed to bring out some of the smaller type sharp enough to read. In some of the ads the use of an ordinary magnifying glass is suggested. Otherwise we will furnish the text not readable to those requesting same.

We are trying to inject sufficient novelty into these various layouts of newspaper ads to make them really worth-while to showmen everywhere. You will note that some weeks we emphasize small town copy and at other times an assortment of all styles. Our purpose in handling ad reproductions in this manner is to give the widest variety possible in the space we allot for this kind of material.

After showing so many of the regular ad layouts, this one ought to prove interesting to the followers of the Club pages. No one will deny that it is different as well as outstanding. We hope to be able to pass along some more of the novel ad campaigns from Pete Smith's workshop.



Now Try "Twin Nites"

One of the most successful community stunts ever called to our attention was "Twin Nite." This particular gag is a combination of about a half dozen other business promotion ideas all rolled into one.

Those of you who keep a file of these publications will find a complete resume of a "Twin Nite" affair on page 1154 in the issue of Sept. 28th, 1929 (Motion Picture News).

Briefly, the idea is to encourage every pair of twins, regardless of age, to enter into the spirit of the "Twin Nite." Give it plenty of attention from the standpoint of advertising and publicity. Tie the local paper into the affair in one way or another.

Those of the twins who can entertain should be played up. Try to get some of the merchants to dress up a few pair of the twins. Offer sufficient inducements to insure a good sized enrollment. Whether your community has a half dozen or half hundred pairs of 'em, you should not be satisfied until they are all lined up for the big night.

As a box office bet you will find few stunts to equal this one. The very idea of the gag is enough to create interest in the entire community. Surrounded with the right kind of publicity this should hang them from the rafters the night or nights, it breaks.

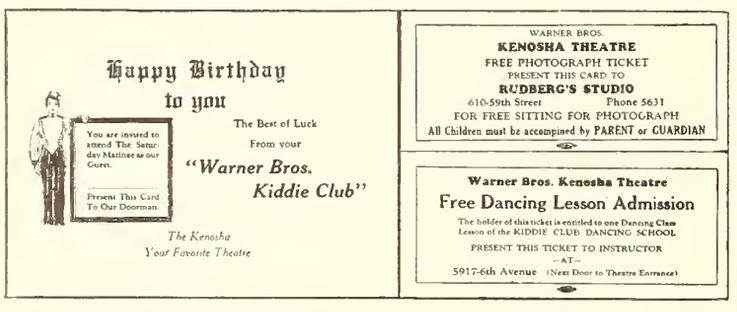
Janecky's Kid Klub In Kenosha, Wis., Is A Valuable Feature

2,500 kids in 21 weeks!

That's the record held by Harold Janecky, manager of the Warners' Kenosha Theatre, Wis., and established when he started his kiddie klub. And what a sensation is this klub in Kenosha and the surrounding territories. The kids are practically crazy about the Club, and it is seldom that one out of the entire 2,500 enrollment will miss a meeting. They cram into the theatre on Saturday afternoons and have one wild time. The house is theirs and they make the most of it.

And Janecky, too, makes the most of the kiddie klub. He knows that it can be an invaluable asset in obtaining and holding the good-will of the citizens of the town. Through a nationally known mail order house, he recently promoted a load of marbles, and staged a marble shooting contest that delighted the heart of every kid. Special teams were designated and playoffs held every Saturday morning. Those kids clicking through to the finals were given sporting goods as awards of merit. The last of May, Janecky plans to stage his big kiddie revue, which will be held at the theatre, and in which over 50 of the most talented kids will take part. This, we say now, will bowl 'em over! The photo we are showing was a very large one. But it couldn't get in all of the kids that were on hand the day the kids held their Saturday party and saw "City Lights." What an affair.





And talking about "City Lights." It got a great campaign at Janecky's hands in Kenosha. One of the most effective of the exploitation stunts was having two girls in the window of a local store, call up residents of the town, in full view of passersby, and tell them that the Chaplin opus was on view at the local playhouse. The windows were lettered with copy on the picture. The gag created lots of attention and comment. We are showing here, the front for the picture. Look it over and see if there isn't a point or you'd like to use should you be planning to play the picture.

Now about those tickets we are showing. They represent a few of Janecky's many activities on the kiddie klub program. There's a birthday card; a card for a free dancing lesson; and a card for a free photograph. Janecky has contacted numerous merchants in the town and obtained from them these special features for the kids. The merchants are always more than willing to co-operate with him.

And, oh yes! Before we sign off on this little story we'd like to tell you that the showman gave Kenosha a great treat not so long ago in the form of a stage wedding, that was more than a wedding; it was an event! And how the theatre was packed the night of the occasion! The day of the wedding, Janecky made a corking last-minute move by distributing heralds announcing the wedding to be held the same night.



Janecky is displaying some fine showmanship out in Kenosha; he most assuredly rates a compliment on the splendid manner in which he has made his kiddie klub one of the biggest and most active in the state. Should you wish to correspond with him about it, desiring information on any angle of kiddie klub building activity, we think that if you'll drop him a line at the theatre, he'll give you the desired information. Right, Harold?

Newspaper Break Was Obtained By T. Kane From Realty Dealer

Just another racket, was what we might characterize Tom Kane's penchant for grabbing space for the house he manages, the Sequoia Theatre in Redwood City, Cal.

Not so long ago, Tom was talking to Charley Holt, one of the biggest of the real estate operators on the Peninsula for years, and in the course of the conversation they spoke about kid business. Then Tom shifted it over to ask why Charley hadn't been pulling some fast ones as in former days and giving the buyers of real estate an opportunity to make some dough. Tom inquired: "Charley, why don't you tell the people about those sleepers like you used to?" Holt replied to the effect that things weren't like they used to be, but if he came across one in the near future he'd take a chance. Well, it happened. And Holt told the folks by means of an ad that during his conversation with Kane the subject had been mentioned.

To make a short story still shorter, Holt stated that he had lots for sale, 18 of them. And the climax is this: 18 lots were sold, as a result of the ad. Holt got the dough; Tom got the publicity as the ad was a big one; and the persons purchasing the lots were satisfied. What more can you ask for?

P. S.—A "sleeper" is something of immense value lying around under your nose that nobody wants, but when discovered, everybody wants it.

Get Well Pat!

We're wishing P. A. McGuire a mighty speedy recovery from his recent operation. "P. A." happens to be advertising manager for the International Projector Corp., and the daddy of Better Projection.

His efforts on behalf of the projectionists are well known from coast to coast and as the leading light of the Projection Advisory Council he has had to put in many extra licks of work to get things moving.

His many friends will be delighted to know that McGuire is rapidly recovering his health and will be back at his desk in about two weeks.

Hiehle's Style Show Was Success; Scenes Were Very Effective

Ed Hiehle staged a Fashion Model Contest before he produced his Spring Fashion Revue. And make believe that it didn't help Ed to grab off a flock of advance publicity. The girls, six in number, were selected from their photographs, the photos being obtained through a tie-up with a local photographer.

And the show itself at the Midland Theatre in Newark, Ohio. Great! The six winners of the Model Contest were used as mannequins to model, while 20 others were chosen as atmospheric background for the scene which was laid in a Paris Fashion Salon.



A local fashion shop provided the garments worn; the shoe store, the footwear; a florist, flowers; and a furniture store, the complete stage setting. An orchestra, concealed behind palms, purveyed music from the stage. The stores paid for the advertising and we are showing a bunch of it here so that you can look it over and see how the ads broke in the papers. The show—as would be expected—was a wow and the object of considerable applause from the audience, and when the curtain opened on the Parish Fashion Salon, the ovation was tremendous.

Hiehle went after this show with a will. That he would click was assured. You, too, can make as interesting a show. Unless you've already done so, and if such be the case, you are doubtless smiling over the accrued and additional receipts. Ed is. Right?

There are merchants in your locality who are waiting for you to approach them with the idea of staging a fashion show. If you have not already made their acquaintance, go meet them at the very first opportunity that presents itself. It's a sure-fire proposition that will get their attention. And, maybe, there's a very good designer in your town who would like to get in on the show.

Atmospheric Front Designed For 'Rango' By Weiss And Claar

It's too bad we haven't a photo at this time to pass along, but maybe Harry Weiss will dig one up and pass it along to us, so that we can show you how Weiss and the house manager of the Fairfax Theatre in Miami, Fla., Jake Claar, sold "Rango" by means of one of the most novel atmospheric fronts that ever hit the city.

Cut-out letters spelling out the title of the picture were spaced to cover the full length of the marquee. These letters reached from the marquee down to the street curb and were a bright red with a black outline. This idea was conceived by Jacob Claar, the house manager. Manager Harry Weiss also had a most interesting jungle display in the lobby to add the proper atmosphere to the picture. The lobby was made up to represent a jungle; it included stuffed animals, wild cats and snakes and alligators. The lobby was filled with palmetto leaves, trees, vines, logs and other things to give it the appearance of a jungle.

Let's Get Acquainted!

With summer vacations just around the corner many of our members will be coming to New York for a visit. We hope they will make it a point to come in and see us at Club headquarters so we may become personally acquainted with them.

The office is located at 1790 Broadway, corner 58th Street, New York, and if there is anything we can do for the visiting members while they are in New York we hope they will not hesitate to make their wishes known.

Arrangements were made last summer whereby quite a few of the out-of-town managers visited the outstanding theatres on Times Square and all of them enjoyed these inspections tremendously. Just give us time enough to make the necessary arrangements and we'll see that you are taken care of.

Those who are not certain of where they will stop can have their mail addressed care of Club headquarters where office facilities will be at their command. If you want hotel reservations just drop us a line and let us know what you want. Several hotels offer special rates for Club members if arrangements are made through this office.

"CHICK"

The front of the lobby was done in palmetto leaves with large cut-out letters done in silver metallics with a lot of snappy lines. The box-office also was made over to resemble a grass hut. One of the ballyhoos used by Weiss was that of a monkey riding a tricycle all around town. A sign on the monkey's back played up the picture, theatre and playdates.

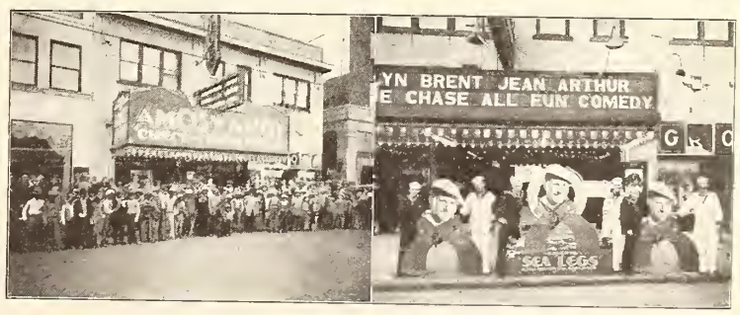
How about that photo, Harry, and a description of the color scheme so that we can pass it along?

Coleman Handles The Publicity For Five Houses In Oklahoma

They say that out in Oklahoma City, Okla., there's a showman who keeps the town looking at his work. His name is E. B. Coleman, and he's handling city-wide publicity for the Cooper-Publix houses in Oklahoma City.

He works on the theory that all pictures should be properly publicized, be they of good b. o. repute or poor. He keeps his five houses before the public eye continually, practicing what he preaches. Radio has furnished him with a novel stunt, and for 15 minutes a day on three of the city's broadcasting stations he presents a musical program following which an announcement is made of the shows at the local houses.

During the showing of "Check and Double Check," Coleman had advertising tie-ups with more than 100 city merchants and received in excess of 1,000 lines of free newspaper space. To accomplish this stunt, he sponsored an Amos 'n' Andy contest, offering awards to the kids making up most realistically. What a hit it made with the youngsters! Five hundred kids, all blacked up, parade down the street with police escort. We're showing a photo of some of the kids.



Alongside this photo can be seen one for the work turned out on "Sea Legs." Here a novel street ballyhoo was adopted in the form of cut-outs of the star in costume. Boys dressed in naval uniforms carried the cut-outs about town, giving to the picture a valuable plug. Incidentally, Coleman is responsible for the first 48 sheets used in Oklahoma City. They plugged Trader Horn. With so progressive a showman as Coleman working out in Oklahoma City, we have an idea that he should be represented often on our pages, and we hope to hear from him soon. What do you say, "E. B."?

Forhan Liked Short Subjects Issue, And Makes Suggestions

Well, well! Here's Tom Forhan again and he's got some corking comments to pass along to us. Tom, many of the showmen know, is the manager of the Capitol Theatre in Welland, Ontario, Can.

He liked our recent short subject issue a lot, and he doesn't hesitate to say so in these words:

"You hit the nail on the head about shorts, but you could have gone further and called the boys' attention to the many fine opportunities that every issue of the Motion Picture Herald has in illustrations that can be clipped, sent to the engravers and excellent cut material secured that will illustrate display and other advertising matter. The March 14 issue of the Herald contains matter that can be converted to good use for Mickey Mouse, Krazy Kat, Curiosities, Silly Symphonies, and many others. Naturally, I am speaking about houses in smaller cities that have not the facilities for getting out the work such as larger cities do.

"On one page of the Herald, a Universal 24-sheet illustration contains material on Ruth, Sidney and Murray, Oswald, Hamilton, Pollard and McNamee, from which I have had cuts made for advertising shorts, also metal cut-outs for use on marquee and lobby. I have found that the use of small cuts plugging shorts secure for me much better results than do the old style of simply mentioning the title of the short and letting it go at that. Page 76 of the March 14 issue contains 14 names of well known stars appearing in shorts that do not take up much space in an ad, and that still plugs a short much better than the old ways of advertising shorts." (Editor's note.—We believe Mr. Forhan refers to the idea now prevalent of placing a group of stars in a theatre ad with a heading, "Shortly to Appear (Stars) in comedies, dramatic sketches, etc.)

Oke, Tom. And we're always glad to hear your views on any subject. We hope to hear from you again, and we want to take this occasion to invite others also to pass along their slant, too.

Multistamp Heralds Used To Ace Results By Hart In Edgemont

M. L. Hart gets along pretty well with the natives living in and around the vicinity of Edgemont, S. Dak. We might go still further than this and say that he more than gets along with them, since the patrons are not backward about telling him what they thing of his pictures and his exploitation methods.

This is evident in the herald we are showing. Here is a medium that Hart uses which costs him very little money. He makes them up with a Multistamp, printing them on any kind of cheap stock. He never buys heralds. This stunt of his goes over too well. He tells us that the natives all watch for the heralds to see what fool stunt he is going to pull next.



But he got back on them recently, and more than that, he got in a plug for the picture he was playing at the time. It seems that they were featuring a depositors' meeting in town, the purpose of which was a post mortem held over a busted bank. Hart appeared on the scene with a thousand or so heralds. The copy on the heralds read: "You Can BANK on this: Joe E. Brown in TOP SPEED will give you CAPITAL entertainment and hold your INTEREST from start to finish." The words "bank," "capital" and "interest," being in big letters, you may be sure that the depositors all grabbed for them. It is not reported what they said after reading them.

Oke, "M. L."! We'd like to hear what else you are doing out in your shack whar them thar mountains kiss the skies. And listen! How about sending in a photo of yourself so that we can give you a regular introduction?

Something New in a Theatre Ad!

We can well imagine how this ad looked on the pages of the Atlanta newspaper where it was used. And you can probably imagine it, too. Do you agree that it is unusual? No question about that.

Not so very long ago we carried an interesting yarn from a showman up New England way who took regulation production stills and by the clever addition of a small box or two made them up into outstanding advertising copy for his newspaper.

If your theatre is located in a spot where such stuff can be used, we can heartily recommend it. It will pull your house's advertising out of the rut and give it a decidedly different twist. That alone ought to be an inducement to those showmen who are always so anxious to inject something new and novel into their theatre's advertising.

Carter Barron (so we've been told) is the man responsible for this fine ad which ran five columns by five and one-half inches deep. It lends itself admirably to reduction for much smaller sizes as well.

May we suggest that you try this idea just once? But be sure and select a still from the production you are selling that will work out well for such an idea. It should have one or two good spots for mortising where you can carry your type copy or sig. cut.



Goodwin Showed His Local Merchants Why It Pays To Advertise

"Certainly it pays to advertise," was what Jack Goodwin, manager of the Ritz Theatre in Scranton, Pa., told the local merchants who were reluctant about entering into a proposition for a co-operative page to plug "It Pays to Advertise" when it played the Publix house.

But Jack held his ground, and the result was not one page of co-operative ads, but two. And if you happen to know anything about Scranton you'll understand that for over a year and a half a double-truck page hadn't been promoted. So Goodwin achieved what looked like the impossible. He pulled a very smart move after the page broke on the opening day, too. He had the double truck ad mounted on a 33 inch by 60 inch art panel and placed on display in front of the theatre. A sign stated, "THESE SCRANTON MERCHANTS SAY: (on top). READ THE ABOVE ADVERTISEMENTS—CAREFULLY —MANY GREAT VALUES AWAIT YOU (at bottom. This made a big hit with the merchants. Incidentally, Goodwin ran a preview of the picture for the merchants and the advertising staff of the paper before he got the ad. Which may have helped. Another excellent move was the presentation to the merchants of two complimentary tickets.



And now here's another little stunt that perhaps you'd like to interest your local merchant or merchants on. The copy tells the story rather completely. The theatre's attraction is tied-in on the bottom of the throwaway. As can be seen, the throwaways, which measure 5½ by 3½ inches, printed in black on white stock, are inserted in packages leaving the store of the dealers. Goodwin supplies the heralds, 10,000 of which are used weekly, and they cost him but little.

If you think that you can use this gag, it will no doubt help get you some extra publicity weekly. Give it a little consideration, and if you can use it, take it with Goodwin's compliments. Thanks, Jack.

Binstock, Plugging Special Week, Did Some Excellent Work

Paul Binstock rated space recently in the editorial columns of the Queen's County Section of the New York Evening Journal; and the reason Paul received the space in the ace evening paper is hereby revealed.

As every showman is aware, the week of April 4th to 10th was set aside as Players and Patrons Jubilee Week, which week really was the annual N.V.A. week. Binstock, who manages the Fox Astoria Grand Theatre in Astoria, Long Island, N. Y., decided to make a personal visit to the office of the Borough President and secure from him an official proclamation setting the week aside as "Players and Patrons Jubilee Week," officially recognized by Queens.

Well, to make the story short, Binstock visited the office of the Borough President. A photographer from the newspaper was on hand to take a picture showing Binstock in the act of receiving the authentic proclamation from the hands of the Borough President. This picture landed in the editorial columns, together with quite a story. The article was headed off: "Next Week In Queens—Attend The Theatre."

And so Paul not only grabbed off some publicity for himself, but as well secured publicity for the meritorious drive reigning at the time to help the needy actors and actresses of the show profession.

Underbaked or Overbaked!

We picked up the following some time ago, but cannot recall who wrote it: "It is just as harmful to take the loaf of bread out of the oven half baked as it is to let it stay in too long and be overdone."

So before you can up and ask us what bread has to do with theatres, we'll hustle to tell you why we started this little story.

How many times have you started a great exploitation and advertising campaign and then let up on it too soon, or curtailed the entire campaign before it was completed? Then again, how often have you started on advertising some great big picture and kept at it until you had actually overdone it? One is just as bad as the other if viewed from the angle of good showmanship.

In planning an advertising campaign of any kind, every possible point should be carefully watched and covered, but with the thought always in mind that you must be careful to go through with it and at the same time not plug it until it becomes tiresome. Take any average town or city which boasts of one or two good newspapers and you will most generally find that a short (week to ten days) but snappy, well-thoughtout plan will stir up all the interest that you require to put over a picture. Trying to work up such interest by a series of teaser ads two or three weeks ahead, then the actual campaign following is apt to dull the interest that you have created in what you are selling.

"Reaching For Moon" Given Ace Plug By Slee In Allentown

When "Reaching for the Moon" played the Colonial Theatre in Allentown, Pa., you might easily have been sure that Warren A. Slee, manager of the theatre, would give the film an excellent campaign, as is his custom to do on all pictures he puts over in his town.

Well, Slee's campaign came up to expectations. In fact, we can even say that it more than came up to expectations, especially in view of the highlights that were displayed. These highlights about which we are talking were the act window displays obtained around town. A tie-up with the telephone company was productive of a cut-out of Fairbanks, holding a French phone, which was placed on display in the company's windows along with a number of French phones.



Then Slee secured a window display break in one of the leading jewelry stores in the town. A special array of jewelry was attractively grouped about a still of the stars in the picture. We are showing this display here. You will also note another display obtained in the window of a sporting good's store, long a fertile field for the athletic Fairbanks, whose prowess at all sports is well known by fans and players alike. The dealer was more than willing to arrange an attractive cut-out in the window and build a display of sports goods about it. You can be sure that these displays did lots to have the town talking about the picture. Slee, being well acquainted with his town, wisely figured that window displays would prove one of the most powerful sales methods he could devise. The results showed it. Right, Warren? Let's have some more, and give our regards to our friends in your town and the surrounding spots, too. Oke?

"SHOWMANSHIP—15 YEARS AGO!" Will Be Resumed Next Week

What! No Cartoons?

Murray Lafayette, manager of the Broadway Theatre, Norwich, Conn., tells us that his town is strong for shorts. Here's a sample:

A woman patron gives the phone a buzz: "Warners' Broadway?"

"Yes, Mam."

"Whatyure playin' today?"

"'Millie,' written by Donald Henderson Clark, has so and so, etc."

"What else?"

"A comedy, a novelty, News, etc."

"Whoozin your acts?"

"Why, 'er, we have a short called 'Stars of Yesterday,' Benny Rubin in 'Talking Turkey,' a band act 'Hittin' the High C,' etc."

"What! No cartoon?"

"No." And bang goes the receiver.

Old Stage Coach Was Recalled To Play A Part In Showselling

On the byways and the highways leading into the streets of Austin, Texas, as well as on Austin's streets, the theatregoers were acquainted with the fact that "The Conquering Horde" was to play the Publix-Queen Theatre, the house managed by G. L. Higgins. And how did the people learn this? Through a stunt that Higgins, with the aid of an old stage coach, put across.

The film was brought into town on the stage coach Saturday afternoon before picture's Sunday opening. The coach was driven by an old cattle driver and was bannered on both sides with copy: "We are transferring the famous film, 'Conquering Horde,' to the Queen Theatre—Austin."

The film was received by the Adjutant General of the Texas Rangers and one of the local papers took photos of the film's arrival, which later appeared with a feature story on the stunt.

The publicity more than helped the show. This is Mr. Higgins' first contribution to the Round Table pages, and we hope that since he is so active, he will continue passing along his work. And you might also include your photo, "G. L."

Granby Theatre In Norfolk, Va., Still Getting Free Space

We've shown one or two of these layouts before, but in the event that some of our readers may have missed them we are passing the gag along again so that should the occasion arise when you might want to make a tie-up of the sort, you'll have something on hand with which to work, and plan out the way you'd lay out a page.

This ad, secured in conjunction with the Portsmouth, Va., Star, is the product of the showman handling the Granby Theatre (in Norfolk, we believe). You can see that by the judicious cutting up of scene mats the showman has achieved an effect that is bound to strike the eye. The purpose of the ad is, of course, to help secure subscriptions for the newspaper. For every six month's subscription received by the paper, the sheet gives to the new subscriber a ticket good for six admissions to the Granby. The showman supplies the passes and in return receives a full page of publicity. Is that a fair exchange? And who'll say no?



And now to get back to the ad layout again. You'll notice that the showman makes sure to plug his shorts on the page. In this case the short is a serial, and it receives mention not once, but twice. Which, again you'll agree, is plugging the shorts with a will. Also included in the ad is a plug for theatre parties. Perhaps your local editor right now is willing to pull a gag like this. In fact, he might have been looking for a circulation building stunt for some time. Why not give him a chance to consider the gag? It should prove a winner for all parties concerned.

Corcoran's Fine Movie Magazine

Just a short time ago we told you about the grand movie magazine being turned out by Ed. Corcoran and Jerry Crowley for the Keith's Theatre in Philadelphia, Pa. Now we want you to take a look at the front cover and three of its interesting inside pages. Take our word for it, the balance of this magazine is just as chockful of meaty reading matter as the few pages we are reproducing.

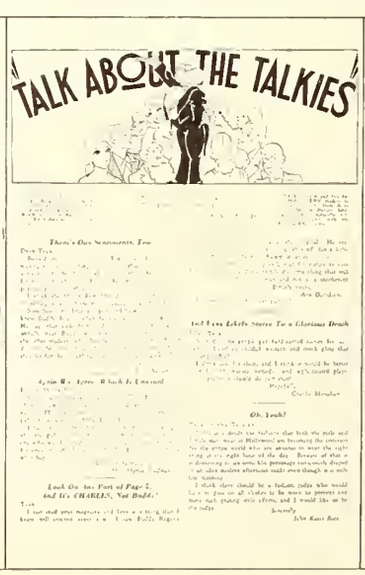
We have come across few house organs, programs, or whatever else you want to call 'em, to compare with this one. And it again proves what real showmen can accomplish when they set out to do something out of the ordinary. What do you say, brother members; don't you agree with us?

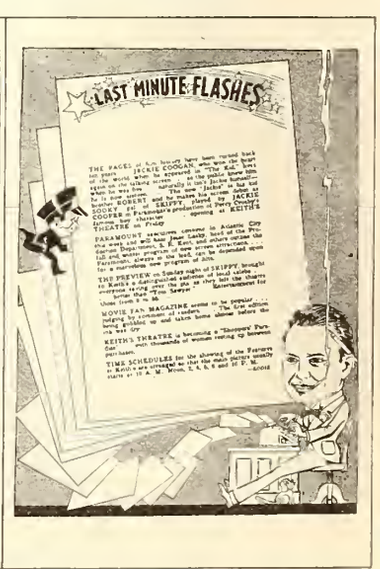
Other outstanding examples of theatre programs and magazines will be used from time to time because we firmly believe, and know that thousands of the boys in the field agree with us, that there are few better mediums within the reach of a theatre for patron appeal and direct show-selling than stuff of this kind.

We are very grateful to the boys handling this newsy booklet for their thoughtfulness in putting us on their mailing list.









Automotive Relic Of Halcyon Days Aided End In Selling Show

Scrantonians are still trying to figure out how on earth the old relic we are showing in the photo managed, under its own motive power, to chug along Main Street. And in their immediate cogitations they remember "East Lynne," which many of them saw when it played the Riviera Theatre. And they saw it because on the car, John C. End, manager of the Publix house, advertised the picture by means of banners.

A tie-up with the Conrad Motor Co. resulted in their loaning a 1903 model Pierce Arrow car. This car was parked in the business section each day for one week with copy on banners appropriate to the "days of East Lynn." One of the banners read, "This car is the type used when 'East Lynne' was a popular play."



Crowds flocked about the hackneyed relic of halcyon days every moment it was on the streets. It gave the town something to talk about, and an observer was deluged with wisecracks and comments about the car. The car proved to be one of the highlights of End's campaign, giving the b. o. some extra dough. We'd like to hear some more from Mr. End regarding his work, as we number quite a few Round Table members in Scranton. How about your photo, with your next contribution, Mr. End?

M. H. Wilheit Joins; He Sells Shows In Canal Zone, Panama

As his first contribution to the Club pages since joining us, M. H. Wilheit, manager of the Strand Theatre in Colon, R. P. Canal Zone passes along an atmospheric front that he used to sell "Tom Sawyer."

Though the photo from which the cut was made happened to be rather blurred, we think you'll be able to make out the main points of the displays. Compboard fences were erected, showing Tom Sawyer painting on one, and on the other a cut of Huck Finn, looking over at Tom's direction. The copy on the boards said "Me'n Huck Finn Wants to See You Sunday and Monday" and was signed



by Tom Sawyer. One side of the fence has the copy written in English. The other side flashed copy in Spanish, this to capture the Spanish trade that is rather numerous.

Other stunts on Wilheit's campaign included special teaser ad slugs which were scattered in the newspapers a week before opening date.. In addition to this gag, Wilheit also tied-up the local high schools and offered free tickets for the best work turned out on American literature, especially that of Mark Twain. The stunt went over very well with the students and served to give the picture a good send-off.

Wilheit, we understand, is trying to keep right abreast of the States' showmen with his show-selling. And just by looking over this much of his work, we think that he's managing to do it pretty well. We hope that he'll pass along some more.

SELL THE ORGANIST!

By Teddy McDonald

Crossing the country to Hollywood I stopped in a number of small theatres. One thing struck me very forcibly—the utter disregard for music. True enough we can't install big organs in most cases, but we can get and we do have small organs in theatres that are at the present time in disuse. They are to my mind *an overhead.*

In the days of the silent pictures, the studio made a $500,000 motion picture, projected it in a $1,000,000 theatre and supplied musical accomplishment on a $25,000 theatre organ. That is no more. In this modern day the organ is classed as a separate program in itself. If you have an organ, use it. Get an organist that has a bit of pep and personality. Put him in the spotlight and tell him "to go the limit." Then watch the results.

Many theatres go outside and hire a big-time organist. He arives in town riding on the crest of a big wave of publicity. With banners and press agents shouting his praise he plays to the public. The showmen who have these organists hold them only for a while and after the cream is all off the manager looks around for the small organist to take his place. This is wrong. Get the small organist and play him up to the limit.

Be sure of one thing: see that your organist works with you. Cooperation is the main thing. Get the organist to go over with you the details of his new program and tell him to give you suggestions so that you will be able to work with him on all the details. It is perfectly true that a good organist playing a good organ can do a great deal more for a theatre than an orchestra.

Formerly I gave a short message on "REHEARSE THE SHOW," this now also includes the "Organ Rehearsal." One of the most important things in an organ solo is the proper projection of the slides. The operator may be late or early on the slide and ruin the whole stunt in the one error. A careful rehearsal of each solo to be presented is necessary in order that the organist and the operator should be better acquainted with the words and music.

The best "spot" on the program for a solo or novelty is following your rest period, where the organ has been silent for a long time. Then when you play, the audience is in a better mood for it. The thing to do about the organist situation is to hire intelligent persons who happen to be musicians instead of hiring musicians who may or may not happen to be intelligent. If you have a personality at the organ, a fellow who can smile and really laugh (not the "Stage Laugh"), you can make a mint of money by exploiting your organist as big as the picture and make that certain personality the "TALK OF THE TOWN."

If the organist can make the patrons feel the way he plays, he is the man fit for the job and he deserves a medal.

The moral of this story is:

NO THEATRE IS COMPLETE WITHOUT AN ORGAN AND A SHOWMAN WHO KNOWS WHAT TO DO WITH IT!

Boyd's Work On 'New Moon' Helped Picture To Click At Theatre

To plug "New Moon," Alan Boyd, manager of the Lyric Theatre in Asbury Park, N. J., worked out a very advantageous stunt in his lobby that was productive of a good deal of word-of-mouth comment on the film and for the theatre.

His theatre artist prepared a 4 inch by 4 inch advance display in the inside lobby. This display was a "guessing board" on which illustrations of stars from the six-sheet were used, plus 301 drawn stars. This display attracted a great deal of attention.

Boyd also used an old gag to advantage. He distributed 2,000 small cards reading: "Test your health! Blow on the 'NEW MOON'; if it turns blue, see a doctor." (A red moon appeared here.) "If it remains red, see and hear the world's supreme artists of song, Lawrence Tibbet and Grace Moore in 'NEW MOON,' etc., etc." This stunt proved decidedly worthwhile, and also proved that a stunt, old or not, will generally click.

Delays Are Dangerous!

Now is the time to start selling your cooling plant. If you delay too long it will make it all the harder to get the idea over that YOUR theatre is a real summer resort in comfort and fresh air.

Smart showmen sell the idea gradually and subtly to their patrons. They camouflage it by coupling it up with advertisements for big coming attractions within the next month or two. But, every week or so, they get over the fact to patrons that their theatre is the finest summer resort in the world.

When one live-wire was asked why he started so early, his reply was: "What the devil do you want me to do, wait until the hot weather comes? Then it is too late and there are no people left to tell, whereas if I start now, when I am packing them in, by June 1st I have every one of them convinced and sold that they cannot afford to stay away from my theatre in the summer time and the only time I do lose them is when they have a two weeks' vacation and go out of town."

There's lots of good horse-sense in what the gentleman has to say. Maybe you never looked at it in just that light. So here's hoping we have created more interest through this little story.

Get Acquainted Is Al Knopp's System In Fredericksburg

Meet another showman from Texas. At this time we want to introduce you to Albert Knopp, who very efficiently handles the publicity and exploitation for the Palace Theatre in Fredericksburg, Texas.

Mr. Knopp has been in the show game, we understand, for a number of years; and so he has long since learned the value of securing an intimate knowledge of his town. In this manner he gets to know the likes and dislikes of the local theatre going public. By knowing what will best click in the town, it is only that which is used, and box-office success, in this manner, is assured.



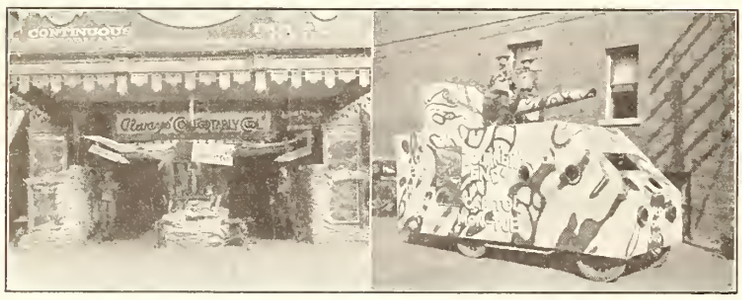
He is well liked in his town, and this enables him to secure advantageous tie-ups with the local paper and various merchants whenever such tie-ups are thought to be necessary. The public, too, knows Knopp. Consequently he is often given little hints on their attitude towards stars that help him in the future plugging of the players. We'd hope to have some of Knopp's work to pass along in the very near future, as we are sure that it will be found both interesting and profitable reading by his fellow members and showmen in the Managers' Round Table Club. What do you say, Albert?

Fields Continues To Display His Talent In Canada Theatre

Just to show us that he is still on the go and selling his shows at the Capitol Theatre in Moose Jaw, Sas., Can., with the same pep that he has always displayed, E. P. Fields, manager of the house drops us a line or two.

Not so long ago Fields sold an idea to the local Light and Power company and secured from them an expensive Kelvinator which was given to one of the theatre's patrons. The idea of the stunt was that with every cent spent at the theare, a vote would be given. The person holding the greatest number of votes was given the electric refrigerator. 25 votes were given for a 25-cent admission; 35 for a 35-cent admission, and so on.

The Light and Power company more than advertised the stunt in the newspaper. The stunt itself created considerable comment about the town and resulted in the theatre receiving valuable publicity.



The two photos reproduced above will give you a slight idea of how E. P. Fields surrounds his pictures and front with atmosphere. The one on the left shows the attractive front he created and the other the most novel ballyhoo for outside work. Both helped put the picture over to big returns.

Oke "E. P.," we are always glad to hear from you regarding your work, because it never fails to contain something of interest. Give our regards to our many friends up in your vicinity, and remember to keep us posted on your future work.

"Costello Case" Was Given A Front Page Break By Rosenblatt

And you'd look, too, if you picked up a newspaper and read: "Police Hunt Costello, Slayer!"

It happened not so long ago when M. Rosenblatt, manager of Lloyd's Theatre in Menominee, Mich., effected a tie-up with his local newspaper and obtained the front-page headlines that we are discussing.

But just to show you how it looked, we are reproducing the entire front page in order that you may the more clearly see the highlights of the ace campaign that the showman turned out when he played Sono-Art's "The Costello Case," and to good advantage.


MENOMINEE HERALD-LEADER

POLICE HUNT COSTELLO SLAYER

EXTRA

EXTRA

LLOYD'S THEATRE

It is seldom that showmen can secure such breaks as this: a front-page headline in a local newspaper, and when such a thing is achieved we take it that the showman is one who is not only well known in his town, but well liked also. We are not acquainted with Mr. Rosenblatt, so we can't tell you just how he gets along in his town. This is his first contribution to the Club pages, but we hope that it will be followed up with lots more, so that we can see what he does to keep the box-office business buzzing. What do you say, Rosenblatt, some more tips from you?

Slater's Showselling Methods Reveal His Knowledge Of Public

Bill Slater turned out a good campaign when he sold "Abraham Lincoln" at the Crescent Theatre in Perth Amboy, New Jersey, and the final result was seen in the box-office. Which is where final results should be seen, sez we.

2,000 heralds specially prepared, with selling copy suitable to school children, were distributed at the schools. A one-sheet display of stills was placed in the public library. An entire section of the library was devoted to the LINCOLN display. A one-sheet display was placed in the main assembly hall of the YMCA, and another one-sheet display in the lobby of the YMCA building, before and during the run.

Letters were written to all history teachers of public schools and high schools. A pass to the Crescent Theatre was enclosed in each letter. Teachers were invited to the Monday matinee performance. Window tie-ups were secured in furniture stores, men's clothing stores, optical stores and music stores. Abraham Lincoln was sold as a personality. This angle was emphasized rather than the historic angle.

As the box-office showed, Slater's angle on selling the picture was an excellent one. He received many comments on the show from the patrons. Keep it up, Bill, and let's hear some more from you.

FIFTEEN MORE NEW MEMBERS!

H. J. SILER manages the Whittier Theatre in Whittier, Cal., and comes to the Club proposed for membership by our Regional Chairman Wally Butler. A recommendation from Wally is all that we need right now, "H. J.," but we expect to hear from you regarding your work in your next letter. And why not include a photo and a little dope on your self so that we can give you a regular introduction?

———*Wear Your Club Pin! ! !*———

GEORGE A. DOWDLE is the owner and manager of the Alamento Theatre in Alamogordo, New Mexico. Like the other showmen who do buying and booking, Mr. Dowdle makes it a point to keep a close touch on his public so that he can sense their likes and dislikes towards pictures. The same is true of his show-selling. So let's have some of it, George.

———*Wear Your Club Pin! ! !*———

JOHN W. SHIVELY is manager and projectionist of the New Theatre in Mifflinburg, Pa. His is quite an unusual job, for between show times he sells the film. Then he runs them. We think that he'll be able to furnish us with some interesting information on the way he keeps the crowds coming to the house and we hope to see it soon. How about it, John?

———*Wear Your Club Pin! ! !*———

BILL PASSON manages the Von Ritz Theatre in Bedford, Ind., and comes to the Club recommended by R. L. Nellis. And when Nellis recommends you, Bill, that's all we need at this writing. But we do expect you to become an active member. Which should be easy for you, considering that "R. L." tells us you are a corking showman. Oke?

GEORGE W. LEECH manages the Paso Robles Theatre in Paso Robles, Cal. A showman from the sunny shores of California, George, is to our mind, an active showman. And we are basing our observations, not on personal observance, but on past performances from the Coast. We feel that you, too, will want to be represented often; so when you send in your next contribution, how about including a photo and a little dope on yourself.

———*Wear Your Club Pin! ! !*———

RAY BRENNER manages the Princess Theatre in Newcastle, Indiana. The Princess is a pretty little house and Ray takes a great deal of interest in seeing that the house is kept filled. Which, after all, isn't a strange characteristic. Well, Ray, we want to extend you a welcome into the Club, and we hope that with your next contribution you'll include a photograph.

———*Wear Your Club Pin! ! !*———

W. A. HESTON is the assistant manager of the Publix Stanley Theatre in West Palm Beach, Fla. He comes to the Club proposed by our Regional Chairman, Earle Holden, and when Earle says oke, "W. A."—it's oke. Keep us posted on what you are doing to help your manager sell his shows so that from time to time we can report your progress.

———*Wear Your Club Pin! ! !*———

FRANCIS B. SCHLAX manages the Vogue Theatre in Kenosha, Wis. He is the latest showman from this enterprising spot to hook up with the Managers' Round Table Club, and we extend him a welcome. Let's hear from you real soon, Francis, and why not include your photograph in your next contribution?

———*Wear Your Club Pin! ! !*———

CHARLES HAYMAN is the manager of the Victory Theatre in San Jose, Cal. He is another live-wire who hails from this San Jose district on the Coast. We number quite a few showmen from your section, Charlie, and we are glad to count you among them. Keep us posted on your work so that we can pass it along.

———*Wear Your Club Pin! ! !*———

ROBERT ROSE sends along his application for membership in the Club and notifies us that he is now manager of the Lincoln Theatre, Brooklyn, N. Y. We know Maurice Brown, Robert, who used to manage your house, and next time you see him pass along our regards. At present he's down at the Sheldon, Sheepshead Bay. That's a good little house you have Bob and one that has existed in the face of stiff competition for a long time. Let us know what you are doing in the way of coaxing in the shekels. Oke?

———*Wear Your Club Pin ! ! !*———

EDWARD A. HUSSONG is the assistant manager of the New Stanford Theatre, Palo Alto, Calif., and is proposed for Club membership by Tom Kane. You all know Tom, manager of the Sequoia, Redwood City. When Tom sends in a name it generally happens that his protege is shortly destined to become a full-fledged manager. We will look forward to the announcement of this big event, E. A. In the meantime, let us know what you are doing to help put shows over at the New Stanford.

———*Wear Your Club Pin ! ! !*———

JULIAN HARVEY is in charge of the National Theatre, San Jose, Calif., a house with no circuit affiliations. Julian forwards his application to the Club and promises to become an active member. Lots of live show tips coming in from your section of the country, Julian, and we are going to count upon you to do your share for the Club. Let's hear from you as to how shows are sent over the top in San Jose. Oke?

JOHN MACKENZIE is assistant manager with Paul Binstock at the Astoria-Grand Theatre, Astoria, L. I. Paul introduces him to the Club as "an old timer in show business" and is also sure that he will soon be managing a house. Well, John, with that recommendation we are sure that it won't be long before you will be entitled to hang up a Club membership certificate. Let's go! And keep us posted as to your activities with Paul.

———*Wear Your Club Pin! ! !*———

CHRISTOPHER W. McHALE is the assistant manager of Warner Bros. Palace Theatre, Lawrence, Mass., and he is proposed for Club membership by Howard Pettengill, manager. McHale has been in the theatre business for the past four years and before going with the Palace was assistant manager at the Publix Colonial Theatre, Haverhill, Mass. Christopher, the Club welcomes you and expects that you will keep it posted as to your doings in Lawrence. Howard tells us that you are an experienced assistant, so we will look forward to soon announcing your promotion.

———*Wear Your Club Pin ! ! !*———

JOSEPH R. ROSENFIELD manages the Fox Modjeska Theatre, Milwaukee, Wis., and the Club extends to him the familiar pat on the back for sending in his application. That's a live show town you are in, J. R., so we will expect you to become a regular contributor to these columns. Lots of other Round Tablers in your community—give them our best regards when you meet them in your rounds. And keep us posted about your doings in Milwaukee. Oke?

CLUB EMBLEM PIN!!!

Use This Blank:

Managers' Round Table Club
1790 Broadway, New York

Kindly send me, postpaid, ... Club pins, for which I enclose payment at $1.00 per pin.

Member .....

Theatre .....

Address .....

City ..... **State**.....

JOIN NOW!!

Here's the Blank

Application For Membership In

"MANAGERS' ROUND TABLE CLUB"

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to 1790 Broadway, New York)

WHAT ARE YOU WAITING FOR?

ROUND TABLE BIOGRAPHIES!



Roy H. Rowe

From principal of a North Carolina College to ownership of a motion picture theatre in the same state, reads Roy Rowe's history concerning the early part of his career in show business.

Previous to becoming head of Emerton College, a position he held for three years, Rowe was connected with the University of North Carolina for a term of four years. We are not quite sure whether he means that he pursued a college course at this university for four years, or whether he was there in official capacity; at any rate, we are putting it down the way he gives it to us in answer to "what business were you previously engaged in?" He is married and was born in Burgaw, N. C. Up to now he has been engaged in this business for four years. And from what we are able to glean from his letter we are sure that Rowe has determined to make a motion picture career his aim in the years to come. Four years in show business is long enough to prevent his ever returning to the educational field.

Leaving the Emerton post, as we have stated, Rowe engaged in a theatre enterprise of his own in the eastern portion of North Carolina from 1927 until 1929. He then went with Publix at Charlotte, N. C., as a student-manager in the fall of 1929. He later attended the Publix Managers' school in New York City and graduated from the class of April, 1930. He was later connected with Publix as manager of the Strand, Spartanburg, S. C.; the Imperial theatre, Greensboro, N. C., and the Palace theatre, Raleigh, N. C.

Howe is at present in charge of the Warner theatre, Pittsburgh, Pa., a change of post which he considers a promotion. It is a de luxe type theatre and although the Club knows that this member will have plenty to do in the way of work, he assures us that he will find time to still contribute to Club columns.



W. E. Adams

Filial duty placed W. E. Adams in the theatre business at the early age of 14. At that period in his life he was attending school. His father owned a small theatre in Landis, N. C., and W. E.'s brother managed the house. The brother was called away and W. E. took up the work. However, in his spare time, he managed to pursue his studies and completed a high school course in Landis and China Grove schools. It was hard work and it kept him plugging many hours each day to take care of his duties at the theatre and pass his school examinations. But Adams made the grade and has never regretted the tedious routine. He is now well on the road toward a successful manager's career.

Adams is another of the younger members of the Club, having been born August 4, 1908. That makes him only twenty-three years of age, but, it also means that he has spent the past nine years in show business. Following his post as manager of the Landis theatre he took charge of the China Grove theatre, China Grove, N. C. Following this post he spent one solid year with a roadshow. Terminating this engagement, he was sent to Lincolnton, N. C., as manager of the Artcraft theatre. J. U. McCormick, of Charlotte, had just taken over the house and later added the Rivoli to his holdings. Adams was eventually placed in charge of both houses and that is where the Club finds him today.

He tells us that there isn't a thought in his mind of ever leaving show business. When he started he did not know whether it was to be his career or not. But the germ has been firmly planted for he says he likes it, and how! By this remark we take it that if he had to start all over again he'd retrace his footsteps. Oh, yes, he admits that he is married.



Maurice Sidman

Music was the stepping stone of Maurice Sidman's entry in show business, having started his career as a theatre musician after graduating from the New England Conservatory of Music. In addition to his musical education he went through all grades of high school. He has acted as owner-manager of a house and has been connected with the Harry Segal Circuit and the Triangle Theatre Corporation of New Haven, Conn.

It's a long way from Russia to New England but Sidman tells us that he hails from that far-off country and gives his date of birth as December 12, 1896. He was attracted to theatres at the age of 15 and gives no other reason for adopting his career other than that the business carried a definite appeal to his nature. In other words, just breathing the atmosphere of a motion picture playhouse was enough to put Sidman into the game with both feet. As we follow his footsteps from post to post we know that each move has been a promotion and that he is well along a successful career in show business.

Leaving the orchestra end of the business he began his showman career with the management of his own house in Holliston, Mass. From there he went to the Ideal theatre, Milford, Mass. He then became manager of the Fine Arts theatre, Westport, Conn., and from there went to the Majestic in Hartford. He is at present in charge of the Kameo theatre, Pittsfield, Mass.

Sidman tells us that he has been very successful with the management of the Pittsfield house. He is wrapped up in his work and if he had to map out another career for himself would choose the motion picture business. He further states there isn't a thought of ever leaving it—not while he is able to carry on. The Club guesses he's settled in New England, alright, for he owns up to being married and is the father of one child.



Augie C. Berkholtz

The game just looked good to him and he started in, Augie C. Berkholtz, owner and manager of the Mermac theatre, West Bend, and the Rivoli, Two Rivers, Wis., informs the Club. And that's not all, by a long shot—A. C. was broke when he started off—so we know that show business must have looked unusually attractive to this Round Tabler.

His first venture in pictures took place in an old post office building at Rio, Wis. He moved in with 115 camp chairs and a flicker show was begun. A reverend gentleman of the community persistently viewed him in the light of a public nuisance, but he managed to keep open a whole year. Then a hardware concern bought the building and he was forced to close. He then moved to Red Granite, Wis., where he conducted a show for over ten years. This house burned in 1923 and he immediately started operations in West Bend, later adding the Two Rivers house. The Empire also existed at that time in Two Rivers but he bought the house and closed it.

Berkholtz has never been connected with any of the circuits, having always been an owner-manager. That he is active in civic affairs we can well believe for he is a member of A. F. & A. M. No. 138, West Bend, Loyal Order of Moose, No. 1038, belongs to the local Kiwanis, the Commercial Club, the Air Club, and is a member of the Wisconsin M. P. T. O. There are others, he says, and they keep him poor. Yes, Berkholtz is married and is the father of a fifteen-year-old boy. It is a bet that like father like son and that it won't be long before the Club will be welcoming the younger Berkholtz as a manager of a motion picture theatre. As any rate, the Club hopes that this may happen.

If he had to choose a career again he guesses it would still be the theatre business. As long as it pays, at least.

THE RELEASE CHART

Productions are listed acording to the names of distributors in order that the exhibitor may have a short-cut toward such infortion as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1930, unless otherwise specified.

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Bar L Ranch	Buffalo Bill, Jr.	Aug. 4	5400	60	Aug 23
Breed of the West	Wally Wales	Nov. 12	5400	60	
Canyon Hawks	Yakima Canutt	Aug. 26	5400	60	Oct. 18
Hell's Valley	Wally Wales	Mar. 18,'31	5400	60	
Red Fork Range	Wally Wales	Jan. 12, '31	5400	60	Mar. 7,'31
So This Is Arizona	Wally Wales	Apr. 24,'31	5300		
Trails of Danger	Wally Wales	Sept. 30	5400	60	
Trapped	Stuart-Quartaro-Dean-Santschi	Apr. 14,'31	5600		

Coming Feature Attractions

Title	Length
Big City Shadows	6 reels
Devils' Decoy	6 reels
Diamond Mystery	6 reels
Masters of Steel	6 reels
Midnight Prowlers	6 reels
Railroad Mail Limited	6 reels
Riders of the Cactus — Wally Wales	5400 — 60

COLUMBIA

(Available sound-on-film and sound-on-disc)

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Africa Speaks		Sept. 15	7054	74	Sept. 27
Atlantic		Jan.17,'31	6575		Oct. 11
Avenger, The	Buck Jones	Mar.6,'31	5865	65	Mar.28,'31
Brothers	Lytell-Sebastian	Oct. 25	6843	78	Nov. 1
Charley's Aunt	Ruggles-Collyer	Dec. 28	7890	88	Dec. 6
Criminal Code, The	Holmes-Huston-Doran	Jan.15,'31	7920	88	Dec. 13
Dawn Trail, The	Buck Jones-Miriam Seegar	Nov. 28	6836		Dec. 27
Desert Vengeance	Buck Jones-Barbara Bedford	Jan.25,'31	5907	65	Feb.28,'31
Dirigible	Holt-Graves-Wray	Apr. 4			Mar.14,'31
Fighting Sheriff, The	Buck Jones-Loretta Sayers	Apr. 22'31			
For the Love O' Lil	Mulhall-Starr-Nugent	Oct. 5	7000	72	Oct. 4
Ladies Must Play	Hamilton-Sebastian	Aug. 1	5978	65	Aug. 16
Last of the Lone Wolf	Lytell-Patsy Miller	Aug. 26	6500	64	Sept. 13
Last Parade, The	Holt-Moore-Cummings	Feb.28,'61	7236		Feb. 14,'31
Lightning Flyer, The	James Hall-D. Sebastian	Mar. 20,'31	5784	64	Apr.11,'31
Lion and the Lamb, The	Byron-Myers-Hatton-Love	Jan. 1,'31	7236		Feb. 14,'31
Madonna of the Streets	Brent-Amee	Dec. 1	6932	77	Dec. 6
Man From Chicago					
Men Without Law	Buck Jones	Oct. 15	6090	70	Nov. 29
Meet the Wife	Lew Cody & Laura La Plante	Apr.17,'31			Apr. 4,'31
Middle Watch, The		Mar.3,'31	6626		
Murder		Oct. 24	8200	91	Nov. 1
Shadow Ranch	Buck Jones	Sept. 1	5766	56	Nov. 15
Squealer, The	Holt-Revier-Davy Lee	Aug. 25	6358	70	Sept.13
Sweethearts on Parade	White-Hughes	Aug. 16	6247	67	Sept. 6
Ten Cents A Dance	Barbara Stanwyck-Cortez	Mar. 6'31	7156		Mar. 14,'31
Texas Ranger, The	Buck Jones	Apr.10,'31			Apr. 25,'31
Tol'able David	Cromwell-Beery-Peers	Nov. 15	7350	70	Nov. 15
Young Weedley	Carrell-Lawton	Sept. 28	7600	73	Oct. 4

Coming Feature Attractions

Title	Star
Arizona	
Fifty Fathome Deep	Richard Cromwell
Flood, The	Boardman-Blue
For the Defense	Evelyn Brent
Good Bad Girl, The	Mae Clark-James Hall
Lever Come Back	Jack Mulhall, C. Cummings, B. Bronson
Miracle Woman, The	Barbara Stanwyck
Sky Raiders, The	Lloyd Hughes- Marceline Day
Subway Express	Holt-Kelsey-Pringle
Virtue's Bed	

CONTINENTAL PICTURES CORP.

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Fourth Alarm, The	Nick Stuart-Ann Christy	Oct. 25	5494		Oct. 18
Sea Devils	Molly O'Day-Edmund Burns	Jan.15,'31	5274		
Second Honeymoon, The	Josephine Dunn	Sept.	5586	67	

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Air Eagles			6 reels		
Defenders of the Law	Catherine Dale Owen-Holland-Gleckler	May 1,'31	6 reels		
Heilion's Last Cruise, The			6 reels		
Mystery Train, The			6 reels		
Rose of Chinatown			6 reels		
Streets of Shadows			6 reels		

FIRST NATIONAL

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Bad Man, The	Huston-Revier	Sept. 14	7007	77	Aug. 30
College Lovers	Whiting-Nixon	Oct. 5	5833	63	Sept. 6
Father's Son	Janney-Stone-Rich	Mar.7,'31	7020	77	Oct. 4
Finger Points, The	Bartholmess-Wray	Apr.11,'31	8021	88	Mar.21,'31
Going Wild	Joe E. Brown	Dec. 21	6486	72	Aug 23
Gorilla, The	Joe Frisco	Nov. 2	5911	63	Oct. 4
Her Heiress, The	Lyon-Munson	Mar.28,'31	7309	78	Jan.24,'31
Kismet	Otis Skinner	Jan.18,'31	8253	92	Nov. 8
Kiss Me Again	Clare-Pidgeon	Feb.23,'31	6775		Jan.10,'31
Lash, The (Reviewed under title "Adieu," issue of Oct. 4)	Richard Barthelmess	Dec. 26	7169	80	
Little Caesar	Edw. G. Robinson	Jan.25,'31	7300		Jan.17,'31
Misbehaving Ladies	Lee-Lyen	Apr.18,'31	6480	72	Mar.14,'31
Mothers Cry	Peterson-Manners	Jan.4,'31	6860	75	Dec. 13
Naughty Flirt	Alice White	Jan.11,'31	5187		
One Night at Susie's	Dove-Fairbanks, Jr.	Oct. 19	5789	64	Nov. 1
Right of Way, The	Nagel-Young	Feb.7,'31	6142		
Scarlet Pages	Ferguson-Nixon	Sept. 28	5937	65	Aug. 9
Sunny	Marilyn Miller	Nov. 23	7256	81	Oct. 11
Truth About Youth	Young-Tearle	Nov. 30	6235	69	Nov. 29
Widow From Chicago	Nell Hamilton	Nov. 9	5773	65	Oct. 25
Woman Hungry	Lee-Kohler-Blackmer	Apr.4,'31		68	Mar.28,'31

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
As Good As New	All Star				
Big Business Girl	Loretta Young-Ricardo Cortez	July 4,'31	7209	80	Mar.14,'31
Blue Moon Murder	Huston-Young				
Broadminded	Joe E. Brown	Aug. 1,'31			Apr. 11,'31
Chances	Douglas Fairbanks, Jr.	July 18,'31			
Fame (Reviewed under title "You and I")	Lewis Stone-Doris Kenyon				Apr. 18,'31
Five Star Final	Edward G. Robinson				
I Like Your Nerve	D. Fairbanks Jr.-L. Young				
Men of the Sky	Irene Delroy-Jack Whiting	June 20,'31			
Honor of the Family	Bebe Daniels				
Party Husband	Dorothy Mackaill	June 6,'31			Apr. 18,'31
Penrod and Sam	Leon Janney				
Reckless Hour	Dorothy Mackaill-Conrad Nagel	Aug. 15,'31			May 2,'31
Spent Bullets	Richard Barthelmess				
Toe Young to Marry	Young-Withers	May 8,'31			
Upper Underworld	Huston-Young-Kenyon				
We Three	Ben Lyon-Rose Hobart				

FITZPATRICK PICTURES, INC.

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Lady of the Lake	Percy Marmont-Benita Hume	Nov. 1	3955	45	Oct. 25

FOX FILMS

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Are You There	Lillie-Garrick	May 3,'31	5400	60	Nov. 29
Big Trail, The	Wayne-Churchill-Marshall	Nov. 2	Standard 11116 / Grandeur 14200		Oct. 11
Body and Soul	Farrell-Landi	Feb. 22,'31	7400	82	Mar.7,'31
Charlie Chan Carries On	Oland-Churchill	Apr. 12,'31	6200	69	Mar.28,'31
Connecticut Yankee, A	Will Rogers	Apr. 5,'31	6700	96	Mar.21,'31
Dancers, The	Moran-Holmes-Byron	Nov. 9	7500	83	Oct. 4
Doctors' Wives	Baxter-Bennett	Mar. 15,'31	7354	82	Apr.4,'31
Don't Bet on Women	McDonald-Lowe-Merkel	Feb. 15,'31	6300	70	Feb.21,'31
East Lynne	Harding-Brook-Nagel	Mar. 1,'31	9548	104	Feb. 28,'31
Fair Warning	O'Brien	Feb. 1,'31	5600		
Girls Demand Excitement	Wayne-Cherrill	Feb. 8,'31	6060	68	Feb. 14,'31
Just Imagine	Brendel-Sullivan	Nov. 23	10056	111	Oct. 18
Lightnin'	Will Rogers-Dresser	Dec. 7	6500	94	Oct. 25
Liliom	Farrell-Taylor	Oct. 5	6472	94	Sept.13
Man Trouble	Sills-Mackaill	Aug. 24	7800	64	Aug. 30
Man Who Came Back	Gaynor-Farrell	Jan. 11,'31	7766	61	Jan. 3,'31
Men on Call	Edmund Lowe-Clarke	Jan. 18,'31	6331	70	Mar.7,'31
Mr. Lemon of Orange	Brendel-Dorsay	Mar. 22,'31	6050	67	Mar.7,'31
Not Exactly Gentlemen	McLaglen-Wray-Cody-Gribbon	Mar. 8, '31	5530	61	Apr.11,'31
Oh, For A Man!	MacDonald-Denny-White	Dec. 14	7800	86	Nov. 6
Once A Sinner	Dorothy Mackaill-Joel McCrea	Jan. 25,'31	6275	70	Jan. 24,'31
Part Time Wife	Lowe-Hyams	Dec. 26	6500	72	Dec. 6
Princess and the Plumber, The	Farrell-O'Sullivan	Dec. 21	6480	72	Oct. 18
Quick Millions	Tracy-Churchill-Ellers	May 3,'31	6286	70	Apr.4,'31
Renegades	Baxter-Beery-Ley	Oct. 26	8400	93	Oct. 4
Scotland Yard	Lowe-Bennett	Oct. 19	6756	75	Oct. 4
Seas Beneath	O'Brien-Lessing-Maris	Mar. 29,'31	8152	91	Feb. 7,'31
Sea Wolf	Milton Sills	Sept. 21	8000	89	Aug. 30
Soup to Nuts	Healy-Winninger-Smith	Sept. 28	6340	70	Oct. 25
Under Suspicion	Murray-Moran	Jan. 4, '31	5800	64	Nov. 22

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Always Goodbye	Landi-Stone-Mercer	May 24,'31			Apr. 25,'31
Bad Girl	Sally Eilers				
Black Camel	Warner Oland-Ellers	June 7,'31			
Daddy Long Legs	Gaynor-Baxter	June 14,31			
Goldie	Harlow-S. Tracy-W. Hymer	June 28,'31			
Hush Money	J. Bennett-J. Kirkwood	July 5,'31			
Misbehaving (Tent)	McLaglen-MacDonald				
Over the Hill	Lane, Dillaway, Marsh, Kirkwood				
6 Cylinder Love (Reviewed under Title "The Minute Man")	Spencer Tracy-Merkel	May 10,'31			Apr. 18,'31
Spy, The	Hamilton-Johnsen	Apr.26,'31	5255	56	
Their Mad Moment	Baxter-Mackaill-Pitts	July 12, '31			
Three Girls Lost	Wayne-Young	Apr. 19. '31	6438	71	Apr.18,'31
Up the River	Luce-Bogart-Tracy	Oct. 12	6200	92	Oct. 11
Women of All Nations	McLaglen-Lowe-Nissen	May 31,'31			
Wyoming Wonder, The	George O'Brien	July 19,'31			
Young As You Feel	Will Rogers-Dorsay				Apr. 18,'31
Young Sinners	Meighan-Jordan-Kirkwood	May 17,'31			

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Bachelor Father, The	Davies-Forbes	Jan.10,'31	8237		Dec. 13
Billy the Kid	John Mack Brown	Oct. 18	8808	82	Sept. 13
Children of Pleasure	Gray-Rubin-Johnson	Apr. 26	6408	72	Aug. 9
Complete Surrender	Joan Crawford	May9,'31	7316		
Dance, Fools, Dance	Joan Crawford	Feb.21,'31	7336		Jan.3,'31
Divorcee, The	Shearer-Merris	Apr. 19	7533	64	Apr. 19
Easiest Way, The	Bennett-Menjou-Montgomery	Feb.7,'31	6600		
Gentleman's Fate	Gilbert-Wolheim	Mar.7'31	6361		Jan.31,'31
Good News	Special Cast	Aug. 23	7931	88	Apr. 12
Great Meadow, The	Brown-Boardman	Jan.24,'31	7243		Nov. 29
Inspiration	Greta Garbo	Jan.31,'31	6897		Dec. 27
It's a Wise Child	Marion Davies	Mar.21,'31	7161	75	Feb.28,'31
Lady's Morals, A (Reviewed under title "The Soul Kiss")	Grace Moore	Nov. 8	7856	88	Oct. 4

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Love in the Rough	R. Montgomery-D. Jordan	Sept. 6	7666	85	Aug. 16
Madam Satan	K. Johnson-Reginald Denny	Sept. 20	10320	113	Aug. 30
Men Call It Love	Hyems-Menjou-Duncan-Foster	Mar. 14,'31	6464		Feb.28,'31
Men of the North	Leonard-Roland	Sept. 27	5359	60	Oct. 25
Min and Bill	Dressler-Beery	Nov. 29	5977	67	Oct. 18
Now Moon	Tibbett-Moore	Jan.17,'31	7016	78	Oct. 25
Outsider, The	Harold Huth			90	May 2,'31
One Embarrassing Night	All English Cast	June 21	8611	90	Aug. 16
Paid	Crawford-Armstrong	Dec. 20	7819	87	Nov. 15
(Reviewed under title "Within the Law")					
Parlor, Bedroom and Bath	Keaton-Ellers-Denny	Feb. 28,'31	6525		Jan.31,'31
Passion Flower	Francis-Johnson-Bickford	Dec. 6	7171	80	Oct. 25
Prodigal, The	Lawrence Tibbett	Feb. 21,'31	6897	83	Jan.17,'31
(Reviewed under title "The Southerner")					
Reducing	Dressler-Moran	Jan.3,'31	6930	77	Dec. 13
Remote Control	Haines-Doran	Nov. 15	5958		Oct. 11
Romance	Greta Garbo	July 26	6977	76	Aug. 2
Shipmates	Montgomery-Jordan-Torrence	Apr. 25,'31	6462		Mar. 28,'31
Stepping Out	Denny-Greenwood-Hyams	Apr.11,'31	6598		Mar. 21,'31
Strangers May Kiss	Norma Shearer	Apr. 4,'31	7497	77	Feb.28,'31
Strictly Unconventional	Stone-Cavanaugh-Owen	May 3	4970	55	Feb.22,'29
(Reviewed under title "The Circle")					
Tailor Made Man, A	William Haines	Mar. 28,'31	7154	80	Mar.7,'31
Their First Mistake	Laurel and Hardy				Sept. 27
(Reviewed under title "The Rap")					
Those Three French Girls	Reginald Denny	Oct. 11	6760	76	Oct. 18
Trader Horn	Harry Carey-Renaldo-Booth		11252		Jan.24,'31
Unholy Three, The	Chaney-Lee-Linow	July 12	6478	72	May 24
War Nurse	Walker-Page-Montgomery	Nov. 22	7333	82	Sept. 20
Way for a Sailor	John Gilbert	Nov. 1	7967	89	Sept. 20
Wey Out West	Haines-Hyams	Aug. 2	6407	71	Aug. 9

Coming Feature Attractions

Title	Star		
Cheri-Bibi	John Gilbert-Lelia Hyams		
Daybreak	Ramon Novarro	May2,'31	Apr. 18,'31
Five and Ten (Tent)	Marion Davies	June 6,'31	Apr. 25,'31
Flying High	Norma Shearer	May 30,'31	
Free Soul, A	Leslie Howard		
Girls Together	Joan Crawford	June 13,'31	Apr. 25,'31
Great Lover, The	A. Menjou	May 23,'31	
Horseflesh		June 20,'31	
Just a Gigolo	William Haines	July 4,'31	Apr. 25,'31
(Reviewed under Title "Dancing Partner")			
Lullaby		Aug. 1,'31	
Man In Possession, The	Robert Montgomery	July 25,'31	
Never the Twain Shall Meet	Montenegro-Smith-Howard	May16,'31	
Pigboats	Wm. Haines		
Politics	Dressler-Moran	June 27,'31	
Sea Eagles	Beery-Rambeau		
Secret Six, The	Beery-Harlow	Apr. 18,'31	Apr. 25,'31
Sidewalks of New York	Buster Keaton	July 11,'31	
Squaw Man, The	Roland Young-Velez-Baxter		
Son of the Rajah, The	Ramon Novarro	July 18,'31	
Susan Lenox, Her Rise and Fall	Greta Garbo		

PARAMOUNT-PUBLIX

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Along Come Youth	Charles Rogers	Dec. 20	6623		Oct. 18
Animal Crackers	Marx Brothers	Sept. 8	8897	99	Aug. 30
Anybody's Women	Chatterton-Brook	Aug. 30	/243	91	Aug. 16
Blue Angel, The	Emil Jannings-Marlene Dietrich	Jan. 3,'31	8848	100	Nov. 22
City Streets	Sylvia Sidney-Gary Cooper	Apr.18,'31	7426	80	Apr.11,'31
Conquering Horde, The	Arlen-Wray	Mar. 7,'31	6598	72	Feb.21,'31
Derelict	Bancroft-Francis	Nov. 22	6622	75	Oct. 18
Dishonored	Marlene Dietrich-McLaglen	Apr. 4,'31	8188		Mar. 7,'31
Dude Ranch, The	Jack Oakie	May 16,'31	6187	67	Apr.18,'31
Fast and Loose	Hopkins-Starrett-Lombard-Morgan	Nov. 8	6384	71	Nov. 29
Feet First	Harold Lloyd	Nov. 8	8351	Jen. 17	'31
Fighting Caravans	Cooper-Damita	Feb. 14,'31	8187		Feb. 7, '31
Finn and Hattie	Errol-Green	Feb. 28,'31	6841	90	Oct. 11
Follow the Leader	Ed Wynn	Dec. 13	6851	65	Dec. 13
Gang Buster, The	Oakie-Arthur	Jan. 17,'31	5769	66	Dec. 13
Guilty Hands	Arlen-Brian	Apr. 11, '31	5815	64	Mar.14,'31
Heads Up	Rogers-Kane	Oct. 11	8785	78	Sept. 27
Her Wedding Night	Clara Bow	Oct. 18	6924	75	Sept. 27
Honor Among Lovers	Colbert-March-Ruggles	Mar. 21, '31	6775		Mar. 7,'31
It Pays to Advertise	Foster-Gallagher-Lombade	Feb. 28,'31	5764		Feb. 14, '31
June Moon	Jack Oakie-Frances Dee	Mar. 21, '31	8830	70	Feb.28,'31
Kick In	Clara Bow	May 23,'31	6702		Apr. 25,'31
Ladies' Man	Wm. Powell-Kay Francis	May 9,'31	7104		Apr.4,'31
Laughter	Nancy Carroll	Oct. 25	7134	99	Nov. 1
L'Enimatique Mr. Parkes (Slightly Scarlet)	A. Menjou-C. Colbert		6390	71	Sept. 6
Men of the World	Wm. Powell-Lombard	Mar. 28,'31	6384		Mar. 7,'31
Monte Carlo	Buchanan-MacDonald	Oct. 4	8077	85	Aug. 9
Morocco	Cooper-Dietrich	Dec. 8	8237	92	Oct. 11
No Limit	Clara Bow	Jan. 24,'31	6525		
Only Saps Work	Errol-Arlen-Brian	Dec. 6	6644	74	Nov. 29
Playboy of Paris	Maurice Chevalier	Oct. 18	6512	73	Sept. 13
Queen High	Ruggles-Rogers-Morgan	Aug. 23	7905	88	Aug. 9
Renge		Mar. 7,'31	5906		Jan. 24,'31
Right to Love, The	Ruth Chatterton	Dec. 27	7120		Dec. 6
Royal Family of Broadway	Ina Claire-Fredric March	Jan. 31,'31	7325		Jan. 3, '31
Safety in Numbers	Charles Rogers	June 7	7074	79	June 7
Santa Fe Trail	Richard Arlen	Sept. 27	5839	65	Sept. 27
Sap From Syracuse	Jack Oakie	July 26	8018	88	Aug. 2
Scandal Sheet, The	Bancroft-Brook-Francis	Feb. 7,'31	6669	73	Dec. 20
Sea God, The	Arlen-Wray	Sept. 13	8534	73	Aug. 30
Sea Legs	Jack Oakie	Nov. 29	5873	90	Nov. 15
Skippy	Mitzi Green-Jackie Searl-Jackie Cooper	Apr. 25,'31	7695	88	Mar.21,'31
Spellers, The	Cooper-K. Johnston-B. Compson	Sept. 20	8128	92	Aug. 30
Stolen Heaven	Nancy Carroll-Phillip Holmes	Feb. 21,'31	6832		Feb. 21,'31
Tabu	South Sea Island natives and Chinese half castes		7333	81	Mar.21,'31
Tom Sawyer	Jackie Coogan	Nov. 15	7848		Oct. 18
Unfaithful	Chatterton-Lukas	Mar. 14,'31	7059	85	Feb. 28,'31
Virtuous Sin, The	Huston-Francis	Nov. 22	7233	81	Oct. 4

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
An American Tragedy	All Star				
Confessions of a Co-Ed	Phil Holmes-Sylvia Sidney	July 11,'31			
Girl Habit, The (Tent)	Charles Ruggles	June 27,'31			
Honeymoon Lane	Eddie Dowling	July 25,'31			
I Take This Woman (Tent)	Gary Cooper-Carole Lombard	July 4,'31			
Laurels and the Lady	Ruth Chatterton	July 25,'31			
Lawyer's Secret, The	Clive Brook	June 13, '31			
Monkey Business	Four Marx Bros.				
Night Angel	Nancy Carroll-Fredk. March	May 23, '31			
Queen of Hollywood (Tent)	Mitzi Green-Jackie Searl	June 20,'31			
Secret Call, The. (Tent)	Clara Bow	July 18,'31			
Tarnished Lady	C. Brooks, Tallulah Bankhead	May 2,'31	7213		
Up Pops the Devil	N. Foster-Carole Lombard	June 6,'31			
Vice Squad	Lukas-Francis	May 30, '31			
Women Love Once	Lucas-Boardman-Tashman	June 27,'31			

RADIO PICTURES

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Bachelor Apartment	Lowell Sherman-Irene Dunn	Apr.15,'31	6886	77	Feb.28,'31
Beau Ideal	Val-Forbes-Stengel-Richard Young	Jan.25,'31	7133	79	Dec. 13
Behind Office Doors	Astor-Ameo-Cortez	Mar.15,'31	7413	82	
Board and Room	Hugh Herbert, Edna May Oliver	Apr. 20,'31	6493		Mar.7,'31
Check and Double Check	Amos 'n' Andy-Carol-Rich	Oct. 25	6923	75	Oct. 24
Cimarron	Richard Dix-Irene Dunn	Feb.9,'31	11111	124	Jan.3,'31
Cracked Nuts	Wheeler-Woolsey	Apr. 19,'31	5796		Feb.14,'31
Conspiracy, The	Love-Trevor-Sparks	Aug. 3	915	72	Nov. 8
Danger Lights	Wolheim-Armstrong-Arthur (Reviewed Sept. 6 Standard Film and Dec. 6 Wide Film)	Sept. 22	6550	73	
Half Shot at Sunrise	Wheeler-Woolsey	Dec. 27	6758	79	Sept. 27
Hook, Line & Sinker	Wheeler-Woolsey	Dec. 27	6758	75	Dec. 6
Kept Husbands	Dorothy Mackeill-J. McCrea	Feb.22,'31	6832	76	Jan.24,'31
Lady Refuses, The	Betty Compson-John Derrow	Mar. 8, '31	6449	72	
Laugh and Get Rich	Edna May Oliver-Dorothy Lee	Apr. 20,'31	6493	72	
Leathernecking	Foy, Jr.-Rubin-Irene Dunne	Sept. 22	7600	81	Sept. 6
Pay Off, The	Lowell Sherman	Oct. 15	6377	70	Sept. 13
Millie	Helen Twelvetrees	Feb.8,'31	7806	83	Jan.17,'31
Perfect Alibi	All Star	Apr.1,'31	8629	76	
Royal Bed, The	Sherman-Astor	Jan. 15, '31	6480	72	Dec. 13
Silver Horde	Brent-Welheim	Oct. 25	8788	75	Sept. 27
Sin Ship, The	Wolheim-Mary Aster-Ian Keith	Apr. 18,'31	5829		
W Plan, The	All Star	Mar.15,'31	8814	98	Apr.4,'31

Coming Feature Attractions

Title	Star		
Everything's Rosie	Robert Woolsey-Florence Roberts		
High Stakes	Lowell Sherman-Mae Murray		
Helga	B. Compson-R. Ames-C. Nagel		
Marchita	Dix-Dunne		
Nancy's Private Affairs	Mary Aster		
Next Corner, The	Kay Francis-Ricardo Cortez		
Reckoner, The	Richard Dix		
Too Many Cooks	Bert Wheeler-Dorothy Lee		
Traveling Husbands	Evelyn Brent		May 2,'31
Waiting At The Church	Kerr, Prevost, Brian, Hines		
White Shoulders	Astor-Cortez-Holt		
Woman Between, The	Lily Damita-Miriam Seegar		Apr. 25,'31
Young Donovan's Kid	R. Dix-Shilling-Sheridan Jackie Cooper		

RKO PATHE

Features

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Beyond Victory	Boyd	Apr. 12,'31	6581	73	Apr.18,'31
Big Money	Quillan-Armstrong-Gleason	Oct. 26	7310	82	
Her Man	Twelvetrees-Holmes-Rambeau-Gleason	Sept. 21	7508	85	Sept. 13
Lonely Wives	Horton-Ralston-Laplante-Miller	Feb. 22,'31			Jan. 24,'31
Night Work	Eddie Quillan	Aug. 3	8394	95	Aug. 23
Painted Desert	Boyd-Twelvetrees	Jan. 18,'31	7850	85	Jan. 17,'31
Sin Takes a Holiday	Constance Bennett	Nov. 23	7304	81	Nov. 29

Coming Feature Attractions

Title	Star		
Born to Love	Constance Bennett	May 11, '31	
Common Law	Constance Bennett		
Devotion	Ann Harding		
Gangster's Wife	Helen Twelvetrees		
Kid from Madrid	Eddie Quillan		
Rebound	Ina Claire		
Suicide Fleet, The	Bill Boyd		
Whoop-Te-Do-Kid	Eddie Quillan		
Woman of Experience	Helen Twelvetrees		Apr. 25,'31

SONO ART-WORLD WIDE

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Air Police	Kenneth Herlan-J. Dunn	Apr. 1,'31	5500	60	Mar.21,'31
Costello Case	Tom Moore-Lola Lane	Oct. 15	7200	78	Oct. 18
Damaged Love	Collyer	Dec. 13			Jan.24,'31
In Old Cheynne	Rex Lease-Dorothy Gulliver	May. 15,'31			
Jews of Hell	McLaglen-Hume	Dec. 30	8850	100	Jan.10,'31
Just for a Song	Davis-Carpenter	Dec. 20			
Reno	Roland-Thomson-Love	Oct. 1	7200	80	Oct. 11
Rogue of the Rio Grande	Hatton-Loy Bohr	Oct. 15	7000	70	Dec. 6
Symphony in Two Flats	Novello-Logan	Apr. 15,'31			
Swanee River	Withers-Todd	Mar. 15,'31		58	Jan.31,'31

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Length Feet	Mins.	Reviewed
Alma de Gauche	Special Cast	Edw. L. Klein				Sept. 6
Ball		J. C. Jackson	Nov. 15	7 reels		
By Rocket to the Moon		Ufa	Feb. 6,'31	97		Feb. 14,'31
Chess Player, The	Johanne-Blanchard	Unusuel Pict.				
Clearing the Range	H. Gibson-S. Eilers.	M. H Hoffman, Jr.				Apr. 25,'31
Comrades of 1918		Forenfilm				Feb. 28,'31
Der Tiger von Berlin	Susa-Frank	Ufa Film	Sept. 12.	5554	55	Sept. 27
Docks of Hamburg	Jugo-Fritsch	Ufa Film				
Ex-Flame		Liberty Prod.		8480	72	Nov. 29
Eternal Fools		Judea Films	Sept. 23.	6120	88	Sept. 6
Figaro		Franco-American			71	Dec. 7
Heart's Melody	Fritsch-Paris	Ufa Film				
Immortal Vagabond	Hald-Froelich	Ufa Film				
Jade Casket, The	French Cast	Cosmos		5800	64	
Jazz Cinderella	M. Loy-J. Robards	Chesterfield	Aug. 14.	6181	68	Sept. 20
Lotus Lady		Audible	Oct. 31.	8100	68	Nov. 15
Lost Patrol		Pro Patria			57	Dec. 21
Madonna of the Sleeping Cars	Claude Frene	Little Playhouse Film Co.				Oct. 19,'29
Mad Parade, The	M. Day-L. Fazenda	Liberty Prod.				May 2,'31
Manxman, The	Carl Brisson	Ufa	Dec. 21.	6800		Dec. 14
Melody of the Heart		Ufa Film	Aug. 29	Eng.8061 Germ.8543	90	Sept. 6
Midnight Special, The		Chesterfield	Dec. 15.	6190	60	Dec. 6
Mother's Millions	May Robson	Liberty Prod.				Feb. 28,'31
Mysteries of Nature		Ufa			71	Mar. 7,'31
Pagliacci	Italian Opera	Audio Cinema				
Passion Song, The	Olmstead-N. Beery	Excellent		5080	56	
Peacock Fan, The	Dorothy Dwan	Chesterfield		5400	60	
Perl	Special Cast	Ufa Films				
Primrose Path, The	Foster-Darrow	Hollywood Films.	Mar.	1930	94	Jan.24,'31
Pueblo Terror	Buffalo Bill Jr.	West Coast Studios	Apr. 15,'31	5360	60	Ap.11,'31
Queen of Sparta, The		Italafilm		9 reels		
Queens Necklace		Protex		9 reels		
Rasputin, the Holy Devil	Special Cast	Martin Berger				Aug. 30
Rosenmmontag	Mathias Wieman, Llen Dyers	UFA		8 reels		
Saddle King, The	Cliff Tex Lyon	Anchor				Oct. 12
Sea Fury	Mildred Harris	Tom White			58	Dec. 7
Slums of Tokio	Japanese Cast	Moviegraphs				
Smoke Bellew	Conway Tearle	First Division		6605	73	
South of Panama	Carmelita Geraghty	Chesterfield		6300	70	
Student Days	Anita Dorris-Fred Louis Lerch	Heinz Paul	Apr. 27,'31			
Ten Nights In a Barroom		Goetz		8 reels		
Thunder God	Cornelius Keele	Crescent		5917	68	
Today	Nagel-Owen	Majestic	Nov. 1.	6660		Oct. 25
Trails of the Golden West		Cosmos Exchange	Feb. 5,'31	55		Jan. 31,'31
Treasure, The		Film Arts Guild				Nov. 30

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Two Hearts in Waltz Time	Janssen-Thelmer	Asso. C. of A... Oct.	10..8800	..98..	Oct. 25
Two Worlds	Nora Baring-John Longdon	E. A. Dupont... Nov.	21..8000	..82..	Nov. 29
White Devil	Mosjukin-Dagover	UFA Films			
Wien du Stadt Der Lieder	Max Hansen	Protex	8 reels		
Wild West Whoopee	Jack Perrin	Allied			Feb.28,'31
Women Men Marry	Harlan-Blaine	Headline Pic.			Mar. 7,'31
Yiddish Mama, The	Mae Simon	Judea Films	4000		

SERIALS
NAT LEVINE

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Eagle's Shadow, The			12 episodes		
Galloping Ghost, The	Harold Red Grange	Sept. 1,'31.	12 episodes		
Lightning Warrior, The	Rin Tin Tin		12 episodes		
Lone Defender, The	Rin Tin Tin	Sept. 1,'30.	12 episodes		
Phantom of the West	Tyler-Gulliver	Nov., 1930.	10 episodes		
Vanishing Legion, The	Rex	June 10,'31.	12 episodes		
Mystery Trooper, The	Robt. Frazer-B. Mehaffey	Apr. 1,'31			

TALKING PICTURE EPICS

Title	Star	Rel. Date	Length	Reviewed
Across the World	Mr. & Mrs. Martin Johnson	June	15....4 episodes	Aug. 9
Hunting Tigers in India	Commander Geo. M. Dyott	April	15....3 episodes	

UNIVERSAL

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Fingerprints	Kenneth Harlan	Mar. 23,'31	..10 episodes	..Dec.	20
Heroes of the Flames	Tim McCoy	June 2,'31..	12 episodes		
Indians Are Coming, The	Tim McCoy	Oct. 20.....	12 episodes	..Aug.	23
Spell of the Circus	F. Bushman, Jr.-A. Vaughn	Jan. 12,'31..	10 episodes		
Tarzan the Tiger	Merrill-Kingston	Dec. 9,'29..	10 episodes		
Terry of the Times	Howes-Thompson	Aug. 11.....	10 episodes	..Aug.	11

SYNDICATE PICTURES CORP.
Features

Title	Star	Rel. Date	Feet	Mins.	Reviewed
Beyond the Law	Robert Frazer	Oct. 1	4930	..50..	Nov. 8
Breezy Bill	Bob Steele		4500	..50..	Sept. 20
Canyon of Missing Men	Tom Tyler	June 1	4742	..50..	Aug. 2
Code of Honor	Mahlon Hamilton	Oct. 1	5605	..50..	Nov. 15
Code of the West	Bob Custer		57		
Convict's Code, The	Cullen Landis		56	..Oct.	4
Ged's Country and the Man	Tom Tyler	May 1,'31	6 reels		
Hunted Men	Bob Steele	Apr.	4853		
Lonesome Trail, The	Chas. Delaney	Sept. 15	5786	..65..	Sept. 13
Phantom of the Desert	Jack Perrin	Nov. 1	6 reels.	Feb.	14,'31
Riders of the North	Bob Custer	Mar. 1,'31.	6022	..67	Apr.11,'13
Rider of the Plains, A	Tom Tyler	Apr. 1'31	6 reels		
Under Texas Skies	Bob Custer	Nov. 15	5119		Jan. 17,'31
West of Cheyenne	Tom Tyler	Jan. 15,'31	6 reels.	Mar.	7,'31
Westward Bound	Buddy Roosevelt		reels		Jan.24,'31

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Frontier Days					
Last of the Pawnees					
Red Coats of Canada					
Son of the Plains, A	Bob Custer	May 15, '31	...8 reels		
Texas Ranger, The					

TALKING PICTURE EPICS
Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*Across the World with Mr. and Mrs. Martin Johnson		Feb.	1,'30..6400		
Around the World Via Graf Zeppelin	Commander Hugh Eckener	May	15....4800		Nov. 9,'29
The Break-Up	Captain Jack Robertson	July	4....4800		
Girl from the Reeperbahn	German Import	Mar.	6,'31.8460		Feb. 14,'31
*Hunting Tigers in India	Comm. G. M. Dyott	Nov.	15,'29..7400		
To the South Seas	Mr. & Mrs. Gifford Pinchot	Sept.	15....5400		
Wild Men of Kaliharl	Dr. C. Ernest Cadle	Nov.	21....4600		Nov. 29

[Note—Features marked with astericks are also released ae serials. Exhibitors have the choice of booking either the feature versions or ae serials.]

Coming Feature Attractions

Title	Star				
Mexico Today	Emma Lindsay Squier	June,	'31		
Ship-Wrecked in the Arctic	George Palmer Putnam	Sept.,	'31		
World Below the Sea	Dr. William Beebe	Sept.,	'31		

TIFFANY
Features

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Aloha	Torres-Lyon	Feb.	16,'31.8132	..87	
Borrowed Wives	Rex Lease	Sept.	10....5580	..62..	Aug. 38
Caught Cheating	Murray-Sidney	Jan.	21,'31..5678		Mar. 7,'31
Command Performance, The	Hamilton-Merkel	Jan.	18,'31..7084		
Drums of Jeopardy	Oland-Collyer-Hughes	Mar.	2,'31		Feb. 21,'31
Extravagance	Hughes-Collyer	Oct.	10....5892	..66..	Sept. 20
Fighting Thru	Maynard-Loff	Dec.	25....5487		Dec. 20
Headin' North	Bob Steele	Nov.	1....4950	..55..	Nov. 6
Hell Bound	Carrillo-Lane-Hughes	Mar.	7,'31		Feb. 7,'31
Just Like Heaven	Louise-Newell	Oct.	22....5850	..65..	Oct. 11
Land of Missing Men	Bob Steele	Oct.	13....5179	..58..	Oct. 4
Love Trader	Leatrice Joy	Oct.	9....5700	..64..	Oct. 18
Oklahoma Cyclone	Bob Steele	Aug.	8....5918	..66..	Aug. 30
Ridin' Fool	Bob Steele	Mar.	23,'31..5785		
Salvation Nell	Graves-Chandler				
She Got What She Wanted	Glass-Compson	Dec.	16....6203		Oct. 18
Single Sin, The	Johnson-Lytell	Feb.	23,'31.....	..73.	Feb. 21,'31
Sunrise Trail, The	Bob Steele	Feb.	7,'31..5993		
Third Alarm, The	Hall-Loulee	Nov.	17....5707		Nov. 8
Thoroughbred	Garon-Barry	Aug.	10....5425		Aug. 23
Under Montana Skies	Kenneth Harlan	Sept.	10....5273	..57..	Nov. 15
Utah Kid	Rex Lease-Dorothy Sebastian	Oct.	27....4408	..49..	Nov. 22

Coming Feature Attractions

Title
Alone At Last
Alias the Bad Man
Arizonian, The
Barbarian, The
Branded Men
Fighting Mad
Gangster Girl
Hijack
Husband Hunters
Leftever Ladies
Luxury Girl, The
Morals For Women
Moran of the Lady Letty

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Price, The					
Range Saw					
Sunset Trail					
Two Gun Man, The	Ken Maynard				
Unpardonable Sin, The					
Wild Youth					
X Marks the Spot					

UNITED ARTISTS
Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Abraham Lincoln	Walter Hueton	Nov.	8....6704	..97..	Aug. 23
Bat Whispers, The	Chester Morris	Nov.	29....7810	..88..	Nev. 15
Devil to Pay	Ronald Colman	Jan.	31,'31..6643	..74..	Dec. 6
Du Barry, Woman of Passion	Norma Talmadge	Oct.	11....8110	..90..	Nov. 1
Eyes of the World	Merkel-Holland	Aug.	30....7272	..81..	Aug. 23
Front Page	Adolphe Menjou	Apr.	4,'31..8100	..90.	Mar. 28,'31
Hell's Angels	Lyon-Hall-Harlow	Nov.	15...10390		June 7
Indiscreet	Gloria Swanson				Mar. 14,'31
Kiki	Mary Pickford	Mar.	14,'31.8000	..69.	Feb. 21,'31
Lottery Bride, The	MacDonald-Garrick	Oct.	25....7472	..83..	Nov. 22
One Heavenly Night (Reviewed under title "Queen of Scandal")	Evelyn Laye-John Boles	Jan.	10,'31.7342	..82..	Oct. 25
Reaching for the Moon	D. Fairbanks-Bebe Daniels	Feb.	21,'31.8239		Dec. 20
What a Widow	Gloria Swanson	Sept.	13....8128	..90..	Sept. 20

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Age for Love, The	Billie Dove				
City Lights	Charlie Chaplin		7 reels		Feb. 14,'31
Corsair	Chester Morris				
Greeks Had a Name for Them	Ina Claire				
Ground Hogs	Spencer Tracy				
Palmy Days	Eddie Cantor				
Rivets					
Scarface					
Street Scene	Nancy Carroll-W. Collier,Jr.				
Unholy Garden, The	Ronald Colman				

UNIVERSAL
Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Bad Sister	Nagel-Fox-Davis	Mar.	23,'31.6083	..67.	Mar. 14,'31
Boudoir Diplomat	Compson-Keith-Duncan-Loff	Dec.	25....6093		
Cat Creeps	Twelvetrees-Hershelt-Hackett	Nov.	10....6493	..73..	Sept. 20
Cohens and Kellys in Africa	Sidney-Murray	Jan.	19,'31.7225		Nov. 8
Concentratin' Kid	Hoot Gibson	Oct.	26....5148	..57..	Nov. 1
East Is West	Lupe Velez-Lew Ayres	Oct.	23....6683	..75..	Sept. 27
Dracula	Lugosi-Manners-Chandler	Feb.	14,'31.6735		Jan. 3,'31
Free Love	Nagel-Tobin	Jan.	5,'31..6356		Dec. 8
The Iron Man	Lew Ayres	Apr.	30,'31		Mar. 28,'31
Lady Surrenders, A	Nagel-Tobin-Rathbone-Hobart	Oct.	6....8485	..95..	Sept. 27
Many A Slip	Ayres-Bennett	Mar.	2,'31..6630		Feb. 28,'31
Outside the Law	Nolan-Robinson	Sept.	18....7118	..78..	Aug. 23
Reourrection	Boles-Velez	Feb.	2,'31..8957		Jan. 10,'31
See America Thirst	Langdon-Love-Summerville	Nov.	24....7575	..84..	Oct. 18
Seed	John Boles-Genevieve Tobin	May	11,'31..8733		Apr. 25,'31
Sons of the Saddle	Ken Maynard	Aug.	3....6872	..76..	Aug. 9
Spurs	Hoot Gibson	Aug.	24....5303	..58..	Sept. 6
Storm, The	Special Cast	Aug.	18....7203	..80..	Aug. 23
Virtuous Hueband	Compson-Elliot Nugent	Apr.	12,'31..6835		Mar. 21,'31
What Men Want	All Star	July	31....6041	..67..	Sept. 6
White Outlaw, The (Re-Issue)	Jack Hoxie	May	25....4511		

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Blind Husbands					
Fate					
Mothers Millions	May Robson				
Mystery of Life	Clarence Darrow				
Strictly Dishonorable					
Up For Murder	Ayres-Tobin-Peterson				

WARNER BROTHERS
Features

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Captain Applejack	John Halliday	Jan.	31,'31.5776	..85..	Aug. 23
Captain Thunder	F. Wray-V. Vareni	Dec.	13....5875	..87..	Sept. 27
Divorce Among Friends	All Star	Dec.	27....6078	..66..	Oct. 4
Doorway to Hell	Lewis Ayres	Oct.	18....7092	..78..	Sept. 20
Fifty Million Frenchmen	W. Gaxton, H. Broderick	Feb.	14,'31....6680		Jan. 3,'31
God's Gift to Women	Fay-LaPlante	Apr.	25,'31.6708		Mar. 14,'31
Illicit	Stanwyck-Rennie	Feb.	14,'31.7344	..81..	Oct. 25
Jazz Singer, The	Jolson-May-McAvoy				
Life of the Party	Winnie Lightner	Oct.	25....7152	..79..	Oct. 25
Maybe It's Love	Brown-Bennett	Oct.	4....8588	..73..	Oct. 25
Man to Man (Reviewed under title "Barber John's Boy")	Holmes-Mitchell	Dec.	6....6281	..89..	Oct. 4
Matrimonial Bed	All Star	Aug.	2....8242	..69..	Aug. 9
Millionaire, The	George Arliss	May	1,'31.....	..81.	Mar. 14,'31
Moby Dick	John Barrymore	Sept.	13....7109	..78..	Aug. 18
My Past (Reviewed under title "Ex-Mistress")	Daniels-Lyon	Mar.	14,'31.6693	..74..	Dec. 20
Office Wife	Mackaill-Stone	Aug.	23....5390	..59..	Oct. 4
Old English	George Arliss	Sept.	27....7926	..87..	Aug. 30
Other Men's Women (Reviewed under title "Steel Highway")	Astor-Withers	Jan.	17,'31.6403	..71..	Oct. 4
Outward Bound	Leslie Howard	Nov.	29....7568	..83..	Sept. 20
River's End	Bickford-Knapp	Nov.	8....8774	..74..	Oct. 4
Royal Box (German)	Molssi-Horn		8000	..89..	Dec. 28
Sit Tight	Lightner-Brown	Feb.	28,'31.7108	..79..	Oct. 4
Sinners Holiday	Withers-Knapp	Oct.	11....5538	..82..	Oct. 4
Soldier's Plaything, A	Loder-Langdon-Lyon	Nov.	1....5186	..57..	
Viennese Nights	Gray-Segal-Pidgeon	Jan.	31,'31.9001	..99..	Aug. 30

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Alexander Hamilton	George Arliss				
Bought!	Constance Bennett-Ben Lyon	Aug.	22,'31		
Expensive Women	Dolores Costello				
Gold Dust Gertie	Winnie Lightner	June	27, 31		
Mad Genius, The	John Barrymore				
Maltese Falcon, The	Bebe Daniels-R. Cortez	June	13, '31		Apr. 18, '31
Mr. Hercules	Frank Fay				
Night Nurse	Barbara Stanwyck	Aug.	8, 31		
Other Man, The	Wm. Powell				
Public Enemy, The	Harlow-Cagney	May	15,'31		
Side Show	Lightner-Butterworth				
Smart Money	Edw. G. Robinson	July	11, '31		
Svengali	John Barrymore	May	22,'31		

THE SHORT PICTURE

BIG 4 FILM CORPORATION

Title	Star	Rel. Date	Length	Reviewed
Big Flat, The	Jamison-Murdock		2 Reels	
Radio Razzberry, A	Jamison-Murdock	Jan. 26,'31	2 Reels	
Wages of Gin, The	Jamison-Murdock	Apr. 28,'31	2 Reels	

COLUMBIA

Apache Kid, The	Krazy Kat Kartoon	Oct. 9	1 reel	
Bandmaster, The	Krazy Kat Kartoon	Sept. 8	1 reel	Nov. 8
Barnyard Battle	Mickey Mouse	Apr. 25	1 reel	
Birthday Party	Mickey Mouse	Jan. 6,'31	1 reel	Feb. 7,'31
Came the Pawn	Eddie Buzzel	Oct. 1	1 reel	Nov. 29
The Castaways	Mickey Mouse	Apr. 6,'31		
Chain Gang	Mickey Mouse	Aug. 6	1 reel	
Check and Rubber Check	Specialties (Eddie Buzzell)	Mar. 13,'31	1 reel	
China Plate	Silly Symphony			
Cinderella	Krazy Kat Kartoon	Aug. 14	1 reel	Nov. 15
City of Peace	Rambling Reporter		1 reel	
Crystal Gazer	Specialties (Eddie Buzzell)	Nov. 18	1 reel	Nov. 8
Curiosities No. C 212		Aug. 29	1 reel	
Curiosities No. C 214		Oct. 2	1 reel	
Curiosities No. C 215		Nov. 10	1 reel	
Curiosities No. C 216	Novelty by Walter Futter	Jan. 8,'31	1 reel	Feb. 21,'31
Curiosities No. C 217		Jan. 24,'31	1 reel	
Curiosities No. C 218		Feb. 9,'31	1 reel	
Curiosities No. C 219		Feb. 23,'31	1 reel	
Curiosities No. C 220		Mar. 26,'31		
Disarmament Conference	Krazy Kat			
Dutchman's Paradise	Rambling Reporter	Nov. 18	1 reel	
Firefighters	Mickey Mouse	June 11	1 reel	Nov. 15
Fortunate Isle, The	Rambling Reporter		1 reel	
Frollicking Fishes	Silly Symphony	May 8	1 reel	Sept. 27
Gorilla Mystery	Mickey Mouse	Oct. 10	1 reel	Dec. 6
Ham Berger & His Horse Radish	Color Sensation	July 16	1 reel	
Hard Boiled Yeggs	Specialties (Eddie Buzzell)	Oct. 10	1 reel	Nov. 15
Haunted House	Mickey Mouse	Aug. 1	1 reel	Jan. 4,'31
Home of the Sheikh	Rambling Reporter	Jan. 29,'31	1 reel	
Hot and Bothered	Specialties (Eddie Buzzell)	Sept. 26	1 reel	Nov. 8
Jailhouse Blues	Mamie Smith		1 reel	Aug. 18
Jazz Fool	Mickey Mouse	July 5	1 reel	Nov. 9, '29
Jewel of Asia	Rambling Reporter	Sept. 23	1 reel	Nov. 8
Karnival Kid	Mickey Mouse	May 23	1 reel	
Kings or Better Specialties	Eddie Buzzell			
Lambs Will Gamble	Krazy Kat Kartoon	Nov. 1	1 reel	Nov. 29
Land of Long Ago	Rambling Reporter	Sept. 23	1 reel	
Laughing With Bedbury in Africa			9 min.	Apr. 25,'31
Let's Talk Turkey	Rambling Reporter	Nov. 11	1 reel	Nov. 29
Little Trail, The	Krazy Kat Kartoon	Dec. 3	1 reel	Feb. 7,'31
Lone Star Stranger	Specialties (Eddie Buzzell)	Dec. 27	1 reel	Feb. 7,'31
Mickey's Follies	Mickey Mouse	June 28	1 reel	Sept. 14, '29
Mickey's Choo Choo	Mickey Mouse	June 20	1 reel	Oct. 12, '29
Midnight in a Toy Shop	Silly Symphony	July 3	1 reel	May 2,'31
Monkey Melodies	Silly Symphony	Aug. 10	1 reel	Oct. 18
Moose Hunt, The	Mickey Mouse			
Mother Goose Melodies	Silly Symphony		1 reel	
Never Strike Your Mother	Specialties (Eddie Buzzell)	Aug. 10	1 reel	
Old Flame, An	Krazy Kat Kartoon	Apr. 24	1 reel	
Picnic, The	Mickey Mouse	Oct. 1	1 reel	Nov. 29
Pioneer Days	Mickey Mouse	Dec. 10	1 reel	
Playful Pan	Silly Symphony	Dec. 28	1 reel	
Plow Boy	Mickey Mouse	May 9	1 reel	
Prodigal Daughter, The	Specialties (Eddie Buzzell)	Sept. 26	1 reel	
Rodeo Dough	Krazy Kat Kartoon	Feb. 13,'31	1 reel	Mar. 7,'31
Shindig	Mickey Mouse	July 9	1 reel	
Stage Door Knights	Buddy Doyle	Apr. 25	1 reel	
Streets of Cairo	Rambling Reporter			
Subway Jam	Krazy Kat			
Swiss Movements	Krazy Kat	Apr. 4,'31		
Vagabond Salesman, The	Specialties (Eddie Buzzell)		1 reel	
When the Cat's Away	Mickey Mouse	Apr. 11	1 reel	
Wild Man's Land	Rambling Reporter	Nov. 19	1 reel	
Wine, Woman—But No Song	Specialties (Eddie Buzzell)		1 reel	
Winter	Silly Symphony		1 reel	

EDUCATIONAL

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
An Anonymous Letter	Wm. J. Burns Detective Mysteries	Jan. 4,'31	982	10½	Feb. 7,'31
Asbury Park Murder Mystery, The	Wm. J. Burns Detective Mysteries	Dec. 21	957	10½	Jan. 24,'31
Back Page, The	Geo. Chandler, Virginia Brooks	May 24,'31	1841	20	Apr. 11,'31
Bank Swindle, A	Wm. J. Burns Detective Mysteries	Jan. 18,'31	1005	11	
Bitter Friends	Lambert-McPhail	Apr. 27	1609	18	
Black Widow, The	Wm. J. Burns Detective Mysteries	Feb. 15,'31	995	11	Mar. 14,'31
Bluffer, The	Clyde-Stedman	Sept. 28	922	11	Oct. 25
Bride and Gloomy	Bert Roach-Eleanor Hunt	Mar. 22,'31	1802	20	
Bride's Mistake, The	Beebe-Dent-Thomson	Mar. 1,'31	1605	18	Jan. 17,'31
Chop Suey	Terry-Toon	Aug. 24	529	8	
Clowning	Terry-Toon	Apr. 5,'31	568	6	Mar. 28,'31
Club Sandwich	Terry-Toon	Jan. 25,'31	506	5½	Jan. 24,'31
Codfish Balls	Terry-Toon	June 15	678	6	
College Cuties	Tamblyn-Rondell	Dec. 28	1649	19	Dec. 7
College Vamp, The	Clyde-D'Avril	Feb. 15,'31	1933	22	Feb. 7,'31
Come to Papa	Ford Sterling	Feb. 22,'31	1754	20	Feb. 21,'31
Cow Catcher's Daughtar	Clyde-Gribbon-Beebe	May 10,'31	1962	22	Apr. 4,'31
Crashing Hollywood	Rita Flynn-Phyllis Crane	Apr. 5,'31	1839	20	Mr. 21,'31
Cross Roads	Romantic Journeys	May 3,'31	1002	11	Apr. 11,'31
Dance Hall Marge	Gribbon-Beebe	Jan. 18,'31	1925	19	Jan. 3,'31
Divorced Sweethearts	Christy-Irwin-Pollard-Beebe	Oct. 26	1822	21	Jan. 17,'31
Dog Doctor, The	Clyde-O'Leary-Farley	Mar. 15,'31	1630	22	Nov. 1
Don't Bite Your Dentist	Clyde-Pollard	Nov. 9	1937	18	Jan. 17,'31
Don't Give Up	Buster and John West	Oct. 26	1724	22	Sept. 27
Don't Leave Home	Johnny Hines	Dec. 28	1865	19	Dec. 11
Don't Divorce Him	Clyde Cook	May 31,'31	1639	18	My 2,'31
Dutch Treat	Terry-Toon	Sept. 21	612	8	
Expensive Kisses	Bert Roach	Oct. 7	1614	18	Dec. 8
Explorer, The	Terry-Toon	Mar. 22,'31	522	6	Feb. 28,'31
Ex-Plumber	Lloyd Hamilton	Mar. 8,'31	1907	21	Feb. 24,'31
Ex-Sweeties	Gribbon-Beebe	Apr. 12,'31	1848	19	Mar. 7,'31
The Fireman's Bride	Terry Toon	May 3,'31	493	5	
Flying Trip, A	Hodge Podge	Sept. 7	895	10	
Fowl Affair, A		Apr. 28,'31	541	6	Mar. 21,'31
French Fried	Terry-Toon	Sept. 7	547	8	Oct. 18
Freshman's Goat, The	Bobby Agnew	Sept. 7	1789	19	
French Kisses	Cook Sheckley	June 15	1684	19	Aug. 9
Fried Chicken	Terry-Toon	Oct. 19	569	8	Sept. 27
Ghost Parade	Clyde-Gribbon-Beebe	May 24,'31	1982	22	May 2,'31
Girls Will Be Boys	Charlotte Greenwood	Jan. 25,'31	1801	21	Jan. 24,'31
Golf Nuts	Terry-Toon	Dec. 14	520	8	Nov. 22
Go West Big Boy	Terry-Toon	Feb. 22,'31	562	6	Feb. 21,'31
Grandma's Girl	Clyde-Stuart-Kane	Oct. 12	1885	21	Oct. 25
Hail the Princess	Boley-Collins	May 11	1573	17	
Happy Little Honeymoon, A	Glenn Tryon	Feb. 15,'31	1877	21	Feb. 7,'31
Hello Television	Clyde-Christe	Aug. 17	1844	20	Aug. 23
His Error	Barnes-Collins	Sept. 14	1750	20	
Hollywood Theme Song	Gribbon-O'Leary-D'Avril	Dec. 7	1859	20	Nov. 1
Honeymoon Land	Romantic Journeys	Feb. 1,'31	928	10	Mar. 28,'31
Hot Turkey	Terry-Toon	May 4	604	7	
How's My Baby	Barnes-Collins-McPhail	June 22	1667	19	
Hungarian Goulash	Terry-Toon	June 29	515	6	
Ig Conference	Clyde-Gribbon-Wilson	Apr. 26,'31	1897	21	Apr. 11,'31
Irish Stew	Terry-Toon	Oct. 5	535	6	Oct. 11
Johnny's Week End	Johnny Hines	Sept. 14	1653	18	
Jumping Beans	Terry-Toon	Nov. 2	499	6	Oct. 25
Just a Bear	Clyde-Gribbon-O'Leary	Mar. 29,'31	1823	20	Feb. 21,'31
Kangaroo Steak	Terry-Toon	July 27	535	6	
Love a La Mode	Granville-Drew	Nov. 2	1770	19	
Love Bargain, The	Alberta Vaughn-B. Agnew	Jan. 11,'31	1843	21	Jan. 17,'31
Love Your Neighbor	Lloyd Hamilton	Oct. 12	1756	22	Sept. 27
Marriage Rows	Lloyd Hamilton	Jan. 18,'31	1882	21	Jan. 24,'31
Medley of Rivers, A	Hodge-Podge	Nov. 9	892	10	
Monkey Meat	Terry-Toon	Aug. 10	548	6	Aug. 23
My Harem	Moran-Bradbury	Nov. 16	1764	19	
No, No Lady	Clyde-Christy	Jan. 4,'31	1798	20	Dec. 6
One Yard to Go	Beebe-Eastman	Feb. 1,'31	1913	21	Jan. 31,'31
Our Nagging Wives	Ford Sterling	Nov. 9	1780	19	Oct. 25
Over the Air	Hodge-Podge	Oct. 12	935	10	Sept. 27
Pete and Repeat	Harrison-Elms	Mar. 1,'31	1754	20	Feb. 21,'31
Philadelphia Lancaster Counterfeiters, The	Wm. J. Burns Detective Mysteries	Feb. 1,'31	777	9	Feb. 21,'31
Pigskin Capers	Terry-Toon	Dec. 28	544	6	
Popcorn	Terry-Toon	Jan. 11,'31	543	6	Jan. 17,'31
Poor Fish, A	Beebe-Stewart-Stone	Jan. 4,'31	974	12	
Prize Puppies	Lloyd Hamilton	Aug. 3	1724	19	
Quack, Quack	Terry-Toon	Mar. 8,'31	583	6	Feb. 21,'31
Racket Cheers	Clyde-Irwin-Pollard	Nov. 23	1994	22	Nov. 8
Razzberries	Terry-Toon	Feb. 8,'31	561	6	Feb. 7,'31
Ringleader, The	Wm. J. Burns Detective Mysteries	Mar. 15,'31	1028	11	Apr. 11,'31
Rough Idea of Love	Beebe-Eastman	Dec. 21	1896	21	Jan. 3,'31
Salt Water Taffy	Terry-Toon	Nov. 30	582	8	
Scotch Highballs	Terry-Toon	Nov. 18	560	6	
Shotgun Wedding, A	Buster & John West	Apr. 19,'31	1837	20	Mar. 14,'31
Shooting of Dan the Duck, The	Cook-McPhail	Feb. 22,'31	1772	20	Feb. 21,'31
Si, Si Senor	Tom Patricola	Sept. 21	1755	20	
Sing Sing Song	Terry-Toon	Apr. 19,'31	1680	8	Mar. 28,'31
Speed	A. Clyde-M. Beebe	May 10,'31		22	Apr. 11,'31
Speed Up	Hodge-Podge	Dec. 21	738	8	
Strange Birds	Beebe-Eastman-Alberni	Nov. 23	937	10	Feb. 7,'31
Strangler, The	Wm. J. Burns Detective Mysteries	Mar. 29,'31	1039	12	May 2,'31
Sultan's Cat, The	Terry-Toon	May 17,'31	534	6	May 2,'31
Suppressed Crime, The	Wm. J. Burns Detective Mysteries	Nov. 23	1022	11	Jan. 3,'31
Swiss Cheese	Terry-Toon	June 1	547	8	
Take Your Medicine	Andy Clyde	Oct. 28	969	10	Oct. 25
Their Wives' Vacation	Kelton-Murray	Dec. 14	1895	21	
Three Hollywood Girls	L. Lane- R. Flynn-P. Crane	Jan. 4,'31	1902	21	Jan. 3,'31
Triangle Murder, The	Wm. J. Burns Detective Mysteries	Mar. 1,'31	1029	11	Apr. 11,'31
Up a Tree	Lloyd Hamilton	Nov. 30	1777	19	
Vacation Loves	Clyde-Betty Boyd	Sept. 28	1904	21	
Wilkins Murder Mystery	Wm. J. Burns	Dec. 7	1023	11	Sept. 27
Windy Riley Goes Hollywood	Jack Shutta-Louise Brooks	May 3,'31	1862	21	Apr. 11,'31
Won by a Neck	Lloyd Hamilton	Oct. 5	1885	21	Oct. 11

FITZPATRICK PICTURES, INC.

Traveltalk Series

No. 1—From Barcelona to Valencia	Sept.		1008	11	
No. 2—From Valencia to Granada	Oct.		971	11	Oct. 12,'29
No. 3—From Granada to Toledo	Nov.		975	11	Nov. 16,'29
No. 4—In Old Madrid	Dec.		867	10	Feb. 8
No. 5—Egypt—The Land of the Pyramids	May		972	11	June 21
No. 6—Gateway to India, The	June		850	9½	
No. 7—Temple of Love, The	July		958	10½	Sept. 6
No. 8—Imperial City, The	Aug.		832	9	Aug. 23
No. 9—Picturesque Hong Kong	Sept.		716	10	
No. 10—The Island Empire	Oct.		716	8	Sept. 6
No. 11—Japan In Cherry Blossom Time	Oct.		766	9	Nov. 22
No. 12—Java—The Fragrant Isle	Nov.		773	9	
No. 13—Charming Ceylon	Nov.		705	9	
No. 14—Honolulu to Havana	Dec.		943	10	
No. 15—Siam to Korea	Jan.,	'31	923	10	Jan. 3,'31

American Holiday Series

Abraham Lincoln	3
Armistice Day	3
Christopher Columbus	3
George Washington	3
Independence Day	3
Labor Day	3
Memorial Day	3
Mothar's Day	3
Origin of Christmas	3
Thanksgiving	3

Movie Horoscope Series

One Release for Each Month of the Year

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
People Born In August			830	9	
People Born In September			991	11	
People Born In October			954	10½	
People Born In November			711	8	Nov. 9
People Born In December			714	8	
People Born In January			901	10	
People Born In February			910	10	
People Born In March			991	10	
People Born In April			689	8	
People Born In May			749	8½	
People Born In June			944	10½	
People Born In July			823	9	Aug. 2

Music Master Series

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Georges Bizet		Sept.	972	11	
George Frederick Handel		Oct.	990	11	
Frederick Chopin		Oct.	932	10½	
Johann Strauss		Nov.	544	6	Dec. 13
Guiseppe Verdi		Nov.	851	9½	Nov. 29
Felix Mendelssohn		Dec.	819	9	

METRO-GOLDWYN-MAYER

Air Tight	Boy Friends	May 9,'31	1571	May 2,'31
Ambitious People	Colortone Revue	Mar. 21,'31		
Another Fine Mess	Laurel-Hardy	Nov. 29	2591	Dec. 13
Baby Talk	Boy Friends	Jan. 17,'31		
Bargain Day	Our Gang	May 2,'31	1723	
Bark Brothers, The	Dogville			
Be Big	Laurel-Hardy	Feb. 7,'31	2563	Mar. 28,'31
Below Zero	Laurel-Hardy	Apr. 26	1889	Oct. 25
Big Dog House, The	Dogville	Mar. 14,'31	1479	
Bigger and Better	Boy Friends	Oct. 25	1789	
Blood and Thunder	Boy Friends	Jan. 17,'31	1801	
Busy Barcelona	Holmes	Apr. 11,'31		Mar. 14,'31
Chickens Come Home	Laurel-Hardy	Feb. 21,'31	2782	Mar. 14,'31
China's Ole Man River	Holmes	Oct. 4	862	Dec. 13
Clock Shop, The	Revue	May 10	2 reels	
Copy	Novelty	Oct. 11	1877	Dec. 13
Crazy House	Dane-Moran	Nov. 1		Mar. 14,'31
Cuckoo Murder Case, The	Flip the Frog Series	Oct. 18	724	Nov. 1
Devil's Cabaret	Revue	Dec. 13		Mar. 14,'31
Doctor's Orders	Boy Friends	Sept. 13	1920	Dec. 13
Dogway Melody	Dogville	Dec. 20	1493	Nov. 1
Dollar Dizzy	Charley Chase	Oct. 4	2354	Sept. 6
Dublin and Nearby	Holmes	Dec. 27	882	Apr. 4,'31
Fiddlesticks	Cartoon	Aug. 16	568	Aug. 16

Flying Fists	Flip the Frog Series	Sept.	6	628			
Fly My Kite				1879			
Gems of M-G-M	Novelty	Jan.	3,'31	1846			
Geography Lesson	Celortone Revue	Mar.	28,'31				
Girl Shock	Charley Chase	Aug.	23	1786	Aug.	23	
Glories of Nikko, The	Holmes	Aug.	23	908	Dec.	13	
Helping Grandma	Our Gang	Jan.	3,'31	2 reels	Nov.	1	
High C's	Charley Chase	Dec.	27	2623			
High Gear	Boy Friends	Feb.	28,'31	2278			
Hog Wild	Laurel-Hardy	May	31	1775			
Hooscgow	Laurel-Hardy				Oct.	25	
Into Morocco	Holmes	Dec.	8	900			
King, The	Harry Langdon	June	14	1787			
Ladies Last	Boy Friends	Dec.	6	1893			
Laughing Gas	Flip the Frog Series	Mar.	14,'31		Mar.	14,'31	
Laughing Gravy	Laurel-Hardy	Apr.	4,'31	1882			
Let's Do Things				2429			
Little Daddy	Our Gang	Mar.	28,'31	1917	Mar.	14,'31	
Looser Than Leose	Charley Chase	Nov.	15	1893	Dec.	13	
Love Business	Our Gang	Feb.	14,'31	1857	Dec.	13	
Love Fever	Boy Friends	Apr.	11,'31	1825			
Love Tales of Morocco				2reels			
Modern Madrid	Holmes	Nov.	15	851			
Old Man Trouble	Davidson-Nichols			2 reels			
One of the Smiths	Charley Chase			2357 3 reels			
Our Wife	Laurel-Hardy			1876	22	Apr. 11,'31	
Peeps at Peking	Holmes	Jan.	17,'31	804			
Pip from Pittsburgh, The	Charley Chase	Mar.	21,'31	1908	Mar.	14,'31	
Pups Is Pups	Our Gang	Aug.	30	1693	Oct.	18	
Rough Seas	Charley Chase	Apr.	25,'31	2471			
Rounder, The	Novelty	Nov.	22	1812			
Roy Evans	Roy Evans				9	Apr. 11,'31	
School's Out	Our Gang	Nov.	22	1893	Aug.	30	
Snappy Cabellero	Revue	Sept.	20				
Song Writer's Revue, The	Novelty	Aug.	30	1861			
Se Quiet on the Canine Front	Dogville	Jan.	31,'31				
Soup Song, The	Flip the Frog Series	Jan.	31,'31	662			
Spain's Maddest Fiesta	Holmes	Sept.	13	908	Nov.	15	
Sultan's Camp of Victory	Holmes	Feb.	28,'31				
Tale of the Alhambra, A	Holmes	Feb.	7,'31				
Teacher's Pet	Our Gang	Oct.	11	1894	Aug.	16	
That Little Bit of Heaven	Holmes	Mar.	21,'31				
Through the Yangtze Gorges	Holmes	Oct.	25	879			
Thundering Tenors	Charley Chase	Feb.	7,'31	1923			
Village Barber, The	Flip the Frog Series	Sept.	27	658	Oct.	11	
Village Smithie, The	Flip the Frog Series	Jan.	31,'31	662			
Vodeville	Laurel-Hardy			2 reels			
What a Man	Charley Chase	Feb.	7,'31				
When the Wind Blows	Our Gang	Apr.	5	1795			
Who Killed Rover?	Dogville	Nov.	8	1348	Dec.	13	

PARAMOUNT-PUBLIX

Title	Star	Rel. Date		Length		Reviewed	
Ace of Spades, The	Talkartoon	Jan.	17,'31	1 reel			
Accidents Will Happen	Smith and Dale	Aug.	2	2 reels			
Accordion Joe	Talkartoon	Dec.	13	1 reel	Dec.	13	
Actions Speak Louder Than Words	Wm. & Joe Mandel	May	3	1 reel			
African Dodge, The	Tom Howard	Apr.	4,	'31	10 min.	Mar. 14,'31	
A Hunting We Did Go	Bruce Novelty	May	16,	'31	1 reel		
Alexander's Rag Time Band	Screen Song	May	9,	'31	1 reel		
All for the Band	Eddie Younger	Apr.	4,	'31	8 min.	Mar. 14,'31	
Antique Shop, The	Burns and Allen	Mar.	7,	'31	1 reel	Feb. 21, '31	
Any Little Girl That's a Nice Little Girl	Screen Song	Apr.	18,	'31	1 reel.		
Around the Samovar	A Columbia Broadcasting Feature	Feb.	28,	'31	1 reel	Feb. 28, '31	
Anything But Ham	Smith and Dale	Jan.	24,	'31	1 reel	Jan. 3, '31	
At Home	Lulu McConnell	Aug.	9		1 reel		
Ballet Class	Dancing Act	May	31		1 reel		
Big Splash, The	Weismuller-Kruger	Jan.	17,	'31	2 reels		
Broadway Romeo, A	Jack Benny	Mar.	28,	'31	2 reels		
Bum Bandit, The	Talkartoon	Apr.	4,	'31	1 reel.		
By Appointment	Craig-Bond	Nov.	1		1 reel		
By the Beautiful Sea	Screen Song	Jan.	24,	'31	1 reel		
Camera Trails	Bruce Scenic	Oct.	11		1 reel	Dec.	13
Chords of Memory	R. Bruce Scenic	May	10		1 reel		
Cleaning Up	C. Conklin-M. Swain	Sept.	27		2 reels		
Cockeyed News No. 1	Eddie Cantor	Aug.	9		1 reel		
Clinching a Sale	Harry Richmond	Apr.	18,	'31	1 reel.		
Confounded Interest	Raymond-Caverly	Oct.	11		1 reel		
Cow's Husband, The	Talkartoon	Mar.	14,'31		1 reel	8 Mar.	28,'31
Crazy Compositions	Fuzzy Knight	Apr.	11,	'31	1 reel		
Desperate Sam	Bert Gordon	Mar.	29		1832		
Devil Sea	Ethel Merman & Leslie Stowe	Feb.	28,'31		1 reel		
Discovered	Sally Ward	Jan.	17,	'31	1 reel	Jan. 17, '31	
Dizzy Dishes	Talkartoon	Aug.	9		1 reel		
Dresden Dolls, The	Marie Gamberelli	July	26		1 reel		
Drifting Along	Robert Bruce Scenic	Sept.	6		1 reel	Dec.	26
Elmer Takes the Air	Stubby Kreuger-Assan-Jordanoff	Apr.	25,'31		2 reels		
Excuses	Bruce Novelty	Nov.	29		1 reel		
Fatal Card, The	W. & E. Heward	Nov.	8		1 reel		
Fit to Be Tied	Burns & Allen	Aug.	2		1 reel		
Food for Thought	Allen & Canfield	Sept.	13		1 reel		
French Line, The	Gina Malo	Jan.	24,'31		1 reel		
Gents of Leisure	Chester Conklin	May	9,'31		2 reels		
Go Ahead and Eat	Tom Howard	Jan.	3,'31		1 reel	Dec.	13
Go Ahead and Sing	Tom Howard	Oct.	25		1 reel	Dec.	13
Grand Uproar	Talkartoon	Oct.	4		1 reel		
Great Pants Mystery	Smith & Dale	Feb.	14,'31		2 reels		
Happiness Remedy	Ted Lewis	Feb.	14,'31		1 reel		
Headache, The	Billy House	Mar.	14,'31		2 reels		
He was Her Man	Glida Gray	Apr.	25,'31		2 reels		
Helping Hand, The	Sally Ward	Oct.	4		1 reel		
Her Future	Ethel Merman	Sept.	6		1 reel		
His Price	Johnny Burke	Dec.	13		1 reel	Mar. 21, '31	
His Wife's Birthday	Sally Ward	Oct.	26		2 reels		
Hot Air Merchant	Charlie Ruggles	Sept.	13		2 reels		
Hot Dog	Talkartoon	Mar.	29		1 reel		
Hudson and Its Moods	Leslie Stowe & Speed Young	Apr.	11,	'31	1 reel	May 2, '31	
Hurry Doctor					8 min.	Mar. 14, '31	
I Came First	Herman Timberg	Apr.	12		1 reel		
I'd Climb the Highest Mountain	Screen Song	Mar.	7,'31		1 reel		
I'm a Wild Woman	Boydell-Ash	Aug.	18		1 reel		
I'm Telling You	Willie & Eugene Howard	Mar.	7,	'31	1 reel		
In Again, Out Again	Cook-Bond	Dec.	20		1 reel	Nov.	22
In My Merry Oldsmobile	Screen Song				6	Mar. 21,'31	
In the Good Old Summer Time	Screen Song	June	7		1 reel		
Introduction of Mrs. Gibbs	Lulu McConnell	Sept.	20		1 reel		
It Might Be Worse	Georgie Jessel	Jan.	3,'31		2 reels		
It's All Over	Marion Harris	Dec.	20		1 reel		
I Wonder Who's Kissing Her Now	Screen Song	Feb.	14,'31		1 reel		
Just a Pal	Minor Watson	Nov.	15		1 reel		
Knights in Venice	Smith & Dale	Mar.	23		1 reel		
Lady, You Slay Me	Perkins-Hilipot	Sept.	6		1 reel		
La Paloma	Screen Song	Apr.	12		574		
La Schnappe, Inc.	Smith & Dale	Nov.	8		2 reels		
Laugh It Off	June MacCloy	Feb.	14,	'31	1 reel		
Let's Stay Single	Frances Williams	Mar.	14,'31		1 reel		
Love in the Suburbs	Victor Moore	Jan.	31,'31		2 reels		
Make Up Your Mind	Alice Boulden	Jan.	10,	'31	1 reel		
Male Man, The	Talkartoon	Apr.	25,	'31	1 reel.		
Many Moons	Bruce Novelty	Aug.	9		1 reel	Sept.	6
Mariutch	Screen Song	Nov.	15		1 reel	Nav.	8
Marry or Else	Arthur & Morton Havell	Oct.	25		2 reels		
Mask Mr. Meek, The	Jimmy Barry	Aug.	16		1 reel		
Mast tha Boy Friend	Lillian Roth	Aug.	30		1 reel		
Melodies	Smith Bros., Singing				1 reel		
Miscast	James Kelso-Dolores DeMonde	Mar.	21,'31		1 reel		
Medel Women	All Star	Dec.	6		1 reel		
My Gal Sal	Screen Song	Oct.	18		1 reel		
Moonlight and Romance	Moreno-Martini	Feb.	21,'31		1 reel		
M'Lady	Irene Bordoni	Mar.	28,'31		1 reel		
My West	Bruce Novelty	Mar.	7,'31		1 reel	Mar. 14,'31	
Mysterious Mose	Talkartoon	Dec.	27		1 reel	Dec.	13
Neighborly Neighbors	Lulu McConnell	Aug.	16		2 reels	Dec.	25
New Rhythm	Azplazer & Band	Oct.	18		1 reel		
Noah's Lark	Talkartoon	Oct.	26		1 reel		
Office Blues	Ginger Rogers	Nov.	22		1 reel		
Oh Teddy	Billy House	Dec.	20		2 reels		
Ol' King Cotton	George Dewey Washington	Dec.	27		1 reel		
On a Sunday Afternoon	Screen Song	Nov.	29		1 reel		
Once Over, Light	Brown and Allen	May	23,'31		1 reel		
One Big Night	Ben Blue	Feb.	7,'31		1 reel		
Operatic Selections	Tito Schipa	May	24		1 reel	Nov.	22
Paramount Acts					1 reel		
Paramount Comedies					2 reels		
Paramount Pictorial	No. 1 Clara Bow	Sept.	27		1 reel		
	No. 2 Fish Faces: Munich Mannikins; Walrus Hunting In Siberia; Stars of To-morrow	Oct.	25		1 reel		
	No. 3 In the Gloaming—Lowell Thomas-Jesse Crawford	Nov.	29		1 reel		
	No. 4 Whaling in North Atlantic—Lowell Thomas-Leslie Thrasher	Dec.	27		1 reel		
	No. 5 Up the River in Mexico—Lowell Thomas-John Phillip Sousa	Jan.	31,'31		1 reel		
	No. 6 The Trout Harvest—The Children's Hour— Lowell Thomas	Feb.	28,'31		1 reel		
	No. 7 Rudy Vallee—Lowell Thomas Marionette Show	Mar.	28,'31		1 reel		
	No. 8 . Jesse Crawford-Ruth St. Denis-Lowell Thomas					Apr.	25
	No. 9 Hunting in Abyssinia—Lowell Thomas				1 reel		
Paramount Sound News	(Two Editions Weekly)				1 reel		
Patient, The	The Three Swifte	Nov.	29		1 reel		
Pent House Blues	Muriel D'Or-Cy Kahn	Feb.	21,'31		1 reel		
Pest, The	Tom Howard	Mar.	14,'31		1 reel		
Plastered	Willie, West & McGinty	Nov.	22		1 reel		
Please Ge 'Way and Let Me Sleep	Screen Song	Jan.	10,'31		1 reel		
Pulling A Bene	Burns & Allen	Jan.	10,'31		1 reel	Nov.	8
Pusher In The Face					28	Mar. 28,'31	
Putting Party, The	Juliet	Dec.	27		1 reel		
Radio Salutes					10	Mar. 28,'31	
Raising the Roof	Lillian Roth & Band	Aug.	24		1 reel	Oct.	11
Real Estators, The	Smith & Dale	May	2,'31		1 reel		
Red, Green & Yellow	Lulu McConnell	Oct.	18		1 reel		
Resolutions	Billy House	Aug.	30		2 reels		
Row, Row, Row	Screen Song	Dec.	20		1 reel		
Rube, The	Jimmy Barry	June	21		1 reel		
Runaway Boys	Bruce Novelty	Jan.	31,'31		1 reel		
Sailor's Luck, A	George Beatty	Sept.	13		1 reel	Nov.	15
Seeing Helen Home	Helen Lynd	Dec.	8		1 reel		
Seven In One	Juliet	May	21,'31		1 reel		
Silly Scandals	Talkcartoon	May	23,'31		1 reel		
Simply Killing	Willie & Eugene Howard	Jan.	31,'31		1 reel		
Sing, You Dancers	Puck & White	Sept.	20		1 reel		
Sky Scraping	Talkartoon	Nov.	1		1 reel		
Somebody Stole My Gal	Screen Song	Mar.	21,'31		1 reel	May 2,'31	
Song Service	Lee Morse & Co.	Oct.	25		1 reel		
Stateroom 19	Clute-La Mar	Jan.	17,'31		1 reel		
Stein Song	Screen Song-Valee	Sept.	6		1 reel	Sept.	6
Stolen Jools	All Star				2 reels		
Story Book Parade, The	Children's Ballet	Oct.	4		1 reel	Aug.	23
Strike Up the Band	Screen Song	Sept.	27		1 reel		
Studio Sap	Chester Conklin	Feb.	28,'31		2 reels		
Sunset Hunter	R. Bruce Scenic	July	12		1 reel		
Sure Cure	Lynn Overman	Nov.	1		1 reel	Sept.	6
Swing You Sinner	Talkartoon	Sept.	20		1 reel	Oct.	11
Taxi	Chester Conklin	Apr.	11,'31		2 reel		
Teacher's Pest	Talkartoon	Feb.	7,'31		1 reel		
Tex in 1999	Texaco Company				7 min.	May 2,'31	
The Tide Rises	R. Bruce Scenic	July	14		1 reel		
Thou Shalt Not	Billy House	May	23,'31		2 reels	May 2,'31	
Tongue Tied	Lulu McConnell	Dec.	13		1 reel		
Tons of Trouble	Rudy Muller and Rosie	Jan.	3,'31		1 reel		
Top Notes	Willy Robyn	Mar.	21,'31		1 reel	Mar. 14,'31	
Tree Saps	Talkartoon	Feb.	21,'31		1 reel		
Tune Detective, The	Dr. Sigmund Spaeth	Apr.	25,'31		1 reels		
Two's Company	Marion Harris	Feb.	7,'31		1 reel	Jan. 3,'31	
Tune Detective, The	Dr. Sigmund Spaeth	Feb.	14,'31		1 reel	Nov. 22	
Two A.M.	Tom Howard	May	2,	'31	1 reel		
Toys	Three Ormonde Sisters	July	28		1 reel		
Up to Mars	Talkaroon	Nov.	22		1 reel	Nov.	22
Voices of Lonely Men	R. Bruce Scenic	Apr.	19		1 reel		
Why Continue the Struggle	Casey-McHugh	Nov.	15		1 reel		
You're In the Army Now	Johnny Burke	Oct.	11		2 reels		

RADIO PICTURES

Title	Star	Rel. Date		Length		Reviewed	
Aunts In the Pants	W. Catlett	Nov.	22	2 reels	20	Dec.	13
Blondes Prefer Bonde	Louise Fazenda			2 reels			
Cash and Mary	Vaughn-Cooke-Sarsaent	Mar.	16	2 reels			
Clean Upon the Curb	Rosco Ates						
County Seat, The	Charles "Chic" Sale						
Dizzy Dates	Dano-Arthur	Dec.	7	2 reels	19		
Dumbells In Derblee	Gee. K. Arthur-Karl Dane	Feb.	7,'31	17	12.19	Mar. 7,'31	
Fall te Arms, A	Louise Fazenda	Oct.	20	1774	20		
Guest, The	Marc Connelly	May	25	1 reel			
Hey Diddle Diddle	Nick & Teny	Dec.	7	1 reel	19		
Hot Bridge		May	11	2 reel			
Humanette No. 1	Benny Rubin	Aug.	22	1 reel	8	July 5	
Humanette No. 2	Hutchinsen-Lorch	Sept.	1	1 reel	10		
Humanette No. 3	Clyde-Rubin	Oct.	1	1 reel	8		
Humanette No. 4	B. T. Murray	Nov.	20	1 reel	8	Nov. 8	
Humanette No. 5	All Star	Dec.	27	1 reel			
Humanette No. 6	Benny Rubin	Jan.	25,	'31	1 reel	9	Jan. 3,'31
Humanette No. 7	Nat Carr	Feb.	25,'31	925	10	Mar. 14,'31	
Humanette No. 8	All Star	Mar.	22,'31	773	9	Mar. 7,'31	
Humanette No. 9		Apr.	15,'31	1 reel			
He Loved Her Net	Nick & Tony	Jan.	25,'31	1603	20		
Itching Hour, The	Louise Fazenda	Feb.	1,'31	1937	22		
Knights Before Xmas	Dane-Arthur	Nov.	15	2 reels	18		
Lime Juice Knights	Dane-Arthur	Mar.	22,'31	1831	21	Mar. 7,'31	
Lone Starved Ranger, The	Rosco Ates						
Magnate, The	Marc Connelly	Mar.	30	1 reel			
Mickey's Bargain	Mickey Yule	Dec.	27	2 reels	19	Dec.	13
Mickey's Crusaders	Mickey Yule	Apr.	12,'31	2 reels			
Mickey's Merry Men	Mickey Yule	July	20	2 reels		Aug.	16
Mickey's Musketeers	Mickey Yule	Oct.	20	1823	18	Aug.	18
Mickey's Stampede	Mickey Yule	Feb.	7,'31	1678	19		
Mickey's Winners	Mickey Yule	Aug.	17	2 reels			
Mickey the Romee	Mickey Yule	June	22	2 reels			
Mickey the Whirlwind	Mickey Yule	Apr.	27	2 reels			
Mickey the Warrior	Mickey Yule	May	25	2 reels			
Moonlight & Monkey Business	Nick & Tony	Nov.	15	2 reels	21	Nov.	15
Palooka Flying School		June	22	1 reel	21		
Pure & Simple	Louise Fazenda	Sept.	15	2 reels		Oct.	11
Razored in Old Kentuckey	Nick & Teny	Oct.	20	1899	18	Nov.	8
Second Hand Kisses	Louise Fazenda	Mar.	29'31	1878		May 2,'31	
She Went for a Tramp	Hugh Herbert-Rosco Ates	Mar.	15,'31	1771		Mar. 7, '31	
Society Goes Spaghetti	Nick & Tony	Sept.	15	2 reels	20	Sept.	27
Strife of the Party, The	Ned Sparks						
Talking Turkey	Benny Rubin	Jan.	25,	'31			
Toby Hollowe'en	Toby, the pup	May	1,'31	608			
Toby In the Bughouse	Toby, the pup	Dec.	7	1 reel	8	Dec.	13
Toby In Circus Times	Toby, the pup	Jan.	25,'31	563	8		
Toby In the Brown Derby	Toby, the pup	Mar.	22,'31	626	7	Mar. 7,'31	
Toby Down South	Toby, the pup	Apr.	15,'31	575	7		
Toby the Fiddler	Toby, the pup	Sept.	1	1 reel	7		
Toby the Miner	Toby, the pup	Oct.	1		6	Nov.	15
Toby the Milkman	Toby, the pup	Feb.	25,'31	620	7		
Toby the Shewman	Toby, the pup	Nov.	22	1 reel	7	Nov.	6
Too Het te Handle	Louise Fazenda	Nov.	15	2 reels	21	Dec.	13
Trader Ginsburg	Nat Carr	Dec.	27	2 reels	18	Dec.	13
Trouble from Abroad	Ford Sterling, Lucien Littlefield			2 reeler		Mar. 14,'31	
Way of All Fish	Ned Sparks						
Wife O'Reilly	Nick & Tony	Feb.	25,'31	1763	20	Mar. 7,'31	

RKO PATHE

(Note: RKO Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

2 reel comedies.....22 min.
Pathe News.....10 "
Pathe Review.....11 "
Aesop's Fables.....8 "
Grantland Rice Sportlights.....10 "

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
All For Mabel	Carney-Wills	Oct. 12	2 reels		Aug. 23
Against the Rules	Rainbow Comedy	May 31,'31	2 reels		
All Gummed Up	Whoopee Comedy	May 23,'31	2 reels		
Angles on Angling	Sportlight	Dec. 28	1 reel		Jan. 3,'31
Animal Fair, The	Aesop Fable	Feb. 1,'31	1 reel		Jan. 31,'31
Backfield Aces	Rockne Football	Oct. 15	1 reel		
Bare Knees	Pollard	Mar. 8, '31	2 reels		Mar. 7,'31
Beauties, The	Hiatt-Kaley	June 29	2 reels		
Big Cheese, The	Fable	Oct. 26	1 reel		Nov. 8
Breakfast In Bed	Pollard-Pangborn	Nov. 16	2 reels		
Call of Mohammed	Vagabond Adventure	Apr. 7,'31	1 reel		Apr. 4,'31
Campus Champs	Nat Carr	Feb. 1,'31	2 reels		Feb. 14,'31
Chasing Rainbows	Sportlight	Aug. 10	1 reel		
Chasing Trouble	Checker Comedy	Apr. 26,'31	2 reels		
Cinderella Blues	Aesop Fable	Apr. 12,'31	8 min.		Apr. 11,'31
Circus Capers	Fable	Sept. 26	1 reel		Oct. 4
Cobb Goes Fishing	Sportlight	Oct. 5	1 reel		Oct. 4
College Capers	Fable	Mar. 15, '31	1 reel		Mar. 21,'31
Cowboy Blues	Fable	Feb. 15,'31	1 reel		Feb. 7,'31
Dance With Me	Wanzer-Palmer	Nov. 23	2 reels		
Dangerous Youth	Pollard	Sept. 14	2 reels		Nov. 29
Diamond Experts	Sportlight		1 reel		
Disappearing Enemies	Dot Farley-Rex Bell	March 1,'31	2 reels		Apr. 4,'31
Dixie Chaso, The	Sportlight	Nov. 30	1 reel		Dec. 13
Dogs of Solitude	Vagabond Adventure	Feb. 6,'31	1 reel		Feb. 14,'31
Dude Ranching	Sportlight	Sept. 21	1 reel		Aug. 16
Duffer Swings	Farrell Golf Series	Feb. 22,'31	1 reel		Mar. 7,'31
Eve's Fall	All Star	Dec. 28	2 reels		
Farm Foolery	Fable	Sept. 14	1 reel		Sept. 20
Flying Feet	Knute Rockne Football	Oct. 26	1 reel		Sept. 13
Fore!	Farrell Golf	Feb. 15,'31	1 reel		Feb. 14'31
Frozen Face	Manhattan Comedy	Apr. 19,'31	2 reels		Apr. 18,'31
Frozen Frolic	Fable	Aug. 31	1 reel		Sept. 13
Gem of Agra	Vagabond Adventure	Oct. 19	1 reel		Sept. 27
Getting on the Green	Farrell Golf	Mar. 22	1 reel		Apr.11,'31
Giva Me Action	Manning-Holman	Aug. 17	2 reel		Aug. 9
Gilding	Sportlight	Sept. 21	1 reel		Sept. 7
Glory of Spain	Vagabond Adventure	Nov. 18	1 rael		Nov. 8
Gossipy Plumber, The	Folly Comedy	May 17,'31	2 reels		May 2,'31
Gypped In Egypt	Fable	Nov. 9	1 reel		Nov. 15
Half Pint Polly	Capital Comedy	May 3,'31	2 reels		
Help Wanted—Female	Pollard	Jan. 11,'31	2 reels		Jan. 10,'31
Hidden Goal, The	Rockne Football	Oct. 15	1 reel		Aug. 30
High Steppers	Sportlight	Nov. 18	1 reel		Dec. 13
Hold the Baby	Agnew-Crane-McPhail	Nov. 9	2 reels		
Hot Tamale	Fable	Aug. 3	1 reel		Aug. 9
Hunting Thrills	Sportlight	Apr. 21,'31	1 reel		Apr. 11,'31
Hurricane Island	Vagabond Adventures	Apr. 21,'31	1 reel		Mar. 28,'31
In the Rough	Farrell Golf	Mar. 6,'31	1 reel		Feb. 28,'31
I'll Take That One	All Star	Oct. 5	2 reels		
Jungle Terror	Vagabond Adventure	Oct. 5	1 reel		Sept. 20
Kid the Kidder	Owsley-Marsh	Dec. 7	2 reels		Sept. 20
King of Bugs	Fable	Dec. 21	1 reel		Jan. 3,'31
Last Yard, The	Rockne Football	Oct. 12	1 reel		Aug. 30
Laundry Blues	Fable	Aug. 17	1 reel		Aug. 23
Let 'Er Buck	Sportlight	July 27	1 reel		Aug. 9
Live and Laarn	McPhail-Deering	June 15	2 reels		Aug. 2
Midnight	Fabla	Oct. 12	1 reel		Oct. 25
Mad Melody	Fabla	Apr. 26,'31	1 reel		May 2,'31
Monarchs of the Field	Sportlight	Dec. 14	1 reel		Dec. 20
Mystic Isles	Vagabond Adventure	Nov. 30	1 reel		Nov. 22
Neat and Tidy	All Star	Nov. 28	2 reels		
Next Door Neighbors	Housman-Deering	Jan. 28,'31	2 reels		Jan. 3,'31
New Waiter, The	All Star	Sept. 14	2 reels		
Night Class	Campus Comedy	June 7,'31	2 reels		
Not So Loud	Melody Comedy	May 3,'31	2 reels		May 2,'31
Office Boy, The	Fable	Nov. 23	1 reel		Nov. 29
One Nutty Night	Wills-Carney	Nov. 30	2 reels		Nov. 22
Open House	Nick Stuart		20 min.		Apr.11,31
The Old Hokum Bucket	Aesop Fabla	Mar.29,'31	7 min.		Apr.4,'31
Outboard Stunting	Sportlight Series		1 reel		
Over the Radio	Pangborn	Dec. 14	2 reels		Feb. 7,'31
Parading Pajamas	Johnny Arthur	Dec. 21	2 reels		Jan. 24,'31
Par and Double Par	Sportlight	Nov. 2	1 reel		Nov. 22
Pathe News	Released Twice Weekly		1 reel		
Parents Wanted	Folly Comedy	Mar. 15,'31	2 reels		Apr. 4,'31
Racqueteers	Sportlight	Oct. 19	1 reel		Oct. 11
Radio Racket	Fable	Mar. 1,'31	1 reel		Feb. 28,'31
Red Riding Hood	Fable	Jan. 18,'13	1 reel		Jan. 31,'31
Romeo Robin, A	Fable	June 22	1 reel		June 28
Rough and Tumble	Sportlight	Jan. 25,'31	1 reel		Feb. 7,'31
Rough House Rhythm	Ed Kennedy	Apr. 5,'31	2 reels		Mar.14,'31
Royal Flush, The	All Star	Dec. 19	2 reels		Aug. 30
Sacred Fires	Vagabond Adventure	July 27	1 reel		
Sands of Egypt	Vagabond Adventure	Nov. 2	1 reel		
Satan's Fury	Vagabond Adventure	Sept. 7	1 reel		Aug. 23
Seein' Injuns	Pollard	Feb. 15,'31	2 reels		Jan. 3,'31
Self Defense	Sportlight	Sept. 7	1 reel		Sept. 13
Shadow of the Dragon	Vagabond Adventure	Mar. 8,'31	1 reel		Mar. 14,'31
Sink or Swim	Sportlight	Mar. 22,'31	1 reel		9 Mar. 28,'31
Ski Hi Frolics	Sportlight	Aug. 24	1 reel		
Ski Pilot	Sportlight	Feb. 8	1 reel		Feb. 14,'31
Some Babies	Carle-Hiatt	Sept. 21	2 reels		Aug. 16
Somewhere Out	Sportlight	July 13	1 reel		
Speed Limit	Sportlight	Mar. 8,'31	1 reel		Mar. 14,'31
Spirit of Sho-Gun	Vagabond Adventure	Dec. 28	1 reel		Jan. 3,'31
Stage Struck	Walter Catlett	Jan. 18	1 reel		Feb. 28,'31
Stone Age Stunts	Fable	Dec. 7	1 reel		Dec. 13
Tale of Tutulla	Vagabond Adventure	Jan. 25,'31	1 reel		Feb. 7,'31
Tennis Top-Notchers	Tilden-Wills	reel.11,Apr. 4,'31			11,Apr. 4,'31
Thom the Unknown	Vagabond Adventure	Mar. 22,'31	1 reel		Aor. 4,'31
Three Wise Clucks	Glenn Tryon	Apr. 12,'31	2 eels		Apr. 18,'31
Touchdown	Rockne Football	Nov. 2	1 reel		
Toytown Tale	Fable	Jan. 4,'31	1 reel		Jan. 3,'31
Traffic Tangle	Carr-Farley	Nov. 2	2 reels		Nov. 8
Twisted Tales	Arthur Housman-Marion Douglas	Mar. 29,'31	22.		Apr. 4,'31
Two Minutes to Go	Rockne Football	Oct. 15	1 reel		
Under Cover	Sportlight	Jan. 11,'31	1 reel		Jan. 24,'31
Under Par	Farrell Golf	Mar. 15,'31	1 reel		9 Mar. 28,'31
Under the Cock-Eyed Moon	Carney-Wills	Oct. 28	2 reels		Nov 15
Venetian Nights	Vagabond Adventure	Aug. 10	1 reel		Aug. 16
Well of Fortaleza, The	Vagabond Adventure	Feb. 28,'31	1 reel		Feb. 21,'31
What A Tune	Pangborn	Feb. 8	2 reels		
Winning Putts	Farrell Golf	Mar. 1,'31	1 reel		Apr. 4,'31
Wizard Land	Vagabond Adventure	Dec. 14	1 reel		Dec. 13

STATE RIGHTS

Title	Star	Distributor	Length Feet	Mins.	Reviewed
At the Photooranners	Harry Delf	Elbee	2 reels		
Beauty Secrets from Hollywood—No. 1 (technicolor)		Welshay			Mar. 14,'31
Besides the Western Sea		Castle Film	1 reel		
Birds of a Feather		Ideal	8 min.		Apr. 4,'31
Blind Youth	Lou Tellegan	Capital	2 reels		
Bosom Friendship	Novelty	UFA	10 min.		
Bring on the Bride		Elbee	2 reels		Nov. 9
Broken Doll, The	Sadie Banks	Judea Films	1 reel		
Coast to Coast	Talker	Visuographic	2 reels		Aug. 30
Down Hawaii Way	Color Novelty	Castle	1 reel		
Electric Ship	Educational	General Electric		9..	Nov 8
Ell-Ell	Cantor Waldman	Judea Film	950 ft.		
Evening In Jewish Camp	Eval Miller	Judea Film	1000 ft.		
Felix Fernandino		Imperial		9..	Nov 22
Friend Husband	Burr		2 reels		
Frost and Old Lace		UFA	1 reel		Sept. 20
In the Goold Old Summer Time		Ideal	8 min.		Apr. 4,'31
Jewish Gypsy	Hymie Jacobson	Judea Films	1900 ft.		
Jewish Melody	Cantor Waldman	Judea Films, Inc.	1 reel		
Kids and Pets	Color Novelty	Castle	1 reel		
Kol Nidre No. 1	Cantor Schmidel	Judea Films	900 ft.		
Kol Nidre No. 2	Cantor Waldman	Judea Films	950 ft.		
Land of Freedom	Seymour Reitztelt	Judea Films, Inc.	2 reels		
Legend of the Skies		Ideal	6 min.		Mar. 14,'31
Mal-Ko Mashma-Lou	Harry Feld	Judea Films			
Measuring Time		UFA Film	7 min.		Sept. 27
Meet the Family	Harry Delf	Elbee	2 reels		
Monkey Business			8 min.		Apr. 4,'31
Monkey Squawks		Burr			
Natascha	Pinchus Lavenda	Judea Films, Inc.	2 reels		
Niagara Falls		Essanay			Dec. 20
Oh Doctor	Special Cast	Judea Films	1800 ft.		
One Day		Visugraphic			Dec. 8
Peas and Ques		Pro Patria			Dec. 8
Peculiar Pets		Ideal	8 min.		Apr. 4,'31
Poem In Stone, A		Ideal	7 min.		Mar. 14,'31
Polo		Visugraphic	10 min.		Nov. 29
Sacred Elephants of India		Ideal	8 min.		Mar.21,'31
Sailors' Sweetheart	Hymie Jacouson	Judea Films, Inc.	2 reels		
Shoemaker's Romance		Judea Films	1900 ft.		
Signed, Sealed & Delivered	Special Cast	Burr			
Sixty Minutes From Broadway	Color Novelty, Felix Fernandino &	Castle	1 reel		
Some Wild Appetites		Ideal	8 min.		Mar.21,'31
Spanish Rhythm	Orch.	Imperial	9 min.		Nov. 29
Spring Is Here		Ideal	9 min.		Mar.21,'31
Style and Class	Marty Barratz	Judea Films	2000 ft.		
Summer Harmonies	Song Cartoon	Biophone	1 reel		Oct. 5
Talk-o-Graphs	Norman Brokenshira	Henry Sonenshine	9 min.		Nov. 29
Tee Time	Felix the Cat	Copley Films	1 reel		Apr. 5
Trouble from Abroad	Brock-Radio				Mar. 14,'31
Una-Sana-Takof	Cantor Waldman	Judea Films	950 ft.		
Wings of Tomorrow		Visuographic	10 min.		May 2,'31
World Unseen, A	Scientific	UFA	12 min.		

SYNDICATE PICTURES CORPORATION

Alice Chops the Suey		Feb.	1,'31		
Alice Gets Stege Struck		Jan.	15,'31		
Alice Gets Stung		Oct.	15		
Alice Loses Out		Mar.	1,'31		
Alice on the Farm		Oct.	1		
Alice Picks the Champ		Mar.	15,'31		
Alice Plays Cupid		Apr.	1,'31		
Alice Rattled by Rats		May	1,'31		
Alice Solves the Puzzle		Apr.	15,'31		
Alice the Jailbird		Nov.	1		
Alice Wins the Derby		Nov.	15		
Alice In the Jungle		Jan.	1,'31		
Alice's Balloon Race		Dec.	15		
Alice's Egg Plant		Dec.	1		
Alice's Little Parade		Sept.	1		
Alice's Mysterious Mystery		May	15,'31		
Alice's Orphan		Feb.	15,'31		
Alice's Tin Pony		Sept.	15		
Broken Spur, The	Jack Hoxie	Feb.	1,'31	2 reels	
Cyclone Bliss	Jack Hoxie	Oct.	15	2 reels	
Desert Bridegroom	Jack Hoxie	Jan.	15,'31	2 reels	
Desert's Crucible	Jack Hoxie	Oct.	1	2 reels	
Dead or Alive	Jack Hoxie	Nov.	15	2 reels	
Double-O, The	Jack Hexie	Dec.	1	2 reels	
Marshall of Money Mint	Jack Hexie	Sept.	15	2 reels	
Rider from Nowhere	Jack Hoxie	Nov.	1	2 reels	
Romantic Sheriff, The	Jack Hoxie	Jan.	1,'31	2 reels	
Sparks af Flint	Jack Hoxie	Feb.	15,'31	2 reels	
Two-Fisted Jeffersen	Jack Hoxie	Sept.	1	2 reels	
Western Romance	Jack Hoxie	Dec.	15	2 reels	

TALKING PICTURE EPICS

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Animal World of Make Believe	Dr. Raymond L. Ditmars	Apr., '31	1 reel		May 2,'31
Bird Islands of Peru	Dr. Robt. Cushman Murphy	Feb. 12, '31	1 reel		Nov. 8
Fight to Live	Dr. Raymond L. Ditmars	Apr., '31	1 reel		
Freaks of Nature	Dr. Raymond L. Ditmars	June 14,'31	900		
In the Realm of Goblins	Dr. Raymond L. Ditmars	Aug. 31,'31	960		
Land of Evangeline	Wanderlust (No. 2)	Jan. 30, '31	1 reel		Feb. 14,'31
Let's Sing	Howard Wade Kinsey	Sept. 1	960		
Like a Beaver	Dr. Raymond L. Ditmars	Feb. 12,'31	940		Feb. 14, '31
Monkey Whoopee	Dr. Raymond L. Ditmars	Dec. 25	900		
Naked Man vs. Beast	Martin Johnsen	Oct. 15	980		
Seeing Bermuda on a Bicycle	(No. 1) Wanderlust	Oct. 15	960		Dec. 13
Today and Yesterday	Hearst News	Nov. 15,'29	2900		

TIFFANY

Title	Star	Rel. Date	Length	Reviewed
Color Symphonies Series	6 In Technicolor		1 reel	
Chinese Flower Boat		July 5		
Dancing Bear		June 10		
Parisian Nights		June 25		
Kentucky Jubilee Singers	Series of 6			
Old Black Joe		May 1	2 reels	
Pickin' Cotton			1 reel	Dec. 13
Road Home, The			2 reels	
Slave Days			1 reel	Dec. 6
Welcome Home		Dec. 12	1 reel	Nov. 29
Musical Fantasies	Series of 6		1 reel	
Fire Worshippers		Aug. 10		Sept. 27
Memories		Apr. 23		
William Tell		Aug. 1		
Way Down South				Dec. 6
Paul Hurst Comedies	Series of 6			
De World's Champion				Dec. 6
One Punch O'Toole		Mar. 23	18	Mar. 28,'31
Tale of a Flea, The				
Missing Link, The				
Rolling Stone Series	Series of 6			
In the Mountains		Sept. 25	1 reel	Sept. 6
The Desert		Dec. 18		
Tiffany Chimp Series	6 Monkey Comedies		2 reels	
1. Blimp Mystery, The				Sept. 27
2. Little Covered Wagen, The		Sept. 5		Aug. 30
3. Little Big House, The		Oct. 15		Oct. 4
4. Little Divorcee, The				Dec. 6
5. Nine Nights in a Bar Room		Jan. 28, '31		Jan. 3,'31
6. Chasing Around		Mar. 23,'31	2 reels	16 Mar. 28,'31
7. Africa Squawks				
8. Apeing Hollywood				
Voice of Hollywood Series	Station S-T-A-R		26..	1 reel each
No. 16	Nell Hamilton	Aug. 10		
No. 17	Laura La Plante	Aug. 20		
No. 18	Gleason & Armstrong	Sept. 11		
No. 19	Johnny Hines			
No. 20	James Hall			Oct. 11
No. 21	Conklin & Christy			
No. 22	Ian Keith			
No. 23	Sammy Cohen-Tiffany Talking Chimps			Dec. 6
No. 24	Leon E. Janney	Dec. 21		
No. 25	Seben 'n' Leben	Jan. 20,'31		
No. 26	Kenneth Harlan	Mar. 2,'31	10	Mar. 28,'31

UNITED ARTISTS

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
The Americans Come	Otto Matieson	Aug. 2	976		
Wizard's Apprentice		Apr. 20	840		Sept. 20
Zampa		Sept. 6	1 reel		Sept. 6

UNIVERSAL

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Arabian Knights	Slim Summerville	Apr. 8,'31	2 reels	Mar. 28,'31	
All Excited	Sidney-Murray	Mar. 25,'31	2 reels		
Africa	Oswald Cartoon	Dec. 1			Nov. 29
Alaske	Oswald Cartoon	Dec. 15			Dec. 20
All for a Lady	Leather Pusher Series No. 6.	Dec. 31	2 reels		Nov. 29
Band Master, The	Oswald Cartoon		1 reel		
Brother for Sale	Sunny Jim	June 25	2 reels		Dec. 21
Big Butter In Yeggman, The	Sidney-Murray	May 8,'31	2 reels		Apr. 11,'31
Champion, The	Leather Pushers	Feb. 25,'31	2 reels		
Cat's Paw, The	Red Star Comedy	July 8,'31	2 reels		Apr. 4,'31
Chine	Oswald Cartoon	Jan. 12,'31	1 reel		
Cold Feet	Oswald Cartoon	Aug. 18	1 reel		
Comeback, The	Leather Pusher Series No. 4.	Dec. 3	2 reels		
Country School, The	Oswald Cartoon	May 5,'31	1 reel		
Dangerous Daze	Red Star Comedy	Mar. 11,'31	2 reels	Mar. 14,'31	
Detective, The	Oswald Cartoon	Sept. 22	1 reel		Oct. 11
Discontented Cowboys	Sidney-Murray	Nov. 12	2 reels		Oct. 11
Divorce A La Carte	Sidney-Murray	Apr. 15,'31	2 reels	Mar. 14,'31	
Farmer, The	Oswald Cartoon	Mar. 23,'31	1 reel	Mar. 14,'31	
Fireman, The	Oswald Cartoon	Apr. 6,'31	1 reel		
Fowl Ball, The	Oswald Cartoon	Oct. 13	1 reel		
Framed	Leather Pusher Series No. 7.	Jan. 14,'31	2 reels		Dec. 13
Go to Blazes	Sidney-Murray	Oct. 15	2 reels		Nov. 8
Hammer & Tongs	Leather Pusher Series No. 2.	Oct. 8	2 reels		
Hello Russia	Slim Summerville	Jan. 7,'31	2 reels		Dec. 20
Hello Napoleon	Red Star Comedy	June 3,'31	2 reels		
Henpecked	Oswald Cartoon	Aug. 11	1 reel		
Here's Luck	Slim Summerville	May 20,'31	2 reels		May 2,'31
Heroes of the Flames	Tim McCoy	June 2,'31		17.	Apr. 4,'31
Hot and Bothered	Sidney-Murray	Mar. 4,'31	2 reels		
Howdy Mate	Red Star Comedy	July 22,'31	2 reels		
In Old Mazuma	Sidney Murray	Jan. 21,'31	2 reels	Jan.	3,'31
It Happened In Hollywood	Red Star Comedy	Feb. 2,'31	2 reels		Nov. 29
Kane Meets Abel	Leather Pushers	Feb. 11,'31	2 reels		
Kid Roberts	Leather Pusher Series No. 1.	Sept. 3	2 reels		
Knockout, The	Leather Pusher Series No. 3.	Nov. 5	2 reels		Oct. 11
Lady Killer, A	Leather Pusher Series No. 8.	Jan. 28,'31	2 reels		
Laughback, The	Red Star Comedy	Dec. 24	2 reels	Jan.	3,'31
Let's Play	Slim Summerville	Apr. 29,'31	2 reels		
Love Punch, The	Sidney-Murray	Dec. 10	2 reels		Nov. 22
Mardi Gras	Leather Pusher Series No. 5.	Dec. 17	2 reels		Nov. 22
Mars	Oswald Cartoon	Dec. 29	1 reel		
Mexico	Oswald Cartoon	Nov. 17	1 reel		Nov. 29
My Pal Paul	Oswald Cartoon	June 18	1 reel		June 28
Navy, The	Oswald Cartoon	Nov. 3	1 reel		Nov. 15
No Privacy	Red Ster Comedy	Apr. 22,'31	2 reels		
North Woods	Oswald Cartoon	June 1,'31	1 reel		
One Day to Live	Red Star Comedy	Apr. 1,'31	2 reels		
One Day to Live			10 min.	Ap.	11,'31
Parisian Galeties	Slim Summerville	June 17,'31	2 reels		
Ou La La	Slim Summerville	Nov. 28	2 reels		Nov. 15
Parlez-Vous	Summerville	Sept. 10	2 reels		Aug. 18
Rolling Along	Sidney-Murray	Oct. 1	2 reels		
Royal Bluff	Slim Summerville	Feb. 15,'31	2 reels	Feb.	28,'31
Sargie's Playmates	Slim Summerville	Mar. 8,'31	2 reels	Feb.	21,'31
Scared Stiff	Red Star Comedy	May 15,'31	2 reels		May 2,'31
Stay Out, The	Sidney-Murray	May 24,'31	2 reels		
Shipwreck	Oswald Cartoon	Feb. 9,'31	1 reel	Feb.	21,'31
Singing Sap	Oswald Cartoon	Sept. 15	1 reel		Sept. 20
Snappy Salesmen	Oswald Cartoon	Aug. 18	1 reel		
Spooks	Oswald Cartoon	July 21	1 reel		
Stay Out, The	Sidney-Murray	May 27,'31	1 reel		
Strange as it Seems No. 1	Novelty	Sept. 1	1 reel		Sept. 20
Strange as it Seems No. 2	Novelty	Sept. 29	1 reel		Oct. 11
Strange as it Seems No. 3	Novelty	Nov. 3	1 reel		Nov. 22
Strange as it Seems No. 4	Novelty	Dec. 22	1 reel		Dec. 13
Strange as it Seems No. 5	Novelty	Jan. 19,'31	1 reel	Jan.	3,'31
Strange as it Seems No. 6	Novelty	Feb. 16,'31	1 reel	Feb.	7,'31
Strange as it Seems No. 7	Novelty	Mar. 16,'31	1 reel	Mar.	14,'31
Strange as it Seems No. 8	Novelty	Apr. 13,'31	1 reel	Apr.	11,'31
Strange as it Seems No. 9	Novelty	Mey 11,'31	1 reel		
Strange as it Seems No. 10	Novelty	Juune 8,'31	1 reel		
Sunny South	Oswald Carteon	Apr. 20,'31	1 reel		May 2,'31
Talking Newsreel		Sept. 29	1 reel		
We We Marie	Slim Summerville	Oct. 29	2 reels		Oct. 11
You said it Sailor	Red Star Comedy	Nov. 19	2 reels		Nov. 15

VITAPHONE SHORTS

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Adventures in Africa	No. 1. Into the Unknown		2 reels		
Adventures in Africa	No. 2. An African Boma		2 reels		
Adventures in Africa	No. 3. The Lion Hunt		2 reels		
Africa Shrieks	Hugh Cameron		1 reel		
Ain't Nature Grand	Looney Tunes No. 7				Jan. 24,'31
Alaska—Laff Tour	Eddie Lambert		1 reel		
Algiers	Novelty Scenic		1 reel		
Alpine Echoes	Douglas Stanbury		1 reel		Dec. 13
Angel Cake	A. Rasch Girls-C. Landry, J. Ray	Foursome.	2 reels.	Feb.	21,'31
At the Round Table	Hellinger-Hopper-Runyon-Corbett		1 reel		Oct. 4
At Your Service	Landis-Halligan-Blackwood		833		7
Baby Bandit, The	Babby Watson-Ann Cornwall		1 reel		
Bard of Broadway, The	Walter Winchell		2 reels		Oct. 4
Barefoot Days	Cast of Children		1 reel		
Believe it or Not, No. 1	Robert L. Ripley		2 reels		May 24
Believe it or Not, No. 2	Robert L. Ripley		1 reel		Dec. 6
Believe it or Not, No. 3	Robert L. Ripley		1 reel		
Believe it or Not, No. 4	Robert L. Ripley		1 reel		Nov. 1
Believe it or Not, No. 5	Robert L. Ripley		1 reel		Aug. 30
Believe it or Not, No. 6	Robert L. Ripley		1 reel	7.	Mar. 28,'31
Believe it or Not, No. 7	Robert L. Ripley		1 reel		Feb. 21,'31
Believe it or Not, No. 8	Robert L. Ripley		1 reel		
Believe it or Not, No. 9	Robert L. Ripley		1 reel		
Believe it or Not—No. 10	Robert L. Ripley		1 reel		
Big Deal, The	Harry Holman		1 reel		
Blo Man From the North	Looney Tunes No. 6		1 reel		Jan. 10,'31
Border Patrol, The	Frisco-Knapp-Graham		2 reels		Jan. 24,'31
Booze Hangs High, The	Looney Tunes No. 4		1 reel	6	Oct. 4
Bosko's Holiday	Luney Tunes No. 11		1 reel		
Box Car Blues	Looney Tunes No. 5		1 reel		
Bridal Night	Arthur-Merriam		1 reel		
Bright Sayings	Shirley-LeMay		1 reel		
Bubble Party, The	Geo. Sweet		829	7	
Bubbles	Vitaphone Kiddies		688	8	
Cave Club, The	Leach, Merman-Pierlot		793	9	
Check Up, The	Jack Hazzard		1 reel		
Cheer Leader, The	Tom Douglas		828	9	
Christmas Knight	Washburn-Eddy-Middleton		696	8	
College Capers			1 reel		Nov. 8
Compliments of the Season	Dressler-Lane-O'Brien		2 reels		
Congo Jazz	Looney Tunes No. 2		1 reel		Aug. 30
Court Plastered	Helen Broderick		1 reel		Jan. 24,'31
Crimes Square	Pat O'Brien-Mary Duncan		1 reel		
Cry Baby	Vernon-Treen		1 reel		
Cryin' for the Carolines			1 reel		
Curses	Moore-Clement-Blackwood		2 reels		Feb. 21,'31
Darling Brute, The	Jack Hazzard		1 reel		
Dining Out	Kent-Lake		1 reel		
Doctor's Wife	Pangborn-Astor-Mitchell		2 reels		
Donkey Business	Edgar Bergen-C. Graver		1 reel		
Down the Blue Danube				8.	Apr. 25,'31
Ducking Duty	Conklin-Morgan		493	5	
Dumb Luck	Frank Orth-Ann Codle		1 reel		
Dumb Patrol	Looney Tunes No. 9		1 reel	7.	Mar. 28,'31
Duel, The	Fields-Teasdale		1 reel		
Emergency Case	Hugh-Cameron		1 reel		Sept. 27
Envy	Dressler-Brent-Evans		1 reel		
Eternal Triangle, The	Rich-Standing-Kellz		1 reel		
Everything Happens To Me	Carson-Hoyt		1 reel		
Excuse the Pardon	Morgan-Alexander		1 reel		Dec. 13
Family Ford	Jim Harkins		1 reel		
Fashion's Mirror	Newberry-Thompson		1 reel		
Feminine Types	Jean Barrios		1 reel		
Find the Woman	Hugh O'Connell		817	9	
Five Minutes From the Station	Overman-Churchill-Sidney		2 reels		
For Art's Sake	Broderick-Crawford		1 reel		Sept. 27
For Two Cents	De Wolf Hopper		934	10	
Fore	Ford-Lane		1 reel		
Fowl Triangle			1 reel		Feb. 14,'31
Frame, The	Boyd-Middleton		1 reel		
Freshman Love	Ruth Etting-Jeenie Lang-Don Tompkins		1 reel	20	Apr. 18,'31
Gangway	Joe Penner		2 reels		
Gates of Happiness	Arthur Pat West		1 reel	8.	Sept. 27
Girls We Remember			1 reel		Dec. 13
Globe Trotter World Wide Travel	E. M. Newman				
No. 1—Animals of the Amazon	Talks		1 reel		
Good Mourning	Eddie Fay-Dressler-White		1 reel		
Good Pie Forever	Billy Weyne-Selma White		1 reel		
Good Times	Madge Evans		1 reel		Mar. 14,'31
Gob, The	Skelly-Evans-Shannon-Shea		2 reels		
Grand Dame, The	Patsey Kelly		1 reel		
Grounds for Murder	Foster-Glendenning		1 reel		
Hangover, The	Neely Edwards-B. Granville		1 reel		
Handy Guy, The	Earl Sande		2 reels		
Heppy Hottentots, The	Joe Frisco		1 reel		Oct. 25
Harmonizing Songs	Joseph Harmon		1 reel		
Herd Guy	Spencer-Tracy, Katherine Alexander		1 reel		Sept. 6
Headache Man, The	Clements-Cavanaugh		1 reel		Jan. 17,'31
Heart Breaker, The	Eddie Foy, Jr.		1315	15	Oct. 4
Hello Sucker	Hugh O'Connell		1 reel		
Her Relatives	Neely Edward		1 reel		
His Big Ambition	Potter Series, Littlefield-Ward		2 reels.	19	Aug. 30
His Public	Morris & Campbell		2 reels		
Hocus Pocus	Edgar Bergen-C. Grever		1 reel		
Hitting the High C's	Frank & Milt Britton & Band		1 reel		Aug. 30
Hold Anything	Looney Tunes No. 3		1 reel		
Home Maid	Hackett-Hall-Burley		1 reel		
Honeymoon Trail, The			1 reel	7.	Apr. 4,'31
Honolulu	Madison-Marsh		1 reel		
Horse Sense	Bob Rochuck		1 reel		
Horseshoes	Lynn Overmann		1 reel		
Hot Sands	Billy Wayne-Thelma White		1 reel		
How I Play Golf	Bobby Jones				
No. 1—The Putter			2 reels		Apr. 25,'31
No. 2—Chip Shots			1 reel		Apr. 25,'31
No. 3—The Niblick			1 reel		Apr. 25,'31
I'll Fix It	Kent-Lake		1 reel	9.	Mar. 28,'31
Inventor, The	Billy Wayne-Thelma White		1 reel		
Jay Walker, The	Chester Clute		1 reel	10	Sept. 13
Jessel, George, and The Russian	Art Choir		1 reel		Feb. 21,'31
Knocking 'Em Cold	Andrew Tombes		1 reel		
Last But Not Leased	Billy Wayne-Thelma White		1 reel		Mar. 21,'31
Last Straw, The			8 min.		May 2,'31
Lady Killer, The	Eric Dressler		1 reel		
Last Straw, The	Romney Brent		1 reel		
Legacy, The	Betty Compton		2 reels.	15	Aug. 30
Letters	Pauline Garon		800	9	
Let's Merge	Doree Leslie		1 reel		
Lodge Night	Phillips-Cox		1 reel		
Lonely Gigolo	Lotti Loder		922	9	Oct. 25
Looney Tunes					
No. 1—Sinkin' In the Bathtub			1 reel		
No. 2—Congo Jazz			1 reel		Aug. 30
No. 3—Hold Anything			1 reel		
No. 4—Booze Hangs High, The			1 reel		Oct. 4
No. 5—Box Car Blues			1 reel		
No. 6—Big Man From the North			1 reel		Jan. 10,'31
No. 7—Ain't Nature Grand"			1 reel		Jan. 24,'31
No. 8—Ups 'n Downs			1 reel		Apr. 4,'31
No. 9—Dumb Patrol			1 reel		Mar. 28,'31
No. 10—Yodeling Yokels			1 reel		
No. 11—Bosko's Holiday			1 reel		
No. 12—Trees' Knees			1 reel		
Lost and Found	Demarest-Bond		1 reel		
Love Nest, The	Billy Wayne-Thelma White		1 reel		Mar. 21,'31
Lucky Break	Fox			21	Oct. 25
Madame of the Jury	Judith Anderson		1 reel		
Maid to Order	Eleanor Shalor-Bob Lynn		1 reel		May 2,'31
Making Good	Joe Penner		1 reel		Apr. 4,'31
Many Happy Returns	Connolly-Gottschalk-Evans		2 reels.	17	Aug. 30
Married	Flint-Ridges-Foran		1 reel		
Masquerade	V. Osborn-R. D'Arcy-W. Lytell		2 reels		
Martinelli					
Aria from "Alda"			1 reel		
Nina			1 reel		Apr. 18,'31
Pagliacci			1 reel		
Prison Scene from "Faust"			1 reel		Sept. 27
Temple Scene from "Alda"			1 reel		
The Ship's Concert			1 reel		
Two Popular Italian Songs			1 reel		
Military Post, The	Roberto Guzman		1 reel		
Modern Fairy Tales			1 reel		
Merry Melodies			7 min.		Apr. 25,'31
Modern Business			1 reel		
Money, Money, Money	Mason-Keeler		876		
Mr. Intruder	Otto Kruger		1 reel		
Music Racket, The	Lee Morse		1 reel		Oct. 25
My Mistake	Donald Brian. Pat O'Brien		1 reel		
Naggers, The	Mr. & Mrs. Jack Norworth		1 reel		
Naggers' Day of Rest, The	Mr. & Mrs. Jack Norworth		1 reel		Jan. 17,'31
Naggers Go Rooting, The	Mr. & Mrs. Jack Norworth		1 reel		Jan. 10,'31
Naggers Go South, The	Mr. & Mrs. Jack Norworth		1 reel		
Naggers Go Camping, The	Mr. & Mrs. Jack Norworth		1 reel	8.	Mar. 28,'31
Naggers in the Subway, The	Mr. & Mrs. Jack Norworth		1 reel		May 2,'31
Naggers at the Dentist's, The	Mr. & Mrs. Jack Norworth		1 reel	10	
Nay, Nay, Nero	Cameron-Watson		1 reel		
New Racket, The	Bradbury-Homer		1 reel		
Night Club Revels	W. O'Keefe-Collette Sisters		1 reel		
Nightingale, The	Osborne-Talbot-O'Brien		2 reels		Jan. 31,'31
No-Account, The	Hardie-Hutchinson		772	9	
No Privacy	Lloyd Hamilton		20 min.		May 2,'31
No Questions Asked	Little Billy-Jed Prouty		1 reel		
Number, Please	Sheila Barrett-L. Barrie		1 reel	10.	Mar. 21,'31
Office Scandal, The	Bergen-Graber		1 reel		Jan. 31,'31
Office Steps			835	9	Aug. 9
Old Flame, The	Audray Dale-John Marsdon		1 reel		
Old Seidelburg	Peterson-Renme-Reed-Gilmore		1 reel		
One Good Turn	Ruth Etting-Jay Velie		2 reels		
One on the Aisle	Lon Hascall		1 reel		
One Way Out	Chas. Lawrence-Thelma White		1 reel		Feb. 21,'31
Only the Girl	Wattles-Marsh		580	6	
On the High "C's"				9.	Apr. 4,'31
On the Job	Frank Orth-Ann Codee		1 reel		
Opening Night	Sands-Jacqson-Hoyt		1 reel		
Pa Gets a Vacation, Potter Series	Littlefield-Ward		1243	14	
Painter, The	Frank Orth				
Paper Hanging	Johnny Arthur		1 reel		
Partners	Wm. Gaxton-Geo. Haggerty		2 reels	21.	Apr. 4,'31
Paulo, Paquita & Chiquita			832	9	
Peace and Quiet	Billy Wayno-Barbara Leonard		1 reel		
Perfect Understanding, A	May-Oaks		537	6	
Pest of Honor, The	Short-Fielding-Hall		1 reel		
Play Boy, The	Fox-Curtis		2 reels		
Playing With Fire	Jack Hazzard		1 reel		
Politics	George Jessel		2 reels		Dec. 13

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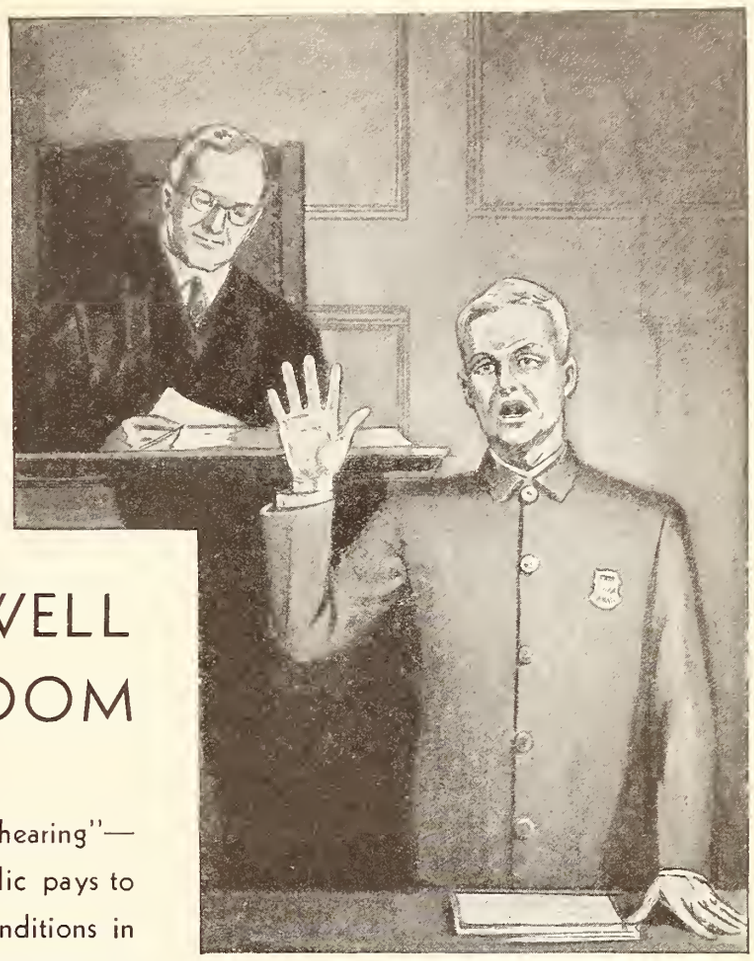
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Better Theatres Section, devoted to the design, construction, equipment of theatres, appears every fourth issue

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Motion Picture Herald

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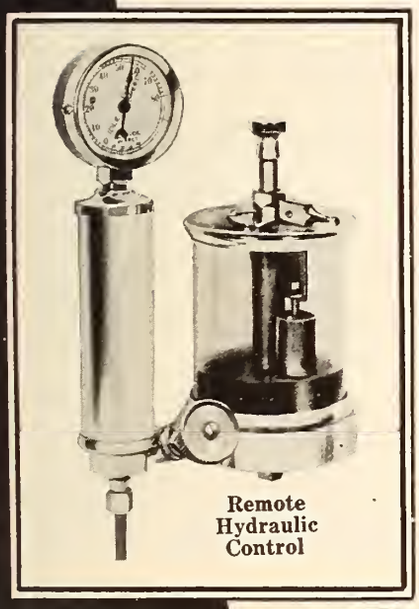
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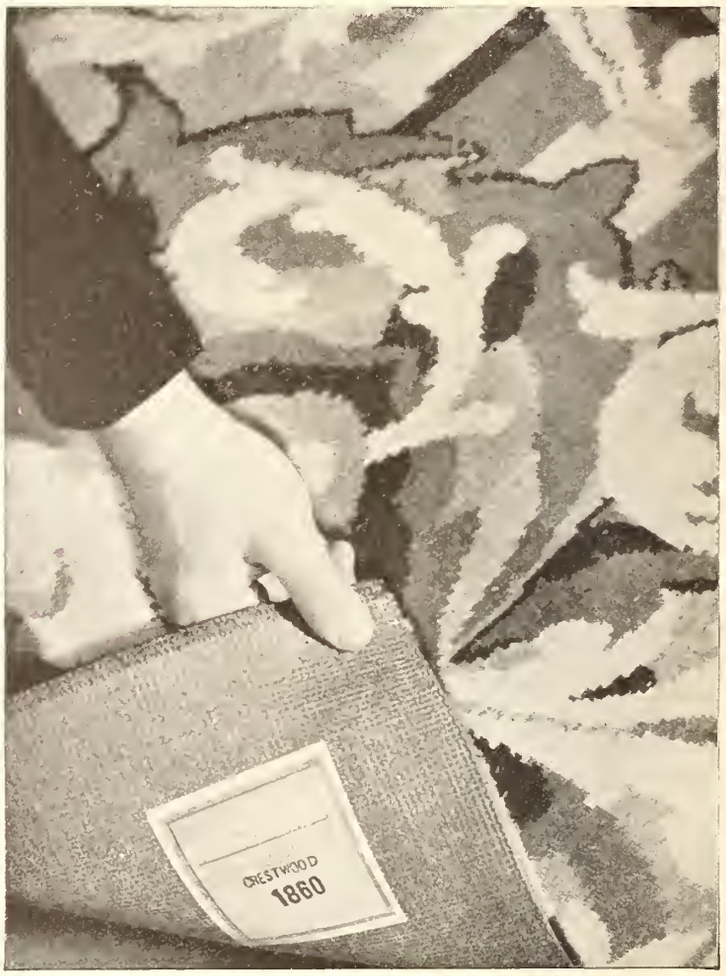
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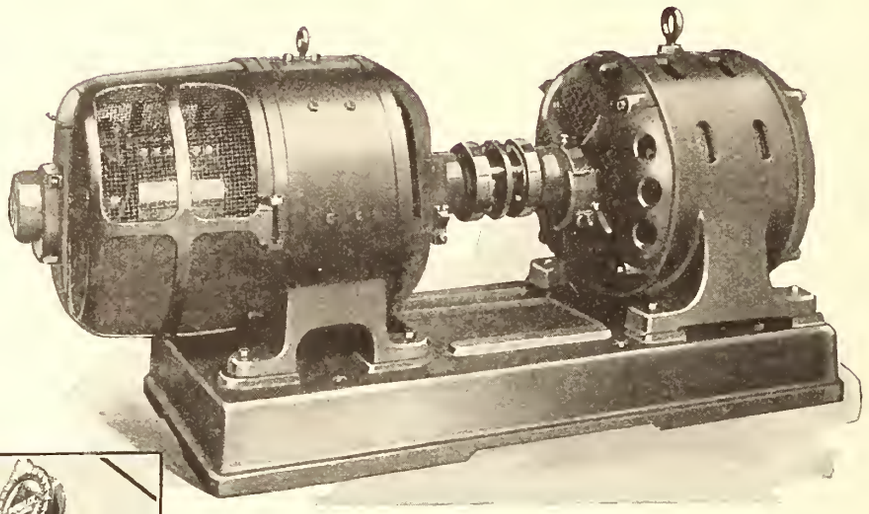
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¶ No matter whether or not an innovation deeply affects established practice, it is enough that it be an innovation. And innovations always have the ability to stir up speculation concerning their possibilities. Naturally, the first Trans-Lux theatre has this ability. It presents decidedly that kind of an innovation. Superficial? Perhaps. Then again—who can tell? Interest in it, at least, is high—and has been difficult to satisfy. The secrets (if they may be called that) of Trans-lux are closely guarded, and with some reason other than the psychological effect of such an attitude, since the opening of the first Trans-Lux theatre has brought more than one inquiry about its methods from those who confess contemplation of a similar venture. Hence the absence from the press of comprehensive and authentic information concerning the first of a circuit of rear-projection, low-cost theatres—until this issue of BETTER THEATRES. What this theatre is, is told in *The Trans-Lux System of Operation.* What it means, readers can speculate upon, and the future decide. . . . *George Schutz* is editor, *F. H. Richardson,* projection expert, of BETTER THEATRES.

¶ Organists have never been without ideas. In reflecting upon rather distant days when organ music was one of the theatre's most publicized features, those who have been closely associated with the more prominent performers thereon realizes what showmen scores of these musicians became. Are they contributing as mightily to the entertainment? Has sound not only somewhat obscured them, as a professional class, but also discouraged their ingenuity? In point of quantity, yes. In point of quality, we have evidence to support a negative answer. The organ attained too much public interest and adapted itself too well to the motion picture theatre's general appeal, for the familiar, resplendent console to disappear from our pits altogether, and in many instances in which it has disappeared, removal quite possibly was without patrons' approval. But that is not the point—the subject has so many important angles that it invites extended comment. However, the only reason for speaking of it here is that recently we ran across an organist's showman-like ingenuity of a kind that used to be rather common and now is so rare as to occasion surprise. In *Featuring the Organ With Light Effects* there is proof of more, perhaps, than that there are still organists who are alert showmen. The thought is also provoked that there is plenty of real theatrical "kick" in those pipes yet. *Shepherd Brinckley,* himself the inventor of the mechanism involved, is also a theatre organist.

¶ It was in the last issue that we remarked that *Nat Karson* could always be counted on for something provocative. In the April 11th issue was published a group of original creations in which he remodeled (on paper, it must be added) a typical atmospheric theatre of period design, in accordance with his own very individual ideas. The reaction led us to hunt through his sketch book to see if the experimentation he indulges in when relieved of work-a-day affairs, had not produced something as stimulating. Two things of this sort we found, then added three other sketches that really have found application, as later developed, in a theatre (*A Group of Designs*). As for the others—yet who knows but what some day they too may not be thought so impracticable for commercial purposes? Nat Karson is a designer and magazine artist residing in New York. Much of his work has been in various ways for the motion picture theatre.

¶ Two currents in the theatre sound stream led to the preparation of the series, *What the Manager Should Know About Sound,* which begins in this issue. One is that the manager today is more than ever responsible for the technical factors involved in an effective performance. The other is that methods in sound equipment operation and maintenance have materially changed so that the manager has considerable use for at least elementary knowledge of projection and sound technics. Mr. Theatre Sound Engineer considers that his special professional affiliations do not permit use of his name over the articles. Better Theatres is quite willing, however, to vouch for the authenticity of his knowledge, which, of course, the articles themselves make unnecessary.

¶ Regarding the other features, a few identifications are to the point: *Ben Schlanger* (*The Economics of Theatre Remodeling*) is a New York architect—who, by the way, is the first to be chosen to read a technical paper on theatre design at a convention of the Society of Motion Picture Engineers. . . . *Carl Henry Boller* (*Adapting the Teatre to a Shallow Lot*) is a prominent Los Angeles architect of long experience as a designer of motion picture theatres. . . . *W. H. Mooring,* (*A British Interpretation of the Modernistic*), is editor of *The Bioscope,* leading English film trade paper. . . . *Charles Aaronson* (*Interior Treatment in Egyptian Motifs*) is a member of the HERALD staff, attached to the New York office. . . . *Leo T. Parker* (*Legal Aspects of Theatre Management*) is a Cincinnati attorney and a regular contributor to BETTER THEATRES.

NOTES on WRITERS and SUBJECTS in this ISSUE

"Watch your dimmer plates and you'll end SPOTTY lighting"



MR. C. J. BREWSTER OF THE FOX-MIDWESCO THEATER CHAIN TELLS HOW HE IMPROVES LIGHTING EFFECTS.

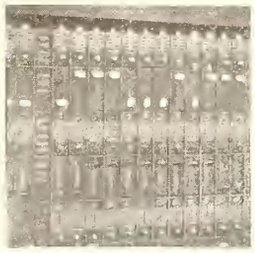
"THESE days when lighting is such a big part of most shows, it takes good dimmer plates to stand up day after day. None but the best of plates can handle this constant duty without burning out.

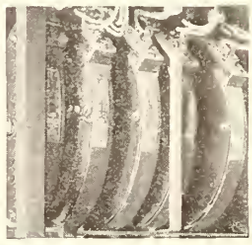
"The worst trouble with lights comes with quick dimming from full bright to 'black out.' It takes a good dimmer plate to keep your light blends from becoming 'spotty.' Good plates keep your lighting smooth as velvet."

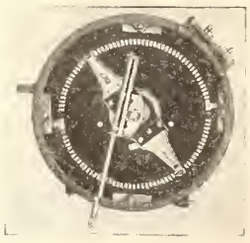
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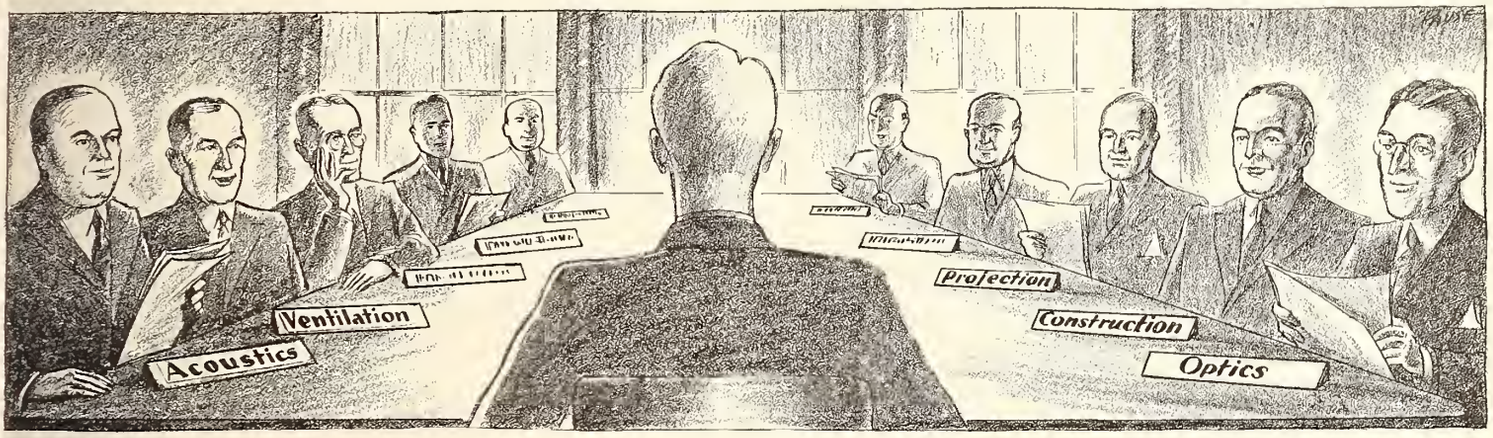


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THE ARCHITECT'S ADVISORS

an editorial

THIS month the Society of Motion Picture Engineers again meets in one of its semi-annual conventions that have meant so much to the advancement of the motion picture. We have been privileged to learn something of what will take place, and on this basis we have no temerity in venturing the prophecy that the 1931 spring convention of the S. M. P. E. will be the most fruitful in the history of the organization. It appears to us therefore fitting, indeed, that the event will take place at the more technical end of the continent-long trail that connects film capital to film capital.

It is not, however, only because the agenda lists especially timely subjects, that the 1931 spring convention promises so much in practical application of science to the current needs of the motion picture. A great measure of this meeting's peculiar significance lies, we feel, in its intention, as revealed by the agenda, to extend the purview of the Society of Motion Picture Engineers to the building in which the motion picture reaches realization.

No more convincing evidence that the S.M.P.E. is alert to its opportunities could be presented than its plan to begin with the 1931 spring convention, technical investigation of the relationship of the theatre structure to the motion picture. At least one architect will introduce theatre design into the purview of the society at this session, and we understand that such interests will be henceforth included in the organization's regular activities.

Engineering is certainly no stranger to architecture. But is not the usual association one in which the engineer mainly carries out the architect's ideas? Essentially, this is commonly so, beyond the preparations for equipment that the architect, of course, must make.

In the motion picture theatre, however, the usefulness of the building depends to an extraordinary degree on its character as an engineering product. It is not just an enclosure from the elements having a certain facility of arrangement for seating a large number of people. Besides the commoner considerations of heating and ventilating and fireproofing, the motion picture theatre involves acoustical and visual considerations of a peculiarly delicate kind. These latter are fundamental—they are, indeed, the nucleus of the entire plan—and it were better that the theatre had no beauty whatever than that they be attended to without consummate skill.

We think that the Society of Motion Picture Engineers is only turning to a field that has always been within its province, in bestowing its attention on the theatre structure. The architect should welcome its aid. Much of that aid will come, of course, from architectural workers themselves, the society acting as a leader in a movement to extract fundamental values out of the present preoccupation with wholly extraneous matter—most of it made of pink plaster. And much will come from the engineers. It is a two-way collaboration, consisting principally in the constant search for, and application of, methods by which to make the motion picture theatre better serve its real purpose.

THE TRANS-LUX SYSTEM OF OPERATION

small investment, low cost production, rapid turnover

By GEORGE SCHUTZ and F. H. RICHARDSON

THE MOTION PICTURE theatre has traveled so far along the path toward bigger, or at least more resplendent, buildings and methods of operation, that any attempt it makes to turn back in the direction of the store-room from which it sprung is rather startling. Yet this in a certain sense is exactly the direction in which the Trans-Lux idea points. This inclination toward the simple beginnings of motion picture entertainment, plus a modern industrialization of theatre operation, appears, indeed, to be its most striking characteristic.

It is commonly in reflecting on how institutions so often begin unassumingly, then grow devastatingly, that the Trans-Lux idea takes on importance. The 16,000 patrons a week that the first Trans-Lux theatre has enjoyed since its opening in New York, need not be interpreted as of special significance. It presents newsreels at a busy corner and its avowed success follows that of the Embassy Newsreel theatre on Broadway, which is entirely orthodox in all those things that the Trans-Lux idea is not. An obvious explanation of the success of both ventures is that the public, at least in New York, likes newsreels. The significance that the one has in this success, and that the other has not, lies, it would seem, in an encouragement of its wide extension not only by the Trans-Lux Movies Corporation, the instigators, but by others—and in the possible effect of such extension upon the attitude of the public toward the motion picture theatre in general and its methods of purveying entertainment.

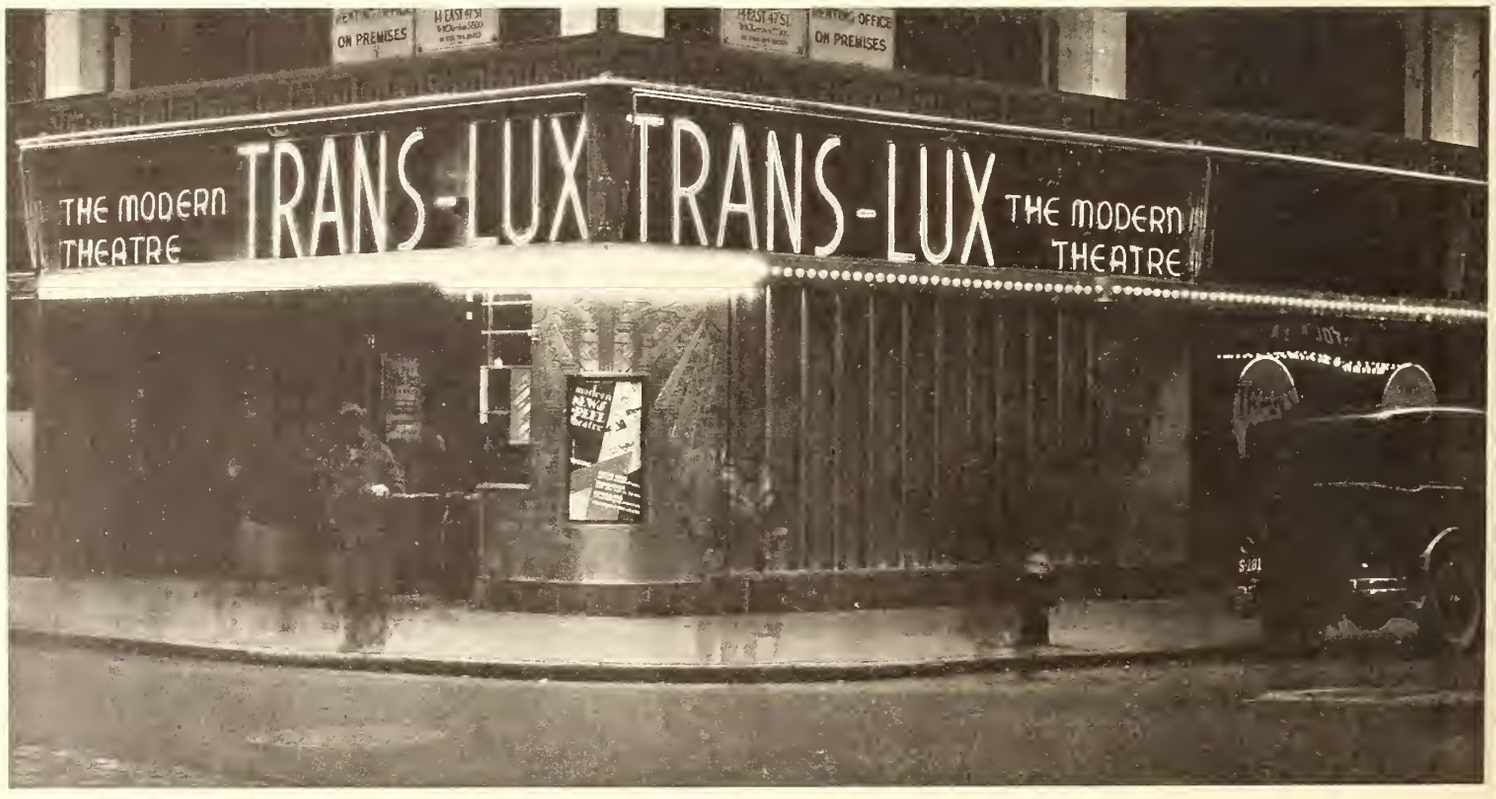
There is always a tendency, of course, to place too much stress upon superficialities, and it may be that the motion picture has gained its present prestige entirely through the advancement of sheer cinematic art. On the other hand, it may be more in the interests of accuracy to name the advancement of the theatre itself, its technical improvement, its refinement, its very glorification of the entertainment offered, as an important contributing cause.

The first of the Trans-Lux theatres consists almost entirely in one rectangular room about 45 feet long, 30 feet wide and 14 feet high. An earlier Trans-Lux invention, embodied in a stock reporting device now widely used, led to the application of similar principles to projection from behind the screen for public motion picture exhibition, and this method of projection is employed here for the first time. Thus is eliminated special construction for a projection room at the rear of the auditorium.

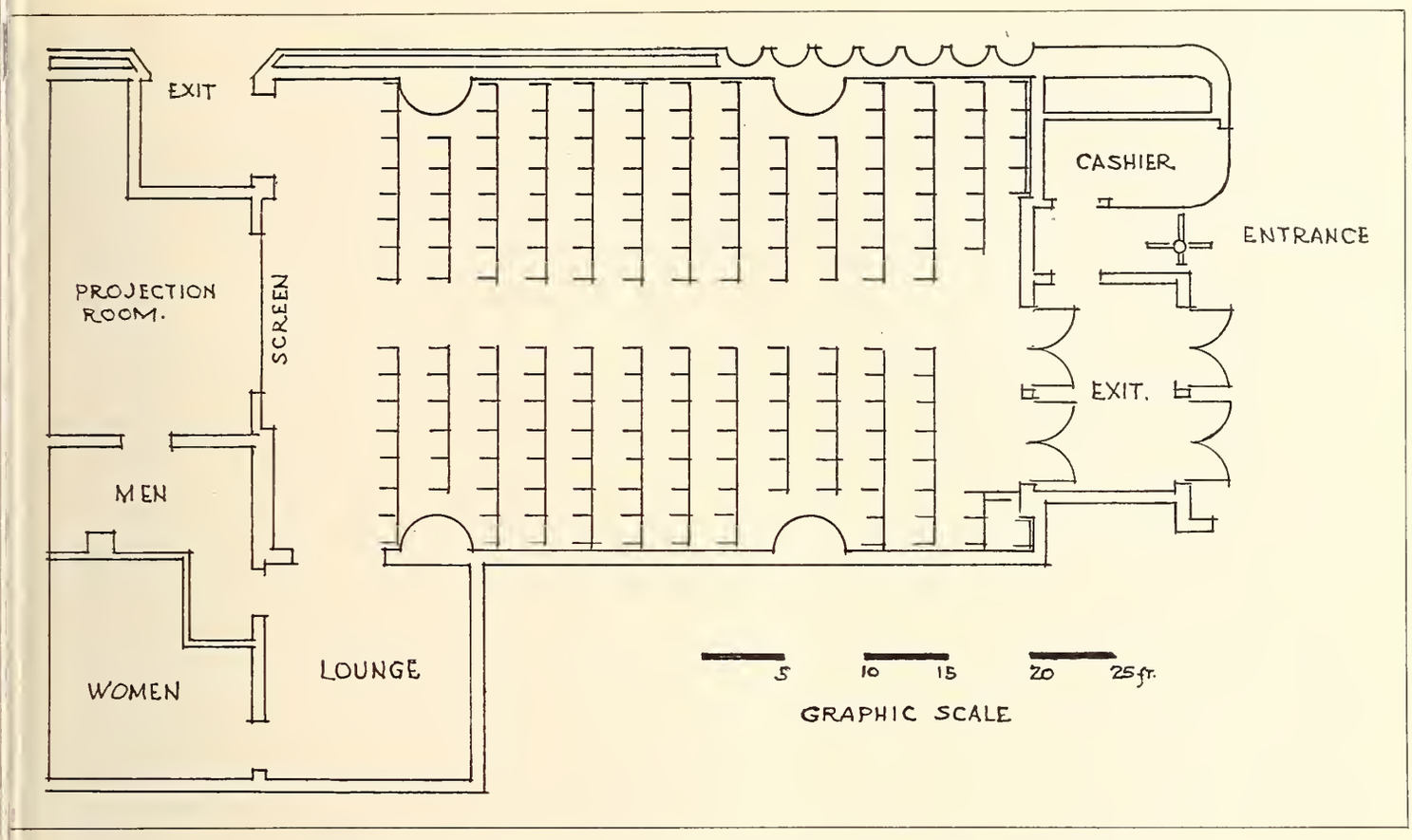
So far as architectural treatment has been resorted to in reconditioning the former store space that the theatre now occupies, the design is based on so-called modernistic patterns. It is by Howe & Lescaze of New York. The architects were L. E. Denslow, consultant, and Thomas W. Lamb, associate. They have sought to contrive a basic scheme that is flexible and inexpensive. The investment per theatre is estimated at between $30,000 and $50,000.

Only the first floor of the building thus has been remodeled for the theatre, and on the exterior, this level has been superficially cut off from the rest of the building by the extension of a neon-bordered panel along both the front and side of the building. This panel carries the name.

Directly below in front is a narrow, shallow lobby opening on the street. To the right is the box office, and between it



Exterior view of the first Trans-Lux theatre in New York City. Lighting is the new neon intensified white and yellow tubing.



A schematic plan of the single floor of the Trans-Lux theatre on Madison Avenue, New York.

nd two exits, is a turnstile which forms distinguishing part of the Trans-Lux dea. Originally intended to contribute greatly to the reduced-cost phase of Trans-Lux operation by enabling patrons to gain admission merely by inserting a coin, the urnstile at the first of these theatres now has little or no economical significance, ince a cashier has been found necessary nyway.

Decorative treatment in this area consists almost exclusively in the use of black marble-like surfaces contrasting with silver rims, and aluminum-finished metal, with ll patterns inter-relating straight lines and curves according to the familiar "modernistic" conception. The corner piece is a curving surface of aluminum-finished metal reaching from base to sign-panel, nd into it has been pressed a symbolic representation of Light. At its left, the black horizontal panels of the box office intrudes n a curving line, in its center is a poster frame. The use of an aluminum-finished metal covering over the unimaginative walls of the structure, is continued for a short distance along the side.

There is no foyer. The seating begins mmediately inside the inner lobby doors, of which there are only two, used for both ngress and egress.

Only a small space is allowed at the rear for passage to the seating, this space being to the left. The corresponding area on the right side of the auditorium is used for seating, extending entirely to the rear wall. There are but 158 seats, arranged n two sections with a center aisle.

The walls are unbroken except for two columns on each side, one toward the rear and one at the corner of the seating area. These are semi-circular surfaces reaching from floor to ceiling, and represent an adaptation of structural supports. Originally the plan called for these to have aluminum-finished metal surfaces, but this treatment was found to create glare, and they have been painted over. The color scheme is gray-blue, with silver trimming.

The ceiling is broken up into three sections, extending laterally. The central portion is lower than the side portions, and the latter are illuminated from coves along the edges of the former.

The floor does not slope, but the rear seats are elevated a little by short steps.

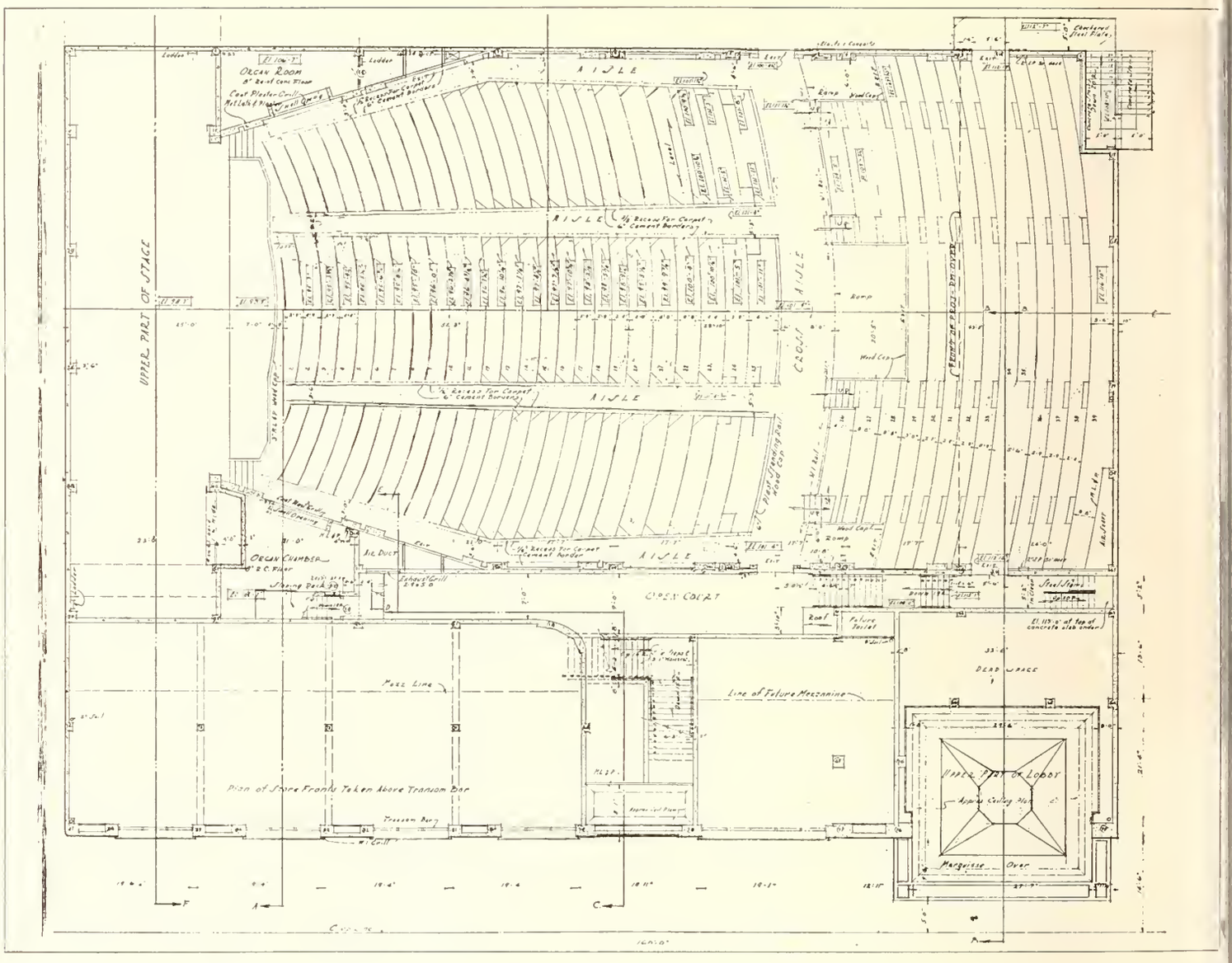
The lounges and retiring rooms are located at the left forward end of the theatre, with the retiring rooms to the left of the projection room area behind the screen. At the other side of the forward portion is an exit. The faults of this arrangement lie, of course, in the fact that patrons are thus invited to pass through the forward part of the auditorium, in line of vision, and this bad feature is accentuated by the existence of only one aisle, and that a middle one.

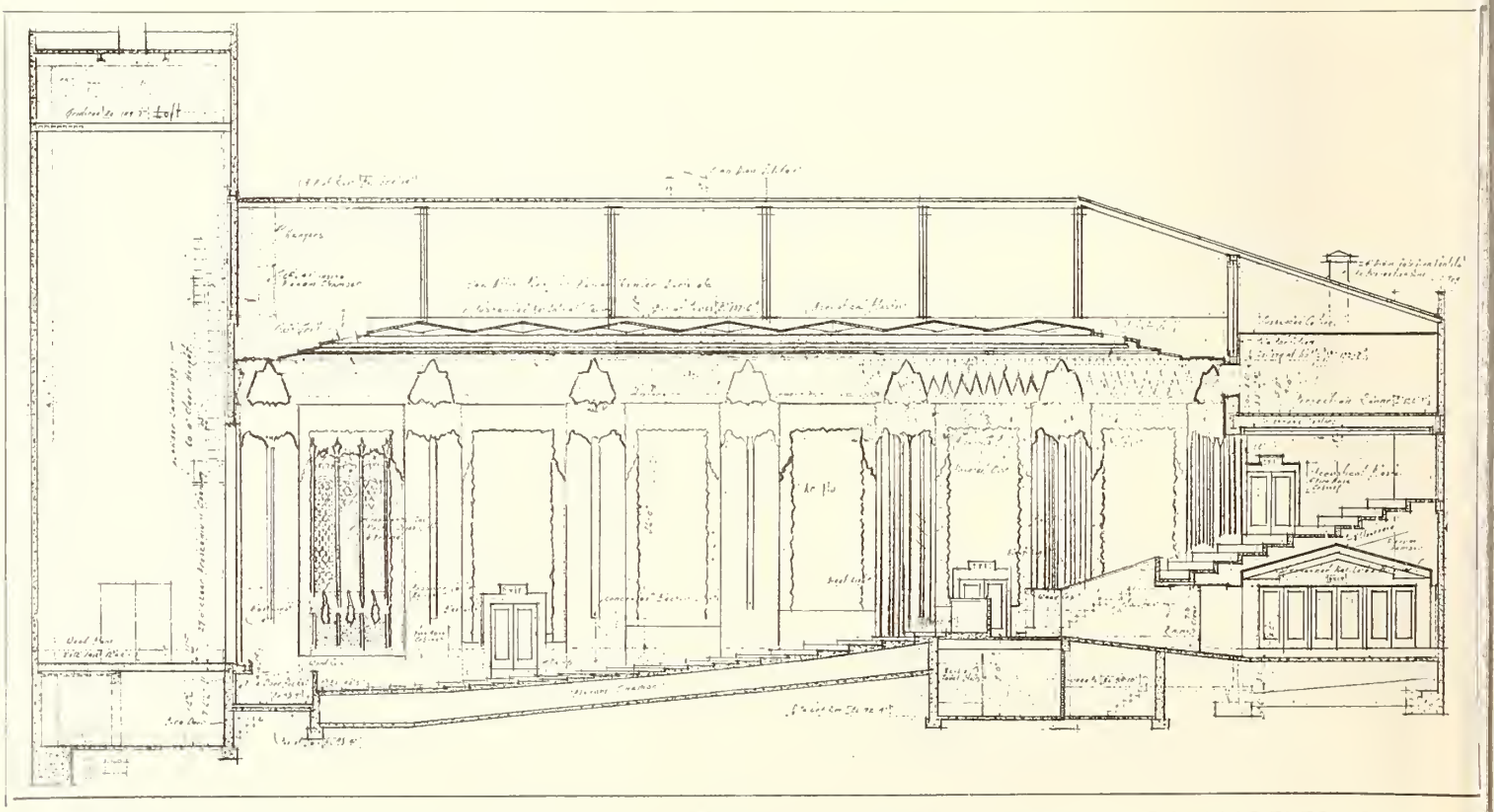
The screen is not of usual size, but its smallness is at least feasible in such a short house. The Trans-Lux lens system requires that the distance of the projectors from the screen be approximately an inch to the square foot of image. The projectors are about ten feet from the screen.

The screen, of course, is transparent. Horn location is at the sides, arrangement not uncommon, however, with RCA Photophone installations, which is the sound equipment used.

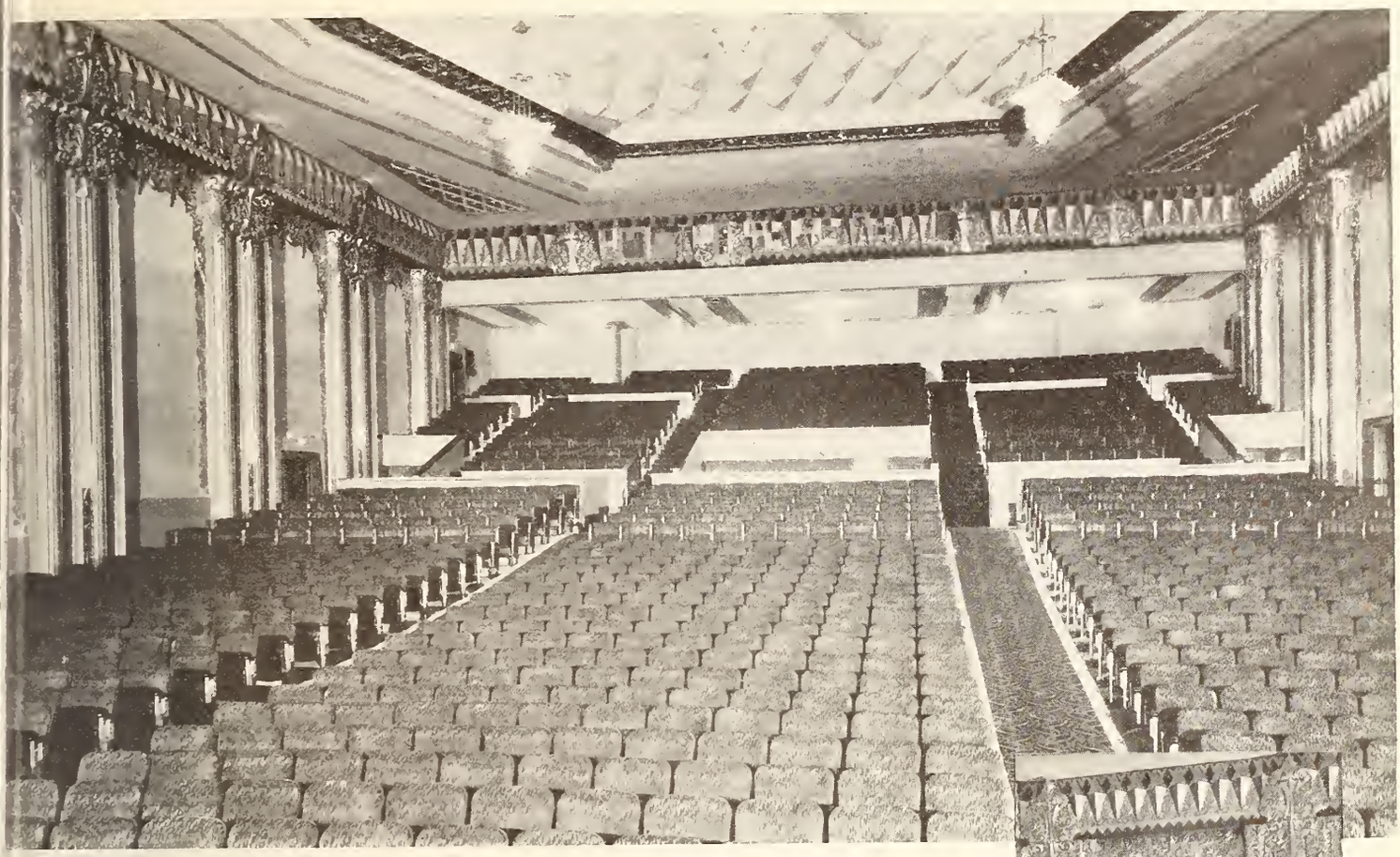
The projectors have been extensively rebuilt in order to place them as close together as possible. This is necessary, of course, in order to eliminate the keystone effect resulting from such a short throw. In order to obtain the original values of the scene, the film is reversed, and in order to reproduce sound-on-film, the entire assembly of exciting lamp, aperture and photocell has been transferred to the left side, pointing forward. The focus of the exciting lamp on the track has been readjusted to account for the thickness of the film through which reversal of the film forces the light to pass.

The system, from creation of the theatre in which the entertainment is given to the mechanics of operation, is thus one of utmost economy—an application of the industrial principle of low production cost plus rapid turnover. At present a regular staff of projectionists is required, but the Trans-Lux system has been created in contemplation of a time when automatic projection can eliminate all but possibly one technician. Already the non-technical personnel has been reduced to a manager, a cashier and a porter. The trappings of the establishment in which the motion picture has come to be merchandized, winning a place in the mind of the public at least equal to that of theatre art as expressed in the stage, are everywhere eliminated, and motion picture entertainment becomes vended in the best Woolworthian manner, with 26 newsreel performances a day at 25 cents an admission. It is significant that the only change in this routine that will come from the presentation of dramatic screen entertainment by this method, as is now contemplated, will be in the number of performances that are presented per day.

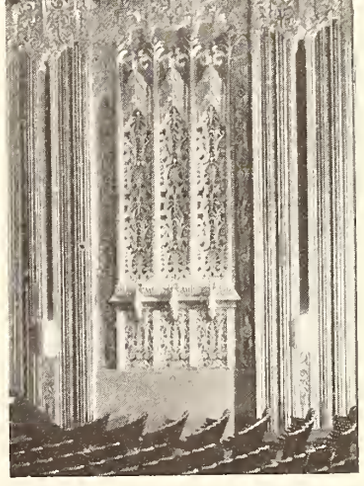




MAIN FLOOR PLAN and HORIZONTAL SECTION, STADIUM THEATRE, LOS ANGELES, CAL.



The auditorium facing the rear, showing the stadium section which seats 392 of the 1,179 capacity.



Detail of the decorative treatment at the organ screen, a graceful feature of ornate columnar effect.

ADAPTING THE THEATRE TO A SHALLOW LOT

For this house the frontage was 160 feet, while the depth was 120. The resulting structure is discussed here by the architect

By CARL HENRY BOLLER

CREATED with the idea of obtaining a maximum seating capacity by dispensing with a balcony on a limited ground area, and providing the mandatory clear standing room at the rear of the orchestra seating section, a semi-one-floor, stadium type theatre was adopted as the most economic solution of the problem presented in the projection of the Stadium theatre. This new Fox theatre was recently opened in Los Angeles.

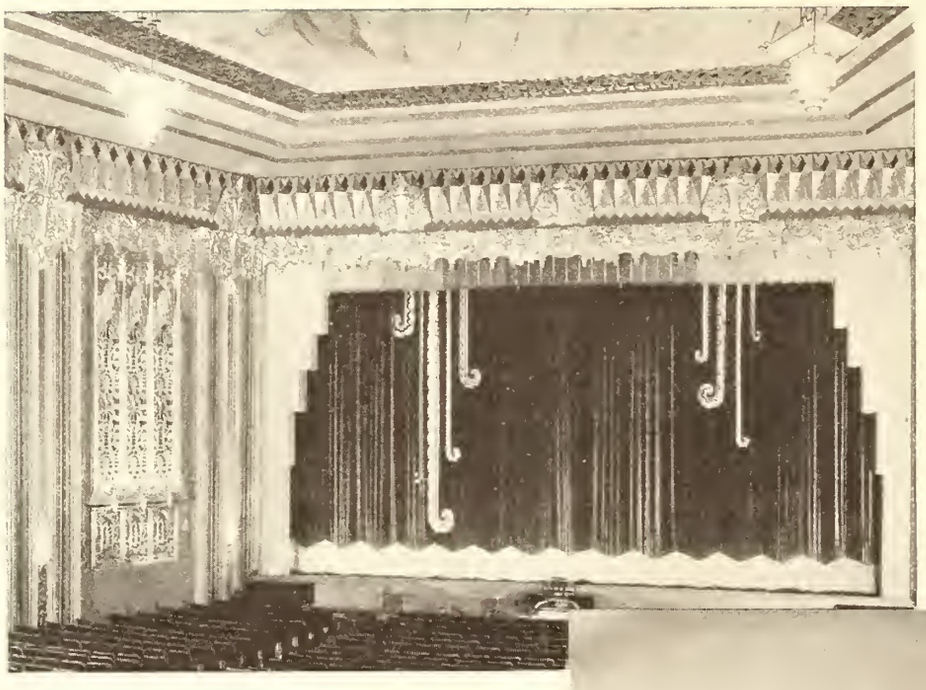
This building occupies a lot with a 160-foot frontage, but a depth of only 120 feet to an alley. This forced the plan into an "L" type entrance scheme, with the theatre flanking the alley, and with the lobby extending from one end of the foyer to the street entrance.

The auditorium is 80 feet wide, leaving 40 feet along the street frontage, where there is an emergency exit court flanking the auditorium, and a two-story structure comprising shops and theatre lobby on the ground floor, and offices for the theatre company on the second floor. The auditorium is 80x136 feet, leaving 24 feet for the stage.

The general construction of the entire building is fireproof, consisting of steel and reinforced concrete. The architectural design is modern. A tower of monolithic concrete, with a copper and glass lantern topped with a beacon light, dominates the exterior effect. The entire front, including all sides of the tower, is lighted with both colored flood and neon lights.

The lobby is finished in black marble, with gold decorations and white metal poster cases. The floor is of vari-colored terrazzo—in sunburst design—radiating from the box office in all directions, extending upon the sidewalk. The ceiling is reflected in a similar design, extending to the front of the marquee. The box office is of black marble and gold metal and is glazed with polished plate. It has broad borders of sand etched designs. The vestibule and foyer doors are of mahogany, with full-length glass panels etched in all-over sand-blast designs. These two sets of doors effectively cut out all street noises.

Entering the lobby, we pass through a 20-feet vestibule, to the foyer, which is 22x80 feet and extends to the alley, where



The proscenium arch, framing an opening measuring 50 feet wide by 25 feet high, which is curtained with a triply adjustable curtain for slides, normal screen and enlarged image, as well as being a stage drop. Note the pattern in straight lines.

three pairs of exit doors are provided. The stadium seating section is located over this foyer. Entrance to the auditorium from this foyer is by way of three tunnels. The central one is 20 feet wide, while those at the side aisles are six feet wide. All have slightly inclined floors to a cross aisle eight feet wide, that extends across the house between the orchestra and stadium section, giving access to the aisles.

The four aisles to the stadium section ascend straight upward without the usual turns often adopted at the expense of seating space to obtain needed run room to the first tier, which in this instance is 37 inches above the cross aisle, with steps to the latter of not more than 7½ inches of rise, and with treads not less than 10½ inches wide. Patrons in the first tier have a perfect view of the entire orchestra floor without being annoyed by those passing or standing in the cross aisle. An additional cross aisle is provided half-way up in the stadium section, connecting with exit doors at either side and with stairs to the ground.

THE ORCHESTRA SECTION has a bowled floor, consisting of three banks and four aisles. All seat rows, where the grade is more than one inch to the row, are level platforms, with the ends ramped flush with the aisles. There is an enclosed standing rail four feet high at the back of the last loge section at the cross aisle. The orchestra section has two pairs of exit doors at either side, exclusive of those in the foyer.

The total seating capacity is 1,179, consisting of 603 opera chairs, and 184 loge chairs in the orchestra; and 348 opera chairs, and 44 loge chairs in the stadium. The opera chairs are spaced 33 inches back to back, and the loge chairs are 44 inches back to back. All are fully upholstered on back and seat with silk velour in handsome color designs. The loges were especially made and have high backs with fixed seats and are overstuffed.

The decoration throughout the theatre is in the modern style, with a Renaissance influence. The main ceiling is of an unusual design, created with the object of breaking up the sound waves (in which it proved highly efficient over a broad expanse of surface). The large central field, surrounded with an ornamental gilt staff grille

View of the exterior by day. Construction is of steel and reinforced concrete, carrying out a modern skyscraper achitectural pattern. The tower is of monolithic concrete, with a copper and glass lantern surmounting it, lighted at night





As the exterior of the Stadium appeared on opening night, with theatre-conscious Los Angeles on hand to pay tribute to another monument to the mention picture. Exterior illumination includes both color-floods on the tower and neon tubing.

and slant borders to side and end walls, consists of an all-over design of diamond shaped units 12 feet long, with facets projecting two feet downwards, precast in acoustical plaster. Though the ceiling is in monotone, a constantly changing prismatic color effect is obtained by the aid of a three-color lighting scheme thrown on these surfaces from different directions.

The side walls are ornamented with an elaborate ornamental plaster frieze and with fluted pilasters in pairs, decorated with gold metal leaf and black. The wall panels are of acoustical plaster of high absorption.

The entire ceiling and all walls of the foyer are decorated with gold metal leaf and lacquered, with inset and border design painted in high colors. All woodwork is in Brazilian mahogany, and all door panels are sand-carved in all-over designs.

The rest rooms for the patrons are located a trifle below the foyer level, under the lower portion of the stadium section. They consist of smoking rooms, cosmetic and lounge rooms, marble and tile retiring rooms, and ushers' dressing and locker rooms.

All of the foyer, vestibule and lounge rooms, and all aisles and loges are thickly carpeted with richly designed velvet laid on one inch of ozite padding. All sundry furniture in the foyer and rest rooms is of special design to match the interior of their respective rooms.

The projection room is located above the rear of the stadium section and is suspended from a roof truss in front. It extends the full width of the auditorium and has a depth of 24 feet to the rear wall, with an area of 1,650 feet of floor space, divided into several rooms. It is reached by an iron stairway from the inner court and has a fire escape to the alley. In this place is located complete equipment of projectors and sound equipment, the main distribution switch board, and dimmers for the house, which have dual control for the stage as well. All metal work benches and cases for films and records are of monel metal, and the floor is covered with cork linoleum. Besides the projection room there are rooms for motor generator, main electrical switch-board, battery room, locker and lounge room, and exhaust vent fan room for the theatre.

The proscenium opening is 50 feet wide and 25 feet high.



Section of the foyer from the vestibule end. At left are the tunnels to the auditorium, one 20 feet wide, two six feet wide. It is over the foyer that the stadium section rises, thereby using the available area to greatest economical advantage.

THE ECONOMICS OF THEATRE REMODELING

II.—Material and Construction Costs

By BEN SCHLANGER

IN THE FIRST article certain general methods and considerations of procedure were recommended for the remodeling of a theatre. Since the feasibility of these changes are largely subject to the actual costs they may incur, it is necessary to analyze how they can be most economically made.

The first items of cost to be given consideration here are those which involve the actual walls and other supporting parts of the structure. Changes affecting these parts are, in most cases, made either to enlarge the structure, or to erect within it an intermediate level for the purpose of creating additional seating capacity, lounge and rest rooms. This additional area can be obtained by either adding to the width or the depth of the structure, or by constructing a balcony, if the auditorium is sufficiently high to allow for it.

It is more economical to add to the depth of a theatre than it is to add to the width, because this latter involves the demolition of the wall at the side where the width is added, as well as the removal of the roof construction, which must be entirely replaced. However, it is necessary to add to the width when a theatre has only about 14 or slightly more seats to a row. To add to the depth in such a case would be most inadvisable, due to the tunnel-like proportion it would give the auditorium. To erect a balcony requires a new structural steel framework, concrete steppings and stairways to reach it. Although this may prove somewhat costly, it is still a more economical means of obtaining additional space than adding to the area of the building.

The other items of cost to be considered are those which deal with the interior finishes and decorative effects. This includes all false construction work and non-supporting partitions. The interior finish costs really do not determine the feasibility of remodeling because they are subject to various possibilities of decorative effects, the cost of which can be controlled and kept down to a minimum when necessary.

It must be understood that in giving a general idea of the costs of remodeling, they are subject not only to local labor and material markets, but also to the various peculiarities that may arise in the particular project, which only the architect and the contractor can make clear to the theatre owner. It is advisable when the alteration consists in structural work, to consult an architect. However, the following costs serve to give a preliminary prospectus to the theatre owner. The various costs are given in the order of the procedure for construction, and they include the cost for both material and erection.

I
Structural Conditions

Demolition

THE COST of demolition is subject to the value of the materials, such as brick, lumber and steel obtained in demolishing. Sometimes these materials can be re-used on the same job, but usually the labor required for wrecking will cost from $400 to $800 above the value of salvaged materials, when a complete length of brick walls and roof construction is to be removed.

Concrete Footings, Foundations and Walls

Of course an attempt is always made in a remodeling job, to retain as much of the existing masonry walls as possible, provided they are sufficiently strong to carry a new roof construction where necessary. In the event a new section of masonry wall is needed, its cost would be about $400, which includes footings and foundations for a wall, say, 50 feet long, 20 feet high and 12 inches thick. The excavation for such a wall costs comparatively little, provided the foundation does not go down deeper than four feet.

Structural Steel Framework

The cost of steel varies according to the distance the project happens to be from the steel mill, in addition to being subject to current prices. For this reason it is sometimes more economical to use wood trusses in a roof where the building code of the locality will permit it. The cost of steel for a balcony framing of a width of about 60 feet, and a depth of about ten rows of seats, would be about $3,500, whereas for a larger balcony the cost increases rapidly, due to the necessity of longer span girders and trusses. In the case of steel for roof spans—if the span is below 55 feet, rolled girder beams may be used much more economically than fabricated trusses. Fabricated steel is worth about $130 a ton, as against rolled steel beams, which can be erected for about $90 a ton. A rolled girder beam for about a 55-foot span, weighs from a ton and a half to about two tons.

A four inch cinder concrete slab for roof construction is worth about 40c per square foot. Gypsum slabs, which are lighter in weight, can be substituted for somewhat less, but afford also an additional saving due to the lighter weight of steel that can be used with it.

Concrete Steppings for Balcony

The concrete risers and treads that form the pitch of the balcony can be erected for about $1,600 for a balcony of the size mentioned under the cost of steel work. The square foot unit price is about 80c. An allowance of 10c a square foot is necessary for the cement finish on all concrete work.

Stair Construction

A steel stairway having sufficient risers to reach the average balcony level crossover, can be installed for about $225, which includes cement fill for the open type treads. There are two of these usually required.

II
Non-Structural Conditions

Partition Work (Interior)

TERRA COTTA blocks are the most used for erecting partition work because of the elimination of lathing, the plaster being applied directly on the block. The cost is about 22c the square foot for a four-inch thickness. Gypsum blocks are cheaper, but they cannot be used for high walls due to their lack of strength. However, they are recommended for walls less than 12 feet high, because of the light weight they impose on the structural frame.

Treatment of the Auditorium

After the main structural forms are decided on and their costs are approximated, an idea may be had as to how much money is left for the interior treatment. The existing interior treatment, if there is any, may or may not be worth retaining. It might be a matter of adding to it or completely removing it to allow for an entirely new treatment. It is at this point of the process of remodeling that the architect must be consulted. The possibilities of treating the interior are so varied that it makes it difficult to state costs. However a suggestion can be given as to how much is required to get an effect that is pleasing and economical. An abundance of ornamental plaster is not needed. The main form of the auditorium could be so shaped

RECOMMENDATIONS

The following list of recommendations were made by an architectural firm for the remodeling of an actual theatre. They are offered merely illustratively here to show general possibilities in judicious selection of changes to be made.

STAGE APRON

Remove old plaster apron treatment and replace with wood cap and paneled apron.

ORCHESTRA PIT

Remove existing wood rail and replace with terra cotta core and wood face auditorium side—plaster back side—new radiator behind rail.

ORCHESTRA FLOOR

Temporarily remove all seats on floor to be reset as per new layout. Remove all side and rear of orchestra boxes. Increase width of promenade rear of orchestra maintaining present grade. New standee rail at present line of rear loge box. Orchestra seats to be used wherever loge boxes are eliminated creating wider aisles at side walls.

FRONT OF BALCONY

Remove two front rows of this portion thereby providing room for wider orchestra promenade and leaving additional space needed for four new rows of loge seats. Erect new high wall in front of loge seats with short aisle stairways located at existing aisles—one step in crossover. Change grade of ramp leading from orchestra promenade to inner lobby. Barreled effect under soffit of vomitory.

WALL TREATMENT

Create new proscenium effect as per architectural detail; also side wall treatment (new organ grilles); remove present projecting balconies and replace with one feature balcony on each side.

CEILING

New furred ceiling in proscenium portion. Revise mouldings of remaining ceiling. Eliminate all hanging electrical fixtures. Furr rear wall and ceiling to line of picture booth and down over exit door heads. This furring is done to eliminate converging appearance of side and rear walls of rear part of balcony; also to eliminate present influence of picture booth.

in its broad outlines as to be quite interesting, keeping the surfaces simple for the most part and concentrating on a few important places for the chief interest.

The following changes in the interior can be made for from about $1,200 to $5,000, the variation being dependent upon the size of the auditorium. The setting or frame preceding the screen can be given a new treatment consisting in blocking out a new form by means of metal lath furring and plaster. The ceiling shape may be altered by the same means. The side walls may be treated with some simple projections also in the same manner. An allowance of from $500 to $1,200 should be made pending decision as to whether the painting is to be plain or ornamental.

Electrical Work

For additional electrical wiring, exclusive of the necessary power and projection wiring, an allowance of about $500 is justified.

III
Exterior and Facade

Marquee

AN ALLOWANCE of $3,000 for a new marquee and name sign may be allowed if the remodeling is to include in an important way this feature, which today is being treated more elaborately than ever. The new marquee and sign should follow the new tendency of making them closely associated with the architecture of the building, and any new treatment for the facade should be planned with the marquee and name sign in mind.

Flood-Lighting

Frequently much in freshness is easily achieved by arranging for flood-lighting parts of the exterior. It gives a distinctly modern effect and may not top $250.

Exterior Wall Treatment

Under this classification, it is an opportune time to mention again the importance of good design for the marquee and sign. A great saving can be accomplished by keeping the facade wall extremely simple, so as to serve as a background for the marquee and sign, which showmen are correctly coming to consider as the most important features of the theatre front.

A light shade of brick, or stucco on brick, is all that is needed for this purpose. One should be sure, however, that the wall is high enough to receive any flood-lighting effectively. The cost of such a wall is little more than that for a common brick wall. Cement stucco can be applied for about $2 a square yard. A simple, inexpensive terra cotta coping having an incised design can be used economically to top off the wall.

In closing this series, it may be well to point once more that this discussion should not be taken to minimize the necessity of consultation with experienced architects and engineers in any remodeling job, concerning the owner's specific project. It has rather been intended as a guide to assist the owner and manager of a theatre to answer the question: Just what kind of a theatre have I, and what can I do to make it better?

SMOKING ROOM

Oak wainscot; tile floor (Quarry) and base. Change wood rail to match wainscot.

LADIES' ROOM

Revise toilet increasing from two to four. Water closets — move existing basin and add one in new location. Use metal partitions. New tile floor and walls. Relocate door. Create Cosmetic Room—mirror walls. Revise small stair.

LOUNGE ROOM

Remove skeleton wainscot, leaving base. Lath and plaster ceiling—stucco fireplace. Chair rail on walls. Remove wood rail and replace with new T.C. wall leaving opening in center and small opening on either side. Remove columns if possible.

INNER LOBBY

Remove ramps and replace with stairs as per detail. Access doors under stairs to motor generator room, porters' closet and meter room. Furr ceiling at both ends of lobby. Install recessed drinking fountain. Relocate slop sink in Porters' Closet. Remove two present drinking fountains. Patch floor where ramps are removed and raise question of carpets. Change trim on doors to outer lobby.

LOBBY

Change trim on doors to inner lobby eliminating transoms at street set. Furr ceiling down to top of cornice allowing for vertical panel lighting. Change face of panel containing ticket window eliminating two side windows and create new opening with grille. Grilles over radiator openings. Replace brass rail with floor sockets and loose standards. All doors rehung and new door checks.

VESTIBULE

Marble strip at front. Drop soffit of lintel of main opening cement finish to match jambs and jointed.

OUTSIDE

New marquee soffit—louvred. New signs front and sides of marquee. In panel above, remove tile and substitute stucco. Remove two flagpoles. Cap outlets. Paint outside metal exit doors.

An Economical Design for a Small City



Describing the Ord theatre in Ord, Neb., seating 539 on a single floor and constructed at a cost (without equipment or furnishings) totaling $25,000

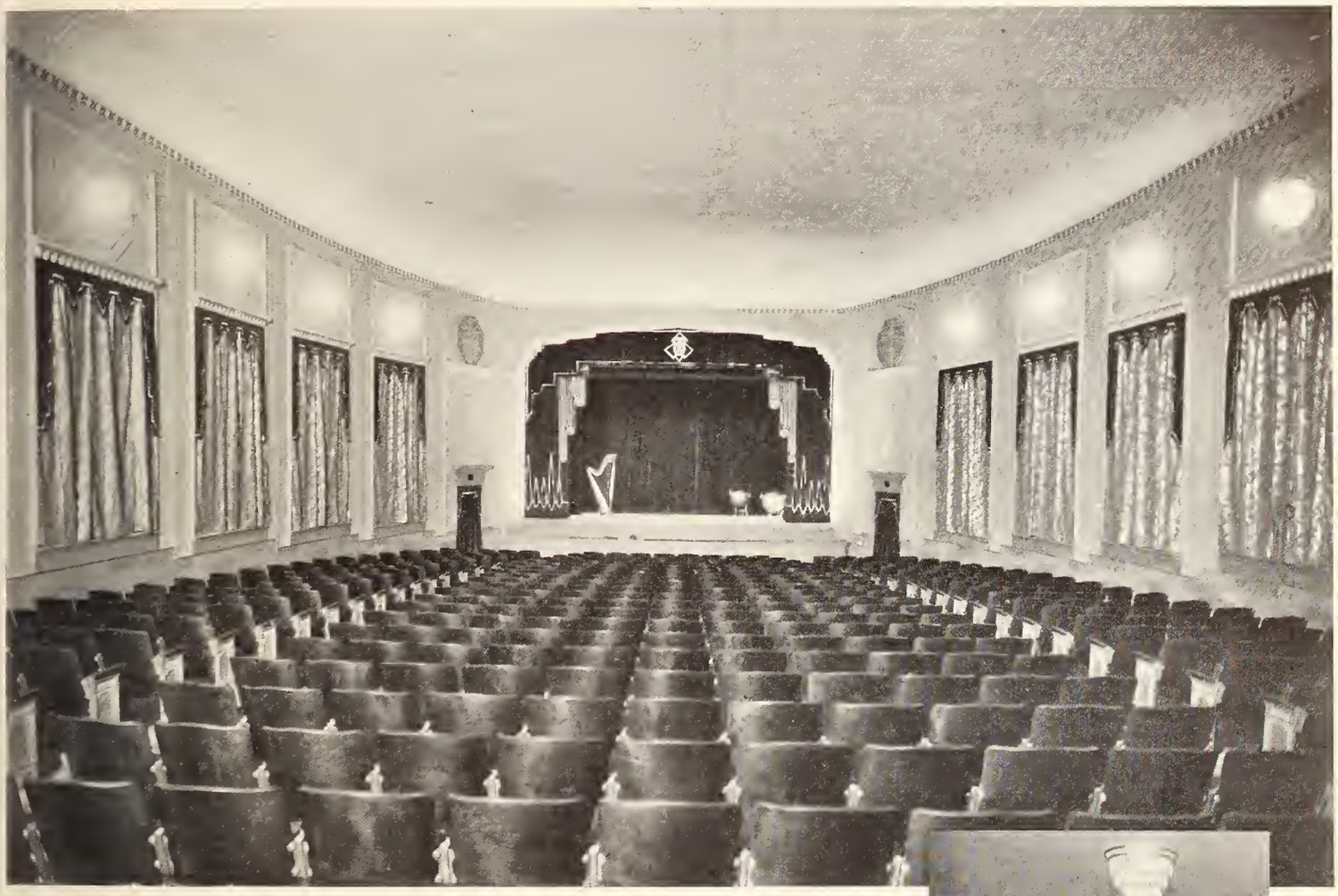




Upper view: The facade presenting a modernistic decorative effect achieved in buff brick with black brick and standstone trim.

Center view: Corner of the lobby, showing box office and one of the two fireplaces through which hot air is forced for heating purposes.

Right: Detailed view of the wall treatment of the auditorium, done in acoustical tile surrounding panels draped with a cloth material.





Upper view: The auditorium, showing the full effect of the panel treatment, cove lighting and proscenium and stage decorations.

Lower view: Corner of the foyer. The staircase leads to the small balcony, projection room and theatre offices on the upper level.

THE Ord theatre, recently opened in Ord, Neb., by M. Biemond of Loup City, Neb., has a number of features that are instructive to those interested in the creation of the small theatre. For one thing, in it has been attained considerable decorative effect without the use of much material, and also without recourse to period design and embellishment. For another, the total cost of construction (which amount, of course, does not include equipment) was kept down to $25,000. The architect was H. A. Raapke of Omaha.

The Ord really seats 568, but 539 of these are on the main floor. It is therefore practically a single-floor house, only 29 chairs being located in small balconies located to the left and right of the projction room. Seating is by American Seating Company.

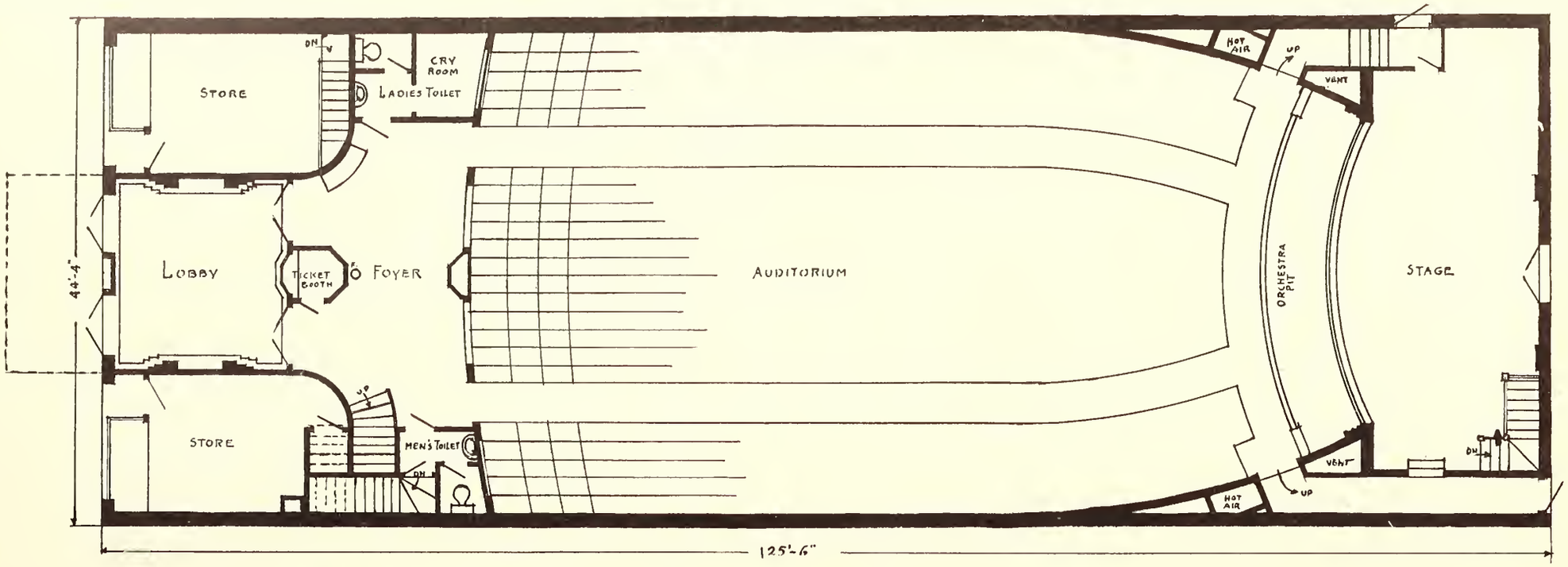
The length of the building, which is largely taken up by the auditorium, makes the latter decidedly rectangular. The bulding is approximately 125 feet deep, and 44 feet wide. The front portion is occupied by the lobby with two shops on either side, a small foyer and, off the sides of the latter, a men's and a women's retiring room. Adjoining the women's room is a "cry room" where mothers may take unhappy youngsters until they become quieted.

To the rear, on the main floor level, is a stage and orchestra pit. The upper floor, amounting structurally to a mezzanine, contains, besides the small balconies previously referred to, two offices, which are divided by the upper reaches of the lobby; the projection room and a small corridor leading to these divisions.

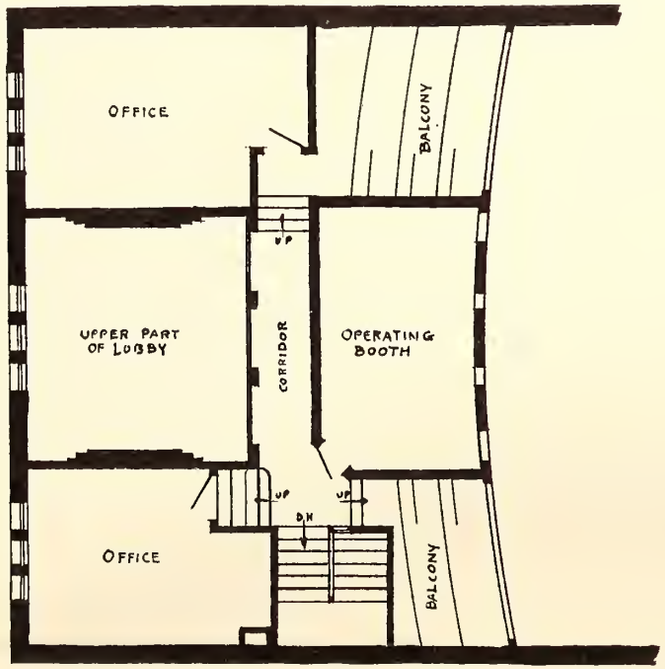
The architecture and decorative scheme throughout the building is of modernistic pattern, carried out very simply with few purely decorative features. The facade is of buff-colored brick with a modernistic pattern woven in black brick and sandstone. The sidewalk has been done in a spider-web design with black and gray cement.

The lobby has a black cement floor and a ceiling of silver and blue arranged in steps. At either side of the lobby is a fireplace which, designed modernistically in vertical panels, further carry out the architectural motif with a feature that has the utilitarian function of acting as ducts for hot air. On the mantle of each fireplace is a mirror of geometric cut.

(*Continued on page* 59)



SCHEMATIC PLAN OF THE MAIN FLOOR



SCHEMATIC PLAN OF THE BALCONY LEVEL

ORD THEATRE
Ord, Neb.
H. A. RAAPKE
Architect



The facade—a vertical fantasy contrasting with blunt horizontals

A BRITISH INTERPRETATION OF MODERNISM

By W. H. MOORING

Not only is the Sheen theatre notable for its challenge to the conservatism of its part of London. Rather it challenges all conservative Architecture

A TRIUMPH of originality for both architect and decorative artist has been achieved at Sheen, Surrey, one of the better class outlying suburbs of London, located on the Upper Reaches of the Thames. It is known as the Sheen and is an example of modernism in architecture designed by J. R. Leathart of Leathart and Granger, Adelphi, London.

The Sheen is nowhere on a par with recently erected supers in point of size, but it is unique among the few "intimate" cinemas of London, and is the first attempt at building the theatre superb in a somewhat austere suburban location. The promoters—a private syndicate—asked Mr. Leathart to give them something striking in exterior design which at the same time could accommodate, as part of the scheme, a large neon sign bearing the name of the place. (Reference to the picture of the facade will show how he contrived this effect.)

Centrally in the front elevation is provided a bay 23 feet high, which is glazed to serve as lighting for the upper foyer. Vertical facings on either side are used to emphasize the effect of height, and then they turn sharply on the horizontal, creating the impression of a gigantic letter T. The neon sign is introduced as a front facet to the bay.

Plain brickwork with squat windows are introduced on either side of the central elevation, and horizontal stonework facings on the lower floor frontage have their complement in similar tracings along the roof level. Biscuit-colored polychrome faience has been chosen for the facade, while the vertical tracings and minor decorations are in jade green. The interior throughout is remarkable for the utter sevtirely upon the unique ceiling formation.

Starting with the entrance foyer one is impressed by the sheer beauty of line, any attempt at enrichment of which would surely have failed. The only attempt at emotional appeal comes via numerous illuminated wall surfaces. Even the flooring in the entrance hall, usually an object of bizarre treatment, is perfectly plain save for a restrained centerpiece in cubistic design. The foyer walls are light beige, and the ceilings a soft rose. Doors are colored black, silver and cobalt-green. The whole atmosphere is one of expression in design of basic functions.

THE AUDITORIUM has been decorated in a similarly simple manner. Decorative effect depends almost entirely upon the unique eciling formation. The raking ceiling is divided into 10 trans-





Upper view: Section of the foyer, showing stairs leading to main floor entrance, and to their left, the box office—located well inside the theatre.

Lower view: Another foyer section, showing the decorative use of simple horizontal line, in wall panels, cornice and window bars, surfaces being plain.

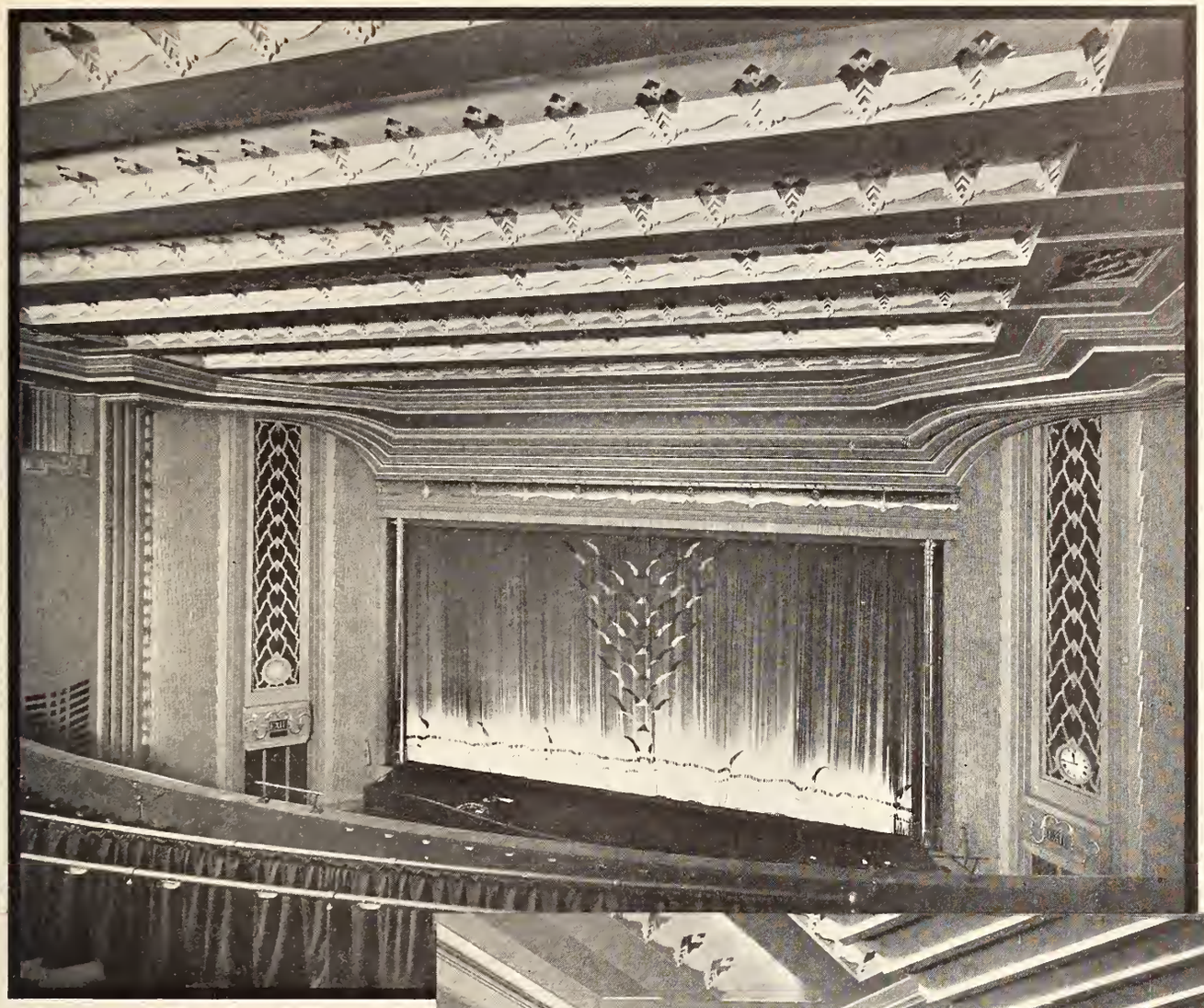
verse lighting troughs, which conceal mobile lighting apparatus. The appearance is one of the ribs of a gigantic colored sunshade torn from its centerpiece and spread with ribs parallel across the ceiling.

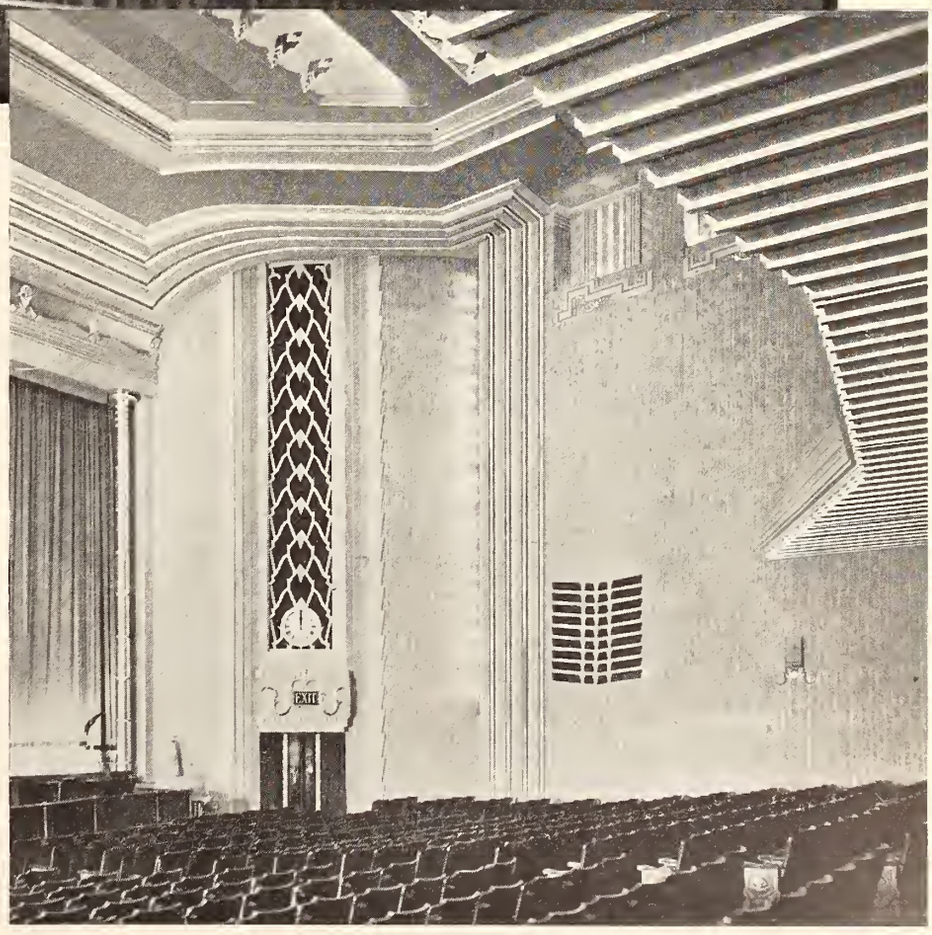
From this overhead source, the main lighting effects are obtained, the only subsidiary forms of illumination being by way of lighted wall panels and additional coves contrived near the vertical mouldings, which form part of, and merge with, the proscenium arch.

The auditorium walls are treated with plastic paint in which buff and matte silver effects predominate. Color is introduced mainly by way of the floods, green, red and blue alternating. The only attempt at color motifs is conveyed in small leaf decorations in orange, peacock blue, and silver, which are sparingly employed to accentuate the line of the ceiling coves, and vertical wall mouldings.

Seating and furnishing throughout is in dark green.

The design of the auditorium was directly influenced by the acoustical requirements. Both walls and ceilings were designed to have a resonant effect. Absorption is at the rear wall. Then, too, the ceiling inclines in a plane parallel to the floor, giving more than the usual height at the rear of the balcony and a lesser amount





toward the proscenium, where it is not needed. This acts to decrease the volume of the room, which is placed at approximately 154 cubic feet per seat. The reverberation coefficients have been computed to be two seconds for an empty house, one second for capacity. Two other important effects of the acoustical considerations are reflected in the balcony parapet and the walls. The parapet, instead of being constructed in a curve, is brought forward at the sides in a series of planes—a stepped formation arranged horizontally. And the walls are splayed. Walls, floor and ceiling give the room a shape similar to that of a radio loud speaker.

A structural, as well as a decorative, innovation in the Sheen is the absence of a true proscenium frame. The stage opening is really a space left open where the ceiling ends, instead of being itself an essential element from which the forward wall takes its form.

England has had its unusual architectural and interior treatments, but never before has a design attempted so frankly a decided cleavage from orthodox practices. The Sheen is creating comment, and from this it is logical to expect encouragement of that originality which leads to a conception of design based on the purpose of the cinema rather than on pretty fancies.

Upper view: The auditorium as seen from the balcony. Here is clearly shown the independence of the stage opening from any true arch feature.

Lower view: Another glimpse of the auditorium, this one revealing the unbroken wall surfaces done in plastic paint of buff and silver matte effect.

FEATURING THE ORGAN WITH LIGHT EFFECTS

a method of dramatizing the instrument itself

By SHEPHERD BRINCKLEY

IN MOST theatres up to the present time it has been the custom to place the organ mechanism in a concealed position in back of, or beside the stage, and to have only the small control console in sight of the audience. With such systems the organ pipes have been placed entirely out of sight in back of ornamental grille work or other sound-permeable structure. It has also been the custom in many theatres and similar auditoriums to arrange the console on a vertically movable platform or elevator so that it can be raised to the level of the main floor of the auditorium and lowered out of view. As workable as this scheme is, it seems to me forgetful of a certain interest in the dynamics of the organ itself.

It probably is true that for sake of pure music, the patron need be conscious of only the sound. But of course in the theatre, the organ is scarcely so restricted. All kinds of "stunts" are used which have little relationship to music, but they do increase the power of the organ to entertain and are therefore valuable to the organ as it is used in the theatre. The "stunt" of exposing certain working parts of the organ itself and using colored illumination to point them up when they are in prominent operation during play, should have the same kind of interest as other devices used by organists and really does have some interpretative relationship to the music itself.

I HAVE worked out a system of accomplishing this very thing without much expense or difficulty. Certain parts of the organ are placed on an elevator or vertically movable platform, so that they can be raised from a position below the floor of the auditorium to a position in full view of the audience. The sound producing elements of the organ, such as the pipes, would be in full view of the audience and upon them would be cast illuminating effects responsive to the operation of the keys or stops on the organ console.

These illuminating effects may be the form of colored light beams, which are caused to flood that portion of the sound producing mechanism which is at the time in operation. The energizing circuits of the lights producing these effects may be so arranged as to be controlled by the keys or stops on the organ console, which actuate the sound producing elements. Preferably, means is provided so that the brilliancy of the lighting effect varies with respect to the sound being produced by that portion of the organ. Instead of having the lighting effect controlled by the keys or stops on the organ console, they may be controlled by sound or vibration responsive means placed adjacent to the portion of the sound producing mechanism with which they are associated. These vibrations or sound responsive means should be arranged to vary the illuminating effect of the lighting devices, for example, by modulating the energizing current supplied to them.

Another object of the scheme is the division of an organ installation into a movable sound producing unit and a stationary power unit containing the air blower and other necessary apparatus, these two portions being coupled by suitable flexible connections through which the compressed air may be carried.

A SOUNDPROOF cabinet is constructed having a glass front in back of which are placed the organ pipes or other sound producing means. For controlling the volume of sound issuing from the cabinet, shutters constructed in the usual manner are furnished. These shutters may be placed at the side or the top. Any well known mechanism may be furnished for operating them. In order that the shutters may not be visible to the audience, the glass panel should extend only high enough to show the sound producing elements. The shutters may be covered by ornamental grille work or other suitable sound-permeable means. The cabinet is supported by a vertically movable platform or elevator which may be of the hydraulic type, or of any suitable kind well known to the art.

A series of illuminating devices such as flood lights are placed where they will produce a pleasing illuminating effect when they are in operation. I prefer to conceal them back of a panel and arrange them to project light downwardly over that section of pipe with which they are associated. Two banks of these lights may be used, one at the top and one at the bottom of the cabinet, and they may be energized either separately or in unison. The operation of these lights is controlled by means which will be disclosed in a moment.

The stationary unit includes the air compressor, or blower, and other accessories necessary to the operation of the organ. This unit is coupled to the moving cabinet by a flexible coupling. This coupling may include an air hose and any other necessary connections. By this arrangement all of the apparatus which is heavy and cumbersome or likely to produce undesirable noise, is located at some stationary point such as the basement of the auditorium, and the sound producing element is left free to move. The console, or control board, of the element may be located on a separate elevator platform and coupled to the organ mechanism by a cable in the usual manner.

THE FLOOD LIGHTS or other illuminating devices are arranged at the top and bottom of the cabinet in such manner as to be out of sight and yet throw the light on the associated organ pipes or other sound device. This light may be of any suitable type adapted to produce pleasing color effects. There is a circuit arrangement for controlling the lights, in which each light is connected by wires with a controller coupled to a vibration or sound responsive device. This device, which may be a microphone or vibrating reed circuit-controlling device, is located in proximity to the organ pipe, or group of pipes, with which the corresponding light is associated.

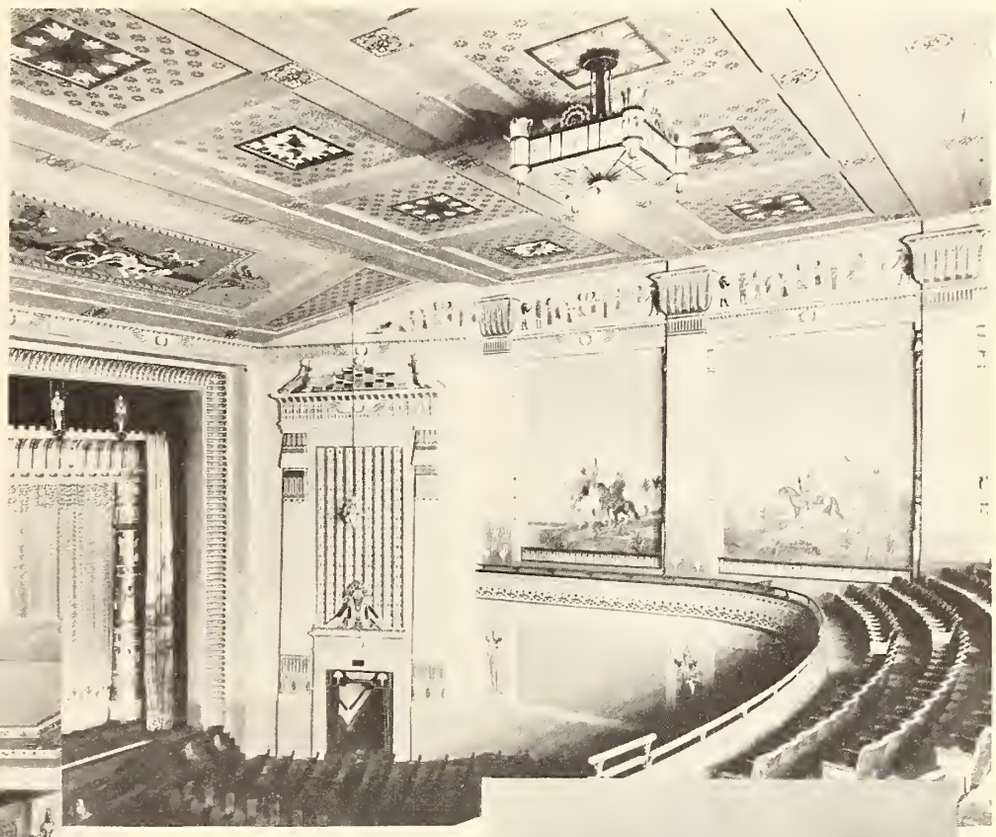
The arrangement of the parts is such that the sound or vibrations produced by the pipe energize the device, which in turn

(*Continued on page* 82)

SOUND AND . . .
. . THE MANAGER

Always important, it is today even more necessary that the theatre manager know at least the fundamentals of theatre technics and that he know all possible about theatre economics. For this new day's manager, as well as for his projectionists and sound technicians, has the series been prepared that starts in this issue — "What the Manager Should Know About Sound." It appears on page 35.

Interior Treatment in Egyptian Motifs





Above: The auditorium, showing the brilliant floral panel treatment of the ceiling and the proscenium and wall murals.

Left: The foyer toward doors leading to the auditorium. The carpeting is recessed with tile borders and cross separations.



Section of the main lounge, showing special furniture carrying out the Egyptian pattern, and stenciled stepped cornice treatment.

By CHARLES AARONSON

Describing the period decorative design of the 2,000-seat Bliss theatre, neighborhood house in a New York section.

THE BLISS theatre in the Woodside section of New York City, one of the latest additions to the Century circuit, seats 2,000 and has been designed in a modern interpretation of Egyptian architectural motifs, executed with simplicity, refinement and dignity. Both interior and exterior designs are by William Rau of the Rau Studios, New York. Thomas R. Short was structural architect, and Theresa Jackson made the furniture selections used to complete the scheme and preserve the general motivating treatment embodied in the architecture. A. H. Schwartz of the Homack Construction Company supervised the actual construction of the theatre building.

Each individual detail of the design and interior fittings was chosen not for itself but as an adjunct to the main idea. Thus each piece takes its place in the finished product as a supplement to every other.

The Carrier cooling system, provision for wide screen and, of course, sound apparatus, are included in the equipment.

In place of the orchestra pit, the Bliss treatment employs a stairway effect decorated with statues of the golden sphinx. A soft neutral cream coloring is used for the background of the entire auditorium, while in decidedly effective contrast, the ceiling is treated with bold tones in a stone effect to simulate tile inserts.

A parade of unconventional Egyptian figures in flat angular forms composes a frieze running around the entire walls, while a painted decoration with an Egyptian chariot as the central motif embellishes the wall space above the proscenium arch. Mural paintings of historical Egyptian subjects adorn the side walls. The lower side walls are decorated with smaller stenciled designs between the pilasters.

Walnut wood is used for the standee partition back of the orchestra and is constructed in such a manner that it may at any time be closed off to reduce reverberation when patrons are few. An Egyptian red is the dominating color in the carpets and seats.

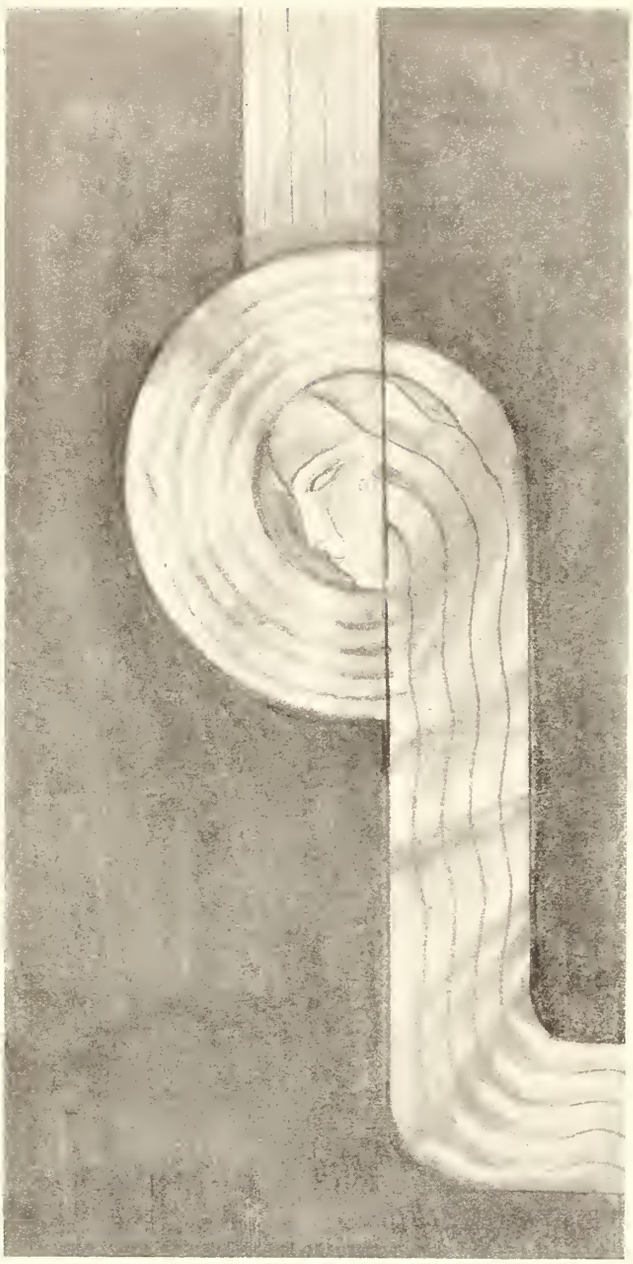
A square central fixture made to harmonize with the square ceiling panels is used for full house illumination. When full lighting is unnecessary, a soft blue light is thrown over the organ loft and from the crowned head of the figures there.

The lounge has rather plain walls and ceiling, but is richly furnished.

A GROUP OF DESIGNS

By NAT KARSON

three details

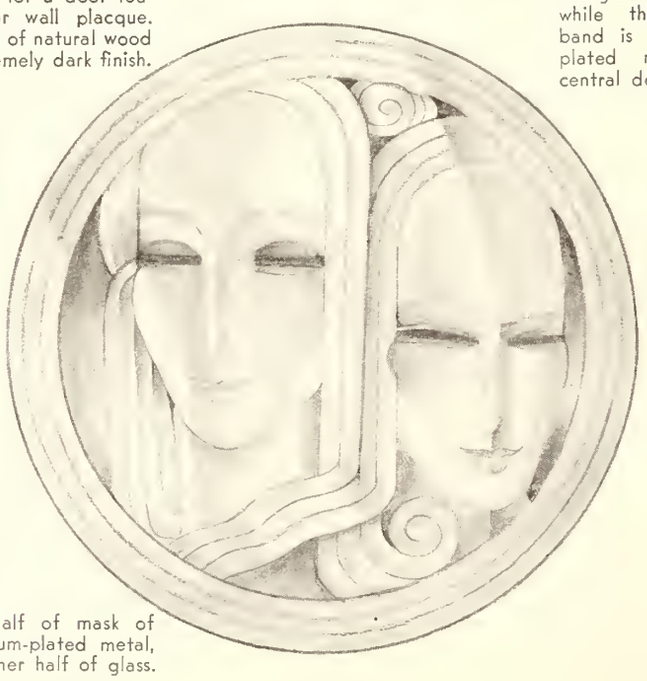


Below, right: Design for door (entrance to secondary rooms). Ebony ground with central decoration of dark pressed glass. Surrounding circular strips and straight details of chromium-plated metal.

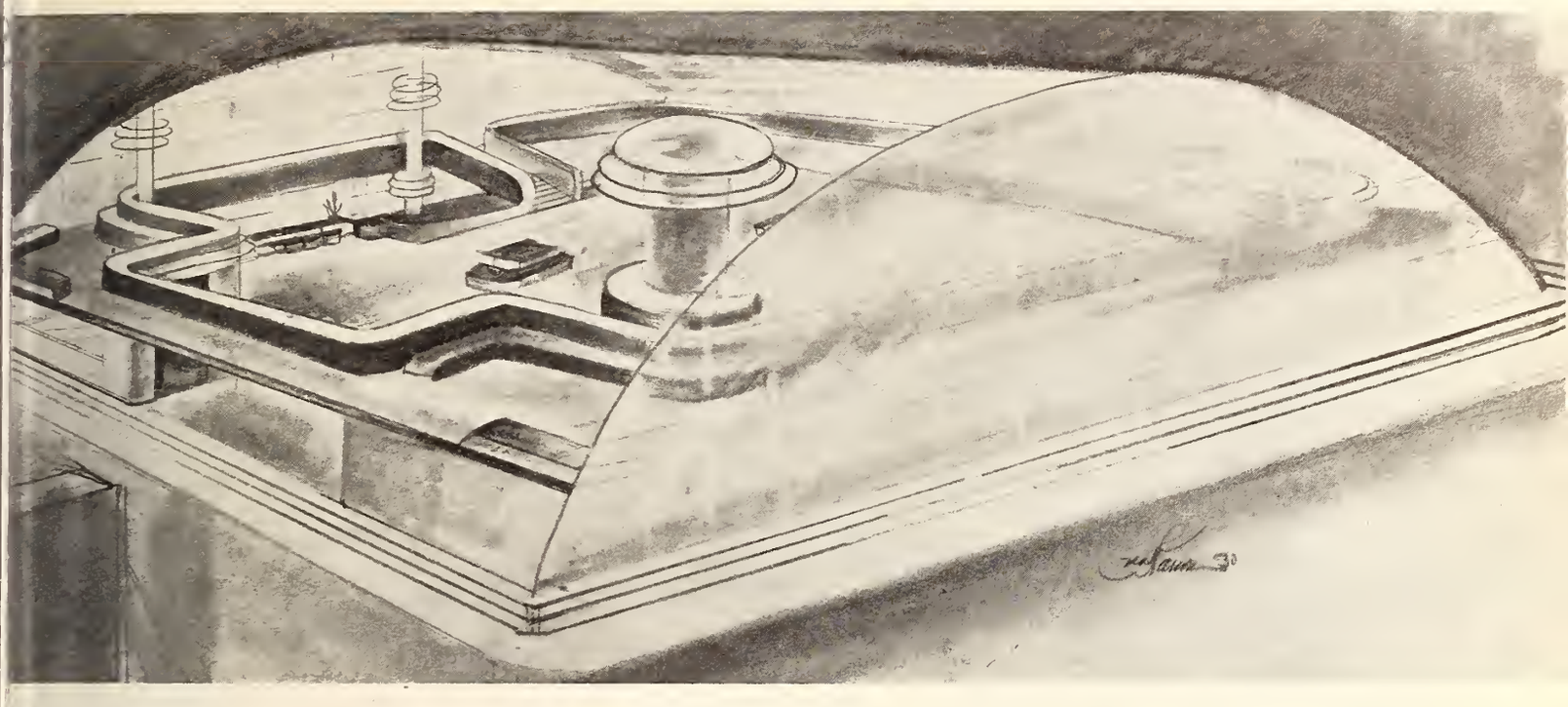


Above, left: Design for a door (entrance from foyer to auditorium). The ground is of ebony, while the decorative band is of chromium-plated metal. The central design in glass.

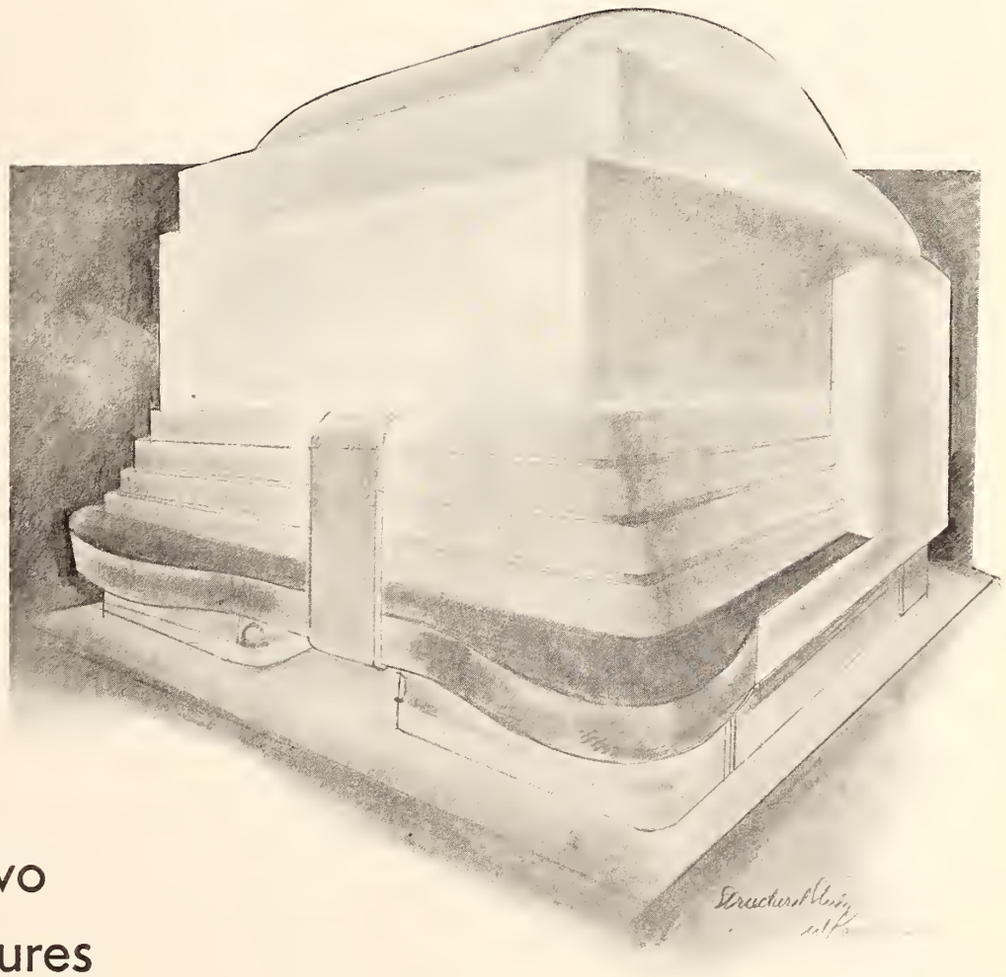
Design for a door feature, or wall placque. Ground of natural wood in extremely dark finish.



One half of mask of chromium-plated metal, the other half of glass.



Above: Glass-encased lounge, incorporating sun-bath facilities. All metal chromium-plated. Furniture of built-in functional design upholstered with tan, heavily grained leather and wood parts of ebony. Balcony extends around enclosure entirely along four walls.



Right: Structural study for theatre, incorporating the roof-lounge shown above. Entire structure of steel framework, with all surfaces of glass and concrete. The horizontal areas are arranged in setbacks, to be composed mainly of glass. Area above of concrete, indicated for use as screen for projection of advertisements. Heavy marquee runs across the entire front of the building, with vertical sign at center (acting in optical effect as a band extending from marquee to upper section).

two
features



The auditorium from the stage, showing acoustically treated panels painted for decorative treatment.

A New Paramount Theatre in Dixie

with 1,200 seats in a stadium-type auditorium

THE PARAMOUNT in Lynchburg, Va., one of the latest in the South, is characterized chiefly by its substantial construction, inside and out, without the sacrifice of its general appearance as a piece of architecture worthy of an important place among the structures of the city.

The construction material is for the most part steel, concrete, stone and marble, plus the additional necessary materials for theatre decoration. Declares W. S. McDonald of the architects, McDonald & Company of Atlanta, Ga., "there is not sufficient wood on the interior of the building to make a fair size fire in one's back yard."

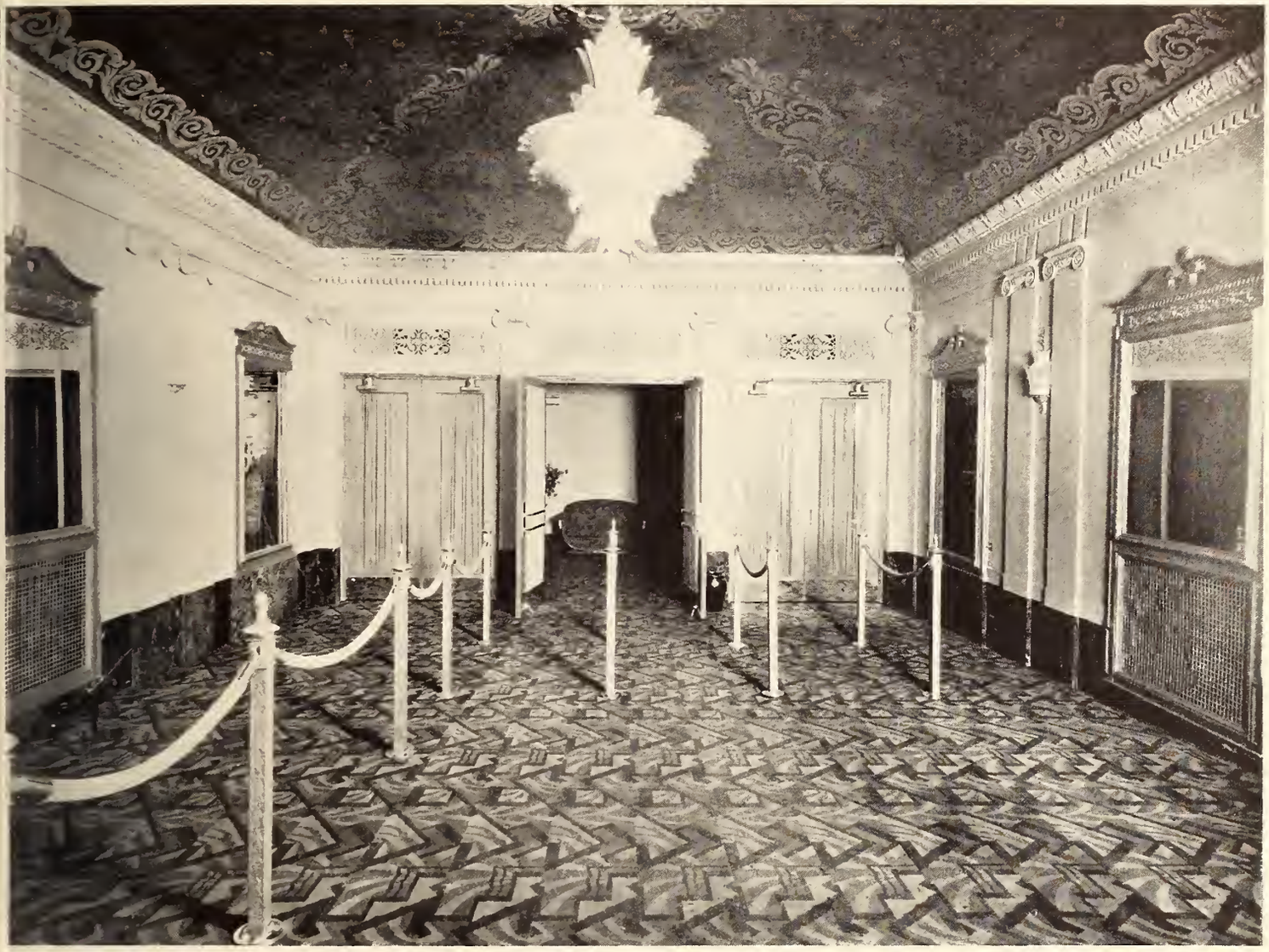
All partitions are of tile, concrete and brick. The doors and trim are of metal, either steel, tin or bronze, and the floors are of concrete, cement, tile and terrazzo. Automatically controlled doors and windows, fire hose cabinets and automatic sprinklers, add to the concentration of effort to reduce the fire hazard.

The walls of the auditorium have been treated with acoustics correction material. Conveniences and contributions to the general comfort of the patron include drinking fountains, lounges, cosmetic facilities for the women and so on.

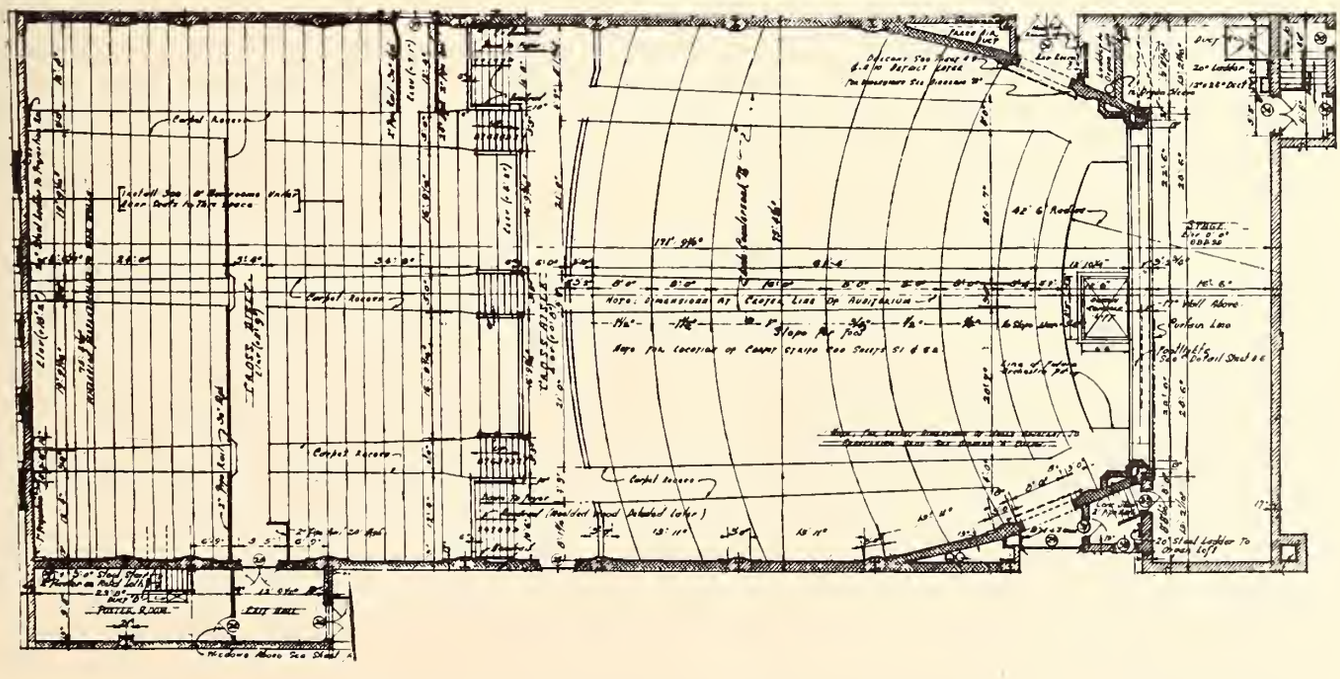
The Paramount is electrically equipped to take care of any type of stage or screen entertainment, with a four-color range.

Seats are well spaced to provide easy access, and are constructed with upholstery on front and back. The house is designed for comfortable atmospheric conditions either summer or winter, being equipped with heating, refrigerating and ventilating plant, automatically and thermostatically controlled for any desired degree of temperature. All air injected into the theatre is filtered and washed for dust and germs and circulated by a machine with a capacity of 33,000 cubic feet per minute. For cooling, there is installed an ice plant with a generating capacity of 103 tons. When the outside temperature is 20°, the inside temperature can be regulated to any degree above 70°. At 96° outside, inside temperature can be kept at 70°.

The exceptional manner in which the patron's comfort, convenience and safety have been provided for in the construction of the Paramount, has done nothing to detract from the distinctively neat exterior and interior appearance of the entire theatre. The auditorium is of the stadium type, seating approximately 1,200. Decorative treatment consists in paneled walls, stenciled in brilliant colors.



The lobby, looking toward inner foyer that leads to all seats of auditorium.



FLOOR PLAN, PARAMOUNT THEATRE, LYNCHBURG, VA. McDonald & Company, Architects.

LEGAL ASPECTS OF THEATRE MANAGEMENT

late decisions of common application

By LEO T. PARKER

IN ORDER THAT a state law is valid which restricts the operation of theatres, it must be shown, first, that the interests of the public generally, *as distinguished from those of a particular class,* require such interference; and, second, that the law is reasonably necessary for the accomplishment of the intended purpose, and not unduly oppressive upon individuals. In other words, the legislature may not, under the guise of protecting the public interests, arbitrarily interfere with private business, or impose unusual and unnecessary restrictions upon lawful occupations. Moreover, a law which is discriminatory is void.

SUNDAY CLOSING LAWS

For instance, in City of Alexandria vs. Hall, (131 So. 722), a state passed a law which required the owners of one certain class of business to close on Sunday. In holding this law, the court made these observations:

"The act affects one class and one class alone. The merchant and his clerks, the restaurant with its employes, the clothing house, the blacksmith, the livery stable, the street car lines, and the people engaged in every other branch of business, are each and all allowed to open their respective places of business on Sunday, and transact their ordinary business if they desire. . . . No reason has been or can be shown why the followers of one useful and unobjectionable employment should be debarred from the right to labor upon certain days, and others in like classes of employment be not so debarred. . . . When any one such class is singled out and put under the criminal ban of a law such as this, the law not only is special, unjust, and unreasonable in its operation, but it works an invasion of individual liberty."

On the other hand, various courts have held that any person who violates a *valid* Sunday closing law may be convicted although his religion sets aside another day, besides the usual Sunday, for the day of rest. For example, in State vs. Haining (293 Pac. 952), it was shown that a state law provides:

"Every person who shall sell or expose to sale any goods, wares or merchandise, or shall keep open any grocery, on the first day of the week, commonly called Sunday, shall on conviction be adjudged guilty of a misdemeanor and fined not exceeding fifty dollars."

The owner of a motion picture theatre operated it on Sunday and he was convicted by the lower court of violating the above mentioned state law. The theatre owner appealed to the higher court and contended (1) that the law is unconstitutional, in that it deprives him of rights guaranteed to him by the Constitution of the State of Kansas and the Constitution of the United States; and (2) that the facts alleged do not constitute a sale of goods, wares or merchandise as contemplated by the law. Also, the theatre owner contended that since his religion defined another day as the day of rest, he should be permitted to operate his theatre on the regular Sunday. However, the higher court sustained the lower court's decision and held the theatre owner liable for violating the statute, saying:

"Section 1 of the Bill of Rights reads: 'All men are possessed of equal and inalienable natural rights, among which are life, liberty, and the pursuit of happiness.' . . . We are unable to see how the statute in question violates this constitutional provision. . . . Statutes making it an offense to sell or expose for sale goods, wares or merchandise on Sunday, with exceptions as to drugs, provisions, or articles of immediate necessity, have been adopted in most of the states. Such statutes are not void because they do not exempt from their operation Seventh Day Adventists or others who worship on some day of the week other than Sunday."

Also, in another leading higher court case, State vs. Blair (288 Pac. 729), the higher court held the sale of tickets to a theatre legally is a sale of goods, wares or merchandise.

MANAGER'S SIGNATURE

IT IS good policy always that a manager who signs an agreement include in the body of the contract the name of his employer, otherwise the manager may be held personally liable. Of course, if the evidence indicates that the manager *intended* to sign the contract in his managerial capacity, the employer is obligated.

For illustration, in Williams vs. Carnation Company (287 Pac. 50), it was disclosed that a manager signed a note without including the name of his employer. However, it was understood that the employer and *not* the manager was to be liable. Later the holder of the note attempted to collect the amount of the same from the manager. However, the higher court held the employer was liable, saying:

"The fact that this contract was 'accepted' by the company's manager without adding after his signature words indicating his representative capacity does not, when considered together with all the other facts shown by the record, require a holding that the loan was not made to the company."

EVIDENCE IN ARSON

GENERALLY speaking, in order to convict a person accused of arson, there must be proof of circumstances from which the jury will be authorized to decide that the fire was of incendiary origin. Both the incendiary origin of the fire and the guilt of the accused may be established by circumstantial evidence. The truth of the testimony and the reasonableness of the inferences to be drawn therefrom are exclusively for the jury.

For instance, in State vs. Berkowitz (29 S. W. [2d] 150), it was disclosed that a person named Berkowitz had an insurance policy for $2,000 issued on March 5th. On March 23rd, another $1,000 policy of insurance was issued to him. A fire occurred on the night of April 29th. Evidence was offered at the trial showing the following facts:

Two policemen were walking their beat quite near Berkowitz' premises at about 10:30 p.m., when an explosion was heard. By the time they could turn and look flames were shooting out of the front of the structure. The fire department was summoned immediately and arrived promptly. It was then found that the fire was general on the first floor and stairway and had spread to the second floor. The blaze was soon extinguished. The fire was burning furiously when first discovered and the odor of gasoline was quite noticeable. In view of this testimony the higher court held Berkowitz guilty of the crime of arson, saying:

"The fire started in premises occupied and entirely controlled by defendant. It was under full headway when discovered. The odor of gasoline was then plainly noticeable and gasoline was found conveniently placed on the second floor, although it fortunately had not ignited."

MUNICIPAL THEATRE LEASE

IT IS WELL established that, under the common law and also under various state statutes, any municipal

(*Continued on page* 59)

Why do you suppose more public buildings are fitted with Bigelow-Sanford rugs and carpets than with any other kind ?

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SOUND IN THE THEATRE

WHAT THE MANAGER SHOULD KNOW ABOUT SOUND

By A THEATRE SOUND ENGINEER*

II
What the Apparatus Does and Why

This is the first of a series of articles designed to meet the increasing need of theatre managers for knowledge enabling them to be better judges of the quality of their entertainment, of the requirements of their projection department, and of equipment and supplies that they may be called upon from time to time to purchase. The second article will appear in the June 6th issue.

IT MAY fairly be said that one of the strongest assets a theatre can have today is a manager thoroughly familiar with sound. Such a manager can do more than provide his audience with a better show. He can provide it at a substantial saving in cost.

The first rush was to secure sound at any price. That excitement resulted in neglect of many opportunities for economy. The frantic pace has now subsided. The overlooked opportunities are now being sought out with microscopic diligence. Large theatre chains maintain technical staffs to do this. The small chains and the individual theatre cannot afford that (although any group of ten or more theatres should profit greatly by the addition to their payroll of a competent technician). But the smaller groups and individual houses can achieve a very good second-best if the manager is tolerably familiar with the requirements of sound systems.

Modernization

Prominent among steps of modernization are those concerned with the use of storage batteries. The batteries supplied with the earlier sound systems had an anticipated life of two years, in many cases. The time for replacement of these is now at hand, or approaching rapidly. Batteries of longer life and battery substitutes of various kinds are now being widely used. The aggregate savings are impressive, but the necessity for accurate knowledge in selecting a method of battery replacement is great. It is not enough to know which of the many methods offered will give satisfactory sound. There is also the question of the method *among* those that give satisfactory sound, as to which will be most economical in the case of any individual theatre.

Exactly the same considerations apply to all the many steps of modernization now being undertaken in theatres of the most diverse requirements and equipped with widely different types of equipment.

Supplies

The economies effected in the purchase of sound supplies are mounting daily. In this work, also, the large chains are naturally taking the lead. In this work, also, knowledge is necessary for intelligent selection. Purchase of a cheaper part which will break down and stop a show is false economy. But informed purchase of supplies can reduce replacement costs. Many theatres are today abandoning the practice of purchasing all their supplies through the company which installed and services their equipment, in order to take advantage of the prices at which merchandise is offered in the general sound equipment market and in allied fields. Whether or not such a change in policy will prove wisest in the long run is not a matter for discussion here. The thing is being done, and all indications are that it will be done on a still wider scale in the future. The point here is that since it is being done, it should be well done, and once again detailed knowledge is quintessential.

Theatres with that knowledge at their disposal are also improving the quality of their sound, side by side with a reduction of its cost.

In conversation with salesmen, in reading advertising and articles in publications, the manager will find innumerable suggestions for improvement and economy.

II
Technical Considerations

Vibrations That Constitute Sound

SOUND and the electric currents used to represent sound can most easily be understood with the help of a few special words employed in the study of wave motions.

The distance between the crest of one wave and the crest of the next is called the wave-length. Consider the case of a sea wall, and waves beating against it. If the waves are approaching at the rate of a hundred feet a minute, and the wave-length, or distance between crests, is ten feet, obviously 10 waves will strike the sea-wall in one minute's time. The frequency with which the waves strike the sea wall is, therefore, ten per minute.

It is customary in connection with sound waves or electric currents to speak of one complete wave, crest and trough, as one cycle of wave motion. An alternation is half a cycle—that is, a complete crest, or a complete trough. One cycle is equal to two alternations. Returning to the case of the sea-wall, the frequency of the ocean waves striking it can also be expressed as 10 cycles, or as 20 alternations, per minute.

If the waves moved at a rate of 200 feet in wave-length, their frequency would be 20 cycles. If they moved at the rate of 200 feet per minute, and were only five feet in wave-length, their frequency would be 40 cycles. While their speed remains constant, it is obvious, wave-length and frequency are only two different ways of expressing the same thing. Divide the speed of the wave motion by either, and the result is the other.

Sound waves are slightly different from waves of water. Water has a surface, the air through which sound most commonly travels has none. A complete cycle of sound consists of an area of condensed air followed by an area of rarified air. If the center of the area of condensed air be

*Because of professional affiliations, the author of this series prefers that his name be held in confidence.

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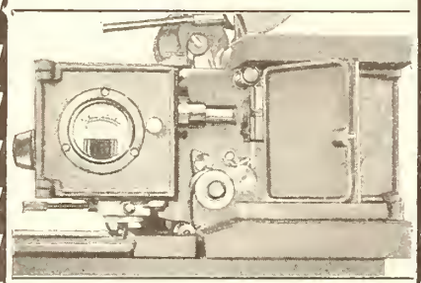
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regarded as a crest, and the center of the area of rarified air be regarded as the bottom of a trough, all the considerations thus far mentioned as applying to waves of water apply also to waves of sound.

The lowest frequency of sound the human ear can detect is about 16 cycles. Sound waves travel through air at, very roughly, 1,000 feet per minute. The wave-length of 16-cycle sound is therefore about 60 feet. The highest frequency audible to the human ear is about 16,000 cycles, the wave-length of which is one inch. A good theatre sound system will have a range of from not less than 60, to not more than 6,000 cycles, or from about 16 feet to two inches. The speaking voice, male and female, has a *fundamental* frequency, or pitch, of between 128 and 256 cycles, or from about 4 to 8 feet in wave-length.

The word "fundamental," printed in italics above, is important. It relates to phenomena in sound and electrical waves which have no exact parallel in the waves of the sea. The little ripples that play over the surface of the large combers of the ocean are unrelated to those larger waves. Sound and electrical waves are also accompanied by little ripples, in most cases, and these may be directly related to the larger wave. These ripples are called "harmonics," the wave itself is the *fundamental*. The harmonic, or "overtone," is a wave whose length is a common fraction of the wave-length of the fundamental. It is the overtones that distinguish one voice from another, that distinguish a note played on the piano from the same note played by a violin.

Returning to the case of a sea-wall, the waves striking it are reflected backward. This phenomenon can most easily be observed by creating a ripple in a bathtub, where there are no winds, tides or currents to introduce complications. In the bathtub, also, it can be observed that a ripple striking the side of the tub at a slant will be reflected in the same way that a beam of light is reflected from a mirror placed a-slant—at the equal but complementary angle.

The following likewise can be observed most easily in a bathtub: The sides of the tub, a slab of wood, or any object as large as the wave-length of the ripple, or larger, will reflect that ripple, but an object smaller than the wave-length of the ripple will not create any noticeable reflection. The flat side of a bar of soap will occasion markedly greater reflection than the narrow edge.

Sound waves striking surfaces larger in area than their own wave-length are reflected, and may reappear in the theatre as echo, but sound waves encountering surfaces smaller than their own wave-length are broken up in the course of reflection. They can appear as reverberation only, and as reverberation less intense than that occasioned by a large surface. Consequently breaking up hard walls and ceilings into relatively small areas by coffering is one remedy for reverberation and echo.

Electrical Vibrations

All the considerations which have been here reviewed, apply, in greater or lesser degree, to the electric currents used to represent sound.

An alternating current is one which flows in both directions alternately. Consider any one point in a wire carrying such current. The current flow, in any one direction, increases from zero to maximum, and decreases again, through zero, to maximum current flowing in the opposite direction. The change from zero to zero is equal to one alternation. That from zero, through zero, and back again to zero after the current has reversed direction, is equal to one cycle. Alternating currents are seldom spoken of as having wave-lengths, the term frequency being used almost exclusively. The frequency, in cycles per second, is the rapidity with which maximum flow, in the same direction, reproduces itself. An alternation, therefore, is the time between maximum flow in one direction and maximum flow in the opposite direction. A cycle is the time from maximum flow in one direction, through maximum flow in the opposite direction, and back to maximum flow in the original direction.

Currents for supplying power are commonly of 50 or 60 cycles, occasionally of 25 cycles. Currents representing transmitted sound are of the same frequencies as those sounds—commercially, from about 60, to not more than 6,000 cycles. Harmonics or overtones present in the original sound must be reproduced in the currents representing that sound.

Some Electrical Apparatus

If a giant were to stand in the ocean with a great bucket, catching and scooping up the crest of each wave that came by, and dumping the water back into the trough, there would be no more waves. The waves would be "smoothed out." If the giant were a mechanical robot, moving at a fixed speed, he could smoothen out and abolish waves of only one frequency. Waves of all other frequencies would get by him to a greater or lesser extent, for he would scoop up a crest sometimes, and a trough at other times, while at still other times he would dip or pour between the crest and the trough. An electrical condenser is a device that absorbs current from the line at *some* times, and returns it at others. An inductance is a device that does the same thing, using a different means. Condensers and inductances are used alone or in combination as "wave traps," more commonly called filters, equalizers or compensators. They can be constructed to smoothen out, and therefore to eliminate, any frequency or band of frequencies. Space does not permit a description, here, either of their construction or the theory of their functioning, but this should suffice for our purpose.

Direct Current

At this point it will be as well to abandon the analogy of sea-waves and sea-walls in considering electrical phenomena Clarity perhaps may be gained by reverting, for the present, to a discussion of direct currents, which flow through their wires simply and sanely, in one direction only, like water through a pipe—or, for a

much more accurate analogy, like steam.

Steam in a boiler consists of a great many molecules—extremely small particles—in a state of furious motion. These particles are forever colliding with each other, and with the boiler which confines them. The mass effect of innumerable collisions per second against the walls of the boiler, is that of pressure. If a way is opened out of the boiler, the pressure will be diminished according to the number of steam molecules withdrawn. The number of molecules—the amount of steam—flowing through any pipe will depend upon the size of the pipe, and upon the pressure of the boiler behind it.

Electric currents are supposed to consist in particles much smaller even than molecules, which are called electrons. The molecule itself, composed of electrons, is thought to be the fundamental brick out of which all physical matter is built. The difference between iron and copper is a difference in the number and arrangement of the electrons in the atoms of each. Under suitable conditions an electron can be added to, or subtracted from, an atom.

Given an accumulation of electrons, the conditions of a steam boiler are duplicated. An electronic pressure exists. This pressure is commonly called voltage, or potential. If a conductor is connected to a source of potential, current will flow along that conductor, until the electronic pressure is everywhere the same. A battery, for example, creates, by chemical action, a surplus of electrons at its negative pole, and a scarcity of them at its positive pole. If a wire be connected to the negative pole, the surplus electrons will flow into it. If the wire be returned to the positive pole, the electrons will continue to pass through that wire indefinitely, until the voltage of the battery is exhausted.

As in the case of steam, the number of electrons flowing—the amount of current—will depend both upon the potential causing the flow, and upon the capacity—or resistance—of the wire.

In the case of alternating current, the potential, like the current, continuously reverses its direction. Alternating current generators are machines designed to create an electrical pressure which reverses its direction. Direct current generators create pressure—and therefore current—in one direction only.

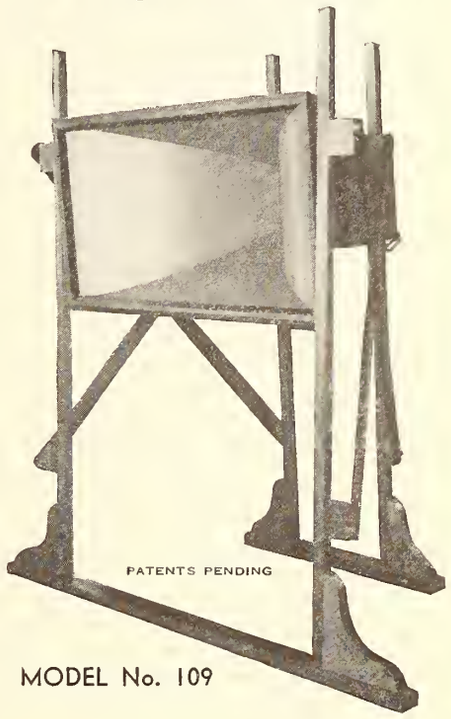
Tubes and Photocells

The electrons composing many physical substances can be detached from their combinations by heat. These electrons are always negative, and when free from atomic combinations, they constitute a negative electrical charge. They are attracted—since opposite charges attract—to any positive electrical charge. Electrons are released from the filament of any electric lamp bulb, but the filaments used in vacuum tubes are coated with materials which give off electrons in greater abundance. A plate sealed into the same vacuum can be positively charged from some external source of potential. The negatives released from the filament are then attracted to the positively charged plate, and thereby constitute

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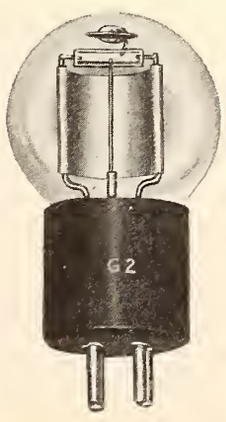
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a flow of current across the vacuum.

The plate, however, emits no electrons. The current across the vacuum of the tube is therefore always a direct current—flowing in one direction only. If an alternating potential is connected across the tube, no current will flow while the plate is charged by the positive alternation. Current will flow only half the time, but always in the same direction. Such a tube provides a convenient means for converting alternating current into direct current—or, as it is called, "rectifying" alternating current.

In a two-element tube of the type just described, the amount of current flowing will depend upon the potential on the plate, and upon the "internal resistance" of the tube—that is, upon the number of electrons available.

If a third element, called a grid, is sealed into such a tube between the filament and the plate, the tube becomes capable of "amplification." The number of electrons available and the charge on the plate are then no longer the sole determinates of the amount of "space current" flowing through the tube. A charge placed upon the grid will vary the space current profoundly. Speech currents to be amplified are connected to such a grid. Assume the case of a plate current of 10 milliamperes (one one-hundredth of an ampere) and a plate potential of 200 volts. To secure a plate current of 15 mils would require one hundred additional volts on the plate. But if the tube has an "amplification factor" of 10, a 10-volt change in the grid charge will have the same effect.

If there are seven tubes in as many successive stages of amplification, and each has an amplification factor of 10, the total "gain" is 10^7, or 10 with 7 zeros added, or a total gain of 100,000,000.

The photocell "active material" is a substance. There are a number of such substances which release electrons when exposed to light. These electrons are attracted by a positively charged plate. If the plate potential is steady, the photocell current will depend entirely upon the amount of light reaching the active material.

Electricity and Magnetism

Electrons in motion create a magnetic "field." Such a field can be impressed permanently upon steel, nickel and other substances or their alloys. The result in that case is the familiar steel magnet. The field surrounding that magnet is of precisely the same kind as the field which surrounds a wire carrying electric current.

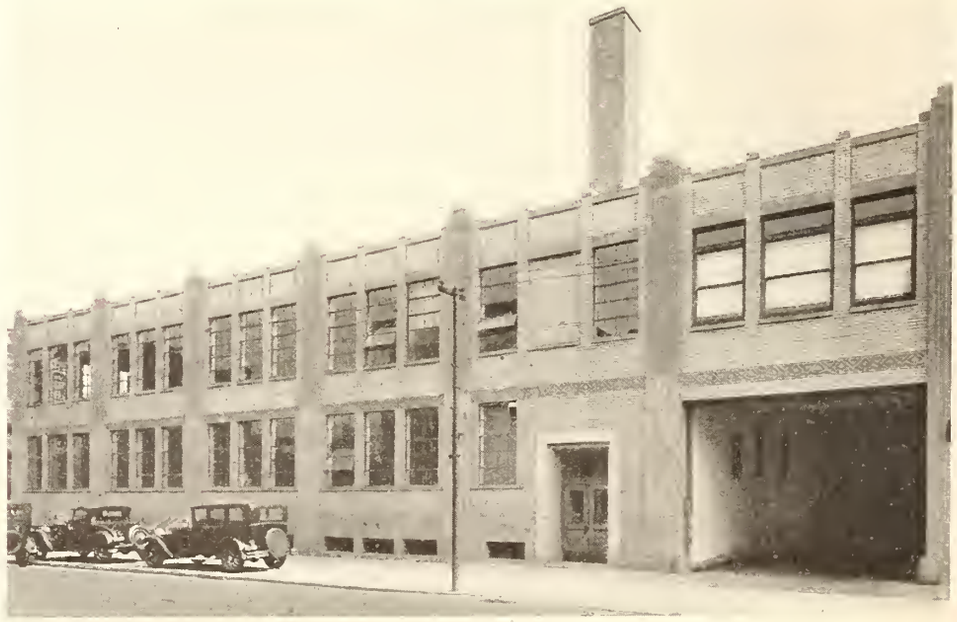
Electrons in motion create a magnetic field— the field, in motion, creates electric current.

If a coil of wire be wrapped around a steel bar and current tuned on, the bar will be magnetized. If the magnetized bar is slipped inside such a coil, the motion of the bar will create current in the wire. If the current through the wire be alternating, the field will reverse its direction with each alternation, and the bar will not be permanently magnetized.

If the bar, after it has been magnetized, is slipped in and out of a coil of wire, an alternating current will be generated in the wire, for the direction of the current will reverse itself with each reversal of the direction of the motion of the bar.

Alternating current generators are built upon this principle. The motion involved is for purposes of mechanical efficiency, a rotary motion, and electro-magnets are used to create a stronger field than could be obtained from magnetized steel. Direct current generators employ a special device known as the commutator. A description of this simple contrivance can be found in any standard electrical text book. Although alternating current is generated in the windings of a direct current generator, the commutator arrangement is such that current actually drawn from it always flows in the same direction.

An electric motor is no more than a generator which is supplied with current.



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and therefore creates mechanical motion.

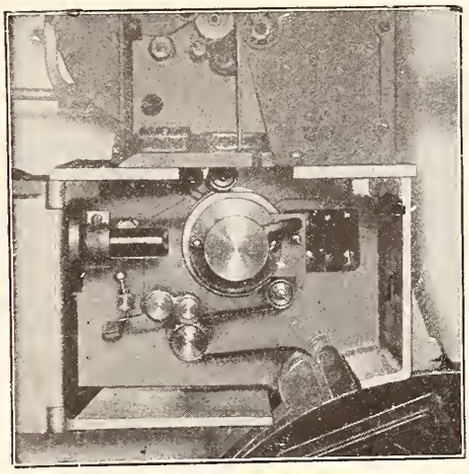
The disc reproducer, or pickup, is a small generator. The vibrations of the needle alter the strength of a small magnetic field, and in consequence a current is generated in a small coil.

A transformer may be regarded as a form of generator. It consists of an electro-magnet and a coil of wire. The strength of the magnetic field is not disturbed by physical motion, but by alternation of the strength of the current which creates that field. Transformers are therefore commonly supplied with alternating current. Direct current will not cause them to operate, unless it is "pulsating direct." It is *motion* in, or of, a magnetic field—some change in the strength of the field, however secured, that generates electricity. If smooth direct current were supplied to the "primary" winding of a transformer, a field would exist, but it would not change in strength and therefore there would be no current generated in the "secondary."

The transformer, supplied with pulsating direct, or with alternating current, transfers this current from one winding to another. It must transfer voltage also, or there would be no power to cause current to flow in the secondary winding. Transformers are commonly called "step-up" or "step-down," referring to voltage. If there are five times as many turns of wire in the secondary winding as in the primary, the voltage is "stepped up" five times. If there are only one-fifth as many turns in the secondary as in the primary, the voltage is "stepped down" to one-fifth of the primary voltage. Whenever voltage is stepped up, current is stepped down accordingly, and vice versa. Transformers are often used to increase voltage. Connected to a 110-volt alternating current line, they will deliver 300, or 750, or 1,500 volts, or whatever voltage may be needed, to supply the plates of the rectifier tubes in a sound system.

It will be remembered that alternating currents, such as those which represent sound, partake of the nature of wave motion. Dropping a stone into a pool of oil will create waves in the oil, just as dropping a stone in a pool of water will create waves in the water. Pouring oil on troubled water "damps out" the waves. Pouring water on a pool of oil would do as much, except for the fact that the water would not stay on top, but sink to the bottom, and waves are a surface phenomenon. Oil on water damps out waves of water because the oil has a different "impedance" to the wave motion from that of water. The wave motion will not pass readily from one medium to another. Neither will alternating current pass readily from one impedance to another.

Those readers who find this very brief outline of sound principles strange to them may perhaps profit by re-reading until its elements become moderately familiar, before attempting to follow the next article, in which an effort will be made to indicate the application of those principles in a practical manner to sound apparatus.



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WORLD O' SOUND

Equipment News and Comment

Conducted by G. J. Reid

PORTABLE APPARATUS

● New portable equipment, invented by Howard Frankel of North Vernon, Ind., and formerly of Cincinnati, has been demonstrated in Cincinnati under the supervision of Ralph Lembeck, cameraman, and Sten. Bartelson, sound engineer of the company, which is as yet unnamed. The apparatus consists of three pieces, including the screen. Packed for travel, the three pieces have a total weight of 185 pounds.

It is intended shortly to conduct an experiment in broadcasting sound from talkers, with the operators of the new equipment working in cooperation with, and under the supervision of, Joseph Chambers, chief engineer of WLW, a 50,000 watt broadcasting station. A talker will be shown in the WLW studios and the sound is to be picked up by the station's amplifiers and transmitted by wire to the broadcasting plant at Mason, O., a distance of 25 miles. If the experiment proves successful, as is now believed, the sound will be given a nation-wide broadcast.

NEW SPEAKER MODEL

● The Wright-DeCoster Company of St. Paul, manufacturers of dynamic reproducers, has developed a new model, No. 109, made especially for reproduction with sound-on-film, though by an adjustment, it can be made to operate equally well, it is said, for sound-on-disc.

The horn has a hardwood interior and a soft insulating exterior. An adjustment on the speaker, which regulates the air pressure on the cone, is designed to make it possible to decrease or increase the low tones.

A shift method for adjusting the horn behind the screen is designed to afford an opportunity to locate the horn where it will give the best results and obviate the danger of the horn being moved out of place. Horn and unit are not sold separately, as the combination is required to give best results.

NEW TYPE AMPLIFIER

● The Operadio Manufacturing Company has brought out a new type 408 portable projector amplifier, AC operated. It is designed especially for use with sound-on-film in conjunction with a photoelectric cell of the caesium type.



New Operadio Amplifier

It need not be operated with a P. E. cell amplifier, for it takes its input energy from the cell. It furnishes the necessary voltage for the P. E. cell, as well as for the filament of the exciter lamp. There are no batteries required. This model is 19 inches wide by 21 inches high by eight inches deep. It may be put in a convenient carrying case, or mounted on a wall of the projection room between the projectors.

THE RCA REPORT

● In the annual report to stockholders from General James G. Harbord, chairman of the board, and David Sarnoff, president, Radio Corporation of America has announced a program for intensive development and the widest diversification practicable in the various fields of radio communication and the electrical entertainment arts.

Gross income of the Radio Corporation of America and its wholly owned subsidiary companies from all sources for the year 1930, was $137,037,596. The net income of the corporation for the year was $5,526,293.

"RCA is ready to begin commercial production of home talking motion picture apparatus as quickly as the necessary associated services are sufficiently developed," the report states. "These include the continuous production of motion pictures to meet home requirements, a system of distribution which eventually may be able to serve 20,000,000 'little theatres' of the home, and technical and industrial development which will bring the cost of film service within the range of the great majority of the public.

"Television has been brought definitely nearer to commercial development by the research and technical progress made by the corporation during 1930."

However, it points out that much research and development is still necessary before practical commercial television is a reality. The company has devoted its efforts to research and the planning of studio arrangements whereby sight transmission could be installed as a separate service of broadcasting.

The company promises the continuation

of experimentation in the laboratory during 1931, without attempting to market any such equipment this year. The present progress indicates, the report concludes, that the ultimate practicability of a television service is almost certain.

INPUT POWER CONTROL

● The American Transformer Company of Newark, N. J., has put on the market a manually operated line-voltage control unit designed to maintain the input power to the amplifier constantly at the rated voltage.

The unit is for use in 50/60-cycle circuits, and consists of an adjustable autotransformer with a meter for indicating the voltage supplied to the power circuits of the amplifier. The device is designed to permit of maintaining the voltage at a constant value of 110 or 115 volts, as desired, and may be used where the existing supply is between 90 and 130 volts.

The American power control Type T-750, is housed in a compact sheet metal box designed for wall mounting, requiring a wall space 6¼ inches by 11¼ inches. It has an overall depth of nine inches.

W. E. CAESIUM CELL

● The new 3-A Photoelectric cell, recently brought out by Western Electric, uses caesium as the photo-active element, instead of a preparation of potassium as used in the two earlier cells, which the 3-A cell is designed now to transplant

The caesium oxide is coated on a half-cylindrical electrode and a small vertical rod forms the positive electrode. The former cells employed as the photo-active element a potassium preparation coated on the inside of the bulb, with a ring-shaped member forming the positive electrode.

The metallic filament incandescent exciting lamp light consists of yellow, red and infra-red radiations, there being comparatively little blue or violet radiation.

Sufficient time has not yet elapsed to show what are the ultimate limits of service to be expected from the 3-A cell, but it may be said that whereas the life of the average potassium cell was from nine months to a year, or less if kept in too high a temperature, laboratory tests on the 3-A cell have shown no appreciable deterioration over a period of nine months, whether stored or operated.

ACOUSTICAL MEASURE

● An acoustimeter, manufactured by Burgess-Parr Company of Chicago, according to the specifications of Johns-Manville, has been developed for theatre acoustical analysis.

The acoustimeter records sound measurements in any given place in a way which could be directly correlated to sensations of loudness as perceived by the human ear. Readings are made in terms of decibels, which may be calibrated directly to the scale of loudness of the human ear.

OPTICAL GLASS LINE

● The Fish-Schurman Corporation of New York, distributors of optical lenses and the products of the Schott-Jena glass works, have entered the theatre market as a result of the increased use of optical glass due to sound. The firm also handles optical filter glasses, optical crown glass plates to enclose projection booths, SOG heat resisting optical glass and other glass specialties.

COMPENSATING AMPLIFIER

● Julius G. Aceves, radio engineer, has developed a system of compensated amplification, designed to eliminate undesirable resonance in the mechanical and electrical equipment. Rights have been obtained to the system by the Pacent Electric Company.

VOLUME CONTROL DEVICE

● V. A. Schoenberg of the engineering department of Enterprise Optical Manufacturing Company, Chicago, writes us with reference to the new light valve volume control developed for the Motiograph sound projector equipment. The light control, he explains, is a means of regulating the sound level by controlling the amount of light falling upon the light sensitive surface of the photoelectric cell, thereby controlling the amount of electrons emitted from the cell. He writes:

STARTLING

AN ANNOUNCEMENT EXTRAORDINARY

NOISELESS SOUND-ON-FILM REPRODUCTION

The Latest and Most Improved Device of Its Kind on the Market

Write for Catalogue and Illustrated Literature on the

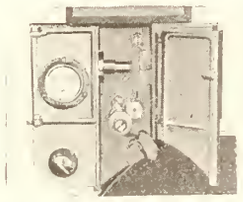
NEW MODEL "SAF-RAY" SOUND-ON-FILM EQUIPMENT

SIMPLIMUS, INC.

67 CHURCH STREET BOSTON, MASS.

Telephone Devonshire 6542

Patrons Laud Mellaphone Superior Tone



Exhibitors enthusiastically recommend Mellaphone on its outstanding attainments. Simplicity and accuracy of construction, its startling realistic reproduction of tone. Mellaphone represents quality throughout; its operation is positive; results meet your utmost expectations. Write for Exhibitors' Booklet of Testimonials.

THE PIRTLE CIRCUIT, Illinois.

"There are $3,000 and $4,000 equipment in nearby towns, but patrons say Mellaphone has them beat for natural tone, and that is saying a lot.

"F. A. Sloan."

THE RIALTO THEATRE,
Hudson, N. Y.

"We have found Mellaphone Sound-on-Film in every way equal to a high priced equipment we have installed in our other theatres.

"H. H. Freeder."

MELLAPHONE CORPORATION ROCHESTER, NEW YORK

You May Buy A Screen As A Bargain—
But Try And Get A Bargain Out Of Using It

RAVEN TRANSTONE SCREEN
Pat. U. S. and Canada

A QUALITY PRODUCT

RAVEN SCREEN CORPORATION

147 EAST 24th STREET NEW YORK CITY

AT LAST!
SOUND EQUIPMENT

WITHIN THE PRICE REACH OF EVERY THEATRE OWNER

PICTUR-FONE

Sound on Film

Positively the Highest Type of Sound Reproduction

Proven, by actual comparison tests, to have the clearest, plainest, most natural talking ever heard from the screen.

MECHANICALLY AND ELECTRICALLY CORRECT

Past experience has proven that sound equipment must be correctly built of proper materials, precision gears and bearings, reliable oiling devices, suitable electrical equipment scientifically balanced and adjusted so as to give natural reproduction.

BUILT BY EXPERTS OF LONG EXPERIENCE

After years of research work we have perfected sound equipment at our own expense and not at the expense of the exhibitor. The results are that every one of our installations are giving the absolute satisfaction which cannot be had from those that are still in the experimental stage.

AVAILABLE FOR ALL POPULAR MAKES OF PROJECTORS

Dealers wanted for all parts of the United States and foreign countries.

PICTUR-FONE CORPORATION

404-6-8-10 N. MAIN STREET LIMA, OHIO

"Tests have shown that the number of stages heretofore used can be greatly reduced, also that frequencies never before heard were reproduced in naturalness. The light valve proper consists of a mechanical means for increasing or decreasing the amount of light permitted to fall upon the cell. It is located within the sound aperture block and controlled at the machine proper. The control dial is over a range of 180° graduated in a series of 15 steps. Its action permits an exceptionally even, smooth change which is gradual and not in steps of several D.B.'s, which feature makes sound regulation ideal.

"Sound regulation by means of electronic emission control is the most logical position whereby sound reproduction should be regulated, as it eliminates from the audio circuit such devices as pads, faders and the like, also permits the reduction in the number of stages required, the sound reproduction then is equal to that of amplifiers, speakers, and slit adjustment, whatever is recorded on the film, whether it be variable area or variable density, it will be reproduced in accordance with the frequency response of the above mentioned equipment.

"Its use permits all stages of amplification to operate at an equal proportional amount, thereby overcoming the possibility of some stages, such as are in the head or pre-amplifier, being crowded and then having its output reduced to a suitable level so as not to over-modulate the first stages of the power amplifier. Usually the output of some head amplifiers is far in excess as to the required amount for the input of the power amplifier. In such cases pads and the fader are used acting as a dam and used also to regulate the input to the power amplifier for sound regulation. By eliminating such device and regulating the amount of input to the head amplifier instead of regulating the output of head amplifier. It can readily be seen that the proper and only practical way of presenting sound as recorded is to regulate and control it at the cell proper.

"Sound changeover is accomplished by means of 4 and 3-way switch wired in the 500 ohm output circuits of the head amplifiers. These switches are placed in convenient location in the booth. The light valve need not be adjusted once a level has been ascertained, only for such increase or decrease of volume as required during screening of film.

BY WAY NEWS

● The Dayton State hospital in Dayton, O., has installed RCA Photophone equipment for its inmate employes. It is the third large state institution to do so. The others are the Toledo State hospital and the Ohio State penitentiary.

Bestone, Inc., of Omaha, manufacturers of "Bestone Talkie Units" at Omaha, Nebr., has issued a catalogue. The firm markets both sound-on-film and disc apparatus.

Arcturus Radio Tube Company of Newark, N. J., announces the appointment of Brad Corbin as assistant sales manager in charge of jobbing business.



WHY PAY FOR STEEL GIRDERS

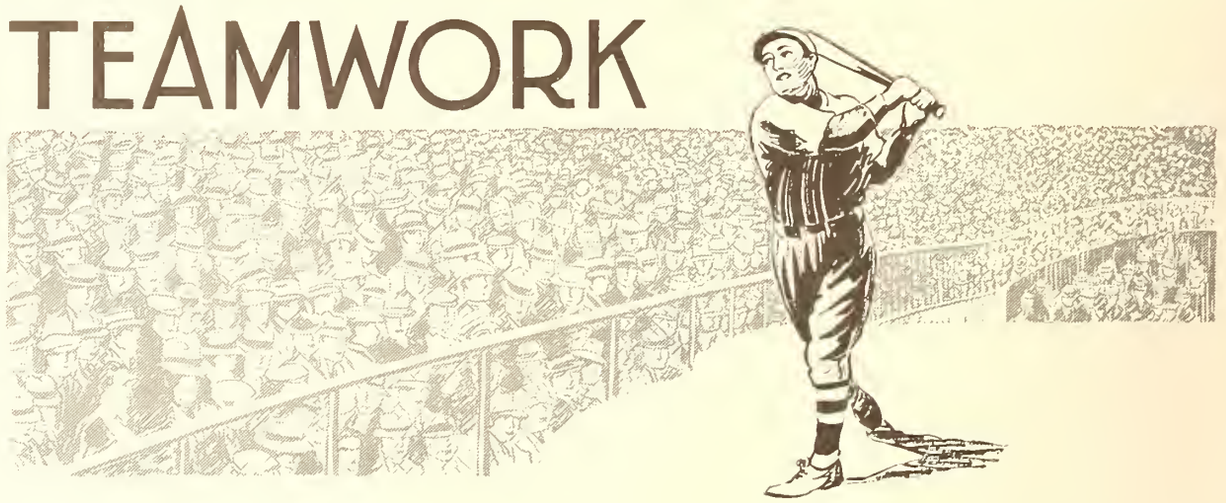
when tin would be cheaper

If you were building a new theatre you wouldn't let anyone sell you tin girders. They might be cheaper but they couldn't do the work of steel. . . . To buy equipment for that same theatre solely on a price basis would be just as shortsighted and just as sure to bring trouble. Theatre equipment is designed to meet specific requirements and to perform definite functions. Its price is not set by a salesman; it is fixed by the quality of materials and workmanship that go into its making. National Theatre Supply Company equipment is rarely higher in first cost; and it is always more economical in the long run. It pays to avoid substitution. The products advertised in the following pages are distinguished by the National Stamp of Approval. Get them from any of 31 National Branches.

NATIONAL THEATRE SUPPLY COMPANY

Branches in all *Principal Cities*

TEAMWORK



INSURES CROWDS

Side Lights on the Transverter

A "14 collar" around a "16 neckband" means grief.

Many theatres today are adding to their "neckbands" with additional equipment, yet endeavoring to wear the old size collar.

From the smallest to the largest known requirement, there is a

Transverter

especially designed to meet that need.

Our Engineers will gladly prescribe the right Transverter to exactly serve your requirements.

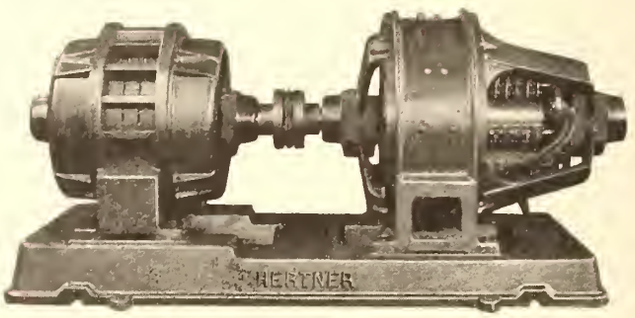
To insure crowds at your Theatre, there must be "team work" in your Projection Room.

That's why the Transverter is so popular with those who know projection needs.

It always backs up the performance of its team mates . . . gives them uniform, constant voltage with which to work. . . . The Transverter produces steady, direct current through accurate voltage automatically maintained!

That means smooth projection performance on the screen . . . which the public demands.

Why not insure better performance in your Projection Room, by investigating the merits of the Transverter, today.



Manufactured Exclusively by

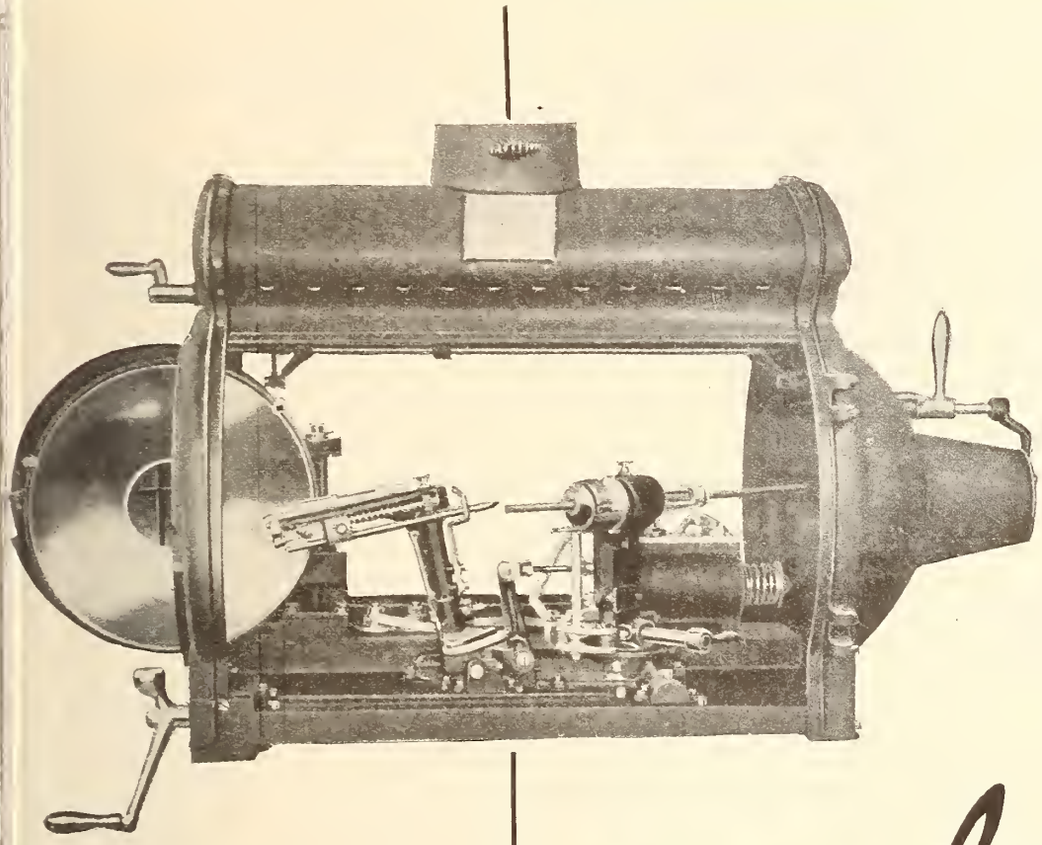
THE HERTNER ELECTRIC COMPANY

TransVerteR

12700 ELMWOOD AVENUE CLEVELAND, OHIO, U. S. A.

APPROVED BY NATIONAL THEATRE SUPPLY COMPANY COAST-TO-COAST DISTRIBUTORS

DISTRIBUTED BY NATIONAL THEATRE SUPPLY COMPANY



Peerless

"The Super Reflector Arc Lamp"

Why be Satisfied with Less?

AUTOMATIC
HIGH INTENSITY
Reflector Arc Lamps
and
LOW AMPERAGE
Reflector Arc Lamps

The name Peerless re-defines the projector arc lamp in terms of today—today's requirements of Perfect Performance, Mechanical Stamina and Precision Standards of Manufacture.

Your first impression of Peerless explains why it has been internationally recognized as an outstanding accomplishment of mechanical achievement.

Pre-proven before its introduction—new and entirely different design resulting from exhaustive testing and refinement has clothed Peerless High Intensity and Low Amperage Reflector Arc Lamps with the ability to deliver a degree of "purchaser satisfaction" heretofore believed unattainable.

"Peerless" and "Perfect Projection" are inseparably associated with each other. Your selection of a projector arc lamp is a matter of prime importance so—

DON'T MAKE A MISTAKE!

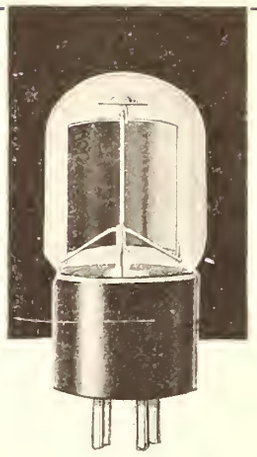
J. E. McAULEY MANUFACTURING CO.
552-54 West Adams Street : : Chicago, Ill., U. S. A.

SERVICED FROM 31 NATIONAL BRANCH STORES

APPROVED BY NATIONAL THEATRE SUPPLY COMPANY COAST-TO-COAST DISTRIBUTORS

HIGH SENSITIVITY
for
Brilliant Sound

High Sensitivity means greater current output at lower voltages, a Visitron feature that brings added clarity and brilliance to sound reproduction. Visitron high sensitivity is maintained for long periods, requiring extremely few adjustments throughout their long life of dependable service.



PHOTOELECTRIC CELLS
VISITRON
REG. TRADE MARK

There is a special Visitron for every make of sound-on-film equipment—at your nearest National Theatre Supply Company branch.

G-M LABORATORIES, INC., 1731-35 BELMONT AVE., CHICAGO

SHOWMEN CALL IT—
"The Aristocrat of White Screens"

WALKER SOUNDSCREEN

Choice of Showmen the World Over

Distributed by
National Theatre Supply Co.
Branches in All Principal Cities

WALKER AMERICAN CORPORATION

Better Theatres
Catalog Bureau

To the exhibitor who is building or remodeling, the Better Theatres Catalog Bureau performs a valuable service. Here is a source through which, with one postage stamp, catalogs and literature on virtually every item used in theatres may be quickly and conveniently obtained. The Better Theatres Catalog Bureau is published in every issue of Better Theatres.

Make Use of this Service

SOLD THRU NATIONAL SERVICE

Equipment Affairs

Reports About Products and People in the Field of Theatre Equipment

Conducted by G. J. Reid

EMERGENCY LIGHTING

● Roth Brothers and Company of Chicago, manufacturers of special electrical appliances, gives us this information concerning its recent installation of an emergency lighting system in the new Nortown theatre in Chicago:

"The theatre is equipped to protect its patrons from the dangers caused by failure of the lighting service, by the latest model 7385-GTS Roth emergency and exit electric light plant. The emergency and exit lighting circuits are normally supplied from the AC lighting service. In the event of power failure, the automatic transfer switch operates by gravity action and transfers the load to the storage batteries so rapidly that there is only a very slight flicker.

"The load is also automatically transferred back to the AC supply upon resumption of the normal power service. The batteries are kept fully charged, ready for emergency use by means of electric clock control, so that they are always in condition to supply the load during emergencies."

J. E. O. Pridmore of Chicago, architect of the Nortown, specified the system, which was installed by the Dearborn Electrical Construction Company of Chicago. The plant has sufficient capacity to supply all exit lights for a period of three hours.

"PRE-CRATERED" CARBONS

● National Carbon Company, Inc., has introduced "pre-catering" of 9 mm. by 20-inch high intensity projector carbons. Pre-cratering consists in forming a crater at the burning tip of the carbon during the process of manufacture. In addition, the holder end of each carbon is beveled to permit easy insertion in the holder jaws. All carbons of this size now made by National are subjected to this treatment.

Pre-cratering is meant to give better initial performance in two respects. First, clean burning when the arc is struck on a new carbon, and second, reduction of the time required for the arc to burn in.

rings out a wall control, stopping the fan uietly and starting it again in the opposite irection. Upward and downward air distribution is provided through the use of the eversible fan.

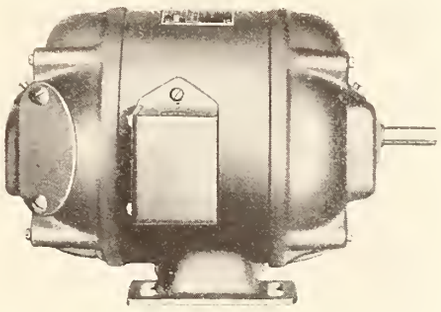
Century has developed a split-phase notor in various types to drive domestic and ndustrial apparatus that does not require static or initial starting torque appreiably in excess of the full-load torque, and nulti-speed motors of this type are available or directly connected fans.

LAMP FOR FOUR BASES

• Walter G. Preddy of San Francisco, manufacturer of theatre supplies, has brought out lamps for Powers, Simplex, RCA Photophone and Western Electric base. The carbons are fed automatically by means of a small motor. The mirror used in the lamp is 8½ inches in diameter.

NEW SAFETY DEVICE

• The Film Fire Prevention Company of Philadelphia, has placed on the market a safety control device known as the Ideal Safety Control, which is sold outright, and which may be installed on any make of projector. The device is designed to prevent absolutely the spread of fire to upper or lower magazines, and to shut off light rays and stop the flow of current to the motor.



New Century split-phase motor

STANDING SPOTLIGHT

• The Neumade Products Corporation, with factories in Buffalo and offices in New York, is marketing the "Neumade Beauty Spot," a standing light for outside advertising lighting. It works from the theatre marquee or in the lobby where spotlighting on cutouts, oil paintings or wall displays gives added effect.

An extension stand model is for use in the wings off-stage to follow featured action during a stage performance. The frame is finished in several color tones of baked-on enamel and takes any concentrated filament lamp with standard socket up to 500 watts. The electric cord and standard attachment plug allows 68 inches for connection. The lamp is distributed by National Theatre Supply Company.

ELECTRICAL EXPERTS

• Foreign shipments of electrical equipment from the United States during February, amounted t o$7,303,862 in value, with exports for the first two months totaling $15,231,316. Switchboard panels were among the commodities to show substantial gains over the same period of 1930.

This item shows an increase of $138,052 for February, with the two months' increase amounting to $225,844. Chile was the largest consumer of these products, shipments amounting to $235,788. Italy was next, with $49,314, and Canada third with $23,024. Most of the remainder of these shipments, according to the U. S. Department of Commerce, was taken by countries in the Western Hemisphere.

FORMING EXPORT FIRM

• George S. Mabee, representative and spokesman of the World Wide Theatre Corporation, announces the formation of a company, organized with 15 American equipment firms as a nucleus, to distribute members' products abroad.

It is planned to establish a bureau of information, as well as a department to bring the organization's product to the attention

AT LAST!

SILVERSHEET

A WALKER PRODUCT

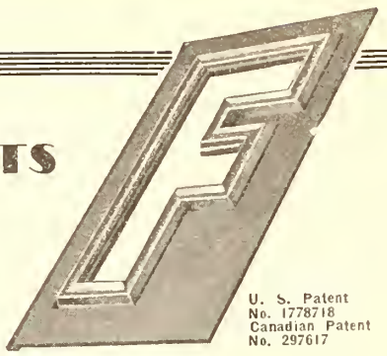
TO GIVE YOU MORE LIGHT

APPROVED BY NATIONAL THEATRE SUPPLY COMPANY COAST-TO-COAST DISTRIBUTORS

WALKER AMERICAN CORPORATION

SERVICED FROM 31 NATIONAL BRANCH STORES

COMPARATIVE TESTS PROVE GREATER PULLING POWER



U. S. Patent No. 1778718 Canadian Patent No. 297617

F & V Cast Aluminum Letters have been tested for Visibility side by side with every other make of sign letter on the market. If you want to see the result of this test just take two sign letters—F & V and any other—and examine them under all light conditions and from any angle. You'll find F & V Letters always clear-cut, readable and attractive. That's the secret of pulling power in a marquee display. F & V Letters are unbreakable. They won't rust. In short, they're better in every respect. Get F & V Letters from your nearest Branch of National Theatre Supply Company.

APPROVED BY NATIONAL THEATRE SUPPLY COMPANY COAST-TO-COAST DISTRIBUTORS

FRIEDLEY-VOSHARDT COMPANY

761-771 MATHER STREET, CHICAGO, ILL.

GOLDE

BETTER PROJECTION AIDS

MANUMATIC CHANGEOVER
Noiseless Changeover for sound pictures at a moderate cost.

LONG-LIFE CARBON JAW
for Hi-Lo lamps; guaranteed for 6 months, will last years.

30% CARBON SAVER
Saves 30% carbon cost. For 9 m/m High Intensity Carbons.

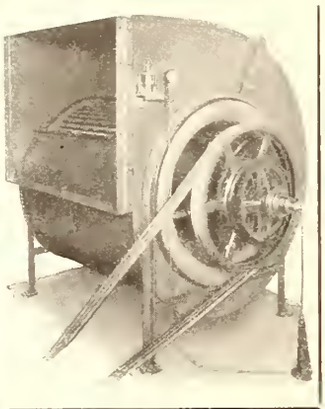
AUTOMATIC MOTOR REWIND
Best enclosed rewind ever developed—works by gravity—always dependable.

UNI-LENS MOUNT
Only successful method for use with wide screen projection.

FRAMING LIGHT SHIELD
Allows no light spill in any position—protects the eyes—makes framing easy.

Order from your Supply Dealer or from

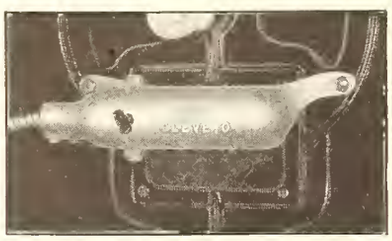
GOLDE MANUFACTURING CO.
2015 LeMoyne Street, Chicago



SILENCE

HYDRAULIC CONTROLLED VARIABLE SPEED DRIVE USED IN SOUND EQUIPPED THEATRES AND PUBLIC BUILDINGS. COOL AND QUIET AT ALL SPEEDS. POWER SAVING QUICKLY LIQUIDATES COST.

HORTON MANUFACTURING CO.
3016 University Ave. S. E. Minneapolis, Minn.



B E S T
MAGAZINE LIGHT

Shows the amount of film in the magazine while looking from either side. Fitted to any Simplex without drilling. Big convenience, small price. Shipped ready to install in ten minutes, $3.50. Ask your dealer.

BEST DEVICES COMPANY
200 FILM BLDG. CLEVELAND, O.



FOR ECONOMY AND PERMANENCY SPECIFY

CHICAGO EXPANSION BOLTS FOR YOUR CHAIR INSTALLATIONS

Chicago Expansion Bolt Co.
(Not Inc.)
126 So. Clinton St. Chicago

APPROVED BY NATIONAL THEATRE SUPPLY COMPANY COAST-TO-COAST DISTRIBUTORS

SOLD THRU NATIONAL SERVICE

of dealers and theatres by means of concentrated advertising campaigns. The information bureau will work in conjunction with the U. S. Department of Commerce. A showroom will be maintained, probably at the organization's headquarters in New York.

BY WAY OF NEWS

● Harry V. Campbell, vice president and director of sales of the Bigelow-Sanford Carpet Company, Inc., has appointed James J. Delaney general sales manager of the company. Delaney has been with the firm 19 years, having been made secretary and assistant sales manager in 1925. H. L. Pratt has joined the organization as assistant to the director of sales. He has been recently engaged in special management and market research work. The company announces that the fall line of rugs and carpets will be presented to the trade June 1.

Bruckner-Mitchell, Inc., New York stage equipment manufacturers, has taken larger quarters at 132-134 West 24th Street.

A. M. Pollock of the Walker-American Corporation of Brooklyn, N. Y., in a letter recently added this proud postscript, "You will probably be surprised that the Walker-American Corporation last year installed 652,681 square feet of motion picture screens." Why surprised?

O. H. Dutton, manager of the National Theatre Supply Company branch in Portland, Ore., for the past two years, has been appointed manager of the company's Seattle branch. F. B. Carter, formerly of Seattle, becomes manager of the Portland branch.

MODERN INSTALLATIONS

Theatres which have been recently equipped with up-to-date furnishings or apparatus, listed according to information supplied by the manufacturer thereof.

General Supplies

National Theatre Supply Company
92 Gold Street, New York, N. Y.

Stage rigging: Plaza, Kansas City, Mo. . . . *Upholstered chairs:* Lucier, Detroit; Grand, Thibodaux, La.; Pomona, Pomona, Cal.; Star, Weiser, Ida.; Rainbow, Opelika,, Ala.; Royal, Gainesville, Ga. . . . *Electric signs and marquees:* Liberty, Wash.; Stadium, Los Angeles; Waldo, Wenatchee, Kansas City, Mo. . . . *Peerless lamps, Hertner Transverters, Simplex projectors:* Greenbrier, Charleston, W. Va.; Grand, Macom, Ga.; Y. M. C. A., Wareshoals, S. C. . . . *Peerless lamps:* Keith, Portland, Me. . . . *Hertner Transverters* (2)*:* Bailey, Buffalo, N. Y.

Theatre Technique and Allied Sciences

"NOISELESS RECORDING"

[*The following paper was presented at a meeting of the Technicians' Branch, Academy of Motion Picture Arts and Sciences, held at the Universal Studio. The paper was accompanied by the projection of special demonstration reels, including a scene from the Paramount Public production, "The Right to Love," recorded with the noise reduction device. Mr. J. T. Reed of the United Artists Studio, acted as chairman of the meeting, which preceded that reported in the March 14th issue of* BETTER THEATRES, *when the RCA Photophone System of Ground Noise Reduction was discussed. This paper, forming the Academy Report No. 25, is copyrighted by the Academy of Motion Picture Arts and Sciences.*]

By H. C. SILENT
Development Engineer
Electrical Research Products, Inc.

IT IS common knowledge that, when a sound print of the variable density type is played in a reproducing machine, the volume of the reproduction is low if the print is dark and if a compensating adjustment is not made by turning up the fader. In addition, the ground noise of the film is also low. It has been a problem to take advantage of this latter fact with the former methods of recording because the mere act of printing the sound track dark, while it reduced the ground noise, also reduced the volume of sound from the film. This, of course, was undesirable. In the method of recording which is now being employed, these undesirable effects are overcome by regulating the density of the sound track at the recorder automatically.

It is well-known that there is a particular value of density or transmission of the photographic emulsion which permits of the loudest volume from the film without exceeding the photographic limits of good quality. Deviation from this point is possible without distortion if the volume or percentage modulation applied to the film is reduced. This can be taken advantage of by causing the film to be dark on low volume modulation, and as modulation becomes higher we lighten the film to the point where it has the greatest possible carrying capacity. If this can be done without distorting the volume of sound reproduced by the film, then we shall have a condition where the ground noise from the film is low during periods of low sound. Thus quiet intervals in the sound will be

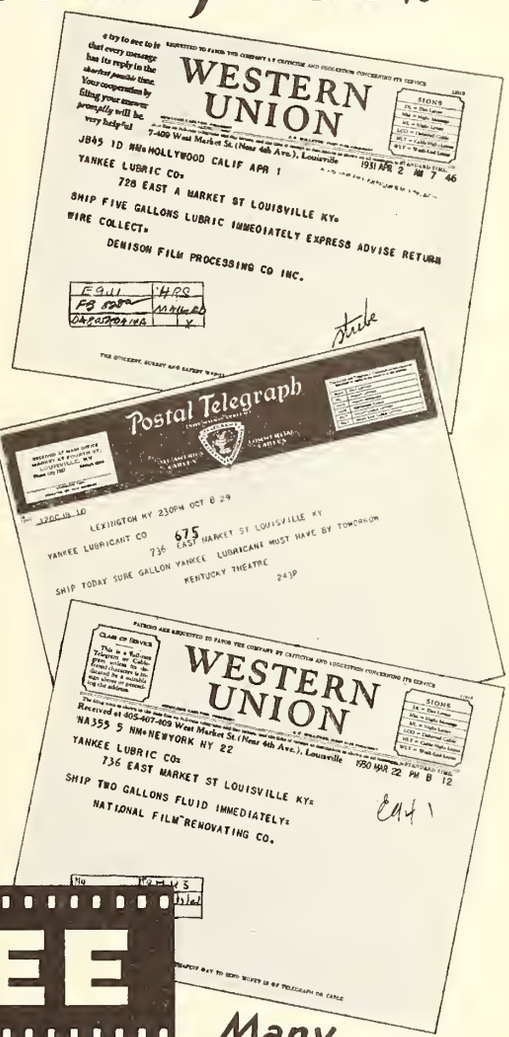
a film Tonic!
That Preserves Films and Prevents Damage 100%

Every film (sound or silent) should be sprayed on both sides with Yankee Lubric before it leaves the exchange and at regular intervals while in use at the theatre.

Yankee Lubric keeps the film moist and flexible; prevents buckling and breaking; protects the emulsion; eases the strain on sprocket holes; lessens projector head wear. It is not a grease and will not streak or spot.

Place a trial order today. What you save on one film damage, will pay for a year's supply of Yankee Lubric.

It's a proved product used extensively by famous film exchanges and many theatres for the past five years. Try it yourself and be convinced that it is a superior film lubricant.



YANKEE LUBRIC PROCESS

Many Wire Orders for LUBRIC

YANKEE LUBRIC CO., INCORPORATED 624 West Jefferson St., Louisville, Ky.

Every Theatre Needs These as a Part of Its Equipment

RICHARDSON'S MOTION PICTURE HANDBOOKS

Vols. 1 and 2..... $6.20
Combination price (the 3 volumes).....$10.20
Vol. 3 (on sound only)..... $5.10
Building Theatre Patronage.....$ 5.10 (By Barry & Sargent)

We Are Handling Them for the Convenience of the Trade

MOTION PICTURE HERALD BOOKSHOP, 1790 Broadway, New York, N. Y.

31 NATIONAL BRANCH STORES

APPROVED BY NATIONAL THEATRE SUPPLY COMPANY COAST-TO-COAST DISTRIBUTORS

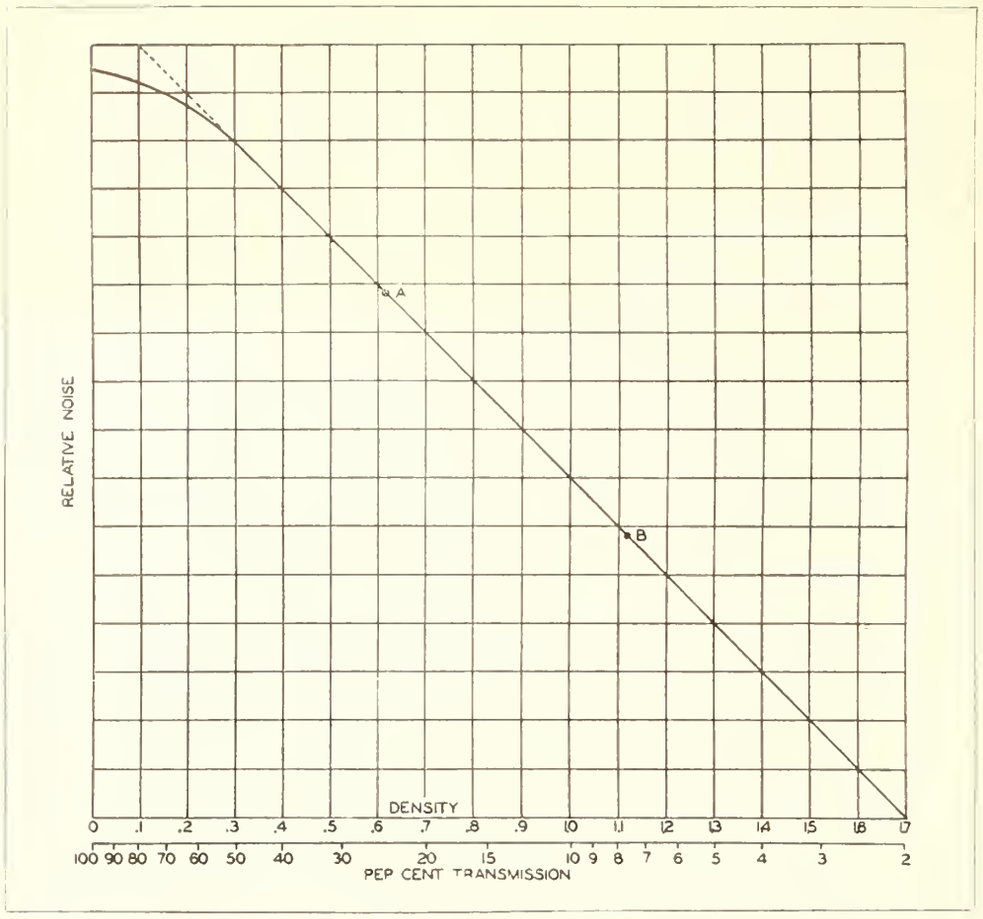


Fig. 1. *Approximated variation of reproduction noise vs. density of sound track*

quiet and the ground noise, even though it rises with the sound, will always be more or less drowned out by the increased sound so that there is an effect of considerably reduced ground noise. In other words there is produced a constant signal to noise ratio in which the signal is always very predominant over the noise, and since noise is most noticeable in the quiet intervals there is a very real reduction in the amount of the ground noise.

There are a number of methods by means of which this variation in the transmission of the film can be effected. If we examine for a moment the light-valve employed in the Western Electric System of Recording, we shall see how one of these methods can be applied. In the past, this system has employed a light-valve in which two ribbons were normally spaced .001" apart. These ribbons were vibrated by the sound currents, moving but a slight distance on weak currents and a considerable distance on loud currents. The strongest currents would just bring the ribbons into contact as they vibrated. The space between them was therefore greater than necessary to permit the free vibration of the ribbons on weak currents. A sound track recorded under this method had a constant density corresponding to the one mil spacing between the ribbons and this density was caused to vary with the voice currents but maintained always its constant average.

Under the new system of recording an auxiliary electrical circuit is associated with the light-valve, so that when the sound currents are small and the ribbons need vibrate over but a very small amplitude, they are brought close together and this small vibration almost entirely fills the space between them. Then, as the sound increases in loudness, so that the ribbons are required to vibrate with a greater amplitude, the spacing is automatically increased by the electrical circuit, so that it is always just a little more than sufficient to permit this vibration of the ribbons. This is equivalent to altering the average spacing of the ribbons, so that it is at all times proportional to the envelope of the sound currents. Now, if we regard the amount of light which passes through the average spacing of the ribbons to the film, we find that this light is considerably reduced during the moments of silence or of low sounds, which results in a dark sound print. As the ribbons open up for increased sound currents, the amount of light correspondingly increases and a lighter sound print results. Since the actual vibration of the ribbons under the action of the sound currents has been undisturbed in this process, the amount of change of light which reaches the film and in turn the reproducing photoelectric cell has been unaltered even though the total amount of light has been decreased. Since the amount of change of light is unaffected, there is no volume distortion on reproduced sound as a result of this method of recording.

The extent to which the light-valve ribbons may be closed during quiet intervals is necessarily limited. They must not be completely closed, because it is not possible to construct a device which can instantaneously sample the amplitude of the

(*Continued on page* 74)

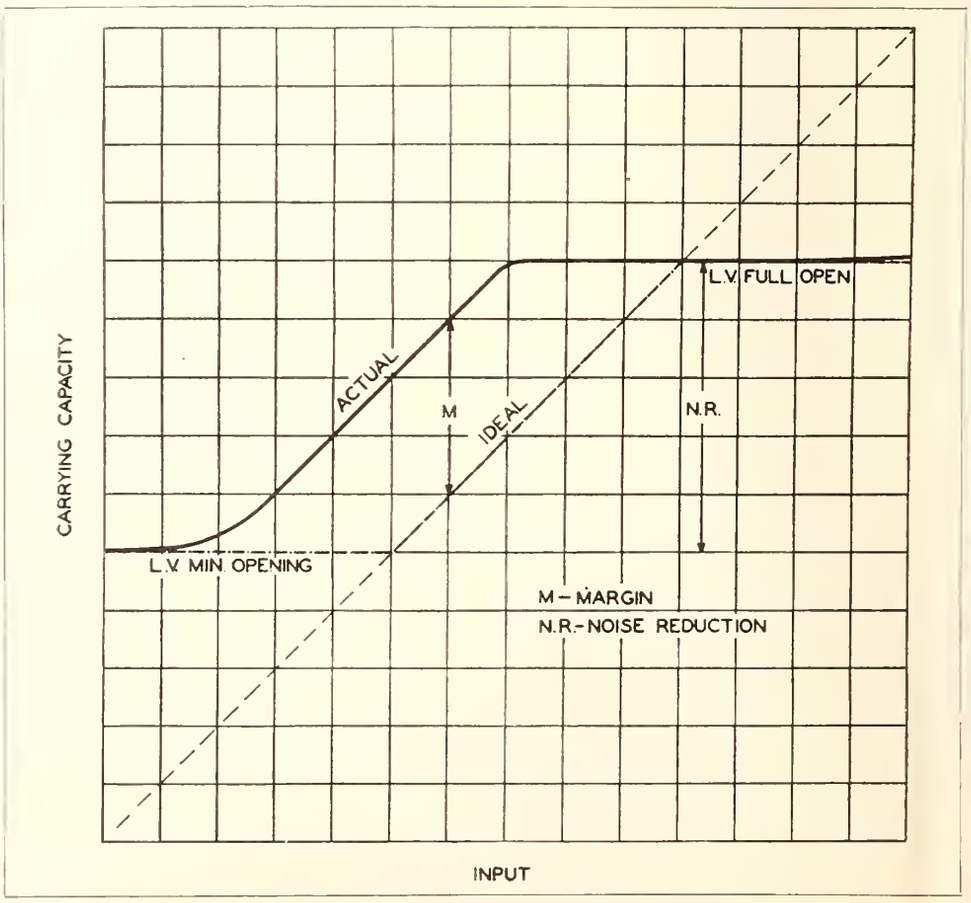


Fig. 2. *Light valve carrying capacity vs. input*

RIBUTORS OF THE WORLD'S FULCO SERVICE BEST THEATRE EQUIPMENT

ALIBIS

We have tried to show you that your theatre project, whether an entirely new undertaking or a remodeling job, can best be handled under Fulton's One Contract Plan, for many reasons.

Not the least of the advantages to you under this plan is the fact that the entire project is thus centralized and responsibility definitely fixed in one concern rather than divided among several.

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The Fulton Company is organized to properly execute every part and parcel of any theatre creation from start to finish and to assume entire supervision of furnishings, decoration and equipment.

Thus organized, the job will proceed in orderly, harmonious fashion, with no occasion or reason for alibis regarding failure or delay in carrying out some part of the work.

"Look before you leap."

E. H. Fulton.

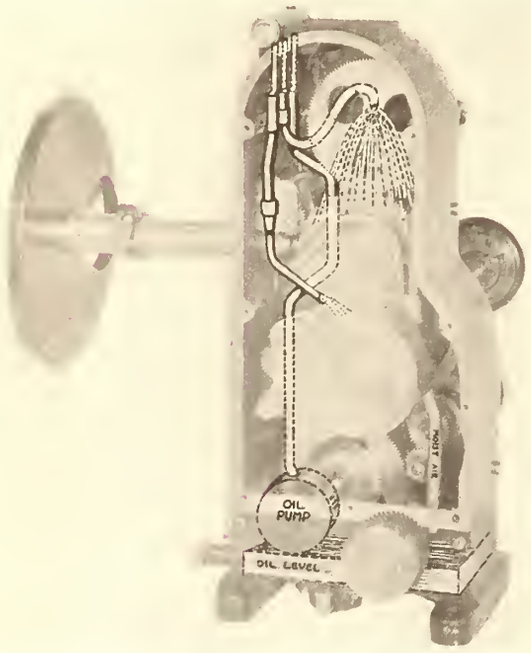
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COAST TO COAST FULCO DISTRIBUTORS.
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explains why the Fulco Projector is easy running and noiseless in operation and has an unusually long life.

NOTE how the built-in, screen fitted rotary pump automatically delivers a continuous stream of oil to all bearings and moving parts every instant that mechanism functions. Casing of FULCO MECHANISM is dust and oil tight. Oil cannot get to film side of machine.

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E. E. FULTON COMPANY

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President

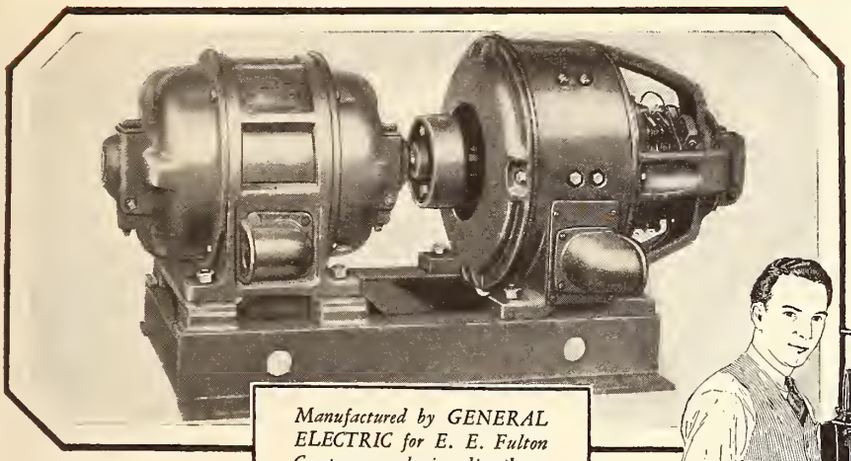
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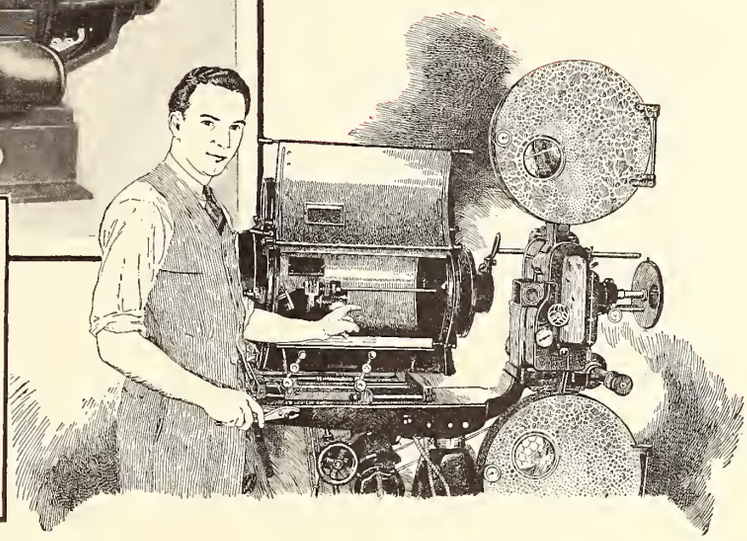
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E.E FULTON COMPANY, COAST to COAST DISTRIBUTORS



Manufactured by GENERAL ELECTRIC for E. E. Fulton Company, exclusive distributor in the theatre field for the United States

Complete information at any office of the E. E. Fulton Company or, if more convenient, address your inquiry to the nearest G-E office



Pictures At Their Best

STEADY, uniform picture brilliance, so pleasing and satisfying to patrons of motion-picture theatres, is assured when projector lamps are supplied with "juice" from G-E motor-generator sets.

It will be worth your while to inspect closely a G-E motor-generator set on the job. And when you do, note its smooth, noise-free performance—so important in talkie installations—its ease of control, and its many other qualities that make it outstanding in dependability and efficiency.

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GENERAL ELECTRIC

150-17

FULCO

E.E FULTON COMPANY, COAST to COAST DISTRIBUTORS

WORLDS BEST THEATRE EQUIPMENT

Announcing Electrical Worm Drive Rigging doing away with Counterweight Systems

Equipment—Furnishings Displayed — Demonstrated in Fulton's Deluxe Model Theatre.

made by

AMERICAN STAGE HARDWARE COMPANY

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Are Now Prepared to Offer You

Complete Stage Scenery, Curtains and Drapes
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Up-to-Date lobby frames compel attention and present photos and lithos to the best possible advantage.

From a Dollar and Cents angle, they are worth while.

Our
Lighting Engineers
Will Show You

how your theatre may be illuminated most effectively by the use of modern fixtures. Expert assistance in such matters means no outlay or obligation.

If Your Show

is a good one, don't keep it a secret

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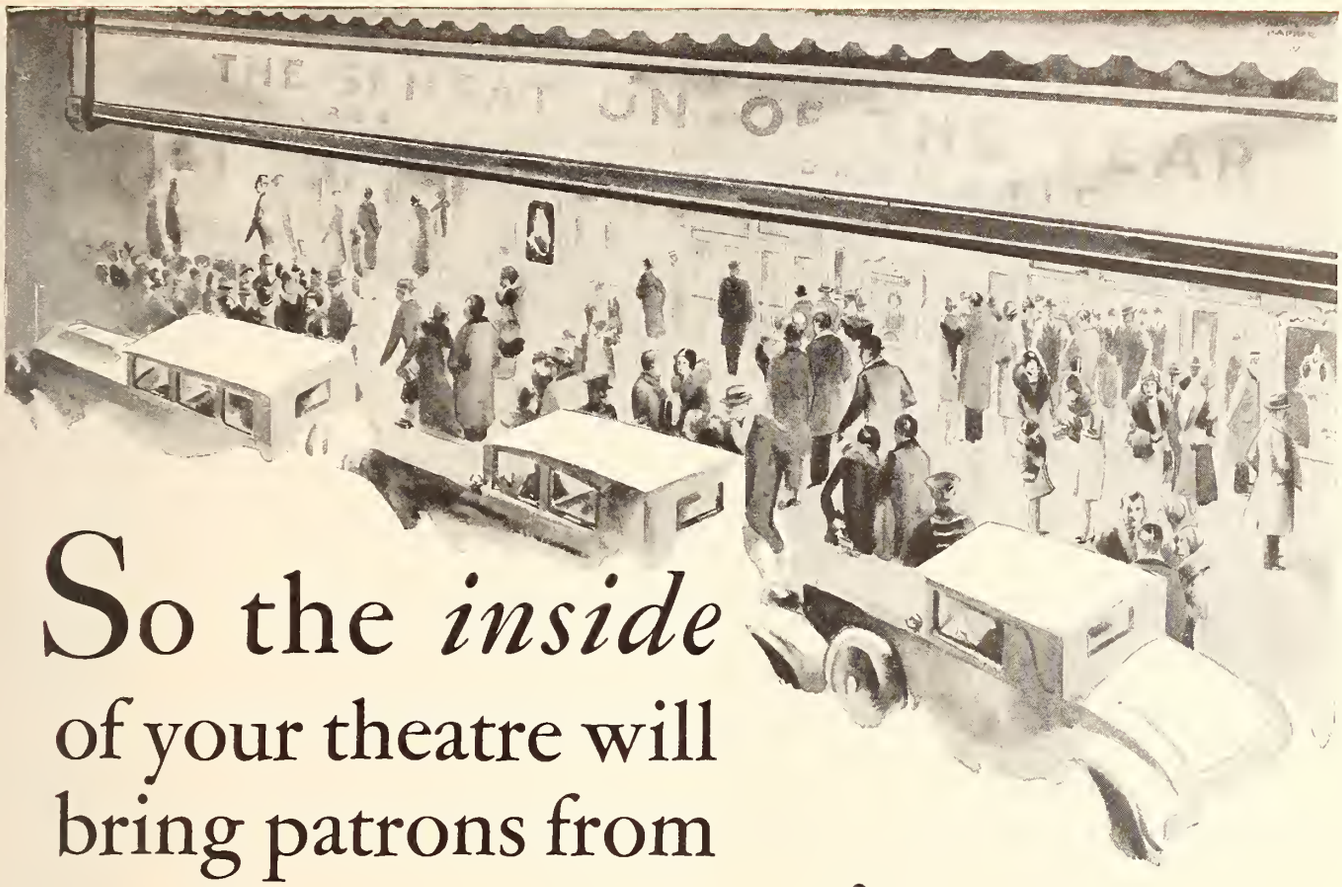
are noiseless but powerful announcers.

They will broadcast your message to more people than you have any idea of.

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E.E FULTON COMPANY, COAST *to* COAST DISTRIBUTORS

WORLDS BEST THEATRE EQUIPMENT



So the *inside* of your theatre will bring patrons from *without!*

NOW the spotlight is turned from the *outside* of the theatre to the *inside.* From the exterior that first attracts patrons to the interior that actually sells and keeps patrons sold. Owners and managers now focus attention on the seated audience . . . make the *interior* of their theatre so inviting that it brings patrons from *without!*

In the competition for patron favor, seating . . . the chairs your audience sit in from 2½ to 3 hours, can be made to contribute definitely to bigger volume. For comfortable chairs . . . seating that permits of healthful relaxation is always appreciated by the theatre goer. Showmen find that extra comfort brings extra profits.

So, American Seating Company undertook research. Posture specialists worked with engineers. Chairs were built to conform with proved posture principles. From a maze of research findings, came comfort features that were quickly recognized by the motion picture industry. Roomy, luxurious chairs . . . seating built to fit the body—to correctly support the spine . . . to give the utmost in easy, natural comfort without slumping.



Illustrating Theatre Chair No. 8136 with 843 Standard
A comfortable chair of unusually attractive design that is meeting with the enthusiastic reception of theater owners and managers. Specially built for maximum sound absorption. Only one of the many American Seating Company types and styles of theatre seating.

Then followed acoustical research. It was found that seating had a direct bearing on the acoustics of the theatre . . . that properly built seating had a sound absorption value that assisted in producing more perfect sound effects. Chairs were built that stopped excessive reverberation, echo and hollow sounds—that helped sound reproduction and eliminated rasping noises, jumbling of words.

Your theatre—*reseated* with these comfortable, acoustically correct American Seating Company chairs will prove to be a magnet of patron drawing power . . . an investment you must eventually make if you expect your daily receipts to show a steady, healthy increase. The facts are available. Just use the coupon. It brings you our interesting booklet, "Acoustics and its Relation to Seating"—and places our Reseating Engineering Service at your *free* disposal.



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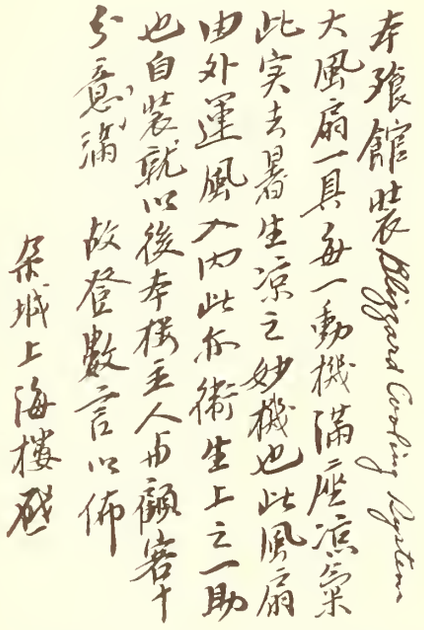
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THE NATIONAL RUG MILLS, Inc.
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SHORT LECTURES ON BUYING
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DEFINITION: (ak'-si-um)—an undisputed self-evident truth

Examples:

It is an axiom that carpets are a necessity in theatres.

It is an axiom that most carpets should have been replaced a year ago.

It is an axiom that the appearance of most theatres is not invitingly decorated.

It is an axiom that carpets cost less now than they have for years.

It is an axiom that Slater will give you better service and workmanship.

It is an axiom that we can prove this if you'll call us.

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this the easiest and quietest running rewind on the market. Complies with the strictest regulations.

If you show talking pictures, you of course want your projection room free from noise making apparatus. THE FULCO IS A NOISELESS REWIND.

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PROJECTION LENSES FOR WIDE SCREENS

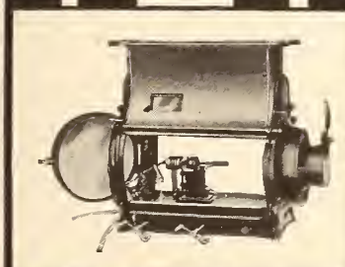
A new era in screen presentation brings forth larger pictures and wider screens. "Grandeur" effects from 35mm. film are now possible for every theatre with ILEX offering the finest short focal length lenses that the present day market affords. This is true because ILEX lenses are furnished in F:2.5 speed throughout all focal lengths and are corrected for critical definition, maximum sharpness, brilliant illumination and flatness of field. Slopover and incomplete covering of the screen are cared for by the exclusive ILEX adjustable feature.

For the projection equipment you use, ILEX lenses are the best . . . perfect in performance . . . faithful in service. We can furnish engineering data and interesting literature to cover your projection problems.

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STAGE PLATFORMS
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ALL
DESIGNS
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FINISHES

FULCO

E.E FULTON COMPANY, COAST to COAST DISTRIBUTORS

ARE YOU WILLING TO BE SHOWN?

Fulton's One-Contract Plan Includes Invaluable Engineering Service.

PERHAPS it hasn't occurred to you, Mr. Theatre Man, that the subject of DECORATION is one that is worth giving a little attention to at this time.

YOU can readily perceive how good or poor programs may have up or down effects upon box office receipts, but don't forget to reckon with other factors which just as surely relate to success or failure.

WE would like to show you, for instance, the importance and value of really good decorating as a factor in the case.

AS Designers and Creators of Distinctive Interiors, with much background of experience, it is certain that we can offer you a patronage-pleasing decorative scheme of an inexpensive sort.

Equipment — Furnishings Displayed— Demonstrated in Fulton's DeLuxe Model Theatre.

IT will cost you nothing to give us a chance to prove this to you.

Fulton Company branches at Chicago, New York, Boston, Philadelphia, Atlanta, St. Louis, Indianapolis, Milwaukee, San Francisco, and Los Angeles, will gladly give you complete information on the subject of Theatre Decoration.

A 1 hour 45 min. screen journey in Fulton's Model DeLuxe Theatre affords you a highly informative inspection of factories, facilities, processes, featuring the manufacture of many of the products presented in this special Fulco ad section.

J. A. TORSTENSON & CO.

CHICAGO ILLINOIS

An Economical Design for a Small City

(Continued from page 21)

The foyer is simply appoined, the required atmosphere of warmth being achieved mainly through a deep-pile carpet that completely covers the floor. A drinking fountain is also located here, while several full-length mirrors add both size and embellishment to the room. A wrought-iron stairway leads from the foyer to the balcony.

The auditorium treatment largely consists in a series of identical panels along the walls, cove lighting drapes and a simple decorative outline of the proscenium arch. The cove lighting extends the full length of the ceiling and also above the proscenium, while further illumination is provided by luminaires in the upper section of each panel. Both ceiling and walls have been treated with acoustic tile, their surfaces left in their natural condition. The larger portions of the panels are lined with sisalkraft paper and draped in blue and silver Macaba cloth surmounted by a red velour valance, which is edged with a silver galoon. This color scheme is applied through the building. The drapes are by U. S. Scenic Studios.

The stage has three dressing rooms and toilet facilities, a completely equipped grid and the usual stage accessories. The projection room is roomy and of good height. At the ceiling is an exhaust fan connected to the fire fuses. Equipment includes two projectors with sound-on-film, one spot, one stereopticon and an automatic rewinder. Motor generators are used, located in the basement.

Heating is by hot air circulated through a fan system, while cooling is provided by introduction of air above the roof line.

Legal Aspects of Theatre Management

(Continued from page 32)

contract is void and unenforceable where it is shown that one of the contracting parties is a public official and financially interested in the agreement. The latest case involving this important point of the law is Tuscan vs. Smith (153 Atl. 289). In this case it was shown that a state law provides:

"Town officers not to act when pecuniarily interested. No member of a city government or selectmen of a town, shall in either board of such government, or in any board of selectmen, vote on any question in which he is pecuniarily interested directly or indirectly, and in which his vote may be decisive; and no action of such government or board taken by means of such vote, is legal. . . . No member of a city government shall be interested, directly or indirectly, in any contract entered into by such government while he is a member thereof; and contracts made in violation hereof are void."

Prior to March, 1929, Myron E. Smith and another were the tenants or lessees of a portion of the municipal building of the town of Skowhegan, Maine. In the leased premises they operated a moving picture business. This lease expired February 20, 1930. At the annual meeting in March, 1929, the town ordered its councilmen to award the lease to local parties if they would meet the terms of outsiders. On June 8th, a draft of a lease was submitted to the town voters and approved. It provided for the letting of that part of the municipal building used as a moving picture theatre, for a term of ten years at a rental of $12 a year. The lessee was, however, to heat and light the whole building and to furnish janitor service for it and for the surrounding grounds. In addition, the standard and quality of the pictures to be shown were subject to the approval of a board of five censors to be chosen by the councilmen.

Proposals for bids were duly published but only one bid was received which was a joint bid from Myron E. Smith and a partner. Soon afterwards Myron E. Smith purchased his partner's interest in the lease.

Negotiations were finally closed with Priscilla Theatres, Inc., by which the latter received from Myron E. Smith an assignment of the lease which was approved by Clyde Smith and Joseph Butler, two of three municipal councilmen. It is important to know that Clyde Smith is Myron E. Smith's brother. The testimony showed that Myron E. Smith received $10,000 for assigning the lease contract to Priscilla Theatres, Inc., $2,000 being paid in cash and the balance $8,000 being paid by notes bearing interest at 5 per cent.

The evidence did not show that Clyde Smith was an owner in the business, but

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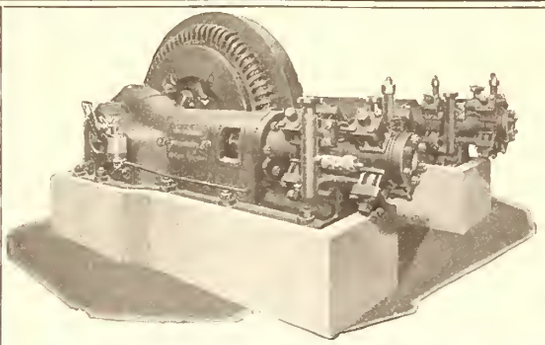
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Hot Weather will soon be with us

Have you concerned yourself with the comfort of your patrons when the dog days arrive? Have you considered making your theatre a year round profit paying proposition, or will you sit back and watch the crowds swarm into the cooled, comfortable houses?

Why not let us make a survey of your house and tell you how much it will cost to install a cooling plant. There are no obligations whatever. This service is free. There are no strings attached to this offer.

Our list of over 150 air cooling installations rates us among the leaders in this field. We are thoroughly capable and reliable and our equipment and our methods are endorsed by the leading architects and engineers.

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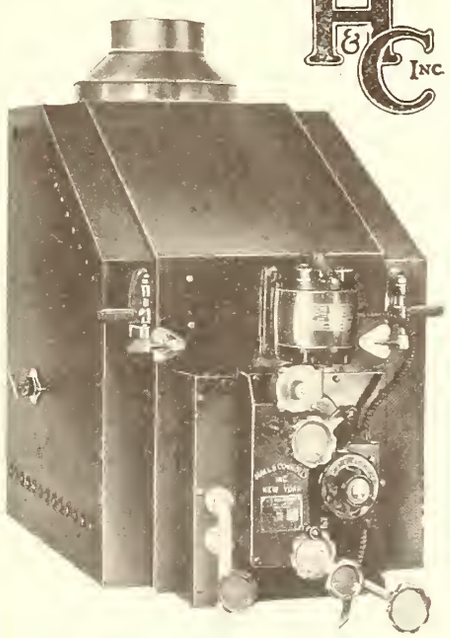
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The accepted Standard in all parts of the World for the Best Screen Illumination.

HALL & CONNOLLY, Inc.

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Why Strike Your Arc on High

When You Can Use

PERFECTION

REMOTE CONTROL

3-Wire Rheostats with Perfection Booster Switches for Perfect Projection



Now equipped with solderless, adjustable lugs to take wire sizes from No. 4 to 4/0 without any additional cost.

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Contracting Electrical Engineers—Moving Picture Theatre Electrical Specialists



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NEW AND USED

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MOVIE SUPPLY CO.

844 So. Wabash Ave., Chicago

IMPORTANT!

See our page advertisement in the May 9th issue of

MOTION PICTURE HERALD

BesTone Sound System

at the time of this sale, and for a long period of time prior thereto, Myron Smith had been indebted to his brother in the sum of $4,000, and shortly after the sale his indebtedness was discharged by Myron turning over to Clyde notes of the Priscilla Theatres, Inc., to the amount of $3,000.

Suit was instituted by certain citizens to invalidate the lease on the grounds that the contract was made through activities on the part of Clyde Smith. After considerable controversy the higher court held the lease void and rendered an opinion requiring the Priscilla Theatres, Inc., to surrender its lease and ordered Myron E. Smith to return to the Priscilla Theatres, Inc., the amount of money paid for the lease. This court explained important law, as follows:

"It is important to bear in mind that Clyde Smith took an important part in the negotiations between his brother and the purchaser. . . . It was Clyde Smith who apparently prevented the deal between Myron and the Priscilla Theatres from falling through, and he assumed an active role in the negotiations. . . . In determining whether or not a contract such as this is against public policy and illegal, the court is not concerned with the technical relationships of the parties, but will look behind the veil which enshrouds the matter to discern the vital facts. . . . It is unnecessary to discourse on the duties of public officials. Their obligations as trustees for the public are established as a part of the common law, fixed by the habits and customs of the people. Contracts made in violation of those duties are against public policy, are unenforceable, and will be cancelled by a court of equity. No definite rule can be giving indicating the line of demarcation between that which is proper and that which is unlawful. . . . Gauged by the common and accepted standards defining the obligations of public officials, the lease given by the town of Skowhegan to the defendant Myron E. Smith was unconscionable and unlawful. To hold otherwise would be to repudiate the doctrine that he who holds public office is in a position of public trust."

Making of Repairs

IN ALL litigations involving lease contracts the law of the state in which the building is located controls the status and rights of the contracting parties. Moreover, a theatre operator is expected by law to make minor repairs so that a theatre building may conform with state laws, although the lease is silent regarding such necessary repairs.

For example, in Plaza Amusement Company vs. Rothenberg (131 So. 350), a theatre operator entered into a contract leasing certain property in the city of Meridian, Mississippi, known as the Grand Opera House and the Star Theatre for a term of twenty-five years, giving notes therefor payable for $1,000 each. The notes were dated and payable in New Orleans.

Under the law of Louisiana, property

(*Continued on page* 82)

BETTER PROJECTION

A Department Conducted for the Projectionist and the Exhibitor

By F. H. RICHARDSON

Building a Modern Projection Department

About July, 1926, Lester B. Isaac, then supervisor of projection for Loew's Washington theatre in Washington, D. C., was appointed general supervisor of projection for the entire Loew circuit of theatres. He has since been made director of sound and visual projection, which is a better title. In the five years that have elapsed he has organized one of the most efficient projection departments in the United States, which of course means in the world. This has been made possible through the "hands off" policy pursued by President Schenck, who ordered all matters pertaining to projection affairs turned over to the projection department, with the order, "proceed now and produce the goods."

Isaacs took as his first important duty, the task of obtaining an able assistant. He chose as his right-hand man, M. D. O'Brien, and I think it was a good choice.

Isaac then made a thorough investigation of existing conditions and got busily busy on an efficient method of handling projection matters in a large group of theatres, which, gentlemen, is no small job. In the process of reorganization he tells me, his greatest task was the standardization of equipment, as hardly any two theatres had the same type. Things were pretty badly mixed up, and to get them straightened out without excessive expense was a big problem.

The next consideration was given to the building up of the internal organization of the projection department, as the Loew circuit was in the throes of an enormous building program. This necessitated much extra engineering work in connection with the designing of new projection rooms and it became necessary to establish an office force to take care of this work. This new force was under the immediate control of the projection department, and its work was to make original projection room plans, after a survey of conditions in the theatre had been made. Wiring diagrams, conduit layouts and similar details were incorporated in the plans for projection rooms, and a particular effort was made to standardize whenever possible. In this way, projection rooms were planned for all requirements—that is, of course, for straight motion pictures and sound, or vaudeville and pictures.

Efforts were also made to simplify the routine of equipping the projection room. Typewritten or printed forms were prepared so that new equipment or replacements could be ordered with a minimum of effort. A printed questionnaire was sent out—containing blank spaces to be filled out by the staff of each Loew theatre, and this form properly filled out, returned and filed, gave immediate knowledge of every item of projection room apparattus contained in the Loew theatres. For instance, if it became necessary to know just what projectors were used in any Loew theatre and their exact age and condition, a reference to the questionnaire sheet covering that theatre gave—the required information. These sheets are now sent to each theatre—once a month. Upon their return the old sheet is destroyed, after checking with the new to see that no errors or omissions have been made.

Sound came upon the industry almost without warning, and just about the time that Isaac and O'Brien were expecting a little breathing spell, they were given orders to equip every Loew theatre with sound as quickly as possible. In spite of many obstacles and many new problems to be solved, every Loew's sound installation was made on time. The installation of sound frequently necessitated elaborate projection room alterations, and of course all this came under the direct supervision of Loew's projection department.

With sound, it became necessary to reorganize the projection department and greatly increase its personnel. Later Isaac proceeded to build up the department, so that today in addition to himself, he has M. D. O'Brien, assistant director of projection; one consulting acoustic engineer, one technical supervisor of sound, two district supervisors, eight sound engineers and a battery engineer (not forgetting to mention three very efficient secretaries).

It also became necessary to formulate plans for the maintaining and servicing of sound equipment in Loew's theatres. For the metropolitan district, in which are located 72 Loew theatres, the plan has been adopted of dividing this territory into eight districts of nine theatres each, with one engineer for each district.

These eight districts are grouped into two zones and a supervisor is in charge of each zone. Each engineer is required to make a periodic visit to each theatre in his district. While there, he makes any minor adjustments which may be necessatry for the improvement of sound projection. He reports to his immediate superior, who in turn is accountable to Isaac. In this way Isaac is kept in touch with what is going on in all Loew theatres. If any major changes are necessary in the equipment of any theatre or any new installation is to be made (and this may occur at any time through wear or improvements being put out by the company manufacturing the sound equipment), the work is handled under the immediate supervision of the technical supervisor. The organization so functions that the theatres are serviced by half of the engineers during the day, and by the other half during evening hours until the theatres are all closed. An engineer is detailed for duty in the office from 5 p. m. until 2 a. m., and he is immediately available if for any reason a theatre finds itself unable to get in touch with its own service engineer. The method employed for keeping in touch with the sound engineers consists of a typewritten "log" in which the various movements of each one is constantly recorded through the hours of service. The reports are made to the office by telephone.

Batteries in Loew theatres are purchased by the projection department and in the metropolitan district they are serviced and maintained exclusively by its own battery engineer. Loew's projection department is thus able to attend to any situation which may arise from the time the tentative plans of a theatre are prepared, and it continues constantly to guard against the thousand and one defects which may affect the delivery of good sound and visual projection to the public. I requested Lester Isaac to

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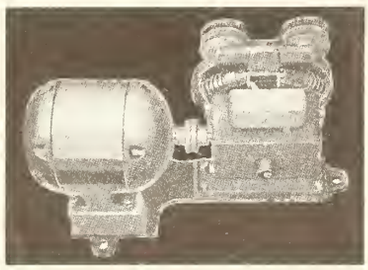


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supply me with some particulars, which I have used in the preparation of this article, in doing so he writes:

"I am merely supplying a skeleton diagram showing the methods used in organizing and maintaining Loew's projection department and roughly explain how it functions. Time does not permit setting forth all the details I would like to lay before your readers. I think, however, some idea has been given of the method of handling the enormous amount of detail which comes to this department and the constant effort made to give our public good projection. I think it is no more than fair to make very clear that such a department could not be organized or operated without the help of others. I therefore want to give all possible credit to my able assistant and to the confidence and patience shown by my immediate superior Mr. Charles C. Moskowitz. I am also indebted to various organizations seeking to develop higher projection standards and to all my associates in the motion picture industry."

LOEW'S TRIBORO PROJECTION FACILITIES

THERE DOES not seem to be an end to the motion picture palaces this industry is erecting through its various great theatre chain organizations. I was invited a few days ago by Lester Isaac, director of projection for Loew's circuit, to visit the new Triboro theatre in Astoria, Long Island, which is Loew's newest addition and one they can be proud of. This theatre is under the management of William Nitschke.

As we entered we noticed a very restful effect. It seemed unusually "soft" for a motion picture theatre. This effect is obtained by an entire lack of marble in the lobby. It is very pleasingly finished in what at least looks to be Circasian walnut.

An elevator brought us to the door of the projection room—if that is what it can be called. The main room is at least 50 or 60 feet long, with a ten foot ceiling and a depth of something like 12 feet. At the end of this great space is a rewind room about 8 x 12 feet in size. Beyond this is a short hall from which opens a good-sized battery room and a toilet room. The storage room containing a substantial metal-covered work table is probably two feet deep by at least 18 feet long, extending along one side and one end of the room. This room is at least eight feet wide by very close to fifteen deep. It contains steel-enclosed lockers, a 12-drawer steel locker for gelatin, a good stock of carbons and other extra parts. The battery room, aside from the batteries, contains a motor generator set used for charging batteries.

The rewind room has a very excellent 15-compartment reel storage cabinet of pressed steel. Each compartment of this cabinet connects to a large pressed steel vent pipe leading to the open air, so that in case of fire not only is the fire confined to the single compartment in which it started, but also all the gas and smoke pass away to the open air.

In the rack under the steel hand rewinder table I made note of 24 projector reels, all brand new and in first class condition. On the hand rewind table was a film footage counter. The hand rewinder also has a plate which may be instantly attached to the rewinder so that film may be wound into a roll.

There is another 10-compartment film storage container, a Griswold film splicer and two Neumade leader boxes, one containing white and the other undeveloped leader film. There is an iron container under the table with a foot lever, in which to deposit waste. On the wall is a steel cabinet with six round bottom shelves. This is for the purpose of storing smaller reels of leader, etc. Film cement is contained in a Neumade metal-glass container, which, instead of a brush, has a perforated flat metal filament by means of which cement is distributed on the splice. This is excellent, except for the fact that they are not air tight, and cement deteriorates very rapidly when exposed to air, particularly if the air should happen to be the least bit damp.

The floors are of cement, either stained or painted. Decoration is dark green to the height of seven feet.

At the left end in the main projection room is space for two effect projectors, one of which, a Brenkert Master Brenograph, Model 57, has already been installed. Over this projector and the one that is still to be installed is a great canopy connected at either end to the vent pipe. There are three motion picture projectors installed, equipped with Hall & Connolly high intensity lamps. There is space and connection for the fourth projector.

Back of the motion picture projectors is a small steel cabinet in which fuses, etc., are stored. Also, about four feet from the floor are two steel cabinets for carbons. The sound equipment is Western Electric of the last model.

Under each observation is a Weston speed meter. Also at each projector there is a pair of head phones, to be used by the projectionist in listening to the sound. At the right hand end of the room are two Hall & Connolly spotlights equipped with colors. The projectionists have telephone connection with all parts of the theatre.

Beyond the right end of the main room is a large motor generator room, in which are housed two type C. P. 30 KW. Hertner Transverters. There is also a rheostat room in which is contained 10 rheostats, averaging probably 150 amperes each. These rheostats act as ballast for the motor generators.

The projectionists on duty when we arrived were S. Goldfarb and J. J. Cronin. Off duty projectionists were R. Russo, G. Langer and S. Friedman.

WARPED FILM

IT IS A BIT surprising the number of inquiries that are received from both projectionists and theatre managers concerning warped film. They will average, I think, at least a dozen a week, to which I have been replying by mail, for the reason that this particular thing has been so often dealt with in the past in this department. However, here is a typical question of the sort. It comes from a small city in Minnesota. It is propounded by a member of Local 219, Minneapolis, who, however, is now working elsewhere. It reads:

"I take the liberty of asking a small bit of information. Was present when you addressed Local 219, of which I am a member, last summer at the Minneapolis Orpheum theatre. Am having a little trouble which thus far I have been unable to remedy. The film vibrates over the aperture of our projectors. That is to say, it moves back and forth toward and away from the projection lens, thus throwing the screen out of focus.

"Have installed new aperture plates, tension shoes and springs without effect. It still does the same, except on good film. Is this due entirely to warped prints, or is it the fault of the projector mechanism, which latter is in good condition?"

I rather suspect this good friend has had argument with his friend, the boss, who possibly insists the fault is at least partly due to the projector. If that is true it would seem the manager is in error. If the aperture plates, the tension shoes and their springs are in perfect condition, then certainly the fault cannot possibly lie in the mechanism. It must perforce be in the film itself. Also, I note he says the fault is there "except on good film," and that itself comes pretty near to being the answer, does it not?

The film is evidently buckled, or at least under heavy buckling strain. I have no doubt but that in most such cases, if the film be stretched out gently and evenly, it will be found that it will not be perfectly flat. It will be found to be visibly buckled. No need to go into the whys and wherefores of the fault. Suffice it to say the fault is there, possibly because the film has been subjected to excessive heat, and possibly because of faults in the development process.

However, I have had film samples sent me which set up this in-and-out-of-focus trouble, which so far as the eye could determine, was perfectly flat. Careful tests, however, showed that while this was true, nevertheless the film was under an internal strain which caused it to buckle slightly when put under strain and heat. I doubt if this condition is often present, but just the same it occasionally is.

To projectionists I would say, if your aperture plates are in good condition and both their tracks and the tension shoes are perfectly flat and true, and if the tension springs are as they should be, then such trouble cannot possibly be anywhere else than in the film itself. It is warped.



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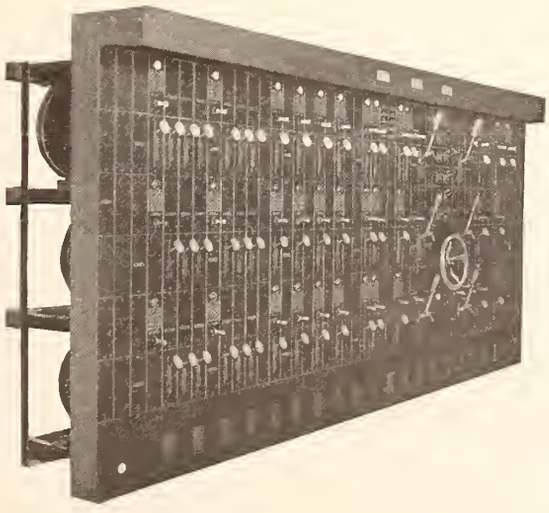
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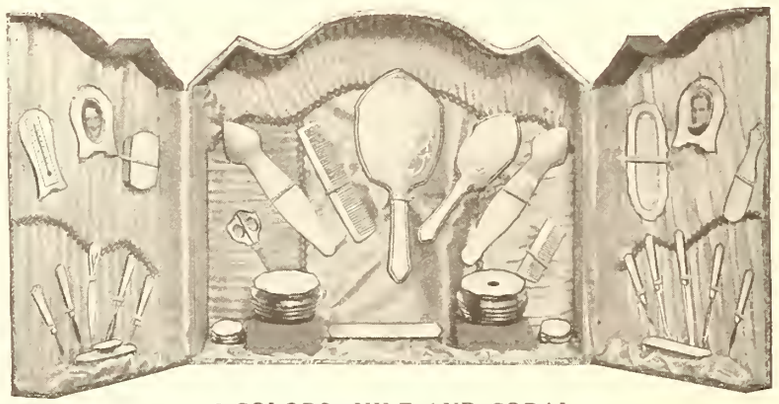
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WORLD'S RECORD

A LETTER (presumably from Earle Holden, Fairfax theatre, Miami, Fla.), reads in part as follows:

"The piece of film attached to this letter holds, I believe, a rather unique worlds record. It has been projected 1,440 times. The question has often arisen as to the life of a film, especially as regards sound prints. We started using this trailer January 1, 1930. It was attached to the end of the newsreel. Its use was discontinued October 21. Between these two dates, it was used at five performances each day, making a total of 1,440 projections.

"Because of the waste each week in making attachment to the newsreels, the trailer was, of course, gradually shortened. For this reason only, we finally took it off. The sound on the last day was just as good as on the first day it was used.

"I send you this in the belief that it would be of interest to your readers. The fact that it is in such perfect condition after such an amount of use, reflects favorably upon the reliability of my projection staff. They keep their equipment clean and know how to handle sound prints. My projection staff includes E. Prince, R. Perry, J. C. Sauls and C. M. Boyd. If any mention is made of this film, please give the men a break."

The condition of this piece of film, which carries the legend, "The End," with the word "Publix" between, is proof-positive that what this department has been telling you for years is true; namely, that it is entirely possible to project films hundreds of times without any appreciable damage to the film. However, in order to do this there must be something more than "machine operators" in the projection room. There must be men who not only understand their equipment, but men who take pride in their work and have energy which stirs them on to keep their equipment in perfect condition. It also is necessary that there be a theatre management that will supply what is necessary to keep the equipment in perfect condition.

Examining this bit of film, one notes first of all it apparently has not been smeared with oil, which proves that Messrs. Prince, Sauls, Perry and Boyd are not of the sort who are too inefficient, or perhaps I might better say, too lazy to prevent any oil seepage from reaching the film. Secondly, the sprocket holes of this film are in a condition which proves the aperture tension of the projectors to be properly and intelligently adjusted. Thirdly, considering the fact that this film has been rewound almost 1,500 times, its condition shows that rewinding has been properly and efficiently done.

My compliments to these projectionists, and to the theatre manager who wrote this letter. As I said in the first part, his name is presumably Earle Holden, though the letter is signed merely "Earle." Evidently he appreciates good work in the projection room and is not unwilling to give credit and show appreciation for it. Possibly that is one reason why his men do such high grade work.

SPEED OF LENSES

I HAVE a letter from T. L. Donovan, projectionist of Salisbury, Mo., who asks me to explain just what is meant by 'speed of a lens.' He says he has seen the term used in print many times, but has never either heard or read an intelligible explanation of its meaning.

The thing is very simple, Friend Donovan. The "speed" of a lens really means the speed in which it will make what may be called a photographic impression of acceptable density upon a photographic plate or film carrying a certain emulsion. Applied to projection, it means the power of a lens to illuminate a screen of given area and type with a light source of given power.

In other words, Donovan, it means the amount of light a lens will admit and transmit. It's possible you know, for a photograph to be made by using a pin hole, but since it would transmit but little light, naturally it would require a lot of time for "exposure." Similarly you might, theoretically at least, illuminate a theatre screen by means of a pin hole, but the illumination would be totally invisible, since only an infinitesimal amount of light would pass through the tiny opening.

For the minute pinhole we therefore substitute a lens, each point upon the surface of which is, in effect, a pin hole, since each point will do what a pin hole will do; namely, admit, transmit and focus light rays. We thus may pass light up to a certain limit in proportion to tahe lens diameter. It will therefore have a "speed" in illumination proportional to its diameter.

While there are some other things mixed in with it, broadly the speed of a lens, in projection at least, means its free diameter. In photography the focal length of the lens has a lot to do with it, but that does not, I think, apply so directly in projection.

PUZZLING CASE

H. W. MCFARLIN, projectionist of the Capitol theatre, St. Petersburg, Fla., comes across with a very well put case which seems to be not altogether uncommon. He says, "Dear Friend Richardson: For a long time, with the help of your articles in the Better Projection Department and, of course, the Bluebook, I have been able to correct or understand all of my problems. I have one now though, that I can find no explanation for, either in the Bluebook or from my co-workers.

"An exchange has been supplying the Capitol with prints which are buckled. This much we all agree on. These prints when projected on our own equipment give us a very pronounced in-and-out of focus effect—so bad that some of our patrons walk out on us. Thin film stock, along with the processing liquid used, is my guess for the reason the prints were buckled.

"The exchange refuses to admit that its prints are buckled, and because of my argument with it, I decided to screen one of the prints at the Florida theatre, expecting

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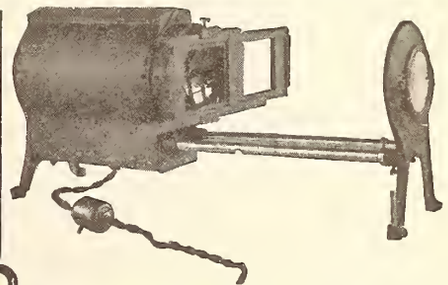
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of course the same results on their equipment as on mine, thus proving to the exchange that there was nothing wrong with our equipment. To my surprise there was absolutely no in-and-out of focus effect at the Florida.

"The Florida is equipped with Simplex projectors and Hall & Connolly high intensity lamps. Not satisfied with the experiment, I took the same print to another house, using the same equipment as at the Capitol. At this house I got the same results as at the Capitol, a very pronounced in-and-out effect. Can you explain to me why the same print will project O.K. on the Florida equipment and give a very pronounced in-and-out effect on the other two equipments? I have checked our equipment and find the gate tension, aperture plate tracks, sprockets all O.K. In fact, I don't see any difference between the condition of the Florida's equipment and my own, except the type of lamps used. I would appreciate your explanation of the problem."

I would like to receive comment on this from other projectionists, who may have encountered and discovered the cause for such a condition. First of all, I would suggest to Brother McFarlin that he secure a steel straight-edge and make sure that his aperture plate track surfaces are perfectly straight and level. It is not impossible that in putting on an aperture plate a bit of dirt may have got behind it and buckled these parts slightly, though it does not seem possible that that would be the case in all of the projectors used. It should nevertheless be checked up on. I am assuming, of course, that the projector aperture plate tracks and tension shoes are not worn, and that the tension springs apply the right amount of pressure. (See general instruction No. 9, Page 636, Volume 2, of the Bluebook.)

If all these things are found to be in good order, then the only thing I can think of which might set up such a condition would be that the spot at the aperture is very much hotter than the one at the Florida. This may be caused by the fact that he is using a front shutter, whereas the Florida equipment employs rear shutter.

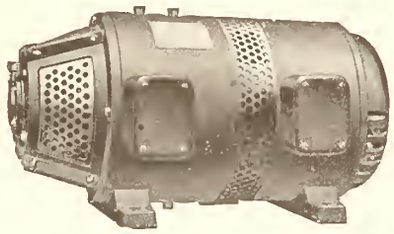
If any of our readers can suggest any other reason for this, I will be glad to hear from them.

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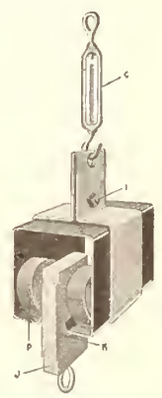
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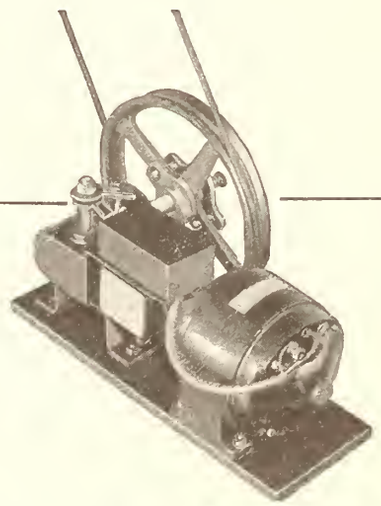
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RIGHT AND WRONG

A FEW days ago I overheard an argument between a projectionist, and a theatre manager. The manager was the projectionist's boss. The argument was a hot one, and in my opinion the projectionist was right, as I later told the manager. However, the manager had discharged the projectionist and would not recede from his position. I was reminded of some lines in my scrapbook, which read as follows:

Here lies the body of old Sam Grey,
Who died disputing the right of way;
He was right, dead right as he sped along,
But he's just as dead as though he'd been wrong.

The argument arose because the manager had peremptorally ordered the projectionist to come early enough to look over and make all necessary repairs to films received from the exchange. The projectionist very naturally and very rightly refused to do this unless he received extra pay for it, advising the manager it was the duty of the exchange inspectors to inspect and repair film, sending them to the theatre in condition for immediate use.

It seems that film in very poor state of repair had been received from the exchange upon several occasions. The manager, instead of refusing to accept the films, or else withholding a portion of the rental price as pay for attending to what most emphatically was the exchange inspector's work, tried to force his projectionist to do it gratis. This the projectionist very rightly declined to do. He was right, but just the same he was without a job, and in this instance there was no union to protect him.

I have told managers before, and again tell them, that they pay for film in mechanical condition to project. That is to say, there should be no ripped sprocket holes, no loose splices or other fault which will operate to prevent the films being projected with safety without repairs. That is a condition the theatre pays for. It is, in the very nature of things, a part of the service presumed to be rendered by the exchange.

AN INTERSTING LETTER FROM ENGLAND

HERE IS a most interesting letter from George T. Miller, projectionist of the Picture House, Botchergale, Carlisle, England. Friend Miller says, "I have long intended to write you. There are scores of subjects I would like to write on, but am only going to raise one particular subject in this letter.

"In the first place, before I enter into my chief subject I will say that I am employed as chief projectionist at the above theatre, where I have been for five and one half years. It is only a small house, seating 1,000, but has a first class projection outfit, of which I am very proud. We have Simplex projectors, Peerless high intensity arcs and RCA, Model D, sound equipment. I can assure you, Mr. Richardson, it produces very clear sound. It is in every way reliable. In 15 months not a single moment has been lost because of any fault in the equipment, which is, I think you will agree, not at all a bad record. I would like to say, in passing, that I regard our reproduction as far ahead of that put out by any other theatre sound equipment I have yet heard.

"I was very much interested in your article in a current issue on RCA improvements. I have since spoken to the RCA District engineer and have shown him the article. He is going to try and get one of the latest type speakers for this hall, so that our reproduction will be still better than it is.

"And now I am going to ask a question which will possibly be quite unique to you. Some time ago I read your remarks, as well as those made by others on the subject of threading up 'talkies.' Much emphasis was laid on the fact that the film loops must be of such size that there would be exactly 14½ inches between the sound and picture start frames, this being necessary to insure perfect synchronism. Now most sound films received are printed with the sound start and picture start frames exactly twenty frames apart, hence, to be accurate one cannot be entirely guided by these. And now at last I come to the point.

"If every sound film was printed with the sound and the corresponding action exactly 14½ inches apart, and if every projectionist were to thread up with this precise theoretical distance between these two points, I maintain that they would all be wrong, since they would be, strictly speaking, threading to suit the front rows and the projection room monitor horn only, and would be very much out of sync for the back seats, which may be as far even as 150 feet from the horns behind the screen.

"Sound, you know travels 1,150 feet per second. It will therefore take approximately one-fifth of a second for it to reach the back of our hall. Threading up to suit the back of the hall would mean a shortening of the loops between the gate and sound apparatus by between two and one-half frames, but of course one has to suit the average distance from the screen, so we thread up from 13 to 13½ inches between."

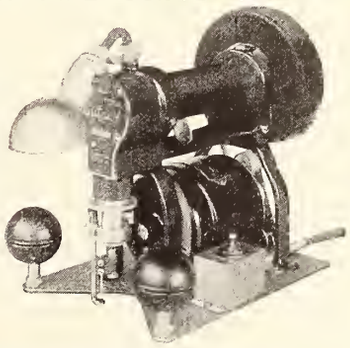
There is considerable more to this, but the main idea is already rather fully set forth. Our English brother is in error. He is in error because, while the patrons seated nearer the screen can see the lip movement very clearly and instantly recognize any slip in exact synchronism, this is not true with those seated at a distance from the screen. Moreover we are accustomed to exactly this sort of thing every day in every day life. We see and hear a man 70 feet away talking. There is a certain discrepancy between the sound and the lip movement, but that discrepancy is perfectly natural and we therefore do not notice it. Moreover, we do not notice it because we do not see the lip action clearly at that distance. The same thing is true at a distance of 150 feet. The only difference is in closeups, and in my opinion, closeups in which there is talking should be avoided.

I might add that this particular thing has been considered by the Society of Motion Picture Engineers and by others, including this department. However, it is to the credit of Friend Miller that the thought occurred to him. His idea seemed very plausible to many others, including myself, until it was discussed at length and all phases of the matter were carefully considered.



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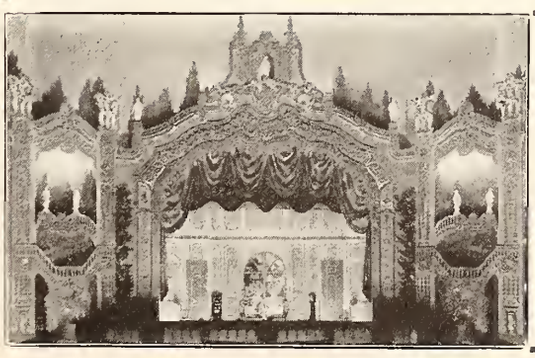
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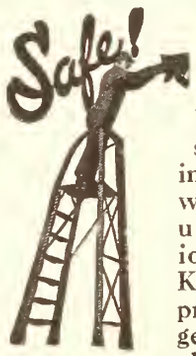
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THE STANDARD RELEASE PRINT AGAIN

FROM L. A. Fox, projectionist at Publix Capitol theatre in Salisbury, N. C., comes an interesting suggestion with regard to change-over cues. I present it merely as an interesting item, with the remark that what Friend Fox says concerning the likelihood of the dots in the Standard Release Print being far more likely to be seen by those who are looking for screen faults than by the ordinary theatre patron, is in my opinion very true. He says:

"I have noted, with much intrest the various comments made through the department with regard to the Standard Release Print, and the various methods suggested for cueing changeovers. May I voice my own opinions with regard to this matter?

"Concerning the Standard Release Print, I like the standard footage idea at the beginning of reels. With it present, so long as no one cuts the leader when doubling up (an inexcusable crime), it is a very simple matter to make changeovers without rehearsal—that is, of course, provided the signal dots have not been destroyed in the doubleing up process. I am very much in favor of the standard leader.

"With regard to the dots themselves, I believe they are not so objectionable as some of the brothers seem to think. Naturally, a projectionist will notice the changeover cues of another projectionist, if they can be seen at all. Is it not true that a projectionist watching a show in another theatre than his own place of employment is, consciously or not, watching for defects in projection—screen image faults? He may even be doing this entirely subconsciously.

"Do you believe the average theatre patron is as sensitive to faults, such as the dots in question, as you or I would be? I believe he is not! I have asked at least 50 of our own patrons whether or not they have noticed the dots. Not one of them replied in the affirmative.

"The chief objection I am myself able to raise against the dots is the eye strain it sets up for the projectionist who has a long projection distance. That point should, in my opinion, receive a lot of consideration.

"But what about the prints which do not have the Standard Release Print? Many ask how they may cue the changeover with such films, so that they may put on a perfect show without rehearsal when the Release Print is absent. For their benefit I will set forth my own method.

"Presuming me to be cueing the end of reel No. 1, to change to reel No. 2.—first, I measure the exact distance between the starting mark and the first frame of the picture on reel No. 2, which we will assume to be exactly 15 feet. Next, I rewind reel No. 1, and exactly one foot from the last frame of pictures thereon I cement a piece of clear film on the frame line between two picture spaces. This piece is cut narrow enough to fit between two sprocket holes and short enough to reach only long enough to reach from one edge of the film to the sound track. It must not extend on the sound track else there will be a click produced in the horns. As I have said we assume that reel No. 2 has a 15-foot leader.

"In my case, I will measure 19½ feet from the strip cemented at the end of No. 1, and there will cement another just like it. By this I mean I will measure ahead on reel No. 1. This strip will be the signal to start the motor. It will be 19½ feet from or in advance of the other, and will be the signal to start the motor. The last one is the changeover signal.

"You will note that the distance between these two markers is 4½ feet greater than the footage between the starting mark and the picture on the incoming reel. In our case that is exactly right, but of course this additional footage between splices will vary with different types of equipment, because different motors will come up to full speed in different lengths of time. A little experimenting will determine exactly what footage will fit any individual case, and believe you me it is well worth the time and trouble involved.

"Hey, wait a minute! I almost forgot a very important point; namely, be sure you cement the motor starting cue on lightly, and that you pull it off when you ship the show out. The dowser or changeover cut can stay on because it is always the same. The starting cue does vary, however, for the reasons set forth. Hence, in order to avoid trouble for the other projectionist it should be removed.

"I really see no good reason why the system I have tried to describe might not be able to take the place of the dots in the Standard Release Print, the strips being put on exactly where the dots would be in the Print. Their advantage as against the dots are two; namely, they would be entirely invisible to the audience, and they would cause no eye strain to the projectionist, to which I might add that if they be put on as I have described there will cause absolutely no click in the horns, nor will they cause the picture to move or jump perceptibly. Outside the projection room no one knows they are there.

"This system is not original with me. As you know it was started something like two years ago by Metro-Goldwyn-Mayer, but later discarded for the dot system. I have merely taken the old system and ironed out a few of its rough spots.

"And so, Mr. Richardson, if you think the system, as I have described it, has any value, just pass it along to the man who may not as yet have figured out a system which will always work and which is unobjectionable.

"As to the department, many thanks for it. It has served me for many years."

The system Fox describes is, as he says, by no means a new one. It has been tried and for several reasons rejected. It didn't work out well in practice. One of these

reasons is that the signal is known by means of a click, and presumably from splices being made, or because other projectionists had put in their own click stop, and cases were known where as many as four or five stops were attached, so that it sounded like a telegraph when it went through. However it cannot be substituted for the dots in the Standard Release Print, for the simple reason that producers would not paste on a separate strip of film on each reel of film of their productions, and such a thing cannot be photographed into the film so that it would work. It is one of those things which might work out very well for the individual projectionist, but for various reasons I would recommend that both signals be pasted on the film and removed when the film is shipped.

SOUND OR NOT

MANY a projectionist has received a splendid, red hot bawling out because the stage horns took a vacation. They were as silent as a grave on a quiet night. So far as they were concerned, the audience could almost hear its collective teeth grow.

The manager rang-g-g-g-g the telephone bell with a hearty will. Came "Hello." And he responded, "What in [deleted] are you fellows doing up there? Why don't you attend to business? Don't you know there is no sound?"

"Why, Mr. Manager, this is a sound-proof room we are in. How would we know that?"

"Well of all the double-distilled dumb-bells. Haven't you got a monitor horn. Why haven't you got it working?"

"It is working but——"

"It *is* working? Then why don't we get sound down here?"

You see, friend manager was not aware that the fact that the monitor horn is functioning perfectly, is absolutely no proof that the screen horns are on the job. But that, nevertheless, is the fact. That is just one more thing the monitor horn doesn't do.

Monitor horns do just one thing, and one thing only—they advise the projectionist that there is sound on, or in, the system. That does not necessarily mean that the stage horns are functioning, however. Possibly the stage hands failed to plug them in!

DUPED PRINTS

OUR OLD friend, Kenneth R. Caldwell, projectionist at Shea's Bailey theatre, Buffalo, N. Y., is with us again with the following.

"I am writing to ask you to throw your influence against something I hold to be a gross violation against everything right and proper, and that is the present tendency of exchanges in supplying larger theatres with duped disc prints of pictures.

"As all the producers have now changed over to making only sound-on-film recording, they have been forced to dupe discs for the smaller houses which have nothing but

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disc equipment. This dupe recording is, as you know, none too good. The inferior quality of tone reproduction is especially apparent now we have noiseless recording.

"Here is the trouble. The smaller theatres have and are gradually replacing poor equipment with better types, but are only installing sound-on-film, hence the discs that were originally intended for them are useless. Consequently, they are being sent to the larger houses which have both equipments. At the Bailey theatre we have, as you know, the larger type Western Electric equipment for both disc and sound-on-film. When a booking is made of a picture that is playing out of town, in, say, two country houses on the same date as the Bailey, the Bailey gets the disc print and the two houses who have only sound-on-film get the film prints."

Friend Caldwell goes considerably further, but this portion of his letter is, I think, sufficient. He is a little mixed in his data, I think. He is msitaken in assuming that producers have all stopped making disc prints. However, it is quite possible, nevertheless that what Brother Caldwell complains of is being done, and if it is being done it represents very poor practice.

It is a matter that is very hard to deal with, however, being one of those many things that crop up in an industry which is changing its methods and practices so rapidly. As the matter now stands the preponderance of productions are of course sound-on-film, but just the same there is still much very excellent stuff being put out on disc. It is to be sincerely hoped that the duped method of recording will soon be abandoned. While it is possible, as Warner Brothers contend, that a somewhat better recording can be made on disc, still it seems to me that the confusion set up by the two methods does far more damage than the small degree of added excellence (if that added excellence be granted) can possibly compensate for. I would be glad to hear from other projectionists and from theatre managers concerning the matter laid before us by Brother Caldwell.

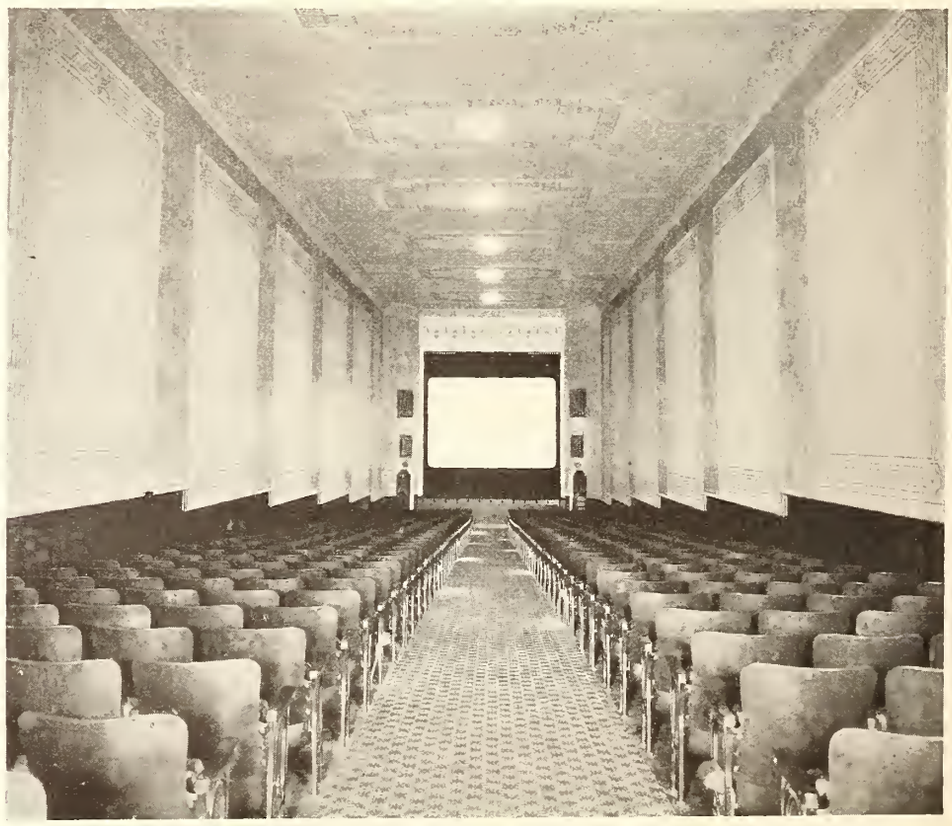
SOUND SCREEN LIGHT LOSS

FROM AN exhibitor in Idaho comes this letter:

"I beg to acknowledge receipt of your letter of the 11th, replying to mine of the 4th. Please accept my thanks for the information contained in your letter. Note that you hesitate to give any direct advice in the way of recommending any specific make of equipment, which same I would not expect you to do.

"In my previous letter I left out one thing which it is now more than ever necessary to know. I have General Electric Mazda equipment, 900-watt lamps. Can I expect these lamps to be satisfactory when using a sound screen? For example, suppose that I installed a Transtone sound screen, would that mean that I must put in some kind of an arc light source in order to adequately illuminate the screen?

"My reason for asking is that the Mazda equipment has been so satisfactory, not only in the illumination of the picture but in very greatly reducing my current



Auditorium, toward screen, Arcadia, Enid, Okla. W. Scott Dunne, Architect.

bills, that I would not care to discard it except it be absolutely necessary."

It may, I think, be generally accepted that, taking the perforated sound screen as our example, the reduction in illumination will be approximately 10% by reason of perforation. This is not, of course, an accurate estimate. Also, it would vary somewhat with different makes of screen. However, we may accept it as sufficiently near the fact to use in practice.

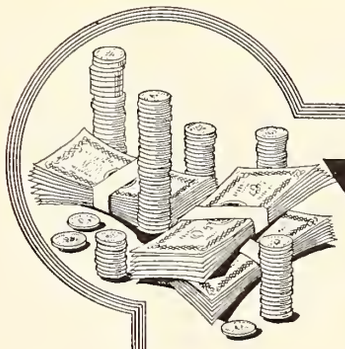
It must however be remembered that if this exhibitor has a silent screen say one year old, and he substitutes for it a new perforated screen surface of the same sort, it may reasonably be accepted as fact that instead of a decreased illumination he will really have an increase. In other words the reflection efficiency of the new surface would be so much greater than that of the year-old one that the 10% perforation loss should, and in all human probability would be very much more than counterbalanced. It would only be after a year of use that the 10% loss would come, though the deterioration in reflection efficiency would begin immediately upon installation of the screen and would continue to grow, day by day, week by week and month by month, so long as the screen be used without cleaning. That is an item which receives too little attention from exhibitors, theatre managers and projectionists.

I have many times advised, and do again advise exhibitors to insist upon the manufacturer who sells him a screen supplying a sample of the surface at least eighteen inches square. Compare the sample very carefully with the screen surface itself. Make sure they are identical, and that the sample is new. Then wrap the sample in black cloth and lay it away in a dark, dry place, where it will lie perfectly flat. Good plan to lay it on a closet shelf, under other papers or things.

With such a sample in hand the projectionist or manager may at any time make an understandable test of his screen surface reflection powers, or rather of how much those powers have fallen off, merely by suspending the sample against some portion of the screen surface, being certain that it lies perfectly flat against the screen. Turn the white light on the screen and if the sample and screen appear as of equal brightness, then all is well. If not, then you know that reflection power has decreased, and you may easily judge as to just about exactly how much, or if a light measuring device be available, you can determine the matter accurately.

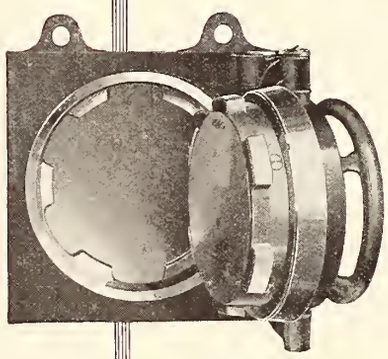
DISCOVERED: 'PROJECTION'

RECENTLY I received a reprint of an article by Willard Howe, which presumably appeared in one of the trade papers. In this article Mr. Howe first rather apologizes for having followed the lead of this department and finally arrived at the conclusion that the man who projects motion pictures and sound really is something more than a machine operator. Mr. Howe then consumes considerable space advertising some school course, and explain-



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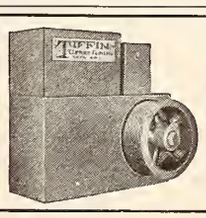
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ing, in some detail, that the projectionist of today really must know quite a lot.

Mr. Howe says he does not know who is responsible for the campaign to abandon the term "operator" and substitute "projectionist," which would indicate that the gentleman is not at all well acquainted with projection matters of the past. Anyhow, he does me the honor to approve of the change. He says the "change has value because the job is no longer a mere mechanical job."

Might I ask by what process of reasoning Mr. Howe accumulates the idea that it ever was? Seems to me it became very largely optical and considerably electrical the very first day a motion picture was projected.

CRITICISM VERSUS BACK-PATTING

RECENTLY in an article by my good friend, P. A. McGuire, chief advertising man for the International Projector Corporation, he used up most of one full page talking for "Progress Through Understanding," which is all right and doubtless may help some. McGuire has for a long while been engaged in a laudible effort to tame me down. He does not belive in giving voice to merited criticism. His view is that we can more quickly obtain improvement and the remedying of abuses by using soft, kind, soothing words. Harsh criticism is to him taboo, no matter how grevious the fault may be.

If I go into a projection room and find the projectionist sitting comfortably, with his feet cocked up on a table or shelf, reading the evening paper, as I am sorry to say I still occasionally do, while a motor runs the show, with perhaps one or two cans on the floor under each projector to catch what flyng oil the films are unable to absorb (also a situation still occasionally found), I should not criticise the sinner! Instead I should talk to him kindly, directing his attention to the fact that perhaps he really should, occasionally (between paragraphs) glance at the screen, and that possibly a wee bit less oil might be made to suffice, though of course eventually all such abuses will be eliminated by Progress Through Understanding, as Brother McGuire would put it.

Brother McGuire and I are good friends. We have been for many years. I admire McGuire as a hard working, honest, most excellent advertising man, and one who has very often used his advertising space for the betterment of projection. I would land on any one who slandered him to me with both feet, believe you me! However, I most emphatically do not agree with him in any degree in the matter of substituting soft soap for well earned criticism.

Taking the article in question, for example. It is well written. It says a lot of nice things. It reads nicely. It pats every one on the back. It steps absolutely on not one of any one's pet corns. However, when the average man has finished with it he will smile a beautiful smile, indulge in a moment of satisfied self-contemplation, and then promptly forget the whole dad-blamed thing. That is not, in my 'umble opinion, the sort of thing that makes for improvement. I may not always write so pleasingly. When I enter a projection room and find things satisfactory I say so, and in no uncertain words. And because the projectionist very well knows that had that praise not been deserved it would not have been given, he is hugely pleased. He will read the article many times. He may even cut it out and read it to his friends. He will actually do better work because of it, for he knows it is honest and that he has earned it. That is why he places high value upon it.

On the other hand, when a bad condition is found I criticise it sharply. The one criticised may and probably will be as mad as a wet hen, but just the same he well knows the criticism was merited. He won't cut that article out and show it to his friends. However, he will remember it, and the reaction will, at least to some extent, make for improvement in his work. Moreover the reading of the criticism will, beyond any question of a doubt, work out beneficially to others.

Progress Through Understanding may be all right, so far as it goes, but it doesn't go very far. The most important item of understanding with relation to projection is to undertsand the fact that excellence is not allied with laziness or slipshod methods. It comes only through hard work and lots of it, plus close application to study.

McGuire evolved the slogan, "Better Projection Pays." That particular thing was very good indeed. It helped a lot. I'm for it and always have been. His later one, "Progress Through Understanding," I don't think such a lot of. It is too darned altruistic. We will get considerably further, I believe, by looking facts squarely in the face.

A KIND OF SIDE WHEEL STEAMER

A LETTER from Lester Borst of the Rivoli theatre, Two Rivers, Wis., says, "may I say that I am becoming a bit peeved at the way some producers are handling the Standard Release Print system. Last week I received a print of 'The Lottery Bride,' a so-called Standard Release Print production. It was really about as standard as a side wheel steamer would be to a screw propeller ship.

"Each reel had a 15-foot leader against the 12-foot standard. As for cues, why there were none—that is to say, no standard cues. However, each reel end for 20 feet back was messed up with punch marks, stickers and china pencil smears. Could name several other producers who are far from the standard they are presumed to carry. Thus far only Columbia product has been up to the standard in every way. Is this standard a joke? If not, then why in the name of holy things don't the producers get down to brass tacks."

Brother Borst has not described the departures from standard, except for the additional three feet of leader, well enough for me to tell just what, if anything, is wrong with the procedure of the producers. I have had other complaints, but to date no one has carefully set forth the exact nature of the faults.

Of course, the punch marks are no fault of the producer. Also, he probably put the cues there and some dumbbell alleged projectionist cut them off. Won't some of you who complain that producers are not playing the Standard Release Print game properly be good enough to advise, in minute detail, what way they default?

A COMPLAINT ABOUT SHORT REELS

IN A LETTER, Lester Borst, projectionist at the Rivoli theatre, Two Rivers, Wis., says:

"Dear Dad Richardson: Producers insist on releasing some of their productions in extremely short reels. Can you tell me why? From the viewpoint of the projectionist this practice is a very serious annoyance. It is, in fact, absolutely ridiculous! For example, last Sunday we ran M-G-M's 'Passion Flower.' The production is an excellent one, but it was mounted on short reels. The first three reels were all right, but, starting with reel No. 4, the length dropped off to an average of about 400 feet. I, for one, can see no justifiable reason for that sort of thing.

"I could name many other features we have had in which the same stunt was pulled. Why not bring this subject up at the next S. M. P. E. meeting? I am sure you would have plenty of support from all projectionists.

"By the way, why aren't Fox, Warner Brothers and First National using the new standard release print in their productions? If their studios think their cue sheet method is better, they should visit some theatre where a standard release is being used and compare it with their own."

THE USUAL METHOD

A GENTLEMAN from Searcy, Ark., writes, "I am a projectionist with two years experience, but I would like to study up on it so I can join a union in some big town or city. The town I worked in has about 4,000 population. I am out of a job at present and so am following other work until I can get into projection again. Where can I take a course in projection? Also I want to buy some good books on projection."

This is the usual line of procedure, or at least it is an all too common line of procedure. A man goes into projection and confines his efforts to learning only what can be learned through main strength and awkwardness, instead of getting books and studying while he is working, which is by long odds the very best time to study. He waits until he gets out of a job. Then he wakes up and does what he should have done in the first place!

I am not roasting the man from Searcy in particular, but through him am talking to thousands of others, particularly in the small towns. I repeat: The best time to study is while working on the job.

AN ENVIABLE RECORD

THIS DEPARTMENT has been advised that the Missouri theatre, St. Joseph, Missouri, opened with a Western Electric sound system on August 26, 1928. There is nothing very startling in that fact, but the remarkable thing is that it claims to have run since that time, not only without a shutdown, but without the necessity for putting in even so much as one emergency call for service engineer.

In this theatre, the projectionists are allotted two hours each week for a thorough cleaning and testing of all parts of the equipment. Presumably this time is allotted with pay, and in my judgment that is an extremely wise move on the part of the management. In addition, there is, of course, a daily routine check by the projectionist, and the usual inspection of the Erpi engineer.

FROM INDIA

AN INTERESTING letter has come from the Universal Picture House in Srinagar (Kashmir), India, asking advice concerning certain projector light source problems and sound equipment. The signature is undecipherable. Presumably it is from the manager. In part the letter says:

"I have been much impressed with this section [The letter is addressed to the Projection Department] and thank you for the valuable information I have received. I am situated in a remote corner of the earth, 200 miles from the nearest railway station. The country is small and with little possibilities. I shall be obliged for your advice in the following matters." (The correspondent then asks several questions, which have been answered by mail and he has been put in touch with a certain firm in Calcutta.)

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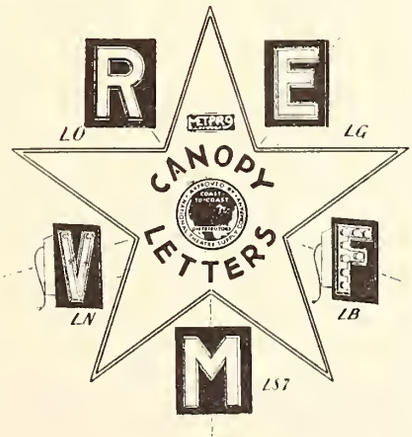
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"Noiseless Recording"

(*Continued from page* 50)

straight line part of the emulsion characteristic. Since this new method contemplates recording over the same part of the film characteristic, and within the limits of this characteristic previously utilized, there is no change in film technique. The processing which produced the best quality of reproduction with the former method gives the best quality of reproduction with this new method.

Referring to Fig. 1, which is an approximate characteristic of the ground noise obtained from film of various densities, the point A indicates the approximate density employed in normal recording. By shifting the ribbons to have something less than their normal spacing, we can increase the density during the quiet portions of the sound track to point B. This results, then, in a reduction of the noise in the quiet intervals. Then, as the sound currents are applied to the valve, its spacing automatically varies, so that it at all times has sufficient carrying capacity, as represented by the spacing between the ribbons, to carry the applied sound currents. A slight amount of margin is always established as a factor of safety, in order that a sound which builds up suddenly will not clash the ribbons. The manner in which the carrying capacity of the light-valve or, in other words, the spacing of the ribbons varies with the applied sound currents as illustrated in Fig. 2. It will be seen from this that for weak sound currents below a certain minimum amplitude the ribbon spacing is always the minimum, and the average spacing is unvarying. As the sound currents build up to near their maximum amplitude, it is seen that the average spacing of the ribbons (or their carrying capacity) is gradually increased up to a maximum which corresponds to that of the normal light valve. As the input is further increased, there is no further increase in the ribbon spacing, and clash occurs precisely as it does in the normal light-valve.

It is entirely possible to continue the carrying capacity of the ribbons upward by allowing their spacing to exceed the normal spacing. No useful purpose is served by this, however, since the carrying capacity of the photographic emulsion would be exceeded by so doing and an effect equivalent to clashing of the light-valve would be obtained. Therefore, the device has been purposely arranged so that photographic overload and light-valve overload occur simultaneously, if the recording lamp has been set previously for entirely normal recording.

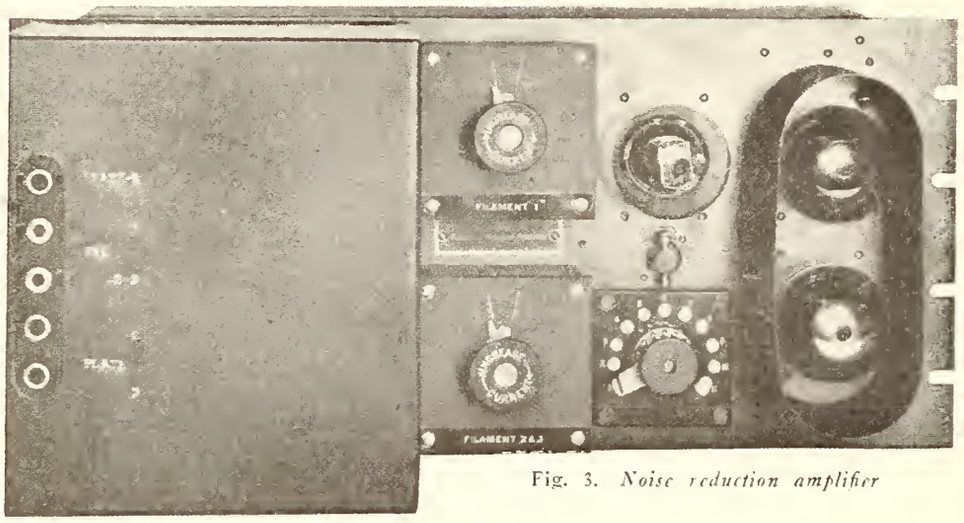


Fig. 3. *Noise reduction amplifier*

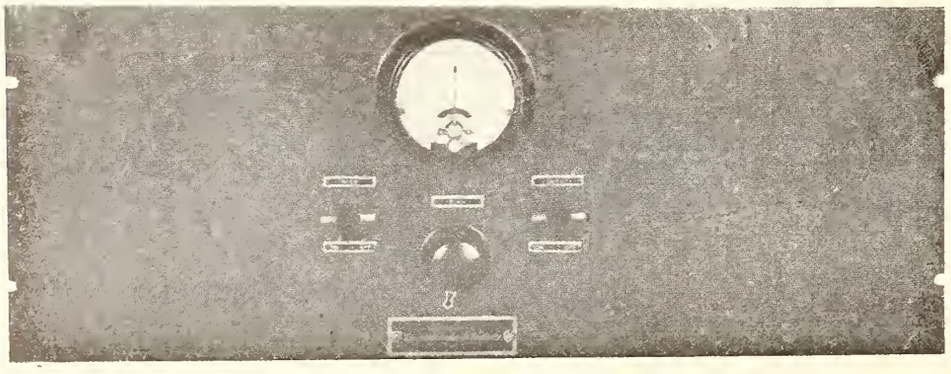


Fig. 4. *Noise reduction control unit*

COMBINING SOUND AND PROJECTION . . DEPARTMENTS

In the next, the June 6th issue of Better Theatres, the departments, Sound in the Theatre, and Better Projection, will be combined. This is to be done in the belief that separation of editorial treatment of the two subjects is no longer tenable. Projection now is Sound—and Sound is Projection. It is hoped that readers will find that the single, enlarged department will serve their interests more conveniently.

The general principles of noise reduction for sound records on film may be applied to other than the present form of light-valve recorders by making circuit changes as required by the particular type of equipments that may be involved in a specific method.

Operation of the apparatus employed in this recording system is relatively simple, although considerable time and effort have been spent in its development. The equipment is divided into two units—an amplifier located usually at the location of the main amplifiers and a control unit fed by the amplifier and located at the film recorder. These units are shown in Fig. 3 and Fig. 4. Adjustment of these units is simple and means are provided for checking the adjustments quickly and at fairly frequent intervals.

At the present time commercial recordings are being made with a reduction of ten decibels in the ground noise. It is expected that as more experience is gained in the use of this equipment, the noise reduction may be increased. Even ten decibels is a very noticeable reduction and permits an extension of the volume range to a point where sounds previously completely obscured in ground noise become definitely a part of the reproduction with a consequent considerable enhancing of the dramatic effect and naturalness. The practical elimination of this ground noise in the theatre gives to the audience a feeling of being present at the action and a removal of the mechanical from the sound. The average theatregoer's reaction seems to be one of finding the picture "easy to listen to" and possessing a naturalness which all but places it in the class of "original" instead of that of "reprdouction" of the recorded sound."

PLANNING THE THEATRE

A Department of Architectural Assistance Conducted By PETER M. HULSKEN, A.I.A.

The Question:

WE ARE planning the erection of a theatre in our town and desire to secure some information from you before talking with an architect. It is our intention to erect a theare with a seating capacity of 450 on the main floor, 150 in balcony, making a total of 600 up and down.

We have a lot to the rear of the three stores that measures 75x89. It is our intention to make the entrance an arcade and build behind the arcade a building, say, 48x89. Allowing two feet for the walls will give us net inside 46x87. The length being 87, and from this deduct the foyer, say, six feet, and the stage, 14, will leave 67 feet for seats. Figuring seats 30 inches from back to back will give us 20 rows of seats from foyer to within 17 feet of stage. Should we put the screen eight feet back from edge of stage, it will give a distance of 25 feet from the front seat to the screen. Isn't this ample? Should our width of the building be 46 feet inside, taking from this four three-foot aisles, which leaves 34 feet for seats. Could we make center bank of seats ten to row and two banks of six making 22 across? I have figured seats measuring 18 inches. Should we have 20 rows of seats, 22 to a row, would give us 440 main floor.

Our entrance as per drawing is 22½ feet wide. Would you suggest a ceiling say 15 feet high? We had planned on a ceiling for the auditorium to run from 21 feet low point to 24 feet high point. That is a three-foot floor slope. Isn't this ample? Our balcony we plan to be ten feet above the floor.

Our idea is to erect a straight picture house. This town is too small for road attractions. We just want a modest house that seats between 500 and 600. The building behind these stores could be built out of common brick, but the lobby and arcade could be constructed elaborate. Our arcade would be 75 feet long, as we have to go the full length before we strike our lot. This arcade could be split, say, the first part could be a lobby 22x30 feet, and a set of doors, and the second part, 45 feet, could be a promenade into the foyer, six feet, thence to the auditorium. Don't you think a building 48x49 would be ample?

The Answer:

AFTER giving your sketch careful study, it is my opinion that you can make a very attractive house on the size of your lot. You state in your letter that the theatre proper will be 48x89 feet, while your sketch shows the building to cover the entire lot, namely, 75x89 feet.

You should figure your seats not less than 20 inches in width, and as the center section of the house has the best seats, I advise you to make this section 13 seats wide, which complies with the majority of theatre building codes. Thirteen seats measure 22 feet across. Add to this three feet six inches for each aisle, making a total of seven feet, as you only need two aisles instead of four, as you mentioned, and make the side sections of four seats in a row, adding 14 feet with the thickness of the walls and clearance space for seats, leaving the over-all width 46 feet. This would leave 30 feet, or 15 feet on the east and west side, for exit purposes, which is more than required by ordinance. You will have room for 22 rows, making the lower floor seating capacity 462 seats.

It would be better to make the foyer 8 feet wide and take the extra two feet from the stage as 12 feet for stage is enough, as you mentioned that your house will be a straight picture house and not for road attractions.

I suggest that you build a solid wall behind the last row of seats up to the soffit of the balcony so as to separate the auditorium from the foyer. Place doors at the end of aisles and place windows behind center sections of seats so that the standees can see the picture while waiting.

You do not need 25 feet from screen to the front seat. If you do not care for an extra row, increase the distance from back to back of seats to 32 inches.

▲

The Question:

WE WOULD indeed be grateful to you if you could have us furnished with some cuts or drawings that would enable us to get some idea as to what we want in the following:

We own a theatre that we built in 1929, which we find not adequate for our needs. The present seating is only 450 seats. We are thinking of remodeling and will enclose size of building and thought possibly that you may be able to get us a few drawings that we may get some ideas as to what we want in about 600 to 650 seat-house on the present site. We do not want anything that there is any cost to at this time, but just want ideas to help decide what we do want and can afford for a town of our size. However, we want an up-to-date theatre. Thanking you for anything you may do for us.—B-H. M. C.

The Answer:

AS WE have stated before, it is against the rules of this department to furnish inquirers with drawings or sketches. We may refer you to our past issues, as we have been publishing a great many interiors. Off these interiors you could get a very elaborate idea of what you might want. After you have made your decision of what would meet with your requirements relative to interior treatment, I would suggest that you consult with a theatre architect to carry out your plans.

You further state you were thinking of remodeling the theatre which you built in 1929, and you state that the seating capacity is only 450. Your enclosed sketch shows the total length of your house 140 feet long, and 40 feet wide. Off that you take 32 feet for stores, leaving only a balance of 108 feet. It would be impossible to increase your above stated seating capacity unless you install a balcony. This 108 feet does not provide for an apron or space for horns and screen, and I believe that it would be useless for you to spend any amount of money on this size of building to increase the seating capacity, as it is impossible unless you do away with your store rooms and start your auditorium as close to the front as the space required for the lobby or foyer will allow.

NOTE:

IN THIS department Better Theatres will be glad to answer questions pertaining to the preliminary considerations involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to "Better Theatres," 1790 Broadway, New York. They will be answered in this department. None will be answered by mail. Although only initials will be used in signing the questions published, it is a requirement that all letters bear the signature and address of their writers. The replies will be prepared personally by Mr. Hulsken, who is a practicing architect and a member of the American Institute of Architects.

. . . . . If you want

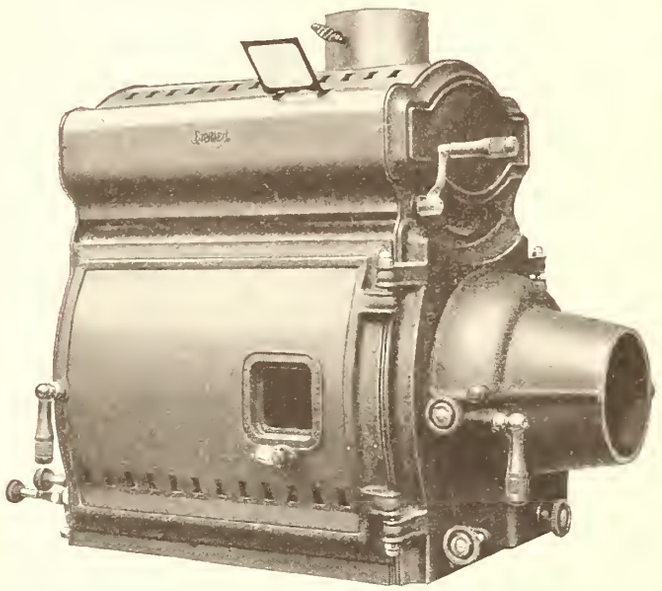
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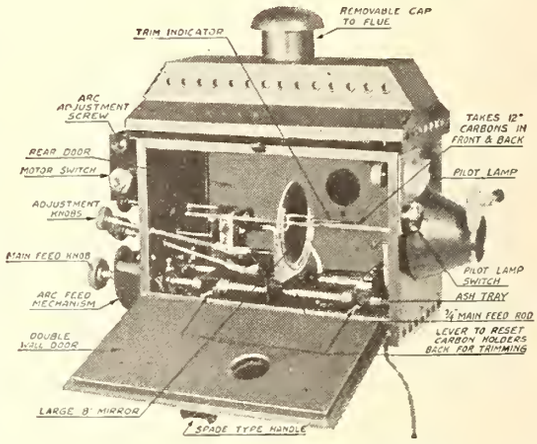
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THEATRE PROJECTS

FOLLOWING is a list of new projects in motion picture theatre construction compiled from reports available on May 5. The list also includes remodeling projects and contracts awarded. An asterisk before an item indicates that additional information has been received since a previous report.

Theatres Planned

California

GLENDALE — The Davis-Glendale Company has plans by A. F. Priest, 719 Fay Building, Los Angeles, Calif., for a two-story tile and reinforced concrete theatre and store building, 165 by 260 feet, to be located on Glendale Boulevard, between Davis and Grower streets. Estimated cost, $150,000.

PASADENA—Walker & Eisen, architects, Western Pacific Building, Los Angeles, Calif., are taking bids for a one-story reinforced concrete theatre, 65 by 166 feet, for the First Trust & Savings Bank. House will have seating capacity of 1,000, and be located on South Colorado street.

RICHMOND—The United Artists of California, 931 South Broadway, Los Angeles, Calif., has plans by Walker & Eisen, Western Pacific Building, Los Angeles, Calif., for a reinforced concrete theatre to be located on MacDonald avenue. Estimated cost, $150,000.

SAN FRANCISCO—Ninth and Market Street Company, A. F. Rousseau, agent, 110 Sutter street, has plans by D. A. Stone, 337 Seventeenth street, for a 17-story theatre, hotel and office building on site 275 by 375 feet, to be located at Ninth and Market streets. Cost estimated in excess of $10,000,000.

Florida

DAYTONA BEACH—Edward Crane, Walter Snead, 915 Halifax street, and others will form a company to build and operate picture theatres in a half dozen Florida cities. First structure to be erected here will be a two-story fireproof building.

DAYTONA BEACH—John McMahill, Jr., and Albert Diem, 219 Oakridge Boulevard, plan the erection of a Spanish villa type theatre in Seabreeze Circle. Estimated cost, $25,000.

DAYTONA BEACH—The East Coast Theatres, Inc., plan the erection of a stone-tile fireproof theatre at Second avenue and Pine street, with a seating capacity of 620. Estimated cost, $10,000.

Massachusetts

SPRINGFIELD — The Winchester Square Association, J. S. Silver, 706 State street, has plans by L. J. Thompson, 521 Corbin avenue, New Britain, Conn., and will soon take bids for a one-story brick and cast-stone theatre, including a mezzanine, 80 by 128 feet. Estimated cost, $150,000.

Missouri

*ROLLA—Theatre Rollamo, L. L. Lewis, plans to start work soon on a one-story brick and terra-cotta theatre with a balcony, 110 by 48 feet. Johnson & Maack, architects, Chemical Building, St. Louis. M. E. Gillioz, contractor, Monett, Mo. Estimated cost, $65,000.

South Carolina

COLUMBIA—Paramount-Publix Theatres, Paramount Building, J. A. Koerpel, division director, Chattanooga, Tenn., plans the erection of a new picture and vaudeville theatre on Main street. Warren Irvin, district manager, Charlotte, N. C. Reported undecided whether the theatre company will construct the building or will sign long-term lease for a privately constructed building. Estimated cost, $600,000.

Tennessee

OLD HICKORY—E. I. du Pont Company, 194 Hermitage avenue, Nashville, Tenn., plan the erection of a stone Colonial type picture theatre on Donelson street, with seating capacity of 900. Estimated cost, $115,000.

Texas

*DEL RIO—Hughes-Franklin Theatres Company, Howard Hughes, president, Hollywood, Calif., and Max M. Kravetz, representative, Los Angeles, Calif., plan the erection of a picture theatre at Main and Losolla streets. Incorrectly noted at Dallas. Estimated cots, $150,000.

Virginia

*CHARLOTTSVILLE—Rapp & Rapp, architects, Paramount Building, New York, will soon let the contract for a new theatre for Meyer & Engel. Lessee Paramount-Publix Theatres, Inc., Paramount Building, New York. Estimated cost, $350,000.

ROANOKE—Roanoke Lodge No. 197, B. P. O. Elks, has approved the erection of a six-story clubhouse and leasing site at rear of building to the Theatre Holding-Corporation, care William P. Engel, of Meyer & Engel, 1909 First avenue, Birmingham, Ala., for the erection of a theatre to be leased to Paramount-Publix Theatres Corporation, Paramount Building, New York. C. W. and George L. Rapp, architects-engineers, Paramount Building, New York. Estimated cost, $800,000.

Remodeling

Alabama

OPELIKA—Rainbow Theatre, Harry Wade, manager, plans expending $10,000 for improvements.

Kentucky

LOUISVILLE—Great Lakes Theatres, Inc., Harry Schwartz, treasurer and general manager, Ashtabula, Ohio, leased to Walnut Theatre, 418 Walnut street, and and will remodel.

Tennessee

MEMPHIS — Joe Hanover, Sterick Building, plans the erection of a one-story brick addition, 30 by 50 feet, to theatre at 619 Chelsea street. Lessee Memphis Theatre Company.

Contracts Awarded

California

LOS ANGELES—Pilgrimage Play Association, care W. L. Woollett, architect, 802 Architects Building, has awarded the contract to the W. Simpson Construction Company, 1007 Architects Building, for the erection of a one-story reinforced concrete amphitheatre, 120 by 130 feet, with seating capacity of 1470, to be located at Hilgard and Cuhuenga avenues. Estimated cost, $150,000.

Illinois

CHICAGO—Publix-Balaban & Katz Corporation, 175 North State street, has awarded the contract for the erection of a one-story brick and reinforced concrete theatre, 243 by 265 feet, with seating capacity of 4,000. Estimated cost, $1,500,000.

Massachusetts

LAWRENCE—Salem Realty Company, J. Deery, 71 Washington street, Salem, Mass., has awarded the contract to C. S. Cunningham & Sons, Statler Building, Boston, Mass., for the erection of a one-story theatre, one-story store and six-story office building. Lessee, Paramount Theatre Corporation, Paramount Building, New York. Estimated cost, $1,000,000.

New York

SCARSDALE — Scarsdale Amusement Company, J. and I. Rosenthal, proprietors, has awarded the contract to the Turner Construction Company, Graybar Building, New York, for the erection of a new theatre, 140 by 192 feet.

Ohio

*ELYRIA—Paramount-Publix Theatres, Inc., Paramount Building, New York, has awarded the contract for the erection of a one-story brick and concrete theatre to the Kaiser-Ducett Company, Rialto Square Building, Joliet, Ill. Estimated cost, $250,000.

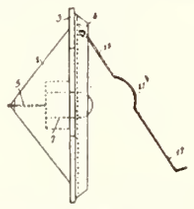
FOSTORIA—Paramount-Publix Theatres, Inc., Paramount Building, New York, has awarded the contract to A. Krunsky, 1060 East Ninety-ninth street, New York, for the erection of a two-story brick and concrete theatre and commercial building, 100 by 150 feet. Estimated cost, $150,000.

Oklahoma

*McALESTER—Wallace Wilkinson has awarded the contract to the Cowen Construction Company, Shawnee, Okla., for the erection of a three-story brick, stone and reinforced concrete theatre, 50 by 120 feet, with seating capacity of 800. Lessee, R. & R. Theatre Enterprises, 314 Harwood street, Dallas, Texas. Cost $150,000.

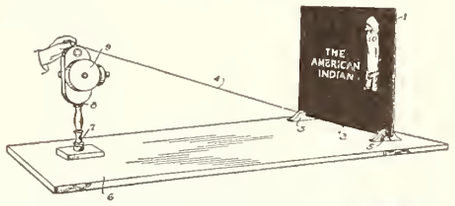
New Inventions . . illustrated descriptions of devices related to motion pictures and allied crafts, recently published by the U. S. government and selected for Better Theatres by William N. Moore, patent specialist of Washington, D. C.

1,763,399. LOUD SPEAKER. Gautier Herman Thal Larsen, Eindhoven, Netherlands, assignor to Radio Corporation of America, a Corporation of Delaware. Filed Sept. 12, 1928. Serial No. 305,365, and in the Netherlands Oct. 8, 1927. 3 Claims. (Cl. 181-31.)



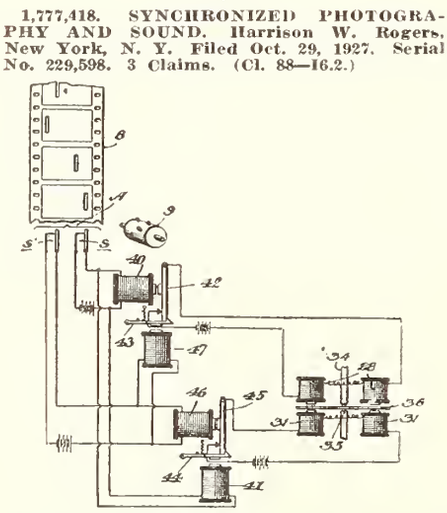
1. A loud speaker comprising a magnet system, a diaphragm operatively connected with said magnet system, a frame for supporting said diaphragm, a member fastened to said frame for supporting said magnet system and means pivoted to said member for coacting with said frame ot form a stand for said loud speaker.

1,778,495. METHOD OF AND MEANS FOR TITLING MOVING-PICTURE FILMS. Edward Mason Hawes, Maricttа, Ohio. Filed Sept. 10, 1928. Serial No. 304,941. 4 Claims. (Cl. 88—16.)



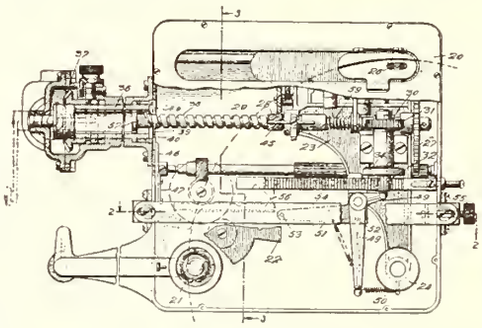
1. The herein described method of titling moving picture films, which consists first in laying out characters constituting the title on a background, then supporting the latter in a vertical position on a plane surface in front of a camera on the same surface, then focusing the camera side-wise with a cord at right angles to the front of the background and stretched taut over the top of the camera and the center of its lens, and then taking a picture of the title on the background.

1,777,418. SYNCHRONIZED PHOTOGRAPHY AND SOUND. Harrison W. Rogers, New York, N. Y. Filed Oct. 29, 1927. Serial No. 229,598. 3 Claims. (Cl. 88—16.2.)



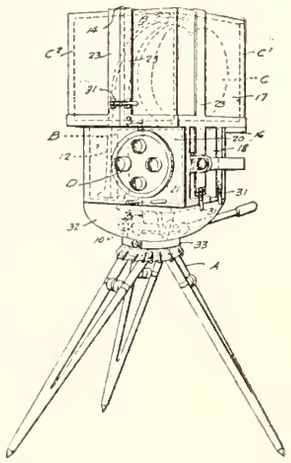
1. The combination with a motion picture machine and a sound recording-reproducing machine having a turntable, of two sets of film controlled switches, one set for starting and the other for stopping said turntable, a starting and a stopping electrical device for said turntable controlled by said switches, and means controlled by each film controlled switch, whereby the closing of one switch energizes its electrical device and de-energizes the electrical device of the other switch.

1,778,351. MOTION-PICTURE APPARATUS. Lester W. Bowen, Hasbrouck Heights, N. J., assignor to Spiro Film Corporation, Irvington-on-Hudson, N. Y., a Corporation of Delaware. Filed Sept. 16, 1926. Serial No. 135,892. 7 Claims. (Cl. 88—18.8.)



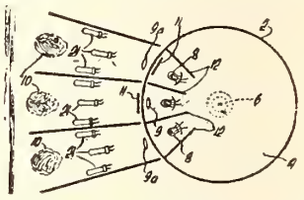
5. In a motion picture apparatus, a casing, a carriage for rotatably mounting a disc-film, a shaft associated with said casing transmitting rectilinear motion to said carriage, a spiral thread upon said shaft, and a prong slidably mounted upon said casing adapted to engage with the spiral thread to give the carriage reverse rectilinear motion, in combination with means for automatically locking said prong out of engagement with the spiral thread, means for releasing said locking means, and means upon said shaft for automatically throwing the prong out of engagement with the spiral thread.

1,779,653. SOUND-INSULATED CAMERA. George Norman Ball, Glendale, Calif., assignor to Warner Bros. Pictures, Inc., Los Angeles, Calif., a Corporation. Filed June 3, 1929. Serial No. 367,909. 20 Claims. (Cl. 88—16.2.)



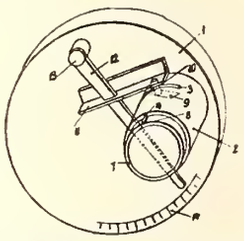
1. A motion picture camera structure having a camera and a base plate, a standard upstanding from the

1,776,298. ART OF TELEVISION. Robert William Strange, Melbourne, Victoria, Australia. Filed Jan. 12, 1929, Serial No. 332,222, and in Australia Jan. 25, 1928. 5 Claims. (Cl. 178—6.)



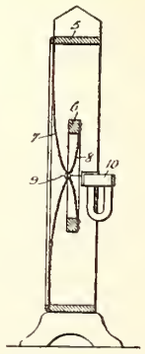
1. A television system including a transmitter comprising a perforated scanning member, a plurality of light responsive devices to be influenced by the reflections of light rays illuminating a subject to thereby create image currents in said light responsive devices, and a receiver comprising a scanning member provided with a plurality of rows of perforations, devices in the receiver for transforming said image currents into light values to be directed through said perforations, and means for blocking out the unwanted images.

1,777,257. ARRANGEMENT FOR HOLDING OBJECT GLASSES IN PHOTOGRAPHIC OR CINEMATOGRAPHIC APPARATUS. André Léon Victor Clement Debrie, Paris, France. Filed July 8, 1927. Serial No. 204,377, and in France, Oct. 13, 1926. 7 Claims. (Cl. 95—45.)



1. An arrangement for holding object glasses in photographic or cinematographic apparati comprising a socket borne by the apparatus, a glass-holding part adapted to slide without rotating inside said socket, a cam borne by said part, a projection borne by the apparatus and adapted to engage the cam and to move in a plane perpendicular to the axis of the object glass and a crank controlling the projection.

1,776,709. LOUD-SPEAKER. Frank Lincoln Stine, East Orange, N. J., assignor to Belding Heminway Company, New York, N. Y., a Corporation of Connecticut. Filed Jan. 7, 1929. Serial No. 330,901. 5 Claims. (Cl. 181—31.)



1. A loud speaker having a frame and a fabric secured to the frame, the fabric having one face of cotton and the other face of silk.

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Lavezzie Machine Works

DOUBLE BEARING MOVEMENTS
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BETTER THEATRES CATALOG BUREAU

"Better Theatres" offers on this page an individual service to its readers. Detailed information and catalogs concerning any product listed herewith will be sent to any theatre owner, manager, architect or projectionist. Just fill in the coupon below and mail to "Better Theatres" Division of Motion Picture Herald. Readers will find many of the products listed by this Bureau are advertised in this issue.

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331 Wall leather.
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334 Wheels, color.

"BETTER THEATRES" DIVISION, Motion Picture Herald,
1790 Broadway, New York

[3-14-31]

GENTLEMEN: I should like to receive reliable information on the following items:

(*Refer to Items by Number*)

....

....

....

Remarks: ....

.....

Name..... Theatre..... City.....

State..... Seating Capacity .....

Featuring the Organ With Light Effects

(*Continued from page* 26)

causes the operation of the controller. The controller, which may consist in an amplifier and any suitable circuit closing means, is connected to the associated lamp and to a power supply line. The strength of the energizing current furnished by the controller will be determined by the strength of the vibration or sound pick-up by the device. Consequently the greater the strength of the sound produced by the pipes, the stronger the light cast by the lamps will be. One lamp, or several, is provided for each individual section of the organ, and a control device is associated with each section also.

THEATRICAL organs have many different devices for producing sounds of different character, such, for example, as a section to imitate a violin, one to imitate a piano, one a xylophone and others for drums and other musical instruments. Each of these sections of the organ is arranged to be operated by a control stop or key in the console, and so, with the arrangement which I have outlined, as soon as the control stop on the console puts into operation one section of the organ, the corresponding lamp will be energized and will flood the section of the organ being used with a flickering light of suitable color, thereby calling the attention



SHEPHERD BRINCKLEY

of the audience to the organ section which is causing the sound effect.

Instead of utilizing the vibration responsive device, conductors may be attached directly to the console so as to be controlled by a switch connected to the stop which actuates the associated section of the organ. When the stop is operated, the pipe may emit, for example, a sound imitating a violin. At the same time the lights are energized and caused to produce a luminous effect on the pipe, thereby calling attention to it. The closure of the stop may simply close the energizing circuit of the lamp, thereby causing it to remain lit at constant brilliancy, or the control device may be arranged in any suitable well known manner so that upon the closure of stop, a variable current is supplied to the lamp to vary its brilliancy at any predetermined frequency. Of course, it will be understood that instead of having a single lamp of one color, several lamps may be furnished. These may be of different colors, and one or more controllers may be furnished with them. It might be found desirable to utilize two lamps of different colors and have them operated by separate controllers, which are so arranged as to vary the brilliancy of the lights according to different time cycles, thereby giving changing blends of colors according to any scheme.

The system is capable of a wide variety of modifications and adaptations obvious to one skilled in the art, without, however, a departure from its essential spirit and purpose.

Legal Aspects of Theatre Management

(*Continued from page* 60)

owners are held to warrant that a building is fit for use for which it is leased.

The lease contract was silent of the subject of repairs, except that it provides that the property owner should keep the roof of the building in repair, and that the theatre operator should keep the leased premises in as good repair as when leased, during the term of the lease, and return the leased property at the expiration of the lease to the property owner "in like good order and condition, wear and tear excepted." The contract also provided:

"It is agreed that said property and premises so leased shall be used for theatrical purposes only, and cannot be used for any other purpose without written consent of owner of the property."

The theatre operator refused to pay a portion of the rent on the contention that the Grand Opera House building was not suitable for operating a theatrical and picture show business, and, not being suitable for that purpose, and not conforming to the statutes and city ordinances, made it unlawful for the theatre operator to operate a theatre or picture show, and that the contract was therefore illegal. The repairs required by the law were widening of aisles and installation of fire escapes.

Notwithstanding this contention of the theatre operator, the higher court held the property owner entitled to collect the rent, saying:

"We think the main question for determination in this suit and the controlling one is whether the law of Louisiana or the law of Mississippi applies. . . . As shown by the contract and notes set out above, the notes were payable in the state of Louisiana, being dated 'New Orleans,' but the lease is of property situated in the state of Mississippi, and the lease is the consideration for the notes. The operation of the picture shows was necessarily in Meridian, Mississippi, and the carrying out of the lease is, we think, controlled by the law of Mississippi, and that law governs the transaction throughout. . . . The lessee (theatre operator) made the contract, and, as it was not illegal to make such a contract, in our opinion, even if the building was not in a suitable condition for the purpose for which it was leased, the lessee must abide by the consequences of his contract. It may be true that the statute may prohibit the conducting of a picture show in the building in its present condition, but still, if the lessee can put it in suitable condition under the law, he must either put it in such condition, or pay the rent without the use of advantages that flow from the conducting of a picture show or theatrical business. . . . The parties must be assumed to have intended the contract to have that effect, and not to have intended to violate the law."

Unsafe Seat Construction

VARIOUS COURTS have held that negligence on the part of a theatre owner, which results in injury to a patron, may justify a jury to render a decision in favor of the injured patron.

For illustration, in the late case of Hale vs. McLaughlin Theatre (174 N. E. 506), it was disclosed that a theatre patron walked down the aisle with an usher and was shown a seat. A few seconds afterward he suddenly felt a blow on the top of his left leg near the ankle and found that the seat in front of him had been lifted up by another patron. He could not release his foot until he had lowered the seat in front of him into the position in which a person would sit in it. *There was no bar to keep a person's feet from extending under the seat in front of him.*

The theatre patron sued the proprietor for damages as a result of the injury.

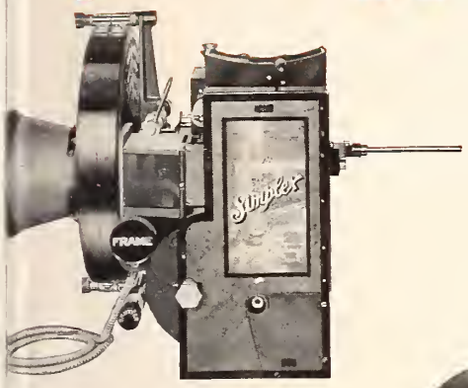
In view of the fact that the theatre owner had neglected to provide bars *on the lower rear portions of the seats,* in order to safeguard patrons against injuries of this nature, the higher court held the injured patron entitled to recover $500 damages.

SIMPLEX ACCESSORIES

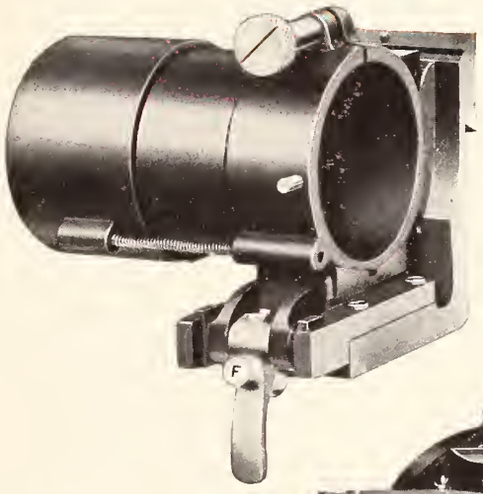
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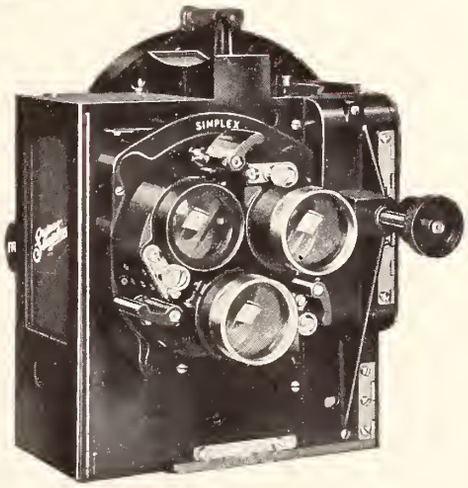


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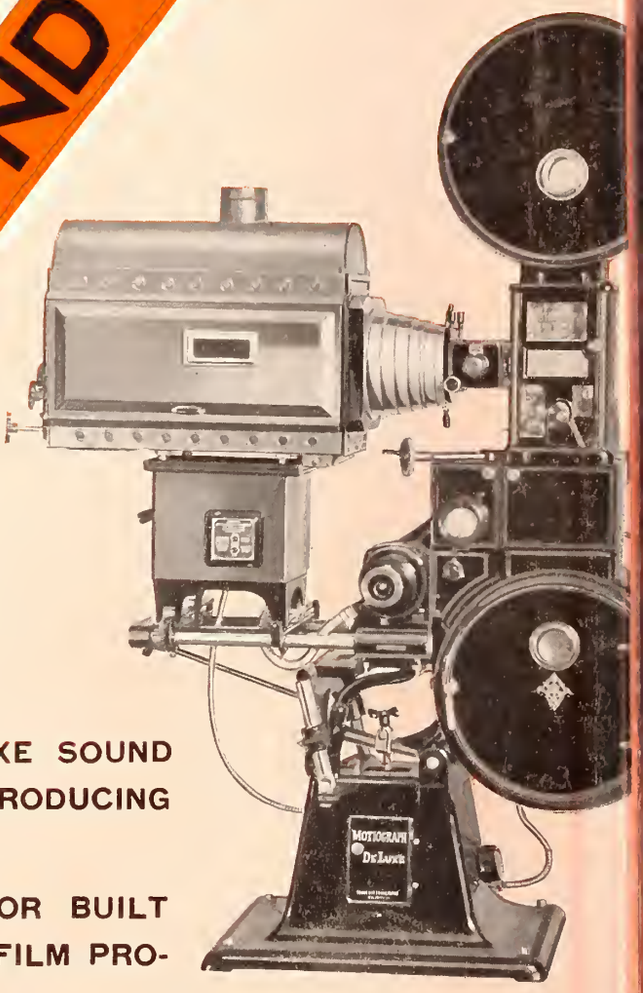
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MOTION PICTURE HERALD

CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

NICHOLAS SCHENCK
Would like to see all theatres book pictures solely on merit

MARTIN QUIGLEY
Asks "Is the Picture Business Really getting Anywhere?"

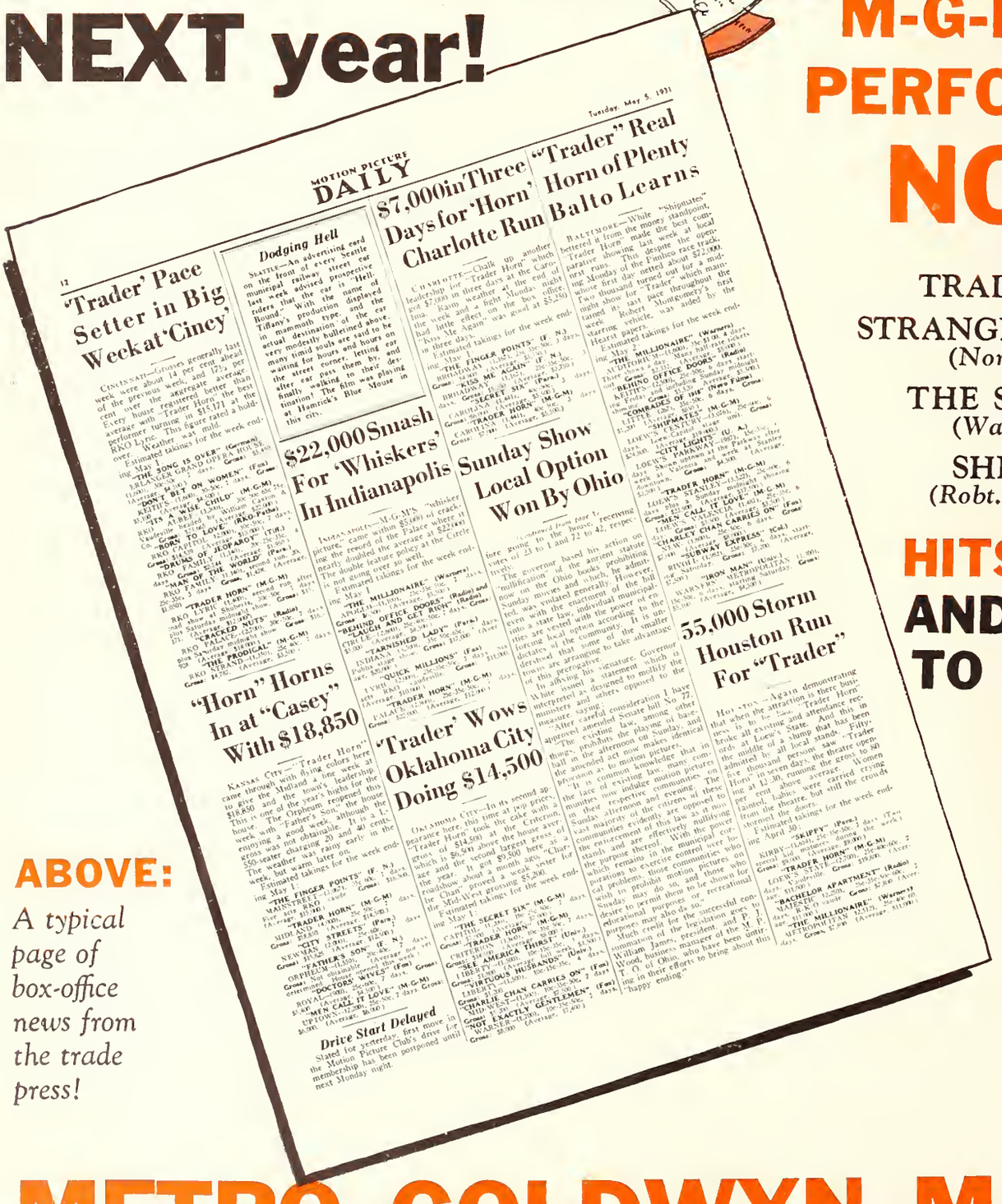
RKO RADIO PICTURES
Announces array of product for season of 1931-32

wo Sections — Section One

103, No. 7 — Entered as second-class matter January 12, 1931, at the Post Office at New York, N. Y., under the act of March [illegible] 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, [illegible] — May 16, 1931

WHILE the printing presses pour out books full of PROMISES for NEXT year!





MOTION PICTURE DAILY — Tuesday, May 5, 1931

'Trader' Pace Setter in Big Week at 'Ciney'

Cincinnati—Grosses generally last week were about 14 per cent ahead of the previous week, and 12½ per cent over the aggregate average for these features, better than average with "Trader Horn" the best performer turning in $15,171 at the RKO Lyric. This figure rated a hold-over. Weather was mild.

Estimated takings for the week ending May 1:

"THE SONG IS OVER" (Gaumont) (English, sd.) (1,400) 50c.-75c.; 7 days. Gross: $3,400. ERLANGER GRAND OPERA HOUSE (1,700) 50c.-$1.50; 7 days. Gross: $6,500.

"DON'T BET ON WOMEN" (Fox) KEITH'S (1,900) 50c.-$1.50; 7 days. Gross: $5,800.

"ITS A WISE CHILD" (M-G-M) ALBEE (3,300) William Gaxton & Cinderella Roland in person. 50c.-$1.50; 7 days. Gross: $17,000.

"BORN TO LOVE" (RKO Pathe) RKO CAPITOL (2,500) 35c.-75c.; 7 days. Gross: $11,000.

"DRUMS OF JEOPARDY" (Tif.) RKO GRAND (1,400) 35c.-75c.; 7 days. Gross: $4,000.

"KISS OF HOFAROY" (Fox) RKO FAMILY (1,400) 35c.-75c.; 7 days. Gross: $2,500.

"MAN OF THE WORLD" (Para.) RKO GRAND (2,400) 35c.-75c.; 7 days. Gross: $5,000. (Average: $4,000.)

"TRADER HORN" (M-G-M) RKO LYRIC (1,400) 35c.-75c.; second run; after 21 days at Shubert; 7 days. Gross: $15,171. (Average: $11,000.)

"CRACKED NUTS" (Radio) RKO PALACE (2,200) 50c.-$1.50; plus Saturday midnight show. Gross: $19,500. (Average: $17,000.)

"THE PRODIGAL" (M-G-M) RKO ORPHEUM (2,400) 35c.-75c.; 7 days. Gross: $8,750. (Average: $9,250.)

Dodging Hell

Seattle—An advertising card on the front of every Seattle municipal railway street car asked the attention of prospective riders that the car "Hell-Bound." With the name of Tiffany's production displayed in mammoth type, and the actual destination, and the car very modestly bulleined above, many timid souls are said to be waiting for hours and hours on the street corner, letting car after car pass them by, and finally walking to their destination! The film was playing at Hamrick's Blue Mouse in this city.

$7,000 in Three Days for 'Horn' Charlotte Run

Charlotte—Chalk up another leadership for "Trader Horn" which got $7,000 in three days at the Carolina. Rain, weather and the fact that little effect on the box office the week and a fight the night before had little Again" was good at $5,250 in three days.

Estimated takings for the week ending May 1:

"THE FINGER POINTS" (F. N.) CAROLINA (1,915) 35c.-50c.; 3 days. Gross: $3,000.

"KISS ME AGAIN" (Fox) BRITAIN (1,600) 35c.-50c.; 3 days. Gross: $2,250.

"SECRET SIX" (M-G-M) CAROLINA (1,915) 35c.-50c.; 3 days. Gross: $3,000.

"TRADER HORN" (M-G-M) CAROLINA (1,915) 35c.-50c.; 3 days. Gross: $7,000. (Average: $5,000.)

"Trader" Real Horn of Plenty Balto Learns

Baltimore—While "shipmates" bettered it from the money standpoint, Trader Horn made the best comparative showing last week at local first runs. This despite the opening Monday of the Finnico race track. Two thousand netted about $7,000. Four thousand turned out for a midnight show for "Trader" which many might show for "Trader" throughout the week. Last race throughout the week, was aided by the last Robert Montgomery's first starring vehicle.

Estimated takings for the week ending May 7:

"THE MILLIONAIRE" (Warners) AUDITORIUM (2,000) $1.00 & $1.50; 7 days. Gross: $7,000. (Average: $7,000.)

"BEHIND OFFICE DOORS" (Radio) KEITH'S (2,500) 50c.-$1.00; 7 days. Gross: $8,000. (Average: $8,000.)

"COMRADES OF THE NIGHT" (Para.) LITTLE (2,500) 35c.-65c.; 6 days. Gross: $3,500. (Average: $3,500.)

"SHIPMATES" (M-G-M) CENTURY (2,000) 50c.-$1.50; 6 days. Gross: $4,500. (Average: $4,500.)

"TRADER HORN" (M-G-M) LOEW'S STANLEY (3,600) 25c.-50c.; 6 days. Gross: $23,000. (Average: $23,000.)

"MEN CALL IT LOVE" (M-G-M) LOEW'S VALENCIA (1,600) 25c.-50c.; 6 days. Gross: $8,000. (Average: $8,000.)

"CHARLEY CHAN CARRIES ON" (Fox) LOEW'S PARKWAY (1,800) 25c.-50c.; 6 days. Gross: $6,000. (Average: $6,000.)

"SUBWAY EXPRESS" (Col.) STATE (3,200) 25c.-50c.; 6 days. Gross: $5,200. (Average: $5,200.)

"IRON MAN" (Univ.) METROPOLITAN (2,200) 25c.-50c.; 6 days. Gross: $4,000.

$22,000 Smash For 'Whiskers' In Indianapolis

Indianapolis—M-G-M's "whisker picture, came within $5,000 of cracking the record of the Palace where it is now playing, the average at $22,000 is not doubled the average at Circle nearly double feature policy at the Circle is not doubled over so well.

Estimated takings for the week ending May 1:

"THE MILLIONAIRE" (Warners) APOLLO (1,100) 25c.-50c.; 7 days. Gross: $7,000.

"BEHIND OFFICE DOORS" (Radio) and "LAUGH AND GET RICH" (Radio) CIRCLE (3,600) 25c.-50c.; 7 days. Gross: $22,000. (Average: $16,000.)

"TARNISHED LADY" (Para.) INDIANA (2,200) 25c.-50c.; 7 days. Gross: $17,000. (Average: $17,000.)

"QUICK MILLIONS" (Fox) LYRIC (2,200) 25c.-50c.; 7 days. Gross: $11,000. (Average: $12,000.)

"TRADER HORN" (M-G-M) PALACE (2,600) 25c.-50c.; 7 days. Gross: $22,000. (Average: $22,000.)

Sunday Show Local Option Won By Ohio

...continued from page 1...

fore going to the house, receiving votes of 23 to 1 and 72 to 42, respectively.

The governor based his action on "nullification" of the ancient statute by the Ohio courts prohibiting Sunday shows which, he admitted, was violated generally by the Sunday movies and theatrical shows even with the enactment of the law into a state law, individual municipalities are vested with the power to forgive the local option according to the dictates of that community. It is unfortunate that some of the smaller communities are arranging to take advantage of this affording his signature. Governor White issued a statement which he interpreted as designed to mollify the musicians and others opposed to the measure saying:

"After careful consideration I have approved amended Senate bill No. 77, providing Sunday motion picture shows, aggregate evening playing for basketball games among other things, and the playing for basketball games among other things, and the playing of golf on Sunday afternoon and evening. The amended act now makes identical provision as to motion pictures. It is common knowledge that in the larger cities motion pictures are now indulged in generally on Sunday afternoon and evening. The majority of the citizens opposed to Sunday shows are effectively nullifying the enforcement of this law as to motion pictures, and therefore, the purpose and effect of this law is to stamp out motion pictures on Sunday, and those who wish to exercise control over local problems, in municipal communities, and those who wish to prohibit motion pictures on Sunday, do not and those who desire to permit them to be shown for educational purposes so, recreational purposes may also do so.

Much credit for the successful compromise in the legislature goes to William James, president of the M. P. T. O. of Ohio, who have been untiring in their efforts to bring about this happy ending."

'Horn' Horns In at 'Casey' With $18,850

Kansas City—"Trader Horn" came through with flying colors here to give the Midland a fine week at $18,850 and the town's leadership. This is one of the year's highs for the house. The Orpheum reopener this week with "Father's Son," although enjoying a good week, although this was not obtainable. It is 1,- 550-seater charging 20 and 40 cents. The weather was rainy early in the week, but warm and sunny later on.

Estimated takings for the week ending May 1:

"THE FINGER POINTS" (F. N.) MAINSTREET (2,400) 25c.-50c.; 7 days. Gross: $15,150.

"TRADER HORN" (M-G-M) MIDLAND (3,800) 25c.-50c.; 7 days. Gross: $18,850. (Average: $18,000.)

"CITY STREETS" (Para.) NEWMAN (2,000) 25c.-50c.; 7 days. Gross: $11,250. (Average: $12,000.)

"FATHER'S SON" (F. N.) ORPHEUM (3,200) 25c.-50c.; 7 days. Gross: Not obtainable. (Average: $16,000.)

"DOCTORS' WIVES" (Fox) ROYAL (2,000) 25c.-50c.; 7 days. Gross: $7,500. (Average: $8,000.)

"MEN CALL IT LOVE" (M-G-M) UPTOWN (1,700) 25c.-50c.; 7 days. Gross: $6,000. (Average: $6,000.)

'Trader' Wows Oklahoma City Doing $14,500

Oklahoma City—In its second appearance here, this time at top prices, "Trader Horn" took the cake with a gross of $14,500 at the Criterion, which is $6,500 above the house average and the second largest gross of the year. It got $9,500 here at a roadshow about a month ago, setter for the Mid-West grossing $5,200.

Estimated takings for the week ending May 1:

"THE SECRET SIX" (M-G-M) CAPITOL (1,200) 25c.-50c.; 7 days. Gross: $7,000.

"TRADER HORN" (M-G-M) CRITERION (1,000) 25c.-50c.; 7 days. Gross: $14,500. (Average: $8,000.)

"SEE AMERICA THIRST" (Univ.) LIBERTY (1,000) 25c.-50c.; 7 days. Gross: $4,000.

"VIRTUOUS HUSBANDS" (Univ.) LIBERTY (1,000) 25c.-50c.; 7 days. Gross: $1,200.

"CHARLIE CHAN CARRIES ON" (Fox) MIDWEST (1,500) 25c.-50c.; 7 days. Gross: $4,000.

"NOT EXACTLY GENTLEMEN" (Fox) WARNER (2,000) 25c.-50c.; 7 days. Gross: $8,000. (Average: $7,000.)

55,000 Storm Houston Run For "Trader"

Houston—Again demonstrating that when the attraction is there business is, "Trader Horn" broke all existing and attendance records at Loew's State. And this in the middle of a slump that has been admitted by all local stands. Fifty-five thousand persons saw "Trader Horn" in seven days, the theatre open-ing at 12:30, running the gross to 80 per cent above average. Women fainted, the lobby was carried crying from the theatre, but still the crowds stormed the doors.

Estimated takings for the week ending April 30:

"SKIPPY" (Para.) STATE (2,500) 25c.-50c.; 7 days. Gross: $9,000. (Average: $9,000.)

KIRBY—(1,650) 25c.-50c.; 7 days. Gross: $9,000. (Average: $9,000.)

"TRADER HORN" (M-G-M) LOEW'S STATE (3,000) 25c.-50c.; 7 days. Gross: $55,000. (Average: $55,000.)

"BACHELOR APARTMENT" (Radio) MAJESTIC (2,200) 25c.-50c.; 7 days. Gross: $7,000. (Average: $7,000.)

"THE MILLIONAIRE" (Warners) METROPOLITAN (2,000) 25c.-50c.; 7 days. Gross: $7,000. (Average: $11,000.)

Drive Start Delayed

Slated for yesterday, first move in the Motion Picture Club's drive for membership has been postponed until next Monday night.

ABOVE: *A typical page of box-office news from the trade press!*

M-G-M *keeps* PERFORMING NOW!

TRADER HORN

STRANGERS MAY KIS
(*Norma Shearer*)

THE SECRET SIX
(*Wallace Beery*)

SHIPMATES
(*Robt. Montgomery*)

HITS! HITS! AND MORE TO COME!

METRO-GOLDWYN-MAYER

And it will be the same sweet story in 1931-32!

Critics Hail

TALLULAH BANKHEAD

Brilliant New Box Office Magnet

•

allulah registers like the proverbial million!"
—New York News

ne of the great people of the theatre. She has liance, force and emotional power."
—New York Herald-Tribune

distinct, new type for the screen. Fine actress l has glittering fascination."
—New York American

ot only a magnificent screen type but an ellent actress. She has high-pressure screen ire. Should be worth her weight in gold."
—New York Sun

•

PARAMOUNT

he Star Maker



re Bankhead's
Paramount's
31-2 Program



Better than his "Dawn Patrol" rol

Douglas FAIRBANKS, Jr

as a fighting son of the A. E. F. i

Chances

with ROSE HOB
Anthony Bushell, Ho
Herbert, Mary For
Mae Madison. Stor
A. Hamilton Gibbs.

Previewed on the Coas
hailed as Doug, Jr.'s bi
role. Action, action, a
all the way!

. . . Stick to the Company that can Deliver Hits Like These

ONE RIGHT AFTER ANOTHER!

BIG BUSINESS GIRL

Loretta Young

Ricardo Cortez, Frank Albertson
Joan Blondell



Most saleable picture you've ever played. Scores of tie-ups! Hundreds of unusual stunts and ideas to tell a waiting world "It's one of the real big hits of the season." A 100% knock-out from every angle

UR PUBLIC
NTS LAUGHS
nd there are
e laughs per
t in "Broad
ded" than any
ure in a month
undays. Joe
done this one
Brown . . . . .



JOE E. BROWN

funnier than ever in

Broad Minded

with

ONA MUNSON, WILLIAM COLLIER, Jr.
MAJORIE WHITE, Margaret Livingston,
Thelma Todd, Bela Lugosi.

Directed by Mervyn LeRoy

Dorothy MACKAILL

ts the reverse English on "Office Wife" with

Party Husband

with

NALD COOK, JAMES RENNIE, DOROTHY
PETERSON, JOE DONAHUE

Directed by Clarence Badger

New idea! New treatment! New kind of story!
With the Modernist of the Screen in a role
that gives full scope to her talents.



TODAY—
TOMORROW—
NEXT YEAR—

You Can Always Depend On

IRST NATIONAL



A Director with a Perfect Score

•

Frank R
CAPRA

SMASH HITS!

•

LONG RUNS!

•

NO ERRORS!

•

"DIRIGIBLE"

"RAIN or SHINE"—"SUBMARINE"
"FLIGHT"—"LADIES of LEISURE"
NOW—"THE MIRACLE WOMAN"

•

Watch for the CAPRA PRODUCTIONS *coming from* COLUMBIA

MAY 16 1931 ©CIB 114487

MOTION PICTURE HERALD

Vol. 103, No. 7 May 16, 1931

The Screen and Reform

THE motion picture of the future will be the leading medium of social reform, according to Mr. Wilton A. Barrett, executive secretary of the National Board of Review of Motion Pictures, speaking before the Theatre Assembly at the Astor this week.

Without disagreeing with Mr. Barrett about what the future film may prove to be and do, it must be observed that the picture of today is considerably more of a reflection and cross section of the race and the audience than an influence, if we are to take the testimony of many investigators and sundry evidences. The screen art is made by the people.

No little part of the interferences and annoyances to which the industry of the motion picture is subjected, arises from the wish of various persons without a proper provocation to bring their influences to bear on the screen for the service of their special theories and purposes. Only in a relatively minor degree is that same manifestation apparent in the older art of the printed word. That is because the militants long ago gave up trying to influence all the writers and publishers, having meanwhile learned to write and get published their own expressions. It will be a vast relief and aid to the conduct of the amusement business if persons with "messages" can ever be enabled to make their own films and let the picture business be a business.

▲ ▲ ▲

All Good Ideas

THE positive Mr. Ed Fay of Providence, experienced showman as he is, remarked with vigor in this office the other day: "What sense is there in exhibitors running football and golf pictures, just reminding their patrons of other amusements?" This raises a delicate question. We have seen several pictures made entirely indoors which reminded us of "something to do."

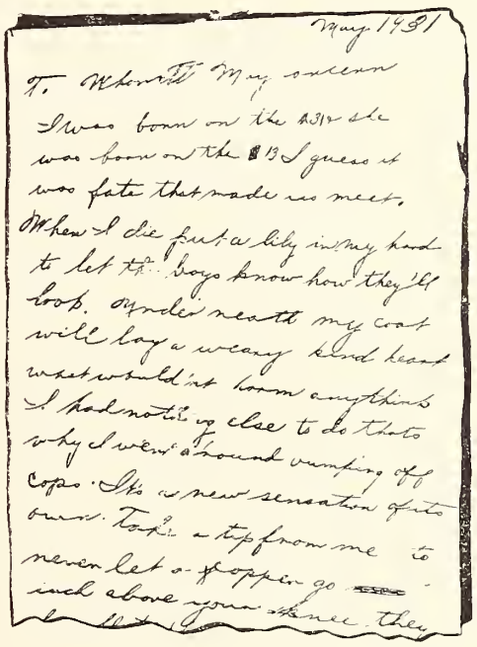
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One Little Word

WHEN Francis (Two-Gun) Crowley, the newest of the twenty-year-old bad men, was captured in New York the other day, after a spectacular police battle in a staid apartment house district, he left in his bullet-riddled room a note addressed: "To Whom it May Concern," laden with various moronic observations. A quotation of this note appearing in the *New York Times* the next morning included the following with reference to motion pictures:

> wouldn't harm anything. I hadn't nothing else to do. That's why I went around bumping off cops. It's the new sensation of the films. Take a tip from me to never let a copper go an inch above your knee. They will tell you they love you but as soon as you turn your back they will club you and say "the hell with you." Now that my death is so near there is a couple of bull-

Thereupon the Motion Picture Producers and Distributors of America, Inc., set a reporter in motion and received from the police a photographic copy of the Crowley document, in part reproduced here—obviously not including reference to film.



May 1931

To Whom It May ... I was born on the 13th ... was born on the 13 I guess it was fate that made us meet. When I die put a lily in my hand to let the boys know how they'll look. Under neath my coat will be a weary kind heart ... I had nothing else to do that's why I went around bumping off Cops. It's a new sensation for ... Take a tip from me to never let a ... go ... inch above your knee they

This was brought to the attention of the *Times*, and a number of papers which had picked up the reference in rewrites of the *Times* story, by a bulletin from the Hays office asking correction. What the *Times* chose to consider a correction appeared in the issue of Saturday, May 9, thus:

> A letter left in his room by Crowley quoted him as having attributed his killing of policemen to the fact that it was "a new sensation of the films." This statement was not contained in the letter, it was pointed out yesterday by the Motion Picture Producers and Distributers of America, Inc., of which Will Hays is president. The line Crowley penned actually read, "It's a new sensation of its own," it was shown by re-examination of the letter.

The *Times* treatment of the matter would permit one to infer that some one else external to the organization wickedly inserted the word "film." This is most unlike the *Times*, but is very like the common newspaper attitude of trying to assert and maintain a theory of editorial infallibility.

The more serious aspect of the matter, however, is this new expression, in one of the world's greatest newspapers, of an all too general tendency among bright young reporters and rewrite men and copyreaders to sprig up and intensify their copy beyond fact, and particularly to ride the hackneyed habit of imputing all influence of social conduct in the middle and lower classes to motion pictures. If the motion picture had so much power it would have remade the world in the last twenty years.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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"IS THE MOTION PICTURE BUSINESS REALLY GETTING ANYWHERE?"

By MARTIN QUIGLEY

An examination of the current state of affairs in the motion picture industry reveals much to be disturbed about.

Naturally, during a time of widespread business depression there are adverse conditions affecting this business. Over these the industry has little or no influence. Consequently we are not referring to such conditions, but rather to those matters which lie within the ability of the industry to correct and improve.

Standing probably first in the list of things that are currently wrong with the picture business is the singular lack of common and general appeal to the established motion picture audiences of a large part of the recent product.

The sophistication of Hollywood has brought great harm to the business. There is a strong indication that among the creative talent in Hollywood there has developed a tendency to make pictures for the entertainment of each other. If this is not true there seems to be no explanation or reason for the selection of much of the story material that recently has been produced. Likewise various of the screen personalities which are now being pushed forward may seem in Hollywood to possess a very enviable subtlety and finesse but as far as the great American public are concerned they are strange, unreal creatures, too far removed from any known or knowable types.

The smart sayings of the dialogue go very well at a Hollywood first night but if the authors and directors were to observe typical audience reaction to these they would be far from pleased with their efforts. Then there are cases like that of the very good actor Ronald Colman. As far as the vast majority of the audiences of American motion picture theatres are now concerned Mr. Colman might as well be speaking in a foreign language because his typically English manner of delivery is simply not understandable to ears which are not accustomed to this character of speech. Those fundamentals of entertainment upon which the success of the picture business has been based are now too generally neglected in Hollywood.

It was a sad day for the picture business when Hollywood became sensitive over being referred to in the smart magazines as "Movie-minded."

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The general character of motion picture advertising has dropped several notches down the scale of correct showmanship as applied to motion pictures.

A case in this connection which puzzles us greatly is that of Mr. Sam Katz and his associates. Mr. Katz and Mr. Barney Balaban were the presiding geniuses of the finest and probably the most successful theatrical enterprise in the history of the business. These two young men continue very distinctly on the job both as far as the Publix circuit is concerned and also the former Balaban and Katz theatres in Chicago. But many of those methods which very obviously contributed to the outstanding success of their earlier efforts have disappeared.

The character of advertising employed by the former Balaban and Katz theatres was a delight. It was so well done that it constantly attracted favorable comment among the leading advertising experts of the country. It was dignified, strong and effective. There were no cheap and sensational illustrations in it. There was no exaggeration. The theatre fronts were clean, dignified and attractive.

But the old order has passed in this case and elsewhere. Consider, for instance, the case of the Rivoli theatre, New York City. This front has been plastered recently with a cheap and sensational display which identifies it more as an old-time sideshow than as a modern motion picture theatre.

There is another strong indication of the changed state of affairs in this case. A few years ago it would have been rash and, possibly even dangerous, for anyone knowing Mr. Katz' theatre policies to have suggested a barker to bawl a line of gab in front of one of his theatres. Yet a barker has for some time been a fixture in front of the Publix Broadway houses.

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The sacredness of the screen and the need of protecting it against every type of propaganda were at one time axioms in the business. But now at this critical time when the public has not yet been fully won over to the radical changes in screen entertainment which have been introduced there is the widespread practice of presenting commercial advertising upon the screen.

The public is obviously resentful of commercial advertising upon the screen.

And, it may be noted, the amusement business has never yet succeeded in an attempt to run counter to the public will.

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The nickelodeon idea of a place in which to exhibit motion pictures which was thought to have been successfully interred and its requiem sung just after the turn of the century returns to plague a public which has become accustomed to an atmosphere of luxury, beauty and comfort.

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In the exhibition field generally the old spirit of fighting for business has largely disappeared or has become weakened. Some time ago someone hit upon this explanation of business conditions: That a big picture does good business and that a mediocre picture does little or no business.

This explanation has permeated the whole exhibition field. When the smaller picture comes along exhibitors generally just sit back reconciled to the fact that business is not going to be good. Instead of selecting the sales points of the smaller picture and driving these home to their public, theatremen withdraw gloomily from the scene and await the coming of a picture which will fill the theatre with no particular effort on their part.

There never has been enough product that will draw automatically enough patronage to fill the theatres. And it is very unlikely that there ever will be.

The right kind of push and drive has never been more necessary in the theatre field and never, since the industry attained its present proportions, has there been so little of it.

MERIT OF PRODUCT, NOT CIRCUIT AFFILIATIONS SHOULD GOVERN BUYING OF FILMS, SAYS SCHENCK

If Endeavor Is Just to Make Pictures to Fill Playing Time and to Operate Theatres to Supply Playing Time for the Films Made the Result Is Speculative, Loew Chief States—"Distribution and Exhibition Can Be Successful Only When Conducted Singly"

By TERRY RAMSAYE

"Every theatre in the country, regardless of its affiliations, should buy pictures on their individual merit as entertainment."

With this statement, Nicholas M. Schenck, president of Metro-Goldwyn-Mayer and Loew's, Inc., centering in his Broadway office the control of both a major producing and distributing concern and a circuit of exhibition enterprises, this week prefaced a frank and vigorous discussion of vital aspects of the status of the industry today. Mr. Schenck seldom indeed speaks for publication, but remarkably enough when he does it is in the same terms, and in the same candor as in the daily conduct of business interviews across the same desk.

The Speculative Element

"The making and distribution of pictures is one business and the exhibition of them to the public is another business. Each of them can be successful only if they are conducted with a single purpose, each for itself. If endeavor is just to make pictures to fill playing time and to operate theatres to supply playing time for the pictures that are being made, each tends to compromise the other, and the result is highly speculative.

"Now we might as well admit that there is a speculative element in making motion pictures and that no organization can gather around a conference table and lay plans which will guarantee even an approximation of a one hundred per cent delivery of screen hits. If the production breaks are bad, in an organization which both produces and exhibits, the result is not one loss, but two losses.

"Every healthy business has to stand independently on its own feet, and there is a decided limit of what combinations can achieve."

This line of expression coming from Mr. Schenck assumes a special interest when one reflects that through the period in which various imposing organizations were engaged in a hurried, if not almost hysterical, campaign of theatre acquisition, he sat in corporate possession of approximately twelve millions of dollars, practically in cash, which could have been thrown into the theatre buying game with spectacular effect. It is a dispassionate observation that in consequence he and his enterprises now appear to be strikingly immune to some of the slightly dyspeptic symptoms manifest elsewhere.



Nicholas M. Schenck

"It is the policy of Loew's, Inc.," Mr. Schenck remarked, "to operate its existing theatres as theatres, and to run them for a profit as individual enterprises, not as consumers of the output of Metro-Goldwyn-Mayer. I don't care who runs the theatres if they are free to buy and play pictures with which they can do business. That leaves it up to makers of pictures to make good and to profit properly in terms as they may be successful in making good. After all, business can be healthy on no other basis."

Building Screen Talent

The conversation veered to production, with some of the usual observations of sources of material. Mr. Schenck seemed to view no special source of material with any special favor, whether it be the printed page of book, magazine, legitimate stage play, or original script. In the main, he seemed to hold against a sometimes prevalent tendency of the industry to cast about in pursuit of ready made fame in players and vehicles, pointing out that Metro-Goldwyn-Mayer has, in the main, presented players who achieved their greatness on the screen, and that a very high percentage of the output of the concern has been from original stories, observing in passing that various pieces of material, among them "Grand Hotel" and Private Lives" which had been acquired for production before they had gone to the public, have achieved as much success as many "hits" of the stage.

In passing, Mr. Schenck took occasion to pay special tribute to the ability and diligence of Irving Thalberg of the Metro-Goldwyn-Mayer production staff, remarking "I am not sure whether there is any such thing as a genius, or not, but if there is a genius, he is. Part of his extraordinary ability is in the terrific rate at which he can work. He reads stories about ten times as fast as the ordinary reader and he knows what he has

(*Continued on page* 30)

INSIDERS' OUTLOOK

THE journey to the heights is usually a long and hard one, in the motion picture business as well as in other lines, and, by the same token, the trip back is likely to be sudden and swift. Hollywood has seen many of these ups and downs. They are the result of many causes, but perhaps the most frequent—in Hollywood at least—is magalocephalia, which develops into begalomania. That means, in English, swelled head, becoming acute.

Some years ago, among the laborers on one of the big lots, was a young man who had ambitions. His work at that time was feeding fuel into the big incinerators on the lot. He was a first-class fuel-feeder. He was transferred to other jobs and did them well. He had some education and acquired more. Then he felt that he could write.

He tried, and succeeded, to a degree. The cycle of gangster pictures came around. The young man wrote one for a major company. It was good—one of the best of the season's crop. It brought him an offer to go back to the lot on which he had been a laborer.

Here he wrote another story. He also directed it. And it made a good picture, so good that the critics did quite a rave about it and the studio heads rewarded the young man with a bonus, a vacation and a trip to Europe, all expenses paid. Also he was to direct more pictures when he came back.

Well, he came back—and how. He had read the reviews of his picture and he believed what they said about the great direction. He had turned these opinions over and over in his mind all the time he was away. He came back, distinctly megalocephalic. He would speak to some of the big shots, but many old friends were passed up. It was decided that a little discipline might help a bit. So the megaphone is hung away for a time, and he is a writer again. Maybe, if he learns, he'll direct again later. If he doesn't—well, others have gone the same way.

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An Old Spanish Custom!

The first effort of the Hollywood agents for artists is to organize themselves—a natural and necessary start for the end which will come in time of satisfactory relations between the studios and the agents.

But among the hundred and more agents there are excellent functionaries and unethical ones; and the bad boys are already running true to form. Foreseeing the strict code of ethics that is bound to result—and before the rules go into effect—they are out on the highways and byways signing up all the talent they can lead up to the dotted line.

An old practice in the film business.

In the very early days the film exchanges were also running amuck, in numbers and practices. They were cutting each other's throats as well as the producers' and something had to be done.

The wise and strong armed giant of those days was J. J. Kennedy, organizer of the General Film Company. He got the exchangemen together one day in his downtown, New York, office and held them there until they signed a new set of rules.

It was past seven in the evening when the last John Henry was affixed to the papers; and then suddenly an exchangeman arose.

"Mr. Kennedy," he asked, "can I use your telephone booth outside? I promised to take my wife to the theatre tonight and I must reach her at once."

Kennedy smiled. "Sure," said he, "but you don't mean to telephone your wife. You'll call up your partner in Pittsburgh, tell him what you've done, that he has 24 hours leeway before the new rules obtain and to hustle out and sign up all the exhibitors he can reach."

The exchangeman sat down. "Well," he grinned, "you called the turn, all right."

Efficiency Item

THE industry generally is warned about entering games of chance involving dice, with Beverly Jones of Pathe fame.

The dexterous Mr. Jones was recently confronted with the production of a series of pictures on backgammon. To save studio time and insure the desired results in play before the camera, he engaged in exhaustive research with dice and their conduct under the law of gravity when internally loaded with mercury.

The screen results while satisfactory are said to be trivial as compared with the earning powers that Mr. Jones has developed with the property dice.

VINCE BARNETT, champion "ribber," the man who has created as much misery and embarrassment as any practical joker, got a dose of his own medicine in Hollywood the other day. And it all happened on Vince's wedding day.

There are a lot of people in Hollywood who had suffered from Barnett's "ribbing" and when they heard of the forthcoming ceremony they swore vengeance. So when Vince and his bride stepped from the church the trouble began.

At the church steps a summons was handed Vince, ordering him to court to defend a divorce suit. He stuffed the paper into his pocket and broke for the automobile. He didn't notice the sign—a big one—on the back of the car, which read:—'Barnett gets a rib at last."

The wedding breakfast was at the Roosevelt and as Vince stepped out of the car and turned to help his bride, he was pushed rudely aside and someone snarled:

"You say! Don't you know yet how to help a lady out of a car?"

On the steps of the hotel stood a blonde and as Vince started up the steps with Mrs. Barnett, the blonde threw her arms about him, burst into tears and wailed:—

"Vince how could you."

Vince gritted his teeth, and, dragging his bride, rushed across the lobby and to the dining room. On the mezzanine he found a group of his "friends," headed by Sue Carol, Nick Stuart, Johnny Hines, Winnie Lightner and other film notables who have at times been the objects of the Barnett attentions. Also awaiting him were two large male persons, one of whom stepped forward and placed Vince under arrest for wife desertion. They started to take him out, but Barnett grabbed the stair railing and hung on until it seemed as if both he and the railing must go. He saved himself a long walk, for the plan was to drive him to the top of the Hollywood hills and leave him there.

At the wedding breakfast several Barnett understudies played waiters and inflicted on him practically every torture he has in past years tried on others. Vince was game, but he had wilted visibly before the breakfast was over. He finally asked for mercy, but none was forthcoming, and it was a rather weary bridegroom who finally stepped into the car to go to Palm Springs for the honeymoon.

THE INSIDERS

INCREASED PROTECTION ASKED BY CIRCUITS ALARMS MEMBERS OF MPTO

Another Headache

Campaigns used in connection with juvenile pictures have aided tremendously in bringing back youngsters to the theatre, but simultaneously have given major interests another problem to wrestle with—the loss of adult patronage at shows where juvenile features, such as "Skippy," are featured.

Managers of Publix houses, for instance, have been warned to steer clear of misdirected campaigns when playing juvenile attractions, because of the great dent made in box office receipts as a result of the lack of adult appeal.

Fox Circuit Division Heads On Direct Contact Tours

Division managers of Fox circuit have been ordered "to the front," visiting each theatre in their respective divisions to assist local managers in devising means for increasing patronage.

One of the problems to be treated is represented in admission prices. The Fox organization has adopted the stand that local prices cannot be settled by the home office, but must be based on local conditions and therefore be fixed by the theatre manager with the advice of his division manager.

"U's" Home Office Knows Nothing of Economy Move

Executives of Universal's New York home office yesterday stated they are unaware of the reported drastic economy move at Universal City studio, where studio chiefs and executive personnel are said to have been asked to take a 25 per cent salary cut. Reduction of the company's working force was also mentioned in the yarn from the Coast.

Victor Schertzinger to Direct Four for Radio

Hollywood—Victor Schertzinger will direct four vehicles for Radio Pictures. Already finished is "Woman Between." "Sphinx Has Spoken" now is in preparation, while "Bird of Paradise," starring Dolores Del Rio, and "Marcheta," a forthcoming Richard Dix vehicle, will complete the group.

Russia Slates 50 Talkers; To Make Own Reproducers

Moscow—The Stalin government plans to produce 50 talking pictures in 1931 for reproduction by means of a nationally made apparatus now being developed by Professors Ramanoff, Tager and Charine.

Already, it is pointed out, there are 112 talking pictures devoted to public health.

Sales Managers Slapped for Favoring Old System

Questions Honesty of Circuits With Regard to Their Statements That Films Pass Too Quickly Into 2nds

Circuits, producer-owned and independent, are further aggravating the protection situation by asking for and receiving from distributors additional coverage, it is charged by the MPTOA, in its official bulletin for members. The situation has now become a grave one, it is stated.

"Last season," the bulletin charges, "under press from the banking interests, the various producers sought a quick return on their film investments. Protection for 90 or 120 days delayed the final accounting three or four months. The order went forth to curtail protection, and C. C. Pettijohn, acting for the producers, made an effort to rearrange the protection system to meet the new conditions."

"But throughout the year," the bulletin continues, "the chain houses have been conducting a campaign for a return to the old system. They argued that their decreased business was due to the fact that the pictures passed too quickly to the subsequent runs. The honesty of the statement may be questioned.

"The Sales Angle"

"Sales managers, keenly appreciative of the ease of swap bookings with other circuits and bulk contracts from the independent chains, are more or less in favor of a return to the old system. Their own circuits are demanding protection. To obtain this from other producers they must offer the same concession. And they still seem to labor under the delusion that the circuits alone are important and must be catered to.

"This fallacy has repeatedly been exploded. Bookings sufficient to protect the producer against heavy losses on his production may be obtained from the comparatively few big chains, *but the profits are obtained almost wholly from the independent bookings which follow.*

"Surveys have shown that from 30 to 40 per cent of the rentals come from the subsequent runs and not merely the 10 or 15 per cent which has been used so frequently that it has come to be accepted as fact. This rental business represents the gain on the product. Unless it is obtained the balance sheets will show a loss.

"Depriving the subsequent runs of product sufficiently recent to be sold at a profit will reduce their revenues to the point where they must either book pictures at cheaper rentals or close their establishments.

"It will be recalled that when Western Electric announced its plan to supply sound

(*Continued on page* 50)

An' She's Wary, Wary Heppy

Los Angeles—A reporter for Universal (Hearst) Service visited Fifi Dorsay the other day to verify her engagement to Terrence Ray, film player.

Fifi talked and the reporter scribbled, and the story "made" the local papyri and went out over Universal wires.

Quoting Fifi, it read:

"We are vary mooch een loaf an' weel be married somtam later een ze sommer, maybe. Onteel then I mus' not let heem faal en loaf wiz any ozzer girl an' zere are so many of zem an' I am vary jealous of heem."

Deny Product Famine in Britain; See 400 Talkers

London—British exhibitors will not face a shortage of product this season, it is declared in London trade circles in denying statements of G. A. Atkinson, writer on the *Daily Telegraph*, to the effect that not more than 200 pictures will be available, though 500 are needed.

Instead, it is estimated that over 200 feature talkers have already been trade shown and that on the basis of normal extension of production activity as the season progresses, this number will be swelled to well over 400 feature talkers alone, besides a fairly large number of silents.

Plot to Blast Four Coast Theatres Revealed at Trial

Sacramento, Cal.—Plots to dynamite two theatres in Sacramento and one each in Fresno and Roseville were revealed today by Arthur Rondel, private detective, a witness in the trial here of four film operators charged with conspiracy to dynamite a Sacramento playhouse.

The men on trial are W. R. Federolfe, head of the local film operators' union; Hiram Reynolds, Joe Apathy and H. M. Addie.

David Belasco Dead After Long Illness in New York

David Belasco, dean of the American stage, succumbed to a long illness last Thursday at the Hotel Gladstone, New York.

He was 76 years old, and had been seriously ill for the past several months. Many of his plays had served as screen vehicles.

Howe Out, Stanger In

Willard C. Howe has disposed of his interest in *Moving Picture Review* and has become associated with a publication called, "The American Hairdresser." Wesley A. Stanger, formerly associated with Howe, has become publisher of the *Review*.

Does NEW YORK Exist? a Hollywood Query

The Chasm Between EAST AND WEST

By WILLIAM A. JOHNSTON

THE title of this little story might be "Never the Twain Shall Meet."

Let us hope they may—some day. But, at least, a good way to bring about a meeting is a word of introduction.

The "twain" referred to are New York and Hollywood, Eastern and Western headquarters of the motion picture industry, one end making the goods, the other financing and selling them. They are separated by some 3,000 miles—quite a gap between the functions of a fast moving industry dealing in a weekly turnover of so ephemeral and intangible a product as entertainment. Quite a gap—but miles alone can't possibly express the large distance that prevails.

It is a distance of terrific misunderstanding, one that continuously breeds tempers, outbursts, and costly errors.

A joke prevailed some time ago founded upon the rumor that the telegraph companies had ruled against the use of the word "lousy."

"How then," a cry went up, "is New York to talk to Hollywood?"

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But it's no joke to the business man—this tremendous chasm between the high-strung daily operations of a big modern industry. That interesting pit gobbles up into its vastness millions of dollars worth of waste motion.

It may be that New York, in time, may get at least a beginner's idea of Hollywood; but, after nearly two years' residence in Studioland, it seems hopeless to the writer that Hollywood, save only the executives imported here, will ever realize New York's existence.

Tell a home-loving Englishman that there is anything worthwhile outside the great little isles of Britain and you'll get an utterly blank look for your pains. You get the same expression in Hollywood when you labor to explain the other great functions of theatres and distribution, how they head into the big executive offices of the metropolis and how the heavy machinery provides the wherewithal for Hollywood's vast payroll.

So these few words are written wholly for New York's elucidation: and then only in a rudimentary way.

"This Hollywood is a crazy place!" I observed to a friend one day.

"Well, yes," said he, "of course. But—do you remember in our old writing days in New York, we considered an actors' boarding house to be a crazy place? Most anything might happen there. Well, Hollywood after all is just an actors' boarding house; big, that's all."

And another said: "Hollywood is just a great perennial circus—a gigantic carnival. The big tent tops the show from Western avenue to Beverly Hills. Hollywood boulevard is the midway plaisance, with concessions, visitors, workers, parasites and sharpshooters. And the big brass band plays right along."

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Which is a pretty fair parallel. The Hollywood sun rises and sets—right in Hollywood. It is a tight little world. "And all without—is without."

Hollywood puffs its chest and says: "What does New York know about making pictures?"

And New York grits its teeth and says: "What does Hollywood know about anything?"

And there is a considerable basis for each query.

A top producing executive here told me of the recent visit of a top executive from New York. Now, the latter has probably viewed every feature picture ever released, appraised with keen, practical eye its audience value and routed it accordingly, to the tune of hundreds of million dollars in box office cash.

"Do you know," said the Hollywood genius with admirable candor, "this man astounded me. He actually knows pictures. Why—he actually talks like a producer."

The two men became almost friendly. But I recall the New York man several years ago, when he got a Hollywood wire from the other. It was during the severe labor troubles at the studios. "Don't worry," said the wire, with Hollywood glibness, "I'll hold the fort here against all odds."

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The New York man became apoplectic with rage. It was his deep impression that New York was holding the Hollywood fort right along to the extent of some $20,000,000 a year sent in weekly installments to keep the fort together. "He'll hold it—will he!" yelled the New Yorker, as he tore the paper to shreds.

Of course the Hollywood man was sincere in his belief that the supreme thing was to continue to send pictures to New York so it could continue to exist.

It was nice of him to think at all of New York. Aside from the executives Hollywood doesn't think about New York—or any other place.

Hollywood's first thought is a job and a salary; that is also Hollywood's second thought. The third thought is one of vanity; and there it ends.

There are 3,500 players in Hollywood whose names are more or less known. And there is continuous employment for little more than 500. There are 300 directors and four hundred writers for a feature output of 400 pictures a year.

So the good jobs are few and the salaries spectacularly, gorgeously, high; and vanity measures up to the salaries.

Hollywood craves publicity, but is just as insular in its viewpoint of publicity as it is of everything else. The avenues of picture publicity are worldwide, as we well know. In this country thousands of theatres are using names and personality stories to get the millions up to the box office, and competent photoplay editors of the daily press of the United States are telling the public of the people of the screen. In Europe, Australia, Egypt, South Africa, the interest is quite as keen. Altogether, it is the largest, most vital outpouring of publicity this old world has ever seen.

Yet Hollywood's publicity eye sees no further than Hollywood's publicity nose. If an item, important or innocuous, appears locally, Hollywood naively believes the whole world has been encompassed. For that item must reach the eye of the boss, and the boss hands out the jobs.

Hollywood works hard. If New York thinks otherwise, New York is mistaken. I know of men here who never get home to dinner and to whom a recreation such as golf is unknown, men who gray and all but crack under the strain of making entertainment that clicks and at the same time matching the costly regime of a huge factory against the outcry and exactions of the money bags of the East, men who look back with longing to the business hours of New York and the old luncheon relaxation of the Hotel Astor.

Finally, Hollywood is a creative place—just that and nothing more. Creative folk can be nothing more or less and still be creative. The New York executive who told me his dearest wish was to take Hollywood by the nape of its neck and

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LEADING STOCKS DROP MORE THAN INDUSTRY'S $125,880,000 APRIL LOSS

Fluctuation of Leading Stock Groups

Stock Issue	Shares Outstanding	Closing Prices Mar. 31	Closing Prices Apr. 30	Decline in Points	Depreciation in Market Value
AMUSEMENTS					
Fox	2,425,660	34	20⅛	13⅞	$33,656,032
Gen'l Thear. E.	1,898,637	12⅜	5	7⅜	14,002,447
Loew's	1,419,217	56	46	10	14,191,170
Paramount	3,113,026	43¼	30⅜	12⅜	38,523,696
RKO	2,328,250	22	18⅛	3⅞	9,021,968
Warners	3,767,593	12½	8⅛	4⅜	16,483,219
Totals	14,952,383			51⅞	$125,878,532
▲ ▲ ▲					
INDUSTRIALS					
American Can	2,473,998	123⅜	112⅞	10½	$25,976,979
Gen. Electric	28,845,927	48⅛	43⅞	4¼	122,595,189
Gen. Motors	43,500,000	42⅝	41	1⅝	70,687,500
Radio	13,161,750	22	16¾	5¼	69,099,187
Union Carbide	9,000,743	63¼	54½	8¾	78,756,501
U. S. Steel	8,687,435	139⅞	120	19⅞	172,662,770
Totals	105,669,853			50¼	$539,778,126
▲ ▲ ▲					
PUBLIC UTILITIES					
Amer. & For. Pwr.	1,665,562	41¼	33⅛	8⅛	$13,451,441
Amer. Tel. & Tel.	17,956,512	188⅞	181⅞	7	125,695,584
Consol. Gas	11,467,539	101¼	94¼	7	80,272,773
Int. Tel. & Tel.	6,642,508	35⅜	26⅜	8⅛	57,291,631
Pub. Serv. N. J.	5,503,128	87⅛	82	5⅛	28,203,531
United Gas Imp.	23,314,577	32⅞	30⅜	2½	58,286,442
Totals	66,539,826			38⅜	$363,201,402
▲ ▲ ▲					
OILS					
Atlantic Ref.	2,696,642	18½	15¼	3¼	$8,763,986
Mex. Seaboard	1,244,383	16⅝	16½	⅜	466,643
Phillips Pete.	4,279,982	10⅝	8⅛	2½	10,699,955
Stan. Oil N. J.	25,518,456	41⅞	37⅜	4½	114,833,052
Stan. Oil N. Y.	17,808,907	21½	19	2½	44,522,267
Texas Corp.	9,851,151	27½	22¾	4¾	46,792,967
Totals	61,399,521			17⅜	$226,078,870
▲ ▲ ▲					
RAILS					
Balt. & Ohio	2,562,952	74	64½	9½	$24,348,044
Ches. & Ohio	7,655,048	40⅝	40¼	⅜	2,870,643
N. Y. Central	4,992,590	108¾	99¼	9½	47,429,605
N. Y., N. H. & H.	1,571,179	83	79	4	6,284,716
Pennsylvania	13,111,700	55¼	53¾	1½	19,667,550
Union Pac.	2,222,916	184	170⅛	13⅞	30,843,189
Totals	32,116,385			38¾	$131,443,747

Although Film Issues Are Heaviest Point Losers

RKO's $9,021,970 Depreciation is Smallest Loss in the Entire Amusement Group

The six principal motion picture issues on the New York Stock Exchange dropped $125,879,532 in market value during the April bear market, but, due to the comparatively moderate number of shares outstanding in the film group, this was the smallest depreciation of any of the leading groups on the board, comparing with a loss of $539,778,126 in the six principal industrials, $363,201,402 in utilities, $226,079,870 in oils and $131,443,747 in rails.

These figures, based on the market action of the six leading stocks in each of the respective groups, show that the film stocks were the heaviest losers in numbers of points for the group as a whole, mainly because of wide declines in Fox, Paramount and Loew's, which were prominent bear targets during that month of heavy short selling.

However, the bluest of the market's "blue chips," U. S. Steel, lost six points more than Fox on the month, while the largest drops in the picture group were equalled or exceeded by premier issues in other sections of the list, including such highly rated shares as American Can, American Telephone and Telegraph, New York Central and Union Pacific.

15,000,000 Film Shares Out

With the six film issues running up a collective total of only 14,952,383 shares outstanding, the market value depreciation was comparatively moderate in view of the fact that the six industrial issues had a total of 105,669,853 shares outstanding, the utilities 66,539,826 shares and the oils 61,399,521 shares and the rails 32,116,385 shares.

Due to the series of bear raids against the issue, Paramount was the largest loser in the film group for the month, $38,523,696 in market value of the stock being wiped out in a decline of 12⅜ points. Fox lost the most in number of points, 13⅞, and dropped $33,656,032 in market value.

Warners, with more stock outstanding than any of the other film shares, showed a loss of $16,483,219, while General Theatres and Loew's sold off $14,002,447 and $14,191,170 in market value, respectively. Demonstrating the strong support afforded the stock during the reactionary period, RKO showed the smallest depreciation in the group, $9,021,968.

These figures compare with the following market valuation losses in leading stocks in other sections of the list: U. S. Steel $172,662,770, American Telephone $125,695,584, Standard Oil of New Jersey $114,833,052, Consolidated Gas $80,272,773, Union Carbide $78,756,501 and General Motors $70,687,500.

Berlin Financier To Sue For Failure of Picture Company

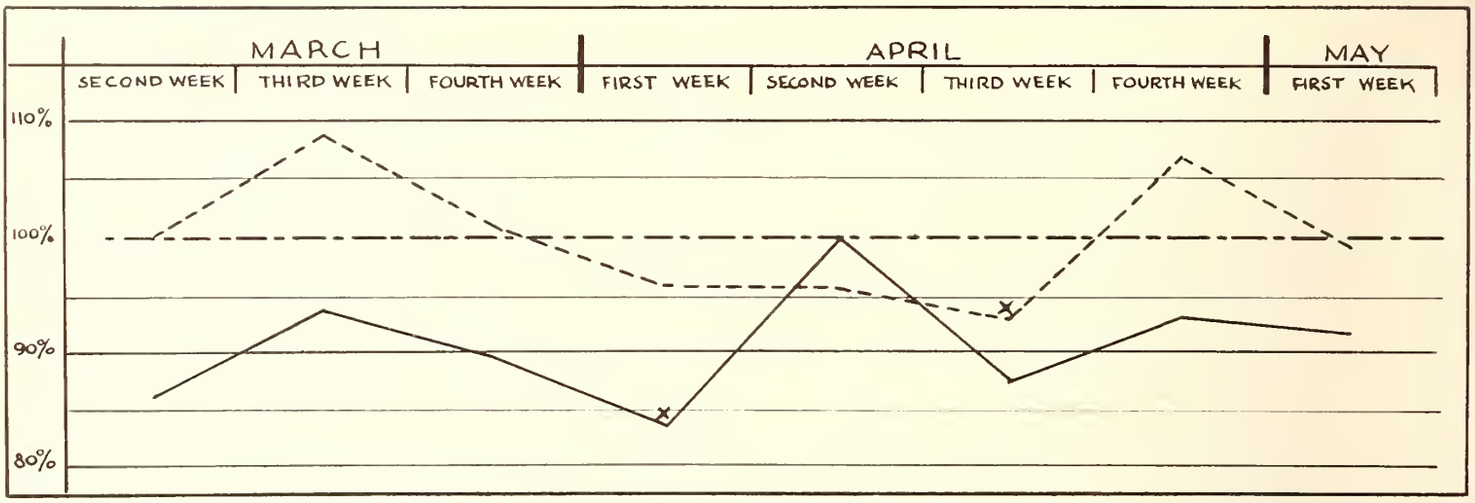
Berlin—Sklarz, well known financier and director of Derussa, German-Russian film firm which failed, is expected to sue the Berlin Commercial Representatives of the Soviet for the failure, alleging the Russian board members were responsible.

If he wins, the Berlin Russian Bureau, which appointed the Russians, will have to pay damages. The claim is for 10,000,000 marks.

Warners Opening Four Houses In 2 Months in East, Midwest

Dan Michalove, Warner theatres head, has returned to the home office after the opening of the new Warner in Milwaukee, and an inspection of houses in the Chicago district.

The Sam Warner Memorial theatre opened in Youngstown, Ohio, on May 14; a new house in Morgantown, W. Va., opens in June, and later the new Torrington, Conn., theatre opens.



_ _ _ _ _ _ _ Box office receipts, 10 cities, 1930 (eight weeks)
— — — — Average receipts, 10 cities, 1930 (eight weeks)
_____ Box office receipts, 10 cities, 1931 (eight weeks)
* Indicates end of Lent each year.

Although theatre grosses remain slightly under a year ago, they are now becoming more steady than they were in 1930. This fact is brought out in a tabulation of box office receipts published since March, 1930, with the above graph based on comparative figures for the eight weeks from the second week in March to the first week in May inclusive. It will be noted in this chart that the theatre during the Lentern period in 1930 suffered a more protracted period of depression than it did this year. Whereas business dropped 15 per cent in 1930 during Lent, 1931 gained with a decrease of only 10 in grosses, a fact which substantiates a survey published by the MOTION PICTURE HERALD.

Torchy Comedies On Educational's 1931-32 Program

C. C. Burr, who made the original series of Torchy comedies, based on the Sewell Ford stories, for Educational, will produce a new Torchy series to be released by Educational as part of its 1931-32 program of 52 two-reel comedies.

Ray Cooke, juvenile comedian, has been signed for the lead in the new series of six two-reelers.

The series will be produced at Educational Coast studios.

Visugraphic Claims Audience of 25 Million in Ten Months

What is claimed to be an indication of public acceptance of advertising pictures is contained a report issued by Visugraphic Pictures, which shows that in a 10-month period, more than 24,800,000 people saw commercial shorts made by that company.

The report, prepared by Mrs. Marie Barrell, manager of Visugraphic's distribution, and said to be based upon signed statements from managers, revealed the following:

Total number of showings in this period.

Theatrical—27,942: Attendance—19,919,-282.

Non-theatrical — 13,184: Attendance — 4,-894,578.

Sarnoff, Brown, Rothafel Arrive on Coast for Confab

Hollywood (QP)—David Sarnoff, Hiram Brown and S. L. ("Roxy") Rothafel arrived here on Thursday to inspect the Radio and RKO Pathe studios and to confer with production executives regarding new season's production schedules.

The visit is Sarnoff's first to the RKO lot.

One Up on Reno

Hollywood — Following hurriedly called confabs and much heated discussion, Radio executives junked the title, "Waiting at the Church" and in its place selected "Take This Woman."

The publicity department, here and at New York, breathlessly informed the world of the change.

Followed more hurriedly called confabs and much more heated discussion, and, within 48 hours after the switch, Radio executives junked the title, "Take This Woman," and in its place selected "Waiting at the Church."

Germans Demand End of Quota Law Ask Low Rentals

Berlin—Abolition of all quota restrictions and resumption of complete international competition, is demanded by the German exhibitors' association, C. E. A., through its president, Herr Scheer. Only by competition can reasonable prices be assured, he told the big Munich convention of the organization.

Cheaper rentals are demanded as a complementary sequence to the announcement of Klangfilm, that it is preparing to bring out apparatus for the smaller and medium-sized theatres at a price of $1,400.

The C. E. A. passed resolutions at Munich also demanding to correct abuses of censorship, abolition of "blind-booking," and reduction in fees for talking equipment licenses.

Yates' Patent Action Against Saland Opens

Wilmington—Leon Gaumont, one of France's foremost motion picture men is the center of interest in the patent suit trial which started in U. S. District Court here on Wednesday. The suit involves developing and drying machines Gaumont invented for films in 1909.

While Gaumont is not in court, his depositions will be submitted by the plaintiff, Cinema Patents (H. J. Yates-Consolidated Film). Defendants are Craft Film Laboratories, Steven J. Devoe, Flushing, N. Y., Harry Glickman, Brooklyn, and Nat Saland of Long Island.

The suit is based on the alleged infringements of two patents issued in 1916 to Gaumont, one for developing films, and the other for drying films.

Gaumont had applied for his patents in 1909 when the industry was in its infancy, but he did not receive his patents until seven years later, and one of his patents, that for drying films, was later assigned to the Societé Etablissements Gaumont of Paris. Both patents later were assigned to the plaintiffs it is contended.

Counsel for the plaintiff opened the case with an explanation of the patents, describing the methods of sending films through the developing, fixing and hypo-bath and then through the drying cabinets.

Herbert A. Huebner, counsel for Cinema Patents, yesterday claimed thousands of handymen and mechanics are violating the general patents.

Cinema Patents conceded that Craft had legally acquired 26 Gaumont machines, but the question at issue is whether reconstruction of these machines constitute infringement of the patents now said to be held by plaintiff.

THE CAMERA REPORTS



BACK HOME. (*Left*) *After two years of stage and screen work that took him over much of the world, Leo Carrillo is shown arriving at New York from Hollywood, whence he planed with a print of his first starring picture, Tiffany's "Hell Bound," now at the Paramounts on Broadway and in Brooklyn. Greeting him at the Newark airport is Mrs. Carrillo.*

TRAIL'S END. (*Right*) *Hollywood, which she left so long ago (Film Industry Time), sends flowers to Pola Negri on her return to make a second debut on the screen that has learned to speak while she was away. (Acme photo).*





LEADERS. *Nature lends proper dignity to the location on the M-G-M lot chosen for that company's welcome to Senator James Davis of Pennsylvania production chief (right). Representing M-G-M is Louis B. Mayer,, while Senator Samuel Shortridge of California extends that state's greetings.*



SHE SIGNED. *That moment just before Germany's most popular star took pen in hand to write Lil Dagover along the dots on a Warner-First National contract in the Berlin offices of Gus Schlesinger, general European manager for that company. It is he who trustingly loans his pen.*



REUNION. *The "boys" in Universal's "All Quiet on the Western Front" meet again on the anniversary of the premiere. You see Russell Gleason, Slim Summerville, Lew Ayres, William Bakewell, Ben Alexander and Walter Browne Rogers.*



BACK FOR MORE. *Is Leon Janney, frank-faced screen lad who has been making personal appearances at Warner theatres throughout the country. In Hollywood again, Leon is making "Penrod and Sam."*



ELECTED. *John Arnold, who has been chosen president of the American Society of Cinematographers. Arnold, who is head of the camer adepartment of M-G-M, said that his only platform was "to work hard."*



GESUNDHEIT! *A word to drink all men's health by, and peace to the world —if only beer were brains. And so it is a war-weary Germany that Paramount has interpreted in this episode in "The Smiling Lieutenant," with the star, Maurice Chevalier, at center—sans uniform, sans smile. The production opens at the Criterion, New York, May 22.*



CELEBRITIES AT HOME. *Our intimate collection grows by one more with this view, which shows Neil Hamilton, M-G-M featured player, and his non-professional wife guarding the entrance to their residence.*



MOVIES THE INSTRUCTOR. *How the motion picture educates while it entertains is indicated by this set for Warner Brothers' "Night Nurse," which takes the public inside a modern hospital. Director William Wellman is shown in rehearsal.*



DOUBLE EXPOSURE CAMERA. *Four members of the technical staff at the Radio Pictures studio, shown inspecting a model of the new camera designed to take double exposures simultaneously. The camera (inside a sound-absorbent casing especially designed for its use in talking picture photography) has two film magazines instead of the usual one.*



RECOVERING. *Mrs. Walter Huston, wife of the screen star, who has been ill in New York. Former stage actress, she recently received a European film offer, but will continue as a Broadway "play-doctor."*

MARKET QUOTATIONS OF FILM STOCKS

(Week ended Thursday, May 14)

Stock Exchange

1931 Range High	Low	Stock & Div.	Sales (in $100s)	High	Low	Thurs. Close	Net Change
9	5	Amer. Seating	2	5½	5	5	— 1
15	5	Cons. Film	12	6½	6	6	— ¼
187⅛	131¼	Cons. Film pf. (2)	35	151⅛	141½	143¼	
185¾	143⅜	Eastman Kodak (8a)	256	163	153	154	+ ¾
383⅛	141¼	Fox Film A (4)	1055	187⅛	143¼	17	— 1
151½	3⅜	Gen. Thea. Eq.	455	45⅛	3¾	4	— ⅛
63½	41½	Loew's, Inc. (3b)	397	45¼	41¾	42¾	— 1⅜
98	83	Loew's pf. (6.50)	3	91⅞	86¾	86¾	— 5⅛
27	25	M-G-M pf.	3	26¾	26¼	26¾	+ 1¼
50¼	26½	Para.-Pub. (2.50)	1062	30⅜	26⅞	28	+ ¾
2⅞	1½	Pathe	23	1⅝	1½	1½	— ⅛
6½	3	Pathe A	2	4¼	4⅛	4⅛	— ⅜
24½	15½	Radio-Keith-Or. A	716	18½	17	17	— ⅛
42	24	Univ. Pic. 1st pf. X (8)	60	28	26	28	+ 4
20⅜	7⅛	Warner Bros.	323	8½	7½	7¾	+ ¼
40½	20	Warner Bros. pf. (3.85)	2	22	20	21	+ 2

(X) 10 share lots.
(a) including extras.
(b) plus extras.

Curb Exchange

		Columbia Pic. (1½a)				Not quoted	
22	13	Columbia Pic. vtc. (1½a)	2	13	13	13	— 1
6⅛	3	Fox Theaters A	45	3¼	3	3	— ¼
31¼	5⅝	Gen. Thea. Eq. cv. pf. (3)	95	7¾	5⅝	5¾	— 1¼
		Nat. Screen Serv. (2)				Not quoted	
3½	1⅛	Sentry Safe Con.	8	1⅛	1⅛	1⅛	— ⅛
15¼	6¾	Technicolor	7	8⅞	8¼	8⅞	+ ½
13¼	6⅝	Trans-Lux DPS	188	9½	8⅛	8⅜	

(a) plus 5 p. c. in stock.

Bonds on Stock Exchange

1931 Range High	Low	Bond & Maturity	Sales (in $1000s)	High	Low	Thurs. Close	Net Chang
76	31	Gen. Thea. Eq. cv. 6s '40	180	45	31	34	— 10
99¾	94	Loew's 6s '41	69	96½	95¼	95⅞	+
105	101⅜	Para.-Bwy. 5½s '51	13	103	102¼	102¼	—
97	86¼	Para.-F-L 6s '47	30	90	87	87¼	— 1
89¾	79½	Para.-Pub. 5½s '50	57	83½	81	81	— 1
89	51	Pathe 7s '37 ww	43	82¼	81	81¼	+
74½	40	Warner Bros. cv. 6s '39	113	43¾	40¼	40¼	— 3

Bond on Curb Exchange

70	55	Amer. Seat. 6s '36	5	64½	64¼	64¼	+ 1

Produce Exchange

Color Pic.	Not quoted
Photocolor	Not quoted
Roxy	Not quoted

Over the Counter Stocks

	Bid	Asked
Roxy	⅞	1
Roxy A (3.50)	10½	12½
Roxy units	11	13

WIDE MOVE IN PARAMOUNT STOCK; FOX REPORT MAY CREATE PRECEDENT

Release of Annual Fox Statement Scheduled for May 25, With Meeting on June 10

In what is expected to establish an accounting precedent for other motion picture companies, the Fox Film Corporation will issue some time before May 25 its annual report, containing a higher basis of depreciation on new films. In addition, the company will submit a report in which the former system of accounting is used.

Changing conditions in the industry, it is reported, will result in other units falling into line and using faster depreciation schedules. Among these conditions are mentioned the shorter average run of features and the keen competition among the large producers.

Not satisfied with presenting the report only on the figures prepared for bankers, the company has had a report made up under the system used in 1929, a step that has resulted in three postponements of the annual stockholders' meeting, which, according to the rules of the New York Stock Exchange, cannot be held before the annual report is issued.

Originally scheduled for April 15, the meeting was adjourned to May 1 and then to May 15, when it was postponed to June 10 to enable the annual report to be issued 15 days before the meeting, making the date for the report about May 25.

When both annual reports are issued, each will show a considerable difference in earnings figures, this because the system of accounting used by the bankers in the recent new financing, which forms the basis of one report, charges off amortization of a film in one year; whereas, the second report has been computed on

(*Continued on page* 43)

Reprints of "School & Screen" in four-page pamphlets for distribution to local teachers are available to exhibitors at $3.50 per hundred. Address, Motion Picture Herald, 1790 Broadway, New York

Harold Franklin Due in New York

Harold B. Franklin, operating chief of the Hughes-Franklin circuit, is scheduled to arrive in New York from Los Angeles early next week.

Other Issues Move in Narrow Channels, With Trading Light in Warners

By THE ANALYST

Day-to-day fluctuations in motion picture stocks were rather narrow during the past week, but special situations brought about wide moves in individual issues and attention was focused largely on Fox and Paramount, the former selling off to a new record low from which it later recovered somewhat, while the latter maintained a steady tone with all the bad news in connection with the dividend cut out of the way. In fact, the reduction in the annual payment on the stock from $4 to $2.50 was more moderate than had been looked for in many quarters.

The speculative community was not at all pleased with the third postponement of the Fox annual meeting and nervous selling of the stock was on for most of the week.

Issues allied with Fox also were in large supply as a result of the unfavorable impression created by the delay in getting up the 1930 earnings statement, and wide declines were made by General Theatres common on the Stock Exchange, the preferred on the curb and the company's 6 per cent convertible issue on the bond market.

Pressure on Paramount in the preceding week had about discounted the reduction in the dividend rate.

Turnover in the other film shares was comparatively light and, in view of the action in other sections of the list, what with Steel and other blue chips selling off to new lows, action of the picture shares indicated no important

(*Continued on page* 43)

The CROWNING GLORY



of

Metro-Goldwyn-Mayer

IN 1931-1932

Stars, Directors and Authors of the Crowning Glory of M·G·M

Marion Davies
Wallace Beery
Joan Crawford
Marie Dressler
Greta Garbo
John Gilbert
William Haines
Buster Keaton
Stan Laurel-Oliver Hardy
Alfred Lunt-Lynn Fontanne
Robert Montgomery
Ramon Novarro
Norma Shearer
Lawrence Tibbett

Dorothy Appleby
Lionel Barrymore
Edwin Bartlett
William Bakewell
Charles Bickford
Lilian Bond
Edwina Booth
John Mack Brown
Janet Currie
Reginald Denny
Kent Douglass
James Durante
Cliff Edwards
Phyllis Elgar
Madge Evans
Clark Gable
Ralph Graves
Charlotte Greenwood
Neil Hamilton
Helen Hayes
Leila Hyams
Jean Hersholt
Hedda Hopper
Leslie Howard
Dorothy Jordan
Joan Marsh
Adolphe Menjou
John Miljan
Ray Milland
Conchita Montenegro
Polly Moran
Karen Morley
Conrad Nagel
Ivor Novello
Monroe Owsley
Anita Page
Irene Purcell
Marjorie Rambeau
C. Aubrey Smith
Ruth Selwyn
Gus Shy
Lewis Stone
Ernest Torrence
Lester Vail
Robert Young

Directors

Harry Beaumont
Clarence Brown
Tod Browning
Jack Conway
Cecil B. DeMille
Marcel DeSano
Paul Fejos
Jacques Feyder
George Fitzmaurice
Nick Grinde
George Hill
Robert Z. Leonard
Zion Myers
Harry Pollard
Charles Riesner
John Robertson
Arthur Robison
Edgar Selwyn
W. S. Van Dyke
King Vidor
Jules White
Sam Wood

Authors

Beatrice Banyard
Malcolm Stuart Boylan
Frank Butler
Vicki Baum
Ruth Cummings
Noel Coward
Jack Cunningham
Delmer Daves
Joe Farnham
Edith Fitzgerald
Martin Flavin
Becky Gardiner
Harvey Gates
Benjamin Glazer
Ralph Graves
Howard Green
Eric Hatch
Hugh F. Herbert
Robert Hopkins
Cyril Hume
Boris Ingster
L. E. Johnson
Gordon Kahn
George Kelly
Hans Kraly
George Landy
John Lynch
Chas. MacArthur
Willard Mack
Frances Marion
Gene Markey
Sarah Y. Mason
John Meehan
Helen Meinardi
Bess Meredyth
Lucile Newmark
Leonard Praskins
W. L. River
Wells Root
Aurania Rouverol
Madeleine Ruthven
Paul G. Smith
Zelda Sears
Matt Taylor
Sylvia Thalberg
Wanda Tuchock
Ernest Vajda
John Van Druten
Bayard Veiller
Lieut. Comm. Wead
Claudine West
P. G. Wodehouse
Edgar Allan Woolf
A. P. Younger



























The Crowning Glory of Metro-Goldwyn-Mayer
48 Pictures

Watch for the Big News about M-G-M Short Subjects in '31-'32. Our leadership in this field will be further entrenched by a greater and more varied Shorts program than ever in our history!

THIS LIST IS SUBJECT TO REVISION.

30 Star Productions

MARION DAVIES (2)

NORMA SHEARER (2)

GRETA GARBO (2)

JOAN CRAWFORD (2)

JOHN GILBERT (3)
Of which Two will be "Cheri-Bibi" and the celebrated "Candlelight."

WILLIAM HAINES (3)

BUSTER KEATON (2)

ROBT. MONTGOMERY (3)
Of which Two will be the stage hit "The Truth Game" and the magazine story "Huddle."

RAMON NOVARRO (2)

WALLACE BEERY (2)
Of which One will be "Sea Eagles" to be produced in cooperation with the U. S. Navy.

LAWRENCE TIBBETT (1)

LUNT-FONTANNE (1)
The Theatre Guild Stars

LAUREL-HARDY (1)
Their first full-length feature comedy "Pardon Us."

COSMOPOLITAN (4)
Among them the widely known serial and novel "Skyscraper Souls."

Special Information Forthcoming About
Marie Dressler Productions

13 Exceptional Pictures

FLYING HIGH
The sensational stage hit, a year on Broadway, filmed with its great star Bert Lahr!

THE CHRISTIAN
Hall Caine's immortal soul-novel perfect for talkies!

BOARDING SCHOOL
Ritzy young folks learn about life and love! A new locale dramatized by M-G-M showmanship!

THE AWAKENING
John Van Druten, writer of stage hits, clicks again!

NIGHT COURT
Human destinies judged while a city sleeps! A gold mine of drama by Mark Hellinger, Charles Beahan.

RED HEADED WOMAN
We bought Katharine Brush's newest Satevepost serial in manuscript! Now it's a national sensation!

BRIDGE VS. BRIDGE
Divorce! Never so dramatically told as in this Liberty Magazine story

AFTER ALL
Van Druten's big London stage hit. It will soon be presented on Broadway!

ARSENE LUPIN
The master-thief comes to talkies! Tod Browning will direct!

WEST OF BROADWAY
Zane Grey's best-seller "Shepherd of Guadaloupe" in thrilling talkies!

GUILTY HANDS
Bayard Veiller, author of "Paid" scores again with another audience idea!

THE SQUAW MAN
Cecil B. De Mille's Giant Production! Months in the making! A brilliant cast!

HONOLULU
The lure of tropical Honolulu dramatized in a lavish and thrilling production!

"The Marquee 5"

Five Big Productions attuned to the psychology of the entertainment hour!

May 7th

Silents Decrease On British Mart

London—Principal feature of the March report of the British board of censors, is the striking decrease in the number of silent features. There were only three silent feature films passed, as compared with 25 in March, 1930. The total number of sound features, on the other hand, was 63, as against 41 a year ago. The number of features, both sound and silent, was exactly the same as a year ago.

Stevenson Addresses Ad Students on Pictures

Edward F. Stevenson, president of Visugraphic Pictures, was host to a group of advertising students on Wednesday when he gave them a talk on the use of motion pictures in the selling field.

The group included the advertising classes at Columbia University and the Advertising Club of New York and employes from the Eastman Kodak at Rochester.

DeSylva Returns From Europe

George DeSylva returned Wednesday after a two months' sojourn in Europe. He will soon begin his new career as a Fox producer, working alone for the first time in many years, instead of being associated with his partners, Brown and Henderson.

While abroad DeSylva wrote a story for Janet Gaynor. David Butler will direct the film with him.

Indorsers Knock Gang Cycle

Indianapolis—State Board of Photoplay Indorsers met here and among other things went on record as protesting the showing of gang pictures. This week three of the five downtown first-run houses are showing gang pictures. All are doing better than average business.

No Stage Work for Gloria

Gloria Swanson has denied that she would appear upon the stage in Cleveland, as it was announced she would, in a New York newspaper. The star explained that she will make two pictures this year.

Make-up Artists Elect

Hollywood—Perc Westmore, make-up director for Warners, has been elected president of the M. P. Make-up Artists. Mel Burns is treasurer and Bert Hadley secretary.

"Trader Horn" Comes Back

San Francisco—"Trader Horn" will open at the Fox West Coast Paramount on May 23, after grossing $60,000 in three weeks at the Columbia as a roadshow.

Betty Roberts in New York

Betty Roberts, Radio's western story editor, and Jane Murfin, author, have arrived in New York for a month's stay.

Mary Brian Leaves Paramount

Hollywood—Mary Brian will end her connection with Paramount on completion of "Silence," Max Marcin play.

Turning on the Heat

For the exploitation campaign on a certain widely discussed current release of a major distributor appears a warning to exhibitors to avoid in their ballyhoo all "phrases that refer to the American home-phrases laying too much stress on the family and children angles; or cold, idealistic copy."

"Instead," states the company's instructions to theatre owners, "use copy that smacks of personality and conflict between man and woman; of warm love and jealousy; ambition and desire. Use the figure of the girl to sell youth appeal. A number of catchlines appear in this bulletin which sell the title."

And, so Mr. Exhibitor turns over a few pages and finds these "warm love and jealousy" catchlines, among others:

"What man sows—woman reaps!"

"Revealing the stark, amazing truth about marriage!"

"Alone, she raised five splendid children—only to lose them to the stranger who was their father!"

"One, the mother of his children, the other his inspiration!" Etc., etc.

First to Double-Feature, Montreal Can't Quit Now

Montreal—Montreal, the birthplace in Canada of the twin-bill policy, has more theatres offering double-feature programs as a regular plan than all the rest of Canada put together, and since for years many local exhibitors have offered double film fare, now they could not get away from it if they wanted to.

Current amusement pages in Montreal newspapers carry the advertisements of 27 theatres, and 24 of them announced twin bills, the exception being the Palace, Loew's and the Princess. Two of the leading Famous Players' houses, the Capitol and the Imperial, are regularly presenting double features. All theatres of United Amusements Limited, which has a booking affiliation with Famous Players, have twin bills, and there are 19 United houses in Montreal. With one exception, the Consolidated and Confederation theatre groups also offer twin bills. Of the 40 other theatres not represented in the daily newspaper advertising, every one of them regularly offers double-features.

Editors Launch Fight on Sponsored Films and Acts

Columbus—Vigorous opposition to sponsored films has been launched by the Ohio Newspaper Association. At its meeting here, advertising on screen and stage was characterized as "cheap and pilfering" in an adopted resolution which called on each member to withhold beneficial comment concerning any theatre that presented such material, and to point out sponsored films and acts to their readers "so that they may not pay admission, expecting entertainment and yet be subjected to the unfair methods of certain greedy film interests."

New Continuous Projector Shown

Madrid—Carlos Mendizabal Brunet, of Palo (Malaga), has invented and exhibited before engineers of the School of Mines a projector called the "Kinisophote," which machine runs continuously and the screen receives a constant amount of light, thus doing away with flickering. It suppresses the Maltese cross and allows the use of very thin (cellophane) film, driven by only one side of the film being perforated. The sound groove is placed in a 5-millimeter space, so that the section for pictures retains its normal one-inch width without narrowing. The film is driven at a constant speed at every point, so that the sound impression can be taken up anywhere. Instead of being 75 holes distant from the corresponding figures, it can be placed immediately opposite them, thus avoiding the difficulties arising from cuts and repairs. Finally, after being wound up as usual during projection, the film is not re-wound, but is picked out from the inside of the reel to be projected again. This operation is done by conical rollers.

Chevalier Host to Bernstein

Maurice Chevalier, whose latest vehicle, "Smiling Lieutenant," will have its world premiere at the Criterion, in New York, late this month, will be the host at a farewell dinner honoring Henri Bernstein, French playwright, on Saturday evening, at the Hotel St. Moritz.

Chevalier has invited, among others, Mr. and Mrs. Jesse L. Lasky, Mr. and Mrs. Walter Wanger, Mr. and Mrs. B. S. Moss, Ernst Lubitsch, Henry Salisbury, Anita Loos, Marcel Achard, Jacques Bataille-Henri, George Gershwin, H. D'Abbadie D'Arrast and Adolph Zukor.

Bernstein will leave for Europe in the near future.

Anderson Here with "Nomadie"

Marius Anderson arrived in New York this week with the first completed print of "Nomadie," a feature picture in which the action takes place in Norway, Sweden, Denmark, Germany and the Arctic Circle.

Anderson was in Northern and Central Europe last year shooting scenes for this production, which is designed primarily to interest persons born in the above mentioned countries who now make their homes in the United States.

Anderson plans to distribute on a states rights basis.

Hold-Over Cost $1,250

Buffalo—Convicted of having held over one Fox, and four Universal pictures an additional day, Joseph A. Ruteck, operator of the Park theatre here, was ordered to pay damages and costs amounting to $1,250, by U. S. District Judge Adler.

Sam E. Morris Due

Sam E. Morris, vice-president and general manager of Warners, is due in New York the end of the week from the Coast. after a stop in Chicago to look over Warner property.

TROUBLE AHEAD UNLESS COSTS OF PRODUCTION ARE CUT AT STUDIOS

British Producer Warns Against Heavy Budgets

$200,000 to $250,000 Grossed in England From Domestic Films Costing $75,000

The British motion picture industry is at least a year behind the United States.

British producers have at last become convinced that the film business is a commercial business just the same as any other industry.

They at last realize the handicap under which they work because of the limited number of theatres available and they are keeping their costs down to rock bottom.

American producers may soon find themselves in the same position out of which British producers have been trying for four years to work themselves; that is, with bad business in theatres and diminishing grosses, over which costs may run ahead of income.

These are the views of John A. Thorpe, director and general manager of British International Pictures, now in Hollywood.

"I am here to learn what I can," he said, "especially about new developments in sound. We are far behind this country in the matter of sound recording. For instance, we have no noiseless recording equipment, nor have we any of the ribbon mikes.

"We now are down to a common sense basis at Elstree. We realize that we must keep our costs down if we are to make any money in the limited number of houses to which we can sell our product. There are only about 2,500 theatres over there and 600 of them are controlled by Gaumont and are therefor closed to us. We have a market in South Africa, but little if any profit there. We make a little profit in Australia. Canada is practically closed to us because of Paramount. So, with only the home theatres to draw from, we must keep costs down.

"It is only the extraordinary picture on which we are able to spend more than $75,000, but for that we can turn out a picture that will compare favorably with an American picture costing two to three times as much. We can gross anything up to $200,000 or even $250,000 with such pictures.

"Not long ago the word 'British' on a picture was a stigma, was a liability instead of an asset. That has been changed. Our exhibitors will take our average picture in preference to an American average production and make more money with it. Motion pictures is a commercial business now in England and is being run as such. We cannot and do not attempt to pay the salaries you pay over here. We haven't your big stars, but we have the entire West End stage to draw from and this, except for the matter of ingenues, has the best material in the world. Ingenues, I admit, are scarce.

(*Continued on page* 50)

Welford Beaton's Farewell To His Beloved Son

Hollywood—The funeral of one of Hollywood's most popular and best loved characters was held last week. From the moment the news of Donald Beaton's death got abroad the Welford Beaton home in the Hollywood hills was literally deluged with telegraphic and floral tributes from the high and mighty of filmdom. For Donald's friends were legion.

He was known and loved for his writings, as associate editor of his father's paper, the *Film Spectator*. He was equally well known and loved for the almost super-human fight he had waged, on crutches and in bed, for four years against the ravages of a strange tropical disease which struck him down while he was still in his 'teens. He was known and loved by hundreds of stars and directors and writers and producers who had sat at the dinner table with him in his father's home. All Hollywood knew Donald Beaton as an extraordinary boy.

When the minister who conducted the funeral services in the Little Church of the Flowers asked Welford Beaton a day or two before the funeral if there was anything the minister could say for the stricken father, or whether the father wished to write any message, Welford Beaton said he was afraid he could not write anything for a few days. But in the still hours that night he sat in his study and penned a farewell note about Donald, and the minister used it to conclude his funeral oration. And this is what a father said about his son:

"We were writers together, he and I, and perhaps it would please him if I wrote a note that he could take with him to the throne of God.

"I think I know the things they value at the throne of God, and I'm sure that Donald takes them with him. He leaves to us, to his mother and sisters and me, a vast estate of golden memories of kind things done on earth. This legacy is not ours alone, and we would not keep it if we could, for everywhere he went throughout his life he scattered seeds from which sweet memories grew for each of those who knew what a charming boy he was, what a loyal friend and what a brave soldier.

"It is 'Happy Landings!' that we say to him today, and we keep our faces to the sun, our heads up, our smiles confident, for it is a strong man who is taking-off for over there. We do not worry, for we know that he has everything to carry him straight through to the landing field for lives well-lived on earth."

Academy Technicians To Talk On New High-Speed Stock

Hollywood—The Technicians' Branch of the Academy of M. P. Arts and Sciences will meet on May 21 to further discuss the practicability of the new high-speed panchromatic film recently brought out by Eastman and DuPont companies.

As at the March 31 meeting, H. Keith Weeks will preside. Set lighting equipment will also be discussed.

Columbia Will Distribute 2 British International Films

Columbia will distribute nationally "Young Woodley" and "Murder," two British International films, making six acquired from the English company.

Both films played the Cohan in New York some time ago. "Atlantic," "Night Birds," "Middle Watch" and "The Man from Chicago" are the first four.

Kintner Elected Westinghouse V. P.

S. M. Kintner, who has been assistant vice-president of Westinghouse Electric, was elected vice-president in charge of engineering for that company. He succeeds W. S. Rugg who has been elected vice-president in charge of sales.

Britone Begins Production With Own Sound System

London—Production of domestic talking pictures with the use of its own type of recording system, has been started by Britone Sound Studios, Ltd. It is a new company which has begun operation very quietly, and even now its plans are not officially divulged.

It is understood, however, that a number of short subjects have already been made, and that presently the production schedule will be extended to six features a year. The company's studio is at Southall. Recording is of the variable area type. Kessler Howes is general manager.

Fox Loses Lease Judgment

Philadelphia—Supreme Court has affirmed judgment of Common Pleas Court in the suit of Jacob N. Gold and Herman Segal against Fox, in which plaintiffs recovered judgment against Fox for a one year's lease on premises at 1315-17 Vine St., which Fox vacated as its exchange on April 30, 1926, without giving three months' written notice as provided in the lease. The rental was $7,200 a year.

"Seed" At Rivoli

"Seed," Universal's film from Charles G. Norris's novel, will have its Broadway run at the Rivoli beginning Thursday, May 14.

BRITISH MARKET AWAITS SOMETHING NEW AS STIMULANT FOR BOX OFFICE

It Worked

Louisville, Ky.—George W. Warren was arrested for being in a state of intoxication (not Kentucky), and acting police judge, Neill Funk, placed him under a $100 peace bond and ordered him to attend "The Secret Six" at Loew's State to garner a needed moral. The judge gave him a ticket, having seen a preview the night before. The story received a good proportion of reader attention and newspaper space. It developed that it was just another smart publicity stunt pulled by Walter McDowell, manager of Loew's and his assistant, George Hunt. Which is pretty clever work, at that!

Phila. Readies for Shows on Sundays

Philadelphia—"Blue" law opponents are elated over their first major victory in the passage through the House of an amendment to the Schwartz bill, which permits Sunday baseball.

Last week, a vote was taken on a similar amendment, which was defeated by the close margin of 101 to 99. The bill, however, was saved for a second reading and Representative Sowers, Philadelphia, submitted another rider which was passed by a vote of 103 to 99.

The bill will now go to the upper house, where it seems certain to be passed. It is expected that Governor Pinchot, who has stated his unqualified antagonism to any change in the "blue" laws of 1794, will veto the measure, but the chances are extremely strong for a ratification over his veto.

With the prospects of legalized Sunday baseball, theatre interests in town view Sunday pictures as a logical step. Already a campaign has been organized with this objective in view. With Sunday professional baseball a fact, it seems unlikely that there will be discrimination against Sunday shows.

Bankhead Visits Home

Tallulah Bankhead, new Paramount star whose first picture, "Tarnished Lady" recently opened at the Rivoli in New York, has gone to Alabama for a brief vacation to visit her father before beginning her next production, titled "China." Her father, W. B. Bankhead, is Congressman-elect from Alabama.

Gallup Names Representative

Bruce Gallup, advertising and publicity director of United Artists, has appointed Morris Helprin, newspaper man, as his Hollywood representative.

Theatre Earnings Start To Wane in England

Renters Are Using Block Booking For Salvaging, Although Law Prohibits That Practice

By W. H. MOORING

London—There are indications that when box-office returns of American product now running or on offer here, filter through to New York, someone will get a terrific shock.

Without painting the picture at its blackest, motion picture earnings are falling heavily on this market.

With a few exceptions, subjects of anything above program category, pre-released in the West End during the past two months, have sadly disappointed their backers, and throughout the whole country there is a definite tendency towards lighter grosses.

Not only are exhibitors asking for lower percentage terms—and in many, many instances getting them fairly easily—but returns from which the renters must take their pickings are drooping badly.

Some six months ago it became apparent that the end of the talker boom had been passed, and indications then were that the dialogue picture, having reached a rational basis, a period of stabilized business could be expected. But now there is no doubt whatever that values have fallen much below earlier estimates, and are still falling.

In the West End of London recently several pictures for which powerfully expensive press campaigns have been undertaken, have failed to bring anything approaching expected returns, and exhibitors are being advised through their association that London pre-releases are a useful gauge in determining the possible earnings of these subjects in territorial theatres.

Among the attractions heralded by America as big, to be shown afterwards in the West End without living up to expectations were Radio's "Cimarron," Chaplin's "City Lights," "The Bat Whispers" (shown on Magnifilm), "Playboy of Paris" and "Beau Ideal" to mention just a few.

The immediate effect of a West End disappointment is to inspire exhibitors all over the country to hold out for lower percentage terms. In several instances where salesmen have been sent out to get 40% to 50%, they have had to take as low as 25% with the rest of the bill thrown in, and the leading circuits are now holding out for 25% on pictures which have had a very favorable press reception, insisting also on supplementary features, and publicity aids thrown in.

Net result of the panic is that renters are trying to save their faces by block booking, which although against the law since the passing of the quota measure, is being freely done in all directions. In this manner

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And Now!

Louisville, Ky.—In a suit to break the will of the late Daniel F. Reidhar, who left an estate of $750,000, witnesses testified that the deceased was so stingy that he hung around the National and other theatres, until 9:30 in the evening, or until the box office would close, so as to get into the theatres without paying an admission. Reidhar, son of a bank president, was said to have worn one coat for 20 years. He had a mania for saving money and went without all the comforts of life in order to save. While thoroughly enjoying shows he never enjoyed them sufficiently to pay to see them, if there was any way in which he could slip past the door, the court was told.

New Condensers For Television

A new series of "Midway" featherweight variable condensers will be marketed by Allen D. Cardwell Corp., Brooklyn, N. Y., for application in short wave sets and in sets designed for television reception.

"Midway" condensers have been available only in single units and only with straight capacity tuning curves. The new line includes two-gang (dual) condensers, with shielding between sections and with type "C" plates, having a tuning curve commencing with straight frequency and changing to straight capacity. The new condensers are available in maximum capacity ranges of from 26 mmfds. up to 200 mmfds. (each section). The latter condensers are for television work.

The single section condensers are made in maximum capacities ranging from 26 mmfds. (3 plate), to 365 mmfds. (35 plates).

They call for a panel surface of 2¾" x 2⅛".

"Strange Interlude" for M-G-M

Hollywood—M-G-M will make "Strange Interlude" as part of its 1931-32 schedule. Cast is not yet chosen. Joan Crawford's film, "Girls Together," has become "This Modern Age" and "The Son of the Rajah" is re-titled "Son of India."

Epics Film in New York

"Monsters of the Deep" Talking Picture Epics adventure film opened May 15 at the RKO Cameo, New York, for an indefinite run.

New Radio Writer Due

Hollywood—I. A. R. Wylie, British authoress, signed to do "The Last Virtue," original for Radio, is due July 1.

CHAPLIN TALKS WITH OWN MUSIC

The genius of music and pantomime in step toward new art

By JOSEPH O'SULLIVAN

THERE was once a certain imaginative and cerebral scribbler of verse and metaphysical articles who attracted some attention by writing a quaint piece called "The Ancient Mariner," which is still to be found in "fifth readers." Being somewhat addicted to *seeing* things when he heard sounds, they called him "The Sublime Somnambulist." When listening to the Funeral March and Heroic Symphony of Beethoven he saw a procession in dark purple.

Conversely, the Teutonic composer responsible for the Heroic Symphony, although stone deaf the latter part of his life, *heard* many things when he gazed upon the world about him and put those sounds into harmonious hieroglyphics for posterity. Both Beethoven and Coleridge achieved some fame which, strangely, has endured for more than a century.

For some peculiar reason the great creative minds of the noble art of making pictures hop, skip, jump and fade out while sounds, harmonious and cacophonous, assail the ether, the film and the tympanum, do not seem to take seriously the wedding of Sight and Sound. While Sight steps out with his rowdy bachelor-day companions, Sound goes her own way, occasionally condescending to grace the parties of her hubby in the way she should, but more often kicking up her heels scandalously and ruining the party.

It is rather gratifying, therefore, to find such an eminent protagonist of the art of making pictures hop, skip and do tricks as Mr. Charles Chaplin making a sincere endeavor to maintain the traditions of motion pictures while coalescing the individual entities of Sight and Sound in an understanding and mutually helpful union.

Mr. Chaplin has chosen to express himself vocally through what has been termed the "universal language"—music. The eminent mime is fortunate in being able to give tonal reinforcement—even interpretation—to his pantomime with quite a measure of success, due to his own undoubted musical talent, for he is credited with creating most of the music used in "City Lights" in addition to supervising the scoring and synchronizing of the production, in which he was assisted by Arthur Johnson of the Irving Berlin organization.

"City Lights" confirms the reports of his intuitive musicianship, for the scoring bears the hallmark of his whimsical genius. His idiosyncrasies run rampant throughout revealing tonal eccentricities which keep step with his shuffling feet, his agile antics and his merry moments, while emphasizing the pathos, the irony and the satire that underlie even the most uproarious comedy situations.

The inter-relation of sound and picture, in other words the art of the sound picture, is obviously still in the early phases of evolutionary development. There are those who hold that eventually we shall achieve a new art form differing quite from anything that has yet been seen or heard either on stage or screen. It is from such fancy free experimentalists as Mr. Charles Chaplin that we can expect entirely untrammelled adventuring and in "City Lights" Mr. O'Sullivan finds a real transcription of Chaplin in the sound component of the picture. It is very likely a picture to which the students of the future will turn in reconstructing the founding and derivations of sound technique.

THE EDITOR

Like his mimetic art which has many facets, his tonal expression has many mediums. In his talent for choosing particular voicing instruments for individual moods and situations, he reveals his affinity to the creative minds in the realm of interpretative music. As the timid soul—the "Patsy" whom everyone picks on—Chaplin speaks through the voice of the melancholy clarinet. In sentimental moods the throbbing tones of the violin gush out his tender passion. In merry moments the piccolo skips along with him *allegretto giocoso.* When stepping out with his soused patron who recognizes Chaplin only when he has a "bun on" and ignores him in his sober moments, the bassoon and saxophone, the burlesque instruments of the orchestra, literally go on a "toot" with the comedian and his rowdy millionaire companion.

The musical gags are synchronized with a deft touch. When Chaplin inhales spaghetti, a tone on a whistle slides right along with the inhalation. When Charlie swallows a whistle at the party and hiccoughs *a la staccato,* the baritone who is singing "I Hear You Calling Me" thinks the comedian is giving him the "razzberry." Shuffling rapidly down the steps to save the inebriate from plunging into a watery grave, a *glissando* on the harp accompanies his skidding feet. In the prize fight scene when the big bruiser hits him on the proboscis, there is heard the unmistakable imitation of birds twittering; and when Chaplin is knocked out and carried limp to his dressing room, there resounds in highly-pitched and jeering trumpet tones the fateful Jinx Theme or Down-and-Out Motif.

This ominous theme occurs also later when Chaplin is arrested and thrown into jail for "borrowing" money from his soused millionaire acquaintance to help the blind girl and restore her sight.

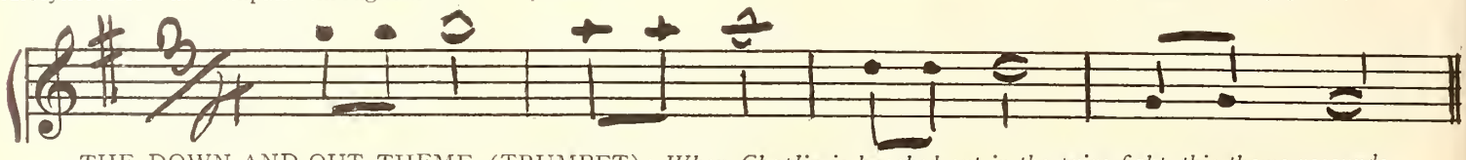
The discriminating application of musical voicing in dialogue scenes, as well as the tonal interpretation of exclamations and curt commands, is apparent. "Scram!" shouts the butler of his drunken pal; "You're fired!" yelps the boss of the street cleaning department; "I will live!" exclaims the inebriated millionaire; and in each instance the music voices the spoken words with conviction.

And yet, with all this musical "gagging" which achieves its end through its meticulous attention to detail, the predominating impression that remains after reviewing the picture is one of pity and irony; the pity that is evoked by the chronically frustrated —the human worm; the irony that runs as a contrapuntal theme through all Chaplin's

(*Continued on page* 43)



VIOLIN VOICE FOR SENTIMENT
In sentimental moods, the throbbing tones of the violin gushes out his tender passion.



THE DOWN-AND-OUT THEME (TRUMPET): *When Chaplin is knocked out in the prize fight, this theme resounds in highly-pitched and jeering trumpet tones. When he is "pinched" and thrown into the "hoosegow," the same Jinx Motif gives him the raucous "razzberry."*



The crowning glory of M·G·M SHORTS

1931 —*The crowning glory*

FIVE GLORIOUS COMEDY GROUPS FROM THE HAL ROACH STUDIOS

8 LAUREL AND HARDY

Last year Stan and Oliver made six grand comedies—but the public raised an awful howl—laughing with Laurel and Hardy but six times a year was not enough. So popular demand will have its way—eight releases for '31-'32. Regardless of the number of their pictures, Laurel and Hardy during the past year have clinched their recognition as the funniest and most popular comedy team of picturedom. It's the comedy series tha exhibitors advertise like features—the series that mean plenty of extra wear and tear on your box office. In spired by the ever increasing approval of the public baffled Stan and portly Ollie will serve up the fines fun fare of their careers during the months to come

8 CHARLEY CHASE

When one exhibitor said that Charley was in a class by himself he expressed the sentiment of the exhibition field generally. While comedians come and go, he now rounds out several years of riding the crest of the wave of popularity. Next year with a lot of breezy stories blowing Charley's way, his wave will roll along with a roar of laughter to lighten any showman's heart. His His forthcoming pictures are of the nimble, singing, dancing, debonaire variety that only Charley can put across.

8 OUR GANG

It's the Gang's tenth birthday, folks, and you're all invited to the party. Our Gang originally just an idea in the box office mind of Hal Roach has come on down the years to their heritage of being the screen's most popular kiddies. What a record of success to tie a box office to! Bob McGowan, who has been with this unit through the years, continues as their directorial uncle and his tiny star nieces and nephews are, "Chubby", Wheezer, Maryann, Farina and Stymie, Echo, Shirley, Pete, the dog, and Jackie Cooper. Right now with this "get-the-kiddies-back-to-the-movies" movement going strong, you can't do without Our Gang. Get them and advertise them!

8 THE BOY FRIENDS

When you think of this comedy series, think of the great stars of pictures today who achieved their first screen success under the auspices of Hal Roach — Laurel & Hardy, Our Gang, Harold Lloyd, Charley Chase, Bebe Daniels, Lupe Velez and many others. Hal Roach is set to turn loose the full power of his studio staff on the continuation of this success series. David Sharpe, Gertrude Messinger, Mary Kornman, Grady Sutton and Mickey Daniels, you and all your patrons know. Their performances in this next series will be new bids for stardom. Comedies of youth for all who would stay young. Share their success all the way.

8 ZASU PITTS THELMA TODD

Credit Hal Roach with another stroke of genius in having signed two of the screen's outstanding comediennes as a team! Zasu Pitts, the girl whose comedy steals the features from the stars—and Thelma Todd, the ravishing blonde fun-maker who makes men wish they were in the movies, too. Zasu, a bit of dumb. forlorn helplessness is the perfect foil for the brilliant, dynamic Thelma. Pals, but what a pair! Their adventures together constitute a grand, new comedy series and, as well, another glowing chapter among the achievements of the Hal Roach Studios. Truly, the Laurel and Hardy of comediennes.

6 DOGVILLE COMEDIES

Six more canine comedies featuring the dog stars of the talkies—because their last series was a panic! M-G-M's original animal comedies of the talkies still setting the pace for laughs and profits. Villians, heroes and heroines —dog stars with human voices. Ask your M-G-M exchange to show you "Trader Hound", "Two Barks Bros.", "Love Tails of Morocco"—Produced at the M-G-M Studios where the industry's great features are made. *Two reels each.*

13 FITZPATRICK TRAVELTALKS

Talk about timeliness—with steamship lines, railroads and travel agencies laying down a barrage of publicity and advertising to lure the public to places it has never been before, M-G-M comes through with a big new idea in travel pictures—the thrills of actual journeys to far-off places. Your guide in this series is none other than James P. Fitzpatrick, internationally known traveler and adventurer just returned from a world journey with the new material for this series. Amazing adventures far off the beaten track of tourist travel. Here is money-making program novelty! *One reel each.*

12 FLIP THE FROG CARTOON COMEDIES

In a single year "Flip the Frog" has hopped from box office to box office to stardom. This funny little fellow from the pen of Ub Iwerks of "Mickey Mouse" and "Silly Symphony" fame provides twelve laughter splashes that bring millions of laughs to movie-goers. Distinctive humor entitles him to a place of his own on theatre programs. Perfect sound and action synchronization make them the class of the cartoon field. *One reel each.*

12 M-G-M SPORT CHAMPIONS

1931-32 will be a sports year. Metro-Goldwyn-Mayer originated this series covering the sports most enjoyed by the American public. Every release features a champion. First, "A Lesson in Golf" with Leo Diegel, former world's open champion and a supporting cast that includes Dorothy Jordan, Johnny Mack Brown and Cliff Edwards; three tennis subjects featuring William T. Tilden, II, ex-champion and winner of all world and national titles; boxing with Jack Dempsey, former world's heavy-weight champ; swimming "Splash" with Buster Crabbe, amateur champion of America and world champions, Mickey and Johnny Riley, Dutch Smith and Georgia Coleman; track, with Frank Wykoff and other Olympic game contenders; pole-vaulting and discus with Herman Brix, world champion; wrestling with Strangler Lewis, former world's champion; and a thriller based on whippet dog races, lightning fast.

Far more than mere camera recording of personalities, voices and skill—each release a story that provides sustained interest. Exceptional supporting casts give you big feature billing. Sports are attracting the biggest gate receipts of history—get your share with M-G-M "Sport Champions". *One reel each.*

6 FISHERMAN'S PARADISE

In search of the new and unusual M-G-M sent one of its studio units to sea—and what this unit brought back is "Fisherman's Paradise". The first release has been exhibited in theatres in a few important key points. No short feature ever before received such acclaim. "A short no audience should miss—one of the most novel and entertaining shorts yet shown!" says Motion Picture Herald. "A whizbang! Way off the beaten track," says Motion Picture Daily. "Magnificent," says the Los Angeles Record—A real sensation for your screen is this series depicting the mighty thrills of deep sea fishing—tuna, sword-fish, sharks, whales, sail-fish and other game fish, that fight like demons when they're hooked. *One reel each!*

4 SIR HARRY LAUDER

Hoot mon! M-G-M has captured the most celebrated entertainer of the world today. A favorite in every nation and the idol of millions in America. His personal concert appearances break house records; On the screen his singing, dancing and monologue become the acme of humorous entertainment — his every expression, word and gesture is far better than on the stage. In this collection of favorite old songs, your audiences will respond to his warmth of personality and humor as never before. An entertainment scoop! *One reel each.*

104
TWICE WEEKLY
ISSUES

HEARST METROTONE NEWS

The greatest combination of news resources ever conceived! The world-wide news gathering and disseminating resources of three powerful agencies combined to bring to the screen an entirely new and advanced type of sound motion picture newsreel. The greatest forward step of the year in picture theatre enterprise.

with which is incorporated

THE GLOBE TROTTER

The super-newsreel of the newspaper, radio and screen

Made known to millic daily through important k city newspapers and th affiliated radio statior "The Globe Trotter" press and radio brings to t screen, in addition to t sound-recorded events, viv verbal descriptions of oth happenings as seen throu the eyes of the expert ne observer.

NEVER in your experiences
AS showmen
HAS any company presented
TO you such an amazing
LINE-UP of money-making,
BOX office short features
AS these which comprise
METRO-Goldwyn-Mayer's
PROGRAM for 1931-32.
EVERY personality
IN this entire group
OF shorts comes to you
WITH a definite record
OF outstanding box office
APPEAL!
FROM Laurel & Hardy
RIGHT through the entire
LIST to Harry Lauder and
HEARST Metrotone News!
MORE than ever is it
BEING demonstrated today
THAT the box office power
OF your programs depends
ON the strength, variety and
BALANCE of every entertainment
UNIT.
THE wide variety of high
QUALITY shorts including
COMEDIES, news, sports,
DEEP sea thrills, cartoons
AND traveltalks which M-G-M
PRESENTS places this program
FAR beyond the range
OF what other companies
HAVE to offer.
MORE diversified and of
HIGHER quality
THAN ever before, M-G-M's
SHORT feature program
DEMANDS your first consideration
FOR 1931-32.
TRULY a showman's paradise
AND—

The crowning glory of

Metro-Goldwyn-Mayer SHORTS

Dialogue Must Meet the Action, Says Fairbanks

London—Dialogue will have to be handled so that it does not retard action before talking pictures will be made that move thinking audiences, Douglas Fairbanks told newspaper men here on his arrival to await the coming of his wife, Mary Pickford.

"Dialogue retards tempo," he said. "This is the tragic phase of the talkies." He pointed to the Zeppelin scenes in "Hell's Angels" and certain war shots in "All Quiet on the Western Front" as the most impressive manifestations of the audible screen art. He added that while Sergei Eisenstein, the Russian director of whom he has expressed great admiration, is right in his theories, his ideas are destructive.

Mary Pickford sailed May 12 from New York for Plymouth, where she will be met by her husband, Douglas Fairbanks, revealing before departing on the Bremen that she may appear on the London stage before returning. Prior to any stage engagement, however, she plans to visit several European countries with Fairbanks. The stage appearance would be for only six or eight weeks, she said, and would not interfere with her next picture.

Paramount May Release Its English Productions Here

Paramount pictures now in production at the British and Dominion studios at Elstree, England, will probably be part of the company's release schedule for 1931-32 in this country.

The first, "These Charming People," is already finished, and "Two for Divorce" is set for production this month, though cast and director have not been selected. "These Charming People" is about to be released in Canada and Australia.

Public to See Sales Trailer

The public will be given an opportunity to see the trailer Paramount made for its sales conventions, during the 25th anniversary jubilee week. Originally the trailer cost $60,000, but the one to be shown publicly will be cut down to about three reels and all sales talk eliminated.

Plan Product Parleys

Des Moines—Round table discussions of product are being planned by the Allied units of Iowa and Nebraska, according to reports. Besides members, the meeting would have present representatives of the producing companies, and also authorities on contracts.

Begin Shorts Theatre

Boston—Excavation has been started for the Terminal theatre which is to be built at the Terminal station of the Boston & Albany and New Haven railroads. The theatre, to seat 600, will be devoted to newsreels and short subjects, running continuously from 8 A. M., to midnight.

62,365 Theatres Throughout World; Erpi Claims 40% of 19,984 Wired

At least thrice yearly there appear estimates of motion picture theatres operating throughout the world. The latest figure, emanating from London trade circles, places the total at 62,365, of which 22,731 are reported in the United States and over 5,000 in the British Isles.

Sound installations at picture houses, states the survey, represent a total of 19,984 for the world, of which 12,500 are in America, 5,401 in all of Europe and 905 in the Far East.

Western Electric, it is said, claims approximately 8,000 Erpi installations, representing about 40% of the world's wired theatres.

Townsend Readies A Midget "Amp"

Hollywood (QP)—After eight months of research work, a new midget amplifier has been practically perfected by Percy Townsend, working under supervision of Carl Dreher, Radio's sound supervisor.

The new midget device utilizes no microphonic tubes and, it is claimed, is capable of delivering undistorted output greater than any apparatus three times its size and cost.

Lightman Circuit Centers All Business in Memphis

Memphis—All business of Malco Theatres, Inc., of which M. A. Lightman is president, will be handled from the Memphis offices of the circuit, following transfer of the accounting department from Camden, Ark., to be joined with the booking department, which has been conducted separately here under Lightman's direction. The accounting department is in charge of M. S. McCord, secretary-treasurer of the company.

Bans Gangster Films

Worcester, Mass.—Police Chief Thomas F. Foley has ordered all theatre managers to desist from the showing of gangster pictures, acting under instructions of the censor board, with approval of the mayor. One gangster picture had to be withdrawn upon issuance of the order.

High Tide for Sea Films

The vogue has turned to sea pictures—at least to include them. Four are in the offing, each carrying an epic title—"Titanic," by Howard Hughes, "Transatlantic" by Fox, "Leviathan" by Universal, and "Oceanic" by Warner-First National.

Universal Signs Carrillo

Leo Carrillo was signed yesterday by Carl Laemmle, Jr. to play the lead in "Lasca of the Rio Grande," adaptation of Frank Duprez' poem, which goes into production in June.

Carrillo will be featured in at least one other picture on next year's Universal list.

Columbia Secures 'The Rented Body'

"The Rented Body," Rupert Hughes' short story, has been secured by Columbia for production during the coming season.

Jones Returns to U.S. from Europe

Paul Fortier Jones, the mysterious "Colonel Lawrence" of the newsreel world, arrived this week from a three-and-a-half-year sojourn in Europe, centering in Paris, where he represented Pathe News and various foreign aspects of Pathe Exchange, Inc. With the coming of the Courtland Smith administration of Pathe News, Jones' connection with the enterprise terminated.

Jones will spend a month in New York on motion picture and related matters, after which he will depart on a new mission in foreign fields.

It will be recalled in the newsreel field that a number of unusual performances were achieved in the European field by Pathe News, markedly in the earlier days of sound news reporting, due to the attentions of Jones. Presumably he alone knows precisely how various pictures got across the sea. He operated in various confidential capacities for departments of the government through the world war and is the author of a number of books including "With Serbia Into Exile."

Merritt Buys Two From Publix at Birmingham

Birmingham—Purchase of the Strand and Galax from Publix has been consummated by Frank Merritt, president of Birmingham Theatrical Co.

Purchase of these two gives the company five downtown theatres. They have been operating the Empire, Royal, and Capitol under Marvin Wise interests.

The Alabama will continue to be operated by Publix.

Staub May Go to England to Make Series of Star Reels

Hollywood—Ralph Staub, producer of "Screen Snapshots" shorts for Columbia, is considering an offer from British producers to make a series of star reels in London, depicting the home, studio and sport life of English and European players.

Bert Starkey in Films

Hollywood (QP)—Bert Starkey, former vaudeville headliner and pal of the late Louis Wolheim, yesterday signed to support Richard Dix in "The Reckoner."

Irene Dunn will appear opposite Dix in "Frontier."

WINDING UP THE SEASON in A BLA

A CONNECTICUT YANKEE

DOCTORS' WIVES

QUICK MILLIONS

6 CYLINDER LOVE

YOUNG SINNERS

ALWAYS GOODBYE

WOMEN OF ALL NATIONS

THE BLACK CAMEL

DADDY LONG LEGS

YOUR PROFITUNITY
SEASON IS HERE

FOX FILM CORP.

ZE OF GLORY

Current Hits Set High Marks

BIGGER ONES Just Ahead!

ELISSA LANDI *in* ALWAYS GOODBYE

With Lewis Stone, Paul Cavanagh, John Garrick. *Story by* Kate McLaurin. *Directed by* William Cameron Menzies and Kenneth MacKenna.

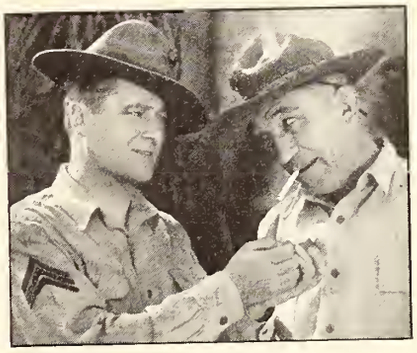
Heiress lives high, then goes flat broke. Falls into hands of high class crook, and out again. Strenuous drama with taut situations.



Raoul Walsh's WOMEN OF ALL NATIONS

With Victor McLaglen, Edmund Lowe, Greta Nissen, El Brendel, Fifi Dorsay, Marjorie White. Comedy drama with characters Quirt and Flagg originally created by Laurence Stallings and Maxwell Anderson.

A fusillade of laughs, an eye-feast of femininity. The marines land and get landed—by the girls.



THE BLACK CAMEL

Charlie Chan's latest thriller, with Warner Oland, Sally Eilers, Bela Lugosi, Dorothy Revier, Victor Varconi, J. M. Kerrigan. *From the story by* Earl Derr Biggers. *Directed by* Hamilton MacFadden.

Mystery, with many a shudder, shake and shiver. Laughter to season.



JANET GAYNOR *in* DADDY LONG LEGS

With Warner Baxter, Una Merkel, John Arledge, Claude Gillingwater Sr., Kathlyn Williams. *From the play by* Jean Webster. *Directed by* Alfred Santell.

Janet, Cinderella of an orphan asylum. Human interest drama with laughs and tears always lurking just around the corner.



Trans-Lux Opens Twin Houses In N. Y. on Friday

Twin Trans-Lux houses at Broadway and 49th street, New York, open Friday, May 15, one seating 161, devoted exclusively to newsreel, the other seating 210 and showing a diversified program of shorts. The newsreel is on a twice-weekly change basis, and the other a weekly change.

Admission of 25 cents will prevail at all times, both houses operating continuously, from 10 A. M., each performance requiring about one hour. The Trans-Lux turnstile is used exclusively in both theatres.

Daylight projection from the rear is used on a patented daylight screen by specially designed RCA Photophone reproducing equipment. Heating and cooling systems are installed in the twin houses.

Wanger Resumes Post in Charge Of Production

Walter Wanger is understood to have resumed his former position as general manager of Paramount production, with supervision over both East and West Coast plants. The change returns him to the home office, from his post at the Long Island studio.

James R. Cowan will take over direct management of the Eastern plant, under the supervision of Wanger, who will continue to keep an eye on activities there. Wanger's return to his former post is understood to meet with the approval of B. P. Schulberg, and is a reversal of the situation within the company. Schulberg was supposed to have taken charge of both units last fall, but the arrangement failed to materialize.

The recent trip of Adolph Zukor to the Coast is reported to have been concerned with a discussion of the plan with Schulberg.

Sennett to Direct Feature

Mack Sennett will produce and direct a Moran and Mack feature, to be released by either Tiffany or Sono Art in October. The contract was signed by Earle W. Hammons, Educational president, and Robert Burkhalter.

Forming Booking Circuit

Paris—A booking circuit of 250 theatres is reported under way as an enterprise of Pathe-Natan. It is to include the largest theatres in Paris as well as smaller independent houses in the provinces. Pathe-Natan now has 64 houses.

Executives at Dedication

Warner executives, Major Albert Warner, Dan Michalove and Albert Howson, attended the dedication of the new Warner theatre at Youngstown, memorial to Sam Warner.

It May Be So—But!

Seattle—A display card on the front of every Seattle railway street car this week advises prospective riders that the car is "Hell-Bound."

Timid souls are said to be waiting for hours and hours on the street corner, letting car after car pass them by, and finally walking to their destination.

The film is playing at Hamrick's Blue Mouse theatre in this city.

Ufa Takes Lease On Cosmopolitan

Ufa has taken over the Cosmopolitan theatre on Columbus Circle, New York, on a long term lease, as the first of an American circuit previously reported. The house will be known as the Ufa-Cosmopolitan, and seats 1100. It will be operated by Ufa Theatres U. S. A., Incorporated.

In Germany the company has added two new houses to the circuit. One, seating 2,000, is located in Hamburg; the other, also seating 2,000, is in Danzig.

Expect Advent in Canada Soon of Sponsored Films

Montreal—A start has been made with sponsored films on a local basis in Montreal with the organization of an enterprise called the Motion Picture Advertising Company, whose notice of incorporation does not give a list of its proprietors or directors. Thus far, however, commercial films, in their newest form, have not yet actually made their appearance on the screen in Canada, with the possible exception that the two transcontinental railway systems in the Dominion have long supplied Canadian theatres with scenics which contain that "travel urge."

Radio to Extend Percentage Booking, States Rosenzweig

Charles Rosenzweig, vice-president in charge of Radio Pictures distribution, stated on his return from the Coast sales meeting, that the company prefers the percentage system to flat rentals in bookings, and will attempt to extend its use this year.

Radio already has six of the new season's product available, he said. He called "ideal." the arrangement whereby President Joseph I. Schnitzer handles the business end of the company and William LeBaron the production.

Publix Saenger Name Changed

Greensboro, N. C.—Corporate name of Publix-Saenger of North Carolina has been changed to Publix-Kincey, following acquisition of Saenger stock by Publix and H. F. Kincey group.

Rosson Named Supervisor

Hollywood—Columbia has appointed Arthur Rosson studio supervisor.

3,000 Theatres Win Legal Right To Open Sundays

Approximately 3,000 theatres in the eigh states of New Mexico, Arkansas, Ohic Tennessee, Delaware, Texas, New Hamp shire and Maryland, are now legally fre to operate seven days a week, following th passage of Sunday opening laws which ter minated a fight against adverse legislation considered as bitter as any the industry ha ever fought.

In all, since the first of January 171 ad verse pieces of legislation have met defeat In 43 states, 270 statutes, favorable and un favorable, were brought up. Sunday open ings bills in Texas, Tennessee and New Hampshire have passed both houses of the legislature, and are awaiting the governors signatures.

United Artists Will Hold Six Regional Meets

United Artists will hold six regional sales conventions, instead of one, at the headquarters of the six divisional managers, following a New York conference of these managers. Al Lichtman, general manager of distribution, believe this method to be more efficient and less wasteful.

The New York meeting is set for May 18, followed by the division meetings, which will be conducted by Paul Burger, New York; Ben Fish, Chicago; Saul Resnick, Atlanta; J. T. Goldhar, Detroit; L. J. Schlaifer, Los Angeles; H. M. Masters, Toronto.

Samuel Goldwyn will produce eight of the 14 or 15 on the company schedule, Howard Hughes will have three, and Roland West will be represented.

The new theatre contact service department will be discussed at the sales meetings.

Try to Block Radio Merger

Washington—Independent radio interests have asked Attorney General Mitchell to check the proposed RCA-Victor and Columbia Gramaphone merger, claiming it violates the Sherman anti-trust act.

Belasco Play for Swanson

Samuel Goldwyn has purchased the screen rights to "Tonight or Never," current David Belasco success on Broadway, as a vehicle for Gloria Swanson, to be made next fall. Adela Rogers St. John will do the script.

Dowling Starting Film

Hollywood—Eddie Dowling starts work May 18 on "Honeymoon Lane," produced by V. & D. Productions and Sono Art. William J. Craft will direct.

ASIDES & INTERLUDES

HERE'S how the Musicians' Union in Chicago treats "bad boys" in that town, according to the association's official publication:

"Occasionally some member gets the idea in his head that he is of more importance than the local. Whenever that happens, the member, no matter who he may be, is immediately subjected to deflation by the powers that be, and reduced to his natural size.

"A case in point was that of Al Evans, erstwhile master of ceremonies with the Balaban and Katz theatres. Evans was so inflated with his own importance that he became abusive to the men working under him; swore at them while in the performance of their duties; threatened them with personal violence, and even questioned the power of the local to interfere with or discipline him.

"After due investigation of his case President Petrillo took Evans off the job and kept him off for three weeks. The effect was salutary. Evans appeared before the Board of Directors, admitted his shortcomings, asked to be forgiven, and begged to be reinstated in his position. This, the Board agreed to do. But by this time Balaban and Katz had reached the conclusion that Evans was not the type of man they wanted in their employ, and they refused to reinstate him. As a result, therefore, of Evans' high handed methods, he lost out altogether. Other leaders are advised to profit by Mr. Evans' experience—and learn, before it is too late, that—

"NO MEMBER IS BIGGER THAN HIS UNION

"Whenever a member begins to think he is, and acts in accordance with that mistaken idea, his case will be handled in the same expeditious manner as this one.

"WHO'S NEXT? WHO'S NEXT?"

▲ ▲ ▲

Are Carl Laemmle, John Drinkwater and Dave Bader the principals in Hellinger's N. Y. Daily Mirror column of May 11?

▲ ▲ ▲

Who remembers when producers ordered all drinking scenes out of pictures because the country was going DRY and they believed their appearance would be a tip-off that the picture was made prior? . . .

▲ ▲ ▲

Scott (Tampa, Fla.) Leslie will tell you of the exhibitor who couldn't lick competition in his town and thought he would put his buddies out of business by hiring a lawyer to fight for enforcement and collection of a dormant $300 tax law from local picture houses, believing the competish could not afford that sum. . . . But they managed to scrape it together and eventually whipped the chap into bankruptcy. . . . Social and business ostracism. . . . And suicide. . . .

▲ ▲ ▲

On May 1, outstanding stock of leading film companies was worth $395,768,647. . . . Or $119,000,000 less than on the same day last year.

▲ ▲ ▲

Youths disguised as "Trader Horn" have appeared on the main streets of certain towns where "Trader Horn" is current, offering to sell $5 gold pieces for $4.50. . . . The shekel vendors have been chased by coppers in some spots. . . .

▲ ▲ ▲

Via the Winchell route . . . M-G-M did not take up Marie Prevost's option—excessive weight. . . . The movie industry pays fancy prices to experts to watch the grammar in the flickers, yet the "Public Enemy" forword contains a split infinitive. . . . Helen Hayes is getting 5 G's weekly in Hollywood. . . . What opera star spurned a china-ema offer because they wanted her to have her orbs straightened? . . .

More Miniatures!

Omaha—They call it "outdoor billiards," and I. H. Rosenblatt has opened the "pool hall" containing it, alongside a miniature golf course. It's a novelty affair, played on small tables, each enclosed in a miniature tent. It MAY last!

THE heat from the audience in a 2,500-seat theatre filled to capacity is sufficient to melt 20,000 pounds of ice each hour. . . .

▲ ▲ ▲

Prices of new and used theatre equipment are now lower, in many cases, than befoah de wah.

▲ ▲ ▲

If it were possible to attend all of the sales conventions, one would learn (quoting executives) that:

"Radio Pictures is to be the most dominant factor in the show world today, tomorrow and forever!"

"Paramount is paramount!"

"RKO Pathe new vehicles will be the most superlative profit attractions the exhibitor has ever played!"

"Warner-First National will have sixty-six of the greatest box-office personalities this industry has to offer! They represent the biggest, most definite box-office values in the history of show business!"

"Fox has been the pioneer, the pace-setter, the leader."

"The crowning glory of M-G-M in 1931-32!"

"They're new! They're different! They're great!"—Universal.

▲ ▲ ▲

(Columbia, Educational-Tiffany and United Artists are yet to be heard from.)

▲ ▲ ▲

Sidney Skolsky in the N. Y. Daily News writes that "Floyd Gibbons sleeps in his underwear." . . . The news is that Mr. Gibbons sleeps. . . . For some years he has been too busy. . .

▲ ▲ ▲

Basic patents on oil drilling machinery, and not actual gushers, are the cornerstone of the Howard Hughes millions and continued sensational income. . . .

▲ ▲ ▲

Hughes, incidentally, is commencing to fire many of the large retinue which has burdened his payroll since his entrance into films . . .

▲ ▲ ▲

A Mr. Foster of Pathe News phoned Walter (*Daily Mirror*) Winchell the other day to say they are making a series of talkies showing Broadwayites . . . "personalities," Foster calls them, . . . and he wanted to know if Winchell would tell in a few hundred words just what is happening to Broadway. . . . Winchell's secretary asked him how much money? And Foster replied "No money!" . . . So the sec. chilly retorted: "No money? . . . No personality!"

▲ ▲ ▲

There are some in Hollywood who believe Clara Bow's breakdown will keep her away from the lot no more than another 10 days. . . . And not six months, or even two months, as had been announced. . . . Previous layoff and the current illness will cost the star at least $100,000, inasmuch as her contract with Paramount, which is light on straight weekly salary, specifies a $50,000 bonus each time she finishes a feature—if and when. . . .

MOST of the stories indicting film officials are carried to civilization by writers and actors and, while I haven't any desire to set myself up as the white champion of picture corporations, I can't say that writers and actors impress me as being impartial critics!"

This from Pare Lorentz, drama defender on Hearst's *N. Y. Journal,* who, continuing, points out that he has "no doubt that it is ridiculous and wasteful for a corporation to employ a well known author and then leave him to vegetate in a great office day after day without even knowing he is on the payroll. But it seems to me the boys complain not so much at the bad management of the companies as they do at the fact that they are not recognized.

"I can see how it would hurt. After all, if a writer has been used to having editors of women's magazines squiring him, from tea party to party and if he has inured himself to the strain of having starry-eyed little girls rushing at him and pleading with him to relax at their Long Island homes: if this same successful man has been accustomed to autographing books on Macy's basement to a shoppers' chorus of praises, it must be irksome and ridiculous to find himself sitting in an office in Hollywood with nothing to do except draw a pay check.

"A few honest men have gone insane in Hollywood simply because executives have destroyed good work. That's enough to gripe anyone, but I can't see why movie executives should take the rap for 'box-office' methods. If a writer signed a contract with a steel company or an automobile company or any other great corporation I see no reason why he would not find they hired him to turn out works of art. If he expects and gets a great salary, if he believes, as the boys do, that movie companies are commercial, why should he come home crying about the stupidity of Hollywood?"

▲ ▲ ▲

Harrison Carroll, L. A. scrib, tells the one about the very prominent star who appears in a current feature, and, as usual, has his exceptionally large ears taped to the side of his face . . . except in those scenes which represent retakes and for which the star forgot the adhesive. . . . The result is most amusing, showing a player whose ears flap, the retaken shots having been cut in at widely different spots throughout the film.

▲ ▲ ▲

Certain coast studios have been releasing reels as short as 400 and frequently less than 600 feet. . . . Instead of between 800 and 950 feet per reel. . . . And unless they change this practice the Academy is going to call upon the powers that be to bring the violators up on the mat. . . .

▲ ▲ ▲

The subject of a discussion for which President Hoover called a certain film executive to Washington this week is mighty interesting! . . .

▲ ▲ ▲

The supposed "command" performance in which Chaplin figured in London a week ago did NOT emanate from the King or the royal household. . . . But came to Chaplin from an ordinary music hall booker! . . . Cholly's refusal, incidentally, netted him more international press notices than have been accorded a picture celeb in eons. . . .

▲ ▲ ▲

Publix has let out 90 organists, in line with its May "economy drive." . . . Managers in some houses are understood to have been given a two weeks' vacation—without pay.

"HELL
For

Sitting pretty with press, public
dramatic James Cruze Production . .
York and Brooklyn, the Los Ange

Directed by WALTER LANG
Produced by SAMUEL ZIERLER
Recorded by RCA Photophone



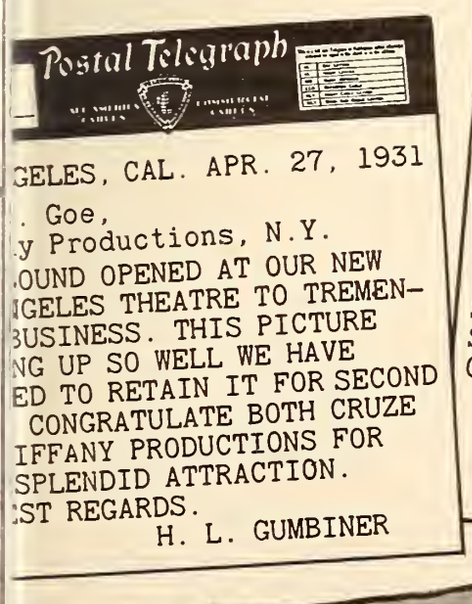
Leo Carillo a terrific draw at the crossroads of the world!

BOUND Records

bitors . . . that's Leo Carrillo in this

Paramount Publix Theatres in New

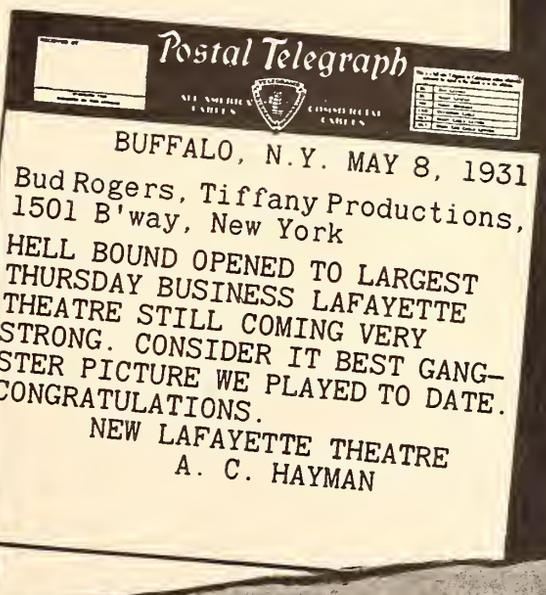
atre in L. A., and all in between.



Postal Telegraph

GELES, CAL. APR. 27, 1931

. Goe,
y Productions, N.Y.
OUND OPENED AT OUR NEW
GELES THEATRE TO TREMEN-
USINESS. THIS PICTURE
NG UP SO WELL WE HAVE
ED TO RETAIN IT FOR SECOND
CONGRATULATE BOTH CRUZE
IFFANY PRODUCTIONS FOR
SPLENDID ATTRACTION.
ST REGARDS.
H. L. GUMBINER

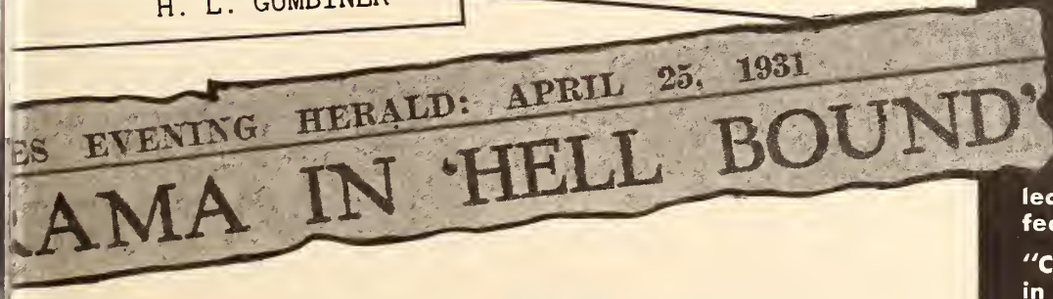


Postal Telegraph

BUFFALO, N.Y. MAY 8, 1931

Bud Rogers, Tiffany Productions,
1501 B'way, New York

HELL BOUND OPENED TO LARGEST
THURSDAY BUSINESS LAFAYETTE
THEATRE STILL COMING VERY
STRONG. CONSIDER IT BEST GANG-
STER PICTURE WE PLAYED TO DATE.
CONGRATULATIONS.
NEW LAFAYETTE THEATRE
A. C. HAYMAN



ES EVENING HERALD: APRIL 25, 1931

AMA IN 'HELL BOUND'

A Tiffany Picture

"There is twenty-two karat entertainment at both Paramount theatres now in the Tiffany-fine gun-gang-and-girl film, 'Hell Bound'." *—N. Y. American*

". . . It must be admitted by this spectator, who breathlessly watched "Hell Bound" yesterday at the Paramount, that the ticket-buying public knows its entertainment." *—N. Y. Herald Tribune*

"It's an entertaining picture . . . . . replete with action." *—N. Y. Daily News*

"Hell Bound" is a great underworld picture. It will amuse as well as thrill you." *—N. Y. Daily Mirror*

"Leo Carrillo manages to convey most of the nobler emotions, as well as a reputable sense of humor . . . it is an expert characterization." *—The N. Y. Times*

"Mr. Carrillo is more than a splendid actor . . . He is a hero." *—N. Y. Evening Journal*

"Leo Carrillo knows the stage backward and is therefore an exceptionally good talking picture actor. And here he performs admirably, surely and believably." *—N. Y. Sun*

"A clean-cut and agreeable performance by Leo Carrillo." *—World-Telegram*

"The week's best bet." *—Brooklyn Daily Eagle*

"Projecting a love idyll that evokes tenderness and nobility." *—New York Evening Post*

"Leo Carrillo as the hero of the film, proves himself a worthy addition to the ranks of truly capable film stars." *—Morning Telegraph*

"Mr. Carrillo is the best part of this cinema show. He has a good voice for the talkies and his dialect makes his initial camera role perfect." *—N. Y. Evening Graphic*

"Carrillo tops them all with his work in this." *—Los Angeles Examiner*

"This latest Tiffany production should be rated among the best three underworld pictures of the year." *—Los Angeles Herald*

Disregard Chain Tieup in Buying Product: Schenck

(*Continued from page 9*)

read even after he has been through a big pile of material. I know because I have tried to catch him up on minor points of complicated stories. And, of course, the selection of material is one of the very most important steps in production.

40% of Hits from M-G-M

"Some of our bright and analytical young men here have put figures before me, indicating that Metro-Goldwyn-Mayer, in the last year, has had the honor and the good fortune to make forty per cent of the industry's total output of pictures which can fairly be classed as 'hits.' With due allowance for enthusiasm in these figures, we have occasion to feel encouraged to continue the process and our policy of production.

"One of the elements of this policy is to get a competent man to do something and then let him do it. Any observer of this industry, who reflects on its operations for any period, say the last five years, will perhaps note that Metro-Goldwyn-Mayer's production organization has been outstandingly free from sweeping changes. In fact there have been, in the more important capacities, almost no changes of personnel. We think this is healthy. Sweeping changes and rapid turnover in staffs, no matter in what capacities, are expensive in several directions. Changes themselves presume that mistakes have been made and that endeavors are being made to correct them, but they also mean that large investments in personnel have to be written off with every series of departures. It is admitted in the industry generally that labor turnover is expensive. Turnovers in the delicate mechanisms, brains, artistry, and the peculiar types of specialized intelligence involved in motion picture making, is tremendously more expensive. Much firing always means bad hiring somewhere."

Program Should Be Elastic

Discussing production programs, Mr. Schenck placed emphasis on the importance of a schedule sufficiently elastic to keep the output closely attuned to contemporary interest, joining decidedly in the spirit of a recent editorial in MOTION PICTURE HERALD, setting up the contention that most program changes known in the trade as "substitutions" were genuine endeavors to more closely attune it to the market and box office trend in the period of release.

"It would really be better," said Mr. Schenck, "if trade conditions were such that we did not have to try to announce the whole season's product for the selling season. Of course, it isn't practical now, but the industry, the box-office, and the public would certainly be quite as well off if we could be commercially at liberty to announce the output just in terms of abstract numbers, say from one to fifty, the titles, players, and stories to be announced when the product is ready."

Mr. Schenck took occasion to point to a factor of such elasticity in the current Metro-Goldwyn-Mayer product announcement, embodied in the item "The Marquee 5," which is to be "a group of specially selected productions, among them stories that link up to the moment."

Cites "Caught Short"

"Last season's 'Caught Short' is an example of the way that the motion picture can swiftly key itself to the interest and mood of the public at the moment," Mr. Schenck observed. "We had a market condition, tremendously widespread in its excitement and interest, and Eddie Cantor had hit the public attention at the moment with his little book entitled 'Caught Short.' This represented a momentary, fleeting opportunity of the kind that is so valuable to the theatre to be able to capitalize."

While agreeing in the main that the motion picture must be considered largely an art and an industry unto itself, dependent on the development of its own material and personalities, Mr. Schenck took occasion to remark that there is to the motion picture a special value in the occasional presentation of great artists who have achieved high success in other media, citing as an example, the bringing of Lawrence Tibbett's romantic voice to the screen. One gains the impression that Mr. Tibbett singing "Lover Come Back to Me" is perhaps to Mr. Schenck the greatest song he ever heard. As he thoughtfully reached into Howard Dietz's case for a Lucky, he observed "that song alone would have been worth all it cost"—and while the interviewer was estimating the cost of the production involved—Mr. Schenck added, "even if I had paid $2 for a seat."

Anyway, Mr. Schenck is an ardent opera patron and appears to take his music to heart.

Public Not Tired of Music

"They talk about the public being tired of this and that, including musical shows," remarked Mr. Schenck, "but if the human race is tired of music, it would be the first time since civilization began, and I am not inclined to think that anything so radical has happened all at once. The public may be tired of some kinds of musical productions, but the public is not, and never will be, tired of music."

He also cited as a significant acquisition from without the field of the motion picture, Alfred Lunt and Lynn Fontaine for one production in the current schedule, as an achievement well calculated to confer status not only upon the output of Metro-Goldwyn-Mayer, but upon the motion picture as an institution.

"It is quite desirable," Mr. Schenck asserted, "that each year, each of the important makers of motion pictures should endeavor to present a number of productions of a special quality calculated to build up and maintain the standing of the screen. It is well for the motion picture to have associated with it, from time to time, the great names of other great arts, and this too is one way of being effectively contemporary. The screen, as a capable and comprehensive medium, has in fact an obligation to convey what it can of attainments of great artists to a public so widely and generally dependent on the screen."

Schenck on Ad Films

The discussion of obligation to the public brought up the much bruited subject of advertising presented on the theatrical screen. Mr. Schenck's attitude can be about as neatly summed up as Calvin Coolidge once summarized a Washington sermon to Mrs. Coolidge at the White House.

The President, it seems, had gone to the morning Sabbath services alone, and returning was asked by Mrs. Coolidge what the sermon had been about.

"Sin," said Mr. Coolidge.

"What did he say about it?" asked Mrs. Coolidge.

"He's agin it," replied Mr. Coolidge.

Nicholas Schenck is agin advertising on the theatre screen. Also, he may later engage in it. He estimates thus far, in the current period, the refusal of Metro-Goldwyn-Mayer and Loew's, Inc., to engage in the making and presentation of advertising pictures, has meant a refusal of about $500,000 in allegedly net revenue.

"I would not call it a loss of half a million dollars," Mr. Schenck calculated, "because getting that $500,000 I suspect might easily have cost us indirectly a great deal more."

Loew Theatres Will Continue Ban on Ad Reels

Loew Houses Refuse Ad Reels

"Some of our own theatre managers have expressed their curiosity as to why Loew Theatres have not accepted screen advertising, as other theatres have done, and why we are foregoing the large revenue held out to us by advertisers.

"Loew's Theatres were probably among the first to be offered huge sums to run subsidized motion pictures. However, our decision was and still is to refuse to use our screens for advertising. At present we see no reason to change our attitude.

"We are definitely opposed to the commercializing of the screen. Screen advertising is unfair to our audiences. An advertisement on the screen forces itself upon the spectator. He cannot escape it . . . yet he has paid his admittance price for entertainment alone. Screen advertising is far different from newspaper or magazine advertising. One is not forced to read that advertising. It is true that some screen advertising is cleverly done, and in spite of its commercial angle it is entertaining. However, I should not like to see many of such subsidized pictures and the temptation is to make the advertising phase more and more obtrusive and hence annoying to the audience.

To Continue Fight

"We have been very active in trying to persuade other producers and theatre operators to take a stand against screen advertising similar to ours. We are continuing these efforts to free the screen from anything but entertainment. We are hopeful that the entire industry will take a stand against screen advertising and not attempt to force our theatres into that field."

Mr. Schenck is decidedly aggressive in his opposition to advertising on the theatre screen, and aggressive to the point that he has urged opposition to it from important newspaper publishers. Among those with whom Mr. Schenck has discussed this subject is Adolph Ochs of the *New York*

(*Continued on page 43*)

THE GIANT RUSH



TO BUY

PARAMOUNT'S

1931-2 PRODUCT

IS ON!



EXHIBITORS are we
coming PARAMOUNT'S sal
force with friendly open arm

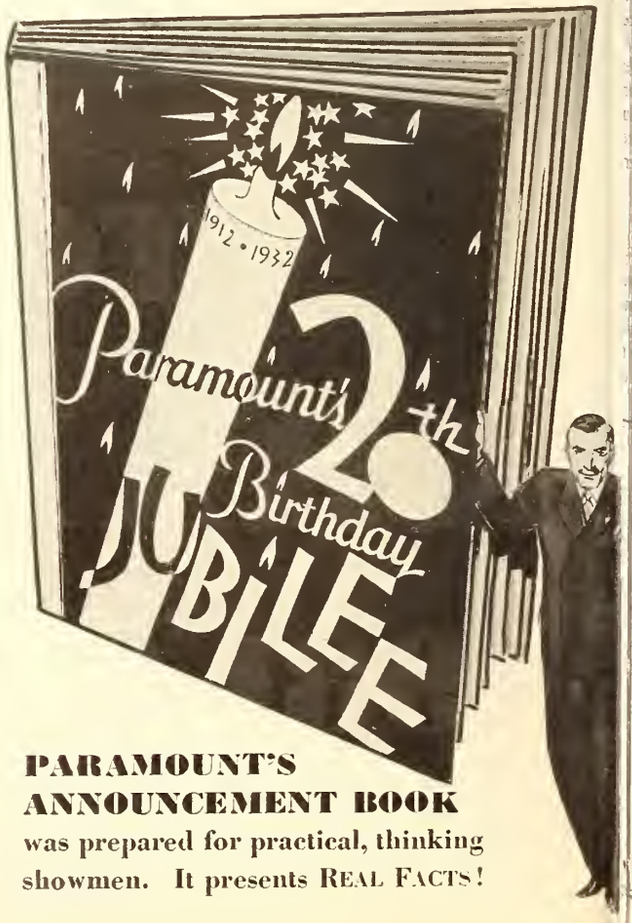
WIRES are sizzling with
the news of hundreds of
1931-2 contracts signed!





BIG DEALS for PARAMOUN
Jubilee Product are closing wit
unusual speed!

EVERYWHERE PARAMOUNT IS THE BUY WORD OF THE HOUR!



PARAMOUNT'S ANNOUNCEMENT BOOK was prepared for practical, thinking showmen. It presents REAL FACTS!

Illinois Measure Asks 2 In Booth

Chicago—Exhibitors here are disturbed the discovery of a bill at Springfield thorizing two projectionists in every the- re in the state. The current arrangement tween exhibitors and the union holds un- January 1, when some relief from a bur- nsome situation would at least become a ssibility for theatre owners.

Deep secrecy has shrouded the measure, troduced by a Peoria representative, and hich, if passed, would become effective st prior to the lapse of the present agree- ent. Exhibitor circles and the Film Board Trade had no knowledge of the measure, r was any possible explanation of its igin forthcoming. It was omitted from e proposed legislation reports of the Asso- ation of Commerce. The measure was cidentally discovered by Jack Miller, esident of the Chicago Exhibitors' Asso- ation.

Two New Units Chartered

Dover, Del.—Two charters were filed in e State House here. They are: Nubest ctures Service, Inc., 5,000 shares, no par lue. Represented by Charles R. Smith, alter H. Thatcher and Toby Cohen of ew York.

Southern California Olympic Features ., Ltd., capital $250,000. Represented by . S. Cook, A. L. McGinnis, J. M. Town- nd of Dover, Del.

Next Corner" in French for Radio

Hollywood—French version of "Next orner," being produced by Radio, under pervision of Marquis Henry de la Falaise, as placed in work this week. Herbert renon is doing the American version. anne Hebling, Geymond Vital, Jean Del- our, Marcelle Corday, Rose Dione, Adri- me D'Ambricourt. Louis Bermcier and M. orgato comprise the French cast.

New Fan Magazine Heads

Stanley V. Gibson and Laurence Reid are ow president and publisher, and vice presi- nt and editor, respectively, of Motion Pic- re Publication, Inc., publishers of Motion icture Magazine and Motion Picture lassic.

Real Evidence!

Sacramento, Cal.—Proof of the pudding . . . etc. But in this case it wasn't eaten, it was inhaled. During the trial of the projectionists charged with conspiring to dynamite the Mission last October, the prosecution brought in some stench bomb fluid as sabotage evidence. It spilled and the whole court adjourned in a hurry. On resumption, the same prosecution promised dynamite sticks as the morrow's attraction, but the defense hastily explained that it would not be necessary.

WILLIAM A. JOHNSTON

(*Cont. from page* 12)

make it go forth and sell what it made was wrong. You cannot make actors out of salesmen nor executives out of actors. Nor can you make an industrial city, or a Harvard business school, or a church conference, or a banker's convention out of an actors' boarding house, even if the latter does have the appearance of a great de luxe hotel.

There's a moral, however, to this story; the situation is too big not to have one. If we admit that it is advisable and necessary to maintain a continent's width between the two branches of an industry there is but one way to bridge the gap, and that is with the use of ordinary good sense, forbearance and sincerity, and as frequent visits or active interchange of departmental heads as is practical.

RKO Books "Hell Bound" In Entire Local Chain

"Hell Bound," Tiffany's current James Cruze special, now having its New York premiere at the Paramount, has been sold to RKO's entire New York circuit. This deal includes the New York Hippodrome. The picture, starring Leo Carillo, starts on its circuit jaunt May 30.

Finish Colman Script

Ben Hecht and Charles MacArthur, co-authors of "The Unholy Garden," new Samuel Goldwyn vehicle for Ronald Colman, have returned to New York following completion of their work on the script, which has kept them in Hollywood for the past three months. Hecht is now under contract to Goldwyn. Also returning to New York is Laura Hope Crews of Goldwyn's executive production staff, coming on a short business trip.

New Indiana Theatre

Frankfort, Ind.—Work has begun on a new 1,200-seat house to cost $175,000, expected to be ready in the fall. Albert Goldman of Chicago negotiated the lease.

Robards, Scott in Wheeler Film

Hollywood (QP)—Radio this week signed Jason Robards, William Scott and DeWitt Jennings to support Wheeler and Woolsey in "Full of Notions."

Monogram Sales Over $200,000

Harry H. Thomas, Monogram vice-president, reports gross contracts of over $200,000 for week ending May 9, first week of the sales drive.

Sanford Sachs Dead

San Francisco—Sanford Sachs, 76, one of the founders of the old Orpheum circuit, died here May 7.

38 in Work at 10 Coast Lots

Hollywood (QP)—A survey of all the studios reveals there are six new productions getting under way this week. These coupled with the 32 now in production make 38 units at work on the various lots.

New pictures starting were: "Wyoming Wonder," (Fox); "Secret Call," (Paramount); untitled Chatterton, (Paramount); "Politics," (Metro); untitled western, (National); "Alias the Bad Man," (Tiffany).

Those already in production were: "Over the Hill," "Black Camel," "Daddy-Long-Legs," "Two Can Play," "Hush Money," "Goldie," "Transatlantic" and the Spanish version of "On Your Back," at Fox.

"Alexander Hamilton," "Five Star Final," "I Like Your Nerve," "Night Nurse," "Side Show" and "Spent Bullets" at Warner-First National.

"In Defense of Love," "Women Love Once," "Let's Play King," "Confessions of a Co-ed," and "Monkey Business" at Paramount.

"The Next Corner" and "Helga" at Radio.

"Whoop-to-do Kid" and "Common Law" at RKO-Pathe. "Lover Come Back" and "Branded" at Columbia.

"East of Borneo" and "Ex-Bad Boy" at Universal.

"Ships of Hate" at National.

Short subjects in production: 2 at Pathe, 1 at Sennett, 1 at Warner-First National.

Patron Collects on Fall

Rochester, N. Y.—Verdict of $1,000 for the loss of an eye she claimed resulted from a fall in the Eastman theatre in 1920 was returned here for Mrs. Elizabeth Eastmond of Rochester, against Ackro Theatrical Enterprises, Paramount subsidiary. Mrs. Eastmond declared she caught her foot in a hole in the rug, but witnesses for the theatre testified there was no hole and that the house was adequately illuminated. She sued for $20,000.

No Union Cuts at Buffalo

Buffalo—Wage agreements as negotiated some time ago with union hands will stand in all theatres here, it is understood, this contrary to reports that Shea's theatres are seeking to effect a 25 per cent. cut.

Sunday Shows or None

Louisville—After William M. Quinn found himself facing a charge of violating the blue law by operating his theatre on Sunday, he decided that Nicholasville, Ky., wasn't the place to be in show business. So he locked the door and hung up a sign saying, "Closed by the ministers and good people who do not want a show in this town." Thereupon the charge was filed on motion of the city attorney.

PASSING IN REVIEW

This department does not attempt to predict the public's reactions to pictures. It does, instead, present detailed and accurate information on product, together with the frank and honest opinion of the reporter.

The Black Camel

(Fox)

Delightful Mystery Yarn

Following more closely along the lines of the novel by Earl Derr Biggers than is usually the case in the motion picture version of a widely-read story, "The Black Camel" brings much of the actual glamour and beauty of the Hawaiian Islands to the screen. It is primarily a mystery story enlivened by the humor of the proverb-loving Charlie Chan and lightened by the romance which develops between the slain girl's secretary and the enthusiastic agent of the travel bureau.

Many are entangled in the web of suspicion when Shelah Fane, famous film star, is found murdered in the pavilion of her Honolulu home the night of her arrival upon the Islands. There are the guests whom she has summoned to dine, among them a former Hollywood friend and her millionaire husband. There is the suitor who awaits her decision upon his proposal, there is the former husband whose presence in Honolulu is not known by her friends until after Shelah's murder and last but not least, there is Tarnaverro the Great.

Charlie Chan, that famous Chinese detective of the ready smile and fertile brain, is called in on the case, and even the inimitable Chan is puzzled.

Tarnaverro, idol of the superstitious women of Hollywood, has been summoned by Shelah as she debates the propriety of a second marriage. During their interview the name of Denny Mayo, the mystery of whose slaying in Hollywood has never been solved, is mentioned as the cause of Shelah's hesitation and the star promises to reveal to Tarnaverro that night the name of Mayo's killer.

But when Shelah's body is found, Tarnaverro has an alibi in the persons of a couple who have known him during a sojourn in Australia. It is while investigating this alibi that Chan discovers the psychic's real name is Mayo and that he is a brother of the slain man. The matter is further complicated when Shelah's former husband, who has been seen leaving the pavilion shortly before the star's body was found, confesses to a murder he did not commit.

The shrewd Chan, however, gathers the group together once again around the table where all had been seated upon the night of the tragedy, and by means of scratches upon the floor caused by a friction of the pin which held the slain girl's corsage, embedded in the shoe of the killer, discovers the guilty person. All signs point to Tarnaverro until it is discovered that the servants, also, had occupied those chairs and that the slayer was Shelah's maid, widow of Denny Mayo, revenging herself upon her husband's killer.

Warner Oland has never given a better performance than that of Charlie Chan in this production, but he shares honors with Bella Lugosi, whose portrayal of Tarnaverro is masterly. Accents fall thick and fast throughout the film, for Victor Varconi is cast as the husband.

Dorothy Revier is convincing in the role of Shelah Fane, although hers is but a brief appearance. Sally Eilers, also, is pleasing as the devoted secretary who finds romance during the unhappy hours following the star's death.

Hamilton MacFadden deserves great credit for the direction. There are some clever touches of comedy introduced to lighten the drama, particularly the scene in Chan's home when his many children demand in typical American slang, that their idol's slayer be found.

On the whole, an unusually good offering.

Light comedy or cartoon shorts will go well with this feature.

Produced and distributed by Fox. From the novel by Earl Derr Biggers. Adaptation by Hugh Stange. Screen play and dialogue by Barry Connors and Phillip Klein. Directed by Hamilton MacFadden. Photography by Dan Clark. Sound by W. W. Lindsay, Jr.

CAST

Charlie Chan	Warner Oland
Julie	Sally Eilers
Tarnaverro	Bella Lugosi
Shelah Fane	Dorothy Revier
Robert Fane	Victor Varconi
MacMaster	J. M. Kerrigan
Jimmy Bradshaw	Robert Young
Mrs. MacMaster	Mary Gordon
Anna	Violet Dunn
Alan Jaynes	William Post
Smith	Murray Kinnell
Native Girl	Rita Roselle
Kashimo	Otto Yamaaka

"Daddy Long Legs"

Hollywood—Fox has come through with one which is certain to be numbered among the best pictures of the year. "Daddy Long Legs" looks to have unlimited appeal, being a thoroughly modern treatment of a sure-fire story. It has a bounteous mixture of laughs, thrills, tears, and beauty. With the names of Janet Gaynor and Warner Baxter placed up front, it is difficult to see how this one can miss. It is splendid entertainment for man, woman or child, and director Al Santell, adaptor Sonya Levien, dialogue writer S. N. Behrman and entire Fox organization deserve great credit. In addition to the leads, excellent performances are given by such favorites as Una Merkel, Claude Gillingwater and others. Young Kendall Maccomas as Freddie Perkins, the orphan, looks like a real juvenile find. —MEEHAN.

Full length review of "Daddy Long Legs" will appear in the next issue of MOTION PICTURE HERALD.

Smart Money

(Warner Bros.)

Robinson Splendid

Edward G. Robinson once more demonstrates his genius at characterization, his perfect naturalness and his cleverness in balancing the comedy and dramatic values of a performance, in "Smart Money." He has been ably assisted by a very competent cast, smooth direction b Alfred E. Green and a production backgrour that lacks nothing to make it convincing "Smart Money" portends to be nothing but jus good entertainment, and it certainly appear to achieve this worthy end.

Robinson plays the part of a barber sho owner in a small town (it might be O. C McIntyre's famous Gallipolis, Ohio). Betwee shaves he devotes himself to card games, spe cializing on poker. What he does to the loca boys is plenty; but he is so amiable about that they seem to enjoy being taken for th town payroll. They feel, however, that suc talent deserves more fertile fields. So they a pool their resources and send Eddie to the bi town to clean up on the big-time gambler Eddie meets with stacked decks and marke cards and other tricks of sharpers which wer unknown to the friendly, honest games of hi home town. He, in turn, is taken for his roll Bravely he goes back and faces the music. Bu the boys have not lost confidence. Eddie wil know better next time. Another pool is formed and Eddie returns not only to regain what wa lost, but to pay a few scores.

Eddie makes good this time with a vengeance He soon becomes the gambling king of the bi city, owner of elaborate night clubs and pal aces of chance. But he retains his small town simplicity and frankness. He has no ambition to be a gangster. He seems quite satisfied t outsmart the smart ones, and to provide en tertainment for those who like to indulge in little games of chance. But the inevitable vic crusaders get on his trail. The district attor ney is set to put him out of business. An elec tion campaign is on, and the D. A. must mak a showing. He finds the amiable Eddie pretty hard to land in the net of the law. He trie stool pigeons, but Eddie has an uncanny faculty of spotting them before they get started.

But Eddie has fallen in love, and the gir proves to be his downfall. She is tricked int spilling the chips, and Eddie's career as a gam bler is over. He finds that shaving beards after all, is a better game than shaving cards

It is all good fun, and certainly should pro vide interesting entertainment for all who have played cards **"for keeps,"** whether it has been penny-ante or for tremendous stakes. Supporting Robinson is an unusually good group o popular players, including pretty Evalyn Knapp James Cagney, Ralf Harolde, Noel Francis Margaret Livingston, Maurice Black, William House, Paul Porcasi, Gladys Lloyd and Polly Walters.

Diversified shorts on the bill will fill nicely here.

Produced and distributed by Warner Bros. Screen play and dialogue by Kubec Glasmon, John Bright Lucien Hubbard, Joseph Jackson. Directed by Alfred E. Green. Photographed by Robert Kurrle. Art director, Robert Haas. Film editor, Jack Killifer Vitaphone orchestra conducted by Leo F. Forbstein. Release date, July 11, 1931.

CAST

Mr. Greek	Edward G. Robinson
Jack	James Cagney
Irene	Evalyn Knapp
Sleepy Sam	Ralf Harolde
Marie	Noel Francis
District Attorney's Girl	Margaret Livingston
The Greek Barber	Maurice Black
Salesman	William House
Mr. Amenottopolus	Paul Porcasi
Lola	Polly Walters

Leo Meehan

TO EXHIBITORS OF AMERICA

We Wish to Announce:

The release of a series of 13 Boy Scouts of America Feature Short Subjects.
(Not Propaganda)

Produced with the approval and co-operation of the National Organization of the Boy Scouts of America under the terms of an exclusive contract.

Entertainment for both adult and child audiences.

Outdoor adventure stories: Action, thrills, comedy, drama.

FEATURING EXCLUSIVELY

Scout Edward Royle, a real talented actor; Rita Darwyn, charming and clever artiste; Silverlight, the Boy Scout pony, pure white Welsh stallion, three times English champion, with a bag full of tricks.

SUPPORTED BY THE GREATEST EXPLOITATION CAMPAIGN ON A SERIES OF SHORTS EVER ACCREDITED THE MOTION PICTURE INDUSTRY

A 12 months' campaign through the following mediums:
Semi-monthly bulletins direct to **one million** American homes.
Semi-monthly news stories to **ten thousand** newspapers.
Advertising "Boys' Life" and "Scouting," official Boy Scout magazines.
Direct bulletins to American Legion Posts sponsoring Boy Scout troops.
Fan magazines. Nationwide radio broadcasts.
Co-operation Public Relations Department, Will Hays organization; churches, clubs, P. T. A., Boards of Education.
Co-operation with exhibitors on play dates.

Bring the kids and parents back to your theatre with this series.

Decidedly different than any other juvenile shorts—no slap-stick, forced situations or weak plots, but a sincere portrayal of the American Boy in human and logical stories.

Priceless good-will value—there are one million active scouters and an alumni of three million more!

Low rental—one-half million dollars' worth of exploitation.

Read the press book about story material—sinking of ships, adventures in African jungles, domestic Westerns. Also Boy Scout contest held in your community. Will be glad to send you this press book.

Physical distribution through one of your local exchanges.

FALCON PRODUCTIONS, Inc.

959 Seward Street, Hollywood, Calif.

25 MILLION GUARANTEED CASH CUSTOMERS DURING 1931-32

Tilly of Bloomsbury

(Sterling)

Comedy With Kick

[Reviewed in London by HERALD Representative]

This old stage play, toured throughout the kingdom time and time again, and staged by hundreds of amateur dramatic societies everywhere, is now converted into talker fare. Adaptation and direction have broadened its range of appeal, and refined its humor, though, as the title suggests, it is still a thing of local color.

Thematically, however, it is just cinderella and the prince. They meet, Tilly (of Bloomsbury) and young Richard Mainwaring, on the ice. Tilly looks better than she skates and with her prince there is no question of love in cold storage. In no time he takes her to his people; she is snubbed, and in a desperate effort to make the best of herself she paints a roseate picture of her own home. Later the Mainwaring family, unable to persuade their young blood to break the engagement, decide to pay a visit to Tilly's Bloomsbury "mansion," which, like most places in Bloomsbury, is really a cheap apartment house.

Tilly's people are caught in a jam: the brokers are in, the lodgers fall out, and every member of the Welwyn family, excluding pater, who is a swell brought down through drink, just manages to add to the trouble. Tilly is humiliated, and for the sake of her prince's happiness tries to tick him off. But he is not taking no for an answer; breaks with his snob family, and tricks his way into Tilly's house as a boarder, pays off the bailiff, and on the fade-out comes out with the line: "Here I am and here I stays until I gets what I come for."

There is no great story value here, but fine play is made of the contrasts. Settings and characterizations are used skillfully to exploit these. Chief comedy part is that of the bailiff, who, when the Mainwarings are expected at the Tilly home, is "bribed" to pose as the family butler. This is played by Sydney Howard, who makes the piece. Other good character work is contributed by Mabel Russell (late M. P.) as Tilly's mater, and Sebastian Smith as the Mainwaring father.

Tilly is played by Phyllis Konstam, considered a good bet on this side. She is not quite at home in the part, and her photographic possibilities are not overdeveloped. Result is that at times, when the story calls for a really sweet quality, one feels a trifle puzzled as to why young Mainwaring succumbed.

One good point is established by this picture. British producers can get snap into comedies. Running time is only 70 minutes and action is speedier than in any similar British offering in years. Picture is just one of those pleasant things; it is a moving picture, and it gets the laughs.

Produced and distributed by Sterling. Based on the play "Tilly of Bloomsbury." Directed by Jack Raymond.

CAST

Mr. Stillbottle.....Sydney Howard
Tilly.....Phyllis Konstam
Lady Mainwaring.....Ellis Jeffreys
Richard Mainwaring.....Richard Bird
Mrs. Welwyn.....Mabel Russell
Lucius Welwyn.....H. R. Hignett
Abel Mainwaring, M.P.....Sebastian Smith

W. H. Mooring

Captain Thunder

(Warners)

Colorful, Entertaining

There is color, life and entertainment in this story of a swashbuckling Mexican bandit chief, who is Robin Hood personified, and made delightful through the work of Victor Varconi. Director Alan Crosland, wisely enough, refused to take the story and its characterizations too seriously, with a happy result.

In a realistic appearing and true Mexican locale, the estimable Captain Thunder plies his happy-go-lucky way, robbing here, helping there, in a manner all his own, and one which attracts the spectator. He possesses a way with the ladies, and a sense of honor of which he is very proud.

Fay Wray as his leading support does very nearly as excellent a piece of work as Varconi himself, with Charles Judels as a pompous commandante teaming well with them, and supplying much of the amusement with his puffed up manner in a delightful characterization.

The engaging bandit chieftain is kept considerably busy in his efforts to appear chivalrous. He compels the heroine to marry a wealthy swindler, kills him immediately following the ceremony so that she may inherit his money, then officiates in his own fine style as master of ceremonies at the marriage of the girl and hero Juan Sebastian, played rather without an overabundance of sparkle by Don Alvarado.

Settings are excellent, carrying out with fine effect the theme and characterizations of the story. On the other side of the picture, is the directorial mistake of forcing his characters to speak in an attempted Spanish accent, which not only is unintelligible and a failure as such, but does its part in detracting from the entertainment value of the film as a whole.

Light enough, but good entertainment, colorful and with splendid characterizations by the three leading players, "Captain Thunder" should please generally.

Dramatic shorts, cartoons and musicals will fill the balance of the program well.

Produced and distributed by Warner Bros. Original story by Hal Bavitt and Pierre Couderc. Screen adaptation by Gordon Rigby. Dialogue by William K. Wells. Cameraman, James Van Trees. Directed by Alan Crosland. Release date April 26, 1931. Footage 5976. Running time 67 minutes.

CAST

Captain Thunder.....Victor Varconi
Ynez Dominguez.....Fay Wray
El Commandante Ruiz.....Charles Judels
Pete Morgan.....Robert Elliott
Juan Sebastian.....Don Alvarado
Bunita Falazar.....Natalie Moorhead
Pablo.....Bert Roach
Hank Riley.....Frank Campeau
Don Miguel Salazar.....Robert E. Keane
Pedro Dominguez.....John Sainpolis

Ad Mat Company Takes New Name

Service of Theatre Ad Mat will now be distributed under the name United Theatre Advertisers, Inc., with the organization occupying new quarters at 580—8th Ave., New York.

Walter J. Stein and Sidney C. Davidson have been appointed president and advertising director, respectively. In connection with the new organization will be the addition of specially written ad copy supplementing proof sheets and ad mats. The studio has added 15 artists.

Ad mats will be issued on all features of major companies, as well as a special monthly service of general seasonal and institutional mats. Another branch will create first-run campaigns.

Monogram Names Seven Territorial Sales Heads

New sales officials of Monogram, which is now extending branches to 30 key cities, are J. T. Sheffield, manager of Denver exchange; E. J. Lustig, Salt Lake; J. A. Rogers, Butte; James R. Keith, Portland; and J. W. Allender, Seattle. In addition, John W. Mangham, formerly of Tiffany, has been appointed Southeastern manager, covering Atlanta, Charlotte and New Orleans.

British rights to 12 Monogram dramas have been sold to Gaumont. First will be "Ships of Hate," starring Lloyd Hughes and Dorothy Sebastian.

New Portable RCA Equipmen

RCA Photophone, in collaboration wit Westinghouse and General Electric, hav produced a new portable sound recordin equipment for use in connection with th Mitchell camera for out-door recording fo newsreel and location work.

Including cables, cases and accessorie the equipment weighs less than 400 pound Operating equipment necessary for locatio work weighs about 245 pounds.

The new outfit employs a combined cam era and recorder designed to expose 3 mm. film at a speed of 90 feet per minut a condenser microphone for sound pick-up a portable recording amplifier and powe auxiliary and spare apparatus. The recorde head-proper is mounted between the film magazine and the top of the camera. Th recorder is made up of two main assemblies

Paramount May Sell Half Of Lineup Outside Warne

Philadelphia—At least half of the 1931-32 Paramount program is expected to play Keith's theatre, former ace Paramoun house here, in spite of the booking by the Warner group of Paramount product. A R. Boyd, head of the Moon Amusement operators of Keith's, states that the house will be kept open indefinitely, with installation of a cooling system for summer operation.

It is understood here that Paramount i reserving the right to book into Keith's an independent houses any of its product no contracted for Warners. Added to thi number, which may reach 45 of the 72 Par amount pictures, Keith's will probably play several United Artists productions not se into a Warner house. Two U. A. pictures "City Lights" and "The Front Page," have already been played by Keith's.

Twin City Orpheums Now Showing Different Films

Minneapolis—RKO Orpheums in this city and St. Paul are now showing different pictures, according to a new policy adopte with the closing of the President in St Paul, and the Seventh Street here, RKO second-run.

Formerly, both Orpheums ran the same screen bills, thus jointly getting the value o a single exploitation campaign in this territory. Apparently the idea now is to give each theatre a separate draw, business conditions probably making the field too small for two houses with the same appeal. As heretofore, however, the stage bill will open in Minneapolis, then go to St. Paul.

Clarke Projector Handles 35mm. to 70mm. Width Films

General Theatres Equipment has developed a new projector, geared to accommodate any width film from 35mm. to 70mm. which is looked upon as Harley L. Clarke's answer to the wide film problem, at present dormant. A gear shift makes the required change.

Fox, it is understood, is continuing research in color and wide film under supervision of Earle Sponble, in charge of research for Clarke enterprises.

"THOSE MACK SENNETT COMEDIES WITH ANDY CLYDE, MARJORIE BEEBE AND HARRY GRIBBON ARE THE FUNNIEST TWO-REELERS BEING PRODUCED TODAY."

—PITTSBURGH POST-GAZETTE

there is any doubt in
ur mind, try one of
ese on your audience:

**OWCATCHER'S
AUGHTER"**

enty minutes of hilarious fun for
audience."
—*Hollywood Daily Reporter*

**"GHOST
PARADE"**

y time you have Andy Clyde,
iorie Beebe and Harry Gribbon
comedy you have a real laugh-
er, but when to this is added
k Sennett's direction, you have
actically certain wow. This one
a real audience comedy loaded
laughs and suspense."
—*Motion Picture Daily*



MACK SENNETT COMEDIES

Educational Pictures

"THE SPICE OF THE PROGRAM"

DUCATIONAL FILM EXCHANGES, Inc., *E. W. HAMMONS, President*

Member, Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President

Purely An Accident
(Vitaphone)
Entertaining

A bit different, in the prize fighter type of comedies. The champion, despite successive knockouts, has an inferiority complex. When a girl becomes attracted to him, she instills a feeling of superiority, which becomes so overbearing that it finally leads to his finish in the ring. The weakness of fighters obviously not fighting might have been overcome by better casting. Directed by Roy Mack, from a story by Sam Hellman.—Running time, 10 minutes.

Movie Memories—No. 4
(Paramount) *(Sponsored by Chesterfield Cigarette)*
Fine

There is real interest and a measure of reminiscent enjoyment in this series, and this number is no exception. Goes back to 1900, with shots of hansom cabs in an old fashioned traffic jam at 42nd street and Fifth avenue, a women's obstacle race in which the greatest obstacle were their skirts, a bridal couple at Niagara Falls, Theodore Roosevelt taking office and several scenes from "Over the Hill to the Poorhouse." Clever lines add much to the effectiveness of the short.—Running time, 10 minutes.

Strange As It Seems—No. 9
(Universal)
Good

If in the accompanying running fire of comment, they would cease attempting to be funny, this short would be rated even higher than "good." The seemingly unending stream of puns is terrible, which is particularly depressing since the subject matter of the issue is varied and highly interesting. The only purpose of the would-be humor is to almost spoil the short. Otherwise quite good.—Running time, 10 minutes.

The Strange Case
(Vitaphone)
Only Fair

Here is a good comedy which falls short of its possibilities through lack of sufficient time devoted to it. Every guest at a dinner party wants the best part of the chicken, and the man who escapes with it, is hunted down and shot. Police are called, and they kill the rest of the guests in an effort to solve the crime. Then the lucky one comes to life and eats his chicken.—Running time, 8 minutes.

Stay Out
(Universal)
Slow

This is supposed to be a comedy, but it falls rather sadly short of that classification. Charlie Murray plays the lead in what develops into a bedroom complication, with little or nothing really original in it. Murray, locked out of his duplex apartment, enters his neighbor's rooms, and that is the excuse for what follows. One scene, in which Murray is in bed with his neighbor's wife, will probably prove objectionable to numerous patrons. Al Kelly directed.—Running time, 18 minutes.

Lodge Night
(Vitaphone)
Poor

The idea is very old, concerning the husband who goes to a night club for a good time with a friend and two girls. The wife breaks in with the usual result. Acting throughout the short is very weak. Roy Mack directed.—Running time, 7 minutes.

SHORTS

Parisian Gaieties
(Universal)
Only Fair

A Slim Summerville, which falls away considerably from the high comedy standard set by the previous numbers. Lines repeat themselves and it lacks the punch most others have had consistently. Eddie Gribbon continues as the top-sergeant, and Pauline Garon is the girl in the case, but she is decidedly subordinated and appears in only a few scenes. Paris is the locale, but humor is lacking conspicuously. Direction by Steve Roberts.—Running time, 17 minutes.

The Inventor
(Vitaphone)
Just Fair

Billy Wayne plays the inventor, and Thelma White the wife who has little sympathy with his ambitions, believing he should go to work for a living. A safety device for cars lands him on top of a telegraph pole, and he almost sells an "unbreakable" windshield, after the prospect had hurled bricks at it, when suddenly a baseball drives right through it. A few laughs, but nothing startling. Alf Goulding directed.—Running time, 10 mmutes.

Night Class
(RKO Pathe)
Good Enough

Nat Carr is amusing enough in this comedy short with a gang angle. The idea is fine, but they slip a bit in putting it across. Nat Carr, tailor, is tipped to attend a night class if he would pick up a small $5,000. It develops that the "class" is a gang hangout, and Nat is picked to "bump off" the prize enemy. He does it, but entirely accidentally. Laughs are well spotted.—Running time, 20 minutes.

Country School
(Universal)
Not Much

Oswald, Universal's cartoon rabbit, borders very decidedly on the questionable in most of the animation of this number. There has been too much of a tendency recently in the animated cartoons toward just this sort of thing. It may be merely a substitution for lack of good and original comedy ideas, but if it is, it fails to get by. Situation in this one is decidedly not new, and the lines weak.—Running time, 7 minutes.

Cab Waiting
(Paramount)
Just Fair

Jack Benny engages a taxi driver in conversation, and discovers he is an authority on language and correct speech. Benny meets a chorus girl and takes her home in the cab after the show. The driver manages to get in the necessary corrections at the right time. A few good lines help a bit.—Running time, 17 minutes.

Outboard Stunting
(RKO Pathe)
Excellent

This number of the Grantland Rice Sportlights produced by Van Beuren for RKO Pathe release, is great. Pictured are the variety of sports in which the outboard motor plays a part. Anyone with a drop of sporting blood will get a kick out of it, and everyone should enjoy it.—Running time, 9 minutes.

Movie Memories—No. 5
(Paramount)
(Sponsored by Chesterfield Cigarette)
Great

A Broadway audience gave evidence of i delight in these pictorial snatches from day gone by, with hearty applause. The mentio of the reel's sponsor, Chesterfield cigarettes, inconspicuous, and the audience does not see to mind it. Included in this number are scene showing the Giants winning their first pennan the Prince of Wales at the age of six, Mabe Normand in one of her first comedies wit Mack Sennett, Charlie Murray in an episod and spots from "The Great Train Robbery, first feature. Running dialogue is fine.—Run ning time, 10 minutes.

The Naggers at the Ringside
(Vitaphone)
Quite Good

This should rate as perhaps the best of th Naggers series, in which Mr. and Mrs. Jacl Norworth are featured. There are laughs an plenty of them, spotted all the way through In the usual manner, the couple are engage in verbal storms at home, until he suggest they attend a prize fight. In the fight setting there is plenty of opportunity for more laugh and they keep going at a rapid pace. Al Goulding directed.—Running time, 11 minutes

All Gummed Up
(RKO Pathe)
Rather Weak

Edgar Kennedy attempts the role of a husband who makes a valiant effort to straighte his home and makes a hash of it, but does only poorly with the part. Florence Lake and Louise Carver are the wife and the aunt respectively, but neither put very much reality o punch into her role. Doesn't get across.—Running time, 19 minutes.

Betty Co-Ed
(Paramount)
Fine

Rudy Vallee and his Connecticut Yankees furnish the musical accompaniment and Rudy does a solo with the dancing ball leading the audience to join in. The song is a real hit the tune being extremely catchy. A college atmosphere surrounds the number. A good number, a good short, and worth spotting in almost any program.—Running time, 7 minutes.

Once Over Light
(Paramount)
Fair

A patron goes into the barber shop for a shave and a manicure, and has the hardest time getting out anywhere near the way he came in The barber nearly talks him into a state of unconsciousness and the manicurist is as stupid as possible. Slow in getting started, but winds up with a few good laughs. Running time, 1 minutes.

Q. R. S.-DeVry Western Sales Through Lasher

San Francisco—Phil Lasher, Ltd., has become Western distributor for the Q.R.S.-DeVry Corporation, manufacturers of cameras and projectors, screens and photocells. A complete factory stock and service department will be maintained at 300 Seventh street.

ON THE DOTTED LINE...

Allied Pictures

Edmund Cobb, Alberta Vaughn, Stepin Fetchit, Edward Peil, Masten Williams in "Wild Horses"; Richard Thorpe, Sidney Algier, direction; Jack Natteford, adaptation. . . .

Columbia

John Oscar, Fred Burns, Ethel Kenyon, Al Smith in "Branded"; Ross Lederman, direction. . . . Forrest Stanley, June Clyde, Laura La Plante, John Wayne in "Arizona"; George B. Seitz, direction; John Wayne, five-year contract. . . . Loretta Sayers, Susan Fleming in "Lover Come Back." . . . Louis King, director of new Buck Jones Western. . . .

Fox

William Pawley, contract. . . . Sally Eiler, George O'Brien in an outdoor film; Irving Cummings, direction. . . .

M-G-M

Herbert Braggiotti, actor; Tom J. Geraghty, Bertrand Robinson, Howard Lindsey, writers, all new contracts. . . . Tom J. Geraghty, original story, tentatively titled "Curiosity." . . . Karen Morley in "Politics" (Marie Dressler film). . . . George Cowl in "Son of India" (formerly, "Son of the Rajah"); Arthur Robison, direction. . . . Nick Grinde, new long term directorial contract. . . . Robert Montgomery, C. Aubrey Smith in "The Man in Possession"; Sam Wood, direction. . . . Clark Gable in "Susan Lenox, Her Fall and Rise"; Robert Z. Leonard, direction. . . . Adolphe Menjou, Irene Dunne, Olga Baclanova, Ernest Torrence, Cliff Edwards in "The Great Lover"; Harry Beaumont, direction. . . .

Miracle Pictures

Clifford McLaglen in "Ropes of Sand." . . .

Paramount

Sidney Robert Buchman, S. K. Lauren, writers, new contracts. . . . William Boyd, Charles Rogers, Richard Arlen in "The Marines Have Landed"; Eddie Sutherland, direction; James Kevin McGuinness, adaptation. . . . Dickie Moore, Phillips Holmes, Sylvia Sidney, Norman Foster, Claudia Dell, Florence Britton, Martha Sleeper, Marguerite Warner, George Irving, Winger Hall in "Confessions of a Co-Ed." . . . Stuart Erwin, Ralph Bellamy in "Laurels and the Lady"; Berthold Viertel, direction. . . . Richard Wallace, renewal of directorial contract. . . . Samuel Marx in "Monkey Business." . . . Paul Hervey Fox, contract as writer. . . . Jackie Coogan, Mitzie Green, Jackie Searl, Junior Durkin in "Huckleberry Finn"; Norman Taurog, direction. . . .

Radio

Wilfred Noy, David Dunbar, Kay Francis, William Welch, Ricardo Cortez, Adrienne d'Ambricourt, John St. Polis in "The Next Corner." . . . Ruth Weston, Count Pierre de Ramey in French version. . . . Lita Chevret, contract renewed for six months. . . . Roscoe Ates, Lily Damita, Geoffrey Kerr in "The Sphinx Has Spoken"; Victor Schertzinger, direction. . . . Nella Walker, Ruth Weston, Boris Karloff in "The Reckoner." . . . Bert Wheeler, Robert Woolsey in "Full of Notions." . . . Edna May Oliver in "Fanny Foley Herself"; Melville Brown, direction. . . . Purnell Pratt, Alan Roscoe, Wilbur Mack, Edmund Breese, Shirley Grey in "The Reckoner"; Bernard Schubert, adaptation. . . . Fred Santley in "Helga." . . .

RKO Pathe

William Boyd, Dorothy Sebastian in "The Iron Chalice" (Octavus Roy Cohen story); Fred Niblo, direction. . . . Helen Twelvetrees in "Pick Up"; Joseph A. Fields, adaptation. . . .

United Artists

Estelle Taylor, Fay Wray, Tully Marshall, Ullric Haupt, Henry Armetta, Lawrence Grant, Warren Hymer, Mischa Auer, Lucille La Verne, Madja in "The Unholy Garden"; Ben Hecht, Charles MacArthur, adaptation; George Fitzmaurice, direction. . . .

Universal

Slim Summerville, ZaSu Pitts, feature contracts and in "West of Topeka." . . . Robert Florey, long term directorial contract and handling "Frankenstein." . . . Lillian Kealoha, Miola Kalili, Rose Hobart, Charles Bickford, Lupita Tovar, Georges Renavent, Noble Johnson in "East of Borneo"; George Melford, direction. . . .

Warner-First National

Leon Janney, Junior Coghlan, Billy Lord, Nestor Aber, Dorothy Peterson, Matt Moore, ZaSu Pitts, Johnny Arthur, Margaret Marquis, Charles Sellon, Wade Boteler, Robert Dandridge, Gladys Ford, Gertrude Howard in "Penrod and Sam"; William Beaudine, direction, Russ Saunders, assisting. . . . Grant Mitchell, Edward J. Nugent, Frances Starr, Charles (Chic) Sale in "The Star Witness." . . . Ben Lyon, Dorothy Peterson, Charles Judels, Alison Skipworth, Morgan Wallace, Joe Donahue, Arthur Stewart Hall, Barbara Leonard, Maude Eburne in "Bought." . . . Louis Calhern, Marion Marsh, Frederick Kerr in "The Other Man"; Alfred E. Green, direction. . . . John Adolfi, directing "Alexander Hamilton." . . . Guy Kibee, Louise Carver, Mathew Betz, Ann Magruder, Luis Alberni, Edward Morgan in "Side Show." . . .

SMPE to Hear Schlanger On Theatre Floor Form

Architecture will be added to the interests of the Society of M. P. Engineers with the spring convention in Los Angeles, May 25-29, when Ben Schlanger, New York architect and consultant in theatre design, will read a paper on "Reversing the Form and Inclination of the Motion Picture Theatre Floor for Improvement of Vision."

Schlanger leaves New York May 20, to read the paper personally.

Hughes Signs Hagar Wilde

Hollywood—Hagar Wilde, novelist and magazine writer, has been added to the writing staff of Howard Hughes, and her first assignment under a term contract, will be dialogue construction for "The Age for Love," the Billie Dove vehicle based upon the novel of Ernest Pascal.

Miss Wilde arrived in Hollywood on Monday.

Frank Lloyd will direct the film.

Thomasville Licks "Blues"

Thomasville, Ala.—Sunday movies won here in a referendum submitted to voters to decide whether the Sunday movies could continue to operate or not. The vote was 101 to 80 in favor of the shows.

Bologna

Seattle—Out in this neck o' the woods they're relating the yarn about Al Bloom, well-known film man, who quit pictures and opened a delicatessen store. One of Al's early customers asked for a half dozen weiners, but Al told her "Sorry, lady. Can't break the chain; you'll have to take the whole string."

STORY PURCHASES

PUT ON THE SPOT, by Jack Lait, to RKO Pathe for Helen Twelvetrees, under purchased title, "Gangster's Wife."

AS YOU DESIRE ME (play), by Pirandello, to M-G-M.

THE WAY TO TREAT A WOMAN (play), by Walter Hackett, to M-G-M.

A WOMAN NEEDS LOVE (unpublished), by Ursula Parrott, to RKO Pathe for Ann Harding.

NICE WOMEN (play), by William A. Grew, to Universal for Sidney Fox.

Universal Makes Blanket Deal To Supply Films to Hospitals

A blanket booking deal to supply the 54 U. S. Veterans' hospitals with features and shorts, has been made with the Veterans' Bureau at Washington by Herman Stern, manager of the Universal non-theatrical department. This is the first time the Bureau has made a blanket booking for all hospitals.

The booking is of 1930-31 product.

Mystery Surrounds Visit of William Fox to White House

Washington—The visit last Tuesday of William Fox to the Department of Justice and the White House remains a mystery.

It is understood Fox Films affairs were discussed, but this could not be confirmed, due to the Justice Department ruling that no information is given out until an action is started.

Cleveland Minister on War Path

Cleveland—Action is threatened by Rev. Herbert Hudnutt, of Windermere Lutheran Church, East Cleveland, to prevent children under 14 years of age entering a picture theatre unless accompanied by an adult. This is said to be the first move in a city-wide crusade to effect social betterment.

Authorities say they know of no law in Ohio which could be invoked to keep children under 14 out of theatres.

Erin O'Brien to Metro

Los Angeles—Erin O'Brien Moore, who played for two-and-a-half years in "Street Scene" in New York, London and Chicago, and who is now appearing in Elmer Rice's play here, has been signed by MGM for picture work. She will begin work as soon as the coast production of "Street Scene" ends its run.

Arliss Contract Renewed

Hollywood—George Arliss signed a new three-year Warner contract prior to his departure for New York, from where he will sail for England May 29.

Chevalier Film at Criterion

Paramount's "The Smiling Lieutenant," featuring Maurice Chevalier, opens at the Criterion, New York, May 22.

Barrist, Goodwin Take House

Philadelphia—Dave Barrist and Charles Goodwin have taken over the 1,000-seat Coliseum from William Freihoffer.

THE OLD FIGHTIN' COCK'S SHOUTIN'



3rd

New Sunde

CONSTANCE Bennett

in

BORN TO LOVE

with JOEL McCREA • Story by Ernest Pascal • Directed by Paul L. Stein

JOURNAL: *Box-Office!*

AMERICAN: *Full Houses!*

GRAPHIC: *Glamorous!*

TIMES: *Tempestuous!*

MIRROR: *Excellent!*

IG WEEK

Mayfair · New York

ecord of all time Established!



KO PATHÉ

PATHÉ Pictures pre-sold direct
whole family every Friday
10:30 Daylight saving time.
THEATRE OF THE AIR
ations, coast to coast N. B. C.

THE SHORT FEATURE

Roach Denies Use Of Paid Advertising

Denial that paid advertising had appeared in one of his shorts was made by Hal Roach, whose Our Gang, Charley Chase, Laurel-Hardy and Boy Friends comedies are released through M-G-M.

Suggestion had been made that scenes showing the use of a well-known insecticide and a popular soap came under the category of commercial advertising.

"I have never accepted one cent from any advertising company for any advertising that every appeared in a Hal Roach comedy," said Roach. "I can promise every exhibitor that we will never accept any money for advertising until the theatre has first been informed of that fact and is asked to run the picture knowing that it is paid advertising."

Talking Picture Epics Will Offer 6 Features, 12 Shorts

Talking Picture Epics will release "Monsters of the Deep" as the first of six films on the 1931-32 schedule. It was produced by Natural Productions and photographed by Jack Draper.

The second will be "Mexico Today," with four to be selected. There will be 12 shorts on the season's program.

Tony Lucchese in Town

Tony Lucchese, of Gold Medal Film, Washington and Philadelphia, is in New York consulting with Thomas McConnell, general sales manager of Mascot Pictures. Lucchese is distributing Mascot's four serials in eastern Pennsylvania, southern New Jersey, Delaware, Maryland, Virginia and the District of Columbia.

Vitaphone Completes Two

The Warner Vitaphone studio has just completed "Opportunity Night," short, featuring Al Klein, Frank Leslie and Genevieve Bowman. Roy Mack directed. Ann Codee and Frank Orth have completed "Our Wife," and are touring RKO vaudeville.

Ripley Cameraman Returns

Edward Selzer, Warner staff cameraman, has returned from a "Believe It or Not" tour with Robert L. Ripley. Ripley is due in about two weeks.

"Bugs" Baer's Wit on Screen

Hollywood—Slang of Arthur "Bugs" Baer, humorist, will be part of the James Gleason series of two-reel RKO Pathe comedies.

Radio Signs Von Elm, Golfer

Hollywood—Radio has signed George Von Elm, golf star, for a two-reel film on the game.

NEWS PICTURES

FOX MOVIETONE NEWS—No. 65—King Prajadhipok in talker debut—Tallest building officially opened—Chicago turf fans get a thrill—Warbirds spread their wings in California—Circus visit cheers maimed veterans in Washington hospital—Fair sex prepares for the summer.

FOX MOVIETONE NEWS—No. 66—British princes end long trip—Movietone rides Hawaiian waves—Gay week-enders take to sea—British financier urges cooperation—Japanese youngsters turn city boosters—Holland's queen opens new port.

HEARST METROTONE NEWS—No. 264—Spanish president halts new revolt—United States pilgrims sail to visit war dead—Blazing oil well runs wild in Texas—British princes end long trip—Metrotone films mightiest falls—Hawaiian troops go on parade—Wild west season gets a wild start in California—Japan celebrates Buddha's birthday—Uncle Sam drops some pineapples.

HEARST METROTONE NEWS—No. 265—Gridiron star wins outboard classic in New York—Meet real Mexican fire eaters—German radicals hail May Day Italian fishermen find real sport—Mexican steppers show dancing feet—Greatest dirigible near completion — Famous Preakness in Maryland thrills big crowd.

PARAMOUNT SOUND NEWS—No. 81—Speed kings clash in London—125 Gold Star mothers on first 1931 pilgrimage to graves of war dead—Belgians celebrate 56th birthday of King Albert—William Green, president of A. F. of L., scores child labor—Army in California sky war—Monkeys acquire sar torial fixings for summer.

PARAMOUNT SOUND NEWS—No. 82—Boy am phibians race in England—Two presidents' wive greet women at New York gathering—Jack Sharke in training for Carnera bout—Country's police i war against crime—40,000 see Maryland Preakness—Spain hails president.

PATHE NEWS—No. 41—Army's biggest bombers h mark on ocean range—Milling thousands in Bomba mob Ganhi on farewell tour—Roger W. Babson o United States business outlook—President Roosevelt' widow pleads for maternity care—Dixie belles sho Georgia's prize roses—New York society stage dazzling fete for charity.

UNIVERSAL NEWSPAPER NEWSREEL—No. 38—Francis Crowley, slayer, caught in New York afte gun battle with police—Daring artisans finishin work for French colonial expositoin—Riding thrill mark opening of annual hill and dale chase in Penn sylvania — News Paragraphs — Mussolini initiate 10,000 boy Fascists—Defy elements in constructin Niagara Falls foot bridge—New French train marv breaks rail record with 78 mile speed.

UNIVERSAL NEWSPAPER NEWSREEL—No. 39—Football star sets outboard mark in Hudson—Den ver merchants help jobless by having stores painte —Thousands see New York police parade—New paragraphs—Elaborate pageant ushers in Californi raisin festival—New Jersey financier pays child de positors money lost in bank failure—5,000 destitut as flames sweep Manila, P. I.

Vitaphone Plant Being Repaired

The Warner Vitaphone studio in Brooklyn is temporarily closed for alterations and repairs following the completion of this season's shorts production. New production schedule goes into work on June 6.

Vitaphone staff writers will be at work during the closed period on stories for the coming season, while Sam Sax, production head, and Murray Roth, studio director, will supervise and line up talent.

The 1931-32 short subjects concentrate on series for the most part, the groups including several new numbers, among them Ted Husing "Sportslants," E. M. Newman "Travel Talks," Booth Tarkington stories, Pepper Pot novelties, S. S. Van Dine detective mysteries, Broadway Brevities, Big Star comedies.

Hagen, Kirkwood, VonElm and Smith in Paramount Shorts

Beginning this week, Paramount Pictorial, in three issues, will release golf shorts featuring Joe Kirkwood, Walker Hagen, Horton Smith and George Von Elm.

Kirkwood appears in the first, followed a month later by Hagen. In the third Smith and Von Elm illustrate grips and shots. In each number Paramount players will appear with the golfers.

Clifton, Whitman on "Vagabonds"

Hollywood—Elmer Clifton is dubbing dialogue for the RKO Pathe Adventure series, formerly "Vagabond." Gayne Whitman replaces Tom Terris, originator of the group.

Welshay Crew to Film World Spots

Robert E. Welsh, production head of Welshay Pictures, Inc., is planning to send a production unit around the world to gather scenes for the new "Color Magazine of the Screen" series.

The series will differ from the usual travelogue because the pictures will be one-reelers and will show unique spots in natural colors. Duke Green, who shot the technicolor scenes for the M-G-M "Mysterious Island," will head the unit.

The first stop will be Hawaii and it will go from there to the South Sea islands, China, Japan and the Far East.

Summerville Will Make Series Of Shorts As Marine Officer

Universal will produce a new group of short-reel films with Slim Summerville in the guise of a playful Marine.

Ten comedies will be produced. The first, "First to Fight," is now in production at the San Diego Marine base.

Eddie Gribbon also dons the Marine's uniform with him in the new pictures, and Eleanor Hunt has been signed to play the "feminine menace."

Harry Edwards is directing and Edward Kaufman supervisor.

Hurley to Direct Floyd Gibbons

Amedee J. Van Beuren has signed Arthur Hurley to direct Floyd Gibbons in his series of "Floyd Gibbons' Supreme Thrills," which will be placed in immediate production.

Hurley has been directing Vitaphone shorts for the past two years.

Talmadge and U.A. "Quit Each Other"

Norma Talmadge and United Artists have severed contractual relations. Samuel Goldwyn has released her from her obligations to make two more pictures for that company in an arrangement reported to have been made amicably following her own request that the release be granted.

The reason for the action is stated by Goldwyn to be Miss Talmadge's desire to select her own stories, which is contrary to a recently established policy. In a statement to the press, the star said:

"I do not intend to make a picture until I find the story I want to do. I have made no definite plans as yet, but I have had several offers from producers here and in Europe. I feel that in the future I should be permitted to choose my own stories and any new affiliation I make will depend on this privilege."

Wide Moves in Paramount; Fox on New York Market

(*Continued from page* 18)

selling was going on in the group as a whole.

RKO held generally within a one point range between 17 and 18, while Loew's climbed back from a low of 41¾ to above 43. The former is expected to earn about 65 cents a share for the first half of the current year, which compares with $1.44 for the full year 1930. Earnings of Loew's were estimated this week at $5 a share for the 40 weeks ending June 5. For the year ended August 3, 1930, the company earned $9.65 a share.

Warners had the lightest volume of dealings in some weeks and moved within a narrow and fractional range, but the convertible 6 per cent bonds were subject to considerable selling and dropped substantially.

The thin market in Columbia Pictures resulted in another drop to a new low in the voting trust certificates on the curb.

Higher Depreciation Basis Expected in Fox Report

(*Continued from page* 18)

the old Fox basis of figuring amortization charges of film to the first six months.

The new system makes the amount charged off each week entirely dependent on the earnings of the current earnings of each picture.

The Fox report prepared under the old 1929 method of accounting is expected to show earnings, before Federal taxes, of about $11,000,000 and per share earnings of about $4.35. The earnings, according to this estimate, are approximately $500,000 over 1929. No estimates on what the report prepared under the higher depreciation schedule will show have been made.

The election of new directors connected with the banking interests that handled the recent refunding operation is scheduled for the June 10 meeting.

Warner Clayton Act Suit Postponed

Department of Justice has agreed to a postponement of trial of the action against Warners charging purchase of First National to be a violation of the Clayton anti-trust act.

Warners' counsel stated their defense was not ready for trial in Federal Court, New York.

Loew Theatres Will Continue Ban on Ad Reels

(*Continued from page* 30)

Times who surprisingly enough, says Mr. Schenck "does not at all concur in opposition to this sort of competition with newspapers and the printed page."

"Mr. Ochs tells me," said Mr. Schenck, "that he does not believe that expenditures made by great advertisers to reach the screen will have any effect on reduction of their appropriation for newspaper advertising. We were talking about one particular company which is spending, let us say, twenty million dollars in a certain campaign. Mr. Ochs says that if this company decides to spend three or four million dollars with the motion picture theatre, that it will not be subtracted from the general appropriation, but merely added to it. I find that difficult to believe, because no matter how big a company may be, or how much money it may have to spend, there is, after all, a limit somewhere. At this time we certainly will not put advertising pictures on our screens, and I hope we shall never have to. Of course, 'never' is a long time, and I suppose that if everyone else does it, and makes it profitable, we shall have to do it. But I am far from convinced that it will be profitable and that advertising will long be regularly presented on theatre screens.

Europe Turned on Ad Films

"It is worth recording that we have already had some highly indicative experience in this direction. In Europe, there has long been advertising on the screen. It also long ago became a bore to the spectator and a menace to the theatres. Some years ago we acquired the Gaumont Theatres in France, including fourteen houses in Paris. These houses were laden with advertising of just the sort that may yet come to the screens of America. We swept the advertising off the screens, and began operating the theatres in behalf of the patrons and after a healthy period of profitable operation, the owners found the business so desirable that they bought back the lease from us.

"A great deal has been said in the press of late about how successful advertising pictures can be made by their cleverness and entertainment value. Some clever advertising pictures have been made and presented recently. That proves nothing for the average performance over a term of years. In Europe, the advertising started out to be clever, too, but as I cited above, it became mediocre and a bore. It is likely to be so of advertising pictures here. It is not possible to expect for a whole field of expression of any sort that its attainment will be above the human average—the human average is by necessity and the nature of being average, mediocre and commonplace—and that isn't entertainment. The exhibitors in the intelligent conduct of their theatres will throw out mediocre and commonplace pictures for which he is paying, but the temptation will always be very great to run the advertising picture for which he is paid, even if it is not up to an amusement standard."

Canadian Probe Up for Discussion

Ottawa—It has been intimated here that the Peter White film probe report will be tabled in the House of Commons next Tuesday for immediate discussion. The recommendations are now being kept securely under lock and key.

There are rumblings that recent action of Paramount in cutting dividend rate will be before the House during the discussion. The cut means that Canadian shareholders are now receiving the exact equivalent of what Canadian Famous Players paid in dividends prior to the now historic stock exchange one year ago; that is, $2 per share per annum, the Canadian stock having been exchanged on a basis of five to four of Paramount Publix.

Famous Players, apparently, has been anxious to assist Prime Minister Bennett in putting over the present government loan by donating the use of its theatres' screens for a personal message by Bennett who appeared before the camera for the purpose.

Incidentally, Bennett has declined to take any action in the deadlock between the minister of labor and the minister of national revenue over the barrier against sound trucks from the United States, unless full duty is paid on entry.

The last of the sound trucks which were operating in Canada under special customs permits, has now been withdrawn, and valuable Canadian shots in the news weeklies are already beginning to be conspicuous by their absence.

"Chaplin Talks with Own Music," Declares O'Sullivan

(*Continued on page* 22)

characterizations. It is the manner in which this pathetic-ironic motif is brought into high relief through the medium of the contrasting musical material, that adds distinction to the scoring. If it be but a step from the sublime to the ridiculous, it is assuredly but a half-step from pathos to bathos. It is in the sentimental and plaintive moments that the music evolved by Chaplin fulfills its function. "Beautiful Wonderful Eyes," the melody and words of which are credited to Chaplin (the music only accompanies the film); "Tomorrow the Sun Will Shine," "Happy Romance," "Promenade," "Orientale" and a one-step are said to be the comedian's contribution. In themselves they are melodious; in their application they fit into the moods and situations and linger with appealing lyric limning of pictorial material.

Perhaps Mr. Chaplin has some respect for the work and the opinions of "The Sublime Somnambulist" and the "Music Master of Bonn." These two immortals were never exposed to the wonders of the sound screen —not even to the silent movies—but it is intriguing to imagine what they might have done for the cause had they been so exposed.

American Seating Shows Loss

American Seating reports a net loss of $96,225 after depreciation and interest for quarter ended March 31. This compares with a net loss of $108,460 for the same period last year.

26 ON UNIVERSAL'S NEW SEASON SCHEDULE

134 Short Subjects Included in Six Series; Novels, Plays Head Feature Program

Universal will release 26 features in 1931-32, one more than last year, it was announced by Carl Laemmle at the closing session of the New York sales meeting.

There will be 134 short subjects released during the season, including two-reel comedies, the All-American Sport series, "Strange As It Seems," Oswald cartoons, four talking serials and 104 issues of the talking newsreel.

Adaptations of books and plays will make up a good part of the feature picture program. Authors, directors, players and pictures titles follow:

The authors include Fannie Hurst, Robert E. Sherwood, W. R. Burnett, Donald Henderson Clarke, Arthur Somers Roche, Luigi Pirandello, Ben Lucien Burman, Wadsworth Camp, John L. Balderston, Bret Harte, Edgar Allan Poe, Henry La Cossitt.

Stars and featured players are headed by John Boles, Lew Ayres, Rose Hobart, Sidney Fox, Walter Huston, Genevieve Tobin, Lois Wilson, Bela Lugosi, Charles Bickford, Frances Dade, Charlie Murray, George Sidney, ZaSu Pitts, Slim Summerville, Bette Davis, Harry Beresford, Lawrence Gary, Clarence Darrow, Elliott Nugent, May Robson, Raymond Hackett, James Hall, Edmund Breese, Arthur Grange, Derek Fairman, Allison Skipworth.

The directors include John M. Stahl, James Whale, John Murray Anderson, William Wyler, James Flood, Cyril Gardner, Russell Mack, George Melford, Ernest Frank, Edward Laemmle.

The 26 Specials

Rose Hobart will star in Fannie Hurst's "Back Street," direction by John M. Stahl; Gladys Lehman, adaptation.

"Frankenstein," based on the novel by Mary Wollstonecraft Shelley, with Bela Lugosi in the title role; adaptation by John L. Balderston and Peggy Webling.

Charles Bickford and Rose Hobart in "East of Borneo," direction by George Melford, with Lupita Tovar and Georges Renavent in support; story by Dale Van Every and Don Ryan; dialogue by Edwin H. Knopf.

May Robson, stage star, makes her debut in "Mother's Millions;" supported by James Hall, Lawrence Gray, Frances Dade and Edmund Breese; James Flood directed from play by Howard McKent Barnes.

Lew Ayres' first production will be "Eagles," an original by Jack Moffitt and Ray Shrock, a romance of flying machines.

Walter Huston and Genevieve Tobin will appear in "Boulevard," novel by Edgar Woolf, story of a man who sacrificed for a woman of the boulevards.

Edgar Allan Poe's story, "The Murders in the Rue Morgue" will be a companion piece of "Frankenstein" and "Dracula." Leo Birinski, playwright, adaptation.

Rose Hobart will star in Arthur Somers Roche's story of the queen of the bootleggers—"A Lady of Resources," Collier's serial. Edward Laemmle will direct; screenplay by Jack Neville; continuity by Courtney Terrett.

Lew Ayres will probably star in "The Spirit of Notre Dame," dedicated to Knute Rockne. The college story is by E. Richard Schayer, story editor of Universal, and Dale Van Every.

Donald Henderson Clarke, the author of "Baby Faced Gangster," story of a youngster of the tenements.

"Barbary Coast" story of the famous gathering place of the adventurous in San Francisco.

Slim Summerville and ZaSu Pitts will star in "West of Topeka," an original by E. Richard Schayer and John Moffitt. Summerville and Miss Pitts have been promoted to stardom.

"Lasca of the Rio Grande" special Western, for which the cast will be announced shortly, is an adaptation of the Frank Deprez story.

A third Lew Ayres starring picture, title to be announced later.

Sidney Fox, will head the cast in Donald Henderson Clarke's story, "Impatient Maiden." Cyril Gardner will direct from the screenplay and dialogue by Francis Edwards Faragoh.

Robert E. Sherwood's Broadway stage play, "Waterloo Bridge," will star Rose Hobart. James Whale will direct from the adaptation by Benn. W. Levy and Tom Reed.

George Sidney and Charlie Murray in "Cohens and Kellys in Hollywood."

Wadsworth Camp's "Derailed," featuring Rose Hobart in a railroad melodrama.

William Hurlbut's original play, "Lilies of Broadway," produced by John Murray Anderson, will be a drama, dialogue by the author and adaptation by Charley Wilson. Allison Skipworth is the only player cast.

W. R. Burnett's story "Bullet Proof" a story of racketeers.

"Heaven on Earth," from Ben Lucien Burman's "Mississippi," will star Lew Ayres with Sidney Fox, Harry Beresford and Slim Summerville featured. Russell Mack will direct; screenplay and dialogue by Ray Doyle.

"The Great Air Robbery" will be one of the thrill specials.

"Marriage Interlude," by Luigi Pirandello, dramatist, will have John Boles, Lois Wilson, and Sidney Fox in the featured roles. Direction by John Stahl.

William Crew's play, "Nice Women," as a vehicle for Sidney Fox.

"Homicide Squad" by Henry La Cossitt, will be an underworld film.

Lew Ayres will star in Bret Harte's story, "Outcasts of Poker Flats," to be titled, "Man Hunt." William Wyler will direct from screenplay by Joseph Moncure March.

A special department is being created to handle the exhibition of Clarence Darrow's presentation of evolution. Titled "The Mystery of Life," it portrays the story of man's fight for life, told by eminent scientists.

Short Subjects

Short subjects for the new season will include 52 two-reel comedies, starring Slim Summerville, George Sidney, Charlie Murray, Eddie Gribbon, Daphne Pollard, Lloyd Hamilton, Gene Morgan, Walter Merril, "Steve" Brodie and others.

There will be 13 two-reel features entitled "The Shadow" series, from the Detective Story Magazine.

"Pop" Warner, Vincent Richards, Babe Ruth, Charlie Paddock, Dr. Meanwell, and the Notre Dame football team will appear in the 26 one-reelers of the All-America Sports series, for which stars in other fields of sport will also be signed.

John Hix's "Strange As it Seems" oddity series in sound, dialogue and color, will continue with 13 one-reels.

Oswald, "Lucky Rabbit" cartoon, also continues with 26 one-reelers in the series.

Four all-talking serials will be produced, "Danger Island," starring Kenneth Harlan; "Battling with Buffalo Bill," starring Tim McCoy; "Heroes of the Law" and "The Airmail Mystery."

The 104 issues of the Universal Newspaper Talking Newsreel, with Graham McNamee, completes the short feature line-up.

Hence Gangster Films

Gangsters are a significant as well as lively phenomenon of current American life—therefore the industry produces gangster films. Such was Carl Laemmle's retort to an editorial appearing in the Paul Block group of newspapers, entitled "Stop Gangster Films." In a letter to Block, the Universal chief declared:

"Why not issue an order to your editors to stop printing gangster news? If you answer that the activities of gangsters are real live news, I shall agree with you, but at the same time I call your attention to the fact that gangsters are an important part of contemporary affairs, and as such they are bound to figure on the screen and on the stage as well as in newspapers.

"All three of these mediums reflect the life of today, and just as the stage and newspaper since their inception have mirrored contemporary life in all its phases, so will the screen do."

Laemmle Honors Rockne

Carl Laemmle, Universal president, and his party stopped off at South Bend, Ind., on the way to the Midwest sales meeting in Chicago, to honor the memory of the late Knute Rockne, to whom the "U" picture, "The Spirit of Notre Dame," is dedicated.

Director Albert Kelly is filming the short football subjects which Rockne wrote before his death. Part of the proceeds of the feature film, shortly to go into production, will be turned over to the family of the late coach.

New Radio Films in Color

Two Radio pictures, "Bird of Paradise" and "Condoning Wives," will be produced by Technicolor process.

Paramount is about to produce "Rose of the Rancho," entirely in Technicolor, with Dolores Del Rio and Richard Arlen in leading roles.

De Mille To Visit Europe

Hollywood—Cecil B. De Mille, following completion of his M-G-M contract, will sail for Europe with Mrs. De Mille, June 30, for a vacation of indefinite length.

Jean Harlow in New York

Jean Harlow is in New York for three weeks, after which she will return to the Coast to play in "Queer People" and "The Greeks Had a Word for It," with Ina Claire and Carole Lombard.

THEATRE RECEIPTS

In a number of spots the theatres of the country did t fare so well during the current week in comparison th the business registered during the previous seven y period. The noticeable low grosses, a study of ceipts published on this and following pages will show, were in situations where attractions had been held over.

A comparative chart showing business done during the last eght weeks and during the same period in 1930 is published on page 14.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to May, 1931)	
			Picture	Gross	Picture	Gross		
pany								
arm-Bleecker..	2,300	35c-50c	"Skippy" (Para.) (6 days)	9,100	"Trader Horn" (MGM) (6 days)	13,500	High 1-24-30 "Reducing"	$ 18,500
							Low 4-4-31 "Passion Flower"	6,100
eland	1,350	25c-35c	"Part Time Wife" (Fox) (6 days)	5,460	"Strangers May Kiss" (MGM) (6 days)	8,100	High 5-2-31 "Strangers May Kiss'	8,100
							Low 4-4-31 "Dancers" and "Girls Demand Excitement"	4,550
octor's RKO..	1,500	25c-60c	"Born To Love" (Pathe) (25c-50c—6 days)	5,700	"Beyond Victory" (Pathe) (3 days)	2,750	High 3-14-31 "Millie"	8,600
					"Cracked Nuts" (Radio) (3 days)	2,900	Low 4-25-31 "Bachelor Apartment" and "Bad Sister"	4,700
tz	1,146	25c-35c	"City Lights" (U. A.) (6 days)	4,200	"Father's Son" (F. N.) (6 days)	4,125	High 12-13-30 "The Cat Creeps"	4,750
							Low 4-4-31 "Viennese Nights"	3,250
rand	1,900	35c-50c	"Indiscreet" (U. A.) (6 days)	7,225	"The Millionaire" (W. B.) (6 days)	9,250	High 4-25-31 "The Finger Points"	9,300
							Low 4-4-31 "My Past"	5,850
timore								
uditorium	1,600	35c-1.00	"Rango" (Para.) (25c-60c—5 days)	4,000	"The Millionaire" (W. B.) (4 days)	2,332		
eith's	2,500	25c-50c	"Bachelor Apartment" (Radio) (6 days and Sun. midnite show)	16,080	"Behind Office Doors" (Radio) (6 days and Sunday midnite show)	5,520	High 5-9-31 "Bachelor Apartment"	16,080
							Low 5-17-30 "King of Jazz"	3,000
ittle	267	35c-50c	"The Perfect Alibi" (Brit. Int.) (6 days)	600	"Comrades of 1918" (Forenfilm) (6 days)	1,200	High 5-3-30 "Hallelujah"	1,900
							Low 1-10-31 "Waterloo"	400
ew's Century.	3,076	25c-60c	"Tarnished Lady" (Para.) (6 days)	20,500	"Shipmates" (MGM) (6 days)	24,800	High 4-11-31 "A Tailor Made Man"	30,000
							Low 11-1-30 "Her Wedding Night"	14,000
ew's Parkway	987	15c-35c	"Dishonored" (Para.) (6 days)	4,000	"City Lights" (MGM) (6 days)	4,500	High 1-3-31 "Follow the Leader"	5,500
							Low 8-9-30 "Love Among the Millionaires"	2,900
ew Stanley....	3,522	25c-60c	"The Front Page" (U. A.) (6 days)	20,000	"Trader Horn" (MGM) (6 days and Sunday midnite show)	23,900	High 4-11-31 "Strangers May Kiss"	33,500
							Low 5-3-30 "Honey"	12,500
ew's Valencia.	1,487	25c-35c	"Stepping Out" (MGM) (6 days)	3,000	"Men Call It Love" (MGM) (6 days)	3,500	High 7-26-30 "Sins of the Children"	7,300
ew	1,600	25c-50c	"The Lady Who Dared" (F. N.) (6 days)	6,500	"Charlie Chan Carries On" (Fox) (6 days)	7,000	Low 11-29-30 "Only Saps Work"	1,800
							High 8-30-30 "Common Clay"	18,500
ivoli	1,982	25c-50c	"Hell Bound" (Tiff.) (6 days)	8,000	"Subway Express" (Col.) (6 days)	7,200	Low 12-27-30 "Princess and Plumber"	2,800
							High 3-16-30 "Green Goddess"	14,000
V. B. Metropol.	1,300	15c-50c	"It Pays To Advertise" (Para.) (6 days)	4,500	"Iron Man" (U.) (6 days)	5,100	Low 6-14-30 "Golden Dawn"	3,200
							High 3-16-30 "Green Goddess"	9,000
							Low 7-26-30 "Sweet Kitty Bellairs"	2,100
ston								
eith's	2,800	30c-65c	"Born To Love" (Pathe)	23,000	"Cracked Nuts" (Radio)	23,500	High 10-11-30 "Half Shot at Sunrise"	34,500
eith-Boston	2,500	25c-60c	"Laugh and Gtt Rich" (Radio)	20,000	"Road to Paradise" (F. N.)	19,000	Low 12-6-30 "Sin Takes a Holiday"	16,500
							High 1-10-31 "Danger Lights"	22,000
ew's Orpheum	3,100	25c-50c	"A Tailor Made Man" (MGM)	19,500	"Strangers May Kiss" (MGM)	20,000	Low 4-4-31 "Bad Sister"	17,000
							High 1-17-31 "Hell's Angels"	31,500
ew's State....	3,700	30c-50c	"The Secret Six" (MGM) (25c-50c)	24,000	"The Front Page" (U. A.)	20,500	Low 6-28-30 "Lady of Scandal"	17,500
							High 10-18-30 "Three French Girls"	30,000
Majestic	1,800	50c-1.50	"Dirigible" (Col.) (5 days)	5,500			Low 6-28-30 "Bad One"	18,000
etropolitan	4,350	25c-60c	"Tarnished Lady" (Para.)	39,000	"The Millionaire" (W. B.)	42,000		
							High 10-11-30 "Sea God"	49,000
lympia	2,500	25c-50c	"Hell Bound" (Tiff.)	15,000	"Ladies Man" (Para.)	14,500	Low 6-7-30 "True to the Navy"	26,000
							High 7-5-30 "With Byrd at South Pole"	28,000
ollay Square..	1,800	25c-50c	"City Stretts" (Para.)	17,000	"The Finger Points" (F. N.)	16,500	Low 2-21-31 "Sit Tight"	12,000
							High 10-11-30 "Numbered Men"	20,000
ptown	2,000	25c-60c	"Hell Bound" (Tiff.)	13,500	"Ladies Man" (Para.)	13,500	Low 7-5-30 "Shadows of the Law"	11,000
ffalo								
uffalo	3,500	25c-60c	"The Front Page" (U. A.)	32,400	"City Streets" (Para.)	26,000	High 3-28-31 "My Past"	39,500
entury	3,000	25c-35c	"Ten Nights in a Barroom" (Goetz)	14,500	"Father's Son" (F. N.)	13,000	Low 4-4-31 "Man of the World"	20,000
							High 2-14-31 "Cimmaron"	25,600
reat Lakes....	3,000	25c-60c	"Shipmates" (MGM)	20,700	"Trader Horn" (MGM)	27,900	Low 4-4-31 "Mother's Cry"	5,900
							High 4-18-31 "Strangers May Kiss"	30,000
ippodrome	2,100	25c-50c	"The Prodigal" (MGM)	19,300	"Cracked Nuts" (Radio)	21,000	Low 12-27-30 "Remote Control"	13,400
							High 2-14-31 "Free Love"	26,300
afayette	3,300	25c-35c	"Behind Office Doors" (Radio)	14,000	"Aloha" (Tiff.)	12,500	Low 12-27-30 "Along Came Youth"	15,900
							High 4-11-31 "Ten Cents a Dance"	24,100
eck	1,700	50c-1.50	"Dirigible" (Col.) (6 days)	8,900			Low 4-18-31 "Lonely Wives"	9,200
arlotte								
roadway	1,167	25c-50c	"Bad Sister" (U.) (3 days)	4,000	"The Finger Points" (F. N.) (3 days)	4,000		
			"The Last Parade" (Col.) (3 days)	3,500	"Kiss Me Again" (F. N.) (3 days)	5,250		
arolina	1,441	40c-50c	"City Streets" (Para.) (25c-50c—3 days)	6,000	"Secret Six" (Para.) (3 days)	6,000		
			"Indiscreet" (U. A.) (25c-50c—3 days)	6,500	"Trader Horn" (MGM) (3 days)	7,000		

(THEATRE RECEIPTS--CONT'D)

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, to May, 1931)	
			Picture	Gross	Picture	Gross		
Chicago								
Apollo	1,460	50c-1.50	"Dirigible" (Col.) (2nd week)	8,250	"Dirigible" (Col.) (1st week)	9,200		
Castle	299	40c-60c	"The W Plan" (Radio)	4,150	"By Rocket to the Moon" (Ufa) (2nd week)	3,250	High 4-27-30 "White Cargo" Low 4-13-30 "High Treason"	1 2
Chicago	4,000	35c-85c	"Tarnished Lady" (Para.)	44,675	"Shipmates" (MGM)	44,100	High 9-6-30 "Anybody's Woman" Low 4-18-31 "Doctors' Wives"	6 3
Garrick	1,259	35c-75c	"Jungle Hazards" (Ind.)	8,900				
McVicker's	2,284	35c-85c	"Trader Horn" (MGM)	35,925	"Strangers May Kiss" (MGM) (2nd week)	23,175	High 7-12-30 "Big House" Low 4-13-30 "Son of the Gods"	5 1
Oriental	3,940	35c-85c	"Kick In" (Para.)	30,100	"Ladies Man" (Para.)	32,600	High 7-19-30 "Our Blushing Brides" Low 5-24-30 "Adventures of Dr. Fu Manchu"	6 2
Orpheum	665	35c-60c	"Little Caesar" (F. N.) (4th week)	3,950	"Little Caesar" (F. N.) (3rd week)	4,620	High 4-18-31 "Little Caesar" Low 4-11-31 "Hot Heiress"	8 3
Palace	2,509	35c-85c	"Gun Smoke" (Para.)	22,600	"Laugh and Get Rich" (Radio)	30,875	High 6-7-30 "On the Level" Low 7-19-30 "Shooting Straight"	3 1
Punch & Judy	354	35c-75c	"Die Forsterchristl" (Tobis) (2nd week)	2,087	"Die Forsterchristl" (Tobis) (1st week)	990		
Roosevelt	1,591	35c-85c	"The Millionaire" (W. B.)	23,875	"The Prodigal" (MGM) (9 days)	14,775	High 7-5-30 "With Byrd at South Pole" Low 11-22-30 "Up the River"	3 1
State Lake	2,776	35c-85c	"Iron Man" (U.) (6 days)	18,125	"Born to Love" (Pathe) (2nd week)	15,750	High 10-18-30 "Half Shot at Sunrise" Low 5-9-31 "Iron Man"	4 1
United Artists	1,700	35c-85c	"Indiscreet" (U. A.) (2nd week)	16,450	"Indiscreet" (U. A.) (1st week)	24,225	High 3-21-31 "City Lights" Low 9-6-30 "Eyes of the World"	4 1
Woods	1,166	35c-85c	"Mr. Lemon of Orange" (Fox) (2nd week)	3,680	"Mr. Lemon of Orange" (Fox) (1st week)	12,290	High 4-27-30 "Ladies of Leisure" Low 4-4-31 "The Single Sin"	2
Cincinnati								
Erlanger	1,600	30c-50c	"Vienna, City of Song" (German) (35c-50c)	4,800	"The Song Is Over" (German)	5,450		
Keith's	1,600	30c-50c	"The Painted Desert" (Pathe)	4,900	"Don't Bet On Women" (Fox)	5,100	High 11-20-30 "Africa Speaks" Low 3-7-31 "Numbered Men"	1
RKO Albee	3,300	30c-75c	"Mr. Lemon of Orange" (Fox) (40c-75c)	23,826	"It's a Wise Child" (MGM)	23,665	High 1-3-31 "Remote Control" Low 12-20-30 "Silver Horde"	3 2
RKO Capitol	2000	30c-50c	"Tarnished Lady" (Para.)	13,017	"Born to Love" (Pathe)	14,539	High 9-20-30 "Common Clay" Low 3-14-31 "Fighting Caravans"	2
RKO Family	1,140	20c-35c	"Woman Hungry" (F. N.) (4 days) "The Big Fight" (Sono Art) (3 days)	2,473 1,332	"Drums of Jeopardy" (Tiff.) (4 days) "Man of the World" (Para.) (3 days)	2,744 1,478	High 11-1-30 "Men Without Law" and "Undertow" Low 3-7-31 "Captain Applejack" and "The Lion and the Lamb"	
RKO Lyric	1,400	30c-50c	"Trader Horn" (MG) (2nd week and Sat. midnite show)	11,468	"Trader Horn" (MGM) (2nd week and Sat. midnite show)	15,171	High 10-25-30 "The Big House" Low 2-7-31 "Little Caesar"	2
RKO Palace	2,700	30c-50c	"City Streets" (Para.) (7 days and Sat. midnite show)	15,895	"Cracked Nuts" (Radio) 7 days and Saturday midnite show)	16,928	High 11-1-30 "Check and Double Check" Low 4-25-31 "The Finger Points"	2 1
RKO Strand	1,350	25c-40c	"Comrades of 1918" (German) (3 days) "Born To Love" (Pathe) (4 days)	4,037	"The Prodigal" (MGM)	4,787	High 10-11-30 "Common Clay" Low 2-21-31 "A Lady's Morals"	
Cleveland								
Allen	3,300	30c-60c	"Ladies Man" (Para.)	12,000	"Shipmates" (MGM)	18,000	High 7-19-30 "Let Us Be Gay" Low 5-9-31 "Ladies Man"	3 1
Hanna	1,400	50c-1.50	"Dirigible" (Col.) (2nd week)	10,000	"Dirigible" (Col.) (1st week)	14,000		
Keith's E. 105th St.	2,200	25c-50c	"Beyond Victory" (Pathe)	12,000				
RKO Hippodrome (1,800 seats during remodeling)	4,500	25c-75c	"Born To Love" (Pathe)	12,000	"Iron Man" (U.)	14,000	High 4-27-30 "High Society Blues" Low 4-25-31 "Cracked Nuts"	46 10
RKO Palace	3,100	25c-75c	"The Millionaire" (W. B.)	23,000	"Laugh and Get Rich" (Radio)	40,000	High 3-23-30 "Harmony at Home" Low 12-6-30 "Heads Up"	47 18
State	3,400	30c-60c	"It's A Wise Child" (MGM)	20,000	"City Streets" (Para.)	20,000	High 1-3-31 "Princess and the Plumber" Low 12-6-30 "Oh for a Man"	25 14
Stillman	1,900	40c-75c	"Front Page" (U. A.)	16,000	"Strangers May Kiss' (MGM) (2nd week)	20,000	High 1-3-31 "Min and Bill" Low 4-13-30 "Putting On the Ritz"	33 10
Warners' Lake	800	40c-60c	"Too Young To Marry" (F. N.)	4,000	"Sinners' Holiday" (W. B.)	4,500		
Denver								
Denver	2,300	25c-65c	"The Finger Points" (F. N.)	16,000	"Shipmates" (MGM)	17,000	High 3-7-31 "The Easiest Way" Low 12-27-30 "Remote Control"	20 13
Huff'n's Aladdin	1,500	35c-50c	God's Gift To Women" (W. B.)	4,500	"Its A Wise Child" (MGM)	5,000	High 4-11-31 "Connecticut Yankee" Low 5-9-31 "God's Gift To Women"	12 4
Huffman's Tabor	1,900	25c-50c	"The Widow From Chicago" (F. N.)	8,500	"My Past" (W. B.)	8,500	High 3-21-31 "City Lights" Low 12-27-30 "Sinners Holiday"	14 8
Paramount	2,000	25c-50c	"Trader Horn" (MGM)	18,000	"Front Page" (U. A.)	12,500	High 1-10-31 "Hell's Angels" Low 4-25-31 "A Tailor Made Man"	23 10
Rialto	1,040	25c-50c	"Cracked Nuts" (Radio)	5,000	"The Right of Way" (F. N.)	3,700	High 3-28-31 "Trader Horn" Low 12-27-30 "Fast and Loose"	8 2
Des Moines								
Des Moines	1,600	25c-60c	"The Millionaire" (W. B.)	8,000	"Skippy" (Para.)	10,000	High 2-14-31 "Cimarron" Low 4-27-30 "Rogue Song"	18 5
Orpheum	2,000	25c-50c	"Born to Love" (Pathe)	7,200	"Bachelor Apartment" (Radio) (3 days) "Virtuous Husbands" (U.) (4 days)	5,000 4,000	High 2-14-31 "Cimarron" Low 12-20-30 "Sin Takes a Holiday"	18 6
Paramount	1,700	25c-60c	"Daybreak" (MGM) (3 days) "Ladies Man" (Para.) (4 days)	6,000 4,000	"Fifty Million Frenchmen (W. B.) (3 days) "East Lynne" (Fox) (4 days)	5,000 5,000	High 6-14-30 "Lady of Scandal" and "Safety in Numbers" Low 12-6-30 "Three French Girls" and "Derelict"	22 8
Strand	1,100	20c-30c	"Charlie Chan Carries On" (Fox) (4 days) "Rango" (Para.) (3 days)	1,600 700	"God's Gift to Women" (W. B.) (3 days) "Quick Millions" (Fox) (4 days)	900 1,900	High 3-23-30 "Evidence" and "Road-house Nights" Low 3-28-31 "Gentleman's Fate" and "Boudoir Diplomat"	9 1
Hollywood								
Chinese	2,030	75-$1.50	"Dirigible" (Col.) (4th week)	8,500	"Dirigible" (Col.) (3rd week)	12,200	High 6-7-30 "Hell's Angels" Low 4-18-31 "Dirigible"	40 19
Egyptian	1,800	35c-65c	"The Prodigal" (MGM)	3,600	"Man of the World" (Para.)	4,700	High 3-23-30 "The Love Parade" Low 3-21-31 "Stolen Heaven"	15 3
Pan. Hollywood	3,000	35c-65c	"Dracula" (U.)	10,000	"Dance, Fools, Dance" (MGM)	16,000	High 6-14-30 "The Floradora Girl" Low 7-19-30 "True to the Navy"	30 8
W. B. Hollywood	3,000	35c-65c	"The Millionaire" (W. B.)	23,000	"God's Gift To Women" (W. B.)	12,000	High 2-7-31 "Little Caesar" Low 5-2-31 "God's Gift to Women"	30 12

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to May, 1931)	
			Picture	Gross	Picture	Gross		
uston								
irby	1,654	25c-50c	"Front Page" (U. A.)	8,100	"Skippy" (Para.)	9,000	High 11-29-30 "Hell's Angels"	16,000
							Low 10-4-30 "Bright Lights"	4,500
oew's State	2,700	25c-60c	"It's A Wise Child" (MGM)	8,300	"Trader Horn" (MGM)	19,800	High 5-2-31 "Trader Horn"	19,800
							Low 12-12-30 "Lion and Lamb"	7,000
etropolitan	2,512	25c-60c	"City Streets" (Para.)	9,900	"The Millionaire" (W. B.)	7,800	High 1-24-30 "Love Parade"	18,000
							Low 3-11-30 "Gentlemen of the Press"	7,000
KO Majestic	2,250	25c-60c	"Born To Love" (Pathe)	11,000	"Bachelor Apartment" (Radio)	7,800	High 10-24-30 "Check and Double Check"	20,000
							Low 5-2-31 "Bachelor Apartment"	7,800
lanapolis								
pollo	1,100	25c-50c	"Hell Bound" (Tiff.)	5,500	"The Millionaire" (W. B.)	6,500	High 4-11-31 "A Connecticut Yankee"	10,000
							Low 2-21-31 "Illicit"	4,000
ircle	2,600	25c-50c	"Beyond Victory" and "Iron Man" (U.)	5,000	"Behind Office Doors" (Radio and "Laugh and Get Rich" (Radio)	5,000	High 11-1-30 "Check and Double Check"	22,000
							Low 5-9-31 "Beyond Victory" and "Iron Man"	5,000
ndiana	3,300	35c-65c	"City Streets" (Para.)	20,000	"Tarnished Lady" (Para.)	17,000	High 3-21-31 "Unfaithful"	21,000
							Low 2-14-31 "Gang Buster"	16,500
yric	2,000	25c-50c	"Meet The Wife" (Col.)	10,000	"Quick Millions" (Fox)	11,000	High 5-2-31 "Quick Millions"	11,000
							Low 12-6-30 "The Dancers"	7,500
alace	2,800	25c-50c	"The Secret Six" (MGM)	14,000	"Trader Horn" (MGM)	22,000	High 5-2-31 "Trader Horn"	22,000
							Low 2-14-31 "Passion Flower"	8,000
nsas City								
oew Midland	4,000	25c-50c	"Quick Millions" (Fox)	7,500	"Trader Horn" (MGM)	18,850	High 11-29-30 "Hell's Angels"	29,000
							Low 5-9-31 "Quick Millions"	7,500
fainstreet	3,067	35c-60c	"Born to Love" (Pathe)	16,500	"The Finger Points" (F. N.)	16,500	High 2-14-31 "Cimmaron"	24,750
							Low 4-13-30 "Framed"	11,000
ewman	2,000	25c-60c	"Body and Soul" (Fox)	18,750	"City Streets" (Para.)	15,625	High 9-13-30 "Animal Crackers"	23,500
							Low 4-13-30 "Light of Western Stars"	7,000
rpheum	1,550	20c-40c	"Kismet" (F. N.)	6,000	"Father's Son" (F. N.)			
oyal	900	25c-60c	"Gun Smoke" (Para.)	6,705	"Doctors' Wives" (Fox)	5,400	High 5-9-31 "Gun Smoke"	6,705
							Low 4-27-30 "Clancy In Wall Street"	1,350
ptown	2,200	25c-50c	"Great Meadow" (MGM)	7,200	"Men Call It Love" (MGM)	6,000	High 9-27-30 "King of Jazz"	10,200
							Low 11-1-30 "Last of Lone Wolf"	4,000
s Angeles								
arthay Circle	1,650	75c-$1.50	"Seed" (U.) (5 days—3rd week)	13,300	"Seed" (U.) (5 days—2nd week)	15,000	High 3-21-31 "Strangers May Kiss"	28,000
							Low 4-25-31 "Seed"	18,500
ox Criterion	1,652	35c-65c	"Secret Six" (MGM)	27,000	"Connecticut Yankee" (Fox) (4th week)	15,200	High 5-24-30 "The Divorcee"	29,700
							Low 1-31-31 "Royal Family of Bdw'y"	7,000
nternational	2,000	25c-50c	"Gente Alegre" (Para.)	6,600	"El Codigo Pinal" (Col.)	5,000		
oew's State	2,418	35c-65c	"Daybreak" (MGM)	25,000	"Gentlemen's Fate" (MGM)	25,300	High 5-10-30 "Caught Short"	48,000
							Low 10-18-30 "Three French Girls"	15,000
os Angeles	2,100	25c-65c	"Hell Bound" (Tiff.) (2nd week)	5,000	"Hell Bound" (Tiff.) (1st week)	10,000		
rpheum	2,750	35c-65c	"The Iron Man" (U.)	10,000	"The Last Parade" (Col.)	13,500	High 2-14-31 "Cimarron" (5 days)	32,000
							Low 12-27-30 "Ex-Flame"	6,000
aramount	3,596	35c-65c	"Ladies Man" (Para.)	18,000	"City Streets" (Para.)	23,000	High 9-6-30 "Animal Crackers"	40,000
							Low 4-25-31 "Gunsmoke"	17,500
KO	2,700	35c-65c	"Meet The Wife" (Col.)	12,500	"Laugh and Get Rich" (Radio)	14,500	High 8-16-30 "Hell's Island"	17,500
							Low 9-27-30 "For the Love of Lil"	10,500
nited Artists	2,100	35c-65c	"The Front Page" (U. A.) (3rd week)	12,000	"The Front Page" (U. A.) (2nd week)	13,000	High 9-20-30 "What a Widow"	30,000
							Low 10-11-30 "Heads Up"	8,000
V. B. Downtown	2,400	35c-65c	"The Millionaire" (W. B.) (5 days)	21,500	"Misbehaving Ladies" (F. N.) (5 days)	12,000	High 9-27-30 "Office Wife"	30,000
							Low 3-14-31 "Captain Applejack"	8,000
lwaukee								
lhambra	2,660	25c-60c	"Iron Man" (U.)	8,000	"A Lady's Morals" (MGM) (5 days)	3,500		
arden	1,150	25c-60c	"The Front Page" (U. A.) (2nd week)	10,000	"The Front Page" (U. A.)	11,500		
lajestic	1,990	15c-50c	"Kiss Me Again" (F. N.)	7,500	"Drums of Jeopardy" (Tiff.) (25c-50c)	6,500		
alace	2,587	25c-60c	"Born to Love" (Pathe)	9,500	"Bachelor Apartment" (Radio)	8,500		
iverside	2,180	25c-60c	"The Subway Express" (Col.)	13,500	"Other Men's Women" (W. B.)	14,700		
trand	1,406	25c-60c	"A Connecticut Yankee" (Fox)	8,500	"Skippy" (Para.)	8,000		
Varner	2,500	25c-60c	"Sit Tight" (W. B.)	20,000				
Visconsin	3,275	25c-65c	"The Tarnished Lady" (Para.)	15,000	"City Streets" (Para.)	16,000		
nneapolis								
ster	812	20c-35c	"Three Girls" (Fox)	1,200	"Ten Nights In a Barroom" (Goetz)	1,750	High 3-30-30 "The Aviator"	8,500
							Low 4-18-31 "Men Call It Love"	900
yric	1,238	20c-40c	"Charlie Chan Carries On" (Fox)	3,500	"The Conquering Horde" (Para.)	2,000	High 3-23-30 "They Learned About Women"	5,000
							Low 1-24-31 "Men On Call"	1,200
innesota	4,025	30c-75c	"City Streets" (Para.)	23,000	"Skippy" (Para.)	25,000	High 7-5-30 "So This Is London"	45,000
KO Orpheum	2,900	25c-50c	"Bad Sister" (U.)	18,000	"Bachelor Apartment" (Radio)	12,000	Low 2-28-31 "Dance, Fools, Dance"	18,000
							High 2-14-31 "Cimarron"	30,000
tate	2,300	25c-60c	"Trader Horn" (MGM) (25c-50c)	9,500	"Mr. Lemon of Orange" (Fox)	10,000	Low 5-2-31 "Bachelor Apartment"	12,000
							High 4-20-30 "Benson Murder Case"	26,600
							Low 12-20-30 "River's End"	5,000
ontreal								
apitol	2,670	25c-60c	"Man of the World" (Para.) and "June Moon" (Para.)	13,000	"Connecticut Yankee" (Fox)) and "Don't Bet on Women" (Fox)	13,000	High 12-6-30 "Her Wedding Night"	19,000
							Low 4-4-31 "Sit Tight" and Costello Case"	11,000
mperial	1,914	15c-40c	"Conquering Horde" (Para.) and "Misbehaving Ladies" (F. N.)	5,100	"A Soldier's Plaything" (W. B.) and "Swanee River" (Sono Art)	4,000	High 1-17-31 "The Office Wife" and Oh Sailor Behave"	7,000
							Low 5-2-31 "A Soldier's Plaything" and "Swanee River"	4,000
oew's	2,982	25c-75c	"Mr. Lemon of Orange" (Fox)	12,000	"A Lady's Morals" (MGM)	12,500	High 1-31-31 "Derelict"	16,000
							Low 12-21-30 "Half Shot at Sunrise"	11,000
alace	2,600	25c-99c	"Strangers May Kiss" (MGM)	15,500	"Dance, Fools, Dance" (MGM)	14,000	High 2-21-31 "Man Who Came Back"	19,000
							Low 8-30-30 "Romance"	12,000

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1 to May, 1931)	
			Picture	Gross	Picture	Gross		
Montreal (Cont'd)								
Princess	2,272	25c-65c	"Lonely Wives" (Pathe)	11,000	"Dirigible" (Col.)	12,000	High 4-11-31 "City Lights"	2
							Low 12-13-30 "Up the River"	8
Strand	750	15c-50c	"Sit Tight" (W.B.) and "Brothers" (Col.)	3,800	"The Man Who Came Back" (Fox) and "The Steel Highway" (W. B.)	3,800	High 1-31-31 "Captain Thunder"	5
							Low 12-20-30 "Golden Dawn"	3
New York								
Astor	1,120	50c-$1.50	"Trader Horn" (MGM) (14th week)	14,100	"Trader Horn" (MGM) (13th week)	15,340	High 7-5-30 "Big House"	24
Capitol	4,700	35c-$1.50	"Secret Six" (MGM)	88,000	"Tailor Made Man" (MGM)	55,461	Low 11-1-30 "War Nurse"	20
Central	910	50c-75c	"Dirigible" (Col.) (50c-$2.00—5th week)	14,129	"Dirigible" (Col.) (4th week)	14,227	High 8-30-30 "Romance"	98
Embassy	598	25c	All Newsreel	8,801	All Newsreel	8,533	Low 3-21-31 "Great Meadow"	49
							High 11-29-30 Newsreels	9
							Low 8-16-30 Newsreels	6
Globe	1,050	50c-$1.50	"Subway Express" (Col.) (35c-85c)	10,100	"Iron Man" (U.) (2nd week)	10,000	High 10-18-30 "Half Shot at Sunrise"	28
Hollywood	1,548	65c-85c	"Svengali" (W. B.) (2nd week)	30,002	"Svengali" (W. B.) (3 days—1st week)	17,384	Low 7-26-30 "Hell's Island"	8
Mayfair	2,300	40c-85c	"Born To Love" (Pathe) (40c-$1.00—2nd week)	18,300	"Born to Love" (Pathe) (8 days—1st week)	14,700	High 11-8-30 "Check and Double Check"	51
							Low 4-4-31 "Laugh and Get Rich"	15
Paramount	3,700	40c-$1.00	"Ladies Man" (Para.) (8 days)	56,600	"Dude Ranch" (Para.) (6 days)	35,500	High 8-23-30 "Anybody's Woman"	91
Rialto	1,904	40c-$1.00	"Indiscreet" (U. A.) (5 days)	25,200	"Gunsmoke" (Para.)	27,500	Low 12-6-30 "Fast and Loose"	52
							High 9-6-30 "Animal Crackers"	62
Rivoli	2,103	40c-$1.00	"Tarnished Lady" (Para.)	31,000	"Front Page" (U. A.) (7th week—6 days)	19,800	Low 7-26-30 "Raffles"	17
							High 12-27-30 "Royal Family"	57
Roxy	6,200	65c-$1.50	"Three Girls Lost" (Fox)	66,900	"Doctors' Wives" (Fox)	81,600	Low 3-14-31 "River's End"	9
							High 1-10-31 "Man Who Came Back"	130
							Low 2-14-31 "Girls Demand Excitement"	57
Strand	3,000	50c-$1.00	"Public Enemy" (W. B.) (35c-$1.00—2nd week)	35,284	"Public Enemy" (W. B.) (8 days—1st week)	63,776	High 11-8-30 "Doorway to Hell"	46
							Low 5-17-30 "The Wedding Bells"	15
Warners	1,490	25c-65c	"Too Young To Marry" (F. N.) (25c-75c)	4,822	"The Flood" (Col.)	3,732	High 8-30-30 "Old English"	22
							Low 5-2-31 "The Flood"	3
Winter Garden	1,493	35c-85c	"The Millionaire" (W. B.) (35c-$1.00—4th week)	23,320	"The Millionaire" (W. B.) (3rd week)	24,853	High 7-19-30 "Dawn Patrol"	51
							Low 11-8-30 "Life of the Party"	10
Oklahoma City								
Capitol	1,200	10c-50c	"Indiscreet" (U. A.)	7,500	"The Secret Six" (MGM)	7,000	High 11-8-30 "Check and Double Check"	17
							Low 4-6-30 "Party Girl"	3
Criterion	1,800	10c-50c	"The Millionaire" (W. B.)	6,500	"Trader Horn" (MGM)	14,500	High 2-21-31 "Cimarron"	15
							Low 4-6-30 "Locked Door"	4
Liberty	1,500	10c-35c	"Once A Gentleman" (Sono Art). (3 days)	1,700	"See America Thirst" (U.) (3 days)	1,800	High 11-29-30 "Truth About Youth"	8
			"Single Sin" (Tiff.) (4 days)	1,300	"Virtuous Husband" (U.) (4 days)	1,200	Low 4-18-31 "Misbehaving Ladies" and "Fair Warning"	2
Mid-West	1,500	10c-50c	"Iron Man" (U.)	5,000	"Charlie Chan Carries On" (Fox)	5,200	High 8-9-30 "Dawn Patrol"	15
Warner	1,700	10c-50c	"Three Girls Lost" (Fox)	7,800	"Not Exactly Gentlemen" (Fox)	8,000	Low 11-8-30 "Last of the Duanes"	3
Omaha								
Orpheum	3,000	25c-60c	"Born To Love" (Pathe)	15,500	"Subway Express" (Col.)	14,000	High 11-1-30 "Check and Double Check"	26
							Low 4-4-31 "Lonely Wives"	11
Paramount	2,900	25c-60c	"The Secret Six" (MGM)	9,800	"Skippy" (Para.)	9,500	High 12-13-30 "Hell's Angels"	12
							Low 9-27-30 "Song of My Heart"	5
State	1,200	25c-40c	"Rango" (Para.) (4 days)	1,000	"It's a Wise Child" (MGM) (4 days)	1,800	High 3-14-31 "Trader Horn" (at 50c-$1.50)	10
			"Princess and the Plumber" (Fox) (3 days)	900	"Three Girls Lost" (Fox) (3 days)	850	Low 3-28-31 "Gentlemen's Fate" and "Connecticut Yankee"	1
World	2,500	25c-45c	"Mr. Lemon of Orange" (Fox)	8,750	"Charlie Chan Carries On" (Fox)	8,500	High 4-11-31 "Men Call It Love"	16
							Low 4-6-30 "Girl Said No"	6
Ottawa								
Avalon	990	15c-35c	"Kismet" (F. N.) (3 days)	1,400	"Outward Bound" (W. B.) (3 days)	1,800	High 3-23-30 "Disraeli" and "Cockeyed World"	3
			"Ten Cents a Dance" (Col.) (3 days)	1,500	"East Lynne" (Fox) (3 days)	1,400	Low 5-3-30 "Oh Yeah" and "Navy Blues"	1
B. F. Keith's	2,592	15c-60c	"Charlie Chan Carries On" (Fox) (3 days)	3,700	"Parlor, Bedroom and Bath" (MGM) (3 days)	3,700	High 3-30-30 "Sacred Flame" and "Love Comes Along"	9
			"Kept Husbands" (Radio) (3 days)	3,500	"Three Girls Lost" (Fox) (3 days)	3,700	Low 4-11-30 "Don't Bet On Women" and "Man to Man"	4
Centre	1,200	15c-60c	"Dance, Fools, Dance" (MGM) (6 days)	5,000	"The Lottery Bride" (U. A.) (6 days)	5,000	High 1-24-31 "Madam Satan and "Du Barry, Woman of Passion"	8
							Low 12-13-30 "Remote Control"	2
Imperial	1,200	10c-50c	"Trader Horn" (MGM) (25c-$1.50—6 days)	7,000	"Bad Sister" (U.) (6 days)	2,900	High 5-9-31 "Trader Horn"	7
							Low 12-20-30 "East Is West"	2
Regent	1,225	15c-75c	"The Millionaire" (W. B.) (6 days)	5,800	"Dishonored" (Para.) (6 days)	5,500	High 5-24-30 "High Society Blues"	6
							Low 12-20-30 "Scotland Yard"	3
Philadelphia								
Arcadia	600	50c	"Royal Family of Broadway" (Para.) (4 days)	3,800	"Unfaithful" (Para.) (2nd week—10 days)	6,000	High 11-22-30 "Anybody's Woman"	5
							Low 11-22-39 "Command Performance"	3
Boyd	2,400	35c-75c	"Indiscreet" (U. A.) (5 days)	21,000	"Born to Love" (Pathe) (2nd week—6 days)	13,000	High 2-21-31 "Illicit"	28
							Low 12-13-30 "Sin Takes a Holiday"	12
Chestnut	1,860	50c-1.50	"Dirigible" (Col.) (4 days)	9,000				
Earle	2,000	25c-65c	"The Sin Ship" (Radio) (6 days)	24,000				
					"Subway Express" (Col.) (6 days)	22,500	High 9-6-30 "Sap from Syracuse"	25
Fox	3,000	35c-75c	"Doctor's Wives" (Fox) (6 days)	24,500			Low 2-14-31 "Ex-Flame"	15
					"Not Exactly Gentlemen" (Fox) (6 days)	24,000	High 2-7-31 "Man Who Came Back"	40
Karlton	1,000	40c-50c	"City Lights" (U. A.) (6 days—2nd week)	5,500			Low 3-7-31 "Girls Demand Excitement" and "East Lynne"	23
					"City Lights" (U. A.) (6 days—1st week)	8,000		
Keith's	1,800	35c-75c	"Front Page" (U. A.) (4 days)	6,000			High 10-25-30 "Whoopee"	10
							Low 3-21-31 "Resurrection"	3
			"Skippy" (Para.) (4 days—3rd week)	10,000			High 1-3-31 "Tom Sawyer"	24
					"Skippy" (Para.) (6 days—2nd week)	17,000	Low 3-7-31 "It Pays to Advertise" and "Stolen Heaven"	8

[THEA TRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to May, 1931)	
			Picture	Gross	Picture	Gross		
adelphia (Cont'd)								
asthaum	4,800	35c-75c	"Shipmates" (MGM) (6 days)	42,000	"Iron Man" (U.) (6 days)	43,000	High 1-3-31 "Going Wild"	58,000
							Low 10-18-30 "Madame Satan"	35,000
anley	3,700	35c-75c	"Svengali" (W. B.) (5 days)	20,000	"The Finger Points" (F. N.)	17,000	High 2-14-31 "Cimarron"	26,000
							Low 12-27-30 "The Lash" and "Abraham Lincoln"	11,500
anton	1,700	25c-65c	"Trader Horn" (MGM) (6 days)	13,000	"Drums of Jeopardy" (Tiff.) (2nd week)	10,000	High 3-21-31 "The Last Parade"	16,500
							Low 2-28-31 "Beau Ideal" (8 days)	7,500
tland, Ore.								
x Broadway..	1,912	25c-50c	"Skippy" (Para.) (9 days)	6,000	"Strangers May Kiss" (MGM) (5 days—2nd week)	3,000	High 1-10-31 "Min and Bill"	21,000
							Low 4-4-31 "The Prodigal"	3,000
x Paramount.	3,068	25c-60c	"Shipmates" (MGM)	16,000	"Finger Points" (F. N.)	15,500	High 1-3-31 "Paid"	26,000
							Low 4-20-30 "Ladies Love Brutes"	9,456
x Rialto	1,498	25c-50c	"Woman Hungry" (F. N.)	3,500	"It's A Wise Child" (MGM)	8,000	High 10-18-30 "Road to Paradise"	12,800
							Low 4-18-31 "Right of Way"	3,000
mrick's Alder	1,000	25c-50c	"Fifty Million Frenchmen" (W. B.)	6,500	"Hell Bound" (Tiff.)	6,500		
O Orpheum..	1,700	25c-50c	"Bad Sister" (U.)	15,000	"Bachelor Apartment" (Radio)	11,400	High 2-14-31 "Cimarron"	20,000
							Low 3-21-31 "Kept Husbands"	9,000
ited Artists..	945	25c-60c	"Trader Horn" (MGM) (25c-50c—3rd week)	8,200	"Trader Horn" (MGM) (2nd week)	9,000	High 12-13-30 "Hell's Angels"	16,400
							Low 4-4-3 "Fighting Caravans"	6,000
vidence								
ew's State	3,800	10c-50c	"Shipmates" (MGM)	15,000	"The Front Page" (U. A.)	23,000	High 12-13-30 "Hell's Angels"	28,000
							Low 5-9-31 "Shipmates"	15,000
ajestic	2,400	10c-50c	"Vienese Nights" (F. N.)	9,000	"My Past" (W. B.) and "Fifty Million Frenchmen" (W. B.)	13,000	High 3-7-31 "Little Caesar"	18,000
							Low 4-4-31 "Love of Aloha" and "Costello Case"	8,000
ramount	2,300	10c-50c	"Tarnished Lady" (Para.)	10,000	"Ladies' Man" (Para.)	12,000	High 7-19-30 "Son of the Gods"	18,000
							Low 3-7-31 "Rango"	8,000
O Albee	2,300	10c-50c	"Born To Love" (Pathe)	8,000	"Iron Man" (Radio)	8,000	High 8-2-30 "All Quiet on Western Front"	20,000
							Low 4-18-31 "Bachelor Apartment"	7,000
O Victory	1,600	10c-50c	"Lonely Wives" (Pathe)	5,500	"Subway Express" (Col.)	6,500	High 4-6-30 "Golden Calf"	13,500
							Low 4-25-31 "The Air Police" and "Comrades of 1918"	5,000
Paul								
ramount	2,300	25c-50c	"Skippy" (Para.)	10,000	"Trader Horn" (MGM)	9,000		
viera	1,600	25c-50c	"Mr. Lemon of Orange" (Fox)	8,000	"Man of the World" (Para.)	4,000		
O Orpheum.	2,600	25c-50c	"Born To Love" (Pathe)	15,000	"Bachelor Apartment" (Radio)	11,000		
wer	1,000	15c-25c	"Three Rogues" (Fox)	2,000	"Charlie Chan Carries On" (Fox)	2,000		
Francisco								
lifornia	2,315	35c-50c	"Woman Hungry" (F. N.)	14,000	"Ladies Man" (Para.) (9 days)	16,000	High 1-10-31 "The Blue Angel"	25,000
							Low 4-25-31 "Hot Heiress"	8,000
lumbia	1,700	50c-1.50	"Dirigible" (Col.)	15,000				
Capitan	3,100	25c-60c	"Dance, Fools, Dance" (MGM)	14,000	"Seas Beneath" (Fox)	14,500	High 12-6-30 "Up the River"	17,000
							Low 3-14-31 "Part Time Wife"	12,000
x	4,600	50c-$1.00	"Daybreak" (MGM)	36,000	"Shipmates" (MGM)	48,000	High 1-3-31 "Lightnin'"	70,000
							Low 5-3-30 "Children of Pleasure"	18,000
lden Gate	2,800	35c-65c	"Beyond Victory" (Pathe)	16,000	"Bad Sister" (U.)	16,000	High 7-5-30 "Fall Guy"	19,000
							Low 9-20-30 "The Storm"	9,800
pheum	3,000	25c-50c	"Iron Man" (U.)	10,000	"Last Parade" (Col.)	15,000	High 2-14-31 "Cimarron"	30,000
							Low 9-6-30 "Outside the Law"	7,000
ramount	2,740	35c-90c	"Finger Points" (F. N.)	20,500	"City Streets" (Para.)	22,000	High 2-7-31 "Morocco"	35,000
arfield	2,700	50c-90c	"Quick Millions" (Fox)	25,500	"Tailor Made Man" (MGM)	25,000	High 5-24-30 "All Quiet on Western Front"	41,000
							Low 4-5-30 "Bishop Murder Case"	9,500
arners	1,385	35c-50c	"The Millionaire" (W. B.) (2nd week)	9,300	"The Millionaire" (W. B.) (1st week)	12,500	High 1-21-31 "Illicit"	14,500
ttle								
ie Mouse	950	25c	"Fifty Million Frenchmen" (W. B.)	6,000	"Hell Bound" (Tiff.) (25c-75c)	6,500	High 2-28-31 "City Lights"	14,000
							Low 4-11-31 "Honor Among Lovers"	5,500
x	2,450	25c-75c	"The Hot Heiress" (F. N.) (5 days)	4,500	"Woman Hungry" (F. N.) (5 days)	4,500	High 12-20-30 "Min and Bill"	15,000
			"Strangers May Kiss" (MGM) (25c-50c—2 days)	2,000			Low 5-2-31 "Woman Hungry"	4,500
ith Avenue	2,750	25c-75c	"Strangers May Kiss" (MGM(	14,500	"Skippy" (Para.)	12,000	High 4-18-31 "Trader Horn"	17,000
							Low 3-14-31 "Inspiration" (10 days)	10,000
berty	2,000	15c-30c	"Caught Cheatnig" (U.) and "Sisters" (Col.)	6,500	"Wings of Adventure" (Tiff.)	6,000	High 1-10-31 "The Lash"	11,500
							Low 3-28-31 "Lion and the Lamb"	5,500
usic Box	950	25c-75c	"The Millionaire" (W. B.)	7,500	"Front Page" (U. A.) (2nd week)	5,500	High 2-28-31 "City Lights"	14,000
							Low 4-4-31 "Drums of Jeopardy"	5,500
ramount	3,150	25c-75c	"The Finger Points" (F. N.)	13,000	"Doctors' Wives" (Fox)	13,000	High 9-13-30 "Animal Crackers"	21,900
							Low 10-11-30 "The Bad Man"	10,000
O Orpheum.	2,650	25c-75c	"Born To Love" (Pathe)	13,000	"Cracked Nuts" (Radio)	14,500		
onto								
perial	3,444	15c-75c	"Tarnished Lady" (Para.) (6 days)	16,800	"Charlie Chan Carries On" (Fox) (6 days)	15,500	High 9-27-30 "The Spoilers"	22,000
							Low 12-20-30 "The Cat Creeps"	14,500
ew's	2,200	15c-75c	"Parlor, Bedroom & Bath" (MGM) (25c-75c—6 days)	14,500	"Kiki" (U. A.) (6 days)	14,500	High 4-18-31 "City Lights"	22,000
							Low 10-4-30 "Love in the Rough"	10,500
ea's	2,600	30c-75c	"Three Girls Lost" (Fox) (6 days)	15,500	"June Moon" (Para.) (6 days)	14,000	High 3-7-31 "Those Three French Girls"	16,500
							Low 3-28-31 "Madonna of the Streets"	10,000
voli	1,600	15c-75c	"A Connecticut Yankee" (Fox)	15,000	"Dracula" (U.) (2nd week—6 days)	9,000	High 2-28-31 "Cimarron"	19,500
							Low 12-20-30 "Alf's Button"	9,000
town	3,000	15c-60c	"Skippy" (Para.) (6 days)	11,500	"Resurrection" (U.) (6 days)	11,500	High 8-16-30 "For the Defense"	17,500
							Low 1-31-31 "Young Woodley"	9,500

M P T O Unit Alarmed Over Protection Tilt

(*Continued from page* 11)

wire on percentage to the still silent theatres, it was declared that the move would add several million dollars to the film rentals. *And these houses were all of the very smallest class;* too poor to buy wire.

"The Logic"

"If these can add several million dollars to the rentals, is it logical to contend that four or five times that number of more important independent theatres are a negligible asset?

"It is very true that it costs more to sell to 10 independently owned theatres than to one chain of 10 houses of similar size, but these sales, in a way, represent practically velvet, apart from the cost of selling.

"Put these houses out of business through excessive protection to the chains and the profit is lost. Cripple them by forcing them to wait too long for product and their ability to pay rental is reduced because the earning capacity is reduced, and this reduction appears, finally on the balance sheets of the production companies. It may be that the difference will change profits into losses, and there will not be a sufficient additional return from the producer's circuit to offset this loss. Even where a higher rental can be charged in return for extended protection, this increase will not cover the loss sustained by the reductions in the subsequent run prices.

"Pettijohn Understands"

"Apparently the only person on the producer side who has the vision to perceive this danger is C. C. Pettijohn. He knows from practical experience and observation that excessive production is hurtful to the best interests of the producers, and he is seeking to preserve limited protection. But so long as it is easier to swap bookings over the telephone or at lunch, the sales managers will continue to cater almost exclusively to the chains.

"And in its last analysis protection is merely the device of a lazy or incompetent manager, who cannot or does not try to sell the product intensively while he has it. He finds the three or four months' protection an easier way than getting out good newspaper advertising and conducting his house in such a fashion that more people will buy his first-runs."

I. A. T. S. E. Branch Unit Formed

Gulfport, Miss.—Organization of the Mississippi division of the International Alliance of Theatrical Stage Employes and M. P. Machine Operators was completed here at a meeting attended by representatives of local units of the organization from principal cities and towns of the state. Decision to hold an annual meeting in July resulted in setting the date for July 19 and 20, at Gulfport.

Sales, Service Staffs Unite

Cleveland—The local RCA Photophone sales staff and service departments are being consolidated into one office.

A Noble Dome

Hollywood—What next! First it was flies buzzing in the "mike" that ruined talkies. Then it was bees! Then humming lights! Then automobiles and airplanes! And now—well, a scene in Robert Woolsey's "Everything's Rosie," was delayed for some time because a glare from one of the overhead lights reflected in the camera.

The performers were chased from the set while the trouble was sought frantically. Finally found, the hitch proved to be a reflection from the bald head of a player! It was smeared with putty to dim its brilliant reflection.

British Await a B. O. Stimulant

(*Continued from page* 21)

of selling a group of half a dozen to a dozen on moderate percentage, renters conceal the actual earnings of their "plum" pictures.

Long ago we were told that just as soon as the talker novelty had worn off and they didn't hold up on their own any longer, someone in America would show us a new idea.

That idea seems due.

What it is going to be no one seems to know. There is little we can hope for from color. The wide screen has so far refused to materialize and does not seem promising. Lavish stage shows are back again, notably in the big West End places where there is a marked tendency to kill the whole thing by competition.

Unless something strikingly new can be started somewhere, Hollywood will have to reckon on much less income from the British market for the next year or so. Notably so if Sunday cinemas are not allowed with full right to make profits on that day, for loss of Sunday earnings cannot be made up during the week.

British producers are fully prepared to get less money on current offerings, and they are, in nearly every studio, a good deal more conservative than they should be, with the result that it is likely that there will be a shortage of the right kind of quota offerings for the next quota year, although in a way this will help them to solve their problem because under the artificial stimulus of the law, the limitation of output cannot fail to react on values somewhere. The American output is not likely to be so affected, because although Hollywood is not now turning out as many films, the supply is more than adequate to meet the demands—numerically—of this market.

Wally Wales Visits Author

Hollywood—Wally Wales, Big 4 star, has left for Del Mar, where he will be the guest of Walt Coburn, writer of western fiction and author of the novel "Mavericks," published last season. Wales just completed "Riders of the Cactus," and after a brief holiday will return to the studio for another Big 4 out-door film under direction of David Kirkland.

Trouble Ahead Unless Costs Are Reduced

(*Continued from page* 20)

They cannot even be found for the stage, let along for the pictures.

"Since I have been here I've heard a lot of talk about bad business. All theatres are complaining about smaller grosses and increased expenses. If American producers are not careful they will find themselves facing the same condition that we did four years ago. Then your production costs over here will have to come down."

Speaking of foreign versions, Thorpe said he did not believe they ever could be made successfully here.

"We in England would not attempt to make a picture for any of the Latin countries," he said. "We haven't the Latin mind, we don't understand the people nor what they want. We can make and have made successful German pictures. The Saxon mind in Germany is not so different from the English. They are a little heavier, that's all. Besides that, we are only overnight from Germany and we can send over there and pick artists to fit the roles in a picture, not try to make the roles fit the artists.

"But as for the Latin races—that's a different matter. I don't believe that English or American producers can make pictures for them, not even in the Latin countries. Paramount's experiment at Joinville was not a pronounced success, to put it mildly. Now Paramount has started in England. If it operates there under the British system, keeps costs down, there is no reason why it should not make money with pictures made there. But it can't pay American salaries and do it."

Thorpe expects to remain in Hollywood two more weeks and then return to New York by way of Canada. He sails for London on the Majestic on May 29.

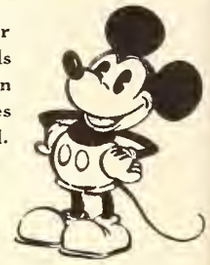
Hold Martin Rites

Funeral services for the late Frederick Martin, Paramount publicity and advertising director in England, brought together many notables from the British film world. Martin died May 8. He had been with Paramount as British advertising head ever since the Zukor organization took over World's Films in 1916.

What Time Does the
"Mickey Mouse"
comedy go on?

This is heard over the phone thousands of times daily in hundreds of theatres all over the world.

Such is Popularity!



MUSIC AND TALENT

NEW SELECTIONS MEAN BOX OFFICE

Moving Stage Is An Innovation In London Theatre

London—The new Thornton Heath de xe house, an A. C. Mathews' theatre, on hich work is to begin immediately, will ature a moving stage designed to move parallel with the footlights, by means of hich it will be possible to arrange a stage esentation in the wings and move it noisessly to its correct position, making possie quick scene changes.

Other innovations include a place where others may leave young children in charge a competent nurse, and a covered car arking space with a special entrance to the eatre. The house will accommodate 2,500 id will be decorated in modernistic French yle.

erkins, 304 Pound M. C., Turns Acrobat — Nearly!

Jersey City—Johnny Perkins, Jersey's sensaonal master of ceremonies, who is appearing ith His Merry Mad Gang at the Stanley, was ved by the grace of Providence the other ght from a fall that might easily have proved ry serious, but for the intervention of "Lady uck" stepping in.

Johnny had just finished introducing "Kiki" uyler, Hack Wilson and Gabby Hartnett, his als and also stars of the Chicago Cubs, from ie specially built stage from which he makes s announcements, when, turning back toward ie audience, he lost his balance and fell onto ie musical conductor's stand, thence onto the ailing around the orchestra pit, finally balncing on it. It happened so rapidly and neatly iat none of the audience were aware that this as anything other than a surprise trick. ohnny proved himself a great showman by imbly running around the railing and taking bow from the stage after getting to it. Backage, after, Johnny was wringing wet. He said e probably lost 10 pounds in this accident iat might have proved so serious, if it hadn't een for "Lady Luck."

Stars at RKO Albee

Cincinnati—Personal appearances at the KO Albee will include Peggy Hopkins oyce, Harry Richman, Leatrice Joy, Smith nd Dale, Belle Bennett, Herman Timberg, upe Velez, Harry Delmar Revue, Rosetta Duncan and several others.

Stage Shows Eliminated

San Francisco—RKO Orpheum has eliminated stage shows following an admission rop from 65 cents to 50 cents top.

John Murie



John Murie, whose likeness you see herewith, is the young chap delighting Hammond, Indiana audiences via his organ solos at the Parthenon Theatre. A graduate of the University of Chicago with the class of 1924, Murie followed his academic career with a year of organ playing in Chicago theatres. Then came the beginning of an Indiana circuit ride as a result of a year in Fort Wayne, three years at the Indiana, Indiana Harbor and eventual settling at the big Warner Bros. Parthenon in Hammond, where, we wish to repeat, John is delighting that city's audiences.

Murie's talents are not limited to the organ. He is a concert pianist and orchestra conductor, having played concertos and symphonies with the larger orchestras in Chicago. He is, furthermore, an arranger of music, turning out several memorable arrangements for orchestra and organ, not the least of which are those for "RHAPSODY IN BLUE," "AN AMERICAN IN PARIS," "METROPOLIS," etc. All of which makes John Murie a young man with a record—of real achievement.

St. Paul Association Asks Paramount to Return Acts

St. Paul—St. Paul assoc. board of directors has requested Publix to return stage shows and orchestra.

The resolution stated the discontinuance of the extra attraction at the house was definitely detrimental to the city.

Opportunity Overlooked By Organists

Orchestra's Immediate Introduction Aids Those at the Console in Popularizing Selections

By ED DAWSON

Is the organist doing his share in the introduction of new songs?

The question has been asked the writer time and time again each week, and to answer it he has gone to many sources. The answers have not been so flattering to the men and women at the console.

It is a situation, rather than a personality, that is to blame for the present condition. It is well for the organists to keep this in mind.

The public is fond of new music, but it is not always it will respond to these selections in the present vogue of community singing. Late songs, more than often, are unknown to audiences.

It is up to the organist to overcome this obstacle, and this is being done in many of the metropolitan houses.

Orchestral introduction of these pieces is advisable, and given this introduction the program planning of the organist becomes simplified.

To quote one who has observed the trend toward popular selections:

"By using new numbers musicians are enabled to provide the public with melodies which have not yet been broadcast to the point of inflicting boredom. The public, furthermore, is enabled to hear numbers which would not ordinarily reach its ears because of the former 'wait-until-it-gets-around' attitude maintained in the past. The new outlook, however, gives new songs a national hearing almost immediately upon their release. Those numbers having definite merit can then establish themselves in public favor."

Lowry to Be Master of Ceremonies at Mastbaum

Philadelphia — Mastbaum theatre announces that, starting Friday, May 15, it will present Ed Lowry, one of America's most versatile masters of ceremony, to head its elaborate stage shows. Lowry has achieved extraordinary success in London and Paris as well as in New York, Pittsburgh, St. Louis and other leading cities of the United States.

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way N. Y. City

STAGE SHOWS

Chicago Chicago

Week ending May 15

Al Kvale has dubbed his current stage show, "Imagine My Embarrassment." Just why, we have no idea; since it is a presentation of more merit than we, at least, are accustomed to, so we have no explanation to offer for Al's embarrassment. Unless, perhaps, he started out with some different, secret objective in mind than the one he achieved.

There are the customary four acts, dancing girl, and orchestra interludes, all presided over or assisted by Master Kvale. The latter and his orchestra are as good in this as in any presentation. The Bines Girls—an even dozen of them—if they vary at all from average, have at least had the wisdom to vary in the right direction. It is the variety of the four acts which makes "Imagine My Embarrassment" a good stage presentation which holds the interest and gives you that wonder-what-the-next-act-will-be feeling that good vaudeville bills once provided.

Joe and Dave O'Gorman are the clowns. Though much of their act—particularly their use of stooges—tastes like Olsen & Johnson, and the rest of it might have been borrowed from the burlesque stage (if there is really any difference), the brothers do draw laughs. If that is the test of a good comedy act, you have the answer.

Van Cello & Mary is billed as a European novelty act, but all the audience saw was a juggling routine which it obviously liked. Van Cello does his work lying on his back on a kitchen table. He has talented feet, and legs, which do amazing things with vari-colored barrels and win gasps and much applause from the audience. Mary, who rates a spotlight, carries the barrels offstage as Van finishes with them, and does her work very creditably.

"Babe" Kane is one of the prolific imitators of one Helen "Boop-a-Doop" Kane. Her voice is pitched accordingly and her songs and chatter are selected in the same order. Al Kvale comes to her assistance in presenting some "lovers' spats" scenes and when it is all over you feel that had she worked harder and depended less on her resemblances to her better known namesake her success would have been greater.

Sammy Kreboff was the tap dancer. Every stage presentation must have a tap dancer, you know; and because Sammy cut his time short, we liked him better than other tap dancers, and because he was the only tap dancer in "Imagine My Embarrassment" we liked Al Kvale's show a little better than the average.

San Antonio RKO-Majestic

Week ending April 29

Dave Smason and His RKOlians offer another of his well-liked overtures and now since this is the only pit orchestra in town, the band boys are a prime favorite to those who enjoy classical and jazz music.

Large and Morgner, give something different in "Two Feet of Daring," drawing a great big hand for their clever and thrilling work.

Vic Oliver, billed as "Europe's Gift to America," supported by "Halfpint" Margot Crangle, offers mirth and music, weaving a crazy-quilt of fun. Well received.

Joe Besser, eccentric comedian, is supported by Dorothy Ellsworth, Harry Lang, and Dorothy Wallace in a musical sketch of the Northwest, called, "Wildcat Dugan," showing what makes the wildcat wild. Nice applause.

Headlining was the genial Ross Wyse, Jr., and his father and mother in a little skit, "Bringing Up Parents," hilarious comedy. A hearty hand came at the finish.

"Bachelor Apartment," on the screen; business good.

New York Paramount

Week ending May 14

Paramount Publix is offering another of their big shows this week, first, the regular stage-show, headed by Charlie Davis and His Joy Gang and then Amos 'n' Andy who are making their New York stage debut. In a specially produced act, a scrim of a huge radio, through which Amos 'n' Andy reveal for the first time, their stage interpretations of their famous characters Kingfish, Lawyer Crawford, Lightnin', Madam Queen, Henry Van Porter and, of course, themselves. It sure must have been thrilling to this famous radio blackface team to hear the mighty responses the supposedly blasé New York audiences gave them.

The second half of the bill was represented in an entertaining stage-show called, "Paradise Isle," which opened to a beautiful south-sea setting in which Davis and his boys all played ukes, as the Haines Sisters nicely sang, "Moonlit Waters" and the Evans-Bines Girls backed them up with a good performance of special waltz steps. Haines Sisters then follow with their specialty of playing stringed instruments, which included ukeleles, Hawaiian guitars and banjos. The girls are accomplished musicians, good-looking and have loads of showmanship. King, King and King, rhythm tap dancers, prove to be the best of their kind. These three boys have really perfected the art of rhythm in their dancing and are offering some new steps which will prove difficult for their many imitators to copy. They earned their encore. Charlie Davis and His Joy Gang follow with their own specialties of entertaining music, songs and comedy. This week they are dressed in white flannels, white sweaters and leis around their necks. Their first number, the playing of "Crazy Tune" by 12 of the boys as 3 sang, received good applause. Frankie Darrow, one of the boys, croons "Lover Has Gone" and gets a great reception for it. Their last offering was a tap dance routine in which Davis and 7 of the boys perform. Of course, after having just seen the 3 Kings dance, one could easily see the difference, though the boys burlesqued all through the dance and Davis mentioned that they didn't profess to be dancers. Nevertheless, this band is just about the most entertaining one in New York at the present time.

The show closed with one of the most attractive finales ever presented at this house. It was called the "Sun God" dance, and was performed by Davis, and the boys as backgrounds as the Evans-Bines Girls did a frenzied ceremonial dance.

Featured picture this week is Leo Carrillo in "Hell Bound."

Mrs. Cowham's Oldest Son

"BERNIE"

Still inflicting himself upon the natives of Flushing, N. Y. at the R. K. O. Theatre.

San Francisco Warfield

Week ending May 13

Real old-time vaudeville is brought to t Warfield in Fanchon & Marco's "Varietie Idea and some of the acts would be term headliners on any bill.

Rube Wolf and his "Joyous Jesters" dese the pit for the stage and start the show putting on "varieties" of their own. Rube su gests that this might be called "Smiles Weel and the boys sing "Smile, Darn You, Smile Then follows a lot of songs based on t smile theme, with some poems along the sar line, the offering being concluded with a renc tion of Gov. James Rolph's favorite son "Smiles," composed by Lee S. Roberts, of th city.

Rube introduces Grant & Wallace and the two dancers are joined by a girl who sings a another who plays the accordion. They a followed by Baker, Dove and Allen, who p on a sensational exhibition of Indian clu throwing. The air is filled with flying clul and some seemingly impossible stunts are pe formed. A lot of comedy is injected in t act which goes over in great shape. It's a t notcher.

Sully and Thomas, fun purveyors, give brand of entertainment along decidedly diffe ent lines and likewise stop the show. The have some novel gags in which trick costum have a part and about the time the audien thinks their act is over Sully breaks out in a dance that is a wonder. The pair then do dance they call the "St. Louis Rhythm" ar end with a radio broadcasting stunt that really laughable.

The Norman Thomas quintette proves a other headline aggregation and boasts a piani of exceptional ability, whose rendition "Listen to the Mocking Bird" brings a stor of applause. Likewise it has a sweet singe and a couple of rubber limbed dancers.

The show is full of snap, speed, novelty an hilarity and goes over with a bang. It is little longer than usual, by the watch, bu there are no draggy moments.

Milwaukee Wisconsin

Week ending April 29

"Melodies of Spring" is featured by the or chestra under the direction of Don Wilkins augmented by Iris Wilkins at the organ, as prelude to Fanchon & Marco's "Love Letters Idea. "Rustle of Spring," and "Then Yo Know that Spring Is Here," a novelty selec tion, are included in the offering.

George Ward and Jeanne Devereaux ope the idea with a clever song and dance act an introduce the chorus of sixteen, who, attire in white costumes with long staffs, offer a interesting dance interpretation to the tune o "Among My Souvenirs."

Featured in connection with the chorus is decidedly expert toe dancer, who performs i excellent style.

Nelson & Knight entertain with comic pat ter and wind up with some snappy stepping The feminine member of the troupe also obliges with the violin.

The next number of the chorus casts the members as mail carriers. The dance offering is augmented by George Ward, who tap dances in an engaging manner. An accordion number follows the chorus episode with the playing of "St. Louis Blues." Having disposed of his accordion, the young man presents a slow motion version of a "hot" dance number.

The finale finds the chorus again in white with aerial headgears, mounted on roller skates. They execute a number of splendid turns, while Jim French's Aeroplane Girls, suspended overhead, perform in an astonishing manner.

SLICES OF MELLIN

By BOBBY MELLIN

Wallace Butterworth, popular Chicago NBC announcer finds it necessary to frequently advise his feminine admirers that he is unmarried. As a matter of inside information, however, it might be said that he spends much of his time, after his closing broadcast in the evening, using the long distance wires between Chicago and Montreal. . . . Ennio Bolognini, brilliant young South American cellist, heard on programs from the Chicago NBC studios, has other musical qualifications than his cello, it has been disclosed. A few months ago Bolognini began practicing on the saxophone and now, so his musician friends declare, he has an ability with the instrument which is not surpassed by those who have studied the instrument for years. . . . Fifty cans of oil were sent by fans, to WENR during one week to be used in stopping the squeak of the curtain employed in the Weiner minstrel each Wednesday evening. The squeak, however, lingers on.

East and Dumke, those lovable Sisters of the Skillet, have been at work on health problems for their suffering sisters. Reasoning that an apple a day will keep the doctor away . . . two apples will keep two doctors away . . . while a bushel will care for an average sized clinic. These two clever artists are featured daily over the NBC "nutwork." More than ten thousand fan letters for the first two broadcasts of a new feature never before on the air is quite a record, but that is what happened when Johnny Wolfe, also known as Homesteader Johnny, began his broadcast of Jewish dialect stories on the Farm & Home Hour. The feature was first tried experimentally, to see what the public reaction would be, and was so enthusiastically received that it was made a regular feature.

George Devron opened at the Hotel LaSalle last week, replacing Husk O'Hara. George and the band just returned from a record breaking trip through the south, and he should have no trouble at all in putting over this room. Lots of luck, George old boy. . . . Danny Russo is now at the Canton Tea Garden for the summer. . . . Charlie Agnew opened at the Terrace Gardens. . . . Henri Gendron went over with a bang at the New Oriental Gardens. . . . Harold Bean, staff vocalist and announcer of KYW, has been holding out on the radio audience. It has been learned through a confiding friend that Bean is a talented violinist as well as singer and announcer. . . . Thirteen babies have been named after Irma Glenn, the little lady who plays the big organ from WENR and the Chicago NBC studios.

JULIA DAWN



The Golden Voiced Organist

For the Past Year at

PARAMOUNT'S PRINCE EDWARD THEATRE

Sydney, Australia

WILL BE BACK IN AMERICA IN JUNE

Banjo Wizard on Air

Eddie Peabody, guest master of ceremonies at the St. Louis Fox theatre, presented a special banjo program over Radio Station KWK, St. Louis, April 2, for children who are members of the Tuberculosis and Health Society's radio feature, The Happy Jack Health Club. More than 1000 children have qualified for membership in this club. Admission is gained by following certain prescribed rules for health and keeping charts showing weight, etc., for a given period of time. The radio station donates the time and the guest artists, such as Eddie Peabody who give their services without charge.

STAGE SHOWS

Cincinnati RKO Albee

Week ending May 8

Current bill is headlined by Peggy Hopkins Joyce as the first of a series of "names" booked to play this house in forthcoming weeks.

Aussie and Czeh, in "A Dash of Argentine," open at a lively tempo, featuring bolero, axe and whip manipulations, which, although offering nothing particularly new or outstanding, are, nevertheless, expertly accomplished.

Billy Lytell and Tom Fant, credited with having appeared in "The Spider" on Broadway, occupy second position, working in black face. Opening with classy tap dancing, they follow with a series of travesties on magic, closing with banjo, sax, clarinet and snare drum numbers.

The much-married Peggy, with an unprogrammed man and woman, follow with a sketch billed as "Rings On Her Fingers." This heavily publicized performer is at once the cynosure of all feminine eyes with her elaborate wardrobe. She is withal easy on the optic nerve, being comely and of fine facial attributes. Apparently suffering from a cold, her enunciation was none too perfect during the opening performance. The sketch is timely, dealing with Wall Street, although not calling for display of unusual dramatic scenes. The act closes to considerable applause.

Britt Wood, on next to closing, features jazz, classical and operatic numbers on his harmonica, the numbers being interspersed with rural chatter remindful of "Chic" Sale, while the material has done service on many previous occasions. He closes with a number of tap dances playing his own accompaniment on a guitar. Wood was the applause hit of the show.

Harry White and Alice Manning, assisted by Three Bernie Brothers and Arthur Parent, have the closing spot. Miss Manning does a series of toe dances while White clowns. In fact, much of the act is given over to clowning except dancing of the Bernies, which is rhythm itself. Miss Manning subsequently comes in for some acrobatic turns in which she is hurled about by her male partner, landing in extremely difficult positions.

12 Musicians Get Notice

Omaha—The 12 men in the stage band of the Publix World have received one month's notice. Rumors indicate either closing or change of policy as the reason.

First Appointment Made In New Managerial System

Chicago (QP)—First appointment has been made in the new system adopted by Publix for this territory, whereby managers will be responsible for both operation and advertising. Roy Kalver, former theatre manager who has been in charge for the past several years of advertising for nine local Publix theatres, has been appointed operating director of the Paramount in Detroit.

Formerly, the manager was in charge of operation only, advertising being under another executive entirely. Now theatre managers will be selected for their advertising experience as well as knowledge of operation, and appointments similar to Kalver's will be made from time to time. The recent additional appointments of division managers by Fox is expected to lead other companies to extend this system.

Warners Change Policy And Managers in North

Salem, Ore.—Elsinor and Capitol, which a few months ago were taken over by Warners from Fox and placed under management of John Stille, have again switched. Both houses will be operated directly by Los Angeles headquarters, with Jerry Laswell named as resident manager in Salem.

Marty Swartz, assistant division manager for Warners in Pacific Northwest, has appointed Harold Murphy as manager of the company's Aberdeen house, transferring Edward Fitzgerald, former manager to Los Angeles.

13 Agents Organize on Coast To Advance Business Ethics

Hollywood—The Association of Motion Pictures Artists, Representatives and Managers has been organized by 13 agents to "advance high ethical standards in the conduct of the business and foster better understanding in that business."

Officers are Frank Joyce, president; Ruth Collier, vice-president; Eddie Silton, secretary and Morris Small, treasurer. The board of governors has nine members. Other licensed agents have been invited to join.

Seattle First-Run Goes In for Double Featuring

Seattle—For the first time in many years a local first-run is presenting a "double-feature" program here this week. Jensen-Von Herberg's Liberty offers "Caught Cheating" and "Sisters," in addition to its usual program of shorts and newsreel. Usual prices of 15 cents from 9 A. M. until 7 P. M. and 30 cents thereafter still prevail.

Many of the second-run and suburban houses in this territory use occasional "double-feature" bills at infrequent intervals.

Hamrick Fires Opening Gun In New Seattle Price War

Seattle—After several months of quiet, the first-run price war has cropped up here again. John Hamrick announces a new 25c policy in his Blue Mouse, all day, every day. Children will be charged 10c at all times. This house formerly charged 25c until 1 P. M., 35c until 6 P. M. and then 50c thereafter, with loges at 75c.

ORGAN SOLOS

TED MEYN (Jersey City Loew's Jersey) presented a songfest of songs which this audience was not reluctant to sing, in fact, they all joined with a will. This solo was not as novel as Meyn is accustomed to present but it was full of entertaining and singable numbers, and Meyn's perfect freedom in his talking and ad-libbing throughout the solo proved highly entertaining. The main thing seemingly was the introduction to a new novelty song called "Up and Down the Hill" which this audience sang as if it were a hit. The solo opened with the playing by Meyn of "Tie a String Around Your Finger," then two choruses of "Two Hearts," one of which was in English, the other in German (the audience singing both of them). Meyn then introduced the novelty number by first playing a chorus, then having "Sheik" Burke sing two choruses and then having the audinece join in the singing of three or four choruses. The solo closed with the singing of "By My Side."

RALPH (New York City Loew's Paradise) gave this audience a "dose of medicine" this week, but it proved to be a most agreeable dose. His solo is entitled, "Spring Tonic" and the "medicine" consisted of the singing of songs which certainly is good medicine. Opening song was, "Spring Song" but it was presented with specially worded lyrics explaining the necessity of medicine in the spring. Very humorous and entertaining. Next a special on "Would You Like to Take a Walk?" then a comedy version on "Reuben, Reuben." The next four songs, "Reaching for the Moon," "Something to Remember You By," "99 Out of 100" and "I'm Yours" was the "dose of medicine" and this audience "took it with a smile."

BETTY HAMMOND (Publix Strand, New Orleans) offers "My Public and Me" a song slide solo which brings in Miss Hammond's versatility as an entertainer. It opens with a short organ number, then Miss Hammond sings into the microphone, which is connected with the sound horns of the screen, a paraphrase of a popular melody which bespeaks the singing prowess of her public. This is followed by the audience's joining her in singing "When Your Love Has Gone," "Running Between the Rain Drops," and "Walking My Baby Back Home." A popular solo but one lacking the usual originality shown in Miss Hammond's work.

IRIS WILKINS (Milwaukee Fox's Wisconsin). In keeping with a special program welcoming Milwaukee's baseball team to its home town, Miss Wilkins offers "Hits for the Brewers." Words are sung to popular tunes and refer to well known players on the screen. Melodies employed include "Take Me Out to the Ball Game," "Something Good Will Come from That," "Just a Gigolo" and "Hello, Beautiful." Words are flashed on the screen and the audiences enjoy the offering.

New Solos
Send for FREE CUE SHEETS
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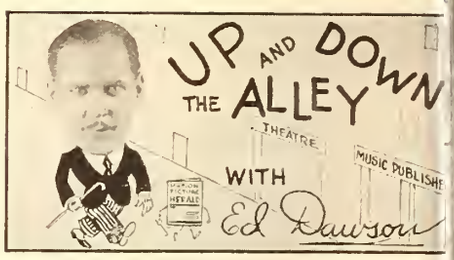
"MAC" BRIDWELL (San Antonio RKO-Majestic) offered slides, termed "Musical Remedies." Special travesty to the tune of "To Whom It May Concern"; the same on "Coming Thru the Rye," "You're the One I Care For" and "Tie a Little String Around Your Finger" and the patrons lent a fair hand to make this a pretty good organ solo.

EARL ABEL (San Antonio, Texas, theatre) presented "Yours and Mine," a novelty arrangement to the tune of "Wedding Bells Have Broken Up That Old Gang of Mine," a parody on "Honey" with the boys and girls singing a separate line each, and closing with "Sidewalks of New York," only Earl Abel called his slides "The Sidewalks of S. A."

ARLO HULTS (New York City RKO 86th) presented an entertaining song-fest entitled "Main Street" this week. This was a cleverly worded novelty boosting the "Main Streets" of every city. The introductory slide was played to the tune "Dream a Little Dream of Me." Hults, himself, sang the second chorus and then another to the tune, "Around the Corner." Arlo then turns toward the audience and makes a few announcements and ad libs, following that with his fine singing of "Dream a Little Dream of Me," the audience also joined in on the next chorus. The balance of the program consisted of the singing, both by Hults and the audience, of "Trail of the Lonesome Pine," "By My Side," a special to "Hair Has Turned to Silver," a regular chorus of "Silver," and a final chorus of "Don't Talk About Me When I'm Gone." A good solo, well delivered and well received by the audience.

GEORGE LATCH, (Hoboken Warner Fabian) offered another of his popular songfest novelties which this audience likes so well. The title of this one is "Oddities," and Latch opened with his usual theme-song, "Heigh-Ho, Everybody, Heigh-Ho." The numbers selected were: "Don't Talk About Me When I'm Gone," "Were You Sincere," "Two Hearts in ¾ Time" (one inu English, the second in German), "Thrill Me," and a final chorus of "Whistling in the Dark." Two choruses of the last named number were played, one a straight singing chorus and the last a whistling one. There were many "oddities" injected into the novelty and the audience apparently enjoyed the solo very much.

"LOOKING BACKWARD"
SUPER-ORGOLOGUE
WITH ILLUSTRATED SLIDES
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"Audience roared with appreciation" - says Harold Rieder, who played pre-showing at popular theatre.
A REMARKABLE NOVELTY -- COMMUNITY -- SINGING COMEDY AND A "SPOT" FOR THE ORGANIST.
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Hello Everybody

Little Riva Kaye, special service manageress of **Santly Bros.,** has been threatening me with machine guns, tear gas bombs, t seven devils and, oh yes, a punch in the no if I refused to mention what she so laboriously wrote me. . . . So here it is. . . . have to satisfy my yen to columni somehow, so browbeating Eddie into submission . . . and **getting** my way . . . I'm a loss for words. . . . Now **is** that or **isn** that like a woman? . . . I know you've a been in the music business much longer tha I and know tremendous lots more, so won't ponder mightly and then say some thing trivial—but you can't beat me in tha feeling of **belonging.** . . . As to my paren age, I'm just seven years music old-bor and bred in the **Santly** nest (the coziest an friendliest nest imaginable); under the pa ternal wing of **Lester Santly** at **Feist's** fo five years and then fostered by **Henry, Jo** and **Lester Santly** and **Harry Link** eve since the beginning of **Santly Bros., In** . . . And what a splendid time we've ha of it. . . . Keeping the old chin up no mat ter how troubled the waters (and ye gods **what** waves)—and putting the old sock be hind each and every new song publishe which brings me right up to the presen day and our very latest tune—'Let a Littl Pleasure Interfere with Business' (so busi ness will be a pleasure again). . . . **Littl Jack Little's** the proud father—and glad t say the baby's doing well. . . . Suppose yo know Lester's in Europe doing his darndes to spread Santly 'seeds' where they'll d most good. . . . We expect him home again in about three weeks, when maybe Eddie'l let me write in his column again so I ca tell you about conditions in Europe as see by Lester. . . . We'll not go into the U. S situation; you're probably as mad about tha as we are. . . . In the meantime don't hol this biography against Eddie. . . . Remem ber it was either being 'put on the spot' o permitting the above, and you can't blame a "guy" for choosing the lesser of the two evils."

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Will Rockwell is smiling expansively as usual, the result of a recent glimpse at the latest **Harms, Inc.,** line-up of "absolute hits" (Will's very words). He merely took a sidewise glance at "Two Hearts in ¾ Time" and "Have You Forgotten" and everything took on a roseate hue (idea for joke—the crazyquilt song—"I Love Hue"). Then when he took a full look at the rest of the catalogue, he went into rhapsodies, but not "Rhapsody in Blue." . . . They have a great list, that's a cinch as seen by the way the songs are selling. . . . If you hear "The Voodoo" on the air, don't get scared. . . . It's one of **Feist's** new weird rumba rhythms from Cuba. . . . It's a darb. . . . **Paul Van Loan,** veteran bandsman and musician, and one time arranger of music for the New York Paramount, has just been appointed chief arranger for **Remick's.** . . .

L. Wolfe Gilbert and **Jesse Greer** have written a great song, in their latest effort, "Poor Kid." **Edward B. Marks Music** are the publishers. . . .

Space, or rather the lack of it, forces me to say, S'long.

SOUND REPRODUCTION

The BLUEBOOK School

Answer to Question No. 77

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 82—Describe the process of adjusting a Western Electric exciting lamp in its bracket so that it will be ready for immediate use. Tell us just what the "slit" is. Describe it and set forth its dimensions. Name one prime requisite if variable density film sound recording is to be picked up correctly. Why is the slit assembly sealed in position? What would be the result if the slit assembly be not set in exactly the right position? . . . . .

The question was: (A) Are horns directional? (B) What is the limit of sound distribution of horns? (C) Explain, in your own way, just what might be the effects of wrong horn positioning in a wide auditorium. (D) Should the theatre manager or projectionist believe the horn setting might be improved, what is the proper procedure if the theatre be serviced? If it be not serviced?

These questions were liberally answered so far as numbers go, but there were a great many who fell down more or less on one or more of them. Those who made good on them were: Lester Borst, Herman Billings, S. Evans and C. Rau, Leslie Gates, Thomas Arden, Neut Van Valkenburg, A. R. Speilt, Geórge D. Thompson, G. Doe, G. L. Harchard, Bill Doe, J. C. Morris, Thomas Bailey, R. A. Andersen, T. Barneman, R. A. Boyd, S. Evans, G. S. Leslie, F. D. Dinsel, John Williams, Andy Gregory, A. G. Chase, L. Thomas, S. Simms, R. Dodson, Frank D. Traildo, D. Samuels, P. L. Topeing, Samuel D. Rider, T. L. Woods, Walter Singer, W. S. Hackett, Len Lomax, D. R. Davis, Lewis Henderson, George L. Walker, William Gibson, Alex Carter, H. D. Jameson, Harry Crowley, Dan Timmerman, L. McArthur, A. R. Reisman, John Brind, A. L. Brind, F. K. Lowery, Frank Fullen, Andrew C. Case, D. McDowell, Robert Kitterson and F. D. Richards.

I use the answer of Herman Billings, which is concise and excellent. He says:

"Following is my answer to Bluebook School Question No. 77:

"A—Horns now in use on sound systems are directional.

"B—The band of sound coming from one horn covers an angle of about 40 degrees effectively.

"C—The question of the correct position for a horn or horns is one that is very important. The correct position being the one that gives the best average results in all parts of the auditorium. If the horn points straight ahead in a wide auditorium the sound will be strong in the center and fade out toward the sides. If it points down too much the sound in the balcony, if there is one, will be weak, while it is very strong in the orchestra floor. If the horns were pointed up too much, then it would be visa versa.

"D—If the projectionist or manager thinks that the horns are not properly placed they should call in the service engineer and have him readjust the horns to the best location possible.

"E—If the projectionst thinks it best to readjust the horns he should mark the present location so that he will be able to put them back if need be. He should then adjust the horns so that they give the best average sound in all parts of the house."

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MICROPHONIC NOISE

Some time ago I cornered a very able projectionist, Mr. A. Coco of Loew's 175th Street theatre, and fairly pried the following very interesting and helpful data from him.

Some times the projectionist will find friend horn giving forth microphonic noise. He tests everything and it all tests out perfectly. He is up a very tall, straight stump. Incidentally, some ERPI and other service men have been on the same stump. Just plain stuck on this proposition.

If the trouble exists on both projectors, then should remove one of the 239A tubes of the 241A amplifier and, holding it upright, gently rap its prongs on some solid substance, such as the floor or table top. Care must be taken not to tap too hard or the tube will be injured. Tap it just once or twice and then replace and test. If the microphonic noise has not disappeared, remove the other tubes and treat them similarly. You may, and probably will, find that this has cured the trouble. On the other hand, if the trouble exists in only one projector, then the trouble will probably have its source in the P.E.C amplifier. In event the tubes test perfectly, then treat them as was before directed in the tubes of the 2-41 amplifier.

This bit of information may save some projectionist, and even some service men considerable embarrassment because, remembering that everything has tested out perfectly, it is hard to know exactly what to do.

Another stunt: Often if the idler roller of the sound sprocket, which same is attached to the bottom of the sound gate, rides the film too heavily it will generate microphonic noise, which same will be picked up by the sound system. Moreover, this particular brand of noise does not sound any too gorgeous. The method of getting rid of it is very simple:

On the outside of the head is a small round wheel for the purpose of adjusting the tension of the sound gate. In the face of this wheel you will find a small screw, which is merely for the purpose of locking the wheel in position.

Start your projector, either with or without a film in it, it makes no differenee, and, pressing your thumb lightly on the lower part of the sound gate, turn the wheel until no vibration is felt, whereupon set up the lock screw tight and you will find the microphonic noise will have disappeared. You should test the gate occasionally by pressing it lightly with your finger. If there is any vibration at all, it should be eliminated as above.

Microphonic noise may be found when the sound gate is in perfect adjustment and the 2-41 and other tubes are all right. Sometimes this is due to microphonic noise set up in the recording of the film. This may be, in a measure, taken care of as follows: Put on the headphones and move the exciting lamp slightly out of the adjustment, either up or down, which ever way seems to get the best results. Don't overdo this or you will lose a lot of volume. You will, of course, lose a little volume if the lamp was in perfect adjustment, but unless you move it too far it will not be very noticeable and you will have reduced the microphonic trouble by at least 75 per cent. Let it be clearly understood this is only a stunt to be used where the microphonic noise is in the film itself

Produced by—Norman Krasna

HOLLYWOOD

(NEWS ITEM: A prominent motion picture company is reported dickering with ex-King Alfonso of Spain for a leading role in a feature picture. This is too good to pass up. We write you the opening days of the King's diary in Hollywood.)

June 1

Arrived in Hollywood and was photographed by 12,000 photographers. Went to hotel. Threw party until six this morning. So far pictures are O.K. with kingie.

June 2

What kind of a place is this? A man from the picture company came for me at 8:30 this morning. Remonstrated with him. Explained how I never got up before 1 p.m. Man pushed paper under my nose and said I signed contract. Vulgar. Newspapers have my name wrong. Refer to me as Alfred. Have notified publicity men of mistake.

June 3

Took what is called a screen test yesterday. Man put grease, cold cream, powder, rouge, mascara and lipstick on my face. Was made to stand before a camera and recite "Now is the time for all good men to come to the aid of the party." Kept saying "Now is the time for all good men to come to the aid of the Royalist party," but no one noticed it. Figure this is good propaganda. Wish prop men would stop calling me "Alfie."

June 4

Have had my moustache shaved off. I objected for two hours, but vulgar person said I signed contract giving company exclusive permission to cut moustache. I, a Bourbon, the first man in my family not to wear a moustache in the last 800 years. Company also wants to change my name. Do not like Alfonso XII. They claim it looks as though I wasn't important enough Want me to be called Alfonso I. Explained to them the impossibility of this, but they showed me contract. Lucky for me the old man isn't around.

June 5

Shooting began today. This means photographing the film. Director calling me "Alf." I have not read the story as yet, but I understand from my secretary that I must fall off a horse. Not me. Not a Bourbon. Maybe a Windsor. But not a Bourbon. Understand further that I dive off a cliff into two feet of water in one scene. Nuts! They're not going to get any king diving into no two feet of water while I'm around. Let them use a duke!

June 6

O boy! Did we have a scene on the set yesterday? We were shooting that part of the story where I say to Miss Coochie, "Babeh, babeh, gimme a kiss." Well, the missus had to come visiting around just as I get the royal elbow around the gal. She runs over and says, "This must cease." I start arguing with her. "Now, mommer," I say, "this is only a picture." "Says you," says the Queen, and there was nothing for us to do but to change the scene. So I kiss her hand. I'm afraid Mommer still thinks she's a Queen.

June 7

Had a little trouble today with a supervisor. I was supposed to wear evening clothes and I used the wardrobe I kept from a couple months ago. Well, the wise guy supervisor said I was dressed like a yokel; that I didn't hold my cane right, that I should be wearing a derby, and that when I put a monocle in my eye I should open my mouth. I began to explain to him about some of these points, but he wouldn't listen.

June 8

Just got a letter from the manager of the Royalist Party in Spain. He thinks he's got it fixed for me to go back. I don't know, though. I got a debt to my public now. The King business is all right for a start, but for an up and at 'em career—give me the pictures any time. King George is thrown in free in the newsreels—but you have to pay to see George Arliss. He's no better than I am. Just got a better break. Some fellers have all the luck. He was born with a silver spoon in his mouth.

June 9

They're giving all the close-ups to Miss Choochie. Who do they think they got here? A ham? I'm going to raise a fuss in the front office they'll smell in New York. I got some rights. I got a contract. I'll call out the army and navy. Close-ups of Miss Choochie? The idea! You'd think she was the king or somebody.

June 10

Am quitting. The advertising's got me down as "That red hot Spanish lover." Spanish? We Bourbons aren't Spanish. We're French. Where do they get off putting the title in larger type than my name? Where do they get off making it a gangster picture? I knew there was something funny about it. I'm going back to Spain and start my own studio. I'd like to see Coochie get a close-up in my country.

NORMAN KRASNA

$100,000 House Goes for $40,000 Under Hammer

Cleveland—Gordon Square theatre property was purchased at receiver's sale by Jim Scoville for $40,000. In 1928 it was appraised at $100,000. Property consists of two stores, four offices and a 1,200-seat theatre.

French Scientist Ready With New Television Device

Paris—Demonstration was held here of Professor Barthelmey's new television apparatus which is based on Herzian waves. Barthelmey claims that his invention is in advance of those of American and German scientists.

9 New Assignments In Fox House Staff

Fox Theatres, Eastern division, has made the following changes in its staff:

Mort Greene, formerly manager of the Fox Star, Bronx, succeeds George C. Hoover as manager of City, Bronx. Hoover has been made manager of the Victoria, Ossining, replacing Eugene Karlin, who has been appointed manager of the Nemo, Manhattan.

Jules Field is now manager of the Bleinheim, Bronx.

Monte MacLevy, manager of the Fox Hempstead, L. I., has become manager of the Fox, Lynbrook, L. I.

T. Van Syckel, manager of the Lynbrook has taken MacLevy's former post at Hempstead.

Erwin Gold, of the Stadium, Brooklyn and Sidney Falk, manager of the Ambassador, Brooklyn, have interchanged posts.

Leslie Swaabe, who has been on a leave of absence, has resumed his duties as assistant manager and treasurer of the Parthenon, Brooklyn.

Merlin C. Lewis has been appointed manager of the Queen Anne, Bogota, N. J., succeeding Philip Worthen, who replaces G. A. Smith as manager of the Tivoli, Jersey City.

Maxwell Shane, main office advertising department, has been appointed head of Fanchon & Marco publicity in Los Angeles. William Hardwick will continue in his post with Fanchon & Marco as Shane's assistant.

William Haggard, copy reader of the *New York Herald,* has been appointed managing editor of *The Last Word,* to succeed Morris Kinzler.

A. Locke appointed assistant manager of the Marcy, Brooklyn, N. Y.

M. Steinhauer is now assistant manager and treasurer of the Meserole, Brooklyn, N. Y.

T. Smith, formerly manager of Corona, Corona, transferred to Sunnyside, Woodside, L. I.

A. Z. Freedman replaces Smith as manager of the Corona.

T. Robinson, manager of the Sunnyside, has been appointed manager of the Fox Jackson, Jackson Heights, L. I.

F. and M. Assignment

Bryce Kennedy has been appointed company manager of Fanchon & Marco's "Talent" Idea, joining same at Fox, St. Louis.

J. Frank Gibbons has been appointed company manager of Fanchon & Marco's "Moroccan" Idea, joining this group at the Fox, St. Louis.

Sono Art Now Readying Its Next Two "Thrillos"

Hollywood—Continuities for Sono Art-World Wide's next two "Thrill-O-Dramas" are being prepared under supervision of George Weeks. They are "Hell Bent for Frisco," by Arthur Hoerl; and "First Aid," Michael L. Simmons. These two productions will make the fourth and fifth, respectively, in the series.

Midwest Opens New Branch

Kansas City, Mo.—The Midwest Film Distributors have opened a branch in Omaha to serve Iowa and Nebraska exhibitors.

CHICAGO FILM ROW

ON WABASH AVENUE

CHICAGO

THE Loop is flooded with gang pictures—and no relief in sight. Current this week were "The Finger Points," "Man From Chicago" and "Little Caesar." On their heels are "Secret Six," "Last Parade," "Hell Bound," "Quick Millions" and "Public Enemy," not to mention the flock that has gone before.

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"Dirigible" goes into the State-Lake at popular prices about July 1st. "Seed," which will not be roadshown here, follows "Last Parade" at the S. L.

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Elmer Grace, former Tiffany branch manager, is at John Hopkins hospital, Baltimore, undergoing an operation.

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The International (92nd St.) is not Pete's any more.

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Out of town exhibitors congregate at the De Lazon, one of the better Loop theatre district restaurants, in back of the United Artists theatre on Dearborn St. It is operated by the brother of Tom Demos, of the New Main, Evanston.

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Barney Balaban is a member of Mayor Cermak's Citizens' Advisory commission.

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Chicago neighborhood theatres are so full of bathing beauty contests, lucky ticket drawings, grocery nights and gift nights that a person who just wants to see a movie has to go almost to Milwaukee to do it.

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Mike Kahn, one of Radio's three 100% salesmen, was presented with an unmentionably expensive watch by Joe Schnitzer at the company's recent sales convention. "I'm not so hot," was "Modest Mike's" opening phrase in a speech of acceptance that, they say, sold himself 100% and gave some of the big shots an idea of how he does it.

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"Jungle Hazards," the silent African adventure yarn that is filling the Garrick, is proving a boon to all those unfortunates who were deprived of their theatre sleep by the talkies. The chorus of snores in the auditorium, if synchronized, could be made to be a most realistic substitute for jungle dialogue. There are even those who attribute the prosperity of the Garrick to the opportunity it affords the weary ones to catch up on lost "shut-eye."

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Charlie Mensing, formerly of Sterling, has replaced Fred Mindlin as manager of the American.

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Judell Pictures will open a St. Louis office within the next few weeks. Ben Judell also announces that Charles D. Koehler, formerly with Fox Milwaukee exchange, has been named manager of the Judell Milwaukee office.

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Florence Hilligonds, who was with the Tiffany exchange here for eight years, is the new assistant cashier at Radio exchange.

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Security Pictures has opened a new Milwaukee office with Max Weisner in as manager.

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The Piccadilly theatre has finally induced the Chicago Motor Bus Co. to make the theatre a regular stop. This saves patrons a block walk in either direction.

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Eddie Grossman, sporting a southern complexion and new pep after his recent recess at Biloxi. Ludwig Sussman also back from a brief rest trip.

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Moe Wells has reopened the 20th Century as the Republic.

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Local trailer offices, still maintaining sharply reduced rates, are making exhibitors wonder if it's Christmas.

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"Loose Ends," a British International, created a stir on the Row after its screening by Ben Judell. The salesmen critics are wondering how the American producers have overlooked Owen Nares, whose performance in this one, they claim, is a knockout. Also in the picture is Edna Best, the gal who is now on her way back to Metro after walking off the lot in a huff recently.

KANE

Child Patronage Would Be Ended By New Ill. Bill

Chicago—An example of the extremes to which interests unfriendly to the industry will go in their efforts to interfere with it is provided in a bill introduced in the state legislature at Springfield recently directed at regulation of child patronage.

The bill seeks to make a misdemeanor, subject to a fine of not less than $50 and not more than $200, of permitting a child of less than 16 years to enter a theatre or other place of amusement "at a time when a picture, pictures or series of pictures are being exhibited portraying the commission of a crime or any act that is punishable by a fine or imprisonment or both under the law of this state."

Even the legislators smiled over this bill. If passed, it could keep juveniles from viewing such specifically child productions as "Skippy," wherein the young hero is depicted filching a loaf of bread from the home pantry—obviously an act punishable under the law of the state.

Illinois State Censor Bill Is Expected to Be Shelved

Chicago—Discussion of the Ryan state censor bill was deferred following a reading in a house committee at Springfield. Industry representatives believe the measure will be tabled since its proponents are not active and opposition is strong.

Watching the situation for the industry are C. C. Pettijohn, Edna Pfister, secretary of the Chicago Film Board of Trade, Jack Miller, president of the Chicago exhibitors' group, and others.

Hearst Paper Urges Exhibitors To Show Ad Film

Chicago (QP)—Chicago exhibitors were urged to book a feature length sponsored film which was reviewed in Hearst's *Chicago Evening American* by Rob Reel (Hazel Flynn), picture critic, who devoted almost three times the customary space allotted movie reviews to her discussion of the advertising production. The picture, titled "Romance of the Reaper," was produced and is being exhibited by International Harvester.

After lauding the production extravagantly in her essay which included a pointed suggestion that producers look to the field of American industrialism rather than to Broadway and the world of fiction for their source material, Miss Flynn concludes: "As to where, when or whether you will see 'Romance of the Reaper' or not, that depends on a lot of things. If there is some local exhibitor with vision enough to realize that such an offering would be out of the ordinary run and of tremendous interest to the public, you will."

The picture tells the story of the life of Cyrus Hall McCormick, his invention of the reaper and its development by the company he founded—International Harvester. Its cast has been selected from the ranks of professionals, as has its technical staff, and a lavish variety of costumes is used.

Baynes vs. Castle

The week's record in the controversial field of screen advertising was enlivened by the appearance of an article in Editor & Publisher The Fourth Estate by Eugene W. Castle of Castle Films, in which he, as a producer of industrial films, of which he says "no one pays to see them, either as entertainment or advertising," sounded a tocsin of alarm to editors, publishers and advertisers against advertising on theatre screens. In the course of his article he devoted some considerable discussion to a nameless reference to the Kinograms-Allied States Association project for a newsreel with a 30 percent advertising content.

This discussion drew the fire of a letter to the publication from Captain George McLeod Baynes of Kinograms, who set forth the assertion that the advertising content of the Kinograms-Allied reel would be brief and avowed. In the course of his letter Captain Baynes said that he had, "after a campaign of only three weeks more than 2,000 theatres under signed contracts," and that he has with Allied a contract for a term of five years.

A sample of the new Kinograms-Allied reel was shown before the A.A.A.A. meeting at the Mayflower hotel in Washington. It contained as its specimen advertisement content a picture of the Ford assembly plant in Long Island City, with a news treatment and heading presenting it as Mr. Ford's answer to unemployment.

VOICE OF THE INDUSTRY

Quality and —!

JUST A FEW SAMPLES OF WHAT I took out of the film cans lately—

"Rough Romance" (Fox)—Paid for a feature, but only received an action short. Ran 56 minutes. Just fair. On same program a chapter of "The Indians Are Coming," and it ran only 14 minutes, so my entire program ran 1 hour and 10 minutes. This is robbery.

"Liliom" (Fox)—Another highbrow headache for the small town boys. Did not draw much and nobody could figure out what it was all about. Farrell fitted in his role just about like a lady does in knickers.

"Fighting Caravans" (Paramount)—The only thing big about this western is the price. Gary Cooper good, but Miss Damita is lost in her part. Just an ordinary western.

"Sarah and Son" (Paramount)—Pretty old, but a great picture. Was made when the producers were spending money on their pictures. Acting is one thing this Chatterton gal can do.

"War Nurse" (M-G-M)—R. Montgomery and Anita Page good in this. A good story, but director messed it up. Didn't draw much.

"Morocco" (Paramount)—Drew very good and Marlene Dietrich drew many favorable comments. Cooper good, too. Story and direction were very slow and got tiresome. More action, please. Movies must move.

"Along Came Youth" (Paramount)—The two-year kid that wrote this story should be spanked and put back in his cradle. Rogers is popular here, but the stories they have been handing him are sappy. Stu Erwin and Miss Dee good.

"No Limit" (Paramount)—The same kid as above wrote this one, too. Another silly story. "Cheapness" is written all over this production. Clara Bow can act and is still a fair draw.

"Derelict" (Paramount)—Very good. George Bancroft fine in this and it has some action to it. Most of Paramount's late releases are too short. They make them to fit their presentation houses—but how about us hicks?

"Sea Legs" (Paramount)—Sixty minutes of film and no story visible. Just a bunch of foolishness and pie slinging. Jack Oakie, a fine supporting comedian, makes a mighty weak star (?).

"Little Accident" (Universal)—Pleasing light comedy. Anita Page good and Doug. Jr. just fair. One of Universal's "selling" pictures.

"On Your Back" (Fox)—One of their "selling" pictures, so they spent some money on it. Irene Rich great, and gorgeous style show and production.

"Min and Bill" (M-G-M)—Expected much business after reading great comments and reviews, but had very small crowd. Ran 61 minutes. Is that a feature? My folks were disappointed, and so was I.

"Free Love" (Universal)—One hour of talking and 10 minutes of action. Very tiresome. Conrad Nagel and Miss Tobin great, but make 'em do something.

"See America Thirst" (Universal)—Here's a great two-reel comedy ruined to make a feature. Harry Langdon and Slim good for a while, but too much of them is too much. No good for small towns.

"The Lady Surrenders" (Universal)—A wonderful picture for the Little Theatre Groups, but they don't come to the picture shows. Let them have this sophisticated, tiresome stuff. No laffs—no action—just talk.—L. L. Levy, Iris Theatre, Kerens, Texas.

Urges Department's Return

TO TELL YOU THAT MY RESTRAINT has given away, and that Nature's law of intermittent explosions at last demands obedience is to state my mental condition mildly.

I am of the woods, and woody; and I would give the Herald, and all its pleasures, and all its pomps, and all its powers for one slight glimpse of "What the Picture Did for Me."

While I am pleased that the Herald continues its forward march in the field of picture publications, I find that its best department, and, I opine, the one that contributed most to its vigorous growth, has been suppressed. There may be reason for discontinuing exhibitor reports, perhaps exhibitors themselves are to blame (I plead guilty), but whatever the reasons, out here on the mountain I am lost without that department.

If "What the Picture Did for Me" had been a going concern the past year, I should not have shown such abominations and near-abominations as "Paris Bound," "Lady of Scandal," "Are You There?" "Strictly Unconventional," "Children of Pleasure' and a lot of others, including the "worcest" of the worst, "Divorce."

I had almost lost faith, blaming it on your merger business, until your editorial anent the kind of pictures Hollywood was making reassured me that somewhere the spirit of the old Herald still survived.

At that, you are showing evidences of Ritziosity that bear heavily in the heart of humble and devout disciples of the old magazine, but I shall not despair. It is the glamour of the bright lights of Broadway, the blandishments and flattery of the big city "slickers" that are drawing you from the straight and narrow path. Yet I believe that virtue is too deeply rooted in you for you to permanently forget your "raisin."

Some day I expect the Herald to cast off the gilt and tinsel and boldly declare that the producers and distributors, including Will Hays, are not yet ready for cannonization, and that every picture released is not a symphony of delight to ear and eye, nor a house-bursting "pull-them-in." And then, we mountaineers shall, sooner or later, regain our equilibrium.—Joseph Gray, Gray theatre, Spangler, Pa.

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A Trip Abroad

EVERYTIME A STAR MAKES A PICture he or she takes a trip to Europe. The distributor wants the exhibitor to pay a flat rental (which is exorbitant to begin with), and before he could get enough to pay his rent and light bill, Mr. Distributor wants a split on this picture.

Mr. and Mrs. Star will either spend their vacations at home on greatly reduced incomes, and Mr. Distributor will take a price in comparison with the theatre exhibiting same, or said Mr. Distributor will soon be compelled to exhibit his picture solely through his privately owned theatres.

All other commodities have declined in price.

This greatly unbalanced situation in the picture business cannot continue.—W. C. Adair, Waelder, Texas.

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School and Screen Praised

HAVE READ CAREFULLY YOUR INitial article on School and Screen and consider this section a very valuable addition to the Motion Picture Herald. A vast amount of good should be accomplished through it.—Ned E. Depinet, RKO Pathe Distributing Corporation, New York City.

Analyzing New Films

SOME BRIEF REPORTS ON LATE PICTURES—"Rango." People liked this and it is the best of the wild animal pictures so far.

"Sunny." A nice old picture that people liked. Music is catchy and the cast is fine.

"A Man of the World." William Powell in another gangster picture that is up to the average but we are tired of them.

"Behind Office Doors." Mary Astor at her best. This was a fine picture and as the boss was a bachelor it did not have the suggested moral tone that we small town exhibitors must fear.

"The Command Performance." Better than a lot of more expensive pictures. Good cast and direction, though the little lady plays the part of a foreign wench too naturally to be popular.

"No Limit." Is good entertainment with Clara Bow, and people come to see her in spite of unfriendly publicity—or is it because of?

"Millie." A good picture but one Radio has overpriced. Pictures of this type seem to be made by the dozen and they should be so sold.

"Cimarron." This is the most universally pleasing picture I have ever shown. It has a bad ending but the story so ended and the people expect the end to be what it is. Business was fine on this.

"The Lash." A good story and a fair cast, making a good picture. Southern California Robin Hood hero in the fifties and interesting.

"Unfaithful." Ruth Chatterton in another just like the others. She is good but unhappy. People didn't care to see it the second night.

"Gun Smoke." This is a real picture and the folks liked it. We all wanted to know what would happen if the big bold city boys that shoot their enemies in the back mixed with the wild West and they do here.

"One Heavenly Night." Not for the box office. A good picture but didn't seem to be popular. Over-priced, but that's my fault.

"The Royal Bed." A dandy picture from a dumb somebody who took a good catch titled story "The Queen's Husband" that just fitted the show, and made a bedroom picture out of it. Forget the title and it's good.

"Sally." Worth going back after and showing to pleased people. It was a good show and always will be. The print was fair.

"Skippy." This is a great picture. It broke my house record for kid admissions and did the smallest Sunday's gross I have done for months. Adults like it but they just won't come. The kids do and you will be proud of having run it. It's fine entertainment.

"City Lights." My biggest disappointment of the year. Flopped flat. They think it must be cheap and poor when it doesn't talk. I liked it but people don't want to see it. If Charlie can't talk, he should let his supporting cast do it. This high art Pilgrim stuff is all right, but the baby needs shoes.

"Honor Among Lovers." Have seen it, and it's fine. "Trader Horn" is highly over-rated. I enjoyed "Africa Speaks" and "Rango" much more. "Ten Cents a Dance" is just a poor imitation of "Honor Among Lovers," and "The Hot Heiress" is a good two-reel comedy. "Gentlemen of the Press" is still a good show. Ditto "The Criminal Code." Good story, well handled by Walter Huston.

And the Vitaphone acts are getting no better fast. I still think "Strange As It Seems" the best short on my program, and one-reel comedies better than two, because you don't get so tired waiting for them to be shown.—Chas. Lee Hyde, Grand theatre, Pierre, S. D.

THE RELEASE CHART

Productions are listed acording to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1930, unless otherwise specified.

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Bar L Ranch	Buffalo Bill, Jr.	Aug. 4	5400	60	Aug 23
Breed of the West	Wally Wales	Nov. 12	5400	60	
Canyon Hawks	Yakima Canutt	Aug. 28	5400	80	Oct. 18
Hell's Valley	Wally Wales	Mar.18,'31	5400	60	
Red Fork Range	Wally Wales	Jan. 12, '31	5400	60	Mar. 7,'31
Sheer Luck	Ralston-Stuart	Feb. 7,'31	5450	60	May 9,'31
So This Is Arizona	Wally Wales	Apr. 24,'31	5300		
Trails of Danger	Wally Wales	Sept. 30	5400	60	
Trapped	Stuart-Quartaro-Dean-Santschi	Apr. 14,'31	5600		

Coming Feature Attractions

Title	Star	Rel. Date	Length	Mins.	Reviewed
Big City Shadows			6 reels		
Devils' Decoy			6 reels		
Diamond Mystery			6 reels		
Masters of Steel			6 reels		
Midnight Prowlers			6 reels		
Railroad Mail Limited			6 reels		
Riders of the Cactus	Wally Wales		5400	60	

COLUMBIA

(Available sound-on-film and sound-on-disc)

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Africa Speaks		Sept. 15	7054	74	Sept. 27
Atlantic		Jan.17,'31	6575		Oct. 11
Avenger, The	Buck Jones	Mar.6,'31	5885	65	Mar.28,'31
Brothers	Lytell-Sebastian	Oct. 25	6843	76	Nov. 1
Charley's Aunt	Ruggles-Collyer	Dec. 28	7890	88	Dec. 6
Criminal Code, The	Holmes-Huston-Doran	Jan.15,'31	7920	88	Dec. 13
Dawn Trail, The	Buck Jones-Miriam Seegar	Nov. 28	6936		Dec. 27
Desert Vengeance	Buck Jones-Barbara Bedford	Jan.25,'31	5907	65	Feb.28,'31
Dirigible	Holt-Graves-Wray	Apr. 4,'31			Mar.14,'31
Fighting Sheriff, The	Buck Jones-Loretta Sayers	May15,'31			
For the Love O' Lil	Mulhall-Starr-Nugent	Oct. 5	7000	72	Oct. 4
Ladies Must Play	Hamilton-Sebastian	Aug. 1	5978	65	Aug. 18
Last of the Lone Wolf	Lytell-Patsy Miller	Aug. 26	6500	64	Sept. 13
Last Parade, The	Holt-Moore-Cummings	Feb.28,'31	7238		Feb. 14,'31
Lightning Flyer, The	James Hall-D. Sebastian	Mar. 20,'31	5784	64	Apr.11,'31
Lion and the Lamb, The	Byron-Myers-Hatton-Love	Jan. 1,'31	7238		Feb. 14,'31
Madonna of the Streets	Brent-Ames	Dec. 1	6932	77	Dec. 8
Man From Chicago					
Men Without Law	Buck Jones	Oct. 15	6090	70	Nov. 29
Meet the Wife	Lew Cody & Laura La Plante	Apr.17,'31			Apr. 4,'31
Middle Watch, The		Mar.3,'31	6626		
Murder		Oct. 24	8200	91	Nov. 1
Phantom Ranch	Buck Jones	Sept. 1	6766	58	Aug. 15
Squealer, The	Holt-Revier-Davy Lee	Aug. 25	6358	70	Sept.13
Subway Express	Holt-Kelsey-Pringle	May 1,'31	6159	68	May 9,'31
Sweethearts on Parade	White-Hughes	Aug. 18	8247	87	Sept. 8
Ten Cents A Dance	Barbara Stanwyck-Cortez	Mar. 8'31	7158		Mar. 14,'31
Texas Ranger, The	Buck Jones	Apr.10,'31			Apr. 25,'31
Tol'able David	Cromwell-Beery-Peers	Nov. 15	7350	70	Nov. 15
Young Woodley	Carrell-Lawton	Sept. 26	7600	73	Oct. 4

Coming Feature Attractions

Title	Star	Rel. Date	Length	Mins.	Reviewed
Arizona					
Fifty Fathoms Deep	Richard Cromwell				
Flood, The	Boardman-Blue				
For the Defense	Evelyn Brent				
Good Bad Girl, The	Mae Clark-James Hall				
Never Come Back	Jack Mulhall, C. Cummings, B. Bronson				
Miracle Woman, The	Barbara Stanwyck				
Sky Raiders, The	Lloyd Hughes- Marceline Day				
Virtue's Bed					

CONTINENTAL PICTURES CORP.

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Fourth Alarm, The	Nick Stuart-Ann Christy	Oct. 25	5494		Oct. 18
Sea Devils	Molly O'Day-Edmund Burns	Jan.15,'31	5274		
Second Honeymoon, The	Josephine Dunn	Sept.	5586	67	

Coming Feature Attractions

Title	Star	Rel. Date	Length	Mins.	Reviewed
Air Eagles			8 reels		
Defenders of the Law	Catherine Dale Owen-Holland-Gleckler	May 1,'31	6 reels		
Doillen's Last Cruise, The			6 reels		
Mystery Train, The			6 reels		
Rose of Chinatown			8 reels		
Streets of Shadows			6 reels		

FIRST NATIONAL

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Bad Man, The	Huston-Revier	Sept. 14	7007	77	Aug. 30
College Lovers	Whiting-Nixon	Oct. 5	5833	63	Sept. 8
Father's Son	Janney-Stone-Rich	Mar.7,'31	7020	77	Oct. 4
Finger Points, The	Barthelmess-Wray	Apr.11,'31	8021	88	Mar.21,'31
Going Wild	Joe E. Brown	Dec. 21	6488	72	Aug 23
Gorilla, The	Joe Frisco	Nov. 2	5911	83	Oct. 4
Hot Heiress, The	Lyon-Munson	Mar.28,'31	7309	78	Jan.24,'31
Kismet	Otis Skinner	Jan.18,'31	8253	92	Nov. 8
Kiss Me Again	Clare-Pidgeon	Feb.23,'31	6775		Jan.10,'31
Lash, The (Reviewed under title "Adies," issue of Oct. 4)	Richard Barthelmess	Dec. 28	7189	80	
Little Caesar	Edw. G. Robinson	Jan.25,'31	7300		Jan.17,'31
Misbehaving Ladies	Lee-Lyon	Apr.18,'31	8480	72	Mar.14,'31
Mothers Cry	Peterson-Manners	Jan.4,'31	6860	75	Dec. 13
Naughty Flirt	Alice White	Jan.11,'31	5187		
One Night at Susie's	Dove-Fairbanks, Jr.	Oct. 19	5769	64	Nov. 1
Right of Way, The	Nagel-Young	Feb.7,'31	6142		
Scarlet Pages	Ferguson-Nixon	Sept. 28	5937	85	Aug. 9
Sunny	Marilyn Miller	Nov. 23	7250	81	Oct. 11
Too Young to Marry	Young-Withers	May 8,'31			
Truth About Youth	Young-Tearle	Nov. 30	8235	69	Nov. 29
Widow From Chicago	Neil Hamilton	Nov. 9	5773	85	Oct. 25
Woman Hungry	Lee-Kohler-Blackmer	Apr.4,'31		68	Mar.28,'31

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
As Good As New	All Star				
Big Business Girl	Loretta Young-Ricardo Cortez	July 4,'31	7200	80	Mar.14,'31
Blue Moon Murder	Huston-Young				
Broadminded	Joe E. Brown	Aug. 1,'31			Apr. 11,'31
Chances	Douglas Fairbanks, Jr.	July 18,'31			May 9,'31
Fame (Reviewed under title "You and I")	Lewis Stone-Doris Kenyon				Apr. 18,'31
Honor of the Family	Bebe Daniels				
Five Star Final	Edward G. Robinson				
I Like Your Nerve	D. Fairbanks Jr.-L. Young				
Men of the Sky	Irene Delroy-Jack Whiting	June 20,'31			
Merry Wives of Reno	Chas. Butterworth				
Party Husband	Dorothy Mackaill	June 6,'31			Apr. 18,'31
Penrod and Sam	Leon Janney				
Reckless Hour	Dorothy Mackaill-Conrad Nagel	Aug. 15,'31			May 2,'31
Spent Bullets	Richard Barthelmess				
Upper Underworld	Huston-Young-Kenyon				
We Three	Ben Lyon-Rose Hobart				

FITZPATRICK PICTURES, INC.

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Lady of the Lake	Percy Marmont-Benita Hume	Nov. 1	3955	45	Oct. 25

FOX FILMS

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Are You There	Lillie-Garrick	May 3, '31	5400	60	Nov. 29
Big Trail, The	Wayne-Churchill-Marshall	Nov. 2	Standard 11118		Oct. 11
			Grandeur 14200		
Body and Soul	Farrell-Landi	Feb. 22,'31	7400	82	Mar.7,'31
Charlie Chan Carries On	Oland-Churchill	Apr. 12,'31	8200	69	Mar.28,'31
Connecticut Yankee, A	Will Rogers	Apr. 5,'31	8700	96	Mar.21,'31
Dancers, The	Moran-Holmes-Byron	Nov. 9	7500	83	Oct. 4
Doctors' Wives	Baxter-Bennett	Mar. 15,'31	7354	82	Apr.4,'31
Don't Bet on Women	McDonald-Lowe-Merkel	Feb. 15,'31	6300	70	Feb.21,'31
East Lynne	Harding-Brook-Nagel	Mar. 1,'31	9548	104	Feb. 28,'31
Fair Warning	O'Brien	Feb. 1,'31	5600		
Girls Demand Excitement	Wayne-Cherrill	Feb. 8,'31	6080	88	Feb. 14,'31
Just Imagine	Brendel-Sullivan	Nov. 23	10056	111	Oct. 18
Lightnin'	Will Rogers-Dresser	Dec. 7	8500	94	Oct. 25
Liliom	Farrell-Taylor	Oct. 5	8472	94	Sept.13
Man Who Came Back	Gaynor-Farrell	Jan. 11,'31	7788	81	Jan. 3,'31
Men on Call	Edmund Lowe-Clarke	Jan. 18,'31	6331	70	Mar.7,'31
Mr. Lemon of Orange	Brendel-Dorsay	Mar. 22,'31	6050	67	Mar.7,'31
Not Exactly Gentlemen	McLaglen-Wray-Cody-Gribbon	Mar. 8, '31	5530	61	Apr.11,'31
Oh, For A Man!	MacDonald-Denny-White	Dec. 14	7800	86	Nov. 8
Once A Sinner	Dorothy Mackaill-Joel McCrea	Jan. 25,'31	8275	70	Jan. 24,'31
Part Time Wife	Lowe-Hyams	Dec. 28	8500	72	Dec. 8
Princess and the Plumber, The	Farrell-O'Sullivan	Dec. 21	6480	72	Oct. 18
Quick Millions	Tracy-Churchill-Ellers	May 3, '31	6288	70	Apr.4,'31
Renegades	Baxter-Beery-Loy	Oct. 28	8400	98	Oct. 4
Scotland Yard	Lowe-Bennett	Oct. 19	6750	75	Oct. 4
Seas Beneath	O'Brian-Lessing-Marls	Mar. 29, '31	8152	91	Feb. 7,'31
Soup to Nuts	Healy-Winninger-Smith	Sept. 28	6340	70	Oct. 25
Spy, The	Hamilton-Johnson	Apr.26,'31	5255	58	
Under Suspicion	Murray-Moran	Jan. 4, '31	5800	64	Nov. 22

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Always Goodbye	Landi-Stone-Mercer	May 24,'31			Apr. 25,'31
Bad Girl	Sally Eilers				
Black Camel	Warner Oland-Ellers	June 7,'31			
Daddy Long Legs	Gaynor-Baxter	June 14,31			
Goldie	Harlow-S. Tracy-W. Hymer	June 28,'31			
Hush Money	J. Bennett-J. Kirkwood	July 5,'31			
She Wears the Pants	McLaglen-MacDonald	June21,'31			
Over the Hill	Lane, Dillaway, Marsh, Kirkwood				
6 Cylinder Love (Reviewed under title "The Minute Man")	Spencer Tracy-Merkel	May 10,'31			Apr. 18,'31
Their Mad Moment	Baxter-Mackaill-Pitts	July 12, '31			
Three Girls Lost	Wayne-Young	Apr. 19, '31	6436	71	Apr.18,'31
Up the River	Lues-Bogart-Tracy	Oct. 12	8200	92	Oct. 11
Women of All Nations	McLaglen-Lowe-Nissen	May 31,'31			
Wyoming Wonder, The	George O'Brien	July 19,'31			
Young As You Feel	Will Rogers-Dorsay				Apr. 18,'31
Young Sinners	Meighan-Jordan-Kirkwood	May 17,'31			

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Bachelor Father, The	Davies-Forbes	Jan.10,'31	8237		Dec. 13
Billy the Kid	John Mack Brown	Oct. 18	8808	82	Sept. 13
Complete Surrender	Joan Crawford	May9,'31	7318		
Dance, Fools, Dance	Joan Crawford	Feb.21,'31	7336		Jan.3, 31
Easiest Way, The	Bennett-Menjou-Montgomery	Feb.7,'31	6600		
Gentleman's Fate	Gilbert-Wolheim	Mar.7'31	8361		Jan.31,'31
Great Meadow, The	Brown-Boardman	Jan.24,'31	7243		Nov. 29
Inspiration	Greta Garbo	Jan.31,'31	6897		Dec. 27
It's a Wise Child	Marion Davies	Mar.21,'31	7161	75	Feb.28,'31
Lady's Morals, A (Reviewed under title "The Soul Kiss")	Grace Moore	Nov. 8	7856	88	Oct. 4
Men Call It Love	Hyams-Menjou-Duncan-Foster	Mar. 14,'31	6464		Feb.28,'31
Men of the North	Leonard-Roland	Sept. 27	5359	60	Oct. 25

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Min and Bill	Dressler-Beery	Nov. 29	5977	67	Oct. 18
New Moon	Tibbett-Moore	Jan.17,'31	7016	78	Oct. 25
Outsider, The	Harold Huth			90	May 2,'31
One Embarrassing Night	All English Cast	June 21	8611	90	Aug. 16
Paid	Crawford-Armstrong	Dec. 20	7819	87	Nov. 15
	(Reviewed under title "Within the Law")				
Parlor, Bedroom and Bath	Keaton-Eilers-Denny	Feb. 28,'31	6525		Jan.31,'31
Passion Flower	Francis-Johnson-Bickford	Dec. 6	7171	80	Oct. 25
Prodigal, The	Lawrence Tibbett	Feb. 21,'31	6897	83	Jan.17,'31
	(Reviewed under title "The Southerner")				
Reducing	Dressler-Moran	Jan.3,'31	6930	77	Dec. 13
Remote Control	Haines-Doran	Nov. 15	5958		Oct. 11
Shipmates	Montgomery-Jordan-Torrence	Apr. 25,'31	6462		Mar. 28,'31
Stepping Out	Denny-Greenwood-Hyams	Apr.11,'31	6598		Mar. 21,'31
Strangers May Kiss	Norma Shearer	Apr. 4,'31	7497	77	Feb.28,'31
Strictly Unconventional	Stone-Cavanaugh-Owen	May 3	4970	55	Feb.22,'29
	(Reviewed under title "The Circle")				
Tailor Made Man, A	William Haines	Mar. 28,'31	7154	80	Mar.7,'31
Their First Mistake	Laurel and Hardy				Sept. 27
	(Reviewed under title "The Rap")				
Those Three French Girls	Reginald Denny	Oct. 11	6760	76	Oct. 18
Trader Horn	Harry Carey-Renaldo-Booth		11252		Jan.24,'31
War Nurse	Walker-Page-Montgomery	Nov. 22	7333	82	Sept. 20
Way for a Sailor	John Gilbert	Nov. 1	7967	89	Sept. 20

Coming Feature Attractions

Cheri-Bibi	John Gilbert-Lelia Hyams		
Daybreak	Ramon Novarro	May2,'31	Apr. 18,'31
Five and Ten (Tent)	Marion Davies	June 6,'31	Apr. 25,'31
Flying High			
Free Soul, A	Norma Shearer Laslie Howard	June20,'31	
Great Lover, The	A. Menjou	June27,'31	
Horseflesh		July11,'31	
Just a Gigolo	William Haines	July 4,'31	Apr. 25,'31
	(Reviewed under Title "Dancing Partner")		
Lullaby		Aug.8,'31	
Man in Possession, The	Robert Montgomery	Aug.1,'31	
Never the Twain Shall Meet	Montenegro-Smith-Howard	May16,'31	
Pigboats	Wm. Haines		
Politics	Dressler-Moran	July4,'31	
Sea Eagles	Beery-Rambeau		
Secret Six, The	Beery-Harlow	Apr. 18,'31	Apr. 25,'31
Sidewalks of New York	Buster Keaton	July18,'31	
Squaw Man, The	Roland Young-Velez-Baxter		
Son of India	Ramon Novarro	July25,'31	
Susan Lenox, Her Rise and Fall	Greta Garbo		
This Modern Age	Joan Crawford	May30,'31	Apr. 25,'31
	(Reviewed under title "Girls Together")		
Torch Song	J. Crawford-N. Hamilton		

PARAMOUNT-PUBLIX

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Along Come Youth	Charles Rogers	Dec. 20	6623		Oct. 18
Blue Angel, The	Emil Jannings-Marlene Dietrich	Jan. 3,'31	8848	100	Nov. 22
City Streets	Sylvia Sidney-Gary Cooper	Apr.18,'31	7426	80	Apr.11,'31
Conquering Horde, The	Arlen-Wray	Mar. 7,'31	6598	72	Feb.21,'31
Derelict	Bancroft-Francis	Nov. 22	6622	75	Oct. 18
Dishonored	Marlene Dietrich-McLaglen	Apr. 4,'31	8188		Mar. 7,'31
Dude Ranch, The	Jack Oakie	May 18,'31	6187	67	Apr.18,'31
Fast and Loose	Hopkins-Starrett-Lombard-Morgan	Nov. 8	6384	71	Nov. 29
Feet First	Harold Lloyd	Nov. 8	8351		Jan. 17, '31
Fighting Caravans	Cooper-Damita	Feb. 14,'31	8187		Feb. 7, '31
Finn and Hattie	Errol-Green	Feb. 28,'31	6841	90	Oct. 11
Follow the Leader	Ed Wynn	Dec. 13	6851	65	Dec. 13
Gang Buster, The	Oakie-Arthur	Jan. 17,'31	5769	68	Dec. 13
Gun Smoke	Arlen-Brian	Apr. 11, '31	5815	64	Mar.14,'31
Heads Up	Rogers-Kane	Oct. 11	8785	78	Sept. 27
Her Wedding Night	Clara Bow	Oct. 18	6924	75	Sept. 27
Honor Among Lovers	Colbert-Merch-Ruggles	Mar. 21, '31	6775		Mar. 7,'31
It Pays to Advertise	Foster-Gallegher-Lombede	Feb. 28,'31	5764		Feb. 14, '31
June Moon	Jack Oakie-Frances Dee	Mar. 21, '31	8830	70	Feb.28,'31
Kick In	Clara Bow	May 23,'31	6702		Apr. 25,'31
Ladies' Men	Wm. Powell-Kay Francis	May 9,'31	6805		Apr.4,'31
Laughter	Nancy Carroll	Oct. 25	7134	99	Nov. 1
L'Enimatique Mr. Parkes (Slightly Scerlet)	A. Menjou-C. Colbert		6390	71	Sept. 6
Men of the World	Wm. Powell-Lombard	Mar. 28,'31	6384		Mar. 7,'31
Monte Carlo	Buchanan-MacDonald	Oct. 4	8077	85	Aug. 9
Morocco	Cooper-Dietrich	Dec. 8	8237	92	Oct. 11
No Limit	Clara Bow	Jan. 24,'31	6525		
Only Saps Work	Errol-Arlen-Brian	Dec. 8	6644	74	Nov. 29
Playboy of Paris	Maurice Chevelier	Oct. 18	6512	73	Sept. 13
Rango		Mar. 7,'31	5906		Jan. 24,'31
Right to Love, The	Ruth Chatterton	Dec. 27	7120		Dec. 6
Royal Family of Broadway	Ina Claire-Fredric March	Jan. 31,'31	7325		Jan. 3,'31
Santa Fe Trail	Richard Arlen	Sept. 27	5839	65	Sept. 27
Sap From Syracuse	Jack Oakie	July 26	6018	68	Aug. 2
Scandal Sheet, The	Bancroft-Brook-Francis	Feb. 7,'31	6669	73	Dec. 20
Sea God, The	Arlen-Wray	Sept. 13	6534	75	Aug. 30
Sea Legs	Jack Oakie	Nov. 29	5873	90	Nov. 15
Skippy	Mitzi Green-Jackie Searl-Jackie Cooper	Apr. 25,'31	7695	88	Mar.21,'31
Spellers, The	Cooper-K. Johnston-B. Compson	Sept. 20	8128	92	Aug. 30
Stolen Heaven	Nancy Carroll-Phillip Holmes	Feb. 21,'31	6832		Feb. 21,'31
Tabu	South Sea Island natives and Chinese half castes		7333	81	Mar.21,'31
Tarnished Lady	C. Brooks-Tallulah Bankhead	May 2,'31	7213		May 9,'31
Tom Sawyer	Jackie Coogan	Nov. 15	7648		Oct. 18
Unfaithful	Chatterton-Lukas	Mar. 14,'31	7059	85	Feb. 28,'31
Virtuous Sin, The	Huston-Francis	Nov. 22	7233	81	Oct. 4

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
An American Tragedy	All Star				
Confessions of a Co-Ed	Phil Holmes-Sylvia Sidney	July 11,'31			
Girl Habit, The (Tent)	Charles Ruggles	June 27,'31			
Honeymoon Lane	Eddie Dowling	July 25,'31			
I Take This Woman (Tent)	Gary Cooper-Carole Lombard	July 4,'31			
Laurels and the Lady	Ruth Chatterton	July 25,'31			
Lawyer's Secret, The	Clive Brook	June 6,'31			
Monkey Business	Four Marx Bros.				
Night Angel	Nancy Carroll-Fredk. March	July 4,'31			
Let's Play King	Mitzi Green-Jackie-Searl	June 20,'31			
Secret Call, The. (Tent)	Peggy Shannon-Richard Arlen	July 18,'31			
Up Pops the Devil	N. Foster-Carole Lombard	May 30,'31			
Vice Squad	Lukes-Francis	June 13,'31	6308	70	May 9,'31
Women Love Once	Lucas-Boardman-Tashmen	June 27,'31			

RADIO PICTURES

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Bachelor Apartment	Lowell Sherman-Irene Dunn	Apr.15,'31	8888	77	Feb.28,'31
Beau Ideal	Vall-Forbes-Stengel-Rich-Young	Jan.25,'31	7133	79	Dec. 13
Behind Office Doors	Astor-Ames-Cortez	Mar.15,'31	7413	82	
Board and Room	Hugh Herbert, Edna May Oliver	Apr. 20,'31	6493		Mar.7,'31
Check and Double Check	Amos 'n' Andy-Carol-Rich	Oct. 25	6923	75	Oct. 24
Cimarron	Richard Dix-Irene Dunn	Feb.9,'31	11111	124	Jan.3,'31
Cracked Nuts	Wheelar-Woolsay	Apr. 19,'31	5796		Feb.14,'31
Danger Lights	Wolheim-Armstrong-Arthur	Sept. 22	8558	73	
	(Reviewed Sept. 6 Standard Film and Dec. 6 Wide Film)				
Half Shot at Sunrise	Wheeler-Woolsey	Dec. 27	8758	79	Sept. 27
Hook, Line & Sinker	Wheeler-Woolsey	Dec. 27	6758	75	Dec. 6
Kept Husbands	Dorothy Mackeill-J. McCrea	Feb.22,'31	6832	76	Jan.24,'31
Lady Refuses, The	Betty Compson-John Darrow	Mar. 8, '31	6449		72
Laugh and Get Rich	Edna May Oliver-Dorothy Lee	Apr. 20,'31	6493	72	
Leathernecking	Foy, Jr.-Rubin-Irene Dunne	Sept. 22	7600	81	Sept. 6
Pay Off, The	Lowell Sherman	Oct. 15	6377	70	Sept. 13
Millie	Helen Twelvetrees	Feb.8,'31	7806	85	Jan.17,'31
Perfect Alibi	All Star	Apr.1,'31	8829	76	
Royal Bed, The	Sherman-Astor	Jan. 15, '31	6480	72	Dec. 13
Silver Horde	Brent-Wolheim	Oct. 25	8788	75	Sept. 27
Sin Ship, The	Wolheim - Mary Aster - Ian Keith	Apr. 18,'31	5829		
W Plan, The	All Star	Mar.15,'31	8814	98	Apr.4,'31

Coming Feature Attractions

Everything's Rosie	Robert Woolsey-Florence Roberts	May 9,'31
High Stakes	Lowell Sherman-Mae Murray	May 9,'31
Helga	B. Compson-R. Ames-C. Nagel	
Marchita	Dix-Dunne	
Nancy's Privata Affairs	Mary Aster	
Next Corner, The	Kay Francis-Ricardo Cortez	
Reckoner, The	Richard Dix	
Too Many Cooks	Bert Wheeler-Dorothy Lee	
Traveling Husbands	Evelyn Brent	May 2,'31
Waiting At The Church	Kerr, Prevost, Brian, Hines	May 9,'31
White Shoulders	Astor-Cortez-Holt	
Woman Between, The	Lily Damita-Miriam Seegar	Apr. 25,'31
Young Donovan's Kid	R. Dix-Shilling-Sheridan Jackie Cooper	May 9,'31

RKO PATHE

Features

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Beyond Victory	Boyd	Apr. 12,'31	6581	73	Apr.18,'31
Big Money	Quillan-Armstrong-Gleason	Oct. 26	7310	82	
Her Man	Twelvetrees-Holmes-Rambeau-Gleason	Sept. 21	7508	85	Sept. 13
Lonely Wives	Horton-Ralston-Lopiente-Miller	Feb. 22,'31			Jan. 24,'31
Night Work	Eddie Quillan	Aug. 3	8394	95	Aug. 23
Painted Desert	Boyd-Twelvetrees	Jan. 18,'31	7850	85	Jan. 17,'31
Sin Takes a Holiday	Constance Bennett	Nov. 23	7304	81	Nov. 29

Coming Feature Attractions

Born to Love	Constance Bennett	May 11, '31
Common Law	Constance Bennett	
Devotion	Ann Harding	
Gangster's Wife	Helen Twelvetrees	
Kid from Madrid	Eddie Quillan	
Rebound	Ina Claire	
Suicide Fleet, The	Bill Boyd	
Whoop-Te-Do-Kid	Eddie Quillan	
Woman of Experience	Helen Twelvetrees	Apr. 25,'31

SONO ART-WORLD WIDE

Features

Title	Ster	Rel. Date	Length Feet	Mins.	Reviewed
Air Police	Kenneth Herlen-J. Dunn	Apr. 1,'31	5500	60	Mar.21,'31
Costello Case	Tom Moore-Lois Lane	Oct. 15	7200	78	Oct. 18
Damaged Love	Collyer	Dec. 15			Jan.24,'31
In Old Chevnne	Rex Lease-Dorothy Gulliver	May. 15,'31			
Jaws of Hell	McLeglen-Hume	Dec. 30	8850	100	Jan.10,'31
Just for a Song	Devis-Gallegher-Lombede	Dec. 20			
Reno	Roland-Thomson-Love	Oct. 1	7200	80	Oct. 11
Rogue of the Rio Grande	Hatton-Loy Bohr	Oct. 15	7000	70	Dec. 6
Symphony In Two Flats	Novello-Logan	Apr. 15,'31			
Swanee River	Withers-Todd	Mar. 15,'31		58	Jan.31,'31

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Features

Title	Star	Dist'r	Rel.Date	Length Feet	Mins.	Reviewed
Alma de Gauche	Special Cast	Edw. L. Klein				Sept. 6
Bali		J. C. Jackson	Nov. 15	7 reels		
By Rocket to the Moon		Ufa	Feb. 6,'31	97		Feb. 14,'31
Chess Player, The	Johanne-Blanchard	Unusual Pict.				
Clearing the Range	H. Gibson-S. Eilers.	M. H Hoffman, Jr.				Apr. 25,'31
Comrades of 1918		Forenfilm				Feb. 28,'31
Der Tiger von Berlin	Suse-Frank	Ufa Film	Sept. 12	5554		55 Sept. 27
Docks of Hamburg	Jugo-Fritsch	Ufa Film				
Ex-Flame		Liberty Prod.		8480	72	Nov. 29
Eternal Fools		Judea Films	Sept. 23	6120		88 Sept. 6
Figaro		Franco-American			71	Dec. 7
Heart's Melody	Fritsch-Parlo	Ufa Film				
Immortal Vagabond	Hald-Froelich	Ufa Film				
Jade Casket, The	French Cast	Cosmos		5800		64
Jazz Cinderella	M. Ley-J. Robards.	Chesterfield	Aug. 14	6181		68 Sept. 20
Lotus Lady		Audible	Oct. 31	6100	68	Nov. 15
Lost Patrol		Pro Patrie			57	Dec. 21
Love Waltz, The	Willy Fritsch	Ufa Film	May 15,'31			
Madonna of the Sleeping Cars	Claude Frene	Little Playhouse Film Co.				Oct. 19,'29
Mad Parade, The	M. Day-L. Fazenda	Liberty Prod.				May 2,'31
Manxman, The	Carl Brisson	Ufa	Dec. 21	8800		Dec. 14
Melody of the Heart		Uta Film	Aug. 29	Eng.8061 Germ.8543	90	Sept. 6
Midnight Special, The		Chesterfield	Dec. 15	6190	60	Dec. 6
Mother's Millions	May Robson	Liberty Prod.				Feb. 28,'31
Mysteries of Nature		Ufa				71
Pagliacci	Italian Opera	Audio Cinema				Mar. 7,'31
Passion Song, The	Olmstead-N. Beery	Excellent		5080		56
Peacock Fan, The	Dorothy Dwan	Chesterfield		5400		60
Pori	Speciel Cast	Ufa Films				
Primrose Path, The	Foster-Darrow	Hollywood Films	Mar.	1930		94 Jan.24,'31
Pueblo Terror	Buffalo Bill Jr.	West Coast Studios	Apr. 15,'31	5360	60	Ap.11,'31
Queen of Sparta, The		Italafilm		9 reels		
Queens Necklace		Protex		9 reels		
Rosenmmontag	Mathias Wieman, Llen Dyers	UFA		8 reels		
Saddle King, The	Cliff Tex Lyon	Anchor				Oct. 12
Sea Fury	Mildred Harris	Tom White			58	Dec. 7
Slums of Tokio	Japanese Cast	Moviegraphs				
Smoke Bellew	Conway Tearle	First Division		6605	73	
South of Panama	Carmelita Geraohty	Chesterfield		6300	70	
Student Days	Anita Dorris-Fred Louis Lerch	Heinz Paul	Apr. 27,'31			
Ten Nights In a Barroom	Longdon	Goetz		8 reels		
Thunder God	Cornelius Keefe	Crescent		5917	68	
Today	Nagel-Owen	Majestic	Nov. 1	6660		Oct. 25
Trails of the Golden West		Cosmos Exchange	Feb. 5,'31		55	Jan. 31,'31
Traasure, The		Film Arts Guild				Nov. 30
Two Hearts In Waltz Time	Janssen-Thelmer	Asso. C. of A.	Oct. 10	8800	98	Oct. 25
Two Worlds	Nora Baring-John	E. A. Dupont	Nov. 21	8000	82	Nov. 29
White Devil	Mosjukin-Dagover	UFA Films				
Wien du Stadt Der Lieder	Max Hansen	Protex		8 reels		
Wild West Whoopee	Jack Perrin	Allied				Feb.28,'31
Women Men Marry	Harlan-Blaine	Headline Plc.				Mar. 7,'31
Yiddish Mama, The	Mae Simon	Judea Films		4000		

SERIALS
NAT LEVINE

Title	Star	Rel. Date	Length	Reviewed
Eagle's Shadow, The			12 episodes	
Galloping Ghost, The	Harold Red Grange	Sept. 1,'31	12 episodes	
Lightning Warrior, The	Rin Tin Tin		12 episodes	
Lone Defender, The	Rin Tin Tin	Sept. 1,'30	12 episodes	
Phantom of the West	Tyler-Gulliver	Nov., 1930	10 episodes	
Vanishing Legion, The	Rex	June 10,'31	12 episodes	
Mystery Trooper, The	Robt. Frazer-B. Mehaffey	Apr. 1,'31		

SYNDICATE PICTURES CORPORATION

Title	Star	Rel. Date	Length	Reviewed
Mystery Trooper, The	Robt. Frazer-B. Mehaffy	Apr. 1,'31	10 episodes	

TALKING PICTURE EPICS

Title	Star	Rel. Date	Length	Reviewed
Across the World	Mr. & Mrs. Martin Johnson	June 15	4 episodes	Aug. 9
Hunting Tigers in India	Commander Geo. M. Dyett	April 15	3 episodes	

UNIVERSAL

Title	Star	Rel. Date	Length	Reviewed
Fingerprints	Kenneth Harlan	Mar. 23,'31	10 episodes	Dec. 20
Heroes of the Flames	Tim McCoy	June 2,'31	12 episodes	
Indians Are Coming, The	Tim McCoy	Oct. 20	12 episodes	Aug. 23
Spell of the Circus	F. Bushman, Jr.-A. Vaughn	Jan. 12,'31	10 episodes	
Tarzan the Tiger	Merrill-Kingston	Dec. 9,'29	10 episodes	

SYNDICATE PICTURES CORP.

Features

Title	Star	Rel. Date	Length	Reviewed
Beyond the Law	Robert Frazer	Oct. 1	4930...50...	Nov. 8
Breezy Bill	Bob Steele		4500...50...	Sept. 20
Code of Honor	Mahlon Hamilton	Oct. 1	5805...80...	Nov. 15
Code of the West	Bob Custer		57	
Convict's Code, The	Cullen Landis		56...	Oct. 4
God's Country and the Man	Tom Tyler	May 1,'31	6 reels	
Hunted Men	Bob Steele	Apr.	4853	
Lonesome Trail, The	Chas. Delaney	Sept. 15	5786...65...	Sept. 13
Phantom of the Desert	Jack Perrin	Nov. 1	6 reels.	Feb. 14,'31
Riders of the North	Bob Custer	Mar. 1,'31	6022 67	Apr. 11,'13
Rider of the Plains, A	Tom Tyler	Apr. 1'31	6 reels...	May 9,'31
Under Texas Skies	Bob Custer	Nov. 15	5119	Jan. 17,'31
West of Cheyenne	Tom Tyler	Jan. 15,'31	6 reels.	Mar. 7,'31
Westward Bound	Buddy Roosevelt		reels	Jan.24,'31

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
Frontier Days				
Last of the Pawnees				
Red Coats of Canada				
Son of the Plains, A	Bob Custer	May 15, '31	6 reels	
Texas Ranger, The				

TALKING PICTURE EPICS

Features

Title	Star	Rel. Date	Length	Reviewed
*Across the World with Mr. and Mrs. Martin Johnson		Feb. 1,'30	8400	
Around the World Via Graf Zeppelin	Commander Hugh Eckener	May 15	4600	Nov. 9,'29
The Break-Up	Captain Jack Robertson	July 4	4800	
Girl from the Reeperbahn	German Import	Mar. 8,'31	8460	Feb. 14,'31
*Hunting Tigers in India	Comm. G. M. Dyott	Nov. 15,'29	7400	
Monsters of the Deep	Nat'l Prod., Inc.	July 4,'31	4986..5 reels	
To the South Seas	Mr. & Mrs. Gifford Pinchot	Sept. 15	5400	
Wild Men of Kalihari	Dr. C. Ernest Cadle	Nov. 21	4600	Nov. 29

[Note—Features marked with astericks are also released as serials. Exhibitors have the choice of booking either the feature versions or as serials.]

Coming Feature Attractions

Title	Star
Mexico Today	Emma Lindsay Squier, June, '31
Ship-Wrecked in the Arctic	George Palmer Putnam, Sept., '31
World Below the Sea	Dr. William Beebe, Sept., '31

TIFFANY

Features

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length	Reviewed
Aloha	Torres-Lyon	Feb. 16,'31	8132...87...	
Caught Cheating	Murray-Sidney	Jan. 21,'31	5678	Mar. 7,'31
Command Performance, The	Hamilton-Merkel	Jan. 18,'31	7084..	
Orums of Jeopardy	Oland-Collyer-Hughes	Mar. 2,'31	6177	Feb. 21,'31
Extravagance	Hughes-Collyer	Oct. 10	5892...66...	Sept. 20
Fighting Thru	Maynard-Loff	Dec. 25	5487	Dec. 20
Headin' North	Bob Steele	Nov. 1	4950...55.	Nov. 8
Hell Bound	Carrillo-Lane-Hughes	Mar. 7,'31	6306	Feb. 7,'31
Just Like Heaven	Louise-Newell	Oct. 22	5850...65...	Oct. 11
Land of Missing Men	Bob Steele	Oct. 13	5179...58...	Oct. 4
Love Trader	Leatrice Joy	Oct. 9	5700...64...	Oct. 18
Ridin' Fool	Bob Steele	Mar. 23,'31	5785	
Salvation Nell	Graves-Chandler			
She Got What She Wanted	Glass-Compson	Dec. 18	8203	Oct. 18
Single Sin, The	Johnson-Lytell	Feb. 23,'31	6781...73.	Feb. 21,'31
Sunrise Trail, The	Bob Steele	Feb. 7,'31	5993	
Third Alarm, The	Hall-Louise	Nov. 17	5707	Nov. 8
Under Montana Skies	Kenneth Harlan	Sept. 10	8273...57...	Nov. 15
Utah Kid	Rex Lease-Dorothy Sebastian	Oct. 27	4408...49...	Nov. 22

Coming Feature Attractions

Title
Alone At Last
Alias the Bad Man
Arizonian, The
Barbarian, The
Branded Men
Fighting Mad
Gangster Girl
Hijack
Husband Hunters
Leftover Ladies
Luxury Girl, The
Morals For Women
Moran of the Lady Letty
Price, The
Range Saw
Sunset Trail
Twe Gun Man, The — Ken Maynard
Unpardonable Sin, The
Wild Youth
X Marks the Spot

UNITED ARTISTS

Features

Title	Star	Rel. Date	Length	Reviewed
Bat Whispers, The	Chester Morris	Nov. 29	7810...66...	Nov. 15
Devil to Pay	Ronald Colman	Jan. 31,'31	8643...74...	Dec. 6
Du Barry, Woman of Passion	Norma Talmadge	Oct. 11	8110...80...	Nov. 1
Eyes of the World	Merkel-Holland	Aug. 30	7272...81...	Aug. 23
Front Page	Adolphe Menjou	Apr. 4,'31	8100...90.	Mar. 28,'31
Hell's Angels	Lyon-Hall-Harlow	Nov. 15	10390	June 7
Indiscreet	Gloria Swanson	Apr. 25,'31		Mar. 14,'31
Kiki	Mary Pickford	Mar. 14,'31	8000...89.	Feb. 21,'31
Lottery Bride, The	MacDonald-Garrick	Oct. 25	7472...83...	Nov. 22
One Heavenly Night	Evelyn Laye-John Boles	Jan. 10,'31	7342...82...	Oct. 25
(Reviewed under title "Queen of Scandal")				
Reaching for the Moon	D. Fairbanks-Bebe Daniels	Feb. 21,'31	8239	Dec. 20
What a Widow	Gloria Swanson	Sept. 13	8128...90...	Sept. 20

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
Age for Love, The	Billie Dove			
Arrowsmith	Ronald Colman			
City Lights	Charlie Chaplin		7900	Feb. 14,'31
Corsair	Chester Morris			
Greeks Had a Name for Them	Ina Claire			
Ground Hogs	Spencer Tracy			
Palmy Days	Eddie Cantor			
Rivets				
Scarface				
Street Scene	Nancy Carroll-W. Collier, Jr.			
Unholy Garden, The	Ronald Colman			

UNIVERSAL

Features

Title	Star	Rel. Date	Length	Reviewed
Bad Sister	Nagel-Fox-Davis	Mar. 23,'31	6083...67.	Mar. 14,'31
Boudoir Diplomat	Compson-Keith-Duncan-Loff	Dec. 25	6093	
Cat Creeps	Twelvetrees-Hersholt-Hackett	Nov. 10	6493...73...	Sept. 20
Cohens and Kellys in Africa	Sidney-Murray	Jan. 19,'31	7225	Nov. 8
Concentratin' Kid	Hoot Gibson	Oct. 26	5148...57...	Nov. 1
East is West	Lupe Velez-Lew Ayres	Oct. 23	6683...75...	Sept. 27
Dracula	Lugosi-Manners-Chandler	Feb. 14,'31	6735	Jan. 3,'31
Free Love	Nagel-Tobin	Jan. 5,'31	6356	Dec. 8
The Iron Man	Lew Ayres	Apr. 30,'31		Mar. 28,'31
Lady Surrenders, A	Nagel-Tobin-Rathbone-Hobart	Oct. 6	8485...95...	Sept. 27
Many A Slip	Ayres-Bennett	Mar. 2,'31	6630	Feb. 28,'31
Resurrection	Boles-Velez	Feb. 2,'31	8957	Jan. 10,'31
See America Thirst	Langdon-Love-Summerville	Nov. 24	7575...84...	Oct. 18
Seed	John Boles-Genevieve Tobin	May 11,'31	8733	Apr. 25,'31
Spurs	Hoot Gibson	Aug. 24	5303...58...	Sept. 6
Virtuous Husband	Compson-Elliot Nugent	Apr. 12,'31	6835	Mar. 21,'31
What Men Want	All Star	July 31	6041...67...	Sept. 6

Coming Feature Attractions

Title	Star
Blind Husbands	
Fate	
Mothers Millions	May Robson
Mystery of Life	Clarence Darrow
Strictly Dishonorable	
Up For Murder	Ayres-Tobin-Peterson

WARNER BROTHERS

Features

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length	Reviewed
Captain Thunder	F. Wray-V. Varconi	Dec. 13	5875...87...	Sept. 27
Divorce Among Friends	All Star	Dec. 27	6078...66...	Oct. 4
Doorway to Hell	Lewis Ayres	Oct. 18	7092...78...	Sept. 20
Fifty Million Frenchmen	W. Gaxton, H. Broderick	Feb. 14,'31	6880	Jan. 3,'31
God's Gift to Women	Fay-LaPlante	Apr. 25,'31	6708	Mar. 14,'31
Illicit	Stanwyck-Rennie	Feb. 14,'31	7344...81...	Oct. 25
Jazz Singer, The	Jolson-May-McAvoy			
Life of the Party	Winnie Lightner	Oct. 25	7152...79...	Oct. 25
Maybe It's Love	Brown-Bennett	Oct. 4	8568...73...	Oct. 25
Man to Man	Holmes-Mitchell	Dec. 6	6281...69...	Oct. 4
(Reviewed under title "Barber John's Boy")				
Millionaire, The	George Arliss	May 1,'31	81.	Mar. 14,'31
My Past	Daniels-Lyon	Mar. 14,'31	8693...74...	Dec. 20
(Reviewed under title "Ex-Mistress")				
Office Wife	Mackaill-Stone	Aug. 23	5390...59...	Oct. 4
Other Men's Women	Aster-Withers	Jan. 17,'31	6403...71...	Oct. 4
(Reviewed under title "Steel Highway")				
Outward Bound	Leslie Howard	Nov. 29	7568...83...	Sept. 20
River's End	Bickford-Knapp	Nov. 8	8774...74...	Oct. 4
Royal Box (German)	Molssi-Horn		8000...89...	Dec. 28
Sit Tight	Lightner-Brown	Feb. 28,'31	7108...79...	Oct. 4
Sinners Holiday	Withers-Knapp	Oct. 11	5538...82...	Oct. 4
Soldier's Plaything, A	Loder-Langdon-Lyon	Nov. 1	8186...57	

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
Alexander Hamilton	George Arliss			
Bought!	Constance Bennett-Ben Lyon	Aug. 22,'31		
Expensive Women	Dolores Costello			
Gold Dust Gertie	Winnie Lightner	June 27,'31		May 9,'31
Mad Genius, The	John Barrymore			
Maltese Falcon, The	Bebe Daniels-R. Cortez	June 13, '31		Apr. 18, '31
Mr. Hercules	Frank Fay			
Night Nurse	Barbara Stanwyck	Aug. 8, 31		
Other Man, The	Wm. Powell			
Public Enemy, The	Harlow-Cagney	May 15,'31		
Safe in Hell	All-star			
Side Show	Lightner-Butterworth			
Smart Money	Edw. G. Robinson	July 11, '31		
Star Witness, The	All-star			
Svengali	John Barrymore-M. Marsh	May 22,'31		May 9,'31

THE SHORT PICTURE

BIG 4 FILM CORPORATION

Title	Star	Rel. Date	Length	Reviewed
Big Flat, The	Jamison-Murdock		2 Reels	
Radio Razzberry, A	Jamison-Murdock	Jan.26,'31	2 Reels	
Wages of Gin, The	Jamison-Murdock	Apr.28,'31	2Reels	

COLUMBIA

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Apache Kid, The	Krazy Kat Kartoon	Oct. 9		1 reel	
Bandmester, The	Krazy Kat Kartoon	Sept. 8		1 reel	Nov. 8
Birthday Party	Mickey Mouse	Jan.6,'31		1 reel	Feb. 7,'31
Busy Beavers, The	Silly Symphonie				
Come the Pawn	Eddie Buzzel	Oct. 1		1 reel	Nov. 29
The Castaways	Mickey Mouse	Apr.6,'31			
Check and Rubber Check	Specialties (Eddie Buzzell)	Mar.13,'31		1 reel	
Chine Plate	Silly Symphony				
Cinderella	Krazy Kat Kartoon	Aug. 14		1 reel	Nov. 15
City of Peace	Rambling Reporter			1 reel	
Crystal Gazer	Specialties (Eddie Buzzell)	Nov. 18		1 reel	Nov. 8
Curiosities No. C 212		Aug. 29		1 reel	
Curiosities No. C 214		Oct. 2		1 reel	
Curiosities No. C 215		Nov. 10		1 reel	
Curiosities No. C 216	Novelty by Walter Futter	Jan. 8,'31		1 reel	Feb. 21,'31
Curiosities No. C 217		Jan. 24,'31		1 reel	
Curiosities No. C 218		Feb. 9,'31		1 reel	
Curiosities No. C 219		Feb. 28, '31		1 reel	
Curiosities No. C 220		Mar. 26. '31		1 reel	
Disarmament Conference	Krazy Kat				
Dutchmen's Paradise	Rambling Reporter	Nov. 18		1 reel	
Expressman, The	Mickey Mouse				
Firefighters	Mickey Mouse	June 11		1 reel	Nov. 15
Fortunate Isle, The	Rambling Reporter			1 reel	
Gorilla Mystery	Mickey Mouse	Oct. 10		1 reel	Dec. 6
Herd Boiled Yeggs	Specialties (Eddie Buzzell)	Oct. 10		1 reel	Nov. 15
Heme of the Sheikh	Rambling Reporter	Jan.29,'31		1 reel	
Hot and Bothered	Specialties (Eddie Buzzell)	Sept. 28		1 reel	Nov. 8
Jewel of Asia	Rambling Reporter	Sept. 23		1 reel	Nov. 8
Karnival Kid	Mickey Mouse	May 23		1 reel	
Kinus or Better Specialities	Eddie Buzzell	May 1,'31			
Lambs Will Gamble	Krazy Kat Kartoon	Nov. 1		1 reel	Nov. 29
Land of Long Ago	Rambling Reporter	Sept. 23		1 reel	
Laughing With Bedbury in Africa				9 min.	Apr. 25,'31
Let's Talk Turkey	Rambling Reporter	Nov. 11		1 reel	Nov. 29
Little Trail, The	Krazy Kat Kartoon	Dec. 3		1 reel	Feb. 7,'31
Lone Star Stranger	Specialties (Eddie Buzzell)	Dec. 27		1 reel	Feb. 7,'31
Mickey's Choo Choo	Mickey Mouse	June 20		1 reel	Oct. 12. '29
Midnight in a Toy Shop	Silly Symphony	July 3		1 reel	May 2,'31
Monkey Melodies	Silly Symphony	Aug. 10		1 reel	Oct. 18
Moosa Hunt, The	Mickey Mouse				
Mother Goose Melodies	Silly Symphony			1 reel	May 9,'31
Never Strike Your Mother	Specialties (Eddie Buzzell)	Aug. 10		1 reel	
Old Flame, An	Krazy Kat Kartoon	Apr. 24		1 reel	
Picnic, The	Mickey Mouse	Oct. 1		1 reel	Nov. 29
Pioneer Days	Mickey Mouse	Dec. 10		1 reel	
Playful Paa	Silly Symphony	Dec. 28		1 reel	
Prodigal Daughter, The	Specialties (Eddie Buzzell)	Sept. 26		1 reel	
Redeo Dough	Krazy Kat Kartoon	Feb.13,'31		1 reel	Mar.7,'31
Streets of Cairo	Rambling Reporter				
Subway Jam	Krazy Kat				
Swiss Movements	Krazy Kat	Apr.4,'31			
Vagabond Salesman, The	Specialties (Eddie Buzzell)			1 reel	
Wild Man's Land	Rambling Reporter	Nov. 19		1 reel	
Wine, Woman—But No Song	Specialties (Eddie Buzzell)			1 reel	
Winter	Silly Symphony			1 reel	

EDUCATIONAL

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
An Anonymous Letter	Wm. J. Burns Detective Mysteries	Jan.4,'31	982	10½	Feb.7,'31
Asbury Park Murder Mystery, The	Wm. J. Burns Detective Mysteries	Dec. 21	957	10½	Jan.24,'31
Back Page, The	Geo. Chandler, Virginia Brooks	May 24,'31	1841	20	Apr.11,'31
Bank Swindle, A	Wm. J. Burns Detective Mysteries	Jan.18,'31	1005	11	
Bitter Friends	Lambert-McPhail	Apr. 27	1609	18	
Black Widow, The	Wm. J. Burns Detective Mysteries	Feb. 15,'31	995	11	Mar.14,'31
Bluffer, The	Clyde-Stedman	Sept. 28	922	11	Oct. 25
Bride and Gloomy	Bert Roach-Eleanor Hunt	Mar.22,'31	1802	20	
Bride's Mistake, The	Beebe-Dent-Thomson	Mar. 1,'31	1605	18	Jan.17,'31
Chop Suey	Terry-Toon	Aug. 24	529	8	
Clewning	Terry-Toon	Apr.5,'31	568	6	Mar.28,'31
Club Sandwich	Terry-Toon	Jan.25,'31	508	5½	Jan.24,'31
Codfish Balls	Terry-Toon	June 15	878	8	
College Cuties	Tamblyn-Rendell	Dec. 28	1649	19	Dec. 7
College Vamp, The	Clyde-D'Avril	Feb.15,'31	1933	22	Feb.7,'31
Come to Papa	Ferd Sterling	Feb.22,'31	1754	28	Feb.21,'31
Cow Catcher's Daughter	Clyde-Gribbon-Beebe	May 10,'31	1962	22	Apr.4,'31
Crashing Hollywood	Rita Flynn-Phyllis Crane	Apr. 5,'31	1839	20	Mr.21,'31
Cross Roads	Romantic Journeys	May 3,'31	1002	11	Apr.11,'31
Dance Hall Marge	Gribbon-Beebe	Jan.18,'31	1925	19	Jan.3,'31
Day to Live, A	Terry Toon	May31,'31	529	6	
Divorced Sweethearts	Christy-Irwin-Pollard-Beebe	Oct. 28	1822	21	Jan.17,'31
Dog Doctor, The	Clyde-O'Leary-Farley	Mar.15,'31	1630	22	Nov. 1
Don't Bite Your Dentist	Clyde-Pollard	Nov. 9	1937	18	Jan.17,'31
Don't Give Up	Buster and John West	Oct. 28	1724	22	Sept. 27
Don't Leave Home	Johnny Hines	Dec. 28	1685	19	Oct. 11
Don't Divorce Him	Clyde Cook	May 31,'31	1639	18	May2,'31
Dutch Treat	Terry-Toon	Sept. 21	812	6	
Elbow Room		June 14,'31			
Expensive Kisses	Bert Roach	Dec. 7	1614	18	Dec. 6
Explorer, The	Terry-Toon	Mar.22,'31	522	6	Feb.28,'31
Ex-Plumber	Lloyd Hamilton	Mar. 8,'31	1907	21	Feb.24,'31
Ex-Sweeties	Gribbon-Beebe	Apr.12,'31	1848	19	Mar.7,'31
The Fireman's Bride	Terry Toon	May 3,'31	493	5	
Flying Trip, A	Hodge Podge	Sept. 7	895	10	
Fowl Affair, A		Apr. 26,'31	541	6	Mar.21,'31
French Fried	Terry-Toon	Sept. 7	547	8	Oct. 18
Freshman's Goat, The	Bobby Agnew	Sept. 7	1789	19	
Fried Chicken	Terry-Toon	Oct. 19	569	8	Sept. 27
Ghost Parade	Clyde-Gribbon-Beebe	May 24,'31	1982	22	May2,'31
Girls Will Be Boys	Charlotte Greenwood	Jan.25,'31	1801	21	Jan.24,'31
Goll Nuts	Terry-Toon	Dec. 14	520	8	Nov. 22
Ge West Big Boy	Terry-Toon	Feb.22,'31	562	6	Feb.21,'31
Grandma's Girl	Clyde-Stuart-Kane	Oct. 12	1885	21	Oct. 25
Happy Little Honeymoon, A	Glenn Tryon	Feb.13,'31	1877	21	Feb.7,'31
Hello Television	Clyde-Christe	Aug. 17	1844	20	Aug. 23
His Error	Barnes-Collins	Sept. 14	1750	20	
Hold Her, Sheriff		June 7,'31			
Hollywood Theme Song	Gribbon-O'Leary-D'Avril	Dec. 7	1859	20	Nov. 1
Honeymoon Land	Romantic Journeys	Feb.1,'31	928	10	Mar.28,'31
In Conference	Clyde-Gribbon-Wilson	Apr.26,'31	1897	21	Apr.11,'31
Irish Stew	Terry-Toon	Oct. 5	535	8	Oct. 11
Johnny's Week End	Johnny Hines	Sept. 14	1653	18	
Jumping Beans	Terry-Toon	Nov. 2	499	6	Oct. 25
Just a Bear	Clyde-Gribbon-O'Leary	Mar.29,'31	1823	20	Feb.21,'31
Kangaroo Steak	Terry-Toon	July 27	535	8	
Leve a La Mode	Granville-Drew	Nov. 2	1770	19	
Love Bargain, The	Alberta Vaughn-B. Agnew	Jan.11,'31	1843	21	Jan.17,'31
Love Your Neighbor	Lloyd Hamilton	Oct. 12	1756	22	Sept. 27
Marriage Rows	Lloyd Hamilton	Jan.18,'31	1882	21	Jan.24,'31
Medley of Rivers, A	Hedge-Podge	Nov. 9	892	10	
My Harem	Moran-Bradbury	Nov. 16	1764	19	
No, No Lady	Clyde-Christy	Jan.4,'31	1798	20	Dec. 8
One Yard to Go	Beebe-Eastman	Feb.1,'31	1913	21	Jan.31,'31
Our Nagging Wives	Ford Sterling	Nov. 9	1780	19	Oct. 25
Over the Air	Hodge-Podge	Oct. 12	935	10	Sept. 27
Pete and Repeat	Harrison-Elms	Mar.1,'31	1754	20	Feb.21,'31
Philadelphia Lancester Counter-feiters, The	Wm. J. Burns Detective Mysteries	Feb.1,'31	777	9	Feb.21,'31
Pigskin Capers	Terry-Toon	Dec. 28	544	6	
Pepcorn	Terry-Toon	Jan.11,'31	543	6	Jan.17,'31
Poor Fish, A	Beebe-Stewart-Stone	Jan.4,'31	974	12	
Quack, Quack	Terry-Toon	Mar.8,'31	563	8	Feb.21,'31
Racket Cheers	Clyde-Irwin-Pollard	Nov. 23	1994	22	Nov. 8
Razzberries	Terry-Toon	Feb.8,'31	561	8	Feb.7,'31
Ringleader, The	Wm. J. Burns Detective Mysteries	Mar. 15,'31	1028	11	Apr.11,'31
Rough Idea of Love	Beebe-Eastman	Dec. 21	1896	21	Jan.3,'31
Salt Water Taffy	Terry-Toon	Nov. 30	582	8	
Scotch Highballs	Terry-Toon	Nov. 16	560	8	
Shotgun Wedding, A	Buster & John West	Apr.19,'31	1837	20	Mar.14,'31
Shooting of Dan the Duck, The	Cook-McPhail	Feb.22,'31	1772	20	Feb.21,'31
Si, Si Senor	Tom Patricola	Sept. 21	1755	20	
Sing Sing Song	Terry-Toon	Apr.19,'31	1680	8	Mar.28,'31
Speed	A. Clyde-M. Beebe	May10,'31		22	Apr.11,'31
Speed Up	Hodge-Podge	Dec. 21	738	8	
Strange Birds	Beebe-Eastman-Alberni	Nov. 23	937	10	Feb.7,'31
Strangler, The	Wm. J. Burns Detective Mysteries	Mar.29,'31	1039	12	May2,'31
Suiten's Cat, The	Terry-Toon	May 17,'31	534	6	May 2,'31
Suppressed Crime, The	Wm. J. Burns Detective Mysteries	Nov. 23	1022	11	Jan.3,'31
Swiss Cheese	Terry-Toon	June 1	547	8	
Take Your Medicine	Andy Clyde	Oct. 28	969	10	Oct. 25
Their Wives' Vacation	Kelton-Murray	Dec. 14	1895	21	
Three Hollywood Girls	L. Lane- R. Flynn-P. Crene	Jan.4,'31	1902	21	Jan.3,'31
Triangle Murder, The	Wm. J. Burns Detective Mysteries	Mar. 1,'31	1029	11	Apr.11,'31
Up a Tree	Lloyd Hamilton	Nov. 30	1777	19	
Vacation Loves	Clyde-Betty Boyd	Sept. 28	1904	21	
Wilkins Murder Mystery	Wm. J. Burns	Dec. 7	1023	11	Sept. 27
Windy Riley Goes Hollywood	Jack Shutta-Louise Brooks	May 3,'31	1862	21	Apr.11,'31
Won by a Neck	Lloyd Hamilton	Oct. 5	1885	21	Oct. 11

FITZPATRICK PICTURES, INC.

Traveltalk Series

No. 1	From Barcelona to Valencia	Sept.	1008	11	
No. 2	From Valencie to Grenede	Oct.	971	11	Oct.12,'29
No. 3	From Grenade to Toledo	Nov.	975	11	Nov.18,'29
No. 4	In Old Medrid	Dec.	867	10	Feb. 8
No. 5	Egypt—The Land of the Pyremids	May	972	11	June 21
No. 6	Geteway te India, The	June	850	9½	
No. 7	Temple of Leve, The	July	958	10½	Sept. 6
No. 8	Imperiel City, The	Aug.	832	9	Aug. 23
No. 9	Picturesque Heng Kong	Sept.	718	10	
No. 10	The Island Empire	Oct.	716	8	Sept. 6
No. 11	Japan in Cherry Blossom Timo	Oct.	766	9	Nev. 22
No. 12	Java—The Fragrant Isle	Nov.	773	9	
Ne. 13	Charming Ceylon	Nov.	705	9	
No. 14	Honolulu to Havana	Dec.	943	10	
Ne. 15	Siam to Korea	Jan., '31	923	10	Jan.3,'31

American Holiday Series

Abraham Lincoln	3
Armistice Day	3
Christopher Columbus	3
George Washington	3
Independence Day	3
Labor Day	3
Memorial Day	3
Mother's Dey	3
Origin of Christmas	3
Thanksgiving	3

Movie Horoscope Series

One Release for Each Month of the Year

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
People Born in August			830	9	
People Born in September			991	11	
People Born in October			954	10½	
People Born in November			711	8	Nov. 9
People Born in December			714	8	
People Born in January			901	10	
People Born in February			910	10	
People Born in March			991	10	
People Born in April			689	8	
People Born in May			749	8½	
People Born in June			944	10½	
People Born in July			823	9	Aug. 2

Music Master Series

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Georges Bizet		Sept.	972	11	
George Frederick Handel		Oct.	990	11	
Frederick Chopin		Oct.	932	10½	
Johann Strauss		Nov.	544	6	Dec. 13
Guiseppe Verdi		Nov.	851	9½	Nov. 29
Felix Mendelssohn		Dec.	819	9	

FOX FILMS

Title		Rel. Date	Length Feet	Mins.	Reviewed
Magic Carpet Series					
Down to Damascus	Near East			8.	May 9,'31
Giants of the Jungle	Elephants			8.	May 9,'31
Happy Days in the Tyrol	Bavarian Alps			8.	May 9,'31
King's Armada, The	Great Britain's Fleet			9.	May 9,'31
Pageant of Siam, The	Pangkok and the Siamese			9.	May 9,'31
Wild Life on the Veldt	Govt. of South Africa			8.	May 9,'31
Wild West of Todey	Wyoming Mountains			8.	May 9,'31
World at Prayer	Miracle at Lourdes			8.	May 9,'31

METRO-GOLDWYN-MAYER

Air Tight	Boy Friends	May 9,'31	1571		May 2,'31
Ambitious People	Colortone Revue	Mar. 21,'31			
Baby Talk	Boy Friends	Jan. 17,'31			
Bargain Day	Our Gang	May 2,'31	1723		
Bark Brothers, The	Dogville				
Be Big	Laurel-Hardy	Feb. 7,'31	2563	24	Mar.28,'31
Big Dog House, The	Dogville	Mar. 14,'31	1479		
Bigger and Better	Boy Friends	Oct. 25	1789		
Blood and Thunder	Boy Friends	Jan. 17,'31	1801		
Busy Barcelona	Holmes	Apr. 11,'31			Mar. 14,'31
Chickens Come Home	Laurel-Hardy	Feb. 21,'31	2782		Mar. 14,'31
China's Ole Man River	Holmes	Oct. 4	862		Dec. 13
Copy	Novelty	Oct. 11	1877		Dec. 13
Crazy House	Dane-Moran	Nov. 1		16	Mar.14,'31
Cuckeo Murder Case, The	Flip the Frog Series	Oct. 18	724		Nov. 1
Devil's Cabaret	Revue	Dec. 13			Mar. 14,'31
Dublin and Nearby	Holmes	Dec. 27	882		Apr.4,'31
Fly My Kite			1879		
Gems of M-G-M	Novelty	Jan. 3,'31	1846		
Geography Lesson	Colortone Revue	Mar. 28,'31			
Helping Grandma	Our Gang	Jan. 3,'31	2 reels		Nov. 1
High C's	Charley Chase	Dec. 27	2623		
High Gear	Boy Friends	Feb. 28,'31	2278		
Hoosegow	Laurel-Hardy				Oct. 25
Laughing Gas	Flip the Frog Series	Mar. 14,'31			Mar. 14,'31
Laughing Gravy	Laurel-Hardy	Apr. 4,'31	1882		
Let's Do Things			2429		
Little Daddy	Our Gang	Mar. 28,'31	1917		Mar. 14,'31
Love Business	Our Gang	Feb. 14,'31	1857		Dec. 13
Love Fever	Boy Friends	Apr. 11,'31	1825		
Love Tales of Morecco			2reels		
Old Man Trouble	Davidson-Nichels		2 reels		
One of the Smiths	Charley Chase		2357	3 reels	
Our Wife	Laurel-Hardy		1876	22	Apr. 11,'31

Peeps at Peking	Holmes	Jan.	17,'31	.804	May 9,'31	
Pip from Pittsburgh, The	Charley Chase	Mar.	21,'31	.1908	Mar. 14,'31	
Pups is Pups	Our Gang	Aug.	30	.1693	Oct. 18	
Rough Seas	Charley Chase	Apr.	25,'31	.2471		
Rounder, The	Novelty	Nov.	22	.1812		
Roy Evans	Roy Evans				9.Apr.11,'31	
School's Out	Our Gang	Nov.	22	.1893	Aug. 30	
Sneppy Cebellero	Revue	Sept.	20			
Song Writer's Revue, The	Novelty	Aug.	30	.1881		
Se Quiet en the Canine Front	Dogville	Jan.	31,'31			
Soup Song, The	Flip the Frog Series	Jan.	31,'31	.862		
Spain's Maddest Fiesta	Holmes	Sept.	13	.908	Nov. 15	
Sultan's Camp of Victory	Holmes	Feb.	28,'31			
Tale of the Alhambra, A	Holmes	Feb.	7,'31			
Teacher's Pet	Our Gang	Oct.	11	.1894	Aug. 18	
That Little Bit of Heaven	Holmes	Mar.	21,'31			
Through the Yangtze Gorge	Holmes	Oct.	25	.879		
Thundering Tenors	Charley Chase	Feb.	7,'31	.1923		
Village Berber, The	Flip the Frog Series	Sept.	27	.656	Oct. 11	
Village Smithie, The	Flip the Frog Series	Jan.	31,'31	.662		
Vodeville	Laurel-Hardy			2 reels		
What a Man	Charley Chase	Feb.	7,'31			
Who Killed Rover?	Dogville	Nov.	8	.1348	Dec. 13	

PARAMOUNT-PUBLIX

Title	Star	Rel. Date	Length	Reviewed
Ace of Spades, The	Talkartoon	Jan. 17,'31	1 reel	
Accordion Joe	Talkartoon	Dec. 13	1 reel	Dec. 13
African Dodge, The	Tom Howard	Apr. 4, '31	10 min.	Mar. 14,'31
A Hunting We Did Go	Bruce Novelty	May 16, '31	1 reel	
Alexander's Rag Time Band	Screen Song	May 9, '31	1 reel	
All for the Band	Eddie Younger	Apr. 4, '31	8 min.	Mar. 14,'31
Antique Shop, The	Burns and Allen	Mar. 7, '31	1 reel	Feb. 21, '31
Any Little Girl That's a Nice Little Girl	Screen Song	Apr. 18, '31	1 reel	
Around the Samovar	A Columbia Broadcasting Feature	Feb. 28, '31	1 reel	Feb. 28, '31
Anything But Ham	Smith and Dale	Jan. 24, '31	1 reel	Jan. 3, '31
Ballet Class	Dancing Act	May 31	1 reel	
Big Spiesh, The	Weismuller-Kruger	Jan. 17, '31	2 reels	
Broadway Romeo, A	Jack Benny	Mar. 28,'31	2 reels	
Bum Bandit, The	Talkartoon	Apr. 4, '31	1 reel	
By Appointment	Craig-Bond	Nov. 1	1 reel	
By the Beautiful Sea	Screen Song	Jan. 24, '31	1 reel	
Camera Trails	Bruce Scenic	Oct. 11	1 reel	Dec. 13
Cleaning Up	C. Conklin-M. Swain	Sept. 27	2 reels	
Cockeyed News No. 1	Eddie Cantor	Aug. 9	1 reel	
Clinching a Sale	Harry Richman	Apr. 18, '31	1 reel	
Confounded Interest	Raymond-Caverly	Oct. 11	1 reel	
Cow's Husband, The	Talkartoon	Mar. 14,'31	1 reel	8 Mar.28,'31
Crazy Compositions	Fuzzy Knight	Apr. 11, '31	1 reel	
Desperate Sam	Bert Gordon	Mar. 29	1832	
Devil Sea	Ethel Merman & Leslie Stowe	Feb. 28,'31	1 reel	
Discovered	Sally Ward	Jan. 17, '31	1 reel	Jan. 17, '31
Dizzy Dishes	Talkartoon	Aug. 9	1 reel	
Drifting Along	Robert Bruce Scenic	Sept. 6	1 reel	Dec. 20
Elmer Takes the Air	Stubby Kreuger-Assan-Jordanoff	July 4,'31	2 reels	
Excuses	Bruce Novelty	Nov. 29	1 reel	
Fatal Card, The	W. & E. Howard	Nov. 8	1 reel	
Fit to Be Tied	Burns & Allon	Aug. 2	1 reel	
Food for Thought	Allen & Canfield	Sept. 13	1 reel	
French Line, The	Gina Male	Jan. 24, '31	1 reel	
Gents of Leisure	Chester Conklin	May 9,'31	2 reels	
Go Ahead and Eat	Tom Howard	Jan. 3,'31	1 reel	Dec. 13
Go Ahead and Sing	Tom Howard	Oct. 25	1 reel	Dec. 13
Grand Uproar	Talkartoon	Oct. 4	1 reel	
Great Pants Mystery	Smith & Dale	Feb. 14,'31	2 reels	
Happiness Remedy	Ted Lewis	Feb. 14,'31	1 reel	
Headache, The	Billy House	Mar. 14,'31	2 reels	
He wes Her Man	Gilda Gray	Apr. 25,'31	2 reels	
Helping Hand, The	Solly Ward	Oct. 4	1 reel	
Her Future	Ethel Merman	Sept. 6	1 reel	
His Price	Johnny Burke	Dec. 13	1 reel	Mar. 21, '31
His Wife's Birthday	Solly Ward	Oct. 26	2 reels	
Het Air Merchant	Charlie Ruggles	Sept. 13	2 reels	
Hot Dog	Talkartoon	Mar. 29	1 reel	
Hudson and Its Moode	Leslie Stowe & Speed Young	Apr. 11, '31	1 reel	May 2, '31
Hurry Doctor			8 min.	Mar. 14, '31
I Came First	Herman Timberg	Apr. 12	1 reel	
I'd Climb the Highest Mountain	Screen Song	Mar. 7,'31	1 reel	
I'm Telling You	Willie & Eugene Howard	Mar. 7, '31	1 reel	
In Again, Out Again	Cook-Bond	Dec. 20,	1 reel	Nov. 22
In My Merry Oldsmobile	Screen Song			6.Mar.21,'31
In the Good Old Summer Time	Screen Song	June 7	1 reel	
Introduction of Mrs. Gibbe	Lulu McConnell	Sept. 20	1 reel	
It Might Be Worse	Georgie Jessel	Jan. 3,'31	2 reels	
It's All Over	Marion Harris	Dec. 20	1 reel	
I Wonder Whe's Kissing Her Now	Screen Song	Feb. 14,'31	1 reel	
Just a Pal	Minor Watson	Nov. 15	1 reel	
Lady, You Slay Me	Perkins-Hilpot	Sept. 6	1 reel	
La Schneppe, Inc.	Smith & Dale	Nov. 8	2 reels	
Laugh It Off	June MacCloy	Feb. 14, '31	1 reel	May 9,'31
Let's Stay Single	Frances Williams	Mar. 14,'31	1 reel	
Love in the Suburbs	Victor Moore	Jan. 31,'31	2 reels	
Make Up Your Mind	Alice Boulden	Jan. 10, '31	1 reel	
Male Man, The	Talkartoon	Apr. 25, '31	1 reel	
Many Moons	Bruce Novelty	Aug. 9	1 reel	Sept. 6
Mariutch	Screen Song	Nov. 15	1 reel	Nov. 6
Marry or Else	Arthur & Morton Havell	Oct. 25	2 reels	
Meek Mr. Meek, The	Jimmy Barry	Aug. 16	1 reel	
Meet the Boy Friend	Lillian Roth	Aug. 30	1 reel	
Melodies	Smith Bros., Singing		1 reel	
Miscast	James Kelso-Dolores DeMonde	Mar. 21,'31	1 reel	
Model Women	All Star	Dec. 6	1 reel	
My Gal Sal	Screen Song	Oct. 16	1 reel	
Moonlight and Romance	Moreno-Martini	Feb. 21,'31	1 reel	
M'Lady	Irene Bordoni	Mar. 28,'31	1 reel	
My West	Bruce Novelty	Mar. 7,'31	1 reel	Mar.14,'31
Mysterious Mose	Talkartoon	Dec. 27	1 reel	Dec. 13
New Rhythm	Azplazer & Band	Oct. 18	1 reel	
Noah's Lark	Talkartoon	Oct. 26	1 reel	
Office Blues	Ginger Rogers	Nov. 22	1 reel	
Oh Teddy	Billy House	Dec. 20	2 reels	
Ol' King Cotton	George Dewey Washington	Dec. 27	1 reel	
On a Sunday Afternoon	Screen Song	Nov. 29	1 reel	
Once Over, Light	Burns and Allen	May 23,'31	1 reel	
One Big Night	Ben Blue	Feb. 7,'31	1 reel	
Operatic Selections	Tito Schipa	May 24	1 reel	Nov. 22
Paramount Acts			1 reel	
Paramount Comedies			2 reels	
Paramount Pictorial No. 1	Clara Bow	Sept. 27	1 reel	
No. 2	Fish Faces; Munich Mannikins; Walrus Hunting in Siberia; Stare of To-morrow	Oct. 25	1 reel	
No. 3	In the Gloaming—Lowell Thomas-Jesse Crawford	Nov. 29	1 reel	
No. 4	Whaling in North Atlantic—Lowell Thomas-Leslie Thrasher	Dec. 27	1 reel	
No. 5	Up the River in Mexico—Lowell Thomas-John Phillip Sousa	Jan. 31,'31	1 reel	
No. 6	The Trout Harvest—The Children's Hour— Lowell Thomas	Feb. 28,'31	1 reel	
No. 7	Rudy Vallee—Lowell Thomas Marionette Show	Mar. 28,'31	1 reel	
No. 8	Jesse Crawford-Ruth St. Denis-Lowell Thomas			Apr. 25
No. 9	Harmonies of the Harp; Facts and Fancies in Sports—Lowell Thomas	May 2,'31	1 reel	
Paramount Sound News	(Two Editions Weekly)		1 reel	
Patient, The	The Three Swifts	Nov. 29	1 reel	
Pent House Blues	Muriel D'Or-Cy Kahn	Feb. 21,'31	1 reel	
Post, The	Tom Howard	Mar. 14,'31	1 reel	
Plastered	Willie, West & McGinty	Nov. 22	1 reel	
Please Go 'Way and Let Me Sleep	Screen Song	Jan. 10,'31	1 reel	
Pulling A Bona	Burns & Allen	Jan. 10,'31	1 reel	Nov. 6
Pusher In Tha Face				28 Mar.28,'31
Putting Party, The	Juliet	Dec. 27	1 reel	
Radio Salutes				10 Mar.28,'31
Raising the Roof	Lillian Roth & Band	Aug. 24	1 reel	Oct. 11
Real Estators, The	Smith & Dale	May 2,'31	1 reel	
Red, Green & Yellow	Lulu McConnell	Oct. 18	1 reel	
Resolutions	Billy House	Aug. 30	2 reels	
Row, Row, Row	Screen Song	Dec. 20	1 reel	
Runaway Boys	Bruce Novelty	Jan. 31,'31	1 reel	
Sailor's Luck, A	George Beatty	Sept. 13	1 reel	Nov. 15
Seeing Helen Heme	Helen Lynd	Dec. 8	1 reel	
Seven In One	Juliet	May 21,'31	1 reel	
Silly Scandals	Talkcartoon	May 23,'31	1 reel	May 9,'31
Simply Killing	Willie & Eugene Howard	Jan. 31,'31	1 reel	
Sing, You Dancers	Puck & White	Sept. 20	1 reel	
Sky Scraping	Talkartoon	Nov. 1	1 reel	
Somebody Stole My Gal	Screen Song	Mar. 21,'31	1 reel	May 2,'31
Song Service	Lee Morse & Co.	Oct. 25	1 reel	
Stateroom 19	Clute-La Mar	Jan. 17,'31	1 reel	
Stein Song	Screen Song-Valee	Sept. 8	1 reel	Sept. 8
Stolen Jools	All Star		2 reels	
Story Book Parade, Tha	Children's Ballet	Oct. 4	1 reel	Aug. 23
Strike Up tha Band	Screen Song	Sept. 27	1 reel	
Studie Sap	Chester Conklin	Feb. 28,'31	2 reels	
Sunset Hunter	R. Bruce Scenic	July 12	1 reel	
Sure Cure	Lynn Overman	Nov. 1	1 reel	Sept. 6
Swing You Sinner	Talkartoon	Sept. 20	1 reel	Oct. 11
Taxi	Chester Conklin	Apr. 11,'31	2 reel	
Teacher's Pest	Talkartoon	Feb. 7,'31	1 reel	
Tex in 1999	Texaco Company		7 min.	May 2,'31
Thou Shalt Not	Billy House	May 23,'31	2 reels	May 2,'31
Tongue Tied	Lulu McConnell	Dec. 13	1 reel	
Tons of Trouble	Rudy Muller and Rosie	Jan. 3,'31	1 reel	
Top Notes	Willy Robyn	Mar. 21,'31	1 reel	Mar.14,'31
Tree Sape	Talkartoon	Feb. 21,'31	1 reel	
Tune Detective, The	Dr. Sigmund Spaeth	Apr. 25,'31	1 reels	
Two's Company	Marion Harris	Feb. 7,'31	1 reel	Jan. 3,'31
Tune Detective, The	Dr. Sigmund Spaeth	Feb. 14,'31	1 reel	Nov. 22
Two A.M.	Tom Howard	May 2, '31	1 reel	
Up to Mars	Talkaroon	Nov. 22	1 reel	Nov. 22
Why Continue the Struggle	Casey-McHugh	Nov. 15	1 reel	
You're in the Army Now	Jehnny Burke	Oct. 11	2 reels	

RADIO PICTURES

Title	Star	Rel. Data	Length	Reviewed
Aunte in the Pants	W. Catlett	Nov. 22	2 reels	20.Dec. 13
Blondes Prefer Bonds	Louise Fazenda		2 reels	
Cash and Mary	Vaughn-Cooka-Sargent	Mar. 16	2 reels	
Clean Upon the Curb	Rosco Ates			
County Seat, The	Charles "Chic" Sale			
Dizzy Dates	Dane-Arthur	Dec. 7	2 reels	19.
Dumbelle in Derbies	Gee, K. Arthur-Kari Dane	Feb. 7,'31	1712	19. Mar. 7,'31
Fall te Arms, A	Louise Fazenda	Oct. 20	1774	20.
Guest, The	Maro Connelly	May 25	1 reel	
Hey Diddie Diddie	Nick & Teny	Dec. 7	1 reel	19.
Hot Bridge		May 11	2 reel	
Humanette No. 1	Benny Rubin	Aug. 22	1 reel	8.July 5
Humanette No. 2	Hutchinsen-Lorch	Sept. 1	1 reel	10.
Humanette No. 3	Clyde-Rubin	Oct. 1	1 reel	8.
Humanette No. 4	B. T. Murray	Nov. 20	1 reel	8.Nev. 8
Humanette No. 5	All Star	Dec. 27	1 reel	
Humanette No. 6	Benny Rubin	Jan. 25, '31	1 reel	9.Jan. 3,'31
Humanette No. 7	Nat Carr	Feb. 25,'31	925	10 Mar.14,'31
Humanette No. 8	All Star	Mar. 22,'31	773	9. Mar. 7,'31
Humanette No. 9		Apr. 15,'31	1 reel	
He Loved Her Net	Nick & Teny	Jan. 25,'31	1603	20.
Itching Hour, The	Louise Fazenda	Feb. 1,'31	1937	22.
Knights Before Xmas	Dane-Arthur	Nov. 15	2 reels	18.
Lime Juice Knights	Dane-Arthur	Mar. 22,'31	1831	21. Mar. 7,'31
Lone Starved Ranger, The	Rosco Ates			
Magnata, Tha	Maro Connelly	Mar. 30	1 reel	
Mickey's Bargain	Mickey Yule	Dec. 27	2 reels	19. Dec. 13
Mickey's Crusaders	Mickey Yula	Apr. 12,'31	2 reels	
Mickey's Stampede	Mickey Yule	Feb. 7,'31	1678	19.
Mickey's Winners	Mickey Yule	Aug. 17	2 reels	
Mickey the Romee	Mickey Yule	June 22	2 reels	
Mickey the Whirlwind	Mickey Yule	Apr. 27	2 reels	
Mickey tha Warrior	Mickey Yule	May 25	2 reels	
Moonlight & Monkey Business	Nick & Teny	Nov. 15	2 reels	21. Nov. 15
Palooka Flying Scheel		June 22	1 reel	21.
Pure & Simple	Louise Fazenda	Sept. 15	2 reels	Oct. 11
Razored in Old Kentucky	Nick & Teny	Oct. 20	1699	18 Nov. 8
Second Hand Kisses	Louisa Fazenda	Mar. 29'31	1878	May 2,'31
She Went for a Tramp	Hugh Herbert-Resco Ates	Mar. 15,'31	1771	Mar. 7, '31
Society Goes Spaghetti	Nick & Teny	Sept. 15	2 reels	20. Sept. 27
Strife of the Party, The	Ned Sparks			
Talking Turkey	Benny Rubin	Jan. 25, '31		
Toby Hollowe'en	Toby, the pup	May 1,'31	608	
Toby in the Bucheuse	Toby, the pup	Dec. 7	1 reel	8. Dec. 13
Toby in Circus Times	Toby, the pup	Jan. 25,'31	563	6.
Toby in the Brown Derby	Toby, the pup	Mar. 22,'31	626	7 Mar. 7,'31
Toby Down South	Toby, the pup	Apr. 15,'31	575	7.
Toby the Fiddler	Toby, the pup	Sept. 1	1 reel	7.
Toby tha Miner	Toby, the pup	Oct. 1		8 Nov. 15
Toby the Milkman	Toby, the pup	Feb. 25,'31	620	7.
Toby the Shewman	Toby, the pup	Nov. 22	1 reel	7 Nov. 8
Too Het to Handle	Louise Fazenda	Nov. 15	2 reels	21. Dec. 13
Trader Ginsburg	Nat Carr	Dec. 27	2 reels	18. Dec. 13
Trouble from Abroad	Ford Sterling, Lucien Littlefield		2 reeler	Mar.14,'31
Way of All Fish	Ned Sparks			
Wife O'Reilly	Nick & Teny	Feb. 25,'31	1763	20. Mar. 7,'31

RKO PATHE

(Note: RKO Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

2 reel comedies	22 min.
Pathe News	10 "
Pathe Review	11 "
Aesop's Fables	8 "
Grantland Rice Sportlights	10 "

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Against the Rules	Rainbow Comedy	May 31,'31	2 reels		
All Gummed Up	Whoopee Comedy	May 23,'31	2 reels		
Anoles on Angling	Sportlight	Dec. 28	1 reel		Jan. 3,'31
Animal Fair, The	Aesop Fable	Feb. 1,'31	1 reel		Jan. 31,'31
Backfield Aces	Rockne Football	Oct. 15	1 reel		
Bare Knees	Pollard	Mar. 8, '31	2 reels		Mar 7,'31
Big Cheese, The	Fable	Oct. 26	1 reel		Nov. 6
Breakfast in Bed	Pollard-Panoborn	Nov. 16	2 reels		
Call of Mohammed	Vagabond Adventure	Apr. 7,'31	1 reel		Apr. 4,'31
Campus Champs	Nat Carr	Feb. 1,'31	2 reels		Feb. 14,'31
Chasing Trouble	Checker Comedy	Apr. 26,'31	2 reels		May 9,'31
Cinderella Blues	Aesop Fable	Apr. 12,'31	8 min.		Apr.11,'31
Circus Capers	Fable	Sept. 28	1 reel		Oct. 4
Cohh Goes Fishing	Sportlight	Oct. 5	1 reel		Oct. 4
College Capers	Fable	Mar. 15, '31	1 reel		Mar. 21,'31
Cowboy Blues	Fable	Feb. 15,'31	1 reel		Feb. 7,'31
Dance With Ma	Wanzer-Palmer	Nov. 23	2 reels		
Dangerous Youth	Pollard	Sept. 14	2 reels		Nov. 29
Diamond Experts	Sportlight		1 reel		
Disappearing Enamlee	Dot Farley-Rex Bell	March 1,'31	2 reels		Apr. 4,'31
Dixie Chase, Tha	Sportlight	Nov. 30	1 reel		Dea. 13
Dogs of Solitude	Vagabond Adventure	Feb. 6,'31	1 reel		Feb 14,'31
Dude Ranching	Sportlight	Sept. 21	1 reel		Aug. 16

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Duffer Swings	Farrell Golf Series	Feb. 22,'31	1	reel	Mar. 7,'31
Eve's Fall	All Star	Dec. 28	2	reels	
Farm Foolery	Fable	Sept. 14	1	reel	Sept. 20
Flying Feet	Knute Rockne Football	Oct. 28	1	reel	Sept. 13
Forel	Farrell Golf	Feb. 15,'31	1	reel	Feb. 14'31
Frozen Face	Manhattan Comedy	Apr. 19,'31	2	reels	Apr. 18,'31
Frozen Frolic	Fable	Aug. 31	1	reel	Sept. 13
Gem of Agra	Vagabond Adventure	Oct. 19	1	reel	Sept. 27
Getting on the Green	Farrell Golf	Mar. 22,'31	1	reel	Apr. 11,'31
Gliding	Sportlight	Sept. 21	1	reel	Sept. 7
Glory of Spain	Vagabond Adventure	Nov. 18	1	reel	Nov. 8
Gossipy Plumber, The	Folly Comedy	May 17,'31	2	reels	May 2,'31
Gypped in Egypt	Fable	Nov. 9	1	reel	Nov. 15
Half Pint Polly	Capital Comedy	May 3,'31	2	reels	
Help Wanted—Female	Pellard	Jan. 11,'31	2	reels	Jan. 10,'31
Hidden Goal, The	Rockne Football	Oct. 15	1	reel	Aug. 30
High Steppers	Sportlight	Nov. 18	1	reel	Dec. 13
Hold the Baby	Agnew-Crane-McPhail	Nov. 9	2	reels	
Hot Tamale	Fable	Aug. 3	1	reel	Aug. 9
Hunting Thrills	Sportlight	Apr. 21,'31	1	reel	Apr. 11,'31
Hurricane Island	Vagabond Adventures	Apr. 21,'31	1	reel	Mar. 28,'31
In the Rough	Farrell Golf	Mar. 6,'31	1	reel	Feb. 28,'31
I'll Take That One	All Star	Oct. 5	2	reels	
Jungle Terror	Vagabond Adventure	Oct. 5	1	reel	Sept. 20
Kid the Kidder	Owsley-Marsh	Dec. 7	2	reels	Sept. 20
King of Bugs	Fable	Dec. 21	1	reel	Jan. 3,'31
Last Yard, The	Rockne Football	Oct. 12	1	reel	Aug. 30
Midnight	Fable	Oct. 12	1	reel	Oct. 25
Mad Melody	Fable	Apr. 26,'31	1	reel	May 2,'31
Monarchs of the Field	Sportlight	Dec. 14	1	reel	Dec. 20
Mystic Isles	Vagabond Adventure	Nov. 30	1	reel	Nov. 22
Neat and Tidy	All Star	Nov. 28	2	reels	
Next Door Neighbors	Housman-Deering	Jan. 28,'31	2	reels	Jan. 3,'31
New Waiter, The	All Star	Sept. 14	2	reels	
Night Class	Campus Comedy	June 7,'31	2	reels	
Not So Loud	Melody Comedy	May 3,'31	2	reels	May 2,'31
Office Boy, The	Fable	Nov. 23	1	reel	Nov. 29
One Nutty Night	Wills-Cerney	Nov. 30	2	reels	Nov. 22
Open House	Nick Stuart		20	min.	Apr. 11,31
The Old Hokum Bucket	Aesop Fable	Mar. 29,'31	7	min.	Apr. 4,'31
Outboard Stunting	Sportlight Series		1	reel	
Over the Radio	Pangborn	Dec. 14	2	reels	Feb. 7,'31
Parading Pajamas	Johnny Arthur	Dec. 21	2	reels	Jan. 24,'31
Par and Double Par	Sportlight	Nov. 2	1	reel	Nov. 22
Pathe News	Released Twice Weekly		1	reel	
Parents Wanted	Folly Comedy	Mar. 15,'31	2	reels	Apr. 4,'31
Racqueteers	Sportlight	Oct. 19	1	reel	Oct. 11
Radio Racket	Fable	Mar. 1,'31	1	reel	Feb. 28,'31
Red Riding Hood	Fable	Jan. 18,'13	1	reel	Jan. 31,'31
Rough and Tumble	Sportlight	Jan. 25,'31	1	reel	Feb. 7,'31
Rough House Rhythm	Ed Kennedy	Apr. 5,'31	2	reels	Mar. 14,'31
Royal Flush, The	All Star	Dec. 19	2	reels	Aug. 30
Sands of Egypt	Vagabond Adventure	Nov. 2	1	reel	
Satan's Fury	Vagabond Adventure	Sept. 7	1	reel	Aug. 23
Seein' Injuns	Pollerd	Feb. 15,'31	2	reels	Jan. 3,'31
Self Defense	Sportlight	Sept. 7	1	reel	Sept. 13
Shadow of the Dragon	Vagabond Adventure	Mar. 8,'31	1	reel	Mar. 14,'31
Sink or Swim	Sportlight	Mar. 22,'31	1	reel	9 Mar. 28,'31
Ski Pilot	Sportlight	Feb. 8	1	reel	Feb. 14,'31
Some Babies	Carle-Hiatt	Sept. 21	2	reels	Aug. 16
Speed Limit	Sportlight	Mar. 8,'31	1	reel	Mar. 14,'31
Spirit of Sho-Gun	Vagabond Adventure	Dec. 28	1	reel	Jan. 3,'31
Stage Struck	Walter Catlett	Jan. 18	1	reel	Feb. 28,'31
Stone Age Stunts	Fable	Dec. 7	1	reel	Dec. 13
Tale of Tutulla	Vagabond Adventure	Jan. 25,'31	1	reel	Feb. 7,'31
Tennis Top-Notchers	Tilden-Wills	Apr. 4,'31	1	reel	11 Apr. 4,'31
Thom the Unknown	Vagabond Adventure	Mar. 22,'31	1	reel	Apr. 4,'31
Three Wise Clucks	Glenn Tryon	Apr. 12,'31	2	reels	Apr. 18,'31
Touchdown	Rockne Football	Nov. 2	1	reel	
Toytown Tale	Fable	Jan. 4,'31	1	reel	Jan. 3,'31
Traffic Tangle	Carr-Farley	Nov. 2	2	reels	Nov. 8
Twisted Tales	Arthur Housman-Marion Douglas	Mar. 29,'31	22		Apr. 4,'31
Two Minutes to Go	Rockne Football	Oct. 15	1	reel	
Under Cover	Sportlight	Jan. 11,'31	1	reel	Jan. 24,'31
Under Par	Farrell Golf	Mar. 15,'31	1	reel	9 Mar. 28,'31
Under the Cock-Eyed Moon	Carney-Wills	Oct. 28	2	reels	Nov 15
Well of Fortaleza, The	Vagabond Adventure	Feb. 28,'31	1	reel	Feb. 21,'31
Winning Putts	Farrell Golf	Mar. 1,'31	1	reel	Apr. 4,'31
Wizard Land	Vagabond Adventure	Dec. 14	1	reel	Dec. 13

STATE RIGHTS

Title	Star	Distributor	Length Feet	Mins.	Reviewed
At the Photographers	Harry Delf	Elbee	2	reels	
Beauty Secrets from Hollywood—No. 1 (technicolor)		Welshay			Mar. 14,'31
Besides the Western Sea		Castle Film	1	reel	
Birds of a Feather		Ideal	8	min.	Apr. 4,'31
Blind Youth	Lou Tellegen	Capital	2	reels	
Bosom Friendship	Novelty	UFA	10	min.	
Bring on the Bride		Elbee	2	reels	Nov. 9
Broken Doll, The	Sadie Banks	Judea Films	1	reel	
Coast to Coast	Talker	Visugraphic	2	reels	Aug. 30
Down Hawaii Way	Color Novelty	Castle	1	reel	
Electric Ship	Educational	General Electric		9	Nov 8
Eli-Eli	Cantor Waldman	Judea Film	950	ft.	
Evening in Jewish Camp	Eval Miller	Judea Film	1000	ft.	
Felix Fernandino		Imoerial		9	Nov 22
Friend Husband		Burr	2	reels	
Frost and Old Lace		UFA	1	reel	Sept. 20
In the Goold Old Summer Time		Ideal	8	min.	Apr. 4,'31
Jewish Gypsy	Hymie Jacobson	Judea Films	1900	ft.	
Jewish Melody	Cantor Waldman	Judea Films, Inc.	1	reel	
Kids and Pets	Color Novelty	Castle	1	reel	
Kol Nidre No. 1	Cantor Schmilikel	Judea Films	900	ft.	
Kol Nidre No. 2	Cantor Waldman	Judea Films	950	ft.	
Land of Freedom	Seymour Reitztelt	Judea Films, Inc.	2	reels	
Legend of the Skies		Ideal	6	min.	Mar. 14,'31
Mal-Ko Mashma-Lou	Harry Feld	Judea Films			
Measuring Time		UFA Film	7	min.	Sept. 27
Meet the Family	Harry Delf	Elbee	2	reels	
Monkey Business			8	min.	Apr. 4,'31
Monkey Squawks		Burr			
Natascha	Pinchus Lavenda	Judea Films, Inc.	2	reels	
Niagara Falls		Essanay			Dec. 20
Oh Doctor	Special Cast	Judea Films	1800	ft.	
One Day		Visugraphic			Dec. 6
Peas and Ques		Pro Patria			Dec. 8
Peculiar Pets		Ideal	8	min.	Apr. 4,'31
Poem in Stone, A		Ideal	7	min.	Mar. 14,'31
Polo		Visugraphic	10	min.	Nov. 29
Sacred Elephants of India		Ideal	8	min.	Mar.21,'31
Sailors' Sweetheart	Hymie Jacobson	Judea Films, Inc.	2	reels	
Shoemaker's Romance		Judea Films	1900	ft.	
Signed, Sealed & Delivered	Special Cast	Burr			
Sixty Minutes From Broadway	Color Novelty	Castle	1	reel	
Some Wild Appetites	Felix Fernandino &	Ideal	8	min.	Mar.21,'31
Spanish Rhythm	Orch	Imperial	9	min.	Nov. 29
Spring Is Here		Ideal	9	min.	Mar.21,'31
Style and Class	Marty Barratz	Judea Films	2000	ft.	
Summer Harmonies	Song Cartoon	Biophone	1	reel	Oct. 5
Talk-o-Graphs	Norman Brokenshire	Henry Sonenshine	9	min.	Nov. 29
Tee Time	Felix the Cat	Copley Films	1	reel	Apr. 5
Trouble from Abroad	Brock-Radio				Mar. 14,'31
Una-Sana-Takof	Cantor Waldman	Judea Films	950	ft.	
Wings of Tomorrow		Visugraphic	10	min.	May 2,'31
World Unseen, A	Scientific	UFA	12	min.	

SYNDICATE PICTURES CORPORATION

Alice Chops the Suey		Feb.	1,'31		
Alice Gets Stage Struck		Jan.	15,'31		
Alice Gets Stung		Oct.	15		
Alice Loses Out		Mar.	1,'31		
Alice on the Farm		Oct.	1		
Alice Picks the Champ		Mar.	15,'31		
Alice Plays Cupid		Apr.	1,'31		
Alice Rattled by Rats		May	1,'31		
Alice Solves the Puzzle		Apr.	15,'31		
Alice the Jailbird		Nov.	1		
Alice Wins the Derby		Nov.	15		
Alice in the Jungle		Jan.	1,'31		
Alice's Balloon Race		Dec.	15		
Alice's Egg Plant		Dec.	1		
Alice's Little Parads		Sept.	1		
Alice's Mysterious Mystery		May	15,'31		
Alice's Orphan		Feb.	15,'31		
Alice'e Tin Pony		Sept.	15		
Broken Spur, The	Jack Hoxie	Feb.	1,'31	2 reels	
Cyclone Bliss	Jack Hoxie	Oct.	15	2 reels	
Desert Bridegroom	Jack Hoxie	Jan.	15,'31	2 reels	
Desert's Crucible	Jack Hoxie	Oct.	1	2 reels	
Dead or Alive	Jack Hoxie	Nov.	15	2 reels	
Double-O, The	Jack Hoxie	Dec.	1	2 reels	
Marshall of Money Mint	Jack Hoxie	Sept.	15	2 reels	
Rider from Nowhere	Jack Hoxie	Nov.	1	2 reels	
Romantic Sheriff, The	Jack Hoxie	Jan.	1,'31	2 reels	
Sparks of Flint	Jack Hoxie	Feb.	15,'31	2 reels	
Two-Fisted Jeffersen	Jack Hoxie	Sept.	1	2 reels	
Western Romance	Jack Hoxie	Dec.	15	2 reels	

TALKING PICTURE EPICS

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Animal World of Meke Believe	Dr. Reymond L. Ditmers	Apr., '31	1	reel	May 2,'31
Bird Islands of Peru	Dr. Robt. Cushmen Murphy	Feb. 12, '31	1	rool	Nov. 8
Fight to Live	Dr. Raymond L. Ditmars	Apr., '31	1	reel	
Freaks of Nature	Dr. Raymond L. Ditmars	June 14,'31	900		
In the Realm of Goblins	Dr. Raymond L. Ditmars	Aug. 31,'31	960		
Land of Evengeline	Wanderlust (No. 2)	Jan. 30, '31	1	reel	Feb. 14,'31
Let's Sing	Howard Wade Kinsey	Sept. 1	960		
Like e Beever	Dr. Raymond L. Ditmers	Feb. 12,'31	840		Feb. 14, '31
Monkey Whoopee	Dr. Raymond L. Ditmars	Dec. 25	900		
Naked Man vs. Beast	Martin Johnson	Oct. 15	960		
Seeing Bermude an e Bicycle	(No. 1) Wanderlust	Oct. 15	960		Dec. 13
Today and Yesterdey	Heerst News	Nov. 15,'29	2900		

TIFFANY

Title	Star	Rel. Date	Length	Reviewed
Color Symphonies Series	6 In Technicolor		1 reel	
Chinese Flower Boat		July 5		
Dancing Bear		June 10		
Parisian Nights		June 25		
Kentucky Jubilee Singers	Series of 6			
Old Black Joe		May 1	2 reels	
Pickin' Cotton			1 reel	Dec. 13
Road Home, The			2 reels	
Slave Days			1 reel	Dec. 6
Welcome Home		Dec. 12	1 reel	Nov. 29
Musical Fantasies	Series of 6		1 reel	
Fire Worshippers		Aug. 10		Sept. 27
Memories		Apr. 23		
William Tell		Aug. 1		
Way Down South				Dec. 6
Paul Horst Comedies	Series of 6			
De Wolld's Champion				Dec. 6
One Punch O'Toole		Mar. 23	18	Mar. 28,'31
Tale of e Flea, The				
Missing Link, The				
Rolling Stone Series	Series of 6			
In the Mountains		Sept. 25	1 reel	Sept. 6
The Desert		Dec. 18		
Tiffany Chimp Series	8 Monkey Comedies		2 reels	
1. Blimp Mystery, The				Sept. 27
2. Little Covered Wagon, The		Sept. 5		Aug. 30
3. Little Big House, The		Oct. 15		Oct. 4
4. Little Divorcee, The				Dec. 6
5. Nine Nights in e Bar Room		Jan. 28, '31		Jan. 3,'31
6. Chasing Around		Mar. 23,'31	2 reels	16 Mar. 28,'31
7. Africa Squawks				
8. Apeing Hollywood				
Voice of Hollywood Series	Station S-T-A-R		26	1 reel each
No. 18	Neil Hamilton	Aug. 10		
No. 17	Laura La Plante	Aug. 20		
No. 18	Gleason & Armstrong	Sept. 11		
No. 19	Johnny Hines			
No. 20	James Hall			Oct. 11
No. 21	Conklin & Christy			
No. 22	Ian Keith			
No. 23	Sammy Cohen-Tiffany Talking Chimps			Dec. 6
No. 24	Leon E. Janney	Dec. 21		
No. 25	Seben 'n' Leben	Jan. 20,'31		
No. 26	Kenneth Harlan	Mar. 2,'31	10	Mar. 28,'31

UNITED ARTISTS

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
The Americans Come	Otto Matieson	Aug. 2	978		
Wizard's Apprentice		Aor. 20	840		Sept. 20
Zampa		Sept. 6	1 reel		Sept. 6

UNIVERSAL

Title	Star	Rel Date	Length Feet	Mins.	Reviewed
Arabian Knights	Slim Summerville	Aor. 8,'31	2 reels		Mar. 28,'31
All Excited	Sidney-Murray	Mar. 25,'31	2 reels		
Africe	Oswald Cartoon	Dec. 1			Nov. 29
Alaska	Oswald Cartoon	Dec. 15			Dec. 20
All for a Lady	Leather Pusher Series No. 6	Dec. 31	2 reels		Nov. 29
Band Master, The	Oswald Cartoon		1 reel		
Brother for Sale	Sunny Jim	June 25	2 reels		Dec. 21
Butter in Yeggman, The	Sidney-Murray	May 8,'31	2 reels		Apr. 11,'31
Champion, The	Leather Pushers	Feb 25,'31	2 reels		
Cat's Paw, The	Red Star Comedy	July 8,'31	2 reels		Apr. 4,'31
China	Oswald Cartoon	Jan. 12,'31	1 reel		
Comeback, The	Leather Pusher Series No. 4	Dec. 3	2 reels		
Country School, The	Oswald Cartoon	May 5,'31	1 reel		
Dangeroue Daze	Red Star Comedy	Mar. 11,'31	2 reels		Mar. 14,'31
Detective, The	Oswald Cartoon	Sept. 22	1 reel		Oct. 11
Discontented Cowboys	Sidney-Murray	Nov. 12	2 reels		Oct. 11
Divorce A La Carte	Sidney-Murray	Apr. 15,'31	2 reels		Mar. 14,'31
Farmer, The	Oswald Cartoon	Mar. 23,'31	1 reel		Mar. 14,'31
Fireman, The	Oswald Cartoon	Aor. 6,'31	1 reel		
Fowl Ball, The	Oswald Cartoon	Oct. 13	1 reel		
Framed	Leather Pusher Series No. 7	Jan. 14,'31	2 reels		Dec. 13
Go to Blazes	Sidney-Murray	Oct. 15	2 reels		Nov. 8
Hammer & Tongs	Leather Pusher Series No. 2	Oct. 8	2 reels		
Hello Russia	Slim Summerville	Jan. 7,'31	2 reels		Dec. 20
Hello Napoleon	Red Star Comedy	June 8,'31	2 reels		
Here's Luck	Slim Summerville	May 20,'31	2 reels		May 2,'31
Heroes of the Flames	Tim McCoy	June 2,'31		17	Apr. 4,'31
Hot and Bothered	Sidney-Murray	Mar. 4,'31	2 reels		
Howdy Mate	Red Star Comedy	July 22,'31	2 reels		
In Old Mazuma	Sidney Murray	Jan. 21,'31	2 reels		Jan. 3,'31
It Happened in Hollywood	Red Star Comedy	Feb. 2,'31	2 reels		Nov. 29

Kane Meets Abel	Leather Pushers	Feb. 11,'31	2 reels	
Kid Roberts	Leather Pusher Series No. 1	Sept. 3	2 reels	
Knockout, The	Leather Pusher Series No. 3	Nov. 5	2 reels	Oct. 11
Lady Killer, A	Leather Pusher Series No. 8	Jan. 28,'31	2 reels	
Laughback, The	Red Star Comedy	Dec. 24	2 reels	Jan. 3,'31
Let's Play	Slim Summerville	Apr. 29,'31	2 reels	
Love Punch, The	Sidney-Murray	Dec. 10	2 reels	Nov. 22
Mardi Gras	Leather Pusher Series No. 5	Dec. 17	2 reels	Nov. 22
Mars	Oswald Cartoon	Dec. 29	1 reel	
Mexico	Oswald Cartoon	Nov. 17	1 reel	Nov. 29
Navy, The	Oswald Cartoon	Nov. 3	1 reel	Nov. 15
No Privacy	Red Star Comedy	Apr. 22,'31	2 reels	
North Woods	Oswald Cartoon	June 1,'31	1 reel	
One Day to Live	Red Star Comedy	Apr. 1,'31	2 reels	
One Day to Live			10 min.	Ap. 11,'31
Parisian Galetiss	Slim Summerville	June 17,'31	2 reels	
Ou La La	Slim Summerville	Nov. 28	2 reels	Nov. 15
Parlez-Vous	Summerville	Sept. 10	2 reels	Aug. 18
Rolling Along	Sidney-Murray	Oct. 1	2 reels	
Royal Bluff	Slim Summerville	Feb. 18,'31	2 reels	Feb. 28,'31
Sargie's Playmates	Slim Summerville	Mar. 8,'31	2 reels	Feb. 21,'31
Scared Stiff	Red Star Comedy	May 13,'31	2 reels	May 2,'31
Stay Out, The	Sidney-Murray	May 24,'31	2 reels	
Shipwreck	Oswald Cartoon	Feb. 9,'31	1 reel	Feb. 21,'31
Singing Sap	Oswald Cartoon	Sept. 15	1 reel	Sept. 20
Stay Out, The	Sidney-Murray	May 27,'31	1 reel	
Stone Age, The	Oswald Cartoon	June 15,'31	1 reel	
Strange as It Seems No. 1	Novelty	Sept. 1	1 reel	Sept. 20
Strange as It Seems No. 2	Novelty	Sept. 29	1 reel	Oct. 11
Strange as It Seems No. 3	Novelty	Nov. 3	1 reel	Nov. 22
Strange as It Seems No. 4	Novelty	Dec. 22	1 reel	Dec. 13
Strange as It Seems No. 5	Novelty	Jan. 19,'31	1 reel	Jan. 3,'31
Strange as It Seems No. 6	Novelty	Feb. 16,'31	1 reel	Feb. 7,'31
Strange as It Seems No. 7	Novelty	Mar. 16,'31	1 reel	Mar. 14,'31
Strange as It Seems No. 8	Novelty	Apr. 13,'31	1 reel	Apr. 11,'31
Strange as It Seems No. 9	Novelty	May 11,'31	1 reel	
Strange as It Seems No. 10	Novelty	June 8,'31	1 reel	
Sunny South	Oswald Cartoon	Apr. 20,'31	1 reel	May 2,'31
Talking Newsreel		Sept. 29	1 reel	
We We Marie	Slim Summerville	Oct. 29	2 reels	Oct. 11
You said it Sailer	Red Star Comedy	Nov. 19	2 reels	Nov. 15

VITAPHONE SHORTS

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Adventures in Africa	No. 1. Into the Unknown		2 reels		
Adventures in Africa	No. 2. An African Boma		2 reels		
Adventures in Africa	No. 3. The Lion Hunt		2 reels		
Africa Shrieks	Hugh Cameron		1 reel		
Ain't Nature Grand	Looney Tunes No. 7				Jan. 24,'31
Alaska—Laff Tour	Eddie Lambert		1 reel		
Algiers	Novelty Scenic		1 reel		
Alpine Echoes	Douglas Stanbury		1 reel		Dec. 13
Angel Cake	A. Rasch Girls-C. Landry, J. Ray Foursome		2 reels	Feb. 21,'31	
At the Round Table	Hellinger-Hopper-Runyon-Corbett		1 reel		Oct. 4
At Your Service	Landis-Halligan-Blackwood		833	7	
Baby Bandit, The	Babby Watson-Ann Cornwall		1 reel		
Bard of Broadway, The	Walter Winchell		2 reels		Oct. 4
Barefoot Days	Cast of Children		1 reel		
Believe It or Not, No. 1	Robert L. Ripley		2 reels		May 24
Believe It or Not, No. 2	Robert L. Ripley		1 reel		Dec. 6
Believe It or Not, No. 3	Robert L. Ripley		1 reel		
Believe It or Not, No. 4	Robert L. Ripley		1 reel		Nov. 1
Believe It or Not, No. 5	Robert L. Ripley		1 reel		Aug. 30
Believe It or Not, No. 6	Robert L. Ripley		1 reel	7	Mar. 28,'31
Believe It or Not, No. 7	Robert L. Ripley		1 reel		Feb. 21,'31
Believe It or Not, No. 8	Robert L. Ripley		1 reel		
Believe It or Not, No. 9	Robert L. Ripley		1 reel		
Believe It or Not—No. 10	Robert L. Ripley		1 reel		
Big Deal, The	Harry Holman		1 reel		
Big Man From the North	Looney Tunes No. 8		1 reel		Jan. 10,'31
Border Patrol, The	Frisco-Knapp-Graham		2 reels		Jan. 24,'31
Booze Hangs High, The	Looney Tunes No. 4		1 reel	8	Oct. 4
Beske's Holiday	Luney Tunes No. 11		1 reel		May 9,'31
Box Car Blues	Looney Tunes No. 5		1 reel		
Bridal Night	Arthur-Merriam		1 reel		
Bright Sayings	Shirley-LeMay		1 reel		
Bubble Party, The	Geo. Sweet		629	7	
Bubbles	Vitaphone Kiddies		688	8	
Cave Club, The	Leach, Merman-Pierlot		793	9	
Check Up, The	Jack Hazzard		1 reel		
Cheer Leader, The	Tom Douglas		826	9	
Christmas Knight	Washburn-Eddy-Middleton		696	8	
Cold Turkey	H. Broderick-L. Crawford		1 reel		
Collene Capers			1 reel		Nov. 8
Compliments of the Season	Dressler-Lane-O'Brien		2 reels		
Conge Jazz	Looney Tunes No. 2		1 reel		Aug. 30
Court Plastered	Helen Broderick		1 reel		Jan. 24,'31
Crimes Square	Pat O'Brien-Mary Duncan		1 reel		
Cry Baby	Vernen-Treen		1 reel		
Cryin' for the Carolina			1 reel		
Curses	Moore-Clement-Blackwood		2 reels		Feb. 21,'31
Dandy and the Belle, The	Frank McGlynn, Jr.-Mary Murray		1 reel		
Darling Brute, The	Jack Hazzard		1 reel		
Dining Out	Kent-Lake		1 reel		
Doctor's Wife	Pangborn-Astor-Mitchell		2 reels		
Donkey Business	Edgar Bergen-C. Graver		1 reel		
Down the Blue Danube				8	Apr. 25,'31
Ducking Duty	Conklin-Morgan		493	5	
Dumb Luck	Frank Orth-Ann Codee		1 reel		
Dumb Patrol	Looney Tunes No. 9		1 reel	7	Mar. 28,'31
Duel, The	Fields-Teasdale		1 reel		
Emergency Case	Hugh-Cameron		1 reel		Sept. 27
Envy	Dressler-Brent-Evans		1 reel		
Eternal Triangle, The	Rich-Standing-Kallz		1 reel		
Everything Happens To Me	Carson-Hoyt		1 reel		
Excuse the Pardon	Morgan-Alexander		1 reel		Dec. 13
Family Ford	Jim Harkins		1 reel		
Fashion's Mirror	Newberry-Thompson		1 reel		
Feminine Types	Jean Barrios		1 reel		
Find the Woman	Hugh O'Connell		817	9	
Five Minutes From the Statien	Overman-Churchill-Sidney		2 reels		
For Art's Sake	Broderick-Crawford		1 reel		Sept. 27
For Two Cents	De Wolf Hopper		934	10	
Fore	Ford-Lane		1 reel		
Fowl Triangle			1 reel		Feb. 14,'31
Frame, The	Boyd-Middleton		1 reel		
Freshman Love	Ruth Etting-Jeanie Lang-Don Tompkins		1 reel	20	Apr. 18,'31
Gangway	Joe Penner		2 reels		
Gates of Happiness	Arthur Pat West		1 reel	8	Sept. 27
Girls We Remember			1 reel		Dec. 13
Globe Trotter, World Wide Travel Talks	E. M. Newman				
No. 1—Animals of the Amazon			1 reel		
Good Mourning	Eddie Fay-Dressler-White		1 reel		
Good Pie Forever	Billy Wayne-Selma White		1 reel		
Good Times	Madge Evans		1 reel		Mar. 14,'31
Gob, The	Skelly-Evans-Shannen-Shea		2 reels		
Grand Dame, The	Patsey Kelly		1 reel		May 9,'31
Grounds for Murder	Foster-Glendenning		1 reel		
Hanover, The	Neely Edwards-B. Granville		1 reel		
Handy Guy, The	Earl Sande		2 reels		
Happy Hottentots, The	Joe Frisco		1 reel		Oct. 25
Harmonizing Songs	Joseph Harmon		1 reel		
Hard Guy	Seeneer-Tracy, Katherine Alexander		1 reel		Sept. 6
Headache Man, The	Clements-Cavanaugh		1 reel		Jan. 17,'31
Heart Breaker, The	Eddie Foy, Jr.		1315	15	Oct. 4
Helle Sucker	Huoh O'Connell		1 reel		
Her Relatives	Neely Edward		1 reel		
His Bin Ambition	Potter Series, Littlefield-Ward		2 reels	19	Aug. 30
His Puhile	Morris & Campbell		2 reels		
Hocus Pocus	Edgar Bergen-C. Graver		1 reel		
Hitting the High C's	Frank & Milt Britton & Band		1 reel		Aug. 30
Hold Anything	Looney Tunes No. 3		1 reel		
Home Maid	Hackett-Hall-Burley		1 reel		
Honeymoon Trail, The			1 reel	7	Apr. 4,'31
Honolulu	Madison-Marsh		1 reel		
Horse Sense	Bob Roebuck		1 reel		
Horseshoes	Lynn Overmann		1 reel		
Hot Sands	Billy Wayne-Thelma White		1 reel		
How I Play Golf	Bobby Jones				
No. 1—The Putter			2 reels		Apr. 25,'31
No. 2—Chip Shots			1 reel		Apr. 25,'31
No. 3—The Niblick			1 reel		Apr. 25,'31
No. 4—The Mashie Niblick			1 reel		
I'll Fix It	Kent-Lake		1 reel	9	Mar. 28,'31
Inventer, The	Billy Wayne-Thelma White		1 reel		
Jay Walker, The	Chester Clute		1 reel	10	Sept. 13
Jessel, George, and The Russian Art Choir			1 reel		Feb. 21,'31
Knocking 'Em Cold	Andrew Tombes		1 reel		
Last But Not Leased	Billy Wayne-Thelma White		1 reel		Mar. 21,'31
Last Straw, The			8 min.		May 2,'31
Lady Killer, The	Eric Dressler		1 reel		
Last Straw, The	Romney Brent		1 reel		
Legacy, The	Betty Compton		2 reels	15	Aug. 30
Letters	Pauline Garon		800	9	
Let's Merge	Doree Leslie		1 reel		
Lodge Night	Phillips-Cox		1 reel		
Lonely Gigolo	Lotti Leder		922	9	Oct. 25
Looney Tunes					
No. 1—Sinkin' In the Bathtub			1 reel		
No. 2—Conge Jazz			1 reel		Aug. 30
No. 3—Hold Anything			1 reel		
No. 4—Beeze Hangs High, The			1 reel		Oct. 4
No. 5—Box Car Blues			1 reel		
No. 6—Big Man From the North			1 reel		Jan. 10,'31
No. 7—Ain't Nature Grand"			1 reel		Jan. 24,'31
No. 8—Ups 'n Downs			1 reel		Apr. 4,'31
No. 9—Dumb Patrol			1 reel		Mar. 28,'31
No. 10—Yodeling Yokels			1 reel		
No. 11—Bosko's Holiday			1 reel		
No. 12—Trees' Knees			1 reel		
Lost and Found	Demarest-Bond		1 reel		
Love Nest, The	Billy Wayne-Thelma White		1 reel		Mar. 21,'31
Lucky Break	Fox			21	Oct. 25
Madame of the Jury	Judith Andersen		1 reel		
Maid to Order	Eleaner Shalor-Bob Lynn		1 reel		May 2,'31
Making Good	Joe Penner		1 reel		Apr. 4,'31
Many Happy Returns	Connolly-Gottschalk-Evans		2 reels	17	Aug. 30
Married	Flint-Ridges-Foran		1 reel		
Masquerade	V. Osborn-R. D'Arcy-W. Lytell		2 reels		
Martinelli					
Aria from "Aida"			1 reel		
Nina			1 reel		Apr. 18,'31
Pagliacci			1 reel		
Prison Scene from "Faust"			1 reel		Sept. 27
Temple Scene from "Alda"			1 reel		
The Ship's Concert			1 reel		
Troubadour, The			1 reel	7	May 9,'31
Two Popular Italian Songs			1 reel		
Military Post, The	Roberte Guzman		1 reel		
Modern Fairy Tales			1 reel		
Merry Meledies			7 min.		Apr. 25,'31
Modern Business			1 reel		
Money, Money, Money	Masen-Keeler		876		
Mr. Intruder	Otto Kruger		1 reel		
Music Racket, The	Lee Morse		1 reel		Oct. 25
My Mistake	Donald Brian, Pat O'Brien		1 reel		
Naggers, The	Mr. & Mrs. Jack Norworth		1 reel		
Naggers' Day of Rest, The	Mr. & Mrs. Jack Norworth		1 reel		Jan. 17,'31
Naggers Go Rooting, The	Mr. & Mrs. Jack Norworth		1 reel		Jan. 10,'31
Naggers Go South, The	Mr. & Mrs. Jack Norworth		1 reel		
Naggers Go Camping, The	Mr. & Mrs. Jack Norworth		1 reel	8	Mar. 28,'31
Naggers in the Subway, The	Mr. & Mrs. Jack Norworth		1 reel	10	
Naggers at the Dentist's, The	Mr. & Mrs. Jack Norworth		1 reel		May 2,'31
Nay, Nay, Nero	Cameron-Watson		1 reel		
New Racket, The	Bradbury-Homer		1 reel		
Night Club Revels	W. O'Keefe-Collette Sisters		1 reel		
Nightingale, The	Osborne-Talbot-O'Brien		2 reels		Jan. 31,'31
No-Account, The	Hardie-Hutchinsen		777	9	
No Privacy	Lloyd Hamilton		20 min.		May 2,'31
No Questions Asked	Little Billy-Jed Prouty		1 reel		
Number, Please	Sheila Barrett-L. Barrie		1 reel	10	Mar. 21,'31
Office Scandal, The	Bergen-Graher		1 reel		Jan. 31,'31
Old Flame, The	Audray Dale-John Marsdon		1 reel		
Old Seidelburg	Peterson-Renme-Reed-Gilmore		1 reel		
One Good Turn	Ruth Etting-Jay Velle		2 reels		
One on the Aisle	Lon Hascall		1 reel		
One Way Out	Chas. Lawrence-Thelma White		1 reel		Feb. 21,'31
Only the Girl	Wattles-Marsh		580	8	
On the High "C's"				9	Apr. 4,'31
On the Job	Frank Orth-Ann Codee		1 reel		
Opening Night	Sands-Jacoson-Hoyt		1 reel		
Pa Gets a Vacation, Potter Series	Littlefield-Ward		1243	14	
Painter, The	Frank Orth				
Paper Hanging	Johnny Arthur		1 reel		
Partners	Wm. Gaxton-Geo. Haggerty		2 reels	21	Apr. 4,'31
Paulo, Paquita & Chiquita			832	9	
Peace and Quiet	Billy Wayne-Barbara Leonard		1 reel		
Perfect Understanding, A	May-Oaks		537	8	
Pest of Honor, The	Short-Fielding-Hall		1 reel		
Play Boy, The	Fox-Curtis		2 reels		
Playing With Fire	Jack Hazzard		1 reel		
Politics	George Iessel		2 reels		Dec. 13
Poor Little Butterfly	Technicolor		1 reel		
Poor Fish, The	Cavanaugh-Rides-Schafer		1 reel		
Private Engagement, A	Yacht Club Boys		1 reel	8	Sept. 27
Purely an Accident	Brown-Kearns-Otte		1 reel		
Putting It On	Jarvis-Bond		1 reel		
Reno or Bust	Morgan-Hager		1 reel		Aug. 23
Riding Master, The	Charles Hackett-Rosa Low		9 reels		Nov. 8
Romeo & Juliet	Poodles Hanaford		1 reel		
Recruits, The	The Three Sailors-Clements		1 reel		Feb. 21,'31
Revenge Is Sweet	L. Adams-Weeks-Allworth		2 reels	9	Mar. 28,'31
Roseland	Eddie Buzzell		2 reels	14	
Rural Hospitality	Roger Imhof		1 reel		
Russian Around	Arthur Pat West		1 reel		
Russian Rhapsody, A	Kuznetzoff & Nicolina		704	8	
Salesman, The	Orth Vernon		1 reel		
Santry, Henry, & Orchestra			1 reel		Feb. 28,'31
Sax Appeal	Joe Penner		1 reel		
School Daze	Musical-song-dance skit		1 reel		Aug. 30
Scotch Love	Blare-Swinburn-Collins		1 reel		
Scotch Taffy	Scott Sanders		1 reel		Oct. 25
Second Childhood	Mayall-Mackin		1 reel		
Seeing Off Service	Penner-Busley-McNaughton		2 reels		Nov. 1
Seeing Sarah Off	Sylvia Clark		1 reel		
Seeing Things	Demarest-Auer-Fielding		1 reel	9	Oct. 18
Service Strines	Penner-Waddell		1 reel		Jan. 10,'31
Servant Problem, The	Murray-Oakland-Stauber		1 reel		
Shio Ahoy	All Star		1 reel		June 7
Showin' Off	Vitarhone Kiddies		1 reel		
Sitting Pretty	Joe Phillips-Ruth Donnelly		1 reel		May 9,'31
Skin Game, The	Irving-White-Duffy		1 reel		
Sky High	Janet Reade-Dudley Clements		1 reel	10	Mar. 28,'31
Sleeny Head	Frank Orth-Ann Codee		1 reel		Feb. 21,'31
South Sea Pearl	Gaston Glass		2 reels		May 10
Spirits of 76th Street	Helen Broderick		1 reel	17	May 2,'31
Squaring the Triangle					
Stars of Yesterday	Old Film Stars		1 reel		Feb. 28,'31
Stepeing Out	Penner-Phillips-Donnelly		1 reel		Oct. 25
Straight and Narrow	Robins-Jenkins		1 reel		
Strange Case, The	Charles Halton		1 reel		
Strong and Willing	Trixie Friganza		1 reel		Sept. 27
Strong Arm, The	Harrington-O'Neil		1 reel		
Stuttering Romance, A	Joe Penner-Derethea Chard		1 reel		
Substitute, The	Chas. Lawrence		1 reel		Sept. 27
Surprise	Dugan-Leonard		1038	12	
Suspicion	Lyens-Earle-Morne		1 reel		

CLASSIFIED Advertising



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SACRIFICING DOWN PAYMENT — Two brand new Strong Junior Reflector Arc Lamps and two 30 ampere Garver Rectifiers never taken from cases. List price $780.00. Due to lease trouble sacrificing down payment. First $465.00 takes outfit. Send draft to STEBBINS THEATRE EQUIPMENT COMPANY, 1804 Wyandotte Street, Kansas City, Mo., they will make shipment. ADDRESS D. G. SHADE, EMPIRE THEATRE, Kansas City, Mo.

FOR SALE: SOUND ON DISC EQUIPMENT (Worth $775.00) slightly used; Mellaphone Turntables, Samson Amplifier and Tubes, Two Dynamic Cone Speakers, Booth Monitor and Fader. ALL FOR $250.00. Address Box No. 51, Motion Picture Herald, 1790 Broadway, New York.

THEATRE EQUIPMENT, new and used. Opera chairs, projectors, screens, generators, rectifiers, reflecting arc lamps, etc. Write for bargain list and catalog. Address Movie Supply Co., 844 Wabash Ave., Chicago, Illinois.

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BIG BARGAINS—Re-Built Simplex Motor Driven Machines with type "S" Lamp Houses, with late type Flat Belt friction drive Speed Controls, $300.00 each. Re-Built Powers 6B Motor Driven Machine, $235.00 each. DeLuxe Motiograph Machine, $250.00 each. Big Stock of Exhaust and Oscillating Fans for DC and AC current. Generators, all makes, ticket selling machines, film containers, etc., all at bargain prices for immediate shipment. Write— ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue Chicago, Illinois.

FOR SALE—2 Late Model Peerless Reflector Arc Lamps like new, $130.00 each; 2 Simplex Projectors perfect condition, $195.00 each; Hertner Generator complete, $150.00. Address Box No. 485, Rochester, New York.

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S. O. S. SELLS REPLACEMENTS FOR ALL SYSTEMS:—PACENT, DeFOREST, R.C.A., WESTERN ELECTRIC, PHOTOTONE, TONE-O-GRAPH, MELLAPHONE, UNIVERSAL, WEBER, SONOFILM: Potassium Photocells, $14.95; Caesium Photocells, $17.95; G. E. Exciter Lamps, 98c; Ample-Tone Optical Systems (fit all makes), $24.70; A.C. Head Amplifiers, $29.50; Genuine Synchronous Motors, $26.46; Tone Controls, $4.95; Wright-DeCoster Horns, $17.64; Jensen Tube Type Speakers, $21.25. Write us your needs. S. O. S. Corp., Dept. E-H, 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

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A-1 PROJECTIONIST, experienced on any equipment, seven years' experience, will go anywhere. Address Box No. 7, Motion Picture Herald, 1790 Broadway, New York.

SOUND PROJECTIONIST, ALL MACHINES. Alone. Address, PROJECTIONIST, 1819 Humboldt Boulevard, Chicago, Illinois.

FEATURED ORGANIST — AT LIBERTY—Ten years' experience, three solid years with Loew's. Featuring Spot Solos, first class Slide Presentations and Microphone Novelties. Good instrument desired—moderate salary—any location considered. Also experienced manager. If interested, address Box No. 48, Motion Picture Herald, 1790 Broadway, New York.

MOTION PICTURE OPERATORS available; experienced on Western Electric. Write ASSOCIATED PROJECTIONISTS, 103 North Rowan Avenue, Los Angeles, California.

THEATRICAL SIGN ARTIST, open for position. Address ED WINTER, Savannah, Georgia.

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50—11x14 Window Cards, $1.80; 1,000—3x8 Dodgers, $1.00; prepaid. Address KING SHOPRINTERS, Warren, Illinois.

Renew Your Old Screen

HAVE YOUR OLD SOUND SCREEN RESURFACED—Old dirty screens made like new. Write or phone the RE-NU SCREEN SURFACE COMPANY, 5420 Potomac Avenue, Chicago, Illinois. Phone State 6130 and Mansfield 6875.

EASTMAN'S LATEST CONTRIBUTION...

. . . is a remarkable super-speed panchromatic negative film that simplifies production, yields finer sound pictures than ever... and sells at the same price as regular negative. The whole industry is the winner by this latest Eastman development. Eastman Kodak Company, Rochester, New York. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN *SUPER-SENSITIVE*

Panchromatic Negative, *Type 2*

A ONE-MAN WOMAN FOR A ONE-WOMAN MAN!



The GIRL SINNER
(Dorothy Jordan)

Lulu of a looker, lolly pop of a lover. And she knew how. Only one man mattered and she cut the corners cold in chasing him. A one-man woman for a one-woman man.



YOUNG SINNERS

with

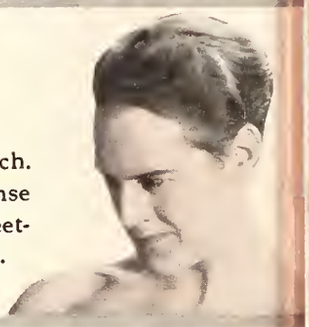
THOMAS MEIGHAN
HARDIE ALBRIGHT
Dorothy Jordan
Cecilia Loftus James Kirkwood

From Elmer Harris' play
Directed by **JOHN BLYSTONE**

FOX FILM CORP.

The BOY SINNER
(Hardie Albright)

Good guy but his father was too rich. Irish trainer knocked the nonsense out of him. Knockout of a sweetheart nearly knocked it back again.



The TRAINER
(Thomas Meighan)

Irish and human. *His* son loved him. You'll agree that the Irish and Meighan are great.



The MILLIONAIRE
(James Kirkwood)

Knew money but not the heart of his own son.



MAY 16 1931

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MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

MOTION PICTURE HERALD TAKES PRIDE IN PRESENTING THE ANNOUNCEMENT OF RADIO PICTURES GOLDEN GALLERY OF ATTRACTIONS FOR 1931-32 . . .

Martin Quigley

Vol. 103, No. 7 *In Two Sections—Section Two*

MAY 1

36 TITAN SHOWS YEAR'S MOST PRACTICAL PROGRAM

RKO-RADIO Caps the Climax of its Achievements with the New Golden Tornado!

36 Titan Attractions . . . All Framed with "Cimarron" Values . . . And in Direct Consonance With the Tempo of the Times . . . Aimed Flush at the Masses of Americans Who Demand Their Entertainment Literally While They Run!

Two Full Years Have Been Devoted to the Upbuilding of a Hard-hitting Show Organization in Hollywood. This Unit is Now Complete . . . As the Amazing Success of "Cimarron" Will Attest.

Forgive Us, Therefore, Our Exuberance As We Go to Bat for

RADIO'S GRAND VICTORY YEAR!


RKO-RADIO PICTURES 1931-32


FREDRIC


Radio
PICTURES



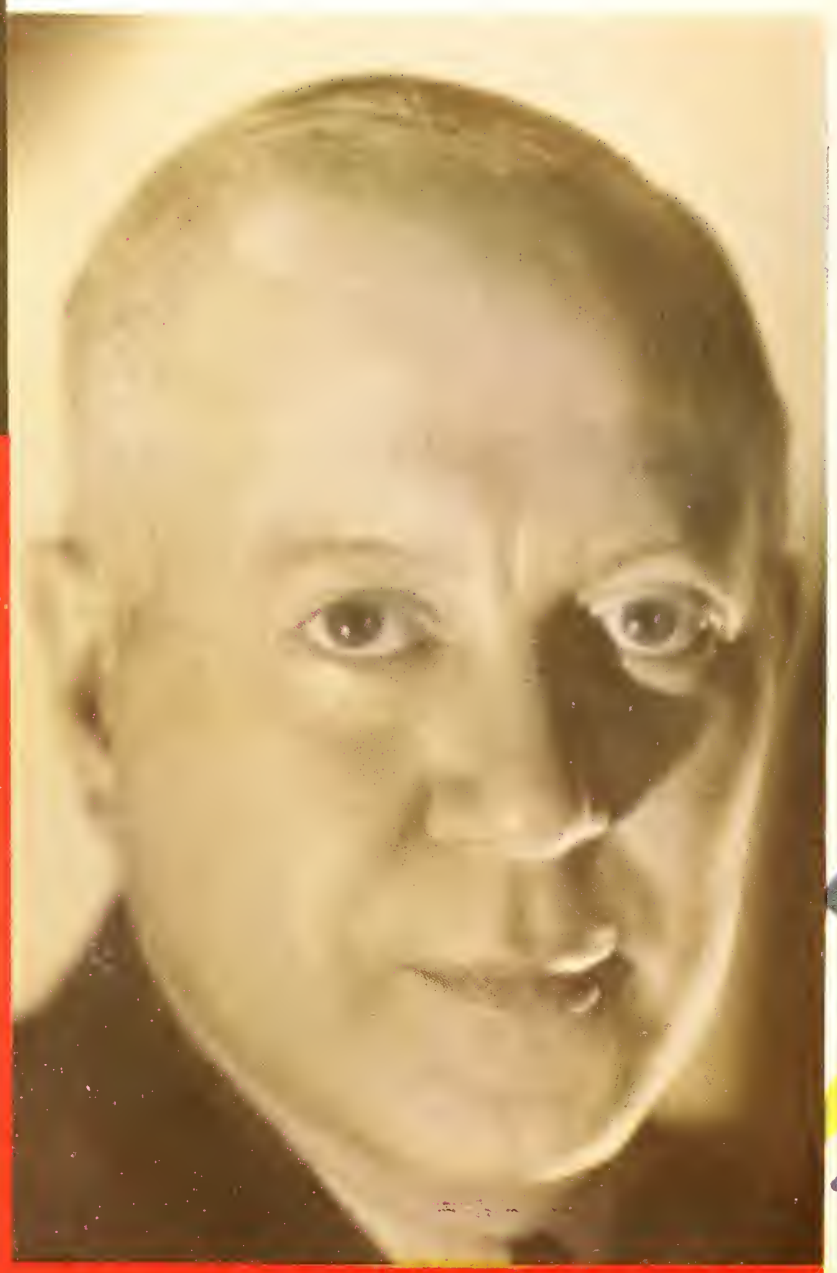
Leadership.



DAVID SARNOFF

Chairman of the Board of Radio-Keith-Orpheum Corp.

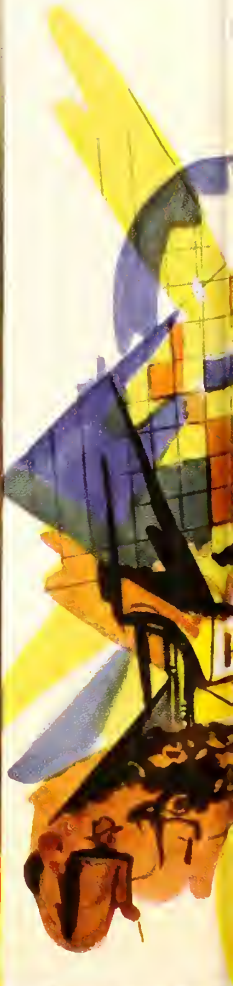
Thirty-Six Titan attractions . . . all geared by "Cimarron" standards of show value . . . and a superlative program of short features . . . will be produced by RKO Radio Pictures for the season 1931-32.



WILLIAM LE BARON

Vice President in Charge of Production, RKO Radio Pictures





AND VICTORY



Radio Pictures is pledged to drain its reservoirs of resource and energy in making these attractions worthy its proud name and glorious heritage. The magic gift of leadership will bring Radio's promises to fulfillment.



HIRAM S. BROWN

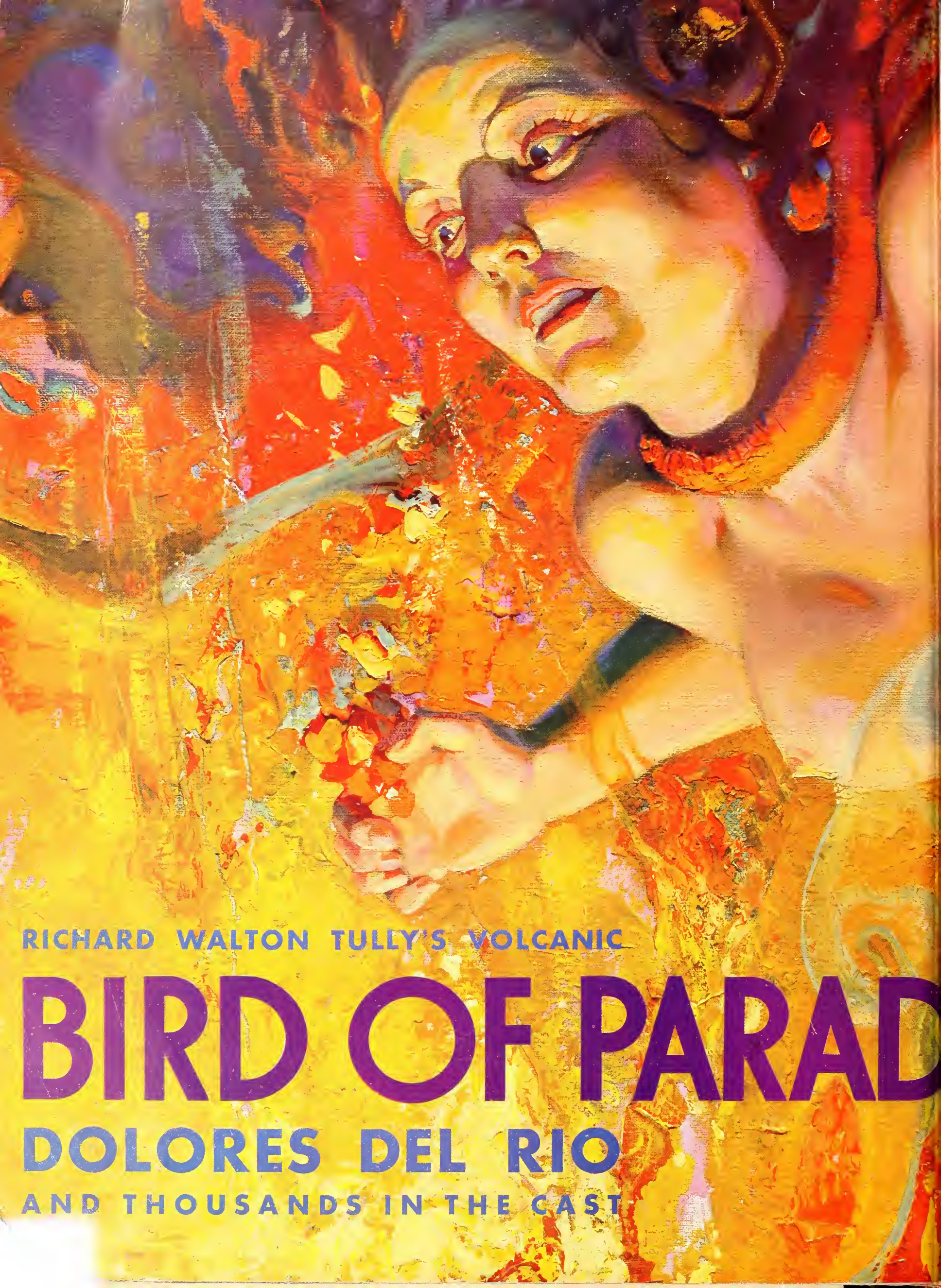
President Radio-Keith-Orpheum Corp.



JOSEPH I. SCHNITZER

President R K O Radio Pictures





RICHARD WALTON TULLY'S VOLCANIC

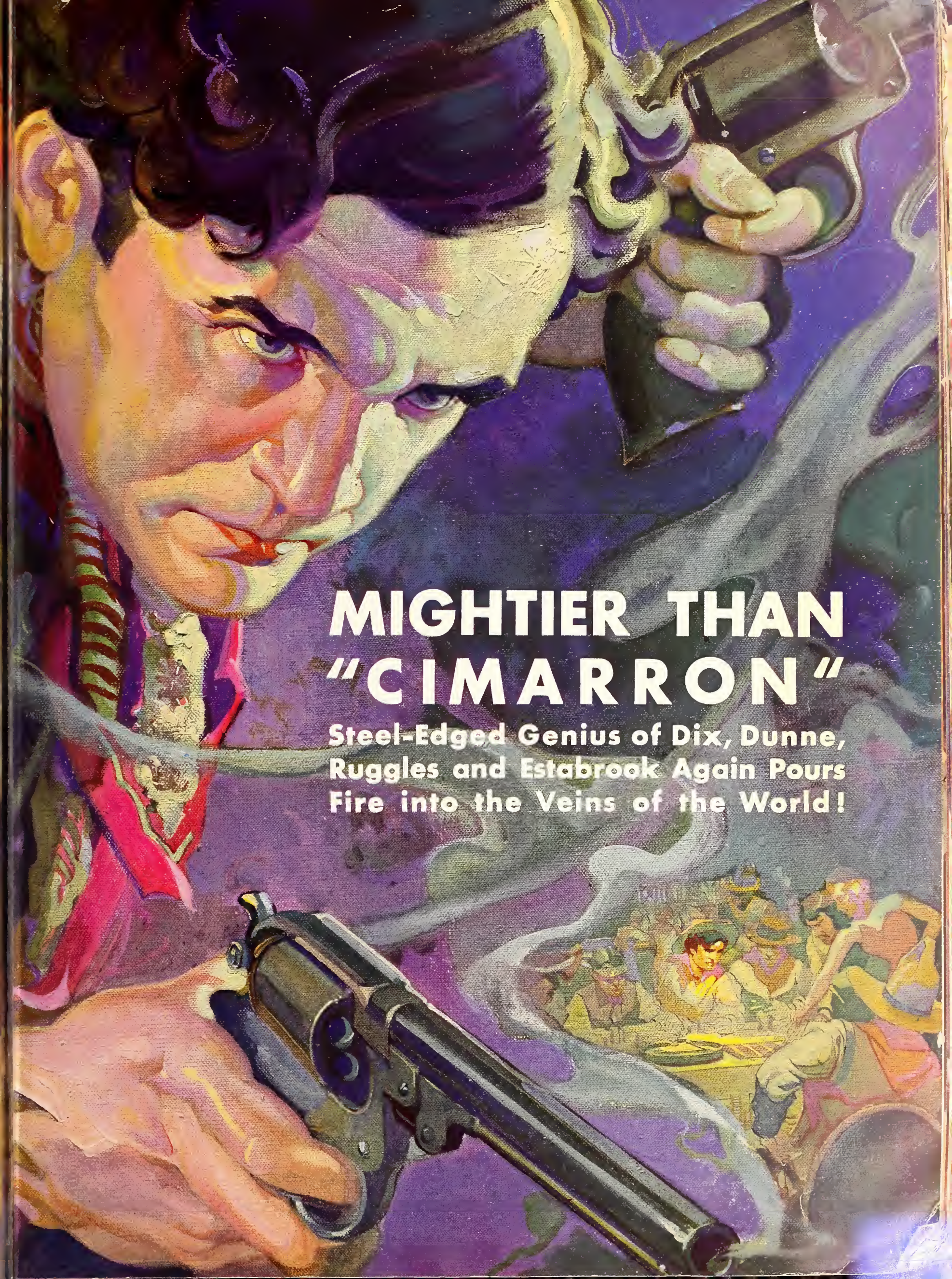
BIRD OF PARAD

DOLORES DEL RIO

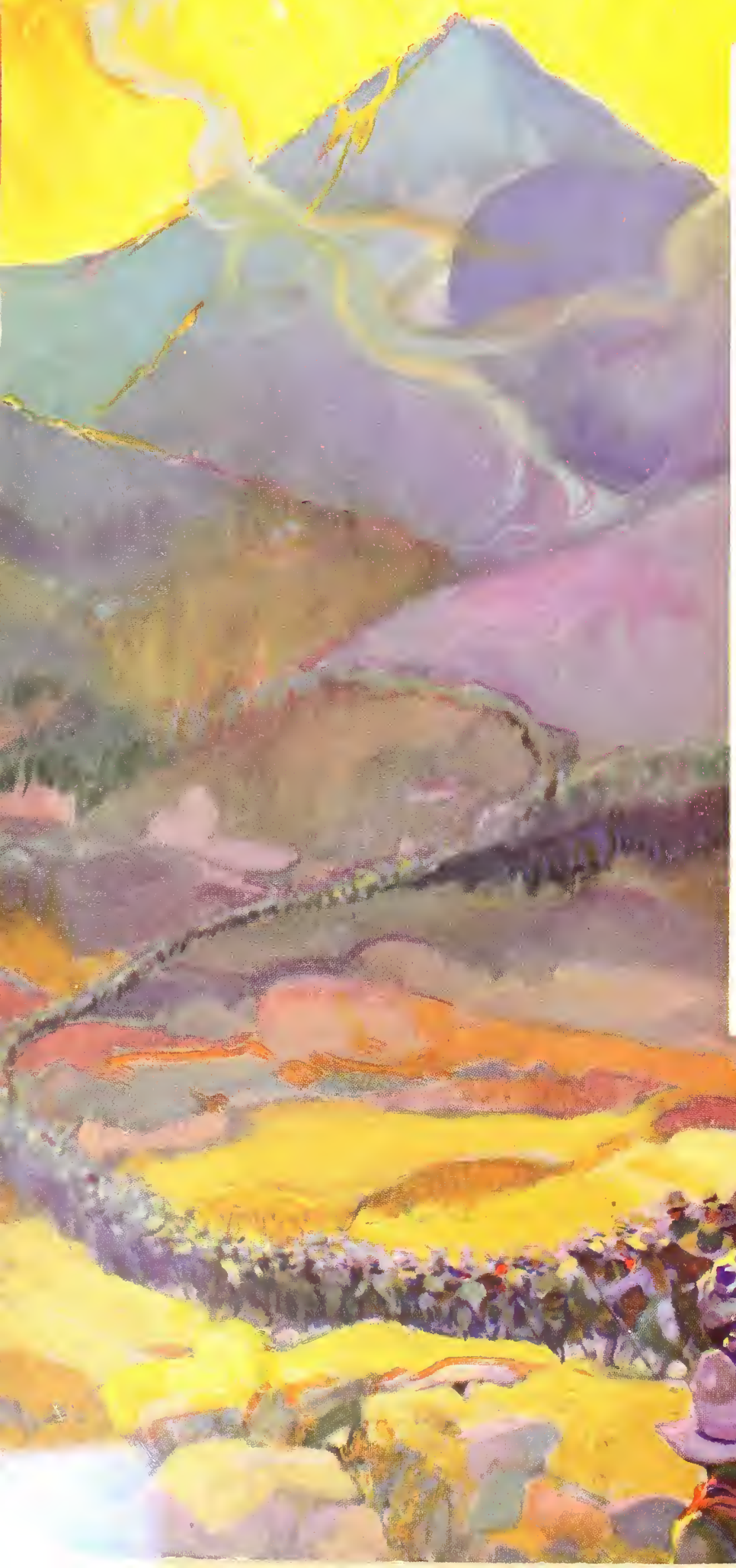
AND THOUSANDS IN THE CAST


CREATION'S GREATEST DRAMATIC PROPERTY...BROUGHT IN ALL ITS SPLENDOR TO SHOWMEN OF THE WORLD!
Wonder of the Show World—Known to a Hundred Million—Yet Never Till Now Laid Before Human Eyes with the Spread and Spectacle the Talking Screen Alone Allows!
Production Towering to a Scale Undreamed of—Throwing Its Colossal Shadow Across the Screen's Gloried Achievements of the Past.
SE


STRUCK FROM THE SOUL OF A STALWART RACE
BLAZONED IN FIRE ACROSS THE SCREEN
FRONTIER
Fifty-Thousand Players and Supernumeraries Pour in Tumultuous Avalanche Through a Story Pitched to the Heart-beat of Onrushing America.
FREDRIC C MADAN.


MIGHTIER THAN
"CIMARRON"
Steel-Edged Genius of Dix, Dunne,
Ruggles and Estabrook Again Pours
Fire into the Veins of the World!

WORLD'S GREATEST OUT-DOOR SHOW BY CREATORS OF IMMORTAL "CIM"



"CIM'S STALWART CAVALCADE THUNDERS DOWN DAKOTA TRAILS! GOLD IN THE BLACK HILLS—and a Hundred Thousand Burning Westward Trails to Wrest Their Share from Grasping Nature . . . Man's Greed Adding Every Device of the Devil to the Perils of Wilderness...Boom Land and Its Shrieking Drama Whirled in Monumental Pageantry Across the Red Horizon of the West!"

DAKOTA ROARS THROUGH THE MAD YEARS —Writing History in Lead and Brimstone —Streaking Glory across Its Proudest Pages —Turning Its Devil's Acres into a GOLDEN EMPIRE!

RICHARD DIX
IRENE DUNNE

BACKED BY THE SAME TERRIFIC SHOWMANSHIP AND NEWSPAPER CAMPAIGNING THAT HAVE MADE THE TITANS THE TALK OF THE SHOW WORLD!



CIMARRON'S IMMORTALS

TEAMED AGAIN IN TRIUMPH!

Breath-Taking Spectacle Staged Beneath the Burnished Skies of Old Madrid



MARCHETA

Pomp and Pageantry.... The Crowd's Clamor and the Applause of Kings.... Flashing Eyes.... Bated Breath.... And in the Arena a Man Draws Steel—Because Scarlet Lips Commanded!

HIGH PASSION STORMS THROUGH A
HIPPODROME OF BLOOD AND SAND



RICHARD
D I X

IRENE
DUNNE

HEADING GLAMOROUS
PAGEANT OF PLAYERS

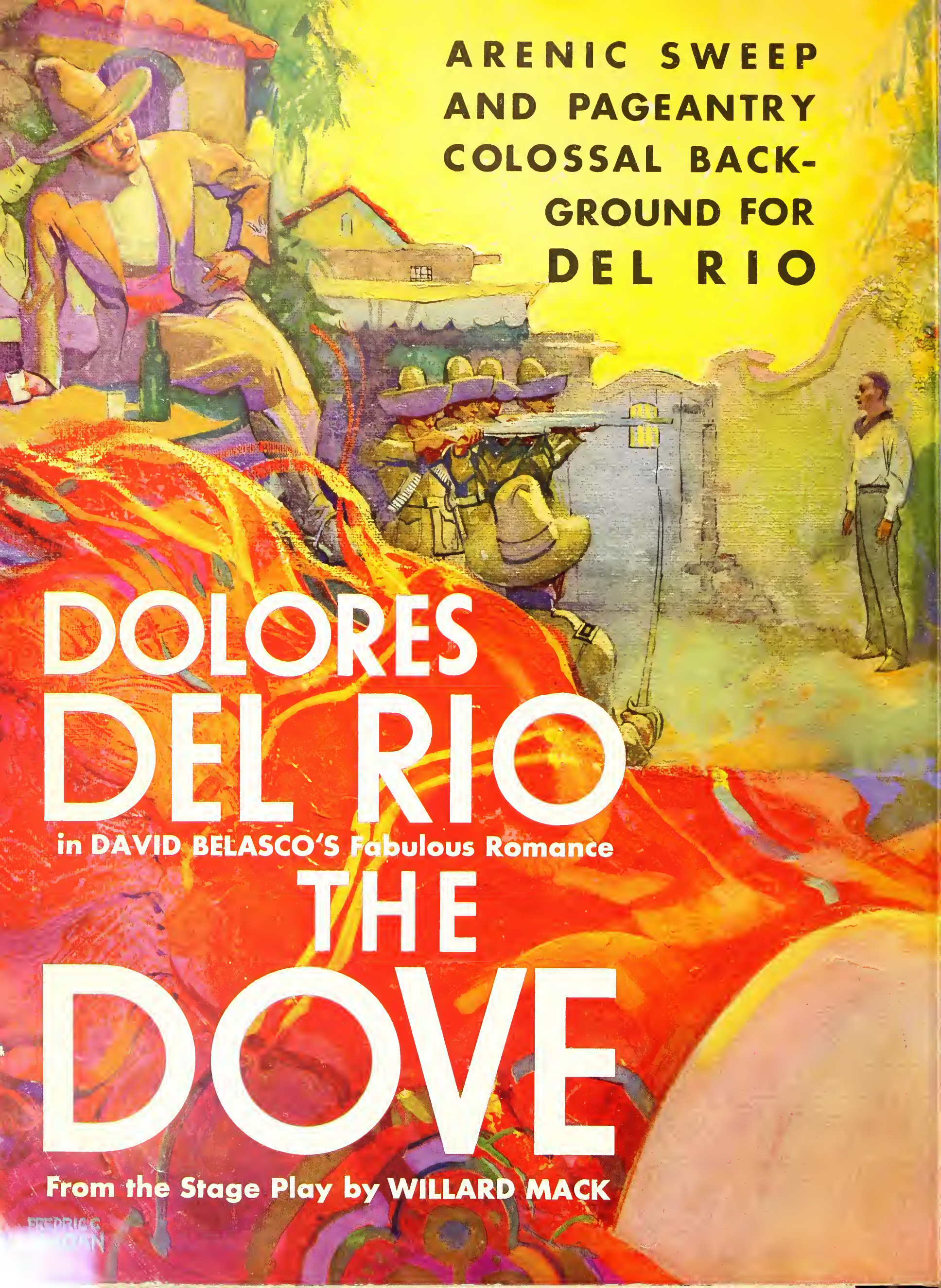
Conceived and Produced
by the Lavish Genius of
VICTOR SCHERTZINGER

ARE THESE OUR CHILDREN ?

ALMIGHTY POWER AND GENIUS OF THE SCREEN RISES IN DEFENSE OF YOUTH!




Crushing indictment of the forces of evil which have betrayed our children into the bondage of faithless gods and mad ideals.
Tie-ups with myriad agencies fighting in behalf of America's boys and girls . . . Lavish cast . . . monumental production . . . created by the men who made "Cimarron", Wesley Ruggles, director; Howard Estabrook, writer.
NOT A GANG PICTURE


ARENIC SWEEP
AND PAGEANTRY
COLOSSAL BACK-
GROUND FOR
DEL RIO
DOLORES
DEL RIO
in DAVID BELASCO'S Fabulous Romance
THE
DOVE
From the Stage Play by WILLARD MACK



One of the greatest of modern show properties becomes a super-attraction invested with all the dynamic smash and glamour for which Titan productions are famous.

RKO RA


RICHARD DIX


IRENE DUNNE


DOLORES DEL RIO


BERT WHEELER


ROBT WOOLSEY


LILY DAM

ROBERT AMES


EVELYN BRENT


JOEL McCREA


KAY FRANCIS


MAE MUR

JILL ESMOND

IVAN LEBEDEFF

KITTY KELLY

NED SPAR

RITA LA ROY

HUGH HERBERT

ARLINE JUD





PICKING WITH DEFT GENIUS, RADIO PICTURES HAS BUILT ITS ROSTER OF GLITTERING STARS...MAGNETIC NAMES MADE PART AND PARCEL OF A GREAT SHOW UNIT... GLAMOR AND POPULARITY CAUGHT ON THE ASCENT... FLASHED ACROSS THE SCREEN WHILE THE VOGUE RIDES HIGH!.....

R

PIC

STARS

Y ASTOR

INA CLAIRE

RICARDO CORTEZ

DOROTHY LEE

EDNA MAY OLIVER

ROSCO ATES

FREY KERR

ANITA LOUISE

LOWELL SHERMAN

CLAUDIA DELL

CHIC SALE

AWTHORN

JOHN DARROW

ROBERTA GALE

WILLIAM POST

L FRANCIS

ROCHELLE HUDSON

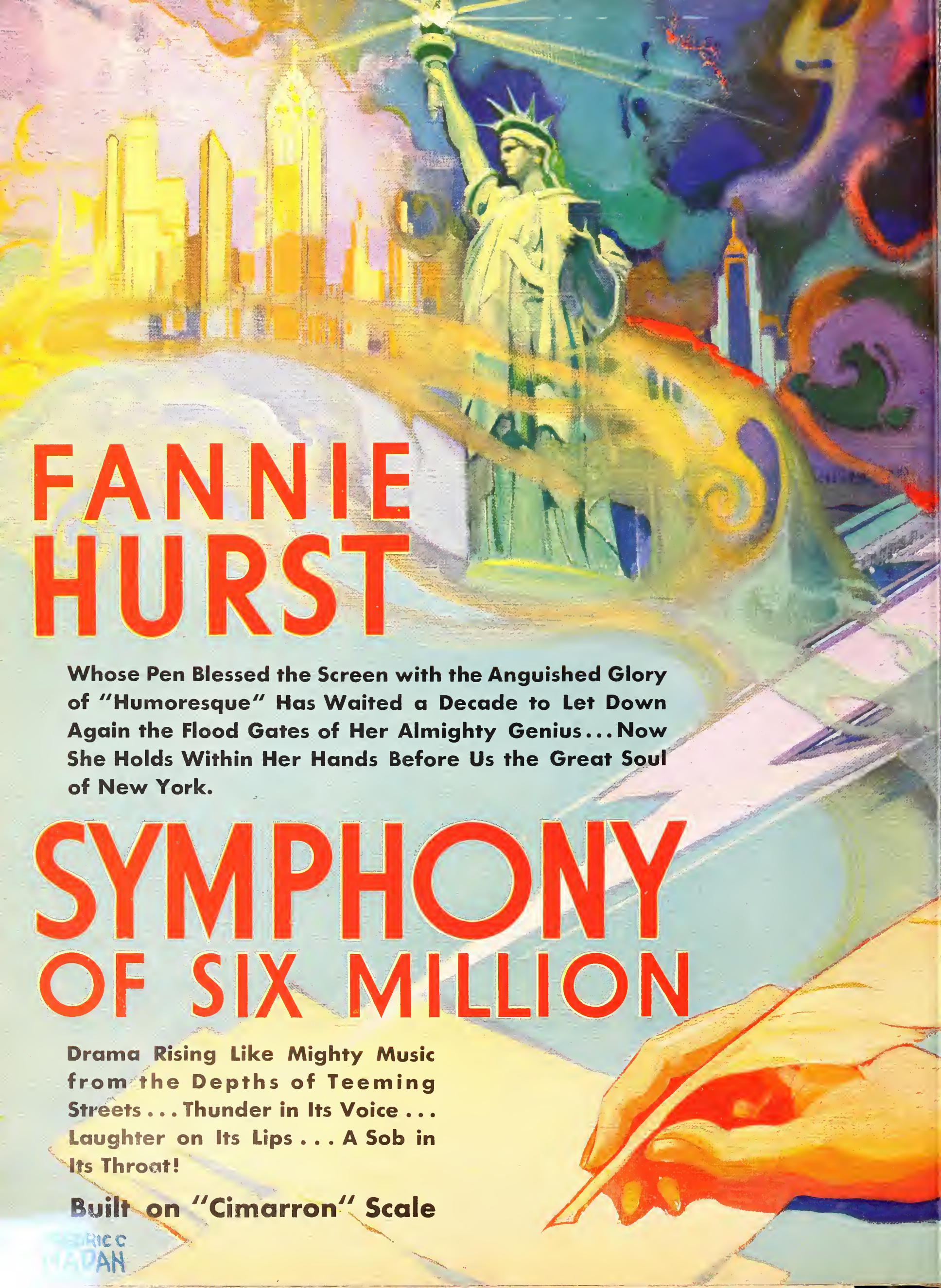
RUTH WESTON

lio

RES



RESPLENDENT COMPANY TROUPING IN PERFECT BALANCE TO TIME AND TREND...PROLIFIC IN TALENT...RICH IN PERSONALITY...TRAINED TO THE QUICK ..RADIO PICTURES' SUPER PERSONNEL RINGS UP HIT AFTER HIT IN AN AGE THAT DEMANDS GLOWING SENSATION IN EVERY SHOW!.....



FANNIE HURST

Whose Pen Blessed the Screen with the Anguished Glory of "Humoresque" Has Waited a Decade to Let Down Again the Flood Gates of Her Almighty Genius... Now She Holds Within Her Hands Before Us the Great Soul of New York.

SYMPHONY OF SIX MILLION

Drama Rising Like Mighty Music from the Depths of Teeming Streets... Thunder in Its Voice... Laughter on Its Lips... A Sob in Its Throat!

Built on "Cimarron" Scale

CEDRIC C
HADAN



MIRACLE CITY

Story by HOWARD ESTABROOK
Creator of Great Screen Successes

The Glamour...The Ecstasy ...the Heroism that Is Holiywood in a Story of Honest-to-God People—Told by Genius Born Among Them.

Flashing to Creation's Ends a Radiance no Fabled Babylon Ever Caught the Glint of!

A Hundred Thousand Human Beings Fated by Fame to Live in Glass Houses—Hiding Their Own Triumph and Heart-break to Inspire the World with Glorious Illusion.

Mr. Estabrook has achieved success amid the rush and swirl of Hollywood... knows and loves its people...and has built into his story an entirely new and startling slant on the most fantastic community the world has ever known.



IRENE DUNNE



Her "Sabra" of "Cimarron" Marked a Refreshingly Different Type Among the Stars Whose Genius Will Make Memorable the March of Years to Come.

THE OTHER PASSPORT

Novel by Harold MacGrath to be published by Doubleday, Doran current with release of picture.

Miss Dunne also will star in at least three of Radio's biggest attractions.



LILY

DAMITA

The Torch of Her Personality Leaps to Blinding Brilliance in the Story of a Passionate Adventuress Who Flamed Across a Continent.

THE SPHINX HAS SPOKEN

(TITLE SUBJECT TO CHANGE)

From the Novel by Maurice de Kobra

Directed by Victor Schertzinger



BERT
ROBT.

WHEELER WOOLSEY

THRE
SMASH
COMEDY
SHOWS



Invincible standard attractions! All their productions to date have been clickers. The pick of Radio's production talent has been assigned to the new group of Wheeler and Woolsey vehicles ...all geared with unerring aim for the box-office!

GIRL CRAZY

FULL OF NOTIONS

ALL AT SEA



EDNA MAY OLIVER an
HUGH HERBERT in **TW**
feature comedies as
team . . . **MISS OLIVER i**
"FANNY FOLEY HERSELF
(title subject to change)..
DOROTHY LEE with BER
WHEELER in "TOO MAN
COOKS" "IF I WER
RICH" . . . In addition t
which these extraordi
nary character stars wi
appear from time t
time in other big RK
Radio features.

AMERICA TAKES THEM TO ITS HEART

Edna May Oliver, Whose Poignant Comic Art Has Marched in Triumph from the Ziegfeld Stage to "Cimarron"—Hugh Herbert, Stealing Show after Show with His Droll Hilarity—Dorothy Lee, Girl Hit of the Year from "Rio Rita" to Stardom! Three New Stars Playing the Great Human Comedy with Mighty Understanding—Claiming Deep and Lasting Affection from an Army of Fans and Friends.



GLAMOUR

(TITLE SUBJECT TO CHANGE)

Story and Dialog by
LOUIS WEITZENKORN
Author of "Five-Star Final."
Season-Long Sell-Out at
New York Cort Theatre.

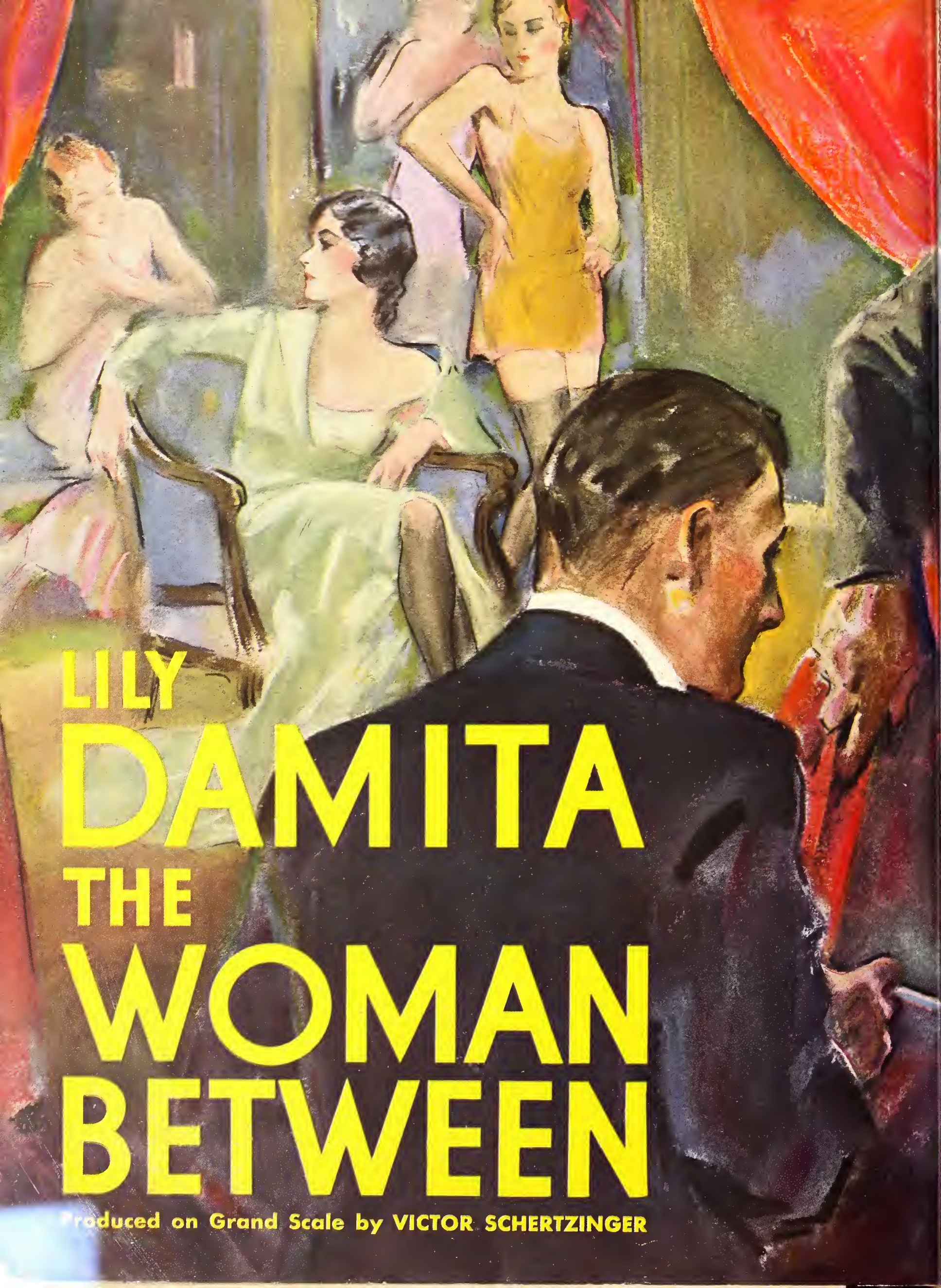




DRAMA BLAZES IN THE SHOW WINDOWS OF THE WORLD!

Paris and Times Square—Belmont and Longchamps—Ball Rooms of the Continent and Decks of Atlantic Liners—Blue-bloods of the Turf and Blue-bloods of the Racket—the Clamor and Clash of the Multitude in Mad Scramble for God-Knows-What to Toss at the Feet of Gilded Woman!

Smash Melodrama Set to the Tempo of the Times


LILY
DAMITA
THE
WOMAN
BETWEEN
Produced on Grand Scale by VICTOR SCHERTZINGER


The Show Season Whirls
Open with Crackling
Trans-Atlantic Melodrama
. . . . Lavish High Spots
Smacking with Lure of
Modiste Shop Setting!
Gorgeous Backgrounds
Supervision Max Ree.
In Support of the Dazzling Damita
LESTER VAIL · ANITA LOUISE
O.P.HEGGIE · BLANCHE FREDERICI
From the Play by IRVING KAYE DAVIS

EVI

(TIT



RY GIRL

BJECT TO CHANGE)

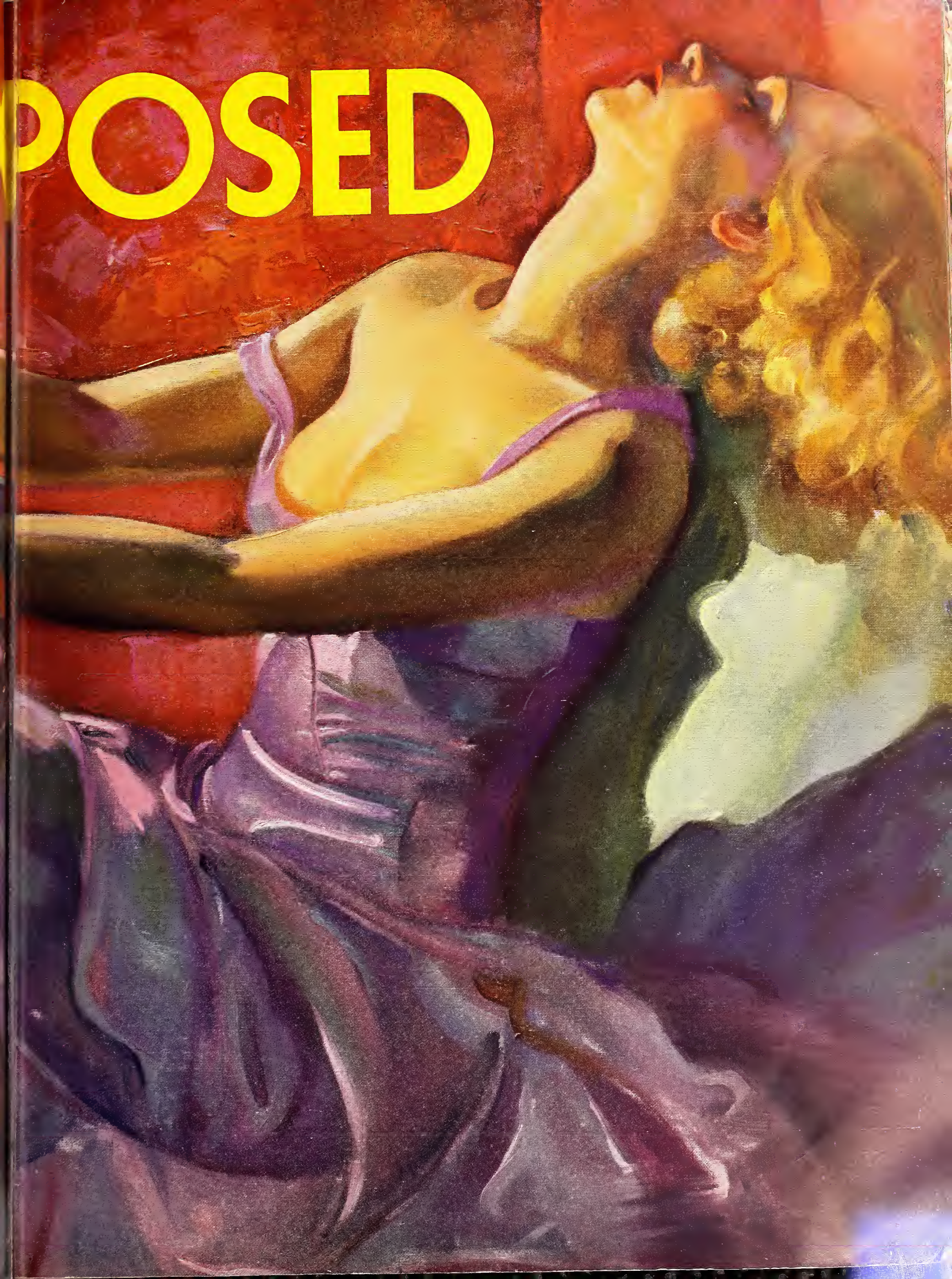


John Howard Lawson Cracks the Whip Over the Three-Ring Riot the World Calls Living!... Girls on Their Own ... Tackling Life's Problems with Wise-Cracking Wisdom ...Trying to Think Straight While the Music Blares ... Living on Nerve and a Prayer... Swapping Blows with Destiny in a Hall Bedroom—As the Party Swings into High on the Floor Above!

By the Author of "Processional" and "Bachelor Apartment"

MIGHTY STORY... MIGHTY CAST... MIGHTY SHOW


EX
TERRIFIC DRAMATIZATION OF OUR HIT-AND-RUN CIVILIZATION—GEARED SO HIGH IT CAN'T STOP TO WORRY ABOUT ITS VICTIMS!
Branded Scarlet by the Five Million Who Showed Her the Way!...Her Story the Story of a Mighty and Gallant Sisterhood Written in Indelible Red Across the Records of Big City Courts!
From "Law of the Night" by Lester Cohen, Author of "Sweepings," and Samuel Ornitz Whose "Haunch, Paunch and Jowl" Jolted the Biggest City in the World.


POSED

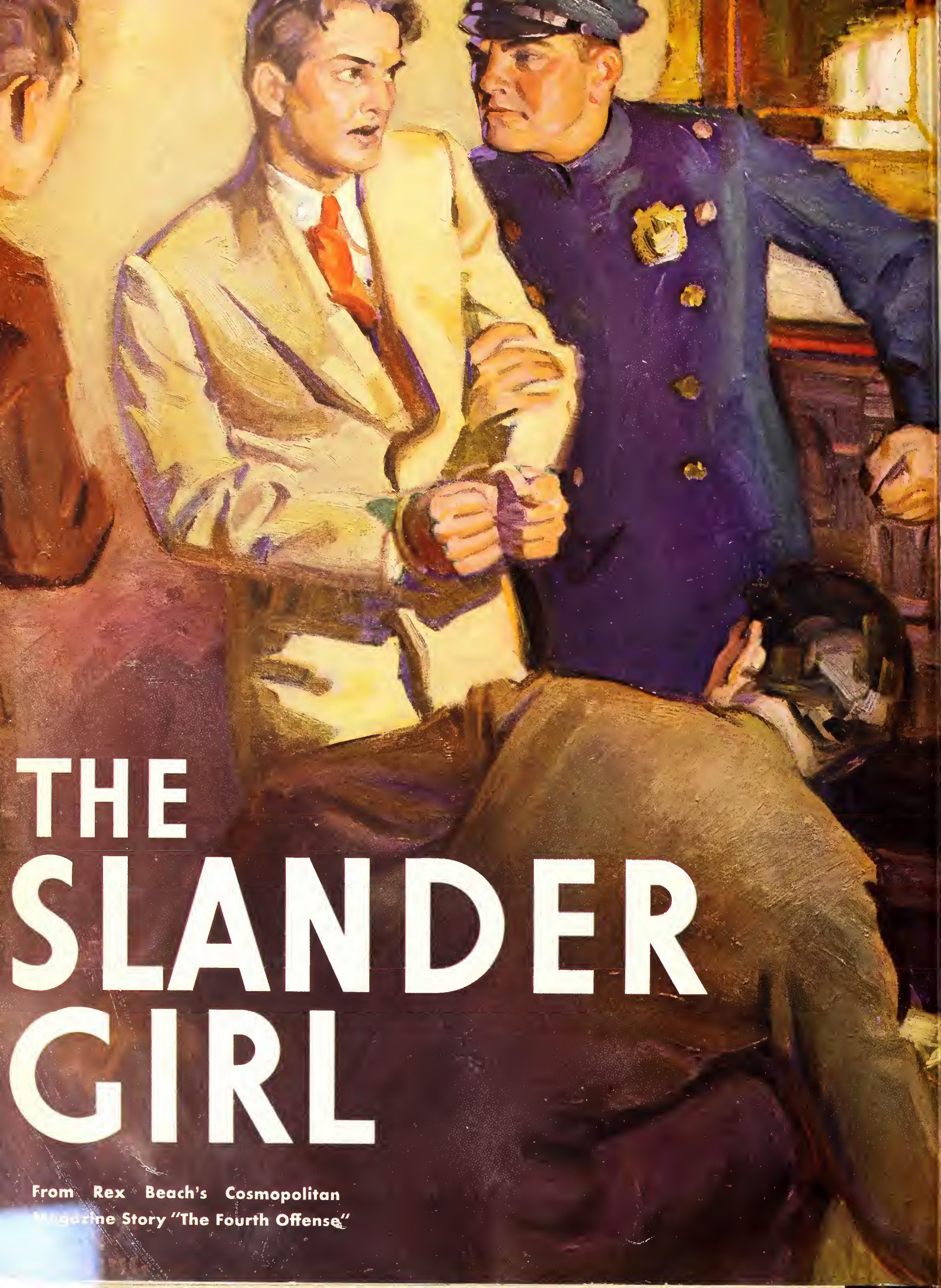


LOVE AFFAIR

GAY DRAMATIZATION OF NEW YORK'S MOST INTRIGUING LOVE AFFAIR ... WITHHOLDING NAMES, OF COURSE, BUT TRACING WITH VERVE AND VIGOR THE INSIDE STORY NOW GRIPPING THOUSANDS IN THE METROPOLIS.



The Screen Goes Walter Winchell in a Flip, Impudent Excursion Through Blue-Blood Play Places—A Smash of Dramatic Invention with the Snap and Sparkle of Champagne!



THE SLANDER GIRL

From Rex Beach's Cosmopolitan Magazine Story "The Fourth Offense"

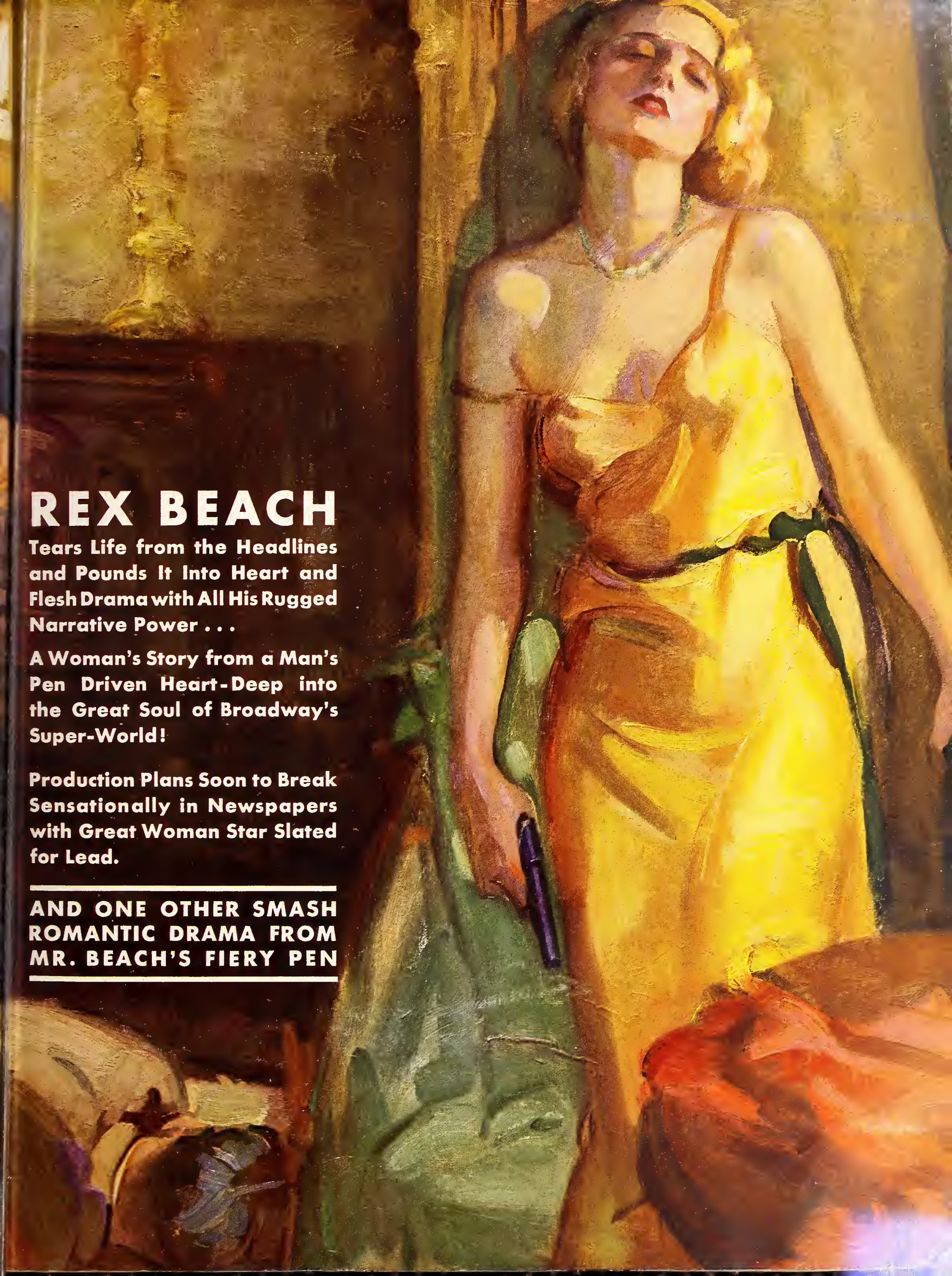
REX BEACH

Tears Life from the Headlines and Pounds It Into Heart and Flesh Drama with All His Rugged Narrative Power . . .

A Woman's Story from a Man's Pen Driven Heart-Deep into the Great Soul of Broadway's Super-World!

Production Plans Soon to Break Sensationally in Newspapers with Great Woman Star Slated for Lead.

AND ONE OTHER SMASH ROMANTIC DRAMA FROM MR. BEACH'S FIERY PEN





LOWELL SHERMAN

The World Winces and the World Roars Before His Withering Cross-Fire of Wit...Marked as a Top Attraction by a Series of Rapid Repeat Hits from "Lawful Larceny" to "Bachelor Apartment," He Invests These Two Great Dramatic Attractions with His Barbed Finesse and Unfailing Show Sense.

DIVORCE LAWYER
(TENTATIVE TITLE)

THE ARISTOCRAT
(TENTATIVE TITLE)



HOPE WILLIAMS

New York, Playground of the Nation, is Her Plaything . . . Broadway Worships at Her Feet . . . Park Avenue Bows, Whirls, Stands Still as Her Whim Commands . . . And Now From Radiant Triumph of The "New Yorkers" She Sweeps Her Spell Across the Screen in

PENT HOUSE

(TENTATIVE TITLE)

By John Howard Lawson



Glorified Debut in Extravaganza of Sky-High Love . . .



INA CLAIRE

Precious idol of the drama . . . radiant with triumphs of "The Royal Family" and "The Awful Truth"... bestows her emotional gifts on an attraction swift as the light and smart as a Paris gown.

RADIO PICTURES WILL ASSIGN ACE PRODUCTION PEOPLE TO INA CLAIRE'S FIRST TITAN VEHICLE. . . .

FOLLY

Story by MEL BAKER and WILLIAM B. JUTTE

NOTHING SPARED TO OBTAIN LIVELY BOX-OFFICE VALUES HER PRESTIGE AND ART DEMAND. . . .



AND THIS SIEG
TITAN ATTRACTION

IN WHICH THE SAM
OF BOX-OFFICE VALU
CREDIT FLASH TO TH

ONE O'CLOCK GIRL

By Charles McArthur, co-author of "Front Page." Stinging drama of a girl's uphill fight in New York. Crackling expose of organized jazz-parties.

LOVE A LA CARTE

Saucy, sophisticated . . . ultra-modern comedy-drama from the pen of John Howard Lawson, screen's brilliant young dramatist.



BERT WHEELER

TOO MANY COOKS

BERT WHEELER and DOT LEE in Frank Craven's greatest Broadway success. Directed by William Seiter, with Rosco Ates in the supporting cast.

IF I WAS RICH

BERT WHEELER and DOT LEE in second laugh smash. Sparkling story of high-flying finance and philandering financiers.

CONSOLATION

Searchlight turned on moder
by Bill Cunningham, ace-newspape

UN BATTERY OF
O FOLLOW THRU

GH RADIO STANDARD
MAINTAINED FROM
NAL FADE-OUT . . .

TRAVELING HUSBANDS

Sweeps into uncharted shadows of salesman's haunts . . . Evelyn Brent, Hugh Herbert, Constance Cummings, Frank Albertson...directed Paul Sloane.

THE LAST VIRTUE

Third show to star DOLORES DEL RIO Box-office cleanup in wake of "The Bird of Paradise" and "The Dove." From the story by A. I. R. WILEY.

THE CHICAGO DOVE

RICARDO CORTEZ achieves stardom through grand performance in "Her Man" and others. His first this year a drama of Chicago graft.

DANCE GIGOLO DANCE

CORTEZ as the world-wide Gigolo... from New York to Vienna . . . selling body and soul to live. Chosen for its dramatic timeliness.



RICARDO CORTEZ



MARRIAGE

arital standards. Front-page stuff
an . . . Direction by Paul Sloane

SHOULD WIVES WORK ?



From Broadway to Main Street, in Press and Pulpit, in the Home and in the Street, America Split in Frenzied Controversy . . .

Here's the Answer Slapped Down in Walloping Dramatization of a Gigantic Public Problem!..Geared High! Whipped Hot! Landing While the Public Talks Itself Hoarse!

Story by AL BOASBERG

Mass Interest Whooped Up with Exploitation Campaign Blanketing Nation . . .



SUPER-SHORTS

R K O-Radio Pictures Meets Demand of New Enterprise with Finest Short Subjects Brains and Money Can Create . . .

Invading the Feature Field for Names and Talent, R K O-Radio Producers Will Scale Their Product Reel for Reel to the Standard of Full Length Shows . . . Writers, Players and Directors Stand Shoulder to Shoulder with Any Crew of Show Makers at Work in Film Studios Today . . .

Names That Demand Billing! Zip and Zest! Snap and Action! Laughs! Novelty! Surprise! These As Ever Will Be the Factors Crowding Radio Pictures Crack Featurettes into the Marquee Lights of the World!

Not Program Fillers, but Seat Fillers . . . the Most Substantial Buy Exhib Money Can Claim in the Shorts Market Now or in All Times.

RKO Radio PICTURES

TITAN SHORTS GAY AND GOLDEN SUPPLEMENT TO MASTER GALLERY OF ATTRACTIONS!



13 TOM AND JERRY CARTOONS

Brand New Idea in Animated Nonsense Filmed by Best Artists and Gag Men . . .

13 DAFFY TOWN CARTOONS

All Produced by the Crack Amadee J. Van Beuren Organization, Creators of Filmdom's Greatest Short Features.



6 CHIC SALE SPECIALTIES

Chic Sale in Two-Reel Series of His Own Material. The Man of Many Characters, Specializing in Rural Types Taken from Life. Lou Brock Production.

6 MICKEY McGUIRES

Proven Juvenile Trade Ace Enters Another Year. Larry Darmour Production. All Energies Directed to Current Nationwide Juvenile Patronage Revival. All Two-Reel Subjects

6 ROSCO ATES FEATURETTES

Stuttering Printer of "Cimarron". Mark Sandrich to Direct. Two-Reels.

6 NED SPARKS COMEDIES

Class Material Starring the Dead-Pan King in Character Comedy. Lou Brock Production. Two-Reels.

6 HEADLINERS

Choice of Broadway Stage and Hollywood Screen Talent in Swift-Paced Shorts with Ace Direction. Two-Reels.

THE GOLDEN ERA IN SHOW ADVERTISING

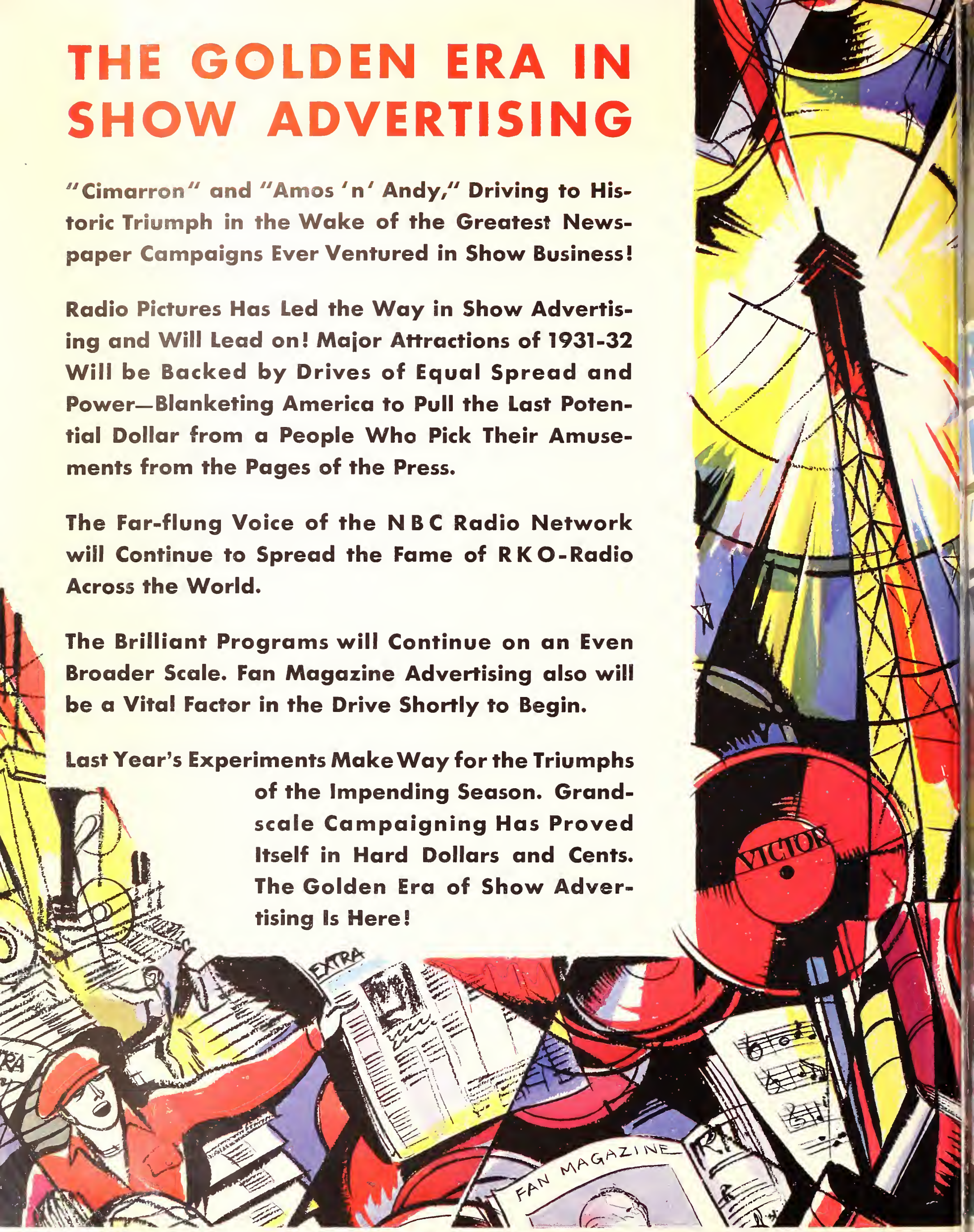
"Cimarron" and "Amos 'n' Andy," Driving to Historic Triumph in the Wake of the Greatest Newspaper Campaigns Ever Ventured in Show Business!

Radio Pictures Has Led the Way in Show Advertising and Will Lead on! Major Attractions of 1931-32 Will be Backed by Drives of Equal Spread and Power—Blanketing America to Pull the Last Potential Dollar from a People Who Pick Their Amusements from the Pages of the Press.

The Far-flung Voice of the N B C Radio Network will Continue to Spread the Fame of R K O-Radio Across the World.

The Brilliant Programs will Continue on an Even Broader Scale. Fan Magazine Advertising also will be a Vital Factor in the Drive Shortly to Begin.

Last Year's Experiments Make Way for the Triumphs of the Impending Season. Grand-scale Campaigning Has Proved Itself in Hard Dollars and Cents. The Golden Era of Show Advertising Is Here!



KO DISTRIBUTING CORPORATION



RADIO HAS SURPRISE HIT OF SEASON IN "TRAVELING HUSBANDS"



PAUL SLOANE SWEEPS TO PEAK WITH SMASH DIRECTION

Blazing pace of "Front Page"
Crackling novelty of "Grand Hotel"
To be nationally advertised
on Titan scale . . . . .

PUNCH SHOW FLUSH IN THE MARKET

GRAPHIC LINES FROM REVIEW BY JAMES STARR, LOS ANGELES EXPRESS:

"Traveling Husbands" is an outstanding entertainment.

As 'Cimarron' planned as a big 'un, came through, so will the unheralded "Traveling Husbands" prove the surprise hit of the season.

Mark it down folks: "Traveling Husbands" the SURPRISE HIT of the season. Picture is 100 per cent entertainment. Two-third rollicking, ribald "Front Page" type comedy, one-third potent drama."

JIMMY STARR CALLS 'EM. RADIO IS OUT GUNNING FOR CLICKERS AIMED AT THE B. O. MASSES.

THE GOLDEN TORNADO IS THE BEST SHOW BUY O THE YEAR.

FIRST CRACK OUT OF THE BOX..

RADIO CLICKS WITH NOVELTY SMASH

GOLDEN AGE OF SHOWMAN ADVERTISING NOW DRIVING AMATEURS INTO THE DISCARD

Motion Pictures Are Setting Pace in Trend Toward Down-to-Earth Copy, Say Advertising Men; Appeal Must Be Made to the Masses

Today is the golden age for showmanship advertising, and motion picture interests are leaders in taking advantage of it.

Such is the belief of men who for years have watched the trend of showmanship merchandising.

A period of depression, according to these men, "is meat and drink for any advertising man who loves his work" and who gets "an unholy joy" in seeing actual results from his efforts.

The nature of the motion picture business, these men observe, makes it necessary for the picture and theatre advertiser to be keenly alert for he must expend more effort weekly than is required in "soap and soup campaigns for a year."

These men point out that because of rapid turnover the motion picture advertiser must plan copy with an immediate appeal to the eye. Not only must it appeal to the eye, but it must also create reader interest and prove a point.

Those who have expressed their opinions for MOTION PICTURE HERALD see a trend toward down-to-earth copy, a trend in which motion picture advertising has set a pace.

"Today," R. H. Cochrane of Universal, told the HERALD, "real advertising has come into its own again. The dubs and amateurs have fallen by the wayside. Space fillers are now trying to sell themselves instead of somebody's product. This means that it is the golden age for advertising and real honest to goodness advertising men."

Mass appeal in advertising copy is a vital element, in the opinion of Glendon Allvine of Fox. "In our exhibitor advertising as well as in that directed to the public, we have always realized that mass appeal is more important commercially than art and copy appreciated only by the cultured few," he said. "There used to be a tendency on the part of non-theatrical advertisers to sneer at motion picture methods. But those who came to scoff have remained to pray."

▲ ▲ ▲

They Say—

by R. H. COCHRANE

Vice-president and general manager Universal

A period of depression is meat and drink for any advertising man who loves his work. The real advertising man does not limit his fun to the mere wording of an advertisement with a suitable layout. The thing that gives him an unholy joy is to see actual results pouring in from his efforts.

In the recent good times any man with a pencil could get results. But now it takes advertising brains to get under the skin of the dearly beloved public sufficiently deep to make them spend money for entertainment or anything else.

Today real advertising comes into its own again. The dubs and amateurs have fallen by the wayside. Space-fillers are now trying to sell themselves instead of somebody's product. This means it is the golden age for advertising and real honest-to-God advertising men.

Never was there a time when they had greater reason to roll up their mental sleeves and enter into their work, with more zest and deep rooted pleasure and satisfaction.

Selling a good picture to the thrifty public today is infinitely harder than it was a year ago and, therefore, infinitely more fun and more worth fighting for.

Advertising, without the shadow of a doubt—and I mean good advertising—is the first step upward from any business depression, including the one we now have with us.

▲ ▲ ▲

by CHARLES E. McCARTHY

Director of public relations Paramount Publix

Motion picture advertising does a more varied job of selling and gives greater opportunities for the advertising man to show his talents than any other field of commercial advertising.

The advertising man in our business has a different story to tell each week. With each new picture there is a new problem of selling. In spite of this quick turn-over in ideas, motion picture advertising today is more forceful, vital and attractive than that

(Continued on next page)

146 Needed for Technical and Writing Staffs for Each Picture, Exclusive of Players

Hollywood (QP)—Did you know that one can rub elbows with the talking picture industry for years and years, yet every day bump into some startling fact?

It requires 146 people, all directly and actively engaged, only for the back stage work in a picture with a cast of perhaps five featured and no extra players.

Here's an itemized list:

20 men in the lumber mill, roughing out the settings.
20 carpenters to set up the background.
6 painters to decorate them.
20 members of the art department, who do the interior decorating and furnishing, and all architectural work.
1 art director who directly supervises settings, furnishings and costumes.
20 seamstresses to make the costumes.
8 electricians, handling the lights upon the stages.
1 author.
1 adaptor.
1 dialogue writer.
2 make-up men, on duty on the set at all times.
6 grips, laborers, constantly on the jump moving things about.
3 sound men, the mixer, the "mike" man and the recordist.
1 director.
3 assistant directors.
1 casting director.
2 script girls.

And that is just a generalized list, and applies merely to those productions made entirely on the lot where every facility for picture making is at hand. The personnel leaps to larger figures on location work.

Laemmle "In" London By Wire For Award

Universal Chief "Attends" Formal Honor Event for "All Quiet" By Transatlantic Phone

By means of transatlantic telephone, Carl Laemmle "attended" the dinner in London of the Faculty of Arts given for the purpose of formally awarding Universal's "All Quiet On the Western Front" the 1930 gold medal of that body presented annually for the year's outstanding achievement in the arts.

Prevented from attending by the Universal convention, Laemmle spoke by telephone from the convention hall at the St. Moritz hotel in New York. Previously he was notified by telephone of the award, Sir Arthur Crosfield, president of the Faculty, making the official announcement. The Faculty members assembled heard Laemmle's response from loud speakers attached through an amplification system to the telephone connection.

"I cannot promise you another 'All Quiet On the Western Front'," said Laemmle in his reply. "It would be an anti-climax, certainly, for us to attempt one. But we have another story by the same author, Erich Maria Remarque, which I am going to endeavor to produce in every way to justify it as a sequel."

The award was actually received on behalf of Universal by James V. Bryson, managing director of Universal in Great Britain.

Fitzgibbon Recovering

Toronto—J. J. Fitzgibbon, chief of staff in the Famous Players Canadian organization, has undergone an operation for appendicitis. His recovery is assured, the hospital reports.

Double Bills to Go Into Tampa Each Thursday

Tampa—The double feature program has just arrived in the big downtown houses. The Victory advertised "Old Favorite Night" for each Thursday, and that night each week one of the old favorites will be added to the regular program without any extra charge.

A screen announcement lists a number of available films and asks the audience to register their requests at the box office.

At the Park a double feature bill was presented for the last half of the week. This is the first time the big houses have used double feature bills, but it was used a few times in the Ybor City section.

Ted Champion Back as Hamrick's Ad Director

Seattle—William (Ted) Champion, former advertising director for John Hamrick's Blue Mouse and Music Box theatres, and previous to that associated with the advertising department of Fox West Coast Theatres, Inc., has returned to his former position in the Hamrick organization.

He succeeds J. Willis Sayre, pioneer publicity director of this territory, who is retiring from active work in the local theatre field.

DOWN-TO-EARTH COPY NOW IN VOGUE

(Continued from page 57)

used by many commercial firms that have far more time for preparation.

Paramount pictures have been a leader in the use of national advertising for more than 14 years and have profited materially through the stability this form of advertising gives to the company and its trademark. This year the company plans to spend an increased appropriation for all kinds of advertising.

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by S. CHARLES EINFELD

Director of advertising and publicity
Warner Brothers-First National

Advertising is news. The first man to make this statement was looked at askance as if there were something wrong with him. Today the statement is universally accepted.

Advertising has assumed an importance that cannot be measured. There is more money spent on it in this age than was spent on the needs of the federal government during the days following the Civil War. Advertising has grown by leaps and bounds until it has now reached its golden age. It is the dominating medium in the hands of every individual throughout the whole world who has anything to sell. Without it the biggest and strongest concerns would wither into dust. It keeps the world alive and on its toes.

There is not a big manufacturing organization in the world which does not budget a certain percentage of its earnings each year for advertising purposes. Firms which a few years ago did comparatively little advertising now appropriate sums that run into seven figures. Warner Brothers Pictures are today among the heaviest advertisers in the country. Annually the company and its affiliates, First National and Vitaphone Corporation, spend millions in calling the attention of the world to its product.

It is strange, however, that with the influx of brains into the advertising profession, for profession it is, there remain in it so many men who do not fully realize the full power of printer's ink. They miss fire, get on the wrong track and fail to get results. The object back of every one of our announcements is the sale of something the public wants. Any salesman who attempts to sell what is not wanted is doomed to failure. The crux of the matter in the picture industry as well as in the merchandise field lies in finding out just what the public does want. This requires vision. Once the public needs are correctly diagnosed it is up to the advertising man to go to work.

The avowed policy of Warner Brothers, First National and Vitaphone for the coming season is the exploitation of stars. The company believes in the dominance of personalities. For the use of its stars the production departments must provide stories that will please the ever-varying taste of the public. To do this the production chiefs must keep their fingers on the pulse of the people in order to find out just what it is the public does want. As a matter of fact, the production departments must go further—they must anticipate the tastes of the people and be a step or two in advance of the trend.

What is true of the production department in keeping in advance of the times is also true of the advertising department, if it is to properly function. The advertising department must take the finished product and sell it for what it is worth.

It is well known now that advertising to have weight must be basically sound. In other words, it must be sincere and honest. This is one reason why advertising has such a great pull.

In launching our next season's product we mean to advertise it through one of the most comprehensive campaigns that we have ever put into operation. We believe in the use of printer's ink, something which will be made clearer than ever in this campaign.

Very often it takes courage to use an advertising appropriation to put over a theme that is new to the public. But an advertising man without courage is not an advertising man.

We insist that all our advertising be interesting, attractive and informative. The world is awakening to the fact that advertising can be made cheerful, buoyant and also dramatic. To the average motion picture company what can be more important than the accessories gotten out to advertise the pictures it produces? The Warner-First National advertising departments concentrate on not only getting out a fine line of accessories, but in seeing to it that the exhibitor for whose benefit they are destined is made to see in attractive ads just what kind of help is ready at his hand with which to reach the public.

No man is impervious to skilful advertising. Catch his eye, interest him and then prove that what you are offering is just what he wants. Once convinced it is amazing to what lengths he will go to get what you are selling. Proof of this is all about. We got it of a Sunday recently when during a terrific rain storm crowds stood in a driving rain waiting to get into our Broadway theatres to see the pictures we had on view.

How illuminative those lines were! And how they proved the power and efficiency of our advertising! A good campaign is worth its weight in gold. But it is not left for every advertising man to plan one. This is what makes advertising so interesting and is bringing it into the realms of art.

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by GLENDON ALLVINE

Director of advertising and publicity
Fox Film Corporation

In the decade that I have been watching—and writing—motion picture advertising, I have seen it set the pace for down-to-earth copy for commercial advertising. The institutional stuff and prestige copy, so dear to some advertising agencies, has gone into a decline as immediate sales results have been demonstrated with direct merchandising copy. A comparison of cigarette advertising today with that of several years ago illustrates the point. They have come down to earth with the movies.

In our exhibitor advertising as well as in that directed to the public, we have always realized that mass appeal is more important commercially than art and copy appreciated only by the cultured few. There used to be a tendency on the part of non-theatrical advertisers to sneer at motion picture methods. But those who came to scoff have remained to pray.

We have a new product once a week, and we put more merchandising effort and advertising intelligence into selling that new product every week than go into many large soap or soup campaigns in the course of a year.

Exploitation and showmanship is just our nomenclature for the dramatic advertising methods which are being adopted by other industries.

▲ ▲ ▲

by GORDON S. WHITE

Director advertising and publicity
Educational Film Exchanges

Because the primary purpose of advertising is to induce a desire to buy the commodity advertised in preference to the competitor's, it is necessary to make commodity, whether it be a suit of clothes or entertainment, as attractive as possible from standpoints of satisfaction and value. Just as no alert merchant will overlook a single selling point in his advertising, since a seemingly minor one will intrigue some people perhaps not otherwise interested, just so no exhibitor will neglect to take advantage of the box office swelling-powers of the short feature.

As director of advertising for a short feature company for several years, I have hammered away persistently at the importance of playing up the short comedy in advertising and exploitation, as it means extra dollars to the box office.

For two reasons, I sincerely believe it is now more important than ever before to tempt movie patrons with attractive programs of which variety is an inherent element. Satiation has resulted from long double-feature programs, and the trend now is inevitably in the other direction, with diversity of offerings replacing long feature programs. Those who have had too much of the "double feature" may be weaned back to the theatre with a well balanced program.

Again, the drawing of short features has been tested many times past. T appeal of such names as Mack Se nett, Andy Clyde, Charlotte Gree wood, Terry-Toons, Ford Sterlin Bert Roach, the Chimps, etc., from o own organization, and Laurel a Hardy, Our Gang, etc., from other o ganizations is certainly not to be i nored by the exhibitor who wishes derive the maximum benefits from h program.

▲ ▲ ▲

by MICHAEL L. SIMMONS

Director of advertising
Sono Art-World Wide Pictures, In

Showmanship in modern motion pi ture advertising calls upon the mer chandising skill and resources of th exhibitor to an unparalleled degree. I the background of his experience mu be an accurate knowledge of the pre erence of his patronage plus an abilit to analyze the product which he i selling. He must ferret out those ele ments of appeal in any picture whic are most likely to capture the imagina tion of his potential audience, and up on these he must place the greates emphasis in his advertising. His ex perience with his own locality will dic tate the angles which are of major in terest.

Today's trend in advertising merchandise generally is relying increasingly for its effect on an immediate eye-appeal. The success of the tabloid newspaper provides a striking example for the guidance of the advertiser—and especially for the motion picture showman. Pictures, rather than text; eye-appeal, rather than rhetoric is the persuasive weapon of the day. The effect must be swift, immediate—sensational, if you will, but it must operate primarily through the use of vivid illustration.

What can be more logical, then, than for the showman to adapt for advertising purposes the essential quality of the entertainment that he sells to the public? In other words, advertise pictures with pictures? If, as an example, automatic refrigerators can be put over to the public through a series of ads dominated entirely by an interest-getting photograph, it must be obvious that a talking picture can deliver its sales message with even greater force through similar means.

With a product that calls upon the resources of all the arts for its making, with theatres that represent the ultimate in comfort and luxury, the motion picture advertiser enjoys a unique opportunity to display his individuality in merchandising his entertainment. An intimate knowledge of audience reaction, added to a mental slant that is just a step ahead of the obvious, should enable the alert showman to reap rewards commensurate with his ability.

THE CAMERA REPORTS



MODERN CONTRASTS. *Present and past America in a display typical of the motion picture studio, as Director John Adolfi and George Arliss discuss final instructions for a scene in the latter's latest Warner Brothers vehicle, "Alexander Hamilton."*



MAN OF MYSTERY. *S. S. Van Dyne, creator of crime puzzles and the Philo Vance who solves them, with Mrs. Van Dyne in front of their home in Hollywood. The latest Van Dyne enigma is "The Blue Moon Murder Mystery," Warner production.*



CAMERAMA. *A sprite in the forest of a modern world of make-believe, captured by the "still" photographer in his travels around studioland. Or, if you like, Joan Blondell, fetching blonde player, getting into mischief on the Warner lot.*



LOCATION INTERLUDE. *A bit of mutual admiration being indulged in by dog and man during a moment of respite from the arts and ardors of play-acting. Location for sequences of "Just a Gigolo," promised a bit of an outing, so the pups were brought along, apparently not entirely for their own sake, either. Their current admirers are the leading figures in the M-G-M vehicle for William Haines. Besides Haines are shown Irene Purcell, C. Aubrey Smith and Jack Conway, the director.*



OFF THE SET. *Figures in the M-G-M production of "Five and Ten," idling away a few spare moments outside the stage door. Gilbert Adrian (left) designed the gowns for Marion Davies, the star, while Irene Rich and Richard Bennett are members of the supporting cast.*



ON THE SET. *Arranging the lighting for a scene in "Five and Ten," which M-G-M is adapting from Fanny Hurst's successful novel, while Marion Davies, the star, awaits action.*



MONKEY BUSINESS. *Just how complex the business of getting a drink of water can be made in this otherwise arid land, when you happen to be the Four Marx Brothers. The boys are currently making "Monkey Business" for [illegible] and here is some of it.*



THOROUGBREDS. *A variety of beauty along a Hollywood avenue . . . a bit of California foliage, Kiki and his owner, Frances Dee, Paramount player.*



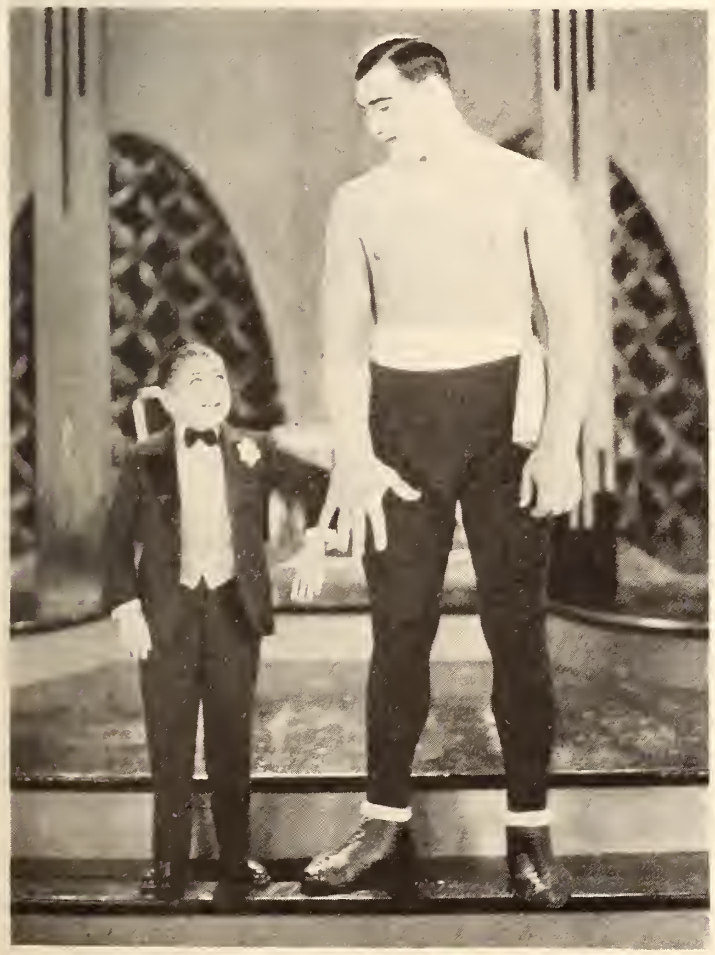
SUNNING ON THE SANDS. *Richard Barthelmess, Warner-First National star, and Mrs. Barthelmess, the former Mrs. Jessica Haynes Sargent, absorbing a few actinic rays between the Pacific and their home at Malibu Beach, famous California film colony. (Acme photo.)*



ALL HERE. *Each one of the Radio "Titans" who came from all over the United States and Canada to attend the sessions of the* 1931 *Radio Pictures convention to hear expounded the product and sales plans for the* 1931-32 *season. They are shown on the beautifully landscaped grounds of the Radio studio in Hollywood, where the* 1931 *annual confab was held. Look 'em over carefully—if you were there, you are here!*



ARTISTS. *One being Fred Shad, the champion, the other also good at the revived game of ping pong, besides being the Neysa McMein of many a magazine cover. Both have exhibited their prowess at the sport in a new Ted Husing "Sportslant" from the Vitaphone studio.*



STUDY IN RELATIVITY. *Little Billy and Primo Carnera as they appear in the two-reel Vitaphone comedy, "The Bigger They Are," which is being rushed for release just before Carnera's fight with Jack Sharkey at Ebbett's Field, Brooklyn, June* 10.



GOOD SERVICE. *Harvey Snodgrass, professional tennis champion, instructing Carole Lombard, Paramount featured player, a tennis star herself.*



EPISODE. *Lily Damita in "The Woman Between," production in which she is featured on Radio's* 1931-32 *program. It is a story laid in an environment of luxury affording an intensifying setting for her beauty. Shown with her in this scene is Lester Vail.*

YOUR PUBLIC

By RITA C. McGOLDRICK

WITHIN the past two weeks the large producing companies have released their tentative programs for the next 12 months, and these we have scanned with more than common interest, and not a little anxiety. In all of the impressive schedules two significant facts stand out: First, that sex and gangster pictures are on the wane; second, that there is a concerted movement on the part of the producers to supply adequate features and shorts to meet the leaping demands of juvenile patronage.

William Le Baron, vice-president in charge of production of RKO said at the recent sales convention of his organization: "For us, sex and gangster pictures *are out!* We will replace them by productions depicting healthier and more virile phases of life. Strong melodrama and comedies stressing the normal and human side of living will be our new policy. We will add colorful adventure and interesting metropolitan background, with glamor, romance, and the spell of illusion as dominant keynotes."

Carl Laemmle in a personal interview within the past few days said, with that forward looking wisdom that has made him a dominant figure in motion picture making: "This year we shall specialize in things for children—*good* things, clean and fine entertainment. We plan to make more serials, a whole series of two-reel juvenile subjects, and an outstanding feature in 'Peck's Bad Boy'."

These encouraging predictions, like fresh wind from the sea, should bring sunny weather to your box office in the coming year! Your public is as eager as you have been for a lifting of the fog.

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Children the World Over

Apparently, children in every country are fundamentally alike in their movie tastes, whether in Sydney, Bombay, the Ukraine, America, Japan or Russia. A formal study was made recently of 370 children of school age in Kharkov in an attempt to classify their reactions to their screen entertainment. Half of these Russian children were found to be attending motion pictures at least once a week, and were practically unanimous in declaring the cinema to be their favorite form of amusement.

The traditionally melancholy Slavic temperament did not reveal itself in their frank answers. On the contrary, comedies were their *first choice,* with those relating to sports next in order. Third in place were films of the Russian revolution and these were followed by pictures of adventure. Strictly educational films were the least popular because, of course, they lacked the elements of excitement and combat which were characteristic of their favorite pictures.

The educators who made the survey are taking these preferences into serious consideration in making a new school film library.

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Sentenced to the Movies

With fine psychology, and a true understanding of what the motion picture does mean to the average boy or girl, probation officer John H. McElroy of Providence, R. I., decided, with the ancient philosopher that "you can catch more flies with molasses than vinegar." He does not believe, with the *New York Times,* that every budding criminal has been taught waywardness by the movies. On the other hand, he has undertaken to use the local movies as a corrective measure for the young delinquents who have become his charges. The Hollywood theatre in East Providence, cooperating with Officer McElroy, offers 20 tickets each week for the Saturday morning show, for those boys on parole whose report cards from their teachers bear the highest ratings. This has stimulated a competition in being good among boys who have made themselves conspicuous by trying to be bad. There is a thought in it that makes one pause for a moment, to consider!

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Mary Pickford Offers Suggestion

Mary Pickford whose interpretation of children's parts won her the first of her triumphs says now she realizes that not enough pictures have been made especially for children, but that she believes the current development in this direction is of tremendous importance. At the same time she stands squarely against the possibility of all pictures being made to the level of children.

"The answer," she declares, "is for parents to choose the pictures suitable for their children to see. It is not difficult to select the *right* pictures and send the children to the theatres where they are playing. The motion picture industry does not want children to go indiscriminately. This whole problem of the maladjustment of children to certain pictures is one for serious parental thought and responsibility. If the screen is going to be a household article the family has to know how to use it intelligently. A housewife would not give her children a rare Sevres vase or a loaded revolver to play with!"

In the word "selection" Miss Pickford has sounded the keynote for the parents, and women's clubs of the country. And it is a word for the theatreman to remember when he is reproached for booking worthwhile adult entertainment.

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Lists of Endorsed Pictures

This department offers you as a free service those lists of endorsed pictures which have been compiled by the leading national organizations engaged in previewing and selective rating of motion pictures. These lists are a help in determining the audience suitability of the picture you are booking. A postal card addressed to MOTION PICTURE HERALD will bring you one, or all of them as a regular service.

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The Loew Theatres Act

Within the past week the three Loew theatres of Cleveland have begun a series of Saturday morning matinees for children. These were in accordance with the new policy recently announced by Loew theatres over the country. The managers have planned entertainment of special interest to young people, their program to start promptly at 10:30 on Saturday mornings. The three houses in Cleveland have booked for this week George O'Brien in "The Last of the Duanes"; and "Our Gang Comedy"; a "Flip the Frog" cartoon and the best newsreels. The admission price has been made less than half the ordinary charge. Two of the theatres have arranged for added attractions to the regular program. In one, a dancing class of 450 children will be a featured number—and a valuable one! At another, there will be a pony show sponsored by the merchants of the town. The third theatre has arranged for a showing of "The Lone Star Ranger."

"We are trying," Loew officials said, "to give chiefly Western features at these Saturday morning matinees for children for the very simple reason that the children love them. They frankly *do not want* society dramas or problem plays, and so we shall try to give them what they *do* want!"

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Massachusetts Women's Clubs

An attractive small gray folder from the State Federation of Women's Clubs of Massachusetts has listed importantly, among their activities, the work for better motion pictures. They announce as their slogan "Cooperation, Not Censorship, Makes the Best Pictures Pay Best." The aims of the groups are defined:

1. Cooperative support of good pictures.

2. Development of programs for children.

Their program is as follows:

1. *A Motion Picture Chairman in every club.*

2. *Establishment of contact with exhibitors and producers in order that suggestions and wishes of the Federation may be made known directly to the motion picture industry.*

3. *To keep the departments of the Federation advised of motion pictures which they can use in furtherance of their departmental work and to assist whenever practical, to obtain such productions.*

4. *To classify and to make available to the membership, insofar as possible, lists of films of special interest and value, in an effort to guide motion picture attendance.*

5. *To encourage Family Night programs and to give support to programs for children when suitably presented.*

6. *To encourage each club to devote at least one meeting a year to the study of the motion picture in order that the problems which face us and the industry alike may be better understood.*

7. *With your own club as a nucleus, solicit the interest of every organization in town and organize a Motion Pictures Council to work for and support better pictures in your communities.*

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Facts Worth Remembering

It is estimated that more than 115 million people go to motion pictures every week. Due to non-support some of our best pictures have been shown at a tremendous loss to the producers. *Select* your motion picture entertainment as carefully as you would your drama, or your books. If a picture pleases you, tell your friends; if not, tell your exhibitor. You should also take the time and trouble to write your criticisms directly to the Motion Pictures Producers & Distributors of America at 28 West 44th Street, New York City.

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This definitely constructive, forward looking program from conservative Boston and its environs makes one feel that the sun is actually rising over the hills!

▲ ▲ ▲

Suffern Sets an Example

In Bergen country, New Jersey, and Rockland county, New York, adjacent counties meeting at the dividing lines of the states, a bus line has been established on a Saturday morning schedule to take hundreds of eager youngsters to the town of Suffern where special Saturday morning matinees are given for their particular benefit. From a dozen towns they come, Tuxedo and Nyack, Haverstraw and Ridgewood, more than 1,000 of them, and it is, for these gay young passengers, the happiest day of the week. At the door of the movie house buses and autos unload groups of enthusiastic youngsters who greet each other with cheers and yells of delight upon arrival. Some come with their parents; while a line, a block long, waits patiently for the hostesses to arrive who are to sponsor their admission.

Two inexperienced but courageous women began this astonishing adventure in better pictures in the community for children. They believed that boys and girls could be trained to appreciate artistic, educational and moral values in their entertainment, and that with the taste properly developed in their youth they would grow up as intelligent citizens demanding the best that the screen, or literature or the stage might have to offer. These young mothers, Mrs. F. F. Russell and Mrs. Ogden B. Hewitt have brought the children's programs through a first season into a second established year of success. They select the program features—an educational film, a comedy, a newsreel and a clean feature picture which keep the children amused for nearly two hours. Each week's program is sent in advance to the schools and some school work is attempted in coordination with it.

"We think our experience proves," Mrs. Hewitt says, "that even rural communities can have selected motion picture programs. The mothers of these towns feel safe in putting their children on a bus on Saturday mornings. Our Fire Chief and Chief of Police *wouldn't miss* coming every week. They enjoy it as much as the youngsters. These officials watch traffic after the show and keep things moving smoothly and safely."

▲ ▲ ▲

With the club women of the country taking the situation into their hands there is active need for exhibitors to cooperate and collaborate!

THE SPIRIT OF ENDEAVOR

By WILLIAM A. JOHNSTON

Holds Coordination of Studio Activity Is Responsible for Such Films as "Cimarron"

To bring out to its Los Angeles nvention not only the branch man-ers but also its entire army of sales-en, Radio Pictures must have had a ghty good reason.

And so there was.

The idea was to show a studio to ese continental voyagers; and Radio s a studio worth showing.

When I first saw "Cimarron" I uld envision through the picture the udio that brought it into being. Here, ainly, was evidence of about the nest and most complete coordination studio activity in all picture annals. Vriting, direction, supervision, pho-graphy, costuming, sets, makeup, ound recording—it was clear that in very effort those concerned had put orth with rare cooperation the very est that was in them.

And there you have the distinctive haracter of Radio Pictures produc-ion.

Its spirit of endeavor!

I asked a man who works there, icking him at random, how he felt bout the studio. He has been eight ears in Hollywood.

His words fairly bubbled forth.

"I'll tell you," he said. "Ask most any director, writer, player, technician in Hollywood, and they'll tell you they'd like to work for Radio.

"They like the spirit of the place. You can get anything you want from any department—the best they have and can give. Everyone's up on their toes, to deliver. Morale, cooperation, enthusiasm rule the place—in short, a tremendously efficient staff of willing workers."

Well, that's a good deal to say; and it means a good deal.

It is spirit that makes pictures. And, just so, the deterrents of good pictures are: smugness, discontent, jealousy, disruptive politics.

So many elements go into picture making that there must exist the best of cooperation to achieve that mysterious "X" that marks the perfect mixture of the recipe.

Radio deserves a lot of credit for the building of its production organization. In January, 1929, Radio Pictures was just an idea. Within two years Radio has not only built up a remarkable morale, kept its wheels going efficiently, but also expanded its plant with an expenditure of $6,000,000.

Joseph I. Schnitzer has had years of experience in what exchanges and theatres want. And this valuable experience rests upon a solid foundation of sterling good judgment and keen enterprise. William Le Baron, besides his production experience, knows authors, plays, books, stories. And Radio, wisely goes in strong for its writer organization.

The ambitious spirit of the place is typified in the announcement for 1931-32. Last year the pretentious pictures were styled Titans. This year this lusty young major company dares to say it will offer all Titans—36 of them!

I gather that the highlights will be:

A mighty effort to rival, even to outdo "Cimarron," putting Richard Dix, Irene Dunne and the entire "Cimarron" cast, director Wesley Ruggles, writer Howard Estabrook into another empire building story based upon the stirring gold rush days of the Black Hills of South Dakota; Dix and Dunne again, in a widely different picture, with Spain as the background, and the story based upon the romantic, best selling song of "Marcheta" by Victor Schertzinger; Dolores Del Rio in "The Dove"; an Ina Claire special; another Ruggles-Estabrook opus based upon the evolution of the modern youth, product of these days of non-restraint and unrest; the Wheeler Woolsey comedy features; sophisticated pictures with Lily Damita and others of the same type, with the individuality and direction of Lowell Sherman; the Rex Beach story pictures.

Radio scored heavily the past year with its famous 300 day and date national campaigns of advertising in the newspapers. This same splendid stimulus will, in all probability, be put back of the outstanding pictures of 1931-32.

Here are the brains and names upon which Radio will rely largely for its new Titanic effort:

Directors

Wesley Ruggles	George Archainbaud
Lowell Sherman	Richard Boleslavsky
Melville Brown	Fred Niblo

(*Continued on page 69*)



JOSEPH I. SCHNITZER
President of Radio Pictures.



WILLIAM LE BARON
Vice-president in charge of production.



DAVID SARNOFF
President of Radio Corporation.



HIRAM S. BROWN
President of Radio Keith Orpheum.

Radio Will Release 36 Features During '31-32

Radio Pictures will make 36 attractions, each designated as a Titan, during the season of 1931-32, according to an announcement by Joseph I. Schnitzer, president.

This is a departure from previous merchandising by the company which has hitherto adhered to the plan of "breaking down" its productions into various classifications, states Schnitzer. Further, he says that each of the 36 will stand on its merits as a feature attraction.

These productions will be filmed according to a schedule which will enable Schnitzer and William LeBaron, production head, to throw into their making the full benefit of a contract list of directors, authors, stars, featured players and producing and technical staffs.

"Glamor and romance, colorful locale, high adventure, and above all dashing and stirring movie action, in love stories replete with heart interest and emotion, providing vehicles for an impressive array of big stars, are the elements which will rule the production values of a number of Radio Pictures, many of which are to be filmed on a scale approximating grandeur," according to the company announcement.

"Stark realism has been made taboo, in the earnest conviction of Radio's leaders that the public is now swinging back to the world of romance, glamor and illusion.

"Bird of Paradise"

"One of the leading attractions scheduled will be 'Bird of Paradise,' long rated as an important piece of show property. The author-producer of this Hawaiian romance of the stage was Richard Walton Tully. Dolores Del Rio is slated to play the unhappy Luana who cast herself into the flaming volcano in a last mad moment of tribal ecstacy.

Three With Del Rio

"Two more productions are scheduled for Del Rio. One, 'The Dove,' a stage success by Willard Mack and produced by David Belasco, will place the Mexican star in a tale of love and adventure south of the Rio Grande.

"Another will be 'The Last Virtue' by the novelist, I. A. R. Wylie.

Dix-Dunne in Two

"Two productions will bear the starring imprint of the Richard Dix-Irene Dunne combination which met success in 'Cimarron.' These are 'Marcheta' and 'Frontier.' 'Marcheta,' authored by Victor Schertzinger and Louis Stevens, and to be directed by Schertzinger, will bring a romance of Old Spain to the talking screen, wherein Dix will portray the role

(*Continued on next page*)



Sol Newman
Head of British company



Hyaat Daab
Advertising chief



Charles Rosenzweig
In charge of distribution



Betty Roberts
Studio scenario head



Kay Brown
Eastern scenario head



Harry Takiff
Assistant to Schnitzer



Cleve Adams
Western sales manager



Jerry Safron
Eastern sales manager



Louis Brock
Short subjects producer



Ambrose Dowling
Foreign department head

RADIO'S EXECUTIVE PERSONNEL



Frank O'Heron
In charge of operations



Don Eddy
Studio publicity director

Numerous Star Series in Radio's 36 for 1931-32

(*Continued from the preceding page*)

of a bull fighter in love with Irene Dunne as an alluring senorita.

"'Frontier' will bring the exciting years of Dakota in its days of lawless conquest to the screen, with Dix playing the role of a U. S. Marshall whose guns write finis to the last bad man of the American empire of the West. The pen of Howard Estabrook, which brought Edna Ferber's 'Cimarron' to the screen, is responsible for this tale. Edna May Oliver will again be seen with Dix and Dunne. No director has as yet been announced.

Fannie Hurst's "Symphony"

"Another production, high in the list of Radio Pictures producing ambitions, is 'Symphony of Six Millions,' an original penned by Fannie Hurst. In 'Symphony' Miss Hurst has endeavored to capture the heartaches, laughs, tears and emotions of New York's teeming millions. Director and cast unannounced.

Ina Claire in One

"Ina Claire has been acquired by Radio Pictures for a comedy drama from the pen of John Howard Lawson, 'Folly.' As Jane Dawn, mistress of one of New York's money kings, she will be seen in a struggle with the organized ranks of the Four Hundred wherein she is brought on trial for the one crime that the Smart Set will not tolerate.

Hope Williams in "Penthouse"

"Hope Williams, signed to a five year contract by Radio Pictures, and star of the Arthur Hopkins stage plays, 'Holiday' and 'Rebound,' will make her talking screen debut in 'Penthouse,' the drama of a society girl who loses her father and is left with nothing but a ranch in Wyoming following the Wall Street crash, and finds herself caught in a gripping romance. John Howard Lawson authored this piece. Joel McCrea and Geoffrey Kerr are under consideration for important roles in support of Miss Williams.

Irene Dunne in Three

"Irene Dunne will star in three productions. One of these stories will be 'The Other Passport,' which she is scheduled to make immediately after her work in the MGM Dunne-Menjou story now in production, for which she was loaned by Radio Pictures. Announcements of her other productions for Radio will be made later.

Lowell Sherman Plans

"Two Lowell Sherman vehicles are now under consideration, 'The Divorce Lawyer' and 'The Aristocrat.' These will be produced with important supporting casts.

Lily Damita in Two

"Lily Damita has been assigned two dramatic vehicles, one of these, 'The Woman Between,' authored by Irving Kaye Davis, with adaptation by Howard Estabrook, is being filmed with a supporting cast including Anita Louise, Lester Vail, O. P. Heggie, Miriam Seegar, Lincoln Stedman, Ruth Weston, Blanche Frederici and Halliwell Hobbes. 'The Woman Between' is the drama of a beautiful French manikin who weds an American money king, falls in love with his son, is caught between two fires, and eventually returns to the arms of her husband. Victor Schertzinger is the director. It has been richly mounted and gowned under the art direction of Max Ree.

"Victor Schertzinger contributes his directorial talents to the second of Miss Damita's productions under this schedule. 'The Sphinx Has Spoken,' from the novel by Maurice De Kobra, adaptation and dialogue for which have been done by Jane Murfin. LeBaron is slated to produce this picture personally. It details the drama of an adventuress, the mysterious and beautiful wife of a professional gambler, with whom two officers of the British Indian army fall in love. Geoffrey Kerr has already been cast in support of Miss Damita.

Works of Wesley Ruggles

"Two productions of unusual theme are to be directed by Wesley Ruggles, director of 'Cimarron.' Again associated with him will be Howard Estabrook, screen author of the Dix-Dunne picture.

"The first of these, 'Are These Our Children,' co-authored by Ruggles and Estabrook, is a drama dealing with the causes that lead to the downfall of youth and the betrayal of its hopes. It is the boy and girl of today who are thus dramatized in a love story combining pathos, romance, a touch of humor and grandeur.

"The second, 'Miracle City,' will embrace all the glamor and adventure of youth storming the gates of Hollywood. Both Ruggles and Estabrook have combined to give a true picture of the magic city of the movies in a romance etched against the tinselly background of star dust.

Wheeler and Woolsey in Three

"Bert Wheeler and Robert Woolsey will have three co-starring productions during this their third season. The first of these, 'Girl Crazy,' is from the current Broadway hit, presented by Aarons and Friedley. The book is by Guy Bolton and John McGowan, the music by George Gershwin, and lyrics by Ira Gershwin. 'Shenanigans' and 'All At Sea' are the titles of the other two Wheeler-Woolsey vehicles in this series. The latter title is tentative.

"In addition to his appearances as co-star with Woolsey in these three vehicles Wheeler will also co-star with Dorothy Lee in 'If I Were Rich,' one of William Anthony McGuire's stage attractions.

New Oliver-Herbert Team

"Radio Pictures has developed a new team of character stars in Edna May Oliver and Hugh Herbert, who will be seen in two productions, as yet untitled. Both have already established their popularity with the public, Oliver with her performance in 'Cimarron' and other pictures, and Hugh Herbert in numerous vehicles. In addition to her co-starring appearance in these two shows, Miss Oliver will also be given an important role in the Dix-Dunne show, 'Frontier,' while Herbert has already enacted an important role in 'Traveling Husbands.'

"'Fannie Foley, Herself' (tentative title) is another Edna May Oliver picture.

Irene Dunne's "Consolation Marriage"

"A late addition to the schedule calls for the starring of Irene Dunne in 'Consolation Marriage' from the pen of Bill Cunningham, with Paul Sloane directing from the screen adaptation by Humphrey Pearson. Myles Connolly is slated to be associate producer.

Front Page Features

"Five dramas with themes packing front page news wallop are to come from Radio Pictures. The first is 'The Slander Girl,' from Rex Beach's *Liberty Magazine* story, 'The Fourth Offence.' This is the story of a Broadway star who, on the death of her mother, seeks the freedom she has longed for, falls in love with a youngster who eventually confesses he is a convict with three offences against him, and goes to life for a fourth offence. A startling climactic twist cleans up the plot.

"Charles MacArthur, co-author of 'Front Page' and other screen successes, contributes 'One O'clock Girl.' It's the story of a chorus girl wife of a banker, who rebels against humdrum marital existence and becomes engaged in a terrific battle with him over possession of her child, and freedom.

"John Howard Lawson, who is authoring 'Penthouse' for Hope Williams, contributes to this front page column of pro-

(*Continued on page 69*)

All Pictures for New Season in A Single Class

"Birds of Paradise"
"The Last Virtue"
"Frontier"
"Folly"
"The Other Passport"
"The Aristocrat"
"The Sphinx Has Spoken"
"Are These Our Children?"
"Shenanigans"
"If I Were Rich"
"Consolation Marriage"
"One O'clock Girl"
"Love a la Carte"
"Traveling Husbands"
"Should Wives Work?"
"The Chicago Dove"
"The Dove"
"Marcheta"
"Symphony of Six Millions"
"Penthouse"
"The Divorce Lawyers"
"The Woman Between"
"Miracle City"
"Girl Crazy"
"All at Sea"
"Fanny Foley Herself"
"The Slander Girl"
"Every Girl"
"Love Affair"
"Too Many Cooks"
"Glamour"
"Exposed"
"Dance, Gigolo, Dance"

With several of these titles announced as tentative, three other stories are to be selected to complete the program of 36.



Richard Dix



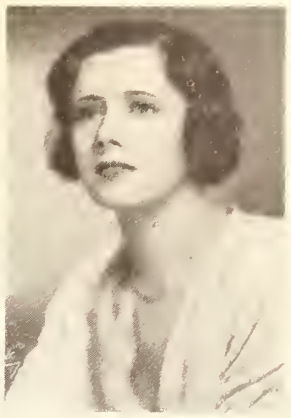
Ina Claire



Robert Woolsey



Bert Wheeler



Irene Dunne



Lowell Sherman



Hugh Herbert



Edna May Oliver

Pictured on this page are Radio stars and players

56 SHORTS FROM RADIO

Seven Series Included

Fifty-six Short subjects are to be released by Radio Pictures for the season 1931-32.

Included are 24 two reelers to be filmed by Louis Brock and six two reelers by Larry Darmour.

In addition, Amedee Van Beuren is to contribute 13 one reel cartoons and 13 one reel novelties.

Included in the 24 two reelers to be produced by Brock will be six "Headliners"; six Ned Sparks; six Rosco Ates; six Chic Sale's.

"Brock," according to Radio officials, "will enjoy all the facilities of the company's studios in the production of these short features. This will include magnificent sets, rich properties and beautiful gowns. In this way, Brock will achieve production values comparable with those given feature productions.

"Brock will also be able to utilize the services of Radio Pictures' staff men. Such camera experts as Edward Cronjager, who shot 'Cimarron,' brings their services to these short features between feature production activities, as do all of Radio's sound engineers, artists, property specialists, etc.

"Among the directors whom Brock will employ are Mark Sandrich, Lloyd French, Harold Schwartz and others. Maurie Grashin, Scott Darling, Johnny Grey and other well known writers will contribute their services. During the past year Brock states he had used over 50 men in this department to obtain high-class results, although his production was limited for that season to but 12 pictures.

"Brock promises a notable array of stars for his 'Headliner' series. Among the stars whom he anticipates presenting in this list are Clark & McCullough, W. C. Fields, Rae Dooley, Jimmy Savo, and others.

"The first of these is already completed, and Stars Ford Sterling and Lucien Littlefield, under the title 'Trouble from Abroad.'

Ned Sparks Series

"The Ned Sparks series will be of the domestic type. Playing with Sparks throughout the series will be Addie McPhail as his wife, Roberta Gale as the irritating flapper sister-in-law, George McFarlane, Charles Dow Clark and Cecil Cunningham. Sparks' first feature on this program, 'Fish Sometimes Swim,' has been completed. Scott Darling, Mauri Grashin and Mark Sandrich have done the adaptation and dialogue.

"Another Sparks vehicle is 'The Strife of the Party,' the story and adaptation for which were done by Sparks and Sandrich. Sandrich directed this vehicle which was photographed by Nick Musuraca and re-

(*Continued on page* 68)



Dolores Del Rio



Ricardo Cortez



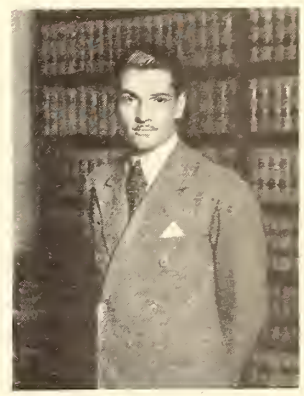
John Darrow



Dorothy Lee



Hope Williams



Lawrence Olivier



Geoffrey Kerr



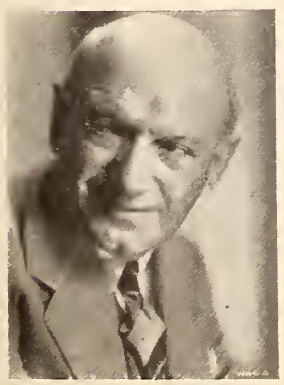
Lily Damita



Mae Murray



Ivan Lebedeff



Joseph Cawthorn



William Post

RADIO CONTRACT PLAYERS



Clark & McCullough



Ruth Weston



Kitty Kelly



Mickey McGuires



Anita Louise



Chic Sales

FOREIGN VERSIONS

Market Abroad Only Scratched

Radio Pictures is reported to be making rapid strides in its foreign version department, with Leon d'Usseau, head of foreign production, at the studios, now completing an assembly of writers, directors and players of the five important languages—French, Spanish, German, Italian and Scandinavian.

"I am now getting this group together, so they will be available instantly to Radio Pictures," he said. "We have barely scratched the foreign versions possibilities. Why, in such cities as New York, Chicago, San Francisco and Pittsburgh, there are many to support foreign pictures of one kind or another.

"There are 21 Spanish speaking countries alone, and millions of people along our Southern border who would prefer Spanish talking pictures.

"I believe the future will show that our increased production value in films for foreign markets, the additional investment for higher standards, better directors, better players, will have a twofold value in returns; an increased income from other countries and the establishment of a splendid market at home.

"'Le roi s'ennuie,' a French version of the stage play 'The Queen's Husband,' opened in New York three months ago and played to successful returns. The same film succeeded in Paris, the interior of France, and French colonies, creating a demand for all that Radio Pictures can produce."

In charge of supervising and directing French versions is Marquis de La Falaise. He is at present engaged in directing "Une Femme Libre," with a cast of French players.

According to present plans all productions that have the French appeal will be translated as fast as they are produced in English.



Robert Ames



Evelyn Brent



Claudia Dell



Ned Sparks



Rosco Ates



Mary Brian



Arline Judge



Rochelle Hudson



Roberta Gale



Addie McPhail

Associated Talking Pictures Plans

Encouraged by the success of "Escape" and "Perfect Alibi," pictures produced by Basil Dean, director and producer of English films for Radio Pictures' release in America last year, a more ambitious program has been lined up for 1931.

Associated Talking Pictures, Ltd., of London, of which Dean is producer-director, has agreed to produce a series of six films for Radio in 1931. To assist in producing the type of picture in this country, Joseph I. Schnitzer, president of Radio, recently sent a crew of cutters, cameramen and technicians from the Hollywood studios.

H. M. Baker, an English capitalist, is financing the films being produced by Dean. Both men recently visited Radio Pictures studio.



Jill Esmond



Noel Francis



Mary Astor



Rita Le Roy



Al Boasberg
Radio writer and director



William Johnson
Heads electrical department



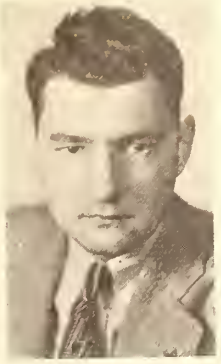
Marquis de la Falaise
Director of French versions



Louis A. Sarecky
Assistant vice president of Radio Pictures



Pearl Eaton
Director of dances for RKO



Ernest Bachrach
Head of portrait and stills



Max Ree
Art director for Radio productions



Harry Tierney
Composer of operettas of RKO productions

RADIO STUDIO PERSONNEL

Sound Stresses Need Of Technical Experts



Dave Strumff
In charge of art for announcement



Pandro Berman
Assistant to William LeBaron



Larry Darmour
Short subject producer for Radio program

Now that the motion picture has become mechanized through the talkies, sound and engineering branches of the industry have been assuming a greater importance in the sphere of production.

One of the most important single phases of production during the current era of talking pictures is the extent to which technical skill and invention are employed in reproducing the voice.

It is common knowledge that such great engineering institutions as Radio Corporation of America, Western Electric, General Electric Company and Westinghouse Company and others conduct costly research laboratories in the investigation of new possibilities.

Likewise have the motion picture companies had their experimental laboratories in constant operation as among the most complete and ingenious in any industry.

"The technical branches," according to experts in the Radio experimental laboratory, "are of more than passing interest, because upon them depend the future of sound films in relation to more faithful reproductions of voice articulations and the realistic capturing of confidential tones such as breathing, sighing and whispering, and the elimination of annoying 'frying' noises.

Life of Film Lengthened

"Of vital interest to the patrons and owners of theatres is the attempt to perfect the film itself. In this respect Radio Pictures, when its process it finally applied, will have an important scientific step in the industry. Under a new method of treatment, developing and printing, the studio's laboratory has hit upon a means to prolong the life of film three-fold and to make it more susceptible to photographic images.

Radio's New Laboratory

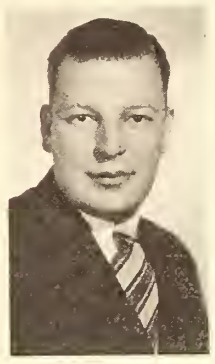
In order to make this process applicable to its product within the next few months, the studio has launched the construction of a great developing and printing laboratory.

"It is apparent that there must be considerable romance in this constant search for improvements which will reflect themselves in better motion pictures. And there is. In its romantic aspects, technical branches dramatize the most complicated of electrical and mechanical engineering problems into terms of entertainment.

"It isn't merely a matter of chasing electrons, or tracing the electrical flow through resistances, chokes, transformers and tubes and mixing it with voice vibrations to resemble human tonalities. The aim of our sound department is to recreate the subtle phrasings of the voice and make them part and parcel of the dramatic motivation.

"To do this, an electrical engineer must have an inventor's vision, a dramatist's

(*Continued on page 69*)



Holt Lindsley
Head of scenic department



Basil Deane
Production head, Radio Pictures, Ltd.



Major Fairbanks
Studio superintendent for RKO, Hollywood



C. D. White
General RKO studio manager



Carl Dreher
Director sound department



Ernest Westmore
Head of makeup department



Leon D'usseau
Head of silent and foreign versions



Henry Hobart
Of the production staff at Radio studio



Harold Hendee
Head of research department



Sam Comer
Head of property department



Frank Vert
Decorative features on sets



Rex Bailey
Casting director at Radio studio



Betram Millhauser
Associate producer of RKO



Don Jahrus
Head of miniature department



Lou Ransome
of the production department



Earl McMurtrie
Construction superintendent



Herb Hirst
In charge of location for Radio



Lloyd Knechtel
Head of photographic effects



Myles Connolly
Supervisor of RKO productions



William Englinton
Chief of camera division of Radio

WRITERS



Fannie Hurst



Charles MacArthur



Willard Mack



Wallace Smith



Howard Estabrook



Richard Walton Tully



Jane Murfin



Beulah Marie Dix



Achmed Abdullah



Robert H. Davis



Maurice DeKobra



Rex Beach

Building the Announcement Book

In the preparation and production of Radio Pictures' announcement book this year, Hyatt Daab, director-in-chief of advertising, publicity and exploitation, had the assistance of the following artists:

Frederic C. Madan, creator of the Titan, one of the foremost illustrators of the day; Rico Tomaso, whose work appears regularly in Cosmopolitan, Saturday Evening Post, Ladies Home Journal, etc.; Dan Content, another famous Satevepost illustrator; Armando, one of America's leading color designers and caricaturists and a colleague of Covarrubias; Armand Seguso, outstanding among poster artists; Russell Patterson, creator of the Patterson Girl, comic strip artist, and protege of William Randolph Hearst; Frank Bensing, noted poster creator; William Hoople, whose color plates and black and whtes have graced fiction in Satepost and Cosmopolitan, and Ty Mahon, America's great girl artist.

From the advertising and publicity department art staff, David L. Strumpff supervised all art work under the direction of Daab. Gene Widhoff, creative artist, on the Home Office staff, contributed atmospheric work. Lettering was under the supervision of Morris Meyer and Leo Quanchi, of the RKO staff.

Extensive National Ad Drives Planned by RKO

With the industry keyed to the value of straightforward, dynamic and informative publicity, Radio Pictures, according to its executives, has made extensive plans for service in this field during the coming season.

"In Hollywood, the studio publicity staff under Don Eddy, has been greatly enlarged," the company statement said, "with newspaper men predominating and following all developments with the speed and accuracy of a news wire service. Reporters are now assigned to every company. A greatly enlarged portrait and still organization operating under the jurisdiction of Ernest A. Bachrach cooperates swiftly in supplying portraits and news shots of timely value to the publicity department for overnight distribution throughout the country.

"A special mat and feature service has been developed to cover the press not only of America, but the entire foreign field. National motion picture magazines are being served with exclusive picture and feature service on a scale of exceptional magnitude. And motion picture editors of daily, weekly and monthly circulation are now on a mailing service list which operates with clock like regularity.

"From the New York home office, an exceptionally large list of newspapers and wired services are to be contacted, as now, with news and picture service designed to blanket the nation and foreign countries.

"During the year past Radio Pictures has cooperated with exhibitors and the press in a series of national publicity campaigns. Thousands of stills, mats, scores of feature articles were distributed in the advance campaigns ushering in the Amos 'n' Andy attraction, 'Check and Double Check' and 'Cimarron.' The year to come will see these efforts enlarged for Radio Pictures is not restricting the number of its Titans as in previous years and anticipates a series of campaigns of this type, keyed to these releases, and commensurate with their importance.

"Radio Pictures' policy is to deal honestly and straight-forwardly with all news editors in all publicity issues. Exaggeration is taboo in its announcements. Facts are all carefully authenticated. The welfare of the industry as a whole is borne in mind, as well as that of the company's product in the zeal with which announcements are guarded. This policy has resulted in an attitude of marked friendliness and faith on the part of editors throughout the country for news announcements emanating from this company.

"With press publicity closely coordinated to broadcasting and national tieups, Radio Pictures publicity is organized for the season of 1931-'32 to do full justice to its coming product.

Radio to Offer 56 Short Films

(*Continued from page 65*)

corded by Phil Faulkner, with art direction by Max Ree.

Rosco Ates Series

"Such outstanding two reel comedy artists as Ed Kennedy, Jimmy Finlayson, Bud Jamieson, Charles Hall, Monte Collins, Phil Dunham, and others are promised by Brock as support in the Rosco Ates series. The action in these comedies is to be of a fast order, with plenty of hokum. In the cast of 'A Clean-up on the Curb,' already completed, Ates is supported by Vivian Oakland, Kay Deslys, Stan Blystone, Jimmy Finlayson and Ed Kennedy. Mauri Grashin, Harold Schwartz and Lloyd French did the story and dialogue. Direction by Lloyd French, with photography by Leo Tover.

Chic Sale Series

"Chic Sale's brand of humor will be utilized in a series by Brock. Chic will do his Lem Putt character in these comedies, supported by an outstanding list of character stars.

"One of these Chic Sale comedies, 'The County Seat,' has been completed. It was directed by Mark Sandrich with story and dialogue by Ben Holmes and Sandrich. In the cast supporting Sale are Bud Jamieson, George McFarlane, Charles Dow Clark, Aileen Carlyle, Billy Engle and Florence Enright.

Six From Darmour

"Encouraged by the increasing popularity of 'kid pictures,' as attested by 'Skippy,' Larry Darmour will make another series of six Mickey 'Himself' McGuire comedies, based on the Fontaine Fox cartoons. Albert Herman, who directed all previous 'Mickey' comedies, will wield the megaphone.

Van Beuren Novelties

"Not the least in importance in the Radio Pictures short subjects release will be a series of 13 one reel cartoons and 13 one reel novelties from Amedee Van Beuren. Both of these subjects will strike into new and novel fields of entertainment and will be backed by Radio Pictures showmanship to a high degree."

DIRECTORS



Wesley Ruggles



Herbert Brenon



George Archainbaud



Fred Niblo



Richard Boleslavsky



Victor Schertzinger



Paul Sloane



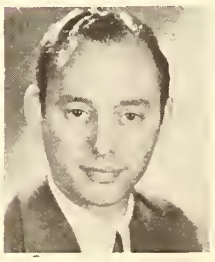
William A. Seiter



Mark Sandrich



Gregory LaCava



J. Walter Ruben



Melville Brown

ound Requires echnical Skill For Development

(*Continued from page 67*)

tive instinct and a practical working wledge of his media.

e "Beam" Microphone

For instance, under the direction of Carl eher the studio has developed a 'beam' rophone or concentrator which makes it sible to pickup voices at great distances. is instrument, which is focussed on the nd to be heard, was given its most prac- al demonstration during the filming of marron.'

Aimed directaly at the gigantic land rush ich features the opening of the picture, 'beam' microphone made it possible to k up the beat of horses' hoofs, the creak- of wagons and the thunderous hub-bub. The 'beam' microphone was the product the research laboratories, and so, in fact, is the 'ribbon' microphone which com- nes the concentration of the 'beam' with e added advantage of being a more inti- ate and sensitive instrument.

In its present state of development the bbon' microphone reduces the annoyance camera noises and permits the unit sound corders to suspend the microphone from ve to 10 feet farther away.

"Mobile recording equipment has also been fined. Amplifiers have been reduced in eight from 150 pounds to less than 25 ounds, permitting greater portability. In his change none of the characteristics of he heavier amplifier were lost.

No More "Ground" Noise

"The latest, and perhaps the most im- portant invention, so far as its possibilities are concerned, is the 'ground noise elimi- nator' devised by one of Dreher's assist- ants—Hugh McDowell.

"McDowell's eliminator does away with the 'frying' and 'sizzling' noises so annoying to theatre audiences. As a result of it, the screen takes on a new sense of intimacy and make possible the faithful reproduction of all sounds audible to the ear.

"The first practical demonstration of the silencing device—it eliminates 98 per cent of the basic noises common in film—was employed in the filming of 'The Woman Between.' Because of its whispers and con- fidential voice inflections—long impossible of reproduction—are recorded with unpre- cedented fidelity and effect.

"'Ground noise' is not a legitimate sound produced in filming. Rather, it is created in projection by invisible dirt and scratches which show through the clear section of the sound track and which interrupt the beam of light reaching the photo-electric cell of the projector.

"Since sound reproduction is based on the passage of light through wavy black and white masses, it is evident that any foreign matter that creeps into the path of the track must inevitably be translated into terms of sounds.

Clearing the Sound Track

"A sound track is divided into two sec- tions—black and white. The clear portion is the one that causes the trouble since it is through this segment that light is impressed. As this clear strip of trouble-producing sur- face is continuous throughout the length of the picture, the ground noises were long considered impossible of elimination.

"McDowell, however, working in the studio's laboratory, tackled the problem by cutting out 98 per cent of the offending strip and making it sensitive to the passage of light only when voices were being re- corded.

"The 'noise eliminator' is automatic in operation. It consists of an electro-magnetic shutter which is influenced by the volume of sound vibrations. Situated where it inter- rupts the passage of light which impresses the voice image onto the film track, the shutter bobs back and forth through the influence of a magnet.

"When sound vibrations occur, the shutter opens. When silence reigns, the light aperture is automatically closed, thus elimi- nating the constant flow of light which reached the film in previous recording systems.

"In simpler terms, it does away with the troublesome clear space and makes it opaque; that is, impervious to light so that dirt and scratches may not reproduce.

New Sound Truck

"Another important development of Dreher's department is a new sound truck which can follow a motion picture company to any location spot, regardless of the rough- ness of terrain. The truck is light and of the semi-tractor type which can make fair progress over ploughed fields and rocky desert stretches.

Developing Printing Plant

"Under the direction of Frank E. Garbutt, who has designed many film laboratories in Hollywood, Radio Pictures is constructing a modern fireproof printing and developing plant adjacent to the studio.

"The plant will augment the studio's present production facilities by giving it 12- hour service in the finishing of its film.

"Many new and radically different meth- ods are to be employed in developing and printing—all insuring longer life and greater clarity. These will include a triple inspec- tion process to guarantee near perfection in the finished product before it is released for distribution; another is a secret chemical process which will give longer life to the film itself.

Mobile Camera

"In the electrical shop—which is very much of an experimental laboratory—Wil- liam Johnson, the chief, has perfected a moble camera perambulator which rises thirty feet into the air and makes possible photography from great heights.

"The perambulator, as with the 'beam' microphone, was first used on location with the 'Cimarron' company. Because of it, many unusual 'shots' were made of the land rush that would have been impossible with the older forms of parallels and low- perambulators."

Radio Is Presenting 36 Pictures During 1931-32

(*Continued from page 64*)

ductions in 'Every Girl' and 'Love a La Carte,' (both titles tentative).

"'Love Affair,' written by Melville Baker in collaboration with William Jutte, depicts the drama of two mutual friends whose marriages hit the rocks. Both go on a tear, have an affair to- gether, then go their separate ways. Their reckless paths lead to the verge of ruin, but when the crash comes, it is love reawakened that points the way to a saner and happier life.

Inside on "Traveling Husbands"

"What does hubby do when he hits the road and leaves the wife at home? Radio Pictures has endeavored to give a discreet peek at the erring benedict in 'Traveling Husbands' wherein Evelyn Brent, Hugh Herbert and Constance Cummings are directed by Paul Sloane. Other featured players are Frank Albert- son, Carl Miller, Spencer Charters, Frank McHugh, Purnell Pratt, Mae Clarke, Rita LaRoy, Gwen Lee, Lucille Williams, Tom Francis, Stanley Fields and William Duff. The story was writ- ten and adapted by Humphrey Pearson, and produced by Myles Connolly.

Wheeler in "Too Many Cooks"

"Adapted from one of Broadway's stage successes by Frank Craven, and di- rected by William Seiter, 'Too Many Cooks' will come to the screen with a cast headed by Bert Wheeler, Dorothy Lee and Roscoe Ates. Other featured players are Florence Roberts, Hall Coo- ley, Sharon Lynn, Robert McWade, Clif- ford Dempsey, and George Chandler. Adaptation is by Jane Murfin with Douglas MacClean producing.

"Should Wives Work?"

"Al Boasberg, humorist with numerous screen successes to his credit, has au- thored 'Should Wives Work?' and An- thony Veiller is adapting it to the screen. William LeBaron is making a search for beautiful stars and accomplished featured players for the picture.

Threnody of Thrillers

"Three melodramatic dramas, all origi- nals and written by well known authors, will bring the contemporary thrills of New York, Chicago and Paris to the screen.

"The first of these, 'Glamour,' was written by Louis Weitzenkorn, author of 'Five Star Final,' newspaper thriller pro- duced by Al Woods. 'Glamour' is a drama of New York and Parisian life. It details the career of a Parisian girl, who is transformed into a bogus count by a scheming American newspaper man, becomes entangled with New York racketeers and causes a veritable gang upheaval. Lily Damita may be cast for the leading role.

"'The Chicago Dove,' written by James Whittaker, newspaper man and author, is an original. It will be directed by George Archainbaud, with Ricardo Cortez announced for one of the leading roles, and Irene Dunne under considera- tion for the feminine lead.

"The author of 'Haunch, Paunch and Jowl,' and other novels, Samuel Ornitz, has collaborated with Lester Cohen to write 'Exposed.' The story comes on the heels of New York's expose of girls 'framed' by corrupt officials and sent up for crimes of which they are innocent.

"Ricardo Cortez is also slated to do 'Dance, Gigolo, Dance.' And there will be a second Rex Beach story, as yet un- titled."

Coordination of Studio Activity Brings Big Films

(*Continued from page 63*)

Victor Schertzinger	Gregory LaCava
William Seiter	Mark Sandrich
Paul Sloane	

Stars and Featured Players

Mary Astor	Rosco Ates
Evelyn Brent	Joseph Cawthorn
Lily Damita	Ricardo Cortez
Claudia Dell	John Darrow
Irene Dunne	Richard Dix
Noel Francis	Hugh Herbert
Roberta Gale	Geoffrey Kerr
Rochelle Hudson	Ivan Lebedeff
Arline Judge	Joel McCrea
Kitty Kelly	Lawrence Oliver
Rita La Roy	William Post
Dorothy Lee	Chic Sale
Jill Esmond	Lowell Sherman
Edna May Oliver	Ned Sparks
Ruth Weston	Bert Wheeler
Robert Ames	Robert Woolsey

Writers

Rex Beach	Humphrey Pearson
Al Boasberg	J. Walter Ruben
Beulah Marie Dix	Barney Sarecky
Howard Estabrook	Bernard Schubert
Hugh Herbert	Wallace Smith
Al Jackson	Ralph Spence
Frederick Latham	Louis Stevens
John H. Lawson	Keene Thompson
Benn W. Levy	Anthony Veiller
Gerrit J. Lloyd	Thomas Boyd
Jane Murfin	

Parliament Adjourns for "Parlor, Bedroom and Bath"

Ottawa—When "Parlor, Bedroom and Bath" played B. F. Keith's theatre, Ot- tawa, the members of the House of Com- mons agreed to an early adjournment so that the Parliamentarians should witness a performance. The reason was that the author of the popular stage and screen piece is Charles W. Bell, member of the Canadian Parliament from Hamilton, Ontario. Incidentally, Bell is being groomed for a cabinet post.

13 New Buzzells for Columbia

Eddie Buzzell will make a second series of 13 cofedies for Columbia. Buz- zell now is in New York selecting story material.

Paramount to Pay Ad Film Fee, $2.50 Per 1000 Patrons

Paramount will release 52 sponsored films, produced by Paramount Business Pictures, Inc., for which the exhibitor will receive $2.50 per thousand admis- sions.

The shorts, expected to be completed by July 1, and set for August 1 release, will be booked in block by the exhibitor, the contract containing a one-picture cancellation clause. The exhibitor pays express charges both ways, and must guarantee a minimum of 600 admissions per change.

The entire group will play the Publix houses, and then be booked into other theatres as soon as possible. Publix the- atre department will pass on the produc- tion value of the subjects before filming.

Negro Projectionist Dies From Burns in Film Blaze

St. Louis—William Gibson, 25-year- old negro projectionist at the Palace the- atre, sacrificed his life to protect his audience when a film caught fire. About 120 men, women and children were in the theatre when a strip of the film broke and ignited. Gibson told his helper, Timothy Moman, also a negro, to jump from the projection room to call aid, then proceeded to fight the fire alone. A few minutes later Gibson leaped from the booth with his clothing in flames, ignited when he tried to extricate a piece of the burning film from the projector. He was rushed to City Hospital, where he died early the next morning.

When smoke filled the theatre, a cry of "Fire!" caused part of the audience to run out, but the rest were quieted by Charles McCrow, negro janitor, and all got out safely. The Palace Theatre is operated by Julius A. Sanowski. Damage is estimated at $1,000.

Famous Subsidiary Shows Net Of $116,578 for Fiscal Year

Hamilton, Ont. — Hamilton United Theatres, Ltd., subsidiary of Famous Players, turned in net profits of $116,578 during the past fiscal year as compared with $62,584 during 1929.

Total assets were listed at $2,160,009, with theatre properties valued at $725,- 213 as compared with $742,421 as of 1929.

Ralph Block and Fox Split

Hollywood—"I've always wanted a lengthy vacation at the expense of some one else, and now I'm going to have it," declared Ralph Block as he departed from the Fox lot after adjusting the salary angle of his mutually terminated contract with Winfield Sheehan's studo.

Block joined Fox several months ago as associate producer and was later switched to the scenario staff, where, it is said, a disagreement arose with studio officials.

Cashier Out-Bluffs Bandit

Franklin, Pa.—Bad men hold no ter- rors for Dorothy McClintock, cashier at the Park Theatre here. A bandit enter- ed the ticket booth and pointed a gun at her with the command to hand over the dough. Covering the day's receipts with her hands she said, "You haven't got the nerve to shoot. Git, big boy." And he did. Capture came later.

J. C. Jenkins—His Colyum



Madison, Wis.

DEAR HERALD:

Let's be reasonable. Every day we hear people say, "This is the worst panic this country has ever known." People who talk that way are of short memory or are not familiar with the history of this country.

We can faintly recall the depression that hit the country following the Civil War and during the reconstruction period. We remember the panic of 1873 when the failure of Jay Cooke & Company brought on a panic and banks and brokerage houses went to the wall and the stock exchange was padlocked for 10 days and the whole country went practically bankrupt. Then again in 1907 when the failure of the Knickerbocker Trust Company brought on the panic of that year. People of today fail to remember that terrible "Black Friday" on September 24, 1869, when business was paralyzed and bankruptcy stalked like a black specter throughout the land.

But few, if any, are left who remember the days of the "Wildcat Money" when a five-dollar bill would be good if you could get to the bank that issued it before it failed, but in those days transportation was so slow that few notes were redeemed.

We can remember when our father shipped dressed hogs to Chicago and got $3.50 per 100 for them. We can remember when corn sold in Nebraska for 9 cents per bushel, when $1.25 per day was considered good wages.

In times of abnormal prosperity we are apt to believe that depression will never again come. When corn was selling for $2.00 a bushel after the World War we heard farmers in our town say that the time never would come when corn would sell for less than $1, and yet it sold for 35 cents within three months. WHAT GOES UP MUST COME DOWN is just as true today as when that phrase was coined, and it's the coming down that gives us the cold shivers and causes us to say, that it is the coldest winter in history.

Were it not for the gambling instinct that is inherent in the human race there wouldn't be any panics. We wouldn't sell "short" nor buy "long." We wouldn't pay $300 per acre for land worth only $1.25 in hopes we could sell it for more. Were it not for the gambling instinct within us there would have been no Wall Street smash a year ago last fall. It's the gamblers who bring on panics and it's cool-headed legitimate business that brings the ship of state through the troubled waters of depression. There is no such thing as a panic today except in the distorted minds of the people. There is a slight depression, it is true, but we should keep in mind that expression that was so aptly said that, in the dark soil of depression is germinated the flowers of prosperity, and we should forget about panics and remember that prosperity is just around the corner.

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—And Does It Fizz!

We never think of going to Iowa without planning a visit with Mr. and Mrs. C. V. Hunerberg of the Princess theatre at Parkersburg, and we never visit them but what we stay longer than we intended. No matter how long we stay, it always seems too short. We stayed two hours with them the other day and it seemed like 15 minutes, that's because they are good entertainers and because C. V. knows just how to make it so it will fizz.

C. V. says the main trouble with this business is that it takes all the profit he makes on the good pictures to pay the losses on the poor ones. We suggested to him that since he couldn't play more good ones he should play fewer poor ones. He said it was a good suggestion.

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"THE DOORWAY TO HELL." This title will most likely chase a lot of them out of town. It's another gangster picture that will please if you can get 'em in and it ranks well up with "THE CRIMINAL CODE," "LITTLE CAESAR," "THE SECRET SIX" and "THE LAST PARADE," and this one makes one more gangster picture, which is aplenty, if you ask us.

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—And Maybe Not

It was our intention to have had a game of golf last Sunday at Manchester with W. A. Dutton of the Plaza theatre, but a cold Northwest wind came down from Crocket Brown's town of Nashwauk, Minn., and put a stop to any thoughts of golf. You can expect anything at any time from a town with that kind of a name. W. A. was all set to give us a neat trimmin', but that cold wave saved him the biggest surprise of his life—maybe.

Last night we had the nightmare and had to walk back. Tonight we are going to take a buggy and harness to bed with us.

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When we got to Darlington we learned that our very good friends, Mr. and Mrs. Grimm, had sold their theatre and retired temporarily from the business, but that didn't prevent us from spending a very enjoyable evening with them at their home. Our prediction is that they will be back in the business somewhere before very long. When it once gets in their blood they can't stay out.

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Seeing Red!

The guy who layed out this town of Madison was crazier than the one who layed out Indianapolis. You start at Capitol Square and go in any direction and you come right back to the Square where you started. On one corner there is a signal light where the green shows for North and South and East and West at the same time, and it's the same with the red. You go when you please and if you hit anybody you talk 'em out of it if you can.

We drove around that corner 11 times trying to find our hotel and missed the traffic every time around and finally a cop stopped us and said, "Say, haven't you got any breaks on that car?" And we replied, "No, sir, we never use breaks; where's the Park hotel?"

Madison is the capital of this Badger state and the legislature is in session and has been since the snow drifts thawed so the boys could get in town and they are not expecting to adjourn before July. Out in Nebraska our legislature can only draw pay for 90 days and as soon as the pay stops the legislature stops, but these Badgers up here are just like all other politicians. When they can grab hold of the public teat they just shut their eyes and hang on. But Wisconsin is a pretty durn good state at that.

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When we went to pay our hotel bill this morning the clerk soaked us $2. We said to him, "Say, who won the ball game last night?" and he replied, "What's the matter with you? Are you crazy?" And we answered him, "Why, we supposed there was a ball game, for we found a pitcher and a catcher up in our room." That guy was working on that when we left and we'll betcha it hasn't soaked in yet.

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Ultimate in Theatres

If you want to meet up with a surprise in the theatre business you want to go to Platteville and see the Avalon theatre, owned and managed by W. C. Tracy. Then, after you have recovered and if you think you can stand another shock, drive over to Edgerton and see the Rialto theatre owned and managed by P. W. Palmer, and then if you don't say that both of these theatres are far beyond your expectations then you have had your expectations altogether too high. There is no sense in any town in the world having better theatres than these two, and there is no sense in any town expecting to find any better managers. They don't make 'em, and there hain't no such animule. Of course, we expect T. F. Lee of the Opera House at Shulsburg to take exceptions to this statement, but what else could one expect from an Irish Democrat who puts sand in his doughnuts instead of sugar. You know T. F. is a baker, too, and sand is cheap around Shulsburg.

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Wisconsin's road slogan is "IT IS HARDER TO LOSE YOUR WAY IN WISCONSIN THAN IT IS TO FIND IT IN OTHER STATES," and we know of but one other slogan that comes nearer to being the truth, and that is "THE HERALD COVERS THE FIELD LIKE AN APRIL SHOWER."

J. C. JENKINS
The HERALD man

Judge Defends Films That Show Us "Life As It Is"

Memphis, Tenn.—Judge Camille Kelly of the Juvenile court, in speaking before the convention of the Indiana Endorsers of Photoplay, on "Motion Picture and Crime," stated that the motion picture producers will give us good films if they are the kind wanted by the public, adding, however, that "we want life as life is. We regret life's mistakes. The picture world is just a group of artists who have seen fit to show us just how we live."

Mrs. Alma A. Walton, secretary of the Memphis-Little Rock Film Board of Trade, accompanied Judge Kelley to Indianapolis.

Petition in Bankruptcy Is Filed by Worcester Owner

Worcester, Mass.—Henry J. Steinerg, who built and for a time operated the Steinberg theatre, has filed a schedule in bankruptcy with liabilities listed at $918,-75, and assets of $30,510.

He names the Cosmopolitan Trust Company of Boston as a creditor in the amount of $350,000, on a note secured by mortgage on the theatre. Assets consist largely of 150 shares of stock in the Steingerb Theatre Company of this city. Secured liabilities are placed at $715,350, and unsecured at $202,840.

Warner German Quota Film Opens on Broadway

"The Beggars' Opera," which was produced in Germany under the direction of G. W. Pabst as part of Warner Brothers' program to meet kontingent demands, had its American opening at the Warner theatre on Broadway May 15.

Athens House Open Sundays

Athens, O.—This city has experienced the thrill of Sunday performances, the Columbia and Ohio opening for the first time within 24 hours after Governor White signed the Marshall bill legalizing Sunday movies. Other houses did not open.

Technically, the law does not become effective for 90 days.

Chaplin to Do Next Abroad

London—Charles Chaplin will produce his next picture in or near Europe. Talking by telephone from the Riviera to a London newspaper, he stated that he would make the production in London, Paris or Algiers.

John Hamrick Returns

Seattle—John Hamrick, owner and general manager of the Blue Mouse and Music Box circuit of theatres in this city, Portland and Tacoma, has returned from California, where he spent a number of days at the Warner studio in Hollywood, and also attended the Warner-First National convention in San Francisco.

Flaherty to Question Sheehans

Questioning of Winfield and Clayton P. Sheehan, of Fox, before trial is asked for in an application filed by Pat Flaherty, who is suing Fox, claiming $30,-000 due him on his contract to operate Red Star Music Co., a Fox subsidiary.

Flaherty charges that gross of the firm was depleted through unjustified write-offs.

Named Division Chief

Hamilton, O.—H. L. Davidson, formerly manager of the Colfax, South Bend, Ind., has been appointed Paramount Publix district manager, covering southern Ohio, with headquarters here.

Extra Ad Lineage Fills Cincinnati Houses

Cincinnati—Heavy increase in newspaper advertising lineage for a single day, plus a lineup of good pictures, is making sweet music at the box offices of RKO houses here. A total of approximately 15,000 lines were used in the three leading dailies Saturday to advertise current attractions. Most of the houses had 'em fighting to get in, with long rows of standees waiting patiently on the opening day.

U. S. Sound in 35 of 50 Chinese Equipped Houses

Washington—In the vast country of China, according to America's trade commissioner there, there are but 50 sound equipped theatres, 35 of which have American equipment. The French disc type (Pathe-Orient) is used in the other 15 houses, these installations being utilized by the cheaper theatres in and about Shanghai.

Several new installations of sound equipment are being made at Harbin, Manchuria and the Portuguese Colony of Macao, the first theatres to be equipped with sound apparatus in this territory.

The new King's Theatre at Hong Kong opened on March 31, making a most favorable addition to the cinema houses in that city.

Interest is being noted amongst Chinese producers as to the possibility of producing sound pictures in Chinese.

The "Singing Peony," a Chinese talkie made with French disc recording equipment, was recently shown at the Strand theatre in Shanghai. Considerable favorable comment was made upon this latest effort of Chinese producers.

Jubilee Boosts Theatre's And Merchants' Business

Jackson, Miss.—A campaign designed to promote the business of merchants as well as the theatre is being conducted by the Majestic in a three month celebration which it terms the "Better Business Jubilee."

The occasion is marked by the presentation of what it is promised will prove to be an exceptionally fine lot of pictures. First among the pictures presented is "Trader Horn." Following "Trader Horn," will be "City Lights," with Charlie Chaplin, and Joan Crawford in "Girls Together."

Sparks from Bonfire Are Blamed for $40,000 Blaze

Moravia, N. Y.—Flames laid to sparks from a nearby bonfire gutted the Moravia Opera House, film and "legit" house here, with a loss of $40,000. Officials said the house will have to be rebuilt. Firemen from Auburn, Groton and Genoa fought the blaze for several hours after it was discovered, but the place was too far gone to be saved.

The flames began in the rear of the theatre and had consumed most of the inside before they were discovered. Apartment dwellers on upper floors were rescued and part of their belongings saved.

Pathe Charges Gates With Fraud in "Lip Stick" Sale

Hollywood—A suit against H. L. Gates, with Myron Selznick, Frank Joyce and H. E. Volck also as defendants, for $130,000 has been brought by Pathe. The action charges fraud in the sale of the screen rights to "Lip Stick," which Pathe charges, were not owned by Gates.

Miriam Hopkins Heads Next Paramount Publix Air Hour

Miriam Hopkins, well known to the stage and screen through her work in "Lysistrata" on Broadway and in "Fast and Loose" for Paramount, and who has just completed an important role in "The Smiling Lieutenant," Maurice Chevalier's next starring picture, will be the guest of honor at the Paramount Publix Radio Playhouse on Tuesday, May 19, from 10:30 to 11 p.m. (E. D. T.)

After an introduction by Jerry (Closeup) Madison, she will talk to the radio audience over Columbia's Broadcasting Chain.

In addition to the appearance of the guest of the evening, Morton Downey and Domenico Savino will provide the usual musical program.

The complete program:

Overture: Jazz Patrol
Lange Orchestra
I Surrender, Dear
Morton Downey and Orchestra
Organ Solo
Jesse Crawford
Skippy
Orchestra
Whistling in the Dark
Orchestra
When the Shepherd Leaves His Sheep Back Home
Morton Downey and Orchestra
Jerry (Closeup) Madison, introducing Miss Hopkins
Finale: Sweetheart of Sigma Ghi
Orchestra

Bandits Slug Ushers and Flee With $714 Receipts

Louisville—In full view of many pedestrians and theatregoers, four bandits slugged two ushers of the Strand theatre here and took from them a money bag containing $714 in receipts. The bandits escaped in a waiting car.

The boys were taking the money to the vault at the Seelbach hotel for safe keeping. The robbery occurred midway between the theatre and hotel. Four men were said to have participated. Col. Flynn Stubblefield, manager of the theatre, reported that the loss was insured. Paul Tipton and Gilbert Hunter, 18 and 21 years of age, were the ushers.

Anniversary Brings Stage Acts Into Southern House

Tampa—To properly celebrate the 5th anniversary of the Seminole, neighborhood house operated by Publix, Manager Charles Kirkconnell staged quite an elaborate stage show under the title of "Seminole Vanities." The production included a cast of twenty people and special scenery was made for the show. Many local people were in the cast.

Ill Health Delays Return Of Wetherell to Capitol

Toronto—Owing to ill health M. P. Weatherell will be unable at the present time to resume his duties as manager of the Famous Players Capitol theatre, Kamloops, B. C.

Sea Films Series from Sennett for Educational

Educational announces that Mack Sennett will include in his program for them for next year a series of six one-reelers, called "Cannibals of the Deep," in which he will include shots of monsters of the seas.

Sennett will direct this series.

Burt Kelly has taken up his duties as assistant to E. W. Hammons, president of Educational. Kelly was with Publix for nine years.

RKO Prefers Local Firm

Denver—The contract for the superstructure of the new Orpheum has been awarded to the F. J. Kirchhof Construction company of this city, which already had the contract for the basement and foundation. The Midwest Steel corporation, also of Denver, was given the steel contract. A St. Louis company had a cheaper price for the work, but RKO officials wanted to patronize local industry. The house will cost in the neighborhood of $1,000,000, and will seat 2,700.

Hayakawa To Return

After a 12-year absence from the screen, Sessue Hayakawa, distinguished star of the memorable silent picture, "The Cheat," and others, is returning to Hollywood to appear with Anna May Wong and Warner Oland in Paramount's picturization of Sax Rohmer's "Daughter of the Dragon." Hayakawa, who is now in Kyoto, Japan, accepted the role by cablegram. He has been touring the world in his own stage productions.

Scores Chase Young Thief

Cincinnati—A typical comedy chase was enacted here when a youth attempting to rifle a vending machine in the women's lounge of the RKO Palace, was discovered. He was pursued by the doorman and a dozen or more ushers, all in uniform, while about 50 pedestrians joined in the spectacular chase through downtown streets. He finally landed in the arms of a traffic officer.

Safe Foils Thieves

Rochester, N. Y.—Too redoubtable a safe and combination foiled thieves who broke into the Hudson theatre, neighborhood house here. George Kress, manager, found the steel door badly battered but unharmed when he opened the house.

Admits Family for 75c

Willard, O.—H. L. Tracy, manager of the Temple, is offering to admit entire families for 75 cents on Friday and Saturday of each week. No limit as to the number of children is specified.

Bow to Return to Work Soon

Hollywood—B. P. Schulberg is selecting a vehicle for Clara Bow, whose complete recovery from a recent breakdown is expected within two weeks.

Roach Buys Victor Interest

Hollywood—Interest of Victor Talking Machine Co. in the Roach studio was purchased this week by Hal Roach.

Pictograph Sales Co. Opens

San Francisco—Don Waite and Jay Perry Silvey have opened the Pictograph Sales Company, making photographic layout reproductions in quantity lots.

Eastman, Bausch Aid Jobless

Rochester—Plans for unemployed are being pushed by 16 large concerns with headquarters here, including Bausch & Lomb and Eastman Kodak, which employs 13,000.

Independent Unit Declares Double Billing a Menace

Denver, Colo.—Exhibitor delegates at the two-day convention this week of the Rocky Mountain Theatre Owners denounced double featuring as a menace.

Block booking was also vigorously condemned, on the grounds that all blocks contained many features of poor quality, forced showing of which injures the box office and the industry in general.

Tying in of shorts and newsreels in blocks, or on feature contracts, was especially condemned.

Producers will be asked to make their own teasers and furnish them to theatres at cost. The national checking system was declared to be unsatisfactory and all exchanges will be asked to establish their own checking systems.

Unnecessary adverse criticism of the industry by newspapers was declared unfair, and the exhibitors agreed to petition the press for a better break in ad rates on amusement pages.

One hundred contracts were obtained at the meet for the new Allied-Kinograms reel.

Harry Huffman was reelected president for the tenth term. Joe Dekker was elected first vice-president and Mrs. B. Tyo second vice-president. Gus Kohn is treasurer and Emmett Thurmon secretary and counsel.

Better Business Bureau Is Investigating Jungle Film

Chicago—An investigation has been begun by the Chicago Better Business Bureau, acting on numerous complaints, of "Jungle Hazards," now doing well at the Garrick box office after a good run at the Cinema Art theatre. The complaints attack the authenticity of the film, an African adventure silent.

A Dr. Daniel Davenport, who accompanies the film with a platform lecture, claims it is a record of a five-year jungle expedition financed by Harvard and a Belgian scientific society.

Famous Canadian Earnings Equal to $5.03; $1.42 in '29

Toronto—Earnings of Famous Players for 1930 equalled $5.03, on 378,660 shares of common stock outstanding, as against $6.42 on 327,640 shares in 1929. The property account increased from $10,843,051 in 1929, to $12,997,836 in 1930.

During the past year Famous Players Canadian wrote off $454,656 on sound equipment installed in practically all theatres of its chain, as compared with a write-off under the same heading for the previous year of $208,280.

Warners Buying Minority Stock in Skouras Units

St. Louis—Minority holdings in both Skouras companies are being taken over by Warners, who have applied for the listing of 43,619 additional shares of Warner stock on the New York board following agreement with Skouras interests.

As a result, there has been practically no trading in the "A" stocks of either Skouras or St. Louis Amusement, on the St. Louis board.

More Exchanges Move

San Francisco—Three more exchanges, Radio, Fox and Tiffany, have changed their locations, thus joining Universal, Warners, M-G-M and United Artists.

Claim Better Developing

Hollywood — Absolute elimination of variation in the light qualities of prints is expected by engineers from a developing process reported at M-G-M. The process has been conceived to do away with changes in hypo solutions during the developing of the prints necessary from a single negative. The new system revolves around the restoration of the original hypo solution by withdrawing through an electrical process, the silver nitrate precipitate. The process, it is claimed, will also thus permit the reclamation of the silver nitrate more economically. The first productions developed by the new process are "Five and Ten," "The Squawman," and "A Free Soul."

Madison Voters May Get a Chance to Voice "Blue" Ideas

Madison, Wis., April 28.—A joint resolution has been introduced into the assembly by Assemblyman John Grobschmit, author of a bill to repeal the state's 75-year-old "blue" laws, which was killed recently, which proposes that a referendum be held in the general election in November, 1932, in connection with the proposed repeal.

The assembly has voted 11 times on a repeal, but as during this session, the senate defeated the bill. A public hearing would be held on the proposal before the assembly acts on the resolution to submit the question to the people.

Universal Promotes Several In Midwest and South Sales

Several promotions in Universal's field force include Dave Miller, district manager, from Buffalo to Cleveland, replacing Barney Rose, resigned, giving Miller supervision over the Buffalo, Cleveland and Cincinnati offices.

Al Barnett, salesman, becomes Buffalo manage; Ben Y. Cammack, one time shorts subject sales director, rejoins the company as Atlanta manager. W. M. Richardson, acting Atlanta manager, retains supervision over Charlotte, Memphis, New Orleans and Atlanta, in his capacity as Southern district manager.

Paramount Reduces Dividend

Directors of Paramount Publix this week declared a quarterly dividend of 62½ cents per share, payable June 27, to stockholders of record on June 5. This is a reduction from $1.00 heretofore paid, and is the 50th consecutive quarterly cash dividend paid by the company.

Adolph Zukor, president, in commenting on the change of rate, stated:

"The board of directors believes it prudent and for the best interests of the stockholders and the company to pay a dividend of 62½ cents per share for this quarter in view of present general business conditions."

Dunning Labs for England

London—Dodge Dunning, here to supervise the taking of Dunning shots in the new Basil Dean picture for Associated Radio, admits that it is his intention, in conjunction with Humphries and Terraneau, photographers and chemists, to establish a Dunning lab. in London. Many British producers are known to be seriously interested in the process following what they consider to be quite satisfactory results shown in recent American pictures.

5,004 Erpi Units Installed in U. S.

Total installations of Western Electric sound systems in theatres of the U. S. now total 5,004, according to the installation department. Theatres installed since the last report was published are:

City and State	Theatre	Seats
Centerville, Md.	Opera House	..
Orange, Cal.	Orange	1110
Durant, Okla.	Metro	472
Roswell, N. Mex.	New Yucca	1100
Memphis, Tenn.	Rosemary	973
Milwaukee, Wis.	Warner	..
Brooklyn, N. Y.	Royal	423
Dayton, Ohio	Apollo	298
Syracuse, Kans.	Northrup	686
Dayton, Ohio	Columbia	869
Philadelphia, Pa.	Penn	493
Pomona, Calif.	Fox Pomona	..
Modesto, Cal.	Modesto	..
Niagara Falls, N. Y.	Falls	962
Auburn, N. Y.	Capitol	..
Danbury, Ia.	Opera House	304
Seattle, Wash.	Community	..
Pomona, Calif.	Belvedere	..
Erwin, Tenn.	Ritz	283
Huntingdon, Pa.	Clifton	850
Brooklyn, N. Y.	Stillwell	1744
Charleston, W. Va.	Greenbrier	601
Bristol, Pa.	Riverside	494
Poughkeepsie, N. Y.	State	..
Sioux City, Ia.	Granada	517
Brooklyn, N. Y.	Bay	..

Few U. S. Films Rejected in Australia; Most Are British

Sydney — Australian censors rejected less than half as many American pictures as it did British product during 1930. Of the total of 2,148 films reviewed, British films rejected represent 8 per cent of the total, while American pictures turned down form only 3.2 per cent. This is in the face of the fact that of 580 pictures imported, 525 were of American origin, while only 50 came from British studios.

Declaring that British product had shown improvement. Commissioner O'Reilly said that even when the censors pass an English production, exhibitors not infrequently refuse to show them, which, he said, was "rarely the case with American films." His report adds, "It is a pity that British producers are exploiting the bedroom farces *ad nauseam*."

Dickinson Circuit Opens Managers Training School

Lawrence, Kan.—Glen W. Dicknson, president of the Dickinson circuit, has opened a theatre managers' training school here. This school embraces all phases of theatre business, including publicity, floor management, sound and color effects, etc. Managers of the circuit will train in this school, and the service is offered to outsiders.

Educational and Tiffany Branches Are Merged

Seattle—Physical merging of the Tiffany and Educational film exchanges in this city and Portland has been consummated, under supervision of B. Wallace Rucker, Northwest branch manager of Educational, and Robert Hill, head of the local Tiffany branch. Office staffs and sales divisions are working under Rucker.

Gets Rights to French Hit

London—James V. Bryson has secured British rights to "Le Million" (The Million"), French comedy talker which scored a great success for Universal, which also acquired "The Devil's Brother" for English release.

Texas Operator Acquitted

Dallas, Texas—B. H. Hunter and three sons were acquitted of a murder charge against them after the death by beating of John Connor, police chief, who attempted to enter without a ticket.

British Firm Abandons Non-Inflammable Fi

London — Non-Inflammable Film C Ltd., organized to manufacture non-flammable stock, has abandoned plans make this product, at least temporar and it may at once accept a reported fer for its patents, trade marks and phy ical property.

At the final meeting, which passed t resolution to cease operation, it was r vealed that the patents cost $750,000. T money necessary to put the plant in fu operation could not be raised, Sir Iv Phillips, chairman, told the stockholder The company reported liabilities of $125 000.

Agriculture Dept. Begins Sound-on-Film Productio

Washington—U. S. Department Agriculture has begun the production sound pictures in its studio. Complet sound-on-film recording equipment ha been installed for the scoring of lectur pictures.

Department officials say there is ever reason to believe the demand for exten sion films, on which they claim the rapid ity of talking picture development de pends, will be stimulated by the market ing of cheaper portable equipment.

Canadian Trade Groups To Reduce Camera Tax

Vancouver—The Victoria publicity bureau will continue the fight against customs regulations on cameras for newsreel purposes. They will enlist the aid of the Victoria city council and the chamber of commerce and board of trade.

Cameramen who came from the United States to take pictures of the recent arrival of the King, and Queen of Siam, were obliged to pay duty on equipment.

Selznick, Joyce In Talent Agreement, Is Coast Report

Hollywood—Myron Selznick and Frank Joyce are understood to have reached an agreement with the American Play Company, whereby they will handle each other's talent.

The arrangement may possibly go further, involving a financial connection and a possible consolidation.

RKO Signs College Student

Edwin T. Luckey, of this town, has received notification of his appointment to the scenario writing department of Hollywood offices of RKO effective upon his graduation from Washington College next month.

Col. Hiram S. Brown, president of RKO and native of this town, is also president of the board of governors of the college.

Warners Switch Lamm, Harpster

Mansfield, O.—Jules Lamm, manager of Warner's Ohio, has been transferred to the Variety, Cleveland, with which house he was connected prior to coming here. Frank Harpster, formerly with the Majestic here, but who has recently been identified with Warner houses at Lorain and Canton, will succeed Lamm.

Oil Flow Brings Theatres

Kilgore, Tex.—Oskar Korn is building a new theatre, another is near completion and there are rumors of a third in this booming little oil town.

Ufa to Pay Dividend

Berlin—Ufa is expected to pay a dividend for the year ending May 31. Earnings are said to surpass expectations by 5,000,000 marks.

MANAGERS' ROUND TABLE CLUB

MANAGERS' ROUND TABLE CLUB OF MOTION PICTURE HERALD

CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

PLANNING AHEAD OF TIME

THIS chat is intended primarily as a gentle reminder and not as a criticism and it deals with the advisability of planning your activities far enough in advance rather than waiting for the last moment and then trying to put something over in a rush.

Why not analyze your own methods first. How do you go about working out the details for your future plans? Do you make it a practice to compare your bookings with special holidays or attempt to fit certain pictures according to some particular local event?

At a great deal of effort and expense the Club pages carry from week to week an advance reminder on holidays, historic dates, special commercial weeks, etc. Careful reference to the Showman's Calendar will tip you off four to six weeks ahead of such dates. That is when you should be starting your plans.

Dozens of managers have told us about campaigns which they engineered at the last moment, and they were sincere in believing that those campaigns were quite successful. Well, they probably were, but certainly not as successful as they would have been had they worked them out well in advance with sufficient time to tie-up additional angles.

* * * *

Another point which calls for planning well in advance is the make-up of your show. The days of booking any kind of a feature, throwing in any kind of an assortment of shorts, adding a newsreel and calling it a show, are over with.

Smart showmen, these days, select the feature with care, especially paying attention to the days it will be used for exhibition. It is a well known fact that certain pictures click best on particular days of the week. This does not apply where a house maintains a policy of one change a week.

After the feature has been selected and you know just what type story it is, you must next build up your surrounding program with a definite view of making the entire show well balanced and good entertainment. This you can only do by selecting each subject with care.

If, of necessity, you must run a feature of questionable audience appeal, play safe by surrounding it with unusually strong shorts. Make a play for a "name" short, there are plenty available and will give you additional sales angles for your advertising, etc.

* * * *

Planning your campaign need not be construed to mean that you must fire the first shot so far in advance that it is apt to grow stale before the attraction plays the house. If your plans are laid in advance all you need do is wait for the time to start it rolling. Then, with everything ready, every possible angle covered and little or no chance for a slip up, you can feel reasonably certain that your efforts will be rewarded by good business at the box office.

In planning any campaign, whether it be an ordinary advertising layout or an elaborate exploitation and publicity affair, it is well to keep in mind that you must create interest, build that interest up to a point where the theatre-goers will be looking forward to the attraction, and then, "shoot the works" for a grand finale.

You would hardly take any ordinary picture and start its advance advertising off with three times your usual space. Unless you could keep up that amount of space or more it would lose most of the importance you are trying to attach to it long before the opening day. Build up from the bottom, not down from the top.

* * * *

All accessories, printed matter, signs, lobby displays, etc., etc., ought to be planned ahead of time so that these items are in the theatre and ready for use when needed. There are altogether too many managers who seem to get a kick out of last minute rushing and then pay themselves sweet compliments because they were able to rush everybody else for material needed. Such a practice invariably irritates the people you do business with and generally they make you foot the bills with extra charges on rush work.

If your advertising is expected to be out of the ordinary, why not try preparing your ads far enough in advance so that the press can furnish you with proofs. This will afford you the much needed opportunity of looking them over before they make their appearance in the paper.

* * * *

All of the foregoing will definitely affect your own peace of mind and give you time for your other work and responsibilities. You can hardly expect to be able to keep an eye on other matters while perspiring over a phone or pulling your hair out because the printer was not able to deliver an important herald or circular on six hours notice.

Careful planning, far enough ahead of time, will permit more sensible planning and far more successfully engineered campaigns. You minimize the chances for failure and prove to your superiors that you are an executive as well as a showman.

Summing up this entire discussion, we are urging every member and follower of the Club pages to try to inject a certain amount of system into their methods. Putting off important tasks until the last moment will never bring about well-run theatres or sensibly planned campaigns.

"Chick."

Happy Birthday Greetings

Wallace R. Allen
Kenneth Behr
Steve Bennis
William E. Burton
J. Glenn Caldwell
Jules C. Cerf
Sidney Hillman
Howard Kahn
Joseph Lourie
S. R. Scott

Hardy Landed Free Publicity By Tying Up Local Merchants

That he is in good with his local neighborhood is shown pretty conclusively by the fact that J. B. Hardy, formerly manager of the Blenheim Theatre in New York City, can generally interest both public and merchants on stunts that he wants to engineer in order to put his shows across to ace results.

Hardy recently decided to use the old paper bag gag, but this time, instead of imprinting just the program of his theatre on the bags and have the various local merchants distribute them, he showed the merchants how they could also plug the stores by imprinting their own ad under the theatre's plug. The merchants were more than pleased with the idea.

And so each week, Hardy imprints these paper bags at a small cost per thousand. Twenty thousand bags are distributed weekly, going direct into the homes where they are sure to be seen, and later on no doubt result in business for the house.

Co-Operative Ad Used By Carlson For Film Aided Box-Office Biz

Through the co-operation of his local newspaper, it became possible for Gus Carlson, manager of the Peoples Theatre in Superior, Wis., to turn out a corking campaign for "Abraham Lincoln" that resulted in loads of publicity for the house and a marked increase in attendance.

During the showing of the film, the paper ran three-column ads plugging a special student's ticket. A coupon, printed in the paper, when clipped out and presented at the box-office of the theatre, allowed the special rate. The newspaper—as another stunt—also invited all Civil War Veterans to witness the film. This move was productive of quite a few write-ups for Carlson and the theatre.



A stunt that created quite a bit of comment was that of running a full-page co-operative ad in the local newspaper, to which was also included an essay contest and a cut-up puzzle. Readers of the paper were invited to piece together the broken photo of Lincoln and also submit essays. Efforts were especially made to interest school students, and to this end Carlson announced that to the class having the largest representation of winners a grand award—a large and expensive photo of "Abraham Lincoln"—would be presented. Many children took part, endeavoring to secure some of the beautiful prizes donated by the merchants participating. We are showing a copy of the full-page ad, should you care to use it.

Two window cards, with school student coupon attached to the bottom, were tacked on the bulletin boards in every school in the city. The teachers called the students' attention to the special rate.

In front of the box-office Carlson had a novel attraction in the form of an original theatre program for the performance which Lincoln was attending at the time he was assassinated. This was loaned to Carlson by a friend, and it attracted a lot of comment.

Being diligent readers of the town's papers, the residents of Superior didn't miss seeing the glowing editorial given the picture. Once having learned that the editor of the sheet approved of the film, the theatregoers were more than ever set in their determination to see the picture. They did. And Carlson's house profited. Right, Gus?

Program Readers!

Theatres with mailing lists should find these program chats between manager and patron of great value. We selected this on at random from the latest batch of programs to reach Club headquarters and would like more from Harry L. Newman.

Publicity

To keep our patrons always informed of the good things coming to the Granada is one of our most ardent duties. We have found that in executing this work our policy of "nothing but the truth" has paid us. We are building our business upon "repeat orders." We expect you to see each change of program or as many as possible and if we deceived you with our publicity you would not return again. Ever mindful that all you ask is the bare facts be given you, we feel directly responsible for this important feature of our business.

Straight Talk

Many of our patrons know it to be a positive fact that when they ask me personally as to the quality of a show that I do not hesitate to say it is good, great, ordinary, or poor, just as the case may be. The same things apply to any items in my advertisements appearing over my name. If I personally urge your attendance to see some particular attraction that is the one you should not miss, the invitation should be heeded. Another thing—are you in doubt sometimes as to whether one of the pictures is worth while? If so, go to your phone, call up this theatre, Patchogue 620, and ask how the show is. Any one of our employees will give you dependable information. They are instructed to answer candidly and truthfully. Isn't this decidedly fair? Try it out.

Sincerely,
HARRY L. NEWMAN.

Advertising Hints For Small Houses!

Don't crowd too much copy into small ads.

Inject novelty by changing the appearance of your ads every day.

Use rules to create neat and effective boxes to separate different attractions.

Regardless of the amount of space used, try to make use of small mats or a portion of them. It will give your ads a better appearance.

Emphasize the title or star's name according to value to your house. Don't use the same sized type all the time.

Get acquainted with the various styles and sizes of type at your newspaper's composing room. On request they will make up a galley or two showing their entire stock. You can then make your own selections.

Avoid reference to "sex" in your ads. Invariably it reacts against you and the theatre from the better element in your community.

A small, but well laid out ad, is far better than a large sloppy looking affair. If space is reasonable don't waste it.

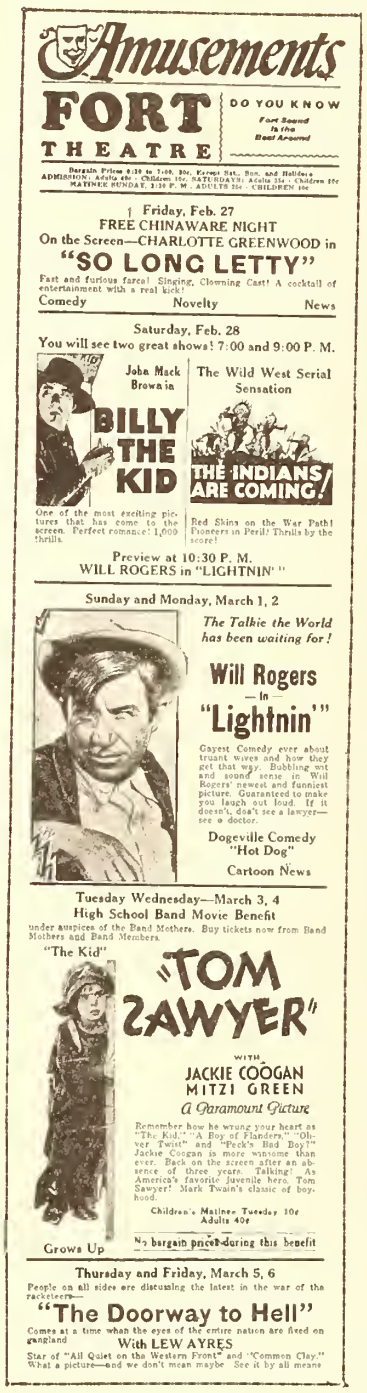
Try to convince your paper that scene mats are more valuable if used on a page other than where the ad appears.

Follow the various advertising layouts published on the Club pages every week. You'll find many unusual slants that can be injected into your own advertising.

Send tear sheets from your local papers to Club headquarters every week for possible use of our theatre ad page.

Take a Look at This Weekly Ad Run by I. Craite In Newspaper

Recently we published a page of ads culled from newspapers of small towns through the United Sta This page, as a result, has c ated lots of comment fr showmen located in sm towns. These showmen ha sent us in many ads showing how they sell their shows. A so we present an ad that was used in the weekly paper publish in Fort Atkinson, Wis. The layout is the work of I. J. Crai manager of the Fort Theat



Craite has long ago learn the value of selling the town a way that they will like a understand. As a consequen his copy contains a punch th will put the show over for hi

And the shorts? Here's angle that he more than b lieves in. Like many oth showmen, he too has seen t value of plugging shorts, n because he personally thin they are good, but because tim and again the shorts ha proven box-office builders f him. They have boosted u many a weak feature.

But to get back to the ad i self. Now it's not necessaril required of Craite that he tak lots of care in his newspape layouts. He does it because h wants to show the town tha they have not only a theatre but a showman of whom to b proud. The editors of the loca paper are always willing to co-operate with Craite in his ad-vertising, and they, too, are very proud of the work turned out.

Handicapped—as are many other showmen in towns of 5,000— by the lack of proper facilities, and, at times, lack of special mats and cuts, Craite, nevertheless, manages to turn out something that sells. Take a close look at the ad, and you'll notice the special features that the theatre offers in a Chinaware Night, and other features. On some nights he gives bargain prices, and these nights have proven one of the strongest mediums for getting and holding good-will.

At this time, we'd like to state that if you've any special layouts that you use in your weekly paper, pass them along to us, so that we can look them over. Thanks, "I. J.," for letting us see your work. The Club will depend upon you to keep your fellow members posted on show business out in Fort Atkinson.

Quint Featured Laff Ballyhoo That Gave Film An Ace Break

Quite some laughs were heard not so long ago in Belfast, Maine, as a result of a novel street ballyhoo that Marshall E. Quint, manager of the local Colonial Theatre used to plug the showing of "Charlie's Aunt."

A man was hired to dress in costume representative of the worn by the woman in the picture. He walked about town carrying a satchel on which was labeled selling copy plugging the film. Smoking a pipe and talking to himself as he walked about, the man attracted plenty of attention that later resulted in dollars for the box-office.

Out front of the theatre was placed a barrel. (And here was another that clicked.) On the barrel, Quint painted the words: "Charley's Aunt—A Barrel of Fun." Persons passing by the theatre stopped to look at it, and they made a note to the effect that they wanted to see the film that evening. Which was what Quint desired. His campaign for the picture clicked to fine results. Incidentally we'd like to say a word about his heralds. Whenever possible, he takes a local deal in on the stunt, and on back of the heralds prints the dealer's ad. In this manner he manages to get the heralds at a very small cost, and at the same time, secure for himself the good-will of the dealer as well as the distribution of some of the heralds from the merchant's establishment.

Amos Puts Over A Good Lobby Display; Also Limerick Gag

A striking and unique lobby display in connection with the showing of "East Lynne" was recently conceived by Charles Amos, manager of the Publix-Paramount, Nashville, Tenn.

Ten days in advance a large painting of Ann Harding was sed in the foyer on the main floor. This painting was 12 feet all and 6 feet wide. The figure was taken from the 24-sheet nd retouched with air brush, then mounted on a purple velour ackground enclosed in a gold frame.

Another striking display was the posters in the lobby. These were made up in the form of a large Cameo and suspended in front of a purple background by a black ribbon. The cameo part of the display is made up of four layers of beaverboard. The gold frame part of the cameo was made by mounting gold metallic paper on beaverboard and using a sharp steel tool to "engrave" the gold. It was found that by using pressure on this a deep impression could be made without cutting the paper.



Amos also secured valuable newspaper co-operation through a limerick contest with "Body and Soul."

The limerick contest was run in the newspaper three days in advance of picture's opening. Each limerick with the last line missing contained some message about the picture, together with a photo of one of the two players.

Although there was nothing unusual about the contest, it served definite purposes. One was to further align the theatre with the newspaper; to play up Miss Landi as a new screen find and to advertise the picture.



Over 500 answers were received—thus attesting to the popularity of the contest.

The above are two excellent examples of display and publicity, and where the painting and cameo are concerned we must congratulate Charley Amos for having such art facilities at his command. As to the limerick contest, we agree with Charles that efforts along these lines serve to further good relations between theatre and local newspaper. Let us hear from you again soon, Charley.

Co-Operative Page Was A Highlight Of F. Burns Campaign

In addition to his work on "Cimarron," Frank Burns, manager of the Capitol Theatre, Salisbury, S. C., managed to also put over a co-operative page to advertise the film. Ten merchants co-operated in paying a pro-rata share of the cost of the page; each merchant taking the same amount of space to advertise their respective commodities or merchandise as the case might be.

Across the top of the page appeared in large bold face type, "50 people can win tickets to Capitol Theatre to see Richard Dix in the sensational picture, "CIMARRON'." And then followed the rules to win one of the guest tickets. All a contestant had to do was to visit the windows of the merchants whose ads appeared on the co-operative page. In each window was found one letter of the name, "Cimarron." To the first 50 persons locating these letters and filling out the coupon (on co-operative page) and delivering same to the Capitol Theatre office won the guest tickets.

The co-operative page contest caused a lot of talk in addition to those actually participating in the contest.

Selling The Cooling Plant!

Summer Days Are Coming!
But—Here at the
MIDLAND THEATRE
We Are Prepared For
The Hot Weather

Because we manufacture our own weather. . . .

COSTLY—that's true, but it is worth it in the comfort it brings to our patrons!

Always idea weather because we make it ourselves!

No unevenness of temperature. No moisture. . . . Constant Circulation of PURE WASHED AIR. . . . Cooled to suit the proper temperature conducible to good health.

ALSO . . . should the outside temperature drop suddenly, we are enabled by our AUTOMATIC STOKER and THERMOSTATIC CONTROL to keep the temperature at JUST THE PROPER POINT for YOUR COMFORT . . . and . . . give to you the same evenly tempered PURE WASHED AIR for YOUR HEALTH.

COME TO NEWARK FOR YOUR ENTERTAINMENT! THE MIDLAND THEATRE is the only theatre in this section of the state outside of Columbus, which has its OWN COMPLETE SCIENTIFIC COOLING and VENTILATING PLANT, assuring absolute comfort while enjoying the performance. It is the famous CARRIER SYSTEM.

And the ENTERTAINMENT? . . . The VERY BEST OBTAINABLE because WE HAVE THE PICK OF ALL THE PICTURES AT OUR DISPOSAL. . . . A glance at our MAY FESTIVAL OF GREATER SHOWS will convince the most skeptical.

(Ed. Note: The above was used as a special circular, measuring 7¾ by 3¼, for the mailing list of Ed Heihle's Midland Theatre in Newark, Ohio. He also distributed these circulars over a radius of forty miles around Newark making a strong play for out of town patronage. We recommend the text to other theatres looking for something of this nature."

Keeping Seats In Repair!

The seats of a theatre are, perhaps, one of the items requiring constant attention due to broken parts and ripped leather. Some houses well remember, or may still have to contend with, hoodlums who from sheer delight plus a destructive nature will rip the leather on a theatre seat.

Aside from the annoyance to other patrons there is always the danger of lawsuits and damages from these causes. So it should behoove all of you to make certain—in-between regular visits of the seat repair men—that these conditions do not reach large proportions.

Repair patches or extra chair seats should always be kept on hand and it is then only a matter of a few moments for one of your staff to change or fix a ripped seat. Even in smaller houses we have found several dozen extra seats that purpose.

Re-covering can then be done by your janitor or porter with leather that should match the chair upholstery. Keep a supply of this stuff on hand all the time and see that your seat covering is always in tip-top shape. It will save you plenty of kicks, and besides, it is real economy when handled right.

LOBBY LAFFS!

By DICK KIRSCHBAUM



The Big-Hearted Boss!

By Plugging Shorts, Schatten Obtains A Kid Business Boost

Plugging his short subjects whenever possible has been productive of some fine publicity and excellent kiddie business for Murray Schatten, manager of the Majestic Theatre in New York City.

When he started the first episode of "Fingerprints," a serial, he inaugurated a Majestic Theatre Fingerprint Club, meeting at the theatre every Saturday matinee, and gave out cards to the kids. These cards, printed in black and white, were spaced off so as to contain a fingerprint in each space. As the kids entered the theatre, they were fingerprinted. The completed card, nine prints and an extra space, entitled the youngsters to witness the last episode of the picture free of charge.

The stunt went over like wildfire with the kids. They flocked to the house to be "fingerprinted" and take advantage of the special offer. This type of work is nothing unusual for Schatten. He tries hard to keep his kid business up to tap, and many are the ideas and slants he uses in order that he can secure the desired publicity and additional business.

Rosson Plugs Serials By Means Of Club; Stunt Goes Over Well

A unique angle in the formation of his kiddie klubs has been added by C. B. Rosson, manager of the Victory Theatre in Salisbury, S. C., to help him plug a serial "Fingerprints." This club is sponsored by R. L. Rankin, the Chief of Police and is known as the Chief Rankin Finger Prints Club.

The front side of a member's club card has a space for his name, school, grade and his finger print. At the bottom are numbers from 1 to 10, inclusive. Every time one of the boys attend a Friday or a Saturday matinee, one of these numbers are punched. When all ten are punched, the youngster is entitled to attend the next matinee as the guest of the theatre. On the reverse side of the membership card are the rules and regulations of the Club:

TO BE A MEMBER IN GOOD STANDING YOU MUST—

attend faithfully to your school duties.
obey your mother in everything.
try to do a good turn for someone daily.
when leaving school look twice before crossing street.
do not skate in the streets.
obey the traffic cops.
do not hold on to cars while riding bicycles.
do not run out from behind autos.
look out for yourself and in doing so you may save your life.

This is Mr. Rosson's initial contribution to the Club pages. and we hope that we will hear from him again real soon. especially since he is so active in the building up of his kiddie business—an activity always of interest to the Club members. How about it, "C. B.?" Drop us a line soon and include your photo.

CREAMER'S FINE AD

Lucky is the showman who can boast of a local newspaper working as well as the press boys in Creamer's town, Muscatine, Ia. This ad is ample testimony of how Johnny's ads look when a "regular" composing room gets finished with them. And incidently, don't overlook the fine job John made out of creating this ad. It would be a credit to any theatre regardless of the city in which it is located. Send us more, Creamer, we like them.



Miller, Plugging His Stage Shows, Gave An Invite to Postmen

Through the courtesy of Arthur M. Miller, Fox Wesco manager for San Jose, Cal., all of the letter carriers in the town were invited to witness the show at the California Theatre as guests of the West Coast organization.

Miller's idea in inviting the letter carriers was because of the fact that a Fanchon & Marco stage show, "Love Letters Idea," was current at the theatre. Since it is his policy to plug the stage show as well as the feature, Miller figured that this was an ace high opportunity for him to grab off a flock of newspaper publicity and a bunch of good-will for his house. A conference with the postmaster followed and accordingly the transporters and distributors of love letters galore were invited to see how it was done on the stage.



They more than enjoyed the show, and none failed to express appreciation of the excellent program that was given. Prior to entering the theatre the mailmen posed for a picture. This picture broke next day in one of the leading papers. And, we'd like all to know, Miller made sure he secured one the day before the party, on the occasion of his visit to the postmaster's office. We are showing this picture here, and if you'll look it over you can pick out Miller, who wears the topcoat.

Just another example of what wide-awake showmanship is constituted, sez we. And we are of the opinion that you will agree with us on the statement. Are you, too, taking advantage of every opportunity that presents itself to you and plugging your house at all times? You know it's the best way to keep the box-office humming.

NEXT WEEK!
THIRD ANNIVERSARY EDITION

SHOWMANSHIP FIFTEEN YEARS AGO!

. . . we hardly expected so many of the old-timers (in experience, we mean) to spot this new Club feature so soon, but spot it they did and they don't seem to be the slightest bit backwards about telling us so . . . and we're mighty glad they like it too. . . Another good slant is that so many high-pressure boys are discovering their "original" ideas dating back to fifteen and more years ago . . . but maybe the discovery will make them all the more anxious to really create a new and worthwhile bit of merchandising . . . and then again, if they are hep. to all the old ideas they may be able to dress them up in such new clothes that they'll begin to look like they just stepped out of the bandbox . . . but to get back to those fifteen years ago. . . !

The present controversy about the supposed shortage of pictures with kiddie appeal brings to light the fact that the same argument was staged back in 1916 by Harry Graham, manager of the Merrill Theatre in Milwaukee, Wisc. . . he too was experiencing trouble in getting somewhere near the supply to meet the demand, so far as Milwaukee was concerned . . . and on the subject of children shows, we also find that Manager Max Allen of the Monarch Theatre in Edmonton, Canada, was successfully running shows for youngsters . . . so history once more reveals that present problems were just as much problems then as now. . . Mrs. Jane Olney, another progressive showwoman located at the Dreamland Theatre in Redding, Cal., won plenty of local good-will when she sponsored and organized a juvenile band of youngsters as a publicity medium for her theatre. . . . H. B. Groves, directing the operation of the Olympic Theatre in Sioux City, Ia., distributed laughing masks, properly imprinted, as an exploitation gag for "The Iron Claw". . . . Confronted with a peculiar situation, Manager J. A. Karnes of the Lyric Theatre, Blacksburg, Va., met it in a somewhat novel manner . . it seems that many of his patrons requested a certain picture and the rental for that picture was more than Karnes could afford to pay . . . he made a canvas of the better known people in his community and secured their consent to paying a dollar each to view the picture . . . in this way he was sure of no less than a hundred and fifty of them . . . further subscriptions enabled him to engage the large orchestra needed to play the music-score for the attraction . . . these subscribtions, plus the regular attendance made it possible for him to present the attraction. . . . Manager Jensen of the Hollywood Theatre in California decided that the ugly empty lot alongside of his theatre could be made useful and erected a large fence, neatly painted and used for the purpose of posting lithographs on his current and coming attractions . . . needless to say it proved a great bet for Jensen's house . . . you know that old line about necessity being the mother of invention . . . seems as though the papas were showmen. . . . Joe Gilday of the Willis Wood Theatre in Kansas City, Mo., built up an unusually large and impressive campaign to sell a new serial

(*Continued on next page*)

Wall Tied Up Local University's Class In Advertising As Stunt

The advertising class of Boston University was tied-up by Thomas F. Wall, manager of the Modern Theatre in Boston, Mass., and his assistant, Mr. Goldberg, and the tie-up certainly helped to put "It Pays to Advertise" before the theatre-going Bostonians.

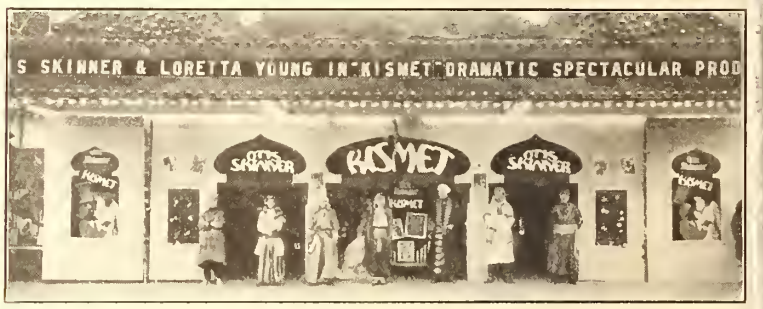
More than 600 students at Boston University's college of business administration advertising classes attended the showing of the picture on Tuesday night, fourth day of the picture's showing. The students were asked to submit a report to their professor on the salient points in advertising that the picture deals with.

Quoting from one of the newspaper write-ups, "This is the first time that any college class has been asked to see a film replete with humor, plot and educational values, as part of their 'homework'." The stunt gave considerable publicity to the theatre and picture not only in the University but also in the homes of the students who attended the classes.

Egan Atmospheric Front On "Kismet" Clicks In Calgary

More atmosphere from Pete Egan! This time it's a front that he constructed at the Palace Theatre in Calgary, Alberta, when he was playing "Kismet."

As is being done lately by Pete, the entire front of the theatre was covered with compoboard, painted in atmospheric style, and set up to dazzle the eye. What do you think of the front? We're showing it here. The entire staff of the theatre was dressed in atmospheric array, too. They appear in the photo, too.



Pete, at the Palace, has plenty of space with which to play now, and he more than takes advantage of it to give his theatre a full dress. We've shown you other fronts that were on display at the theatre and we think that you'll agree they had the punch that is always necessary to the showman who wants his display to catch the eye of the pedestrian and sell.

Incidentally, we are sure that you'll be glad to know that Pete is fitting into his new assignment just like a glove. It won't be long now before he knows the town right and left. Then you can expect even more along the show-selling line than Pete is now turning out. Right, Pete?

Frias Still Active; Doing Good Work At Plaza In El Paso

Five specially decorated windows advertised "The Conquering Horde" for Carlos Frias when the film played the Plaza Theatre in El Paso, Texas.

Everyone of the five stores co-operating handle "Rodeo Clothes" which are very well known for their Western quality in Texas. The windows contained all kinds of photographs from the picture with special cards in the center containing the title of the picture, theatre and playdates. The windows were fixed artistically by the stores' window trimmers with nothing but Stetson hats, cowboys' outfits and one or two windows added saddles to their display. This co-operative display on the part of the five leading merchants considerably enhanced the selling value of the picture.

Frias, incidentally, capitalizes on the work he hands his local tailor, and not so long ago secured a half-page co-operative ad that helped sell "Unfaithful." The ad was paid for by a dry-cleaning establishment and was laid out by the theatre management. On the left side of the ad was a cut of Ruth Chatterton and forceful sales copy about the picture as well as cast, name of theatre and playdates.

At the upper right of this ad was a picture of the theatre's ushers. And directly underneath this picture was copy, "We feel proud to be able to show El Paso the quality and the careful attention given clothes which are entrusted to us for their smart and clean appearance! Plaza ushers greet you with a smile of satisfaction, confident in the knowledge that their uniforms are dry cleaned by our latest and most sanitary process. —The Odorless Cleaners."

Here's one that you, too, can try if you hand your local tailor enough business and he advertises in the paper. Thanks, Carlos.

l Weiss Continues urning Out Show- anship In Bristol

Al Weiss is batting them out at the Cameo Theatre in Bristol, Conn., and, from all indications, doing a good job of it. We are passing along some of his work so that you can look it over and perhaps use some of it in your own town.

For "East Lynne," Al made up a special four-page newspaper, identical in style with a regular newspaper, and tabbed it "Cameo Theatre News." It contained stories and pictures on the film and was well made up. They went over big when distributed about the town.

Weiss' next was a herald on "Body and Soul." He headed off his copy with "Are You Interested in Your Body and Soul?" The two inner pages carried a cut and catchy copy of the picture. The last page of the herald was devoted to a listing of the "Spring Festival of Hits," which was announced for future showings.

On "Scandal Sheet," he used a trick that many showmen make use of: the capsule gag. In a capsule he placed a herald asking: "Would You Print a Story About a Beautiful, but Faithless Woman If She Were Your Wife?" (Then was listed the star and the picture.)

These stunts are but a few of the ones Weiss is pulling at Bristol, but we are passing them along in order that you can see he is still on the go and hitting them out just the way he did when he was in Jacksonville, Fla., selling shows. Oke, Al. Keep it up, and remember we are always glad to hear from you.

Here's Some Shining Work On "City Lights" Credit Russell Bovim

Some more of Russell Bovim's activities while at the Loew's Theatre in Canton, O., is here presented. And we think that when you get through looking over his work you'll agree with us that "City Lights" was given some pretty classy ballyhooing to apprise the residents and theatre-goers of Canton that the Chaplin film was on view.

In the upper left-hand corner of the group of photos we are showing can be seen a corking stunt—a tie-up with a haberdashery shop. Now don't get us wrong and think we are going into a rave over a tie-up. It's this: the first time that this exclusive shop ever has been tied-up was when Bovim did it on "City Lights." The dealer donated the entire window to a display on Chaplin. Look the display over and see how cleverly it is arranged. Two life-size cut-outs of the shuffling comedian were placed on either side of the window. The center of the window contained a miniature 24-sheet board. Stills and small cut-outs helped to further enhance the window's effectiveness.



The upper right photo shows a sign painted on a couple of windows to plug the picture. The sign drew plenty of attention. In the lower left photo is seen a street ballyhoo that drew lots of laughs for pedestrians, but also threw the local cops into a panic. They were afraid the cow would get loose and cut-up about the town. Fortunately, nothing of the sort happened. And "City Lights" went over ace high.

The last photo of our group depicts a novel ballyhoo for "Parlor, Bedroom and Bath." Cross sections of an apartment were built and placed on a truck. A boy sat in the tub; a dummy reposed in the bed; and a boy sat in the parlor reading the paper. The ballyhoo commanded attention wherever it was on display. And it was on display in the city and in the suburbs. Oke, Russell! We're always glad to see your work and to pass it along because there is bound to be some points of value and interest to the readers and members of the Managers' Round Table Club. Let's have some more.

15 YEARS AGO!

(Continued)

to his community . . . which is good common sense in any spot, anytime . . . if the serial is worth playing it's worth plugging and that is just what Gilday proceeded to do . . . and here is another well-known personality of today whose activities fifteen years ago was of much interest in his own part of the country . . . we have reference to Fred Wehrenberg, then operating the Best Theatre in St. Louis who started to give away souvenirs for Easter at his theatre . . . George Van Alstyne of the New Glove Theatre in Gloversville, N. Y., started a most interesting and serviceable looking house organ to take care of their ever increasing mailing list . . . maybe we'll be able to start reproducing some of those old programs for comparison with those of today . . . it ought to prove interesting. . . . Manager Grampp, handling the Orpheum Theatre of Rockford, Ill., gave his patrons something different when he presented a ten reel attraction, "The Ne'er Do Well" at advanced prices . . . and what's more he packed them in during the run of the picture . . . how did he accomplish this? . . . well, if you must know . . . he gave the picture a fine advertising campaign which clicked on all cyclinders . . . as witness the results . . . that's what counts. . . . Robert Thompson, running a theatre in a mighty small town . . . 500 people to be exact . . . worked out a co-operative arrangement with his local school authorities which paid big dividends in b. o. receipts for his theatre located in Lawson, Mo. . . . here is how he handled it: . . . finding that the principal and superintendent wanted suitable subjects for school children, he got together with them and helped in the suggestions and selection of certain pictures . . . the results was that it was announced in school every week and the show held at Thompson's Theatre to capacity . . . besides the fine receipts at a small admission, his theatre soon became household word in the community. . . . W. H. Lediaus, operating the Empress Theatre in Omaha, Neb., decided that the latest Chaplin release, "The Floorwalker" was worthy of a special campaign and proceeded to buy up many extra stands for billboards in and around Omaha . . . in addition he surrounded the advance material with a sort of circus flavor and soon had the whole town talking about the picture . . . and, as to be expected, business was SRO for the engagement. James L. Weed, manager of Keith's Theatre in Indianapolis, Ind., cooperated with the local educational authorities and gained much extra publicity and business for his theatre in connectiou with a Junior Motion Picture body . . . activities of this nature was just as valuable then as they are today and it is no wonder that much progress was made with various welfare organizations in sponsoring and approving different pictures for public exhibition especially where the juvenile population are concerned. . . . Oh well . . . our fingers are getting tired of tapping out these little tidbits for this week's contribution to your education on what showmanship consisted of fifteen years ago, so we'll take leave until next week. . . . Hi Ho . . . signing off. . . .

"The Showman's Calendar"

AN EXCLUSIVE CLUB FEATURE

Check up on these dates each week and see how you can turn them into "money dates" for your theatre.

Each new month offers new days of untold opportunities.

MAY

May 21st	Lindbergh's Non-Stop Flight to Paris (1927)
May 23rd	South Carolina admitted to Union (1788)
May 24th	First telegraph message sent (1844)
May 24th	Brooklyn Bridge opened (1883)
May 24th	Empire Day (Canada, Bermuda)
May 28th	Yanks' first victory at Cantigny (1918)
May 29th	Ascension Day
May 29th	Wisconsin admitted to Union (1848)
May 30th	Memorial Day

JUNE

June 1st to 8th	Swimming Week
June 1st	Two cent postage stamp established between U. S. & Great Britain (1908)
June 1st	Kentucky Admitted to Union (1792)
June 1st	Tennessee Admitted to Union (1796)
June 2nd	1st steam vessel arrived in Boston from England (1793)
June 3rd	Confederate Memorial Day (Tenn.)
June 3rd	King's Birthday (Canada)
June 3rd	Jefferson Davis' Birthday (1808)
June 5th	1st Public Balloon Ascension in France by Montgolfier Bros. (1783)
June 6th	Nathan Hale's Birthday (1756)
June 6th	American Marines' Victory at Belleau Wood (1918)
June 8th	Battle of New Orleans (1815)
June 9th	John Howard Payne's Birthday (1791) (Author of Home Sweet Home)
June 10th	Franklin drew lightning from clouds (1752)

Can you tie any of the above events into your theatre's activities?

And don't overlook the many local events that are constantly turning up right in your own town. county or state.

Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.

Complete Campaign Was Engineered By Riester For Picture

Fifty million stunts seemed to be what George J. Riester, manager of the Palace Theatre in Canton, Ohio, used to plug "Fifty Million Frenchmen" when it played the theatre he manages.

Here's Riester's campaign: A window tie-up on "latest French creations," secured from a leading shop; a "Special French Frappe" at the leading drug stores and soda fountains; window displays on imported French perfumes; 2,000 imprinted paper bags, furnished by local merchants, and carrying copy, "We Recommend You See (picture);" 2,000 Government postcards containing selling copy on the picture; displays of stills in leading jewelry and luggage shops; as a teaser plug, the staff wore banners, "Fifty Million Frenchmen Is Coming;" a special front display, the tone of which was blue, white and red, and covering the entire front of the theatre; an illuminated shadow box, a week in advance in the foyer, and painted in attractive colors and hand lettered copy; window cards were spotted in the town and in the surrounding countryside; street car card, radio announcement, thirty inserts in frames, placed in downtown stores, music plugs in large stores; special heralds on the film, as well as heralds on "Stolen Jools," the N.V.A. short; automobile hangers; and newspaper space.

These completed the campaign. And did the entire thing go over? It did! Despite the fact that the opening day was Easter Sunday, a beautiful Spring afternoon, a day when nearly every auto was on the road, the house was packed. That shows what showmanship will do. Keep it up, George, and keep us posted on the rest of your work.

Full Page Ad Run Weekly By Hepp Is A Profitable Stunt

Here's a gag that we believe will interest those showmen who boast newspapers in their towns. We refer to small towns such as Greeley, Neb., which has less than a thousand population, but nevertheless has a fine little newspaper. The page that we are showing is the page ad that is weekly inserted in the local paper. You will notice that it is made up in newspaper style, too. Of the stunt, Jack R. Hepp, of the Idylhour Theatre, says:

"Our first page ad appeared about thirty weeks ago and was devoted entirely to the exploitation of 'Dixiana.' The ad created so much comment that we decided to make it a regular feature. Naturally, as we make three changes each week, the future ads carried copy pertaining to all of the programs for the coming week. The success of the venture was apparent from the first. It appeals particularly to the 'fans' as it contains a great deal of material found in the fan magazines sold to the public.


THE TALKIE NEWS

'TOM SAWYER' OPENS TONIGHT

Widely Read Story By Mark Twain is Brought to Screen

Long Awaited Picture Starts Here Sunday

'Dance, Fools, Dance' Drama With a Wallop

Real Treat Awaits Vic McLaglen Fans

FOUR AMAZING YOUNGSTERS PLAY LEAD PARTS IN FILM

What Are the Talkies Offering This Week?

TONIGHT

Idylhour

"It would first appear that the formation of such an ad each week would entail considerable work on the part of the exhibitor. Such is not the case. The press or campaign books supplied by the exchanges furnish all of the material used. Scene and star cuts, also supplied by the exchanges, are used to spot the sheet. In preparing the copy general 'review' plug is clipped from the press books for each of the programs offered. Of course, it will be necessary to rewrite the heads to meet the individual type requirements of the newspaper. Several small 'interest' stories of the stars or production are used for each program to fill the balance of the page. All of the clipped material is pasted on copy paper and submitted to the composing room foreman. After the type matter is set and the cuts cast and the page ready for makeup, we go to the composing room and personally superintend the layout.

"In our case the ad always appears as page three of the newspaper. It has come to be a standard feature and is eagerly read. The ad has created considerable comment in this section of the country and several neighboring exhibitors have announced their intention of adopting the idea."

Mr. Hepp invites anyone wishing further information of the subject to correspond with him at the Greeley Theatre and he'll be glad to furnish the desired data. We want to thank him for his offer, and we hope that we'll hear from him again. And accept our congratulations on the stunt, Jack.

About Uniforms!

Here is a subject calling for more than passing attention. If you don't believe it, just keep your eyes open the next time you go theatre-visiting. Note, particularly how neat or untidy the ushers' and doorman's uniforms are kept.

If you look ancient, sloppy, unpressed or dirty, you can bet your bottom dollar that that's the way the whole theatre is being run. If, on the contrary, you find them new-looking, clean, well pressed and neat, again we say, that's the way the rest of the theatre is being run.

Whoever said that a man can be judged by the company he keeps could well afford to add that the manager can be judged by the way his employees look. And that's no fable, either.

But don't overlook the fact that just because you spend a lot of dough for beautiful looking and well made uniforms, that the obligation ends there. Nix. Like an automobile, it's not the original cost, it's the upkeep. And ditto for those uniforms. If you don't keep them clean, well pressed and new-looking, they'll go to the dogs in less time than it takes to think it over.

Some houses furnish the staff with uniforms and then make them keep those outfits in perfect condition all the time. We can't pass judgment on that scheme because we don't know whether you are giving your boys enough to warrant their paying for pressing and cleaning, but whether they or the theatre foots the bills, those uniforms must be spic and span all the time.

And as a closing word to those smaller houses who maintain boys on the floor without any uniforms, may we suggest to you that if the house is worth keeping open it's worth buying a few uniforms for. The cost can be gauged by what you can afford to spend.

BABY POPULARITY CONTESTS!

As a leader for box-office promotion the old reliable baby popularity contest has few equals in show business and to further prove that it is just as good now as it was some years ago when it was being taken from one town to the other. The Ritz Theatre in Newark, N. J., recently concluded a most profitable and interesting contest of this nature.

Over twenty merchants were tied in to the contest and when we tell you that over three hundred entries were received in the first week, you may well understand how popular the gag was going over in Newark.

In addition to the marvelous local angle which he engineered and put through, Mr. Stein also secured the backing of the Governor of New Jersey and one of the largest newspapers in Newark. With such a start off it was not surprising that he continued to build up interest until everyone in Newark was talking about this marvelous baby contest.

If some of you showmen are looking for a box-office stimulant, and want to get the whole town talking besides giving you an opportunity of lining up an unlimited number of merchants then we heartily recommend that you take a crack at the Baby Popularity Contest and follow it through to a good finish. If you are successful remember many of your brother managers are interested in the details. Pass them along.

Atmospheric Front On "Rango" Clicks For Landers-Welker

The atmospheric front conceived and executed by Jim Landers, managing director of the Aztec Theatre in San Antonio, Texas, and the director of publicity, "Bud" Welker was effective enough to start a lot of word-of-mouth comment circulating on "Rango"—the picture being plugged.

The lobby, a week in advance, carried the display which consisted of a false ceiling and walls, constructed of lumber and chicken wire. Laurel twigs and moss were hung on the wire. Tiger cut-outs from the poster paper were fastened to the wire giving the appearance of a tiger emerging from the foliage. Panels of various sizes were hung on the foliage and wire, and carried copy on the picture. The box-office, located in the lobby was covered with green palm leaves, giving it a resemblance of a thatched house.



On the playdates, the same decorative scheme was carried out front, with the exception that old tennis and volley ball nets—promoted from the City Recreation Department—were used to string the laurel and moss. About the entrance was placed the four-foot cut-out letters plugging the title. A line, unnoticeable in the photograph, was carried above the title, reading: "Stranger Than Fiction." Another line, underneath the title stated, "And Ten Times As Thrilling." Pedestrians could see the sign plainly. Shadow boxes were also placed on both undersides of the marquee. If you'll look closely alongside the letter "O" in "Rango" you'll be able to see one of them. Masks for these shadow boxes are made of used beaverboard. Cut-out letters, backed with vari-colored crepe paper are used. The masks are placed in the lobby as advance cards, and then moved out front during the run of the picture to serve as a shadow boxes.

We are glad to note that Landers is still batting them out, as it has been some time since we have heard of his work. Let's hear from you more often, Jim, as we are sure that you'll have some interesting work to pass along.

Gallagher Featured A Variety Of Stunts On "Illicit" Selling

With such a variety of stunts as was used by Gerald Gallagher, manager of the Capitol Theatre in Sioux City, Ia., it was a pretty sure thing that one or the other would hit and boost up business on "Illicit."

In addition to the routine screen, billboard, lobby and newspaper advertising, Gallagher used 5,000 throwaway cards, each bearing one letter of the title, "ILLICIT." Anyone who collected a complete set of 7 cards, won a free admission to the theatre, but that was difficult, because Gallagher held out on the Cs. On the back side of the card, Gallagher used the following copy:

Illicit" means illegal and unlicensed according to the dictionary, but 'Merely being modern' according to the heroine of 'ILLICIT,' the talkie that dares to tell the truth! Capitol, Starts Friday, March 13."

A tie-up was made with the wholesaler of a nationally known brand of cigarettes in Sioux City, whereby Gallagher provided him with window streamers that were placed on 125 windows in the city. These streamers were printed on glued paper, and bore the illustration of the star with a cigarette between her fingers. The copy read:

"They Both Satisfy! (Blank) Cigarettes and the outspoken talkie, 'ILLICIT.' It dares to tell the truth! Starts Friday, March 13—Capitol."

The Classified Advertising Department of the Sioux City Journal sponsored a contest whereby readers were invited to reassemble a jumbled cut into the shape of a wedding ring. This contest was tricky enough so that there were not too many winners.

But some of the hardy readers and those perennial devotees of contests made sure that they got their tickets. Which was oke with Gallagher, as it meant word-of-mouth publicity for him.

THE SUN NEVER SETS ON GOOD NEWSPAPER ADVERTISING



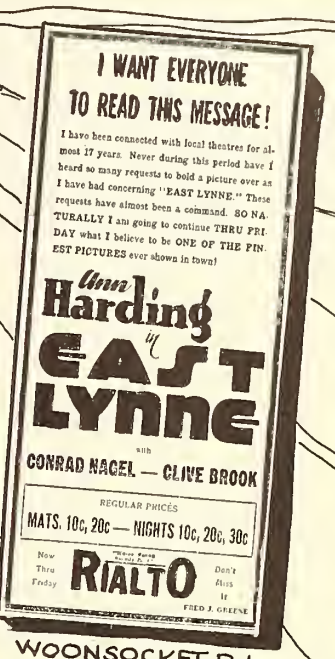
PORTLAND, ORE.



RENO, NEY.



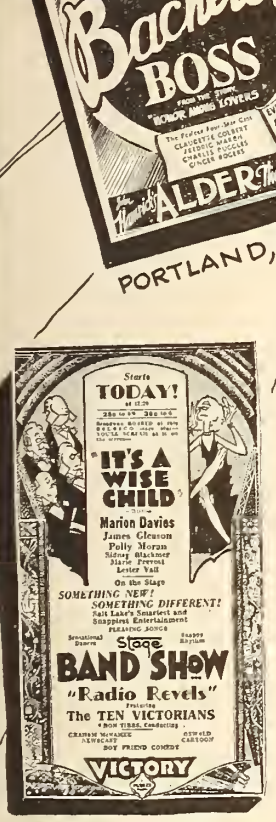
NEW HAVEN, CON.



WOONSOCKET, R.I.



FRESNO, CAL.



SALT LAKE CITY, Utah

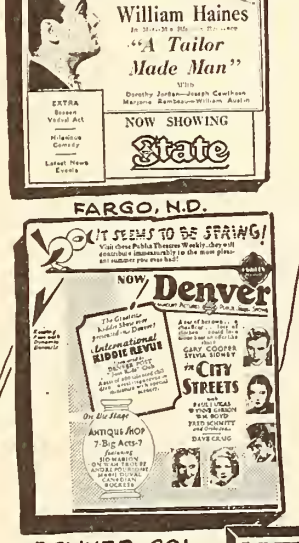


FARGO, N.D.

BARRE, VT.



SPOKANE, WASH.



DENVER, COL.



LONDON, ONT. Canada



MINNEAPOLIS, MINN.



FALL RIVER, MASS.

SANTA FE, N.M.

PICTURES OR BRAINS?

WHICH DOES THE INDUSTRY NEED MOST?



E. S. C. Coppack

There is no denying the fact that good pictures are not only essential for good business, but absolutely necessary; yet, by virtue of the same argument, brains are equally as important.

In this little yarn we are endeavoring to prove that institutional merchandising is just as essential to a theatre's success as are picture tie-ups and exploitation. And no small amount of the credit goes to this man Coppack for the numerous means he has created to bring this about.

If you are weary of how this, that or the other picture is being sold to the public, read how other things besides pictures are being sold and made to count in dollars and cents at the box office. Thousands of other showmen would be making a wise move if they started to emulate the methods of Coppack because the stuff he pulls makes for much goodwill and good feeling between theatre and patron everywhere.

It is a genuine pleasure to pay this tribute to an alert showman and we hope that much more of his "doings" will occupy a prominent portion of our Club pages.

"CHICK"

EDWIN SEDGEWICK CHITTENDEN COPPACK. WHAT a name! But WHAT a showman!!!

Some bird, maybe it was Longfellow, Abe Kabbible or perhaps Shakespeare, once wise-cracked and said, "What's in a name?" And just because no one took the trouble to answer they let it go at that.

But here is what's in the name of (whew) Edwin Sedgewick Chittenden Coppack (imagine having to sign that name in full a hundred times a day). It is the handle of a bird who is making more history by accomplishments in the eastern show-world than a lot of the guys who think they are Mr. Showman in pusson.

Maybe you'd like to learn a little more about Edwin—oh, hell—Coppack will be about as much of his name as we will try to use from now on. Well, here is a bit of dirt gleaned from the "Staten Island Advance," the local paper working so well with Coppack to make the Paramount Theatre in that New York Borough an outstanding institution. Says the "Advance":

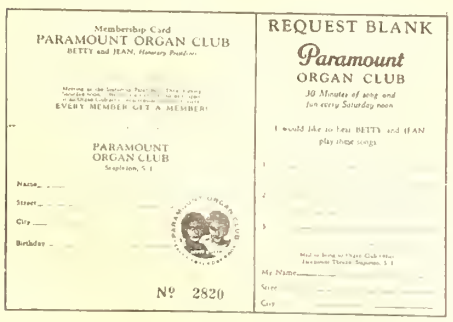
"He is 24 and still a stranger to the Double Life that Lohengrin beautified. On Manila shores he passed his kidlet days, thrice crossing the Pacific's expanse before he was three. He skipped through grammer school in three and a half years. The other kids took eight. At 14 he taught school in Texas and was the youngest ferule-swinger in the state. To add a sensational touch, he was expelled from Texas University when his prexy discovered he was operating a roof garden and three orchestras on the side!"

What He Is Doing

Let's get serious for a while now and dig into the interesting part of this tale about Coppack. Because we are particularly anxious for you to learn that here is a showman who can make his theatre a household word, not through the pictures they play, but because of the never-ceasing parade of institutional activities and special events always taking place at the Paramount Theatre.

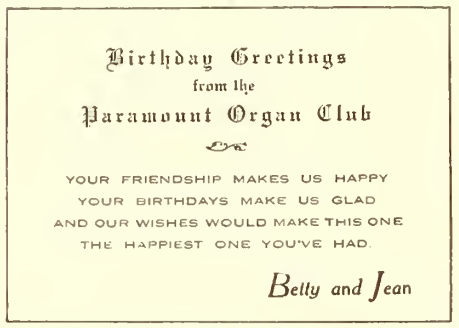
If we are to believe everything the home office or what our numerous bosses tell us, we would have to assume that only good pictures are essential to the success of any theatre. But Coppack and his showmanship prove that such is not the case by any manner of means. True, he knows that good pictures are of great importance, but whether his pictures happen to be good, bad or rotten does not stop him from constantly engineering something new to attract the attention of the Staten Island theatregoer.

It would take more pages than the entire Club section uses were we to go into a complete description of this man's activities; so we'll just use what space we can afford to tell you a little about his recent doings. You'll agree that they were not only interesting but mighty profitable as well.



The Organ Club

Coppack has a team of organists known as Betty and Jean, that are a credit to the theatre. So with such an asset, why should he just be content with their ability to play the organ? Here is how he worked up interest in them and at the same time made the Paramount Organ Club a mighty popular gag out his way.



He organized the Club and soon had several thousand members who were wearing the Club buttons to the Saturday matinees every week. These members turned in Request Blanks containing the names of three songs they wanted to hear Betty and Jean play. These blanks, as you will note, had room for the name and address of the member. The fun they had during the thirty minutes of "song and fun," as the card announced, soon made this one of the most profitable ideas created.

Another slant of the Organ Club is the neat birthday card sent to the members on their birthday. Naturally, this is one of those sidelights which please the youngsters so much. We are also showing the card and how it was worded.

On the Golf Course

Golfing is just as popular on Staten Island as elsewhere; maybe a bit more since we happen to know of quite a few folks who journey all the way from the mainland of Manhattan and Brooklyn to enjoy the marvelous Silver Lake course. So Coppack offered to donate the score cards, utilizing only the back cover for the theatre's institutional copy. And we're making a cut of the card, too, just so you won't miss a single trick.

Another most interesting slant to Coppack and his methods is the Welcome Card mailed to every newcomer to Staten Island. The text of the cards tell the story completely. The means of securing the information for such a purpose are numerous, but, nevertheless, obtainable if you are on the job. Did you ever think of making arrangements with the real estate offices to furnish such information? Well, that's just one way of getting it. The appartment house superintendents is another.

He has created a slogan, "Keep Posted On What's Going On at the Paramount Theatre." And he plugs that slogan through a card in every laundry package; a post card to a large and impressive mailing list and numerous other ways via throwaways, etc. And if you don't believe the customers were anxious to know what's going on at the Paramount, stand outside any evening and see the crowds flocking into that sumptious house.

Novel Clock Contest

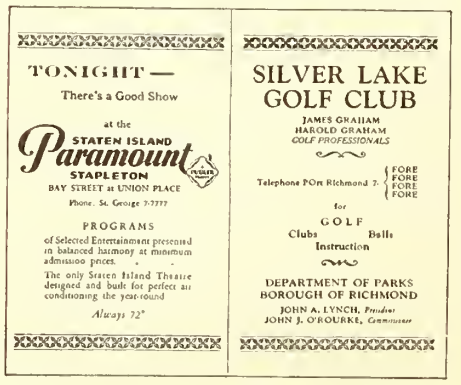
And here is another novel piece of business-building created by Coppack and successfully put over to big business and plenty of newspaper space. He ran a Novel Clock Contest, confining all entrees to residents of Staten Island. The photo with this story will give you a slight idea of the number and variety of clocks entered in this contest. And when we say it had some novel clocks, we mean **Novel.** There was one in the form of a cat's head with one eye pointing to the hours and the other to the minutes. "Cockeyed clock" is what they called it and it must have been unique; it won



first prize. Others included "twin clocks," a clock with a mouse inside, lighthouse clock and so on with most every variety you ever heard of—and plenty you never will hear of.

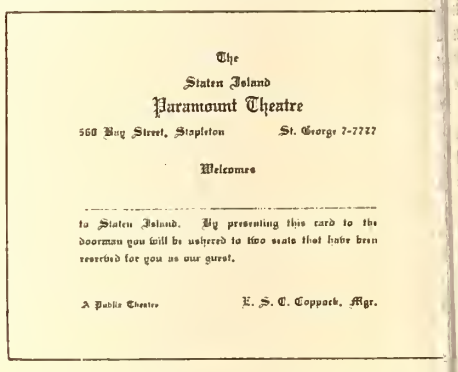
The Fashion Show

Recently we hear rumors of a great event taking place at the Staten Island Paramount and upon inquiry learned that a Fashion Show was going to take place for an entire week. Coppack again dem-



THE GREAT IMPORTANCE OF INSTITUTIONAL MERCHANDISING!

onstrated his showmanship by su rounding this great event with so muc local color that it was exclusively Staten Island affair from beginning t end. Local merchants only, all loc models to wear the spring creation Everyone dined and entertained by a lo cal restaurant. And coached by a loca girl who knew her Fashion Shows.



When we tell you that he packed th house throughout two complete change of program that week we are telling yo how successful his Fashion Show was And it can be just as profitable for an other showman who is not afraid of hard work and willing to go out and see a good idea through to a big conclusion Don't do things by half measures, is Coppack's idea of this business and he proves it by the way he goes out and works.

Picture Plugs Too

Don't get the impression that he pays no attention to merchandising his screen attractions because we are emphasizing his other activities. On the contrary, he puts over some mighty fine campaigns for his pictures, but since the essence of this story is about his showmanship as applied to angles other than pictures we have left the screen selling in the background.

It is not our intention of going into his screen merchandising in this particular story, other than to assure you that such activity is as outstanding as the slants we have discussed in this article. Some of them have appeared on the Club pages as regular exploitation activity; others will be incorporated into another yarn about Coppack and his up-to-the-minute showmanship in connection with the Paramount Theatre.

Originality

For every angle presented on the Club pages, someone will step forward and try to convince us that such an angle is old and has been worked to death. Maybe so. We don't care a tinkers gosh darn if they are old. It's the original touches that a competent showman adds to an old idea that makes it new so far as we are concerned. We have often said in the past that it is not the ability to create a new idea so much that counts today as the abiilty to take an old idea and dress it up in 1931 style. We repeat that same opinion with added emphasis because it is so true. Don't waste idle moments speculating on whether an idea is new or original, use those moments to figuring out how they can be used for your theatre and community. If they bring dollars to the b.o. your efforts have not been in vain.

Show business needs more Edwin Sedgewick Chittenden Coppacks. We could even forgive them a name like that if they are as good as this wide-awake showman.

"Run Food Shows For Needy Whenever You Can"—McAuliffe

In the past we have often run articles in which we related the various activities of showmen running "Food Shows," and also brought out the point that they are valuable good-will builders for the theatre. We are here presenting a story that we believe will interest you considerably. The writer, E. A. McAuliffe, resident manager of the Bellefontaine Amusement Company in Bellefontaine, Ohio, says:

"From time to time in the Club section, I have noted mention made of an occasional 'food' or 'charity' show being given to which the admission was articles of food stuffs. I am wondering what you will think, what the other managers will think and say, when I tell you I have held 'Food for the Needy' shows for 12 consecutive Saturdays, from November 29, 1930, to February 14, 1931, inclusive, receiving and distributing through the Knights of Columbus and the King's Daughters, a ladies' charitable organization, an average of 45 half-bushel baskets of edibles, consisting of potatoes, apples, carrots, pumpkins, onions, canned vegetables, canned and jarred preserves, jellies, cereals, honey, butter, eggs, flour, nuts, milk, bread, tea, coffee, and oftentimes meat, and as there has been a great deal of distress and privation here this winter, it is needless to say the donations were gratefully received, and, too, has built up a world of good will.

"At these shows I ran the regular program (they were held in the morning, after the first two, which carried a limitation as to admission time—from 1:30 to 2)—we screened at the matinee and night shows.

"When the new house opened, on February 12, I thought it would be the decent thing to do to share the credit and 'bouquets' with them, so arranged for the 'food matinees' to be given at each house alternate Saturdays, and they will be continued until such time as the weather will permit the starting of some of the many building and highway projects planned for the spring and summer.

"Like hundreds of other exhibitors, I find the Club pages not only interesting, but profitable, and have used many of the stunts (both before and after reading of them; ran the complete letter of James E. West, Chief Scout Executive in opening ad for 'Father's Son' last week), described therein, and it would be a real calamity were they to be discontinued as they have been of immeasurable help to all exhibitors.

"'Been banging' at this 'game' for a long time, 15 years to be exact, as salesman, branch manager, state right distributor and exhibitor, and like it as well, and am as much of a picture 'fan' as in the earlier days. This is not intended as a autobiography, more as a personal letter (and my first since enrolling in the Club), and the desire to spur other exhibitors to running 'Food for the Needy' shows regularly, or at least often, during the trying times we are faced with."

Oke, Mac! We are glad to be able to pass along your expression on the "food show" idea, and we hope that whenever you have any more comments on any subject that you wish to present to your fellow showmen you won't hesitate to pass them along for discussion on our pages.

Spengeman's Display On "Rango" Netted House Some Comment

The theatregoers of Front Royal, Va., await with interest the special window displays that form a part of Edward C. Spengeman's showselling at the Warren Park Theatre, under the direction of Sidney Lust.

When "Rango" played the theatre, Spengeman arranged a special window display in a vacant store window adjoining the theatre. The display was well made up, and represented a scene in the jungle with miniature animals, borrowed from a local dealer, being spotted about. Cut-outs supplied the necessary atmosphere. Stills were grouped about the window.



For "Hell's Angels" the same space was utilized, only here, in keeping with the tone of the picture, was depicted a string of miniature airplanes, swooping down from a series of cut-out clouds. The entire background was comprised of stills from the picture. To further carry out the scheme, the marquee of the theatre was dressed up with cut-outs of tanks, airplanes, and two Zeppelins. A great deal of comment was occasioned as a result of this display.

Spengeman was kind enough to send us a photo of his "Rango" display, but unfortunately it wouldn't show up for reproduction. However, Ed, better luck next time. Let's hear from you soon.

The Real Club Spirit! "All For One And One For All"

PICKING UP THE PIECES!

Members certainly responded splendidly to the call for programs; . . . in fact, we are now on the mailing list of over twelve hundred theatres, . . . which means we will be able to fulfill all future requests for house organs and at the same time be in a position to select different programs for reproduction on the Club pages. . . .

Billings Booth's first envelope contained, not only a good assortment, but some worthy of special mention later on; . . . watch for it. . . . Frank Boucher never forgets the R. T. C. when he can serve a brother showman; . . . that's the spirit, Frank. . . . Ralph Speers' marvelous theatre front on "Trader Horn" will make you sit up and take notice when it makes its appearance soon. . . . We'd like to get a photo of all of his fine work at the Cecil Theatre in Mason City. . . . From up Canada H. E. Wilton responded with another good supply of his many pieces of printed matter. . . .Always somethig new from this member. . . . Warren Slee has made rapid strides in his merchandising activities, and witness the material reaching headquarters regularly and making its appearance on our pages just as regularly. . . . His "Reaching for the Moon" tie-ups will be published in the very near future. . . . Charlie Holtz pulled a nifty by dominating the illustrated envelope of North Sacramento's Chamber of Commerce and working in a red arrow to indicate the theatre front. . . . Dave Sweeney, up in Needham, Mass., wrote a special column for his local paper . . . and what "meat" it contained is everybody's business. . . . Wait till you read the dope on the Club pages soon. . . . H. A. Chenoweth, who has become a Club booster ever since we dug up some of his peppy activities in "Fifteen Years Ago" column has favored us with some mighty fine stuff. . . . Who said "old" man? . . . Guess again. . . . Walt. Murphy is grabbing the theatre spotlight of Perth Amboy through his exceptional civic work. He knows what to do and what not to do. . . . That's diplomacy any day. . . . Doc Miller of Madison, Wis., steps to the front again with two interesting letters and what they contained will make good reading. . . . Watch for it. . . . E. R. Medd, one of the pioneers of the M. R. T. C., may become silent for long stretches, but you can always count on him to stage a come-back with some great stuff . . . Ed. Selette is hitting the high spots with his showmanship up in Palmer, Mass., and you'd be surprised to see how quickly he started the ball rolling up there. . . . Tom Wear laid off just long enough to jump from Niagara Falls, N. Y., to Elyria, Ohio. . . . You've heard plenty about Tom in the past, . . . but you'll hear much more about him in the future. . . . Wot a break for him, . . . with a chief like C. J. Latta. . . . Well, we can't all get the good breaks. . . . Deliver the goods, Tom, and we'll promise you all the recognition you deserve. . . . Vernon Reaver, contrary to some reports, is far from being on the inactive list. . . . He's holding down an important assignment for Publix as city manager of Birmingham, Ala. . . .

The mail bag has been getting mighty heavy of late and we're going to be taxed to the utmost to keep the stuff getting into print in the shortest possible space of time. . . . Thanks to the kind indulgence of the boys, we never get kicks if we happen to be a little late. . . .

s'long!

A Calendar With a New Slant!

Barney Gurnette, manager of the T. & D., Jr. Lodi Theatre out in California, decided that a new twist was necessary for his large program calendar hanger. Below you see the result.

He has made good use of the miniature cuts on the various pictures and thereby got away from the solid type layout generally used for this kind of mailing piece. We heartily recommend this idea to others who now send out hangers of this kind. The cost cannot be so much as to make it too expensive and if it peps up your advertising material it ought to be well worth the little added cost.



Anniversary Week Is Big Trade Boost For Carolina House

Manager E. E. Whitaker celebrated the 4th anniversary of the Carolina Theatre, Charlotte, N. C.

A local bakery co-operated by donating a hundred-pound birthday cake. This cake was placed in the lobby one week in advance and was beautiful to look at, too. On each side was the program for the week and a Paramount-Publix sig cut. There was also one on the front of the cake; this being made of butter cream.

To instill further interest in the birthday cake, a guessing contest was staged with the result of over 8,000 people filling out the specially-printed slips.

A three-way panel acted as a background to the cake. On one panel, to the left of the cake, was listed the program for the first half of the week including a still from the picture and on the other side was the listing of the program for the second half of the week. The center top panel contained copy, "Estimate the weight of our Birthday Cake—1st prize, one month's pass; 2nd prize, three weeks pass; 3rd prize, two weeks pass; and next five, two passes each.

A tie-up with a local florist resulted in their donating 1200 roses. 200 of these were given to the first feminine arrivals on Monday night and 1,000 on Thursday night, the opening of the second half of the week's program. Each flower had a tag attached to it giving credit to the Art Flower Shop.

The Charlotte Observer sold a two-page co-operative page. The background for the page was a scattered cut of Will Rogers and the Progressive Business Block in which the Carolina theatre is located.

A contest on this was sponsored by the newspaper; the idea to assemble all the pieces in the proper manner. Over 1500 answers were received; some very artistically arranged, some made out of wood and many other original ways of creating an impression on the judges.

Whitaker also tied up with a local bank—getting cards in the bank's windows and inside the bank; the cards saying something in reference to banking the money at this bank as well as saying that every baby born during 4th Anniversary Week at the Carolina Theatre would be given $1 to start its bank account. Inasmuch as no babies were born during this particular week, the stunt cost the theatre nothing.

If you want some handy advice when your own anniversary rolls around, we suggest you make note of the page and issue of this one and keep it where you can locate it when you are ready to start. Whitaker won't mind, we are sure.

NOW FOR A "MUTT DERBY"!

LEROY JOHNSON'S CLICKED

"Oh, what's the use, it can't be done in my town."

Just eleven ordinary words, but a complete description of what's wrong with a whole lot of theatre managers.

Anything can be done if you have the will to make a try at it. Maybe the original idea won't look the same after you start working on it with those necessary changes to meet local situations and conditions. But, nevertheless, it CAN be done.

We have found after three years of contact, either personally or via the mail, with thousands of showmen that there are two kinds. Those who *can* do most anything and those who *can't*. The two classifications are quickly recognized according to the manager himself.

We well recall from our last year's jaunt across country, a certain chap in a northwestern city, who so generously told us that he found the Club pages interesting and liked to know what other showmen were doing. "But," he said, "you know Chick that ninety-nine out of every hundred of those stunts are impractical except for the theatre where they were pulled."

It CAN Be Done

And we also recall asking him to select one at random from an issue lying on his desk. He did. He picked a widely used gag. We asked him whether that could be worked in his town and he said, emphatically, "No!" So, in the brief space of twenty minutes we outlined the entire campaign to fit his theatre like a glove, merely from asking about certain local conditions and fitting the stunt to the community and house. Let that sink deep. FIT THE STUNT TO SUIT THE THEATRE AND NOT THE THEATRE TO SUIT THE STUNT.

Why do we lead up to a story about a Mutt Derby with such an introduction? Because, at first glance many managers may pass it up as "just another gag," when it is deserving of most careful consideration, and worth trying.

Here is a stunt which, handled the right way, should click for any theatre anywhere. We say that because it has that peculiar appeal that attracts the attention of the whole community and gives them something to talk about.

As a concrete example of what can be accomplished we want you to know that it was just recently engineered with great success

(*Continued on Bottom of Last Column*)

At Start of Mutt Parade



These two boys were snapped just before the mutt derby started. They were all set to decide the respective merits of big and little dogs in such a race. The boys are Buddy Boyce (left) with "Babe", and Harry Hoine with "Quentin."

Entered in Mutt Derby? You'd Better Register

Liberty Theater and Bartell Stores to Take Recordings; Race Is Saturday

PRIZES OFFERED IN MUTT DERBY

Come on, Youngsters, Get Your Hounds Limbered Up for Big Race

250 MUTTS IN STAR PARADE

PRIZES FOR ALL IN MUTT DERBY

Winners Will Be Given Cash, Merchandise

MUTTS WANTED FOR DERBY

Bring 'Em On for 15 Prizes; Any Kind of Dog at All Will Be Welcomed

ALL MUTTS ARE O. K. FOR DERBY

Doesn't Matter Whether You Own Him or Not; Use Any Dog Handy

Hey, Mutt Get Ready for Derby

If You've a Dog (Any Old Dog), Children, Enter Him in Contest

Mutt Derby Defies Drizzle

(Continued from Page 1)

Boris to Try Comeback in Star's Mutt Parade



Maybe you've seen Boris, elderly bulldog, basking in the sun of Seventh avenue. Here he is, with Lorraine Freeman, 701 University street, who'll back him in Saturday's parade

"I've Seen Better Days but I'm Still in the Running," Says Dog-About-Town, Entry in Big Dog Contest

Winners in Mutt Race



Here are the winners of The Star Mutt Dog Derby that delighted thousands of Seattleites Saturday. Lawrence McLaughlin and his dog, Lawrence was awarded $25 first prize.

Members Comment!

"I might add that your columns in the HERALD are my stand-by; have used any number of the stunts you've mentioned in them with excellent results. With two changes of program each week you can realize how valuable your columns are to me."

GEORGE J. RIESTER,
Palace Theatre,
Canton, Ohio.

"I would like to say at this time that the pages of the *Club* each week have been a wonderful help to me, especially at the time when so much publicity and exploitation was required upon the reopening of our theatre."

MILTON O. FIELD,
Bijou Theatre,
Winnipeg, Manitoba, Can.

"I am sending you herewith my application for membership in your *Managers' Round Table Club*. Enjoy reading articles in your department of MOTION PICTURE HERALD very much and I think that an exchange of ideas like this will serve to benefit many manager in their efforts to make the show business a success."

EARLE C. POTTER,
Firemen's Theatre,
New Hampton, Iowa.

"We enjoy every issue of your publication and get some very valuable hints from it, as well as keeping in line on old acquaintances. Having traveled practically the entire country with road shows, I have had the opportunity of meeting a number of fellow club members, and your publication gives me a good line on how they are progressing."

R. T. KEMPER,
Capitol Theatre,
Salt Lake City, Utah.

"I look forward to the different campaigns that you carry in your *Managers' Round Table* and I assure you that I compile every copy for 'future reference'."

EUGENE LANG,
Orpheum Theatre,
Grand Forks, N. D.

"I have been reading and using the ideas of the *Managers' Round Table Club* so long without becoming a member that I'm almost ashamed to send in my application. However, here it is —also the dollar for my pin."

ROY STERRETT,
Iris Theatre,
Belle Fourche, S. D.

"Your columns in the MOTION PICTURE HERALD have always been interesting and helpful. They have elevated the moving picture theatre business to a plane where it rightfully belongs."

JOHN A. HEINZ,
Forest Hills Theatre,
Forest Hills, L. I.

Dowling Used Two Good Stunts When Playing "Dracula"

Two good stunts were used by E. M. Dowling, manager of the Publix-Granada Theatre, Olyphant, Pa., in connection with the publicizing of "Dracula." One was an outside ballyhoo and the other an inside stunt.

The ballyhoo consisted of a man attired as "Dracula" in full dress suit, high silk hat, cloak and wearing a mask. Whenever a crowd gathered about him he would fling back his cloak and there disclose copy written on his shirt front. This copy played up the title of picture, name of theatre and play dates.

The inside stunt Dowling used in advance. As the trailer finished the house lights were turned off, then a green spot moved all around the house and on the audience and then finally was spotted on a man on the stage dressed as Dracula. Only this Dracula wore a skull head instead of the mask. His hands were covered with white gloves. And as a deep voice back stage cried out, "Beware of Dracula," the man slowly walked across the stage facing the audience and holding his white gloved hands in front of him. The patrons seemed to enjoy it very much.



The lobby also was dressed in a mystery atmosphere with the web effect, skulls and crossbones suspended from the web, all lights changed to light green, the burning of incense, etc.

We are reproducing a cut of the figure used in both stunts in order to show Club members how the costumes were designed. Dowling tells us that he was fully repaid for both efforts. Thanks, E. M., for passing this along. Keep up the good work and let us hear from you again right soon. Oke?

---

by Leroy V. Johnson, General Manager for the Jensen & Von Herberg Circuit in Seattle, Washington.

Mutts—Mutts—Mutts—

Two hundred and forty-seven entries is the answer to whether it can or cannot be done. And as further proof of the public interest it created we further offer the layout of newspaper clippings which will also show the way the newspaper handled the story end of the Derby.

Mr. Johnson's own description tells the story too well to permit our doing it for him, so just read what he has to say:

"Herewith are the clippings (see illustration accompanying this story) of the stunt we put on in regard to Mutt Derby which we thought you might pass on for what it is worth. We had an excellent bit of cooperation from the newspapers.

"Two hundred and forty-seven entries started from the Civic Auditorium, through the main street of the city, as you will notice by the stories, the traffic lights and bells meant nothing during the staging of this stunt, for the wheels of progress were at a standstill until those kiddies went by. A large bus was used to pick up the stragglers, those who were left behind owing to the fact that the dog or contestant got tired. Motorcycle police led the way and kept traffic in order in spite of the fact that it was a dark drizzly morning we had no casualties. The bus was to bring everyone to the finishing line as each contestant received a ticket for the show, for himself and mother, and dog food for his dog. Pictures were taken of the stunt by the Liberty cameraman and shown on the screen that evening."

Now You Try It

There you have it in a nutshell. The brief description, plus the reproduction of the clippings just about tell the story, or as much of it as any live-wire need know in order to start the ball a-rolling for his own theatre. And that is what we heartily recommend to every one of you. Not alone will your business prove the value of this stunt, but the interest it will create all over town and the publicity it will secure you, all make it more than worthwhile. And need we add that all the contestants on the stage should help many more shekels roll into the treasury?

We are grateful to Mr. Johnson for his kindness in sending us this material.

P·E·R·S·O·N·A·L·I·T·I·E·S

SHOWMEN NEWSETTES FROM EVERYWHERE

AL BURT is in charge of Greenberg and Vinograd's Star Theatre, Bronx, New York City. Burt was formerly with Lafayette.

* * *

LAWRENCE SHEDD is now managing the RKO Palace Orpheum, Milwaukee, Wisc., succeeding Earl Payne. Payne is now with Warners' Capitol, Chicago. Shedd was formerly with RKO in Fort Wayne.

* * *

CHARLES McCLEARY has replaced J. H. Buhrig as manager of Loew's Century Theatre, Baltimore, Md., Buhrig going to Loew's Canton, Canton, Ohio. McCleary comes from Providence, R. I.

* * *

CHARLES LOEWENBERG, recently manager of the Fox Theatre, Madison, Wisc., is now assisting state division manager Segalbaum.

* * *

E. A. SARPHIE has announced that he will open a theatre in Brookhaven, Miss., the early part of June.

* * *

ROBERT RAY, for the past several years manager of three Fox houses in Reno, Nevada, has been transferred to San Francisco. C. V. Taylor, from San Francisco, has arrived to temporarily fill Ray's old job.

* * *

R. A. RILEY, formerly manager of the Regent Theatre, Elizabeth, N. J., is now in charge of the Mosque Theatre, Newark, N. J. Robert Pashkow, former Mosque manager, will head the Warner booking staff in Jersey.

* * *

TOM KANE, manager of the Sequoia Theatre, Redwood City, Calif., is back on the job after a 700-mile vacational jaunt with his family which took them as far East as Chicago.

* * *

E. S. TAYLOR has taken over the Grand Theatre, Nashua, Iowa. Andrew Nelson was the former owner.

* * *

KENNETH EAGON is lending a hand to George Brown, RKO theatre exploiteer in Los Angeles.

* * *

JULES PINCUS, manager of the Lefferts Theatre, Brooklyn, N. Y., is now manager of the Ridgewood Theatre, Brooklyn, succeeding manager Kleinman. Kleinman has been transferred to the Glenwood.

* * *

HARRY CRULL is now in charge of the Fox-Washington Theatre, taking the place of Hardie Meakin, resigned. Jacques Benjamin succeeds to Crull's former managership of the Audubon Theatre.

* * *

MORT GREENE is the new manager at the City Theatre, Bronx, New York City. George Hoover was the former manager.

* * *

DAVID IDZAL has returned to Philadelphia where he will manage the Fox Theatre.

* * *

CLIFFORD HENDERSON, local manager for East Texas Theatres in Henderson, Tex., recently gave out an authorized announcement that his company will build a new sound-equipped theatre in Henderson.

* * *

P. M. BROWN, of the Halletsville Theatre Corp., Halletsville, Tex., has announced the construction of a new theatre for Halletsville.

* * *

LELAND McMULLIN has been named manager of the Plaza Theatre, Trenton, Mo., succeeding P. A. Delahunty. McMullin has been serving as assistant manager at the Plaza for the past several months.

C. B. "BROWNIE" AKERS, local manager for the Griffith Amusement Co., Pampa, Texas, has announced acquisition by his company of the State Theatre, Pampa.

* * *

G. R. and G. T. ALLEN have acquired the Garden Theatre, Guthrie Centre, Iowa. G. L. Schwenneker was the former owner.

* * *

FLORA McHALEY is equipping the McHaley Theatre, John Day, Ore., with new sound projection apparatus.

* * *

ARCH BARTHOLET, local manager for the Hughes-Franklin circuit in Toppenish, Wash., recently supervised installation of new equipment for the Liberty Theatre, Toppenish.

* * *

MANAGER LEE, of the Texan Theatre, Friona, Texas, has installed sound equipment.

* * *

C. S. McCLELLAN, manager of the New Arcadia Theatre, Floresville, Texas, a unit of the Cole Chain System, recently opened the house to an enthusiastic audience.

* * *

F. E. HENDON and **E. O. KIRKLAND** have announced that they will reopen the Southland Theatre, Bossier City, Texas.

R. E. SALISBURY has been promoted to the management of the New Opera House, Millinocket, Maine. Salisbury was formerly in charge of the Pastime Theatre, Franklin, N. H.

* * *

RUSSELL BOVIM, formerly manager of Loew's Canton Theatre, has been transferred to the managerial end of Loew's Ohio, Columbus, Ohio.

* * *

F. A. COUTRE has sold the Scenic and Colonial theatres, Rochester, N. H., to Interstate Theatres Corp.

* * *

H. W. LITTLE has taken over the Strand Theatre, Uvalde, Texas, from B. Hunter.

* * *

BOB BROWN, former poster clerk with the Minneapolis Paramount branch, has been promoted to the post of advertising sales manager of the Paramount exchange in Sioux Falls, S. D.

* * *

EDDIE MELNIKER, former manager of Loew's Ohio, is now in charge of Loew State Theatre, Cleveland.

* * *

HARRY WADE is the new manager of Rainbow Theatre, Birmingham, Ala. The house will be remodeled and will reopen under the name Opelika. The seating capacity will be increased to 600.

The increase in the number of items for publication is ample testimony that this page is becoming increasingly popular from week to week.

All notices of a personal nature within the industry will be published the week following receipt if addressed to "Chick" Lewis at 1790 Broadway, New York City.

Promotions, transfers, or changes in management, are among the items wanted for this page. Send in as many as possible.

EDWARD SELETTE, manager of the Strand and Palmer Theatres, Palmer, Mass., has returned to the management of the Arcadia Theatre, Portsmouth, N. H. This is the third time Selette has returned to Portsmouth in the last six months, having been sent out on special promotional work for several other theatres.

* * *

M. S. RYMAN, manager of the Royal Theatre, Tipton, Kans., recently installed new sound projection equipment.

* * *

EVERETT E. WILSON has taken over the Lyric Theatre, Kenmare, N. D. Wilson was formerly a Publix manager at Fargo. L. G. Darling, one-time proprietor of the Lyric, will devote his time to a recreational centre.

* * *

C. J. STEVENSON, assistant manager with the Radio-Keith-Orpheum circuit, took part in the ground breaking ceremonies for the new RKO house in Denver, Colo.

* * *

MARTY SCHWARTZ, northwest division manager for Warners, is supervising the Elsinore and Bligh Theatres, Salem, Ore., since they were taken over by his company. John Stille was the former manager. Stille's future plans are not announced at this writing. Jerry Laswell, assistant manager to Stille, will remain with the present management.

* * *

BERT KORBELL has resigned as manager of the Renaissance Theatre, New York City. His successor has not yet been announced.

* * *

WALTER KOFELDT is the new manager of the recently opened Fox Arlington Theatre, Santa Barbara, Calif. Kofeldt was formerly manager of the Fox Riverside. Floyd Rice, Fox manager, succeeds Kofeldt at the Riverside.

SAM HILLSON, formerly assistant manager of the Warner Theatre, Lawrence, Mass., has been promoted to managership of Warner's Strand Theatre, Waverly, Mass.

* * *

S. H. CAIN is the newly appointed manager of the Critcher Theatre, Pueblo, Colo. The house is now undergoing a thorough renovation.

* * *

W. L. DOUDLAH, has been installed as manager of the new Fox Theatre, Pomona, Calif. Doudlah was formerly connected with the Blue Bird Theatre, Bremerton, Washington, another Fox house.

* * *

HAROLD J. MURPHY is the new resident manager of Warner Bros. Aberdeen Theatre, Hoquiam, Wash. Marty Schwartz, Warner district manager, and Sol Dalgin, publicity assistant, accompanied him on his first trip to the city. Murphy was formerly with the Orpheum, Seattle.

* * *

"SPEEDY" HALL is leaving the Saenger Theatre, Pine Bluffs, Ark., on account of the house being recently taken over by the M. A. Lightman interests. The local paper devoted a whole column eulogizing Hall's regime as Saenger manager. Hall's future plans have not yet been announced.

* * *

HERMAN SCHNABEL has leased the Burntex Theatre, Burnett, Tex., from George Shaw. The house will be equipped for sound.

* * *

W. B. TYLER has purchased the Eden Theatre, Eden, Tex., from T. E. Evans. Sound equipment will be installed.

* * *

T. E. BROWN has signed a five year lease on the Rex Theatre, Panhandle, Tex. Brown formerly owned and managed the Amusu Theatre, Cordell, Tex.

J. R. BURFORD, manager of the Fox-Burford Theatre, Arkansas City, Ark., has announced a flat scale of 35¢ throughout the house. New furnishings are being installed.

* * *

L. A. DAVIS, manager of the Chapman Theatre, Chapman, Tex., is having sound equipment installed.

* * *

S. M. WETMORE opened the Star Theatre, Arkansas City, May 1.

* * *

FRANK DEGRAUUW, owner and manager of "Franks" Theatre, Abbeville, La., has let contract for construction of a new Abbeville theatre.

* * *

J. C. ROUSCH, owner and manager of the new Audubon Theatre, Audubon, Iowa, has installed a new cooling system.

* * *

H. E. JOHNSON has leased the Wilson Theatre, Wilson, Kans. The house was formerly under lease to Leslie Larsen.

* * *

LESTER F. MARTIN, operator of five theatres in Iowa, has purchased the York Theatre, York, Neb.

* * *

TOM GAVIN has been appointed press agent for the two RKO houses in Kansas City, the Mainstreet and Orpheum.

* * *

FRANK RUBEL has been placed in charge of the Iowa and Strand Theatres, Atlantic, Iowa, since their acquisition by Finkelstein Theatres, Inc. Ray Niles, former manager, has been recalled to Minneapolis as checker for the concern.

* * *

W. O. MASON, manager of the Criterion Theatre, Poplar Bluff, Mo., has reopened the house following installation of new sound equipment.

* * *

V. H. POND, manager of the Erie Theatre, Hugo, Oklahoma, recently added several new items of stage equipment to his house.

* * *

MANAGER COULTER, of the Princess Theatre, Meeker, Colo., has installed new sound equipment.

* * *

R. A. GORDON, manager of the Star Theatre, Weiser, Idaho, is having the house completely renovated.

* * *

J. D. GRAHAM, manager of the Appleton Theatre, Watsonville, Calif., has announced that the house will be closed for a period until various improvements in equipment have been installed.

* * *

W. L. STRATTON, manager of the Challis Theatre, Challis, Idaho, has installed new projection equipment.

* * *

CHARLES E. TALBOT has been placed in charge of the Granada Theatre, new suburban house in Seattle, Wash.

* * *

LESTER C. HOLMES is the new manager of the Portola, West Seattle.

* * *

J. GRABENSTEIN has leased the Bailey Building in Farnaham, Neb., and will install a motion picture theatre with sound equipment.

* * *

BROOKE TILLSWORTH has purchased and reopened the motion picture theatre at Ewing, Neb., under the name of Eldorado.

* * *

E. H. ANDERSON has taken over the Osseo Theatre building and installed sound equipment.

* * *

HENRY MARGO, formerly connected with a Sheboygan house, is the new assistant manager of the Venetian Theatre, Racine, under Charles Nebel.

Van Hook Finds That Street Ballyhoos Are Valuable Aid To Him

Finding that street ballyhoos help him considerably in the selling of his shows, R. W. Van Hook of the Rialto Theatre in Morrilton, Ark., uses them whenever possible.

On "Sin Takes a Holiday," which he played not so long ago, Van Hook, secured a special car, bannered it, and sent it about town carrying the notice: "Watch This Car For 'Sin Takes a Holiday'." The teaser attracted considerable interest. This gag was followed up with an opening day stunt, in which the banner on the car was sniped with a new showing. A couple, blindfolded (but still able to see) drove the car about the town. They were unrecognizable.

The stunt went over well, as did another used on "Fighting Caravans." Here an old "mess wagon" was used, and appropriately bannered it was hauled about town by a couple of horses. We want to thank Van Hook for keeping us posted on his work, and we hope that we will hear from him again in the very near future regarding his show-selling in Morrilton. What do you say, "R. W."?

Mechanical Man Was Thrill To Residents Of Huntington, W. Va.

"The Bat Whispers" was being plugged, but despite the fact that the film is a thriller conducive to awe and shrieks and yells, it had nothing on the effect produced by the mechanical robot used by the showman handling the Palace Theatre in Huntington, W. Va., to plug the mystery film.

The robot walked about various parts of the town during the business hours and gave out heralds plugging the picture. It also gave a sales talk on the film. As the showman wished to exhibit the mechanical man to the school children in and about Huntington, the robot was transported on a truck to the schools, where the various principals dismissed classes in order that both students and faculty could witness the innovation. The youngsters were more than enthusiastic about the stunt, and more than one kid went to the theatre to see it again, where it was on view in front of the house during the run of "The Bat Whispers."



To say that it was a sensation in Huntington would be putting it mildly. The mechanical contrivance stopped traffic wherever it was put in operation. It was most assuredly one of the biggest bets that the showman had ever used to plug an attraction playing the theatre, and it gave the picture one of the finest and best plugs it could have received in Huntington.

Since showmanship of the sort is going on in the town, we'd like to see some more, and we hope that the showman responsible for the gag will pass along to us some of his future work so that we in turn can pass it along to the rest of the showmen all over the world.

Earle Holden Still Front Page Down In Palm Beach Theatre

Earle Holden of the Arcade Theatre in West Palm Beach, Florida again demonstrated that he was far from being asleep when he wanted to cash in on an important angle. As witness, the proof he sends us, of how he carried a P. S. under the Will Rogers column in the *Palm Beach Daily Times* calling attention to the fact that Rogers would be at the Arcade Theatre in "A Connecticut Yankee."

We suppose that many showmen will figure that there is nothing much to rave about in this connection. We can only suggest to them that they try selling an angle of this kind themselves, keeping uppermost in their mind the fact that they were getting their theatre ads directly under a column which is followed by the majority of the newspaper's readers plus the front page break which in many cities is a physical impossibility unless you start out to assassinate a couple of the city officials.

This is not the first time that we have broadcast the fine work of Earle Holden and we are quite sure it won't be the last, so if you keep your eye on the Club pages, we'll pass along some more interesting and valuable plans as created by Earle and which we know will come in mighty handy to showmen everywhere. Thank you, Earle. Let's hear some more from you.

"THREE THOUSAND HEADS ARE BETTER THAN ONE!"

THE LOCAL NEWSPAPER REFUSES TO MEET YOU HALF WAY!

THE CHAMBER OF COMMERCE GIVES YOU THE "ICY STARE"!

LOCAL MERCHANTS JUST WON'T CO-OPERATE!

CHURCHES AND OTHER INSTITUTITIONS CAN'T BE WON OVER TO THE THEATRE!

EVERYTHING BREAKS WRONG AND NOTHING RIGHT!

—ALL IN THE DAY'S GRIND ARE THESE MANY PROBLEMS, AND SOMETIME OR OTHER WE ALL RUN INTO THEM.

Tell us your problems and let your brother members and managers help you to the proper solution via the Club pages in Motion Picture Herald.

BROTHERLY LOVE—!

Joe Lourie of the Warren in Roxbury, Mass., has just about decided that his brother Al, over in Dorchester, can't grab all the honors in his family. So he promises to send along plenty of his own stuff to match Al's.

Looks like Al had better step on the gas if he wants to uphold his end of this family feud. How about it there Lourie Bros., Inc.? This ought to become real interesting.

Members Comment!

(Continued)

"Each issue usually contains a number of new ideas which we often remodel for our use here in Houston. We hope to have a few ideas worth printing in order to uphold our end."

HOMER MCCALLON,
Loew's State Theatre,
Houston, Texas.

"I have taken MOTION PICTURE NEWS for several years and have acquired more theatrical knowledge from the NEWS than from any other source and would consider it an honor to be enrolled in the Club."

ANDREW N. POULSON,
Plaza Theatre,
Oakland, Cal.

". . . have put off time after time sending in my application and getting my feet under the *Round Table*. I am taking this opportunity to get in before this year is over with and start the New Year right."

DICK THORSTAD,
Grand Theatre,
West Palm Beach, Fla.

"How any exhibitor or anyone connected with the industry can make a success of their particular work without being a subscriber to the MOTION PICTURE HERALD is more than I can see."

MACK MCCARTHY,
Paramount Theatre,
Logansport, Indiana.

Kids Who Had Never Seen Talkies Were Invited To Theatre

Playing host to some twen youngsters who had nev seen a talking picture was medium productive of consi erable publicity for the Capit Theatre, managed by A. Brow Parkes, in Williamsport, Pa.

The teacher of a rural scho not far from Williamsport had written in to Manager A. Brow Parkes that her pupils had never seen a talking picture an had not the means with which to enter the theatre. Throug Mr. Parkes' generosity, the children were brought to the theatr at the early matinee show and were taken through the building

"Gazing at the luxuriousness of the inside of the theatre the spaciousness and subdued lights, and treading on softl carpeted floors, the youngsters no doubt thought they were i a kind of heaven. They whispered to one another, nudged on another and took in the awe-inspiring sight with ill conceale admiration.

"Their reaction to the speaking dialogue was what migh perhaps have been expected of anyone in similar circumstances Their mouths automatically opened and continued in that posi tion until they felt satisfied that the strange screen would con tinue this transmission of words which they had heard about in their very own homes."

So stated the newspaper account.

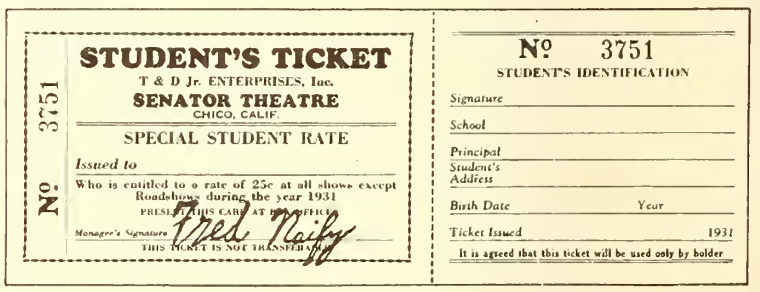
It was a great party and was enjoyed thoroughly by the youngsters. Another who enjoyed the party was A. Brown Parkes, who derived inestimable pleasure from watching and listening to the kids.

Naify Has A Good Gag To Stimulate Student Attendance

To fellow Club members who are located in College communities Fred Naify, manager for T. & D. Jr. Enterprises, Chico, Calif., forwards through the Round Table medium a tried and proven idea which did a great deal toward stimulating trade at the Senator and National theatres of Chico.

Naify has distributed over 5,000 of these "Student's Tickets" (a copy of which is reproduced on this page) to all schools in Chico and surrounding territory, including the Chico State College. He personally sold the idea to the City superintendent of schools, who arranged distribution of the tickets through each school principal.

Admission at the T. & D. houses in Chico is 65c and 50c, but a holder of one of Naify's tickets can secure entry to any show for 25c. In the Chico College alone there is an enrollment of over 500 students, many of whom are working their way along. To these students particularly did Naify's cut rate stunt appeal and he tells us that results were most gratifying. Many students, he found, were on a very economical budget. They classed amusement as more or less a luxury and the half-price rate proved to be a means of bringing them to the theatre more often.



The numbered identification stub on the ticket is not only held in the box office as a record of issue, but is used as a means of sending the holder a pass on his or her birthday, that information also being noted on the stub. Naify also keeps check on those students who are graduating in order that tickets may be returned.

Thanks, Fred, for sending along this student plan of yours. Round Tablers will note that Naify did away with all resistance by starting in at headquarters. The rest was easy. We are certain that any manager in a college town who has not tried some scheme similar to this will be able to cash in on this one. There are lots of colleges in this country and therefore any number of managers who are interested in boosting trade. Maybe Fred will send along another idea for boosting college trade. And, let's hear from some other college town members.

Notice to Members

PLEASE be sure to notify the Chairman of any change of address.

—THANK YOU

ucette Ballyhoos en Cents A Dance" ith Special Record

When Roland Doucette, manager of the Uptown Theatre, New York City, played "Ten Cents a Dance" he got up a bally that probably created more word of mouth comment than anything that had been pulled in that section in many a day.

That the old S. R. O. sign worked overtime we can vouch for, cause we happened to be in that neighborhood looking over some eatres, and when we passed the Uptown there was such a crowd lling around the front of the house, we thought a riot was being ged.

What Doucette had done was to borrow from a local dealer mbination radio and electric phonograph and from the Columa Exchange he procured a special version of the Victor record- g of the popular song bearing the same title as the picture. In- rporated in the orchestration of the song were two announce- ents about the picture. A repeater was put on the record and ugged all day. At 7:00 each evening he switched off the record d tuned on Amos 'n' Andy and boy! they nearly had to get the serves out to clear the front of the theatre.

Oke, Roland. We're always glad to hear from you, and remember s to Martin Messenger. I guess the Ochs' Circuit is just about 00% Round Table Club by now. Right?

Hagerstown Md. Saw Great Fashion Revue; Boucher Put It Over

Hagerstown, Md., had an especial treat not so long ago when Frank Boucher of the Maryland Theatre staged a Fashion Show, the first Spring Fashion Revue ever to be held in the town, and gave the amazed populace an eyeful of the Boucher brand of showmanship.

Well, perhaps we shouldn't say that Frank gave an amazed populace an eyeful of showmanship; for Frank's showmanship is well known in Hagerstown. Indeed, it is as well known as himself. He knows every nook and corner of the town, and, besides this, knows its every whim. Which is why the Fashion Revue was a startling success. Four merchants contributed to its success—a hairdressing shop, a florist, a footwear and hosiery shop, and a gown and millinery shop. The newspapers gave the revue a marvelous write-up. And just take a look at the ads that Frank ran.

Included in the ads can be seen the special herald, which was made up in invitation form, carrying credits, and was distributed about the town. Some class to that herald, isn't there? Boucher got a great break in his film, too. It harmonized perfectly with the stage show. The entire cost of the campaign was borne by the local merchants, who were very glad to expend the money when they realized that it was one of the best investments in publicity and good-will that they had ever made.

Well, Frank, we think that you deserve a compliment on your work, and we gladly give it to you. We also want to thank you for the nice sentiments about our Fashion Show article and let you know that it is indeed gratifying to know that you tried it in all the towns and it worked out well for you.



HOW ABOUT SOME HERALDS?

The suggestion is advanced by L. W. Richmond, manager of the National Theatre, Boston, Mass., that we run a full-page of herald layouts, such as we have presented in one form or another in past issues of the Club pages.

Well, we're willing! So if you have any heralds on hand pass them along. And if they contain art work, pass them along as well.

Imprinted exchange heralds should not be included. We want original material direct from the theatres.

ANNIVERSARY MATERIAL!

Special stories, unusual exploitation and crack publicity material is rolling into Club headquarters at a great rate. From present indications this year's Birthday edition is going to be a cracker-jack and worth its weight in gold to members and showman who are always anxious to cash in on tried and proven activities.

And, as usual, Dick Kirschbaum has come through with another great cartoon to illustrate the spirit of the Round Table Club on reaching the third milestone.

THE MAILING LIST!

For fear of over-emphasizing some particular slant we must, of necessity, stop plugging it. Mailing Lists ARE one of those particular slants and every week we make up our minds to say something more about them, then we reconsider and decide to lay off the subject for a little while.

Just recently we sent out a Club notice requesting that we be placed on the mailing lists of those members who have such a thing. The response was marvelous. But we also learned, with much regret, that many theatres have no mailing list at all.

It would be absurd for any one to take the attitude that they can suggest the activities of theatres all over the country. Therefore we do not want to be misunderstood or to be placed in the light of telling a manager what is right or wrong when it comes to a question about mailing lists.

Going into costs—for the moment—let us say that the average theatre can use three thousand programs a week. They should cost approximately 12 dollars delivered to the theatre. Two thousand of them mailed to a live mailing list would cost an additional cent per program. Envelopes cost somewhere in the neighborhood of $1.25 a thousand printed and ready for mailing. So the sum total (less addressing) is about 15 dollars a thousand. Now comes the question: Is it worth that much money for a good mailing list?

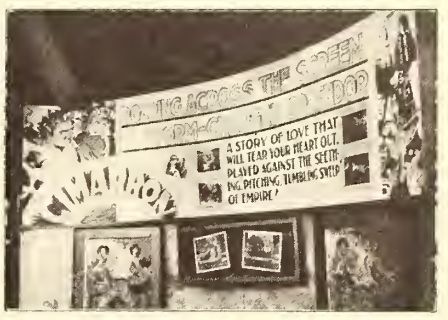
We would say, from our own experience, YES. What better medium is there to reach directly into the homes than a mailing list. The local paper? O. K., but a piece of mailing material can carry a different sort of a punch than the usual newspaper ad.

We have made no attempt to gauge the percentage of members using this form of business building as against those who don't care for it, but from the response for programs we should say that but one out of every 25 are not in favor of mailing lists.

Schmadeka Selling His Shows In Great Style In Lewiston

An ad was all that Ed C. Schmadeka, exploitation man for the Liberty Theatre in Lewiston, Ida., ran in order to secure a couple and have a stage wedding at the house.

The one little ad in the local newspaper was productive of a number of replies from couples about to be married, and from these answers Schmadeka picked the couple to take part in the stunt. All expenses were paid, which included transportation to the theatre, a minister, and the license. The local dealers more than enthused over the stunt, and they donated many valuable gifts which were presented to the couple. The gifts included a large wedding cake.



Few people in town knew who the couple were that were about to be married, as it was part of Ed's plan to keep the names secret until such time as he deemed it auspicious to break with the story. That he hit at the right time was shown by the crowd that turned out for the stage wedding. It rained like the old Nick that night. And when it rains in Lewiston, it rains! But the house was practically filled, and everything went over in great style, the theatre receiving reams of publicity. The merchants, who had had their gifts displayed in the lobby of the theatre, and in addition received free advertising, were more than pleased with the handling of the stunt. Chalk up another winner for Ed.

Now about his art work. He turns out some pretty good stuff along this line, and we are passing on some of his work for "Cimarron." This flash commanded the attention of every one and any one in the vicinity of it. Ed tries to see that pep and selling power is injected into the work and he more than succeeds.

He pulled a novel stunt not so long ago. With three pictures from a major producing company booked in a row, he labeled the week (company) Week and sold the three films to excellent results. On the sidewalk in front of the theatre was painted in colors that would easily wash off: (company) Week. It was bound to attract attention. And it did! These angles that Schmadeka often injects into his show-selling help him considerably in putting the show across to that few extra dollars so much desired by good showmen. Right, Ed?

Novelty Short Given Great Plug At Loew Houses In N. Y. City

"Strange As It Seems" is the title of the Universal short subject novelty reel that is playing in the Loew Theatres throughout the metropolitan district in New York City, and it's not strange to note that the reel is given considerable plugging wherever it is being presented.

Doubtless realizing the value of plugging interesting short subjects, showmen at whose house the reel is playing will most generally use a frame such as we are showing in the photo, which announces the title of the short and at the same time states that original drawing can be seen in one of the New York papers. The easel stunt, of one-sheet proportions, was devised by the Loew exploitation department, and is the first of its kind to be used on a one-reel subject. The newspaper mentioned co-operates with the theatres to the extent of publishing a notice announcing the series can be seen on the screen at various local theatres.

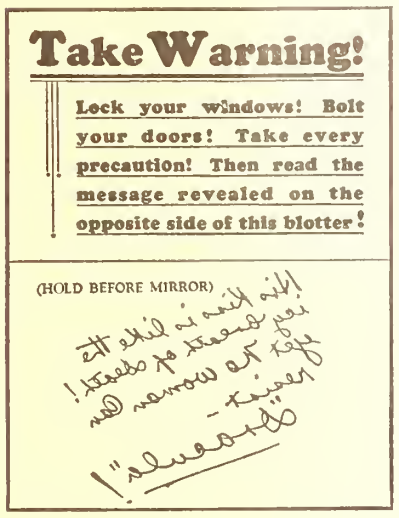


It is indeed interesting to note the remarkable progress that has been made in the plugging of the surrounding program constituting the well balanced film bill. The public, too, is getting conscious of the value of the short and is rapidly realizing the tremendous work that goes into the making of even the lowliest of them. The Hix series has proved a popular drawing card in various theatres, and the way the films are being plugged again bears out our contention that if the short has any sort of value, the showman who is a showman will soon get behind it and sell it for all it's worth.

Hendricks Employs Throwaway Blotter To Boost "Dracula"

The use of novelty heralds and throwaways is always an interesting topic for discussion on Club pages. The expense attached to exploitation of this kind is but slight when compared with other efforts which really accomplish nothing more than getting over a certain message to your theatre community.

The Club is in receipt of an expressive letter from Wm. L. Hendricks, manager of the Smoot Theatre, Parkersburg, West Va., —expressive in that with the exception of a bit of attached blotter, it contains nothing more than his signed name. Well, alright William, we'll try to do your letter writing for you so that the rest of the boys may know what you are doing in the way of selling shows down in Parkersburg.



Here is a little blotter throw-a-way which Hendricks used in exploiting "Dracula." We are reproducing both sides so that members may get the correct slant on its use. The reverse side has to be held in front of a mirror to decipher the message and in order to help members who do not have their mirrors handy we'll tell you what it says. Here tiz: "His kiss is like the icy breath of death yet no woman can resist—Dracula!"

Members will all agree that a little gag of this kind does not actually sell tickets but the point we want to get over is that it really accomplishes its mission by effectively delivering a message at small cost. Cards of this size can be slipped under doors, through mail chutes and tacked in a variety of places. A blotter is always useful. The eye will read the front side and human curiosity will prompt the reader to get a mirror for the inscription on the reverse side. Good work, Hendricks, and the Club thanks you for contributing this one. We are sure the same idea can be adopted to many other pictures. It is the constant use of little gags of this sort that keeps a theatre in the public eye. What about those other tricks up your sleeve, Hendricks? Let your fellow members know about them.

CLUB EMBLEM PIN!!!

This is the actual size of the pin. It is made of rolled gold with the outer circle containing a blue enamel background and the inner circle an orange background. The wording is in gold letters.

Use This Blank:

Managers' Round Table Club
1790 Broadway, New York

Kindly send me, postpaid, ... Club pins, for which I enclose payment at $1.00 per pin.

Name of Member .....

Theatre .....

Address .....

City ..... State .....

Newspaper Readers!

By Earle M. Holden

As much time and care should be devoted to the selection of the proper reader for your newspaper publicity as you spend on laying out your advertising. Because it must be taken into consideration where people will skip your ad they will probably read your news item of the day. I do not think that the term "reader" should be applied to a story in regard to your theatre, if you are situated in a city, whose papers co-operate to the extent that they give you daily space.

Any little item about patent medicines can be a reader, and each and every article that you place in a newspaper in regard to your attractions or to your theatre should be real live news and written as such.

The average newspaper reader tires very quickly of reading amusement news daily that is of a stereotyped nature, and articles that carry the sameness day in and day out with the results that many of them do not bother to look at the items on the amusement page, or theatre items should they be published under a heading in the newspaper.

Write Them Yourself

For this reason the press sheet should be gone over very carefully before you grab up a pair of scissors and snip out any old thing. A good plan to carry out would be to cast aside the press sheet entirely and plan and write your own news story. I have found this plan the best in the long run.

And there are several reasons why this should be done. In many instances the press sheet from the exhibitor is often prepared and printed even before the picture has been released, and in many times before the final scenes have been made. This means that many items find their way into the press sheet that would lead a reader into getting a wrong impression on the type of story pertaining to that particular picture. For instance, just this week I had occasion to glance very carefully over a press sheet on a coming attraction and selected one story in particular which was read very carefully. This press sheet story stated that "there were hundreds of scenes in natural colors." Prior to the time that I read the story I had the opportunity of seeing the picture in question and there were just two scenes in natural colors.

The average reader would have interpreted the story, had it been published in the papers, to have meant that almost the entire picture was in natural colors, as to their way of thinking "hundreds of scenes" would have covered quite a lot of ground.

Screening Is Important

Much benefit can be derived in the preparation of your theatre stories for the newspapers if you get the opportunity of screening your picture in advance. By doing this you will have first-hand information in regard to your picture and you should then be able to sit down to a typewriter and knock out an accurate message for the public, one that will tell the truth and not mislead them.

Besides, much good can be accomplished for you if in your news story you put some institutional copy and also be sure and make mention of the added atractions on the same program, but all this must be written in a snappy newsy manner, and not as you would write copy for an advertisement. The time of performances is also very important. In other words,

(*Continued on next page*)

Manning Uses News Reel To Sell Show In Greenwood, Miss.

Always alert to capitalize on something to increase the box office receipts, Jack Manning of the Paramount Theatre, Greenwood, Miss., took advantage of the Newsreel featuring the Nicaragua earthquake.

Special throwaways, black ink on a yellow background, carried this message: "Extra! Extra! Extra! First close-up pictures of the NICARAGUA EARTHQUAKE. 500 feet of the actual earthquake taken by the camera man who was on the location when it happened. It's a sight of a lifetime. Paramount's Theatre today."

These throwaways were effectively distributed throughout the city and helped immeasurably in getting extra business.

It's really a pleasure to talk about showmanship on something other than the routine feature pictures, that's why we pushed this one ahead of some of the other material we had on hand. Thanks to the showmanship of Manning, he proves that a live-wire manager can direct attention and business to the box office through a "different" medium. Here's looking forward to more like it.

Buckley Makes Hit With Lobby Display Of Chicken Village

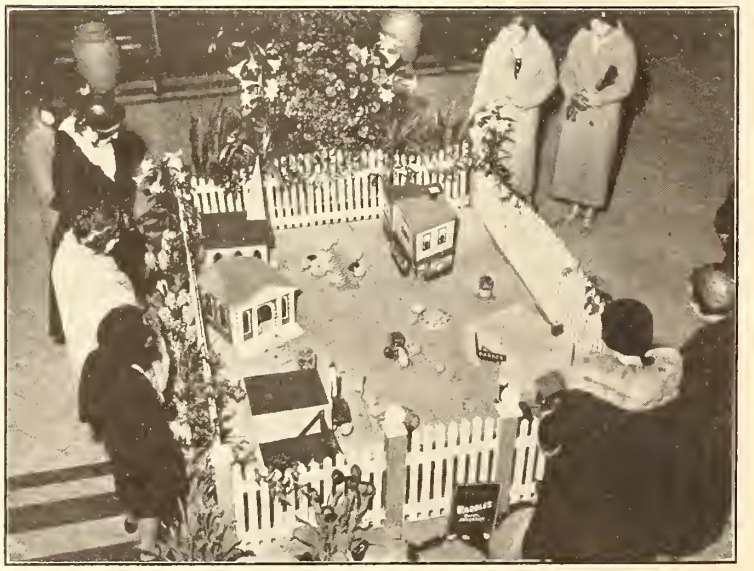
Chris Buckley, owner and manager of the Harmanus-Bleecker Hall, Albany, N. Y., put on an Easter display that they're still talking about up in that neck of the state.

The Hall, as it is affectionately known in Albany, has a spacious lobby—in fact, one of the largest in all New York state, not excepting New York City. Manager Buckley took advantage of this and constructed a miniature village with a population of 175 little chicks. As you will note in the accompanying illustration, there was a "Bantam Garage," a "Leghorn Pharmacy" and of course a "Cackle Theatre," with the attraction billed as "Edna Wallace Hopper, the Eternal Chicken."



The lobby was so attractive that many patrons sought out Mr. Buckley to inform him that even though they saw nothing else, they got their money's worth looking at the lobby display. In fact, many came from the neighboring cities of Troy and Schnectady to view the novel feature.

In addition to the chick village the sides of the lobby were tastefully decorated with Easter flowers, as the other photo shows. But the Big kick came from the penned-in chicks.



We believe that this is one to file away for next Easter season. Of course Manager Buckley was able to carry out his idea on a larger scale than many will be able to do, but the idea is there and it can be reduced to fit the circumstances. We thank two Chrises for the contribution, Chris Buckley and Chris Grant, and hope that the Club will receive more contributions.

When A Pre-View Is Shown In Newbern, Tenn., It's An Event

When a preview is advertised at the Palace Theatre in Newbern, Tenn., it's an event in the town. And when the preview happens to be a Will Rogers film, it's more than an event—it's a combination Christmas, Fourth of July, New Year's Day, Thanksgiving Day, and many other holidays rolled into one.

Which explains why the showman handling the Palace hotfooted it about town to plug Rogers' latest, "A Connecticut Yankee," when it was booked into the house.



Local dealers all agreed to take space in the newspaper that the town boasts. The result was the full-page co-operative ad that we are showing here. You can't deny but that the theatre is plentifully represented on the page. Right? Just another example of how an industrious showman, alert to grab every possible opportunity that presents itself, made the most of this one and turned out some stunts that went over well in the town.

Business was aces on this one. And why not? The showman put in a lot of work to plug the film. Every conceivable angle that his town offers was utilized—and then some. So once again is proven that even if you are located in a small town, there's always ample opportunity for you to get in some Big Town plugs on your shows. We'd like to see some more work from Newbern.

Chaplin Mimics Over-Ran Streets As Part Of Gammett's Stunts

A calliope ground out tunes to tell the residents and theatregoers of Bethlehem, Pa., that Charlie Chaplin's newest, "City Lights," was on display at the local Globe Theatre. The stunt was part of the campaign planned and executed by Harry Gammett, manager of the Globe.

We are showing a photo of a number of the outside ballyhoos that Gammett used in his showselling. In addition to the calliope, a vaudeville and circus team were hired to stunt about the town. Their props were carried about on the auto the pair did the stunts atop. They attracted plenty of attention wherever and whenever they appeared.



Gammett also had another effective street ballyhoo stunt in two men who walked about different sections of the town. The men were dressed in attire similar to that worn by Chaplin. They carried signs on their backs plugging the film. Also note in the photo we are showing the massive cut-out on the facade of the building. This measured 20½ feet in height and 11 feet in width, and attracted considerable comment from many persons in the town.

These few activities were valuable aids in the selling of "City Lights" for Gammett and helped towards the complete box-office success. Well, Harry, we're glad to see that you continue to turn out such ace work on every film that plays your house, and we are sure that it will be continued not only in Bethlehem, but on the pages of the Managers' Round Table Club as well.

Newspaper Readers!

(Continued)

place in your news items everything that you would carry in your ad, but take great care in preparing it, so that it will not find its way into the editor's waste basket, but instead in a prominent position in the paper.

Watch What You Print

If time does not permit you to sit down and think out your own story and you must use a story from the press book, that particular story should be closely analyzed, and all material that might mislead the public should be crossed out. The time when you think you can bluff the public with some hot news about something that is not in the picture, has passed, and the public wants the truth just as much in your theatre news as they would expect to find in any other story of timely interest that paper might publish for the day.

You can still go another step toward the proper preparation of your news story by typing it out on paper; this even applies if you use an item from the press sheet. Type it neatly and double space it. The editor of any paper appreciates copy handed in in this manner, and it will save many an eye strain for the linotype operator when he places your copy into type. Any copy clipped that has already been printed is hard to read, and it is items of this kind that many times end up in the waste basket.

Most any editor of any paper realizes that motion picture news is valuable news, provided, of course, that it is real news. This is evidenced by the fact that motion picture magazines have the largest circulation on magazine stands, and any timely items in the daily press are always welcomed by motion picture fans, especially women readers. But it is up to the individual exhibitor to keep his news real news and not just a lot of hash that might be clipped from some press sheet which was prepared by a press agent who probably wrote the same story for some other picture, merely changing a few words.

SEND IN YOUR ADS!

Every type of town and theatre should be represented in the ad layouts published in the Club section from week to week. If we pass along too many big city ads the small-towners register a kick; and if we make them exclusively small town, the larger city boys raise Cain.

The only happy medium is to get tear sheets from every member's local paper. Then we'll be able to make the selection accordingly.

The average small theatre having to deal with a weekly paper ought to be interested in Paul Kunze's layout which will be published in the very near future. It will show a group of ads wherein the manager had to sell from three to five attractions in one ad. This same condition prevails in so many spots throughout the country that we are expecting plenty of comment after it appears.

Suppose you make it a point to send us copies of your newspaper ads. Start today.

ANNIVERSARY EDITION!

Next week's Club section will be known as the

THIRD ANNIVERSARY ISSUE

of the Round Table Club.

Special material and stories will make this a real outstanding edition in every way.

Watch for next week's issue, it will be the

ROUND TABLE CLUB'S BIRTHDAY PARTY!

Woman Impersonator Schmidt's Best Gag With 'Charley's Aunt'

When William Schmidt played "Charley's Aunt" at the Publix-Orpheum, Wilkes-Barre, Pa., one of his most effective stunts was a man ballyhoo in woman's attire.

The man was dressed in woman's clothes, woman's hat and wore a wig with long curls reaching to the shoulder. A sign on her back called attention to the title of picture, theatre and playdates.



The ballyhoo attracted lots of attention perhaps due to her smoking a cigar. At any rate, it caused lots of comment and made mighty fine publicity for the picture.

A good gag, Bill—for it does seem that a woman smoking in public will still attract attention.

Non-Film Publicity Works Out Nicely In West Scranton, Pa.

The Comerford-Publix Theatre Corp., in front of one of their theatres in West Scranton, Pa., formally donated a 750,000 candlepower beacon light which formerly shone atop the theatre, to the officials of the Scranton Airport corporation.

John J. Osborne, manager of the West Side Theatre, made the presentation in behalf of George C. Walsh, district manager of the theatre corporation.

The airport concern saves a substantial sum of money as a result of the generosity of the theatre corporation.

Officials of the airport are warm in their praise of the theatre firm and of Mr. Walsh for his keen interest in the welfare of the port.

Once again we rejoice at some form of activity not involving a particular picture. Maybe other smart showmen will take this little story and work out some unique way of making an inexpensive donation or sponsor some worth while gag for their community. Thereby directing much, and valuable, attention towards the theatre.

ALWAYS WEAR YOUR CLUB PIN!

THEY'RE ALL JOINING THE ROUND TABLE CLUB HOW ABOUT YOU?

A. BIRK BINNARD is the manager of the Liberty Theatre in Lewiston, Idaho, and we are happy to welcome him as a new Club member. A. B. admits that he has been following "Club doings" ever since it started and feels like kicking himself for not sending in his application a long time ago. Although only twenty years of age, A. B. has handled every job up to house manager, and his family have been in show business for thirty years. Remember us to Ed Schmadeka and keep us posted on your work. Why not include your photo and biography the next time you write—Oke?

———*Wear Your Club Pin! ! !*———

EDWARD A. CRANE is president and general manager of Easco Theatres, Daytona, Fla., and holds forth at the Ritz Theatre in that city. Eddie heads a company who have under way plans to build and operate a chain of de luxe houses for colored patronage in several Florida cities. He was formerly city manager in Daytona for Publix. Welcome to our family, and let us hear from you regularly. We wish you much success with your new project. Include your biography next time you write, will you, Ed?

———*Wear Your Club Pin! ! !*———

CARL L. MILLER is the manager of the Trent Theatre, Trenton, N. J., one of the R-K-O-Reade chain of houses, and another New Jersey showman to join this Club. Lots of R-K-O men in this big organization, Carl, and we hope that you are going to keep pace with all these live-wire managers in the way of sending along some hot tips on how you are putting over shows in Trenton. Next time you write, Carl, you might include one of your photos for Club use.

———*Wear Your Club Pin! ! !*———

JOHN J. OSBORNE is manager of the Publix West Side Theatre in Scranton, Pa., and hails from one of the livest show towns in the state. Scranton has been productive of many a fine yarn on showmanship, John J., and we are going to look forward to your contributions to Club pages. Inasmuch as we have already heard of your work through the good offices of Lem Stuart, we take pleasure in numbering you among this great organization of showmen. Let us hear from you as to how things are going at the West Side.

MAX BERNSTEIN is the manager of Bernstein Theatres, Ltd., a chain theatre company in the city of London, England. We can't help calling the Club's attention to the fact that only last January Bernstein's application for membership was mailed from the West Side Theatre in Scranton, Pa., where he held the post of assistant manager. At this writing he's in London with a theatre concern of his own. That's stepping some, Bernstein, and the Club hopes that you will be able to take enough time off from your duties to let other members know what methods you are pursuing to sell shows in London. And send along one of your photos for the Club files.

———*Wear Your Club Pin! ! !*———

MAX KAISERSTEIN is in charge of the National Theatre, Brooklyn, N. Y., and just because he's on what some New Yorkers call the wrong side of the bridge doesn't mean that he won't become a live-wire member of this organization. There's many a hot tip coming to Club pages from Brooklyn, Max, so get in step with the parade and let's hear from you often. What's doing at the Washington? Tell the Club in your next letter.

———*Wear Your Club Pin! ! !*———

CHARLES DILLEY manages the Wonderland Theatre, Winnipeg, Canada, and is proposed for Club membership by Howard Waugh, manager of the Winnipeg Capitol Theatre. The Club can tell you right at the start, Charles, that you have a reputation to keep up, judging from the remarks Howard made about you in his last letter. One matter he mentioned was about those Saturday Kiddie matinees—there must be a trick in this stunt of yours, but we wont write a word until you tell us how you make 1,100 seats out of 600. Let's hear from you, Oke? And how about a photo?

———*Wear Your Club Pin! ! !*———

EDWARD YANES is manager of the Imperial Theatre, Pawtucket, R. I., and one of the most recent of the Rhode Island contingent to send his application for Club membership. Yanes' house belongs to the Publix circuit, and if he intends to step along with the army of live-wire Publix managers in the Club ranks he'll have to start right in to let us know what is going on in the show line over his way. Let's hear from you soon, Edward, and we are mighty glad to have you with us.

———*Wear Your Club Pin! ! !*———

RALPH L. MARKS manages the Acme Theatre, San Francisco, Calif., an independent house. The Club knows that Marks has a great chance to display initiative when putting over shows at the Acme and hopes that he will send along information from time to time as to his brand of showmanship. The Club is strongly represented in your city, Ralph, so please pass along Club regards to any of your brother members when you meet. Next time you write you might include a photo so that we can properly introduce you.

———*Wear Your Club Pin! ! !*———

WELDON PARSONS is the assistant manager of the Orpheum Theatre, Waco, Texas, and is proposed for Club membership by his manager, L. O. Daniel, Jr. Parsons, Daniels tells us, has been with the Orpheum for five years; in fact, ever since he left high school, and with the complimentary remarks his manager makes concerning this new Club member, we take it that it wont be long before he's managing a house of his own. Keep the Club posted, Parsons, as to what you are doing in the way of helping the Orpheum sell shows.

H. M. JOHNSON forwards his application from the Mt. Dora Theatre, Mt. Dora, Fla., where he recently assumed managership. While a new member of the Club Johnson admits that he's an old reader of Club pages and we believe that he has now caught the "spirit" and will repay his brother members for tips he's found beneficial by sending in some. Johnson has been with the Universal and Sparks circuits in Florida for over five years so we know that he has some good ones up his sleeve. Let's have that photo, too, so that we can give you a proper introduction.

———*Wear Your Club Pin! ! !*———

LEONARD DUNN is manager of the Salem Theatre, Salem, Mass., one of the New England Publix houses. Dunn's name is prefixed by the word "Skip," and with this appellation the Club will depend that he intends to fit this word to the deed by speedily letting us know how shows are being sold in Salem. Lots of live showmen over your way, "Skip," and we know that we are going to number you among them.

———*Wear Your Club Pin! ! !*———

FRANK SCHMIDT is the assistant manager of the Lane Court Theatre, Chicago, and is proposed for membership by his manager, Walter S. Auerbach. Now that the Club numbers both Auerbach and able assistant Schmidt among its ranks we feel sure that the Lane Court will be represented on Club pages. Frank, the Club hopes that you will soon be managing a house of your own, and that seems a certainty under the coaching of Auerbach. That he is interested in your success is testified to by sending in your application for membership. Let the Club know what you are doing to help him out.

———*Wear Your Club Pin! ! !*———

IRVING GROSSMAN sent the Club his application for membership while holding down the managership of the Fox Parkside Theatre, Brooklyn, N. Y., and thus adds to the fast growing Club organization in the Metropolitan district. We are glad to number you among this great organization of showmen, Irving, and want you to regularly let us know what you are doing to sell shows in Flatbush. How about a photo.

———*Wear Your Club Pin! ! !*———

SAUL STEIN is exploitation man for the Central Park Theatre, New York City, a house in the Leo Brecher circuit and one that we can see from our office window. Saul, you are too close to get away from doing your duty in the way of letting your brother members know how you are putting over the Central Park's shows. If you don't keep the Club posted as to your activities we'll heave an inkwell over at your office window.

———*Wear Your Club Pin! ! !*———

SAM ROTHSTEIN manages the Roxy Theatre, Yorktown, Canada, and this new Club member hails from the valley of the Saskatchewan. He is another showman to follow the footsteps of hundreds of the Canadian brotherhood. There's another Rothstein up in Winnipeg, Sam, by name of Nat. What kin, if any? We just thought we'd let you know, however, that Nat is also a member of the Club. Your application indicates that you are concerned with the management of more than one house, but the Club hopes that you will find time to let other members know how shows are sold up in Saskatchewan. Also, you might send along a photo so we can tell you apart from Nat.

WALTER S. AUERBACH is in charge of the Lane Court Theatre, Chicago, Ill., and is another new member from the Windy City contingent of the fastest growing manager's organization in the world. Glad to know you, Walter, and let's hope that you will strive to hold up your local brother member's reputation for sending the Club a series of live show tips. Can we depend upon this? And why not a photo next time you write?

———*Wear Your Club Pin! ! !*———

W. H. EUBANKS is the manager of the Richmond Theatre, Rockingham, N. C., a house belonging to Sampson Theatres, Inc. The Club extends its welcome to you brother Eubanks and hopes that you will keep pace with other Club members down your way in the matter of keeping us posted as to what you are doing in the way of selling shows. Send along your photo, if you have one handy, so that we can give you a regular introduction.

———*Wear Your Club Pin! ! !*———

LEE NAIFY is now wearing one of the Club pins. Lee is one of the new members and is manager of the State Theatre, Martinez, Calif. His theatre is one in the T. & D., Jr. Enterprises. He writes the Club that Club pages have been the source of many a useful show tip and that he now proposes to reciprocate by contributing some of his own ideas. Send them along, Lee. The Club will be glad to hear from you.

———*Wear Your Club Pin! ! !*———

HARRY A. FLINN is the owner and manager of the Pastime Theatre, Berea, Ohio. He is an old subscriber to the Herald, has found the Club pages useful and we know that with the filing of his application he will make good his promise to become an active member. What other members wish to know, H. A., is what you are doing in the way of selling shows out in Berea. Oke? We feel sure that you are going to send along some interesting material.

———*Wear Your Club Pin! ! !*———

HARRY MacDONALD manages the Indiana Theatre, a Paramount Publix house in Kokomo, Ind., and we are glad to welcome him as a new member of the Indiana contingent. Now that you are one of us, Harry, the Club expects that you will do your duty by keeping other members posted on your activities in Kokomo. There are many Publix managers in the Club and we want you to start right in to swap yarns with your brothers managers.

———*Wear Your Club Pin! ! !*———

CHARLES KIRKCONNELL is the manager of the Seminole Theatre, Tampa, Fla., and his application for Club memberbership adds another Floridian to the ranks of the biggest theatre manager's organization in the world. The Club must be almost 100 per cent in your town, Charles, and we are going to look forward to handling some of those live show stunts you pull in Tampa.

———*Wear Your Club Pin! ! !*———

A. CHAMOW is in charge of the Rialto Theatre, Glendale Square, Everett, Mass., and is another New England showman who promises to get in step with other Round Tablers. That means, Chamow, that we will expect you to tell the Club how you are handling competition with other New England showmen. Can we depend upon hearing from you regularly?

———*Wear Your Club Pin! ! !*———

JACK BLITT hails from the famous city of Chicago, where he manages the New Madlin Theatre. There are enou Club members in your city to fill a big banquet room and your application makes one more in your much publicized city. As you are in one of the liveliest show cities in the country, we know that we can depend upon you for some interesting material. Now, don't forget to send it along. Righto?

JOIN NOW!!
Here's the Blank

Application For
Membership In

"MANAGERS' ROUND TABLE CLUB"

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to 1790 Broadway, New York)

WHAT ARE YOU WAITING FOR?

ANOTHER TITAN SURPRISE

AD SMASH ON THE WAY

Watch for the Most Sensational Ticket-selling Announcement Blast of All Time in

VARIETY

MAY 27

In Which RKO-RADIO Will Usher in the Golden Era of Show Advertising to Back Up the New Titan Attractions for the Exhibitors of the World.

New Slants on Show Promotion . . . New Tips on Pre-advance Campaigning . . . New Angles on the Most Vital Problem of Show Business Today . . .

THE JOB OF KEEPING YOUR SEATS FILLED!

You've got to OPEN BIG or close behind the eight ball.

THE TITANS WILL SHOW YOU HOW!

THE SYMBOL OF SHOW BUSINESS

Radio PICTURES



THIRD TRIUMPHANT SEASON

MOTION PICTURE HERALD

CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

ROUND TABLE

Wherein the merry managers' club celebrates its third anniversary

ACTION WINS

A graph of grosses which show that sex is not what it used to be

BOX OFFICE

Bespeaking attention to our weekly reports of key city performances

. 103, No. 8 Entered as second-class matter January 17, 1931, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription $3.00 a year. Single copies 25 cents May 23, 193



YOU CAN ANSWER THIS QUESTION BLINDFOLDED!



"WHICH is the ONLY PICTURE that could do business like this?"

(and these are just a few of many box-office reports)

AKRON	*Excellent*
CANTON	*Excellent*
COLUMBUS	*Fine*
DAYTON	*Excellent*
PHILADELPHIA	*Excellent*
RICHMOND	*Great*
GAINESVILLE, GA.	*Beat BEN HUR*
ROME, GA.	*Biggest gross in history of the town*
VERO BEACH, FLA.	*Beat all records for three years*
TULSA	*Two big weeks!*
OKLAHOMA CITY	*Remarkable*
HAMILTON, ONT.	*Excellent*
AUGUSTA, GA.	*Excellent*
HARRISBURG	*Excellent*
PROVIDENCE	*Excellent*
LOCKPORT, N.Y.	*Broke all time house record*
READING	*Excellent*
ROCHESTER	*Excellent*
SYRACUSE	*Excellent*
ALBANY	*Excellent*
BALTIMORE	*Excellent*
BUFFALO	*Exceptional*
HARTFORD	*Excellent*
NORFOLK	*Highest business in house this year*
YOUNGSTOWN	*Excellent*
BINGHAMTON	*Broke all records by $2000*
LITTLE ROCK	*Excellent*
ATLANTA	*Excellent*
TUSKALOOSA, ALA.	*Excellent*
NEW ORLEANS	*Marvelous*
MONROE, LA.	*Double normal business*
HOUSTON	*Broke four year record*
CHATTANOOGA	*Great*
GRIFFIN, GA.	*Excellent*
DOUGLAS, GA.	*Excellent*
BUFORD, GA.	*Swell*
TAMPA, FLA.	*Best this season*
AUBURN, ALA.	*Excellent*
NASHVILLE, TENN.	*Broke all records*
MERIDIAN, MISS.	*Twice normal business*

Certainly it's "TRADER HORN, I love you!

The Theme Song of **METRO-GOLDWYN-MAYER**

DRAW THE SPORT-LOVING MILLIONS!



WALTER HAGEN



HORTON SMITH



GEORGE VON ELM



JOE KIRKWOOD

4 GREAT GOLF STARS!

The Big Four of Professional Golf. Personalities every newspaper reader, whether golfer or not, knows and wants to see. Doing their stuff, telling inside secrets. In PARAMOUNT PICTORIAL, the snappiest single-reel feature on the market. 12 a Year.

PARAMOUNT PICTORIAL

Issue No. 9—JOE KIRKWOOD **Issue No. 10**—WALTER HAGEN **Issue No. 11**—HORTON SMITH and GEORGE VON ELM. *No Extra Charge to Present Subscribers*

RKO-RADIO STORM



MOST PRACTICAL SHOW BUY OF TH

THE MOST STUPENDOUS ADVERTISIN

SHOW WORLD IN VICTORY SMASH

THE BOOK OF TWENTIETH CENTURY WONDERS IS OUT . . . LINEUP LANDS WITH TERRIFIC EFFECT!

36 TITAN ATTRACTIONS . . . ALL FRAMED WITH "CIMARRON" STANDARDS OF VALUE . . . IN DIRECT CONSONANCE WITH THE TEMPO OF THE TIMES . . . AIMED FLUSH AT THE MASSES OF AMERICANS WHO DEMAND THEIR ENTERTAINMENT WHILE THEY RUN!

VISION OF THE RADIO TITAN BECOMES REALITY IN AN ARRAY OF SHOWS, FABULOUS IN CONCEPTION, DRENCHED IN GLAMOUR, TOWERING TO THE SKY!





Radio PICTURES

Reg. U. S. Pat. Off.

OR ANY OTHER SEASON BACKED BY AMPAIGNS EVER CONCEIVED . . .

MONOGRAM PICTURES *present*

THE GREATEST SEA PICTURE SINCE THE TALKIES

SHIPS of HATE

featuring

LLOYD HUGHES

with

Dorothy Sebastian

directed by

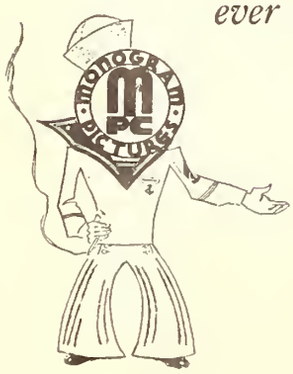
J. P. McCarthy

from a story by

Wellyn Tolman



A strange phantom ship sailing the China Sea—plying an uncertain trade—a ship without a soul—a crew without a God—haven of the lawless vagabond—a PLACE of the living DEAD. *One of the greatest sea dramas the screen has ever produced.*



NOW BOOKING AT THE FOLLOWING BRANCH OFFICES

630 Ninth Avenue, New York
56 Piedmont Street, Boston
1046 Broadway, Albany, N. Y.
505 Pearl Street, Buffalo
610 Film Exhange Bldg., Detroit
1024 Forbes Street, Pittsburg
Mather Building, Washington
15th and Davenport, Omaha
1928 S. Vermont St., Los Angeles
221 West 18th Street, Kansas City
404 No. Illinois St., Indianapolis
252 E. First South St., Salt Lake City
151 Granite St., Butte
505 West 4th Street, Charlotte
154 Walton Street, Atlanta
714 Twiggs St., Tampa
529 N. 18th St., Birmingham
The Gaumont Co., Ltd., London
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MOTION PICTURE HERALD

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The Skill of Belasco

SOME way, the world is not the same today. David Belasco is dead. With him definitely has gone a certain era of the American theatre, which began with Charles Frohman, with whom Belasco early was associated. Surviving alone from that period and still valiantly active is William A. Brady. But Broadway, the great white way of the day before neon came, belongs to the stage of the legitimate drama no more. For some 35 years the motion picture has been on its way to the dominance that gleams from every sign on the big broad way tonight.

So now that David is gone, there will never be another Belasco or his like. He was of and for the stage, utterly. It was of his choosing in the days when the young screen beckoned and he loaned only his name. And yet, distantly, off-stage, as lightly poignant as the voice of the singing coureur de bois bound down river, he has been a motion picture influence for the last two decades. The motion picture has always been aware that Belasco was there, always doing something that the screen had not quite attained.

It was David Belasco who decided that Gladys Smith should be known to the world as Mary Pickford, and that was before little Miss Mary had found the screen. And in the years after, when Mistress Mary, quite contrarily had left the stage behind her forever, to join in Adolph Zukor's daring project of famous players in famous plays, the first vehicle chosen for her was Belasco's "A Good Little Devil" and in the prologue of that picture Belasco appeared. It was well near as close as he ever got to the motion picture. His kinship to the stage, his devotion to the technique and traditions of his craft, stood in the way of even a hearty tolerance of that flickering new art of the screen.

It is a bit of a pity, too. For the screen might have done well with the sincere ministrations of Belasco. He brought to the stage, contrary to many a fawning opinion, no great genius, save the genius of hard work. He had no wand of magic, no swift inspired insight. He worked, worked in all sincerity in a trade where sincerity was and is rare. His showmanship was conscious, sometimes obvious, as obvious as the priestliness of his garb and mein, but he worked at it in full faith with himself and the public. David Belasco's business was putting on a show. That he did, and let nothing stand in his way. Masters of the motion picture would do well to strive as singly and sincerely.

Belasco had a special sort of fidelity to the detail of his realism and his unrealism, too. He invested endless personal effort in every creative element of his productions. He had no such words as "good enough." He worked in the main for David Belasco. Also, importantly, he seldom tried to do too many things at once. Had he been in sympathy with the motion picture he might well have been a better producer than the art has yet seen. One can recall with a thrill his labors in trying to make an actor of the golden-voiced Caruso, in an operatic endeavor with "The Girl of the Golden West." It was a noble failure. And there was his amazing triumph in the strenuous evolutionary training of Mrs. Leslie Carter and the magic of those DuBarry lights.

The career of Belasco leaves the traditions of the American stage enriched by substantial endeavor and long-continued success untainted and unscarred in its recording. The Belasco story now ended is a good story.

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Warner's Big Split

MR. WALTER WINCHELL of *The Daily Mirror* (N. Y.) has this week been making a great pother about the discovery of a split infinitive—"to honestly depict"—in the titles of "The Public Enemy." It is rather too bad that there should ever be an error of any kind, any time, anywhere, on the screen or elsewhere. But, after all, a split infinitive never wrecked an industry, and the motion picture operates solely for the purpose of being a decent entertainment for the millions. It is not specifically obligated to maintain the integrity of infinitives. After what Mr. Winchell has done with and to the language it would seem discreet, not to say sporting, of him to be content to commit his own syntax, without this meticulous concern about others.

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"Reri" and Mr. Ziegfeld

NOW, as pleasantly announced at a backstage party at the Central Park the other midnight, "Reri," the olive-tinted heroine of "Tabu," is to be one of the principals of Mr. Florenz Ziegfeld's "Follies of 1931." The provocative lady has been brought all these many miles of sea and land from remote Bora-Bora just because Mr. Robert Flaherty's camera and the late Mr. F. W. Murnau's direction brought her image to Broadway and under the eye of opportunity. It is of course time that the film paid a certain obligation.

In the remote year of 1894 the motion picture presented Mr. Ziegfeld's star, Mr. Eugene Sandow, in its first season's product, with so much success that the negative was worn out making prints. It may be noted in passing, however, that while Mr. Sandow's services were given for publicity the first time, there was never a retake to replace the negative because his manager had already discovered that picture appearance meant box-office value. The second time he wanted money for Mr. Sandow. Now the debt is paid, and, after remembering Mr. Sandow and seeing Miss "Reri," perhaps it is really overpaid.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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INSIDERS' OUTLOOK

HOLLYWOOD has a "Whispering Brigade"—tiny but efficient. And this is how it works:

Executive or supervisor, or director, Jones is getting a salary as large as that of the president of the country, but Brown is getting more. And so Jones wants more. His wife, especially, wants more.

Or Jones may be anxious to climb out of the lowly class of six hundred-a-week-men, or the little more aristocratic division of thousands-a-week-men.

So Jones engages a whisperer. He's no ordinary individual—this whisperer. He is clever, circulates a good deal, perhaps is an individual at the Embassy, the Mayfair, and private social gatherings; and his comments are listened to.

He mixes in with a lot of worthwhile people, and when the talk turns to pictures, as it always does, he launches his bomb.

"Do you know," he begins, "who is credited, right now, with the best production brains in Hollywood?"

"No," is the response—cynically, or curiously, or naively, as the case may be.

"Well, I'll tell you—and maybe it will surprise you. Just came back from New York, y'know, and I talked to the bankers there. Say, did you know these bankers know what's what out here? Well, they do. It would surprise you. I think they have scouts out here. Sure, they have.

"Yessir. Well they got their eyes on ——," he whispers.

"No! Really!"

"Yessir. It's a fact. Smart guy, that fellow. Oh, you don't hear so much about him. But he knows. Three studios I could mention have got their feelers out for him. He can pick his own berth—that fellow. Smart guy!"

And so the whisper, placed here and there, goes on and on. And often it works.

Surprising place, this Hollywood.

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Straying Into Print

The week's crop of Warner rumor and gossip has been especially abundant, with a deal of unfounded and speculative stories straying into print. Every possible arrangement of the possibilities in the financing and structure of a corporation have been set forth as solemn fact. The net result of inquiry finds no one's mind made up, while some jolly gentlemen of the ticker engage in their diversions with the market. John J. Raskob, reputed holder of a large interest, was reported to be selling in the open market. Meanwhile from tickerland came a tale of buying by an agent of electrical interests. This failed of substantiation.

A Decrepit Law

THE decrepit anti-trust law again has entered the picture in the film business to thwart efforts to conserve resources during a period of depression. In looking about for some logical means of offsetting a drop in grosses during the summer, Publix and RKO executives tentatively sought a pooling plan in certain situations whereby the overseating problem would be solved and subsequent losses eliminated. Under this method of operation profits would be prorated. When it appeared that the plan would be feasible, with a possibility that two other circuits might join in the movement, the legal lights of Publix and RKO arose to announce a definite "No!" It is understood that Publix and RKO sent representatives to Washington to confer with agents of the department of justice, the outcome of which was anything but encouraging for the pooling plan. Therefore, its immediate adoption is hardly probable. Omaha and Des Moines were the two localities in which immediate relief was sought.

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Sarnoff in Hollywood

David Sarnoff's visit to Hollywood is something new in film annals. It is two-and-a-half years now since Radio bought F. B. O. During this time some $7,000,000 has been expended in studio development and generally Radio Pictures has taken its place among the major companies.

And Sarnoff is just coming out to look over the works.

One recalls the president of a prominent film company who left for Hollywood the moment he was elected—or, rather, thought he was elected. When he had presumably regulated the studios and rushed back to New York he found that he was fired before he had been hired.

Most people would like to have his inside idea of pictures. But, man of the calibre he is, he would probably reply: "I am not a picture producer."

THE effect of double featuring on short subject sales where the practice is in effect on an extensive scale is shown in the financial report of a Midwest exchange. Average short subject sales by this exchange have amounted to $325,000 annually. Sales this year were $175,000, or an average weekly decrease of $3,000 for the year.

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Not Yet, But Soon

A well known director was crossing the studio lot in Hollywood the other day when he met one of the executives.

"How's the picture coming, my boy?" inquired the executive in a smilingly paternal way.

"All finished," the director replied.

"So? All finished," said the executive.

"All finished and ready to send to New York," repeated the director.

"And no relapses?" inquired the executive!

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A Clog in the Wheels

A young German director who has had success in the picture industry in this country and abroad, recently gave birth to an idea which presents a new method of making pictures. This new method is based upon a very unusual style of story telling. The camera is apparently one of the actors and this helps give an entirely new slant in developing the story. Besides this the cost in producing pictures under this new method is much less than methods now in use.

The director first contacted one of the larger studios and told them of his idea. Associate producers conferred upon the possibilities it offered and recommended it to the production executive. His leaving for a long trip held up developments there and the director took the idea to another studio where it was at once picked as a winner and plans were made for trial tests.

When all was set for making the tests the studio manager in one of his customary "smart-Alec" moods refused to sign the requisitions for use of stages, material, etc. He claimed the studio wasn't interested—and got away with it because the big boss was out of town for a few weeks. The upshot of it all is that the studio is losing a chance to promote an idea which undoubtedly will be worth many thousands of dollars to them, all through the stupidity of one employee who is graced with a little authority and likes to use it to every advantage.

THE INSIDERS

FINANCING PLANS WILL NOT ALTER CLARKE'S STATUS AS HEAD OF FOX

That Turn in the Road

"Nothing would give me greater pleasure at this time than to be able to forecast an immediate return to prosperity," declared Sam Katz, Publix chief, in a message to managers of company theatres.

"In all honesty, I cannot do it," he continued. "There is no use kidding ourselves. We are not half-grown boys, but mature, seasoned men and we should look things squarely in the face. As I see it, we have not as yet come to the turn in the road. There is still a hard pull ahead of us."

Managers Told Present Chiefs Remain Intact

"Gossip, Rumors, Intrigue, Malicious Conjecture Must Be Stamped Out," Operators Warned

Fox interests this week declared war on the gossip purveyors and "politicians" who have ulterior motives!

In a scathing denunciation of politic players, which emanated from headquarters and appeared in "The Last Word," Fox Theatres publication, managers were told that "Harley L. Clarke is, and will continue to be, the president of this organization."

This follows rumors which have recently been given widespread circulation in the industry crediting a change in the top-rank executive personnel of the Fox companies.

"No More Politics!" is the official edict which goes forth to every person working for the theatre unit. "Every person, in no matter what capacity or position, from executives right down to the porters!"

The message admits that the declaration is "pretty strong language, and more frank than what might be ex-

(*Continued on page 20*)



Harley L. Clarke
President, Fox Film Corp.

A Picture Plenty Black

M. P. T. O. of Eastern Pennsylvania, has sent to theatre owners a display poster with the glaring caption: "DON'T BUY NOW," under which appears the following:

Despite the Many Theatres Closing—
Despite the Sharp Drop in Commodity Prices—
Despite the Widespread Unemployment—
Despite the General Depression—
Despite the Desperate Plight of the Independent Exhibitor—

Film Companies Have Again—For the Tenth Successive Year—Announced An Increase in Film Prices

WHAT ARE YOU GOING TO DO ABOUT IT?

DON'T BUY NOW!

Television Will Be Minor Factor At S.M.P.E. Meet

Only one paper on television will be presented at the semi-annual convention of the Society of M. P. Engineers, which starts in Hollywood on Monday. A total of 70 papers will be read to industry engineers and technicians, and the subject matter of these treatises are usually accepted as a barometer of the trend in motion picture advancement as it relates to the technician's laboratory. The lone television paper, therefore, gives some indication of lack of activity in that field.

Color is more prominently displayed in the papers' lineup than was expected. Seven discussions will be held on this branch of industry.

Raw stock and laboratory practice is occupying more attention of technicians than any other phases, judging from the 24 papers scheduled to be read at the meeting.

There will be ten papers on general studio practice, 11 relating to general theatre practice and nine having to do with sound recording developments.

Non-theatrical, optics, scientific films and a discussion of foreign activities conclude the group.

Exhibitor Allowed to Cancel Film For Each Roadshow

Theatre owners are advised by the M. P. T. O. of Eastern Pa., that "for each picture which the distributor takes out of your contract for roadshow, you have the right to exclude one other picture from your contract, by giving written notice not later than 14 days prior to your play date."

10% of Gross Is New Maximum for Fox Theatre Ads

Beginning at once, theatres of the Fox circuit will not be permitted to spend for their advertising budget more than 10% of the house's average gross.

This 10% maximum must include all charges for publicity salaries, newspaper space, lobby displays and art work, trailers and all other items of any description for advertising, exploitation and publicity.

In the cases of theatres which depend on newspaper ads, the proportion of 7% for newspapers and 3% for all other advertising, exploitation and publicity items, is suggested by home office officials as being ideal.

It is suggested that outdoor advertising be cut where a house is over the 10% line.

Paramount Publix Reduces Salaries

Effective June 1, Paramount Publix Corp. will reduce salaries, on a sliding scale, ranging downward from 30 per cent at the top through 25, 15 and 10 per cent. No indication has been given by Paramount of what application this policy might find in the West Coast production organization.

Schwartz Takes Eleven Houses In Metropolitan Area From Fox

Eleven Fox theatres of the circuit's Metropolitan division, in Brooklyn and Long Island, were purchased yesterday by A. H. Schwartz, of Century Theatres, who operates a string in the New York City territory.

BOOST FOR SHORTS AS EXHIBITORS SLASH DOUBLE BILLS FOR SUMMER

Summer Reductions of Program Playing Time Are Now Being Effected by a Return to Single Feature with Definite Trend to Using and Advertising Variety of Shorts

The double feature "evil," over which the industry has worried considerably in recent months, is about to terminate—temporarily at least.

Approaching summer months and resultant warm weather has brought about beginning of the end of this practice which is admitted to be economically unsound by distributor and exhibitor, but which both have been unable to halt because of the terrific competitive battle, particularly between neighborhood theatres, which has been waged over this "much-abused factor."

Close observers of the situation are of the opinion that once checked by summer policies, the double bill will generally continue dormant when warm weather passes.

Summer operating policies being put into effect throughout the country apparently recognize the difficulty of selling patrons a double feature program during hot weather. Reductions in over-size programs are now being made in all towns—key and otherwise—and the major result of the change is to give short subject bookings their first break in months. The usual double feature program reduces or excludes entirely the short subject. Summer reductions of program playing time are now being effected by a return to a single feature, with a definite trend to using and advertising a variety of short subjects as the "bargain" feature of the program.

Numerous exhibitors report that the change has shown an immediate box office response. Shorts were minimized or neglected in many neighborhoods for so long a time that exhibitors in such locations discover, now that they are spotting them in their programs once more, that the short feature has come to be a novelty that patrons will pay to see.

Houses intent upon cutting running time before warm weather sets in are now the major short feature users. Advertising of four to six short subjects in place of the discarded extra feature is becoming daily more common. Other houses that are still unwilling to quit double featuring even for the summer months are booking minimum length features and playing short subjects in addition.

A third impetus to short subject play dates is the approach of the new buying season and the desire of most exhibitors to meet it with a clean contract slate. Exhibitors who have fallen behind on short subject play dates during the height of the double featuring season are now being faced with the necessity of giving dates to their unplayed shorts before buying next year's product.

The release, current or impending, of several of the year's outstanding box office attractions has also been a means of obtaining short subject play dates from lax exhibitors within recent weeks.

The total result of these factors is the most active short subject market many exchanges have seen since early last fall. Their combined effect may be sufficient to bring an almost disastrous situation, locally, back to a normal for the year, before it is over.

Flinn and Lally Trial Postponed

Trial in New York of John C. Flinn and Henry F. Lally, charged with second degree manslaughter in connection with the fire at the Pathe Sound Studios, was indefinitely postponed on Thursday, May 21.

The trial was postponed when Nathan Burkan, defense counsel, informed General Sessions Judge Levine that Supreme Court Justice Frankenthaler had not yet passed on a writ of habeas corpus.

Sue Universal for $1,350,000 Claiming Contract Overcharge

A $1,350,000 damage suit filed against Universal in the United States district court at Boston by the American Feature Films Company, charges Universal with overcharges to that amount on contracts for exclusive distribution rights in Great Britain.

The contracts were dated 1919 and 1923, the complaint states, overcharges on features amounting to $1,000,000 and on shorts $350,000.

Sales Promotional Ideas by Newspaper Advertising Clips

National System, of St. Louis, has a newspaper advertising clipping service for exhibitors, through which they are furnished theatre ads from newspapers in key cities for adaptation to the individual exhibitor's needs.

Loew Pays Regular Dividend

Loew's Inc., has declared a regular quarterly dividend of 75 cents, payable June 30 to stockholders of record as of June 13.

Radio Sends Boyd to Lasky

Tom Boyd, Radio contract writer, has been loaned to Paramount by William LeBaron, Radio production head.

Forget the $

Major circuits are warning house managers to use care in the handling of stunts on Decoration Day, May 30.

One order points out that "Decoration Day is religiously observed throughout the nation. It is a day of serious thought, a day sanctified. We remind you of this in order that you will restrain any ambitious endeavor which might savor of commercializing this particular holiday.

"There are many whose loss has been so recent that the mere overstepping of the bounds of propriety would result in serious criticism. In other words we encourage the cancelling of any stunt which even the most fastidious observer might construe as bordering upon the line of commercialization."

Fox Managers to Talk with Chiefs On All Problems

Fox West Coast Theatres, following action of the Eastern division, will give to managers an opportunity to confer each month with division managers and the company executives on the status of his particular operation.

The new system will not allow for general meetings, but provides for a written recapitulation of the past month's activities and gives the operators the chance to voice opinion on those factors which need rectification in this particular house.

Discussion will be centered around general operation, fixed charges, possible admission price changes, advertising budget, staff, changes in opening days, etc.

"Personal Artillery" Ruled Out in Gang Film Ballyhoo

"Please don't let the characters in newspaper ads and lobby ballyhoo tote personal artillery." This advertising policy has been adopted by Fox Theatres.

Where mats and ads have already been delivered from the home office with "personal artillery" included, managers are warned to have the newspaper composing room scratch these weapons from the plates.

Warner, Tiffany Films Held Up

Chicago censors can't make up their minds about Warners' "Public Enemy" and Tiffany-World Wide's "Hell Bound." Looks like both gang pictures are in for serious cutting.

BRITISH LOOK FOR AMERICAN AID TO ALLEVIATE PRODUCT SHORTAGE

London "Puts One Over" on the U.S.A., Thanks to "Oft-Despised British Film"

Screeching headlines in London's "Evening News," which seem to chuckle a-loud at the "big cinema slump" in the United States, boastfully tell of having "put one over on the U. S!"

"That oft-despised article—the British film" is given unstinted praise for bolstering up the British film industry to the point of uncontrollable prosperity.

Apparently, the "Evening News," (which modestly takes credit for having the largest evening net sale in the world) is unaware of the present unhealthy economic situation prevalent in English film circles, and knows nothing of a shortage of feature product which, unless aided by American producers, seriously threatens the British trade during the coming season.

"America," the News states, "has never known a worse slump in the cinema business than is being experienced just now," which may or may not be true, but the paper's statement which points out that British "exhibitors cannot get enough" English-made talkers appears to be questionable, particularly in view of the fact that old John Bull must depend on a quota law to force British exhibitors to show British-made product! The quota insists upon the showing of only 10% of British films in a year, and it's no secret that hundreds of theatre owners in England believe that's too much. Furthermore, considerable Hollywood talent has been imported at various times by London producers to enhance the box office value of British product.

Will Hays Gang Yarn Edict Kills Gaumont Plans

Griffith Was Slated to Direct Wallace Crook Yarn Until the Decision Came to End Cycle

By W. H. MOORING, London

Will Hays' "No more gangster films" order drops a monkey-wrench into the works in London. For months, Gaumont, through its production subsidiaries, Gainsborough and British Lion, had been planning to break into the American market with the Edgar Wallace gang vehicles.



Will H. Hays

They had figured that if his gangster yarns and his crook mysteries were properly filmed, with possibly a big American name or two among directors or cast, they would break in on the popularity of this cycle.

Now they will have to start planning all over again, for just as they were all set for D. W. Griffith to come to London to make "On the Spot" as a joint Gainsborough-British Lion effort, Hays has said the doxology on crime.

One thing is certain about British films: there is going to be a big shortage in the next quota year unless Fox, Radio, Paramount and M-G-M get going with full steam ahead.



D. W. Griffith

At the moment, Paramount is making Michael Arlen's "These Charming People," with Cyril Maude and Godfrey Tearle as the draw. Bobbie Kane has others on the tapis, and his company is all set with a three-year option on the use of the British and Dominion (W. E. equipped) studios at Elstree, London.

But speed is essential if the greater number is to be adequate. It is held to be of no use making cheap quota films just to make legal footage any longer.

At first when the quota stood at only five per cent it didn't represent any worth-while percentage of American renters' total output, and the law doesn't compel them to sell quota product, but only to offer it.

When in the early future the quota provides for a 10 per cent figure, exhibitors' demand will represent a total of some importance. Therefore, it might be well if other U. S. companies got going with worthwhile British productions.

Fox Trailer Reports Differ Widely On the Value of Ads

Various reports reaching Fox's home office on the trailer situation differ widely as to the value of the screen picture advertising. Some insist the trailer is unessential, others believe the patron resents the advertising on his entertainment bill.

Still others record that the trailers are decidedly boring and do nothing to sell the product. On the other hand, there are statements which claim the circuit would be deep in the red if it were not for the trailers.

Twin Cities Owners Favor Plans for a Buying Group

At a conference of Minneapolis and St. Paul exhibitors, plans were discussed for a buying organization of independent owners in the twin cities, with either a committee or a paid purchasing agent in charge.

Designed to secure more favorable deals for owners, the plan was reported by Al Steffes, heading the Allied unit, to have met with great favor among exhibitors.

Exhibitors Not Bothered by Golf But Night Ball Hurts

Miniature golf courses have ceased to worry San Francisco exhibitors, since most opened last year are closed, and others are doing poor business.

Night baseball, however, has started, and is drawing large crowds, with women admitted free.

Pittsburgh Leads Allied Drive

West Pennsylvania and West Virginia territory is leading the country in Kinogram-Allied newsreel sales.

Arliss at Antivivisectionist Meeting While in Chicago

George Arliss spent a part of his Chicago "lay-over" at a meeting of the National Association of Antivivisectionists, while here en route to his vacation in England. Arliss, as famous in some circles as a friend of animals as he is in others as a great character actor, confessed that his favorite avocation is prevention of cruelty to animals.

In interviews here, Arliss stated that costume plays were only unpopular when poorly acted or when based on inferior stories.

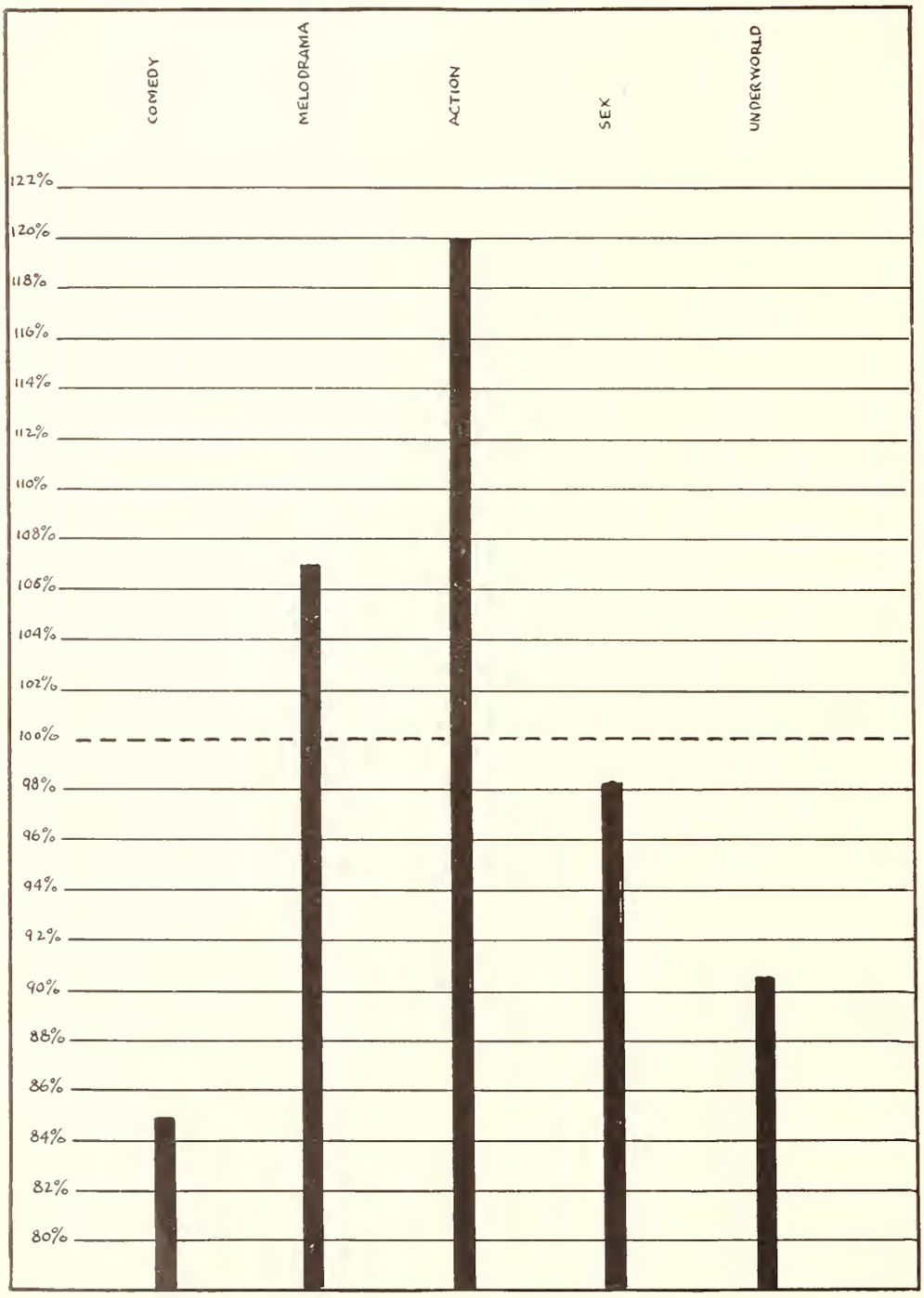
Supply Dealers Meet Switched To Chicago on July 25-26

Affiliated Theatre Supply Dealers will convene at Chicago July 25-26 for their annual meeting. This revokes an earlier decision of the organization to meet in Kansas City on the same dates.

The "Herald" Aids Theatres

Fox West Coast Theatres, in an official order, has requested all houses of that organization to subscribe to Motion Picture Herald, "in the belief that the careful reading" of this trade paper "is of extreme value to every manager on the circuit."

ACTION PICTURES LEAD FIELD



The honor for popularity with audiences of the country goes to the action picture, according to a survey of box office receipts just made by Motion Picture Herald in 30 cities for the months of January, February, March and April. Melodrama ranks second, with the sex picture dropping into third position. Underworld and comedy entertainment follow in that order. Action pictures drew a gross 20 per cent above the average for that period, while sex films dropped 2 per cent below average. Comedy hit a low mark of 15 per cent below.

Grelle Back in Exchange Field

Harry Grelle, one of Pittsburgh's pioneer independent exchangemen, has returned to the business with a bang with "Birth of a Nation" and "Ten Nights in a Barroom," for Pittsburgh.

Elda Voelkel Reenters Films

Elda Voelkel, who came to Hollywood two years ago and played small parts, then decided to try the New York stage, is back on the coast with a term agreement from Fox for featured roles.

Joyce Heads New Agents, Managers Coast Association

Hollywood managers and free-lance agents, who have held several preliminary meetings looking toward an organization, have finally formed the Association of M. P. Artists' Representatives and Managers. At present, there are 13 member companies and other established licensed agents are being invited to join.

The purposes of the organization, as listed in the charter, are "to maintain and advance high ethical standards in the conduct of the business of motion picture artists' representatives and managers, and to foster better understanding among persons engaged in such business." It is a voluntary, unincorporated, non-profitable association. The officers are:

President..... Frank Joyce
Vice-president..... Ruth Collier
Secretary..... Eddie Silton
Treasurer..... Morris Small

The board of governors consists of: Phil Berg, Freddie Fralick, Grant Dolge, George Frank, Morris Small, Harry Weber, Frank Joyce, Eddie Silton, Ruth Collier.

Membership consists of Lichtig & Englander, Grant Dolge, Freddie Fralick, Harry Weber, Rebecca & Silton, Edward Small, Phil Berg, Dunlap & Frank, Jim Ryan, Dave Thompson, Arthur Landau, Frank Joyce, Ruth Collier, Inc.

Booking, Buying Conferences Aid Managers and Exchanges

Publix Theatres' recent innovation of holding booking and buying conferences attended by theatre and exchange managers has effected a closer understanding of distribution problems by theatre men in the field with a resulting impetus toward an amicable and sympathetic relation between them and the exchanges, according to Sam Dembow, Jr., of Publix.

Allied and Hanson Now Set On Kinograms News Release

Final contractual details have been consummated, clearing the way for the Allied deal with Oscar Hanson and Kinograms for a twice weekly sponsored ad-newsreel release for Allied member theatres. Abram F. Myers and Al Steffes concluded the deal for Allied. Initial release is due next month, with approximately 2,000 theatres on the books for the news release.

Publix Omaha House Drops Acts in RKO Competition

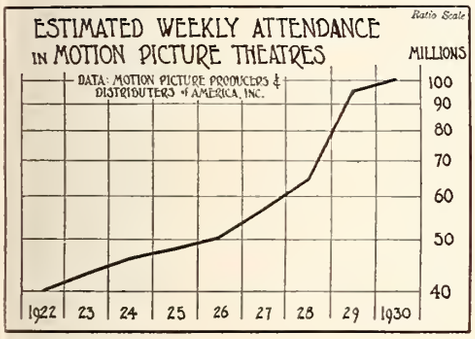
As a second concession to RKO competition in Omaha, the Publix World will go from combination to straight pictures on a split week.

Lisbon Junks Shorts Policy

Libson's Star, a 290-seater in the heart of Cincinnati's business district, has abandoned policy of 40-minute showing of shorts and newsreels at 10 cents, and is continuing former policy of full length pictures of earlier releases at 15 cents. The innovation, it is understood, failed to click.

Professor Fisher Rises to Remark On 115,000,000

Professor Irving Fisher, the Yale economist and statistician, denies most emphatically the authorship of the much quoted figure of "115,000,000 patrons" of the screen in the United States, in a letter written to



Motion Picture Herald from his study in New Haven. This figure, so decidedly questioned in a recent editorial in the Herald, appears to have no proper parentage, although it has been given circulation from high places. The Herald editorial in question gave rise to Professor Fisher's letter, which follows:

My attention has been called to an editorial in your issue of April 25 entitled "Guess Work and Statistics." In this editorial you say that I am supposed to be responsible for the statement "that there are 115,000,000 *box-office patrons of the motion picture in the United States. It is most obvious that in a population of say* 125,000,000 *persons there are enough of the infantile and the extreme aged, to say nothing about those to whom the motion picture is geographically inaccessible, to make that figure preposterous.*

Your editorial seems to assume that I stated that 115,000,000 *different individuals in the United States were regular patrons of the movies. Of course I never made any such preposterous statement. I did, in a newspaper release of February* 24, 1930, *make use of the figures estimated by Motion Picture Producers and Distributors of America, Inc., which estimated the* weekly *attendance on motion picture at* 115,000,000. *If you mean by "box-office patrons," weekly attendance, then the figure you declare to be preposterous was the estimate of the organization of Mr. Will H. Hays, who is often referred to as the Dictator in Moviedom.*

In the Financial Analysis Service, Section D, for March 2, 1931, *the statistical organization founded by me made an analysis of the motion picture industry in which they used a revised and more conservative estimate by Mr. Hays' organization. I enclose for your information a copy of Section D. You will find on page 2 the chart showing the tremendous growth in attendance on motion pictures from* 1922 *to* 1930 *as estimated by Motion Picture Producers and Distributors of America, Inc.*

Because of the implication that I am responsible for the figures of motion picture patronage, I ask that you publish my explanation.

Sincerely yours,

Irving Fisher.

Possibly the spectral figure of 115,000,000 can now be considered to have been laid away to rest. Careful investigation fails to find any real authority for it. Like a rumor, it came from nowhere, but it grew up to go to Yale, and die of it.

Echoes of the Past

Producers may forget the old favorites of the silent screen, but it appears the public does not. When "Young Sinners" opened at Loew's State, Los Angeles, the first appearance of Thomas Meighan upon the screen was greeted with a spontaneous outburst of applause.

"School and Screen" Will Improve Child Attendance and Encourage Better Films

In an official order from Fox West Coast Theatres' headquarters in Los Angeles, the circuit's managers are urged to make use of the "School and Screen" department in Motion Picture Herald.

"Believing that the time has come when a national campaign for the coordination of school and screen will bring profitable results, Motion Picture Herald has established a 'School and Screen' department for the purpose of selecting outstanding pictures each month and printing a brief authoritative resume for teachers," the Fox managers were told.

"This resume," continues the company message, "will contain a series of helpful questionnaires for free distribution in schools among children. The first of this series appeared on pages 61, 62 and 63 of the April 11th issue of that publication.

"The article explaining the advantages of the 'School and Screen' tieup cites the fact that for the past two years there has been a growing consciousness among educators everywhere of the important relationship of the sound screen to the class room. Visual education has sprung to the foreground in pedagogic discussions.

"Pictures such as 'Trader Horn,' 'Cimarron,' 'Rango,' 'The Painted Desert,' 'Fighting Caravans,' and 'Connecticut Yankee,' if properly handled, offer fine opportunities for stimulating juvenile patronage. What do schools know about these pictures? A percentage of school children will see these pictures, some because they are attracted by the title, others just because it is a movie.

"But do the children know and understand the historical, geographical and educational value? An historical or educational picture contains items of interest to both children and their teachers and it is the manager's duty to stress them. Not only does it affect the box-office, but it creates a feeling of good will among persons of all ages as well as a great amount of word-of-mouth advertising.

"Three valuable results are obtainable through the medium of this plan: It will encourage school pupils to attend the theatres where such pictures are playing; will bring new vitality and discussion into the class room, and it will encourage the production of a better grade of pictures.

"There seems to be no reason why this plan cannot be successful. When you get a picture along these lines either pick up the questionnaires that are published in Motion Picture Herald or make up your own list. Read the story, form your own opinions as to adaptability of the plan in your territory and, if you can, go out and make your theatre a subject of class room discussion."

Cinema Patents and Craft Have Until June 29 for Briefs

Suit of Cinema Patents, in which H. J. Yates and Consolidated Film Industries are interested, against Nat Saland's Craft Film Laboratories, alleging patent violations on developing machines, will continue at Wilmington U. S. District Court on June 29 when both will file briefs with certain facts of law.

The taking of testimony was completed last week before Judge John P. Nields, at the Wilmington court.

More London Show Houses

Plans are well advanced for the demolition of the London Pavilion on Piccadilly Circus—heart of London's show world—and the substitution of a 4,000-seat theatre. The Pavilion has been used for the past three years, partly for stage, and partly screen shows. But it is hopelessly out of date, never having been altered structurally since the '80's. A. E. Abrahams, financier, is backing the project, and John Maxwell is associated with him.

Abrahams is also planning a huge theatre near Piccadilly proper.

Another site in Coventry street—between Piccadilly Circus and Leicester Square—is now being bid for by several, including Radio, Paramount, Gaumont, Maxwell and Schenck.

Beauty Ad Stills Sell Merchants

Latest trend in commercial publication advertising—the placing of a picture of some well-known beauty, preferably a screen star, in the copy, which now is being done by radio, automobile and other manufacturers, provides theatre managers with one of the finest sales talks possible when on a hunt for free advertising for his theatre, according to A. M. Botsford of Publix.

MARKET QUOTATIONS OF FILM STOCKS

(Week ended Thursday, May 21)

Stock Exchange

1931 Range High	Low	Stock & Div.	Sales (in 100s)	High	Low	Thurs. Close	Net Change
9	4½	Amer. Seating	3	5	4½	4½	— ½
15	5	Cons. Film	11	6	5⅝	5⅝	— ⅜
187⅛	131¼	Cons. Film pf. (2)	16	143¼	133¾	141¼	— ½
185¾	137⅛	Eastman Kodak (8a)	552	154¼	137⅛	141	— ½
383⅛	115⅝	Fox Film A (4)	1996	173⅛	115⅝	153⅛	—7⅛
15½	3⅜	Gen. Thea. Eq.	752	4½	3½	4	
63½	38¼	Loew's, Inc. (3b)	636	43½	38¼	40¼	—2½
98	83	Loew's, pf. 6.50)	5	86⅜	83	85	—1¾
27	25	M-G-M, pf.				Not	quoted
50¼	24⅛	Para.Pub. (2.50)	930	29	24⅛	26⅜	—1⅝
2⅞	1¼	Pathe	54	1⅝	1¼	1¼	— ¼
6½	3	Pathe A	15	4⅛	3¾	3¾	— ⅜
24½	14¾	Radio-Keith-Or. A	873	17¼	14¼	15⅛	—1⅞
42	24	Univ. Pic. 1st pfX (8)	10	35	35	35	+7
203⅜	4¾	Warner Bros.	1901	7¾	4¾	5¼	—2½
40½	15	Warner Bros. pf. (3.85)	5	19	15	15	—6

(X) 10 share lots
(a) including extras
(b) plus extras

Curb Exchange

		Columbia Pic. (1½a)				Not	quoted
22	10¾	Columbia Pic vtc (1½a)	16	11⅝	10¼	10½	—2½
6⅛	2⅛	Fox Theatres A	80	3¼	2⅞	2¾	— ¼
31¼	5⅝	Gen. Thea. Eq. cv pf (3)	95	7½	5⅞	7	+1¼
		Nat Screen Serv (2)				Not	quoted
3½	1⅛	Sentry Safe Con.	18	1¼	1⅛	1⅛	
15¼	6¾	Technicolor	14	8½	7⅜	7⅜	—1½
13¼	6⅝	Trans-Lux DPS	51	8⅜	7⅛	7⅜	—1

(a) plus 5 p. c. in stock

Bonds on Stock Exchange

1931 Range High	Low	Bond & Maturity	Sales (in 1000s)	High	Low	Thurs. Close	Net Change
76	31	Gen. Thea. Eq. Cv. 6s '40	178	41¾	35½	37⅝	+3⅝
99¾	94	Loew's 6s '41	72	95½	95	95½	— ⅜
105	101¼	Para.-Bwy. 5½s '51	20	103	101¼	103	+ ¾
97	86¼	Para.-F. L. 6s '47	33	88	84	84	—3¼
89¾	79½	Para.-Pub. 5½s '50	59	81¼	74	76	—2
89	51	Pathe 7s '37 ww	76	83	81¼	82½	+1¼
74½	25	Warner Bros. cv 6s '39	587	40	25	32	—8¼

Bond on Curb Exchange

70	55	Amer. Seat 6s '36	4	63¼	63¼	63¼	—1

Produce Exchange

Color Picture	1	3¼	3¼	3¼	
Photocolor	5	31c	31c	31c	
Roxy					

Over the Counter Stocks

	Bid	Asked
Roxy	⅞	1⅜
Roxy A 3.50)	10	12
Roxy units	11	13

PICTURE STOCKS HIT RECORD LOWS

Decline Comparatively Moderate, But Persistent Deflation Put Leaders Into New Lows

By THE ANALYIST

Contending with a generally weak stock market and heavy pressure against one or two issues of their own group, motion picture shares on the New York Stock Exchange dropped to new record lows during the past week. In a market in which such prime investment issues as U. S. Steel and American Can broke through their previous resistance levels on the downside to new lows, the decline in most of the picture stocks was comparatively moderate, but, as a result of the recent persistent deflation in the market, it took only relatively small recessions to put the leading film shares into new low ground.

Intermittent rallies punctured the downward movement when the bear interest in various issues became overcrowded and was forced to cover, but as soon as the short lines were pulled in selling was resumed and the recoveries proved merely technical. However, in only one or two sessions did the selling in picture shares assume important proportions, due to savage bear attacks against Warner Brothers, and none of the heavy liquidation that swept over some other sections of the list was in evidence in the majority of film shares.

Warner Brothers was forced down to 4¾, a record low, on a wave of selling that was accompanied by a number of rumors regarding the company's affairs. However, none of these reports was new and pressure against the stock was based largely on expectation of a very unfavorable showing in the earnings report to be issued within about a week.

Fox was taken for a stock market ride on reports that the earnings for 1930, to be announced around the 25th, will not cover the $4 annual dividend. The company report is expected to show a net equal to about $3.71 a share, while, under the system of amortization used by the bankers' auditors, the figure will be revised downward considerably.

Weakness in these two issues unsettled the entire group of amusement shares and some of the recent withstanders of the general trend gave ground, including RKO, Eastman Kodak, Paramount and Loew's, all except the latter selling off to new lows. In view of the weakness in Fox, the action of General Theatres was very favorable and the issue held steady around 4 throughout the week following publication of the 1930 earnings report.

A severe break in Warner Brothers' 6s and subsequent recovery of about half the loss featured trading in amusement bonds. On the Curb Exchange Columbia Pictures and Fox Theatres touched new lows, the former reacting to the general weakness, while the latter reflected action for Fox shares on the Big Board. Columbia is reported as having earned the entire year's dividend in the first half of its fiscal year and the stock's decline has been attributed only to general market conditions.

A Scoop!

Bell Telephone's activities in developing its exclusive system of two-way television this week embraced another new phase of operation when it invaded the trade paper field in the first television press interview on record. P. L. Thomson and Walter Eberhardt, of Western Electric, were interviewed by Maurice Kann, "Motion Picture Daily," and James P. Cunningham, for "Motion Picture Herald."

The discussion further amplified the impracticability of widespread usage by means of telephone wires for television because of the unusually large number of telephone circuits necessary to obtain a large-size picture of sufficient clarity.

The device called the Iconophone, simultaneously broadcasts both ways, a picture three by five inches, and despite its small size, seven regular 'phone channels are necessary.

The scientists have completed their job only partially.

Warners Forced Down to 4¾; Loew's Is Only Issue Which Did Not Give Way to New Low

Roxy Dividend Declared

Roxy Theatre has declared a regular quarterly dividend of 87½ cents on Class A stock, payable June 1 to holders of record May 15.

THE CAMERA REPORTS



SAFE AND SOUND. *They were only fledglings, you know, this big Bellanca having just been purchased by Ann Harding and her husband, Harry Bannister, in the East, from which they flew home to Hollywood, to be met thus by anxious friends. Shown are Dale Winters, Robert Williams, Mrs. Josephine Whittell, Bannister, Miss Harding, Lee Miles, Mrs. R. E. Nash and Henry Duffy.*



HER DAD. *Frances Dee, former University of Chicago co-ed and now a featured Paramount player, with her father, Frank Dee of Indianapolis, during his recent visit to Hollywood.*



REPORTING. (*Left*) *Marilyn Miller, arriving in Los Angeles, to go to work in First National's picture, "Our Social Whirl."*



READY FOR INSPECTION. *David Sarnoff, president of RCA, in Hollywood, accompanied by S. L. Rothafel, to inspect the producing facilities of RCA's subsidiaries. Shown are Joseph I. Schnitzer, president of Radio Pictures; Charles Rogers, RKO-Pathe production head; Hiram Brown, president of RKO; Rothafel, Sarnoff, and William Le Baron, chief of Radio production.*



BORROWED BEAUTY. *Following the film fashion of taking loveliness wherever the director can find it, Vyvyan Donner, women's editor of Fox Movietone News laid this fashion sequence on the beautiful Connecticut estate of Conde Nast. She is shown directing, with U. K. Whipple as cameraman, and Jack Aray as sound engineer.*



TO REST. *(Right) George Arliss, Warner Brothers star, shown on his arrival in New York to sail for England, where he will spend a well-earned vacation, following completion of "Alexander Hamilton."*



IN CLARA BOW ROLE. *Peggy Shannon rehearsing a scene in Paramount's "The Secret Call," under the direction of Stuart Walker, filling the starring role which the "It" girl was forced to relinquish due to illness.*



LAND O' WHOOPEE. *The big arched gate that performs as a kind of Arc de Triomphe for those Americanos who get a "kick" out of Agua Caliente, Northern Mexico resort just a few gallons of gas below Hollywood, two prominent citizens of which, Ben Lyon and Mrs. Bebe Daniels-Lyon, are here shown indicating the general spirit of the place.*

Continuous Type Camera, Projector Appear on Coast

The introduction of a new, "continuous-type" camera and projector, perfected at Hollywood by Gabriel Gracia Moreno, Mexican engineer, who claims his invention will do away with the jerky action in film projections, thereby eliminating any eye strain caused by the reflection on the screen, was made here this week.

The camera will be known as the Moreno-Snyder camera, manufactured by Moreno-Cine Corp., Los Angeles.

Financing of the invention was brought about by Silas E. Snyder who claims that Moreno is the first to perfect a continuous movement camera and projector which is scientifically sound and practical for all commercial purposes.

Moreno, who began experimenting with a projection machine at the age of 12, constructed a projector on a radically new theory. He later became a bank manager in Mexico, finally giving up this work to return to his experiments.

While the camera is designed on a new principle for talking pictures, it nevertheless uses the standard film. The continuous principle makes the new instruments non-competitive, it was said.

"The basic principle of all apparatus for the taking and projection of pictures has been the intermittent movement," Moreno explained. "This new type of camera and projector employs a continuous movement, the film passing through the aperture gate at continuous, uniform speed and without friction."

Features of the new instruments include the "exposemeter" or mechanical eye, a photo-electric cell which registers on a scale the actinic value of the light being used, whether it be natural, artificial or a combination of both.

For slow motion photography, the new camera is capable of a film speed of approximately 300 frames per second or 1,125 feet per minute. The camera is also silent, having no noises which would carry through sound microphones.

Both the cameras and projectors will be manufactured in Hollywood, Snyder said.

Mexico Plans Film City; Will Distribute in S. A.

Mexico will have its own producing center if plans for a film city materialize. "Empire City," sometimes called the "Hollywood" of Mexico, is already being constructed, with one building already occupied.

Jack Lustberg of New York is production manager. Production is expected to begin in June, with distribution throughout the Spanish-speaking countries, and Mexican colonies in Southwestern United States.

Einstein Will Lend Aid to German Ethnological Pictures

Professor Albert Einstein, in Berlin, has agreed to become a sponsor of the ethnological film venture headed by Robert J. Flaherty, and of which his son-in-law, Dmitri Marianoff, is art director.

S.M.P.E. To Meet



J. I. Crabtree, president of the Society of M. P. Engineers, who will sound the gavel for the opening of the five-day semi-annual convention of engineers on Monday at Hollywood. Convention headquarters will be Hotel Roosevelt, with all discussions held at the American Legion Hall.

Tax of $300 to $350 Imposed On Features Sent Into Ireland

Kinematograph Renters' Society has called a special meeting in London to consider the new tax imposed on talkers by the "Chancellor of the Exchequer" of the Irish Free State in this year's budget. He has ordered a tax of 3d. per linear foot on film imports and is lightening the burden of entertainment tax in regard to legitimate theatres. The trade assumes that this represents a charge of $300 to $350 each for every film of average feature length and there is a tremendous outcry throughout the trade against what is considered to be discrimination against films.

It is held that religious bias in Ireland against films generally has in various ways, notably in connection with customs and censorship questions, hampered the progress of the film business in Irish territory.

Fox Los Angeles Theatres To Go On Air In Weekly Program

A regular weekly schedule of radio broadcasts has been set for the Los Angeles Fox houses, after home office exploitation department tests.

Loew's State will sponsor programs over KHJ and KFWB, on Monday nights. The Criterion, Chinese and Carthay Circle will use special broadcasts prior to the opening of special films.

Expansion Race in Omaha

Omaha is witnessing an expansion race between the Nebraska Theatres Corporation with 11 houses and the Popular Amusement Co., with 10.

Other Changes in London to Follow Warner Shakeup

The news that Arthur Clavering had resigned managing-directorship of Warner Bros. in England burst upon the trade with dramatic suddenness. Probable reason for the shake-up of Warner personnel is to tighten relations between Warner and First National group in that country. H. A. Bandy, former foreign manager, succeeds Clavering, with D. E. Griffiths, general manager of First National-Pathe appointed, also as co-director of Warner. Griffiths is likely to have a big hand in the supervision of the Warner outfit in London, but it is an open secret that over the past two years returns have not been satisfactory to American headquarters.

These changes have revived rumors long current that two other prominent London officers of American distributors are marked for substantial alterations in personnel. The names of Radio and Paramount have been much used in this connection.

Paramount to Raise Number Of Pictorials with Demand

Paramount will attempt to increase the number of its Pictorial shorts during the coming season, though reports that the number will be raised to 26 shortly and in September to 52, are denied by Emanuel Cohen, in charge of short subject production.

The increase in the number will depend entirely on the demand for the Pictorial, Cohen stated. The 1931-32 schedule calls for 13 issues.

Picture University Opens in Paris, Teaching All Branches

A university for the training of players, directors, writers and technicians, has been created in Paris, known as the University of Cinematography.

Courses in all branches of the business will be taught. The university is under direction of Roger Lion, assisted by Nicolas Behars, manager, and Maxudian, actor.

Radio Will Not Roadshow Any of 36 1931-32 Films

Radio Pictures will not roadshow any of the 36 major productions in the 1931-32 schedule.

The policy declaration came from Charles Rosenzweig, vice president in charge of sales.

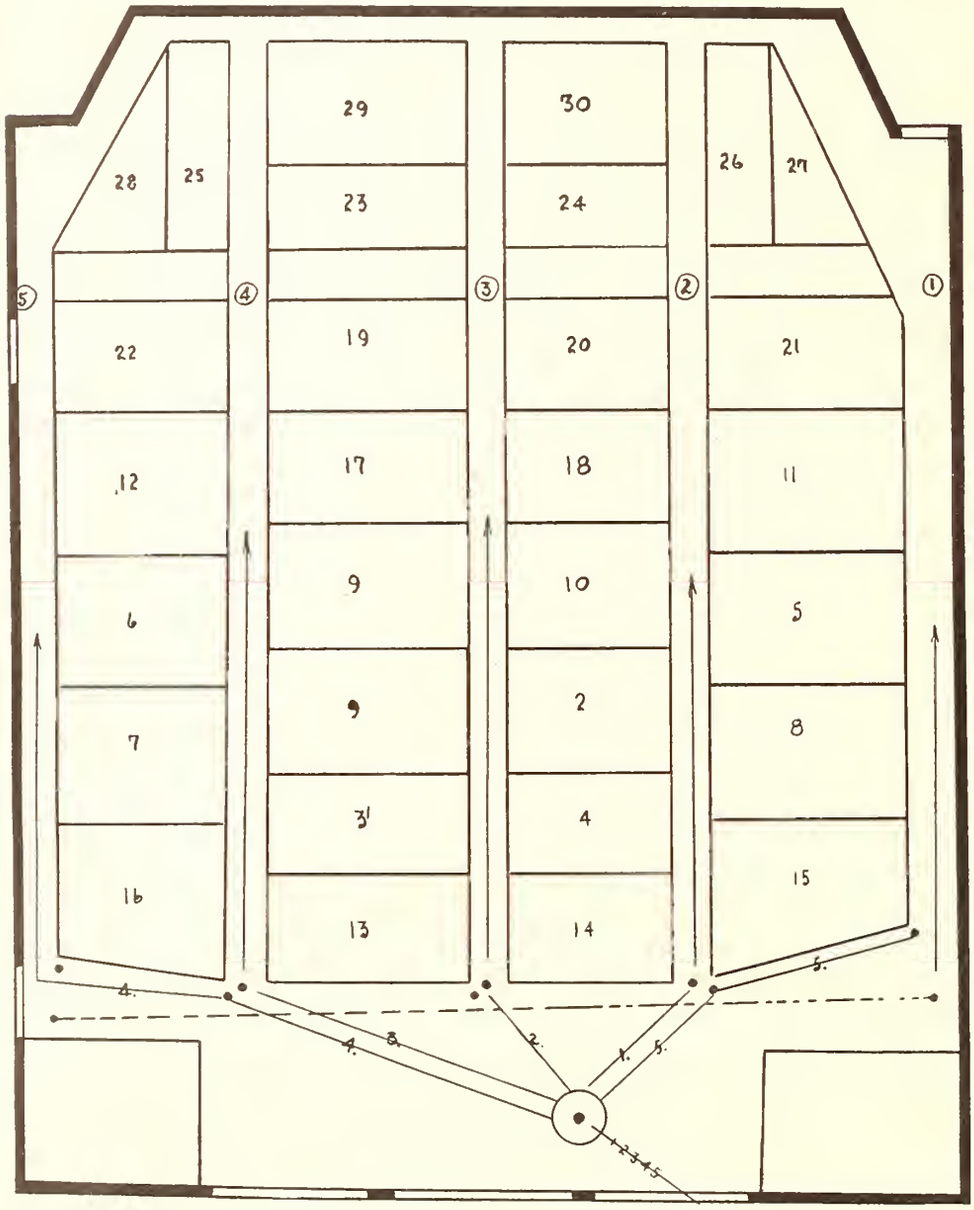
MPTO Meeting June 16, 17

Annual convention of the MPTO of Wisconsin will be held June 16 and 17 in Milwaukee. George Fischer, Milwaukee, is convention chairman.

File Final Briefs

Final briefs have been filed in the long-pending suit of Western Electric against Sol Wallerstein over Pacent installations in the Broadway, Buffalo.

System for Simplifying Seating Used in Blockout Floor Plan



BLOCKOUT ELIMINATES CONFUSION IN SEATING

House Filled From Back to Front Which Eliminates Annoying Shifting of Patrons

Creation of a blockout system by Manager Roger H. Dawson, of the Fox Strand, Milwaukee, and his chief of service, designed for the seating of patrons by filling the house from back to front to eliminate confusion, has resulted in increased efficiency and good will.

The purpose of operating, as shown by the accompanying chart, is to overcome the habit of patrons moving from one place in the theatre to another and also makes it easy to sell front section seats. By filling each group of sections according to their popular choice or numerical order of the chart, the house is filled from rear to front center, entirely across the theatre.

During holdouts, those not wishing to wait are offered the front seats and upon being escorted into the house they find the seats filled solid down to the row being sold in the lobby.

The operation avoids arguments and eliminates the continual disturbance caused by patrons making others rise to find single or double seats in any one row other than the section being worked.

This systematic seating arrangement, using either a full crew of nine men which the Strand uses, or a part crew of four men, operates in the following manner, and is illustrated by the various numbers on the chart of this page.

Sections of the floor are numbered and patrons are seated two at a time in running order. For example sections number one and two are filled from three aisles. Sections five and six are filled by aisles two and four and by the cross-over man interchanging from aisle one to aisle five. As the patrons enter the theatre they are divided into five groups, group one going to aisle two; group two to aisle three; group three to aisle four; group four to aisle four and then to aisle five, and group five from aisle two and then to aisle one.

How System Works

The cross-over man fills aisles one and five and then fills the outside aisles with every fourth and fifth party, thereby filling the house solid from back to front center entirely across the theatre.

The cross-over man also picks out all the singles and those not heeding the director's order so that no man is left standing looking for a seat. Singles and stragglers are approached by the cross-over man and escorted to a seat immediately. The effect of the plan is a wedge building to the front center aisles.

Each patron is handled in a courteous, military manner and seated immediately. No arguments arise about seats as each patron is offered the best remaining seat in the theatre.

This seating arrangement can be utilized in virtually any theatre, no matter how large or small the capacity. If a theatre has a balcony, this plan may be placed in operation there also.

Plans of RKO, Publix Pool in Des Moines Are Reported

The RKO and Publix pool reported in Des Moines includes turning the Orpheum into a straight picture house, and the Orpheum, Des Moines and Strand will show first run, with the Paramount playing RKO vaude. The report has been denied by Barry Burke, Publix manager and Jesse Day, Orpheum manager.

Business circles report the tieup as due to a coup which left a new RKO house without pictures, when it was ready to open.

Meridian Firm Sued for $45,000

A suit involving $45,000 has been filed in the circuit court of Lauderdale county at Meridian, Miss., by Levi Rothenberg against Plaza Amusement Co. The suit involves notes alleged to have fallen due since the plaintiff's suit was filed on a lease contract against the defendant company for the house and which was won by the plaintiff in a recent decision of the state supreme court, affirming the lower court action.

Law Protects Stage Actors

The California legislature has passed a measure protecting actors from prosecution for engaging in indecent shows until they have been warned by court order. This follows similar action in New York state.

The Most Important Announcement WARNER BROS.

have ever issued!

On the following pages are 70 outstanding values for 1931-32 season.

They are concrete, definite, guaranteed and underwritten by the popularity of 66 big stars.

Measure these values impartially. Give them every test of a showman's judgment. Match them against public demand. For that is our test, your test and the final test of box-office worth.

Here is the story—ungilded.

WARNER BROS. PICTURES, Inc.

When your patrons ask

Who's in it?

WARNER BROS. ***give you the*** **RIGHT ANSWER** ***with***

35 OUTSTANDING STAR PRODUCTIONS for 1931-32 from WARNER BROS.



William Powell

in 3 Great Dramas



MARIAN MARSH

THE OTHER MAN

With MARIAN MARSH, greatest screen discovery of the year. Powell as social outcast who stages a startling comeback in a startling way. Terrifically powerful story by Roland Pertwee, author of "Interference."

DIVORCE DETECTIVE

By Dashiel Hammett, famous author of "Maltese Falcon". Hammett was a Divorce Detective for over twenty years and his revelations make one of the strongest roles Powell ever had.

WILLIAM POWELL'S THIRD starring picture will be as dramatic as "The Other Man" and as different as "The Divorce Detective."

THE GREEN CAT

Outstanding stage hit of Berlin for two whole years. A knock-out story that will have a great cast, novel treatment, tremendous box-office punch.



HONEYMOON HOTEL

Strange happenings in a big hotel where your next door tenant might be king or pauper, where dreams are made and broken, where a girl who thought she knew it all learns some startling things about life and men. Stuart M. Emery wrote it.





MANHATTAN NIGHTS

There are a million-and-one thrills in the Great Metropolis. William A. Wolffe selected the biggest and put them in the novel every producer sought. It will be yours with a great cast next season. Warner Bros. will make it BIG!

3 big star HITS!

BARBARA STANWYCK

THE PURCHASE PRICE

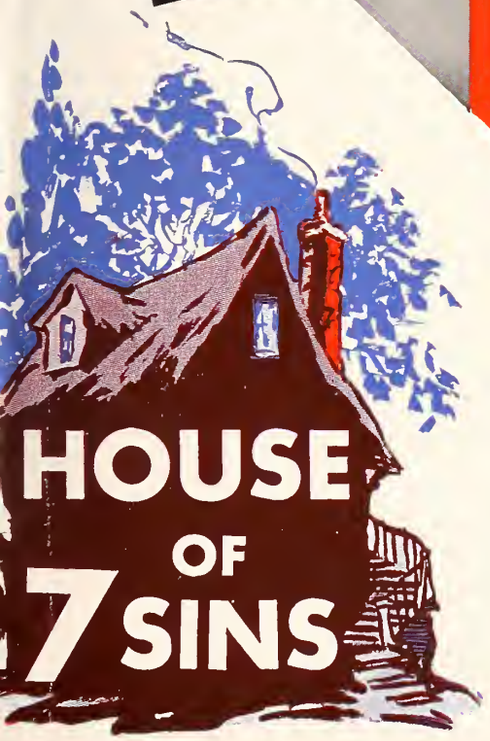
Drama of a beautiful girl who rises from rags to a Rolls, and the strange results of her mad bargain with society. *By* S. K. Morehouse

BETRAYED

Barbara as a girl who couldn't live down her mother's past! From the Broadway play "Top Of The Hill" by Chas. Kenyon.

DESIRABLE

Sweetheart of the derelicts in a West Indies locale! Strong drama made doubly powerful by a startling plot and a daring counter-plot. From play by Houston Branch.



HOUSE OF 7 SINS

Everything the title implies. Interwoven love affairs. A society girl who plays one man against the other until she gets caught in a scandal that shocks the world. . . . . *By* Nicholas Armand.

PLEASURE FIRST

Hits hard at today's big topic. Men and women who take their pleasures first and consequences later. From Marjorie Fisher's widely read novel.





MIDNIGHT SUBWAY

It moves fast! Strange things happen! Action! Thrills! Excitement! That's the beginning! It ends in a smashing climax they'll never forget! By Owen J. Barnes.



John Barrymore

has a greater acting role than "Svengali" as



THE MAD GENIUS

with MARIAN MARSH, CHARLES BUTTERWORTH, DONALD COOK, CARMEL MYERS and FRANK DARRO

From the play by Martin J. Brown. Already produced it is hailed as the outstanding screen achievement o Barrymore's career—the most sympathetic and dynami role he has ever had.





MARIAN MARSH
and
WARREN WILLIAM
greatest star discoveries of last season will head an important cast in

THE MOUTHPIECE

the strange story of a criminal lawyer who controls the lives of "shady" characters. His unusual talents free or imprison people at will. By Frank J. Collins.









Dolores Costello

in

EXPENSIVE WOMEN

The best-selling novel by Wilson Collison. Dolores answers the fan demand of the world and returns in a story as thrilling as her magnetic beauty. One of the most pretentious supporting casts include Warren William, H. B. Warner, Anthony Bushell and Joe Donahue.



By CATHERINE E. KNOX, a debutante who knows her Park Avenue and tells all. All the drama, comedy, action and intrigue of this sensational novel will be doubly enhanced with a powerful cast and tremendous production backing.

THE MAN IN THE CASE



Here is a truly great story. One man's strange secret controls the lives of a whole family. His power is shorn in one of the most terrific climaxes the screen has ever shown. By Fred J. Russell.

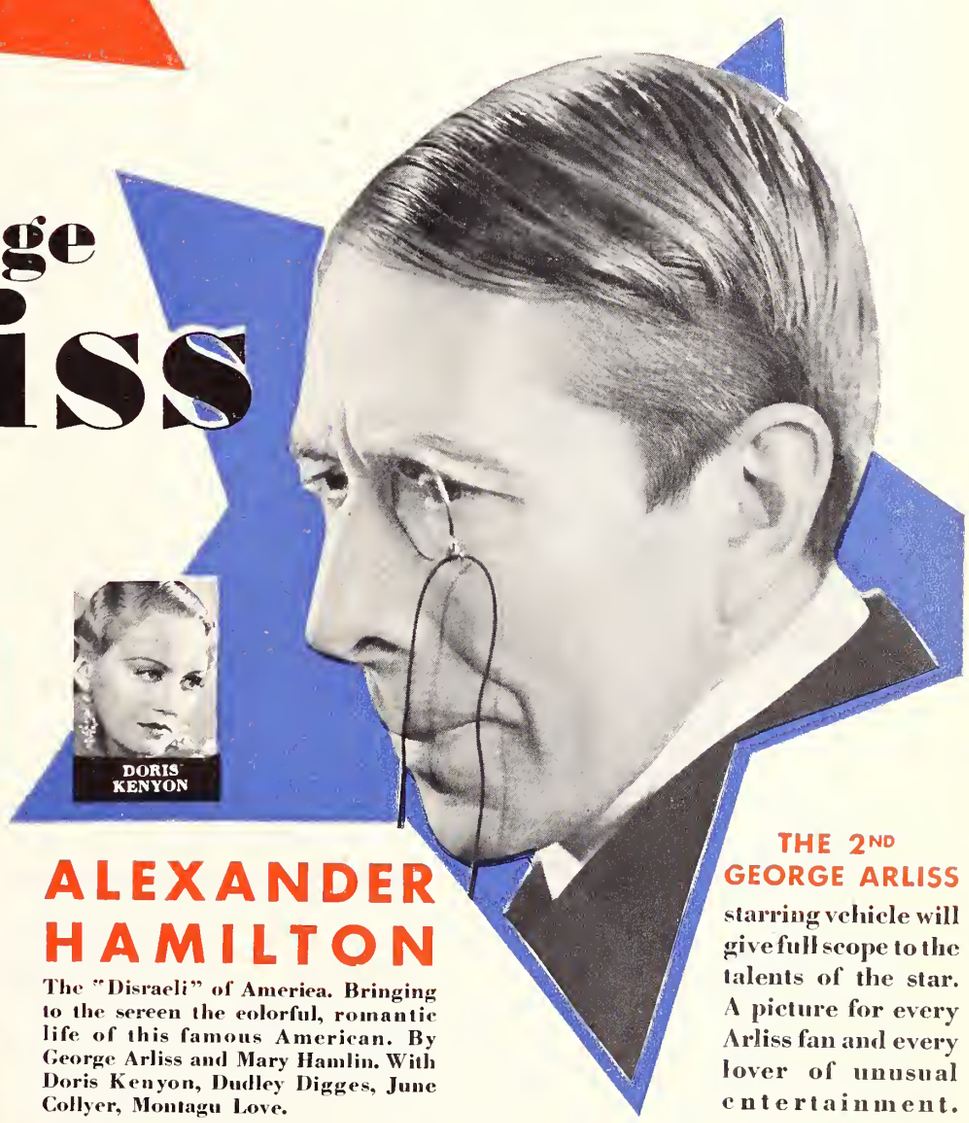


Constance Bennett

in **THE DANGEROUS SET**

An ultra-smart society drama of a woman of many conquests and one conquest too many. By Gregory Stone. An unconventional theme for an unconventional star.

George Arliss



DORIS KENYON

ALEXANDER HAMILTON

The "Disraeli" of America. Bringing to the screen the colorful, romantic life of this famous American. By George Arliss and Mary Hamlin. With Doris Kenyon, Dudley Digges, June Collyer, Montagu Love.

THE 2ND GEORGE ARLISS starring vehicle will give full scope to the talents of the star. A picture for every Arliss fan and every lover of unusual entertainment.

MEET THE NEW STARS!

(The public demands to see them on the screen.)



JAMES CAGNEY will have a more powerful role than his "Public Enemy."



MARIAN MARSH will be a sweeter, more beautiful heroine than "Trilby."

You will get them both in

LARCENY LANE

By Kubec Glasmon and John Bright, authors of "Public Enemy." You can bank on something absolutely sensational. One of the strongest box-office pictures on the Warner program. New! Different!

BEAUTY *and the* BOSS

Ten months publicity in "Photoplay Magazine" in a contest to find a story to fit this title! Bound to result in a strong, true-to-life romance! Watch this contest closely for the winning story!





The screen has seldom shown a drama as powerful as THE

STAR WITNESS

It opens with a terrific heart-punch —and builds—and builds—and builds to a terrific climax that will be remembered for weeks. Enough real entertainment value to make it one of the outstanding hits of the season. A great cast will bring it to the screen. By Lucien Hubbard.

Kay **Francis**

In **3** Dynamic Dramas



THE HUNGRY WIFE

Strangest arrangement ever made between husband and wife. And much stranger consequences. From the great play "Heavy Traffic" by Arthur Richman.

EXCLUSIVE

Ultra-modern women, their intrigues, their fascinations, their disappointments. With a powerful cast in support. By Carolyn Sharpe. As distinctive a story as its title.

AND THE 3rd will offer Kay Francis a wider scope, a greater acting role than she has ever had before.



PAID TO DANCE

One of the cleverest comedies screened in a long, long time. Intimate story of Paris' most notorious gigolo. Sensationally funny with some of the wittiest dialogue ever written. By Arthur Caesar.



Every woman, from shopgirl to society matron, will go out of her way to see

FOR SALE

Frederick Deseran's drama of a girl who sells her honor to the highest bidder—with regrets! A mad bargain with life and its expensive results. A great title and a great story!



MR. HERCULES

Here's the answer to the cry for something different — embodying every type of entertainment from comedy to drama, from murder to hilarity, from romance to mystery. From the book by Gwen Williams.

You'll get the KIDS *and the* GROWN UPS *too*

Winnie Lightner

Will make them laugh in 3 knockout comedies



SIDE SHOW



By William K. Wells, author of "Cockeyed World." Winnie running wild through a side-show! Imagine the opportunity for the kind of fun that has made Winnie a winner! With Charles Butterworth, Donald Cook, Evalyn Knapp.

BIG HEARTED BERTHA

ives Winnie the biggest role she ever had. This eona Wilkins story is one of the most novel com- lies Warner Bros. have ever produced.

Warner Bros. have five knockout comedy stories from which to select the third Winnie Lightner release. But no announcement will be made until we are positive that no funni. er story will be written before 1932.





Booth Tarkington

las made millions of kids and rown-ups laugh and cry at is inimitable stories of life.

THE YANKEE KID

is one of his very best. A cast of stars —young and old— ill bring it to the screen as a truly great 00% audience sensation!

For thrills! — Action! — Romance! — Speed!

WINGS OF THE SEA

Will take your audience miles into the sky. A great romantic epic centered around the U.S. Navy Flying Squadron with the Plane-carrier, U.S.S. Saratoga as part of the production. Fred J. Russell's exciting story.

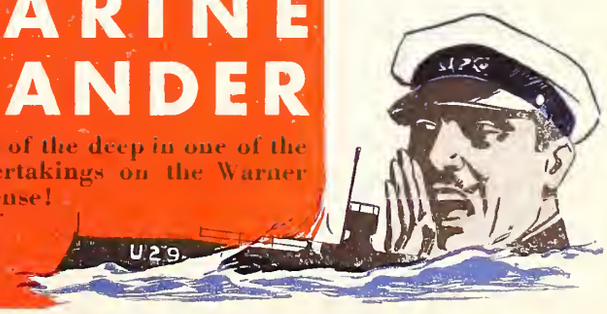


After the sky battle, planes land on the plane-carrier miles at sea during a terrific storm.

THE SUBMARINE COMMANDER

Leagues Under The Sea

will probe the mysteries of the deep in one of the most pretentious undertakings on the Warner program. Action! Suspense! Drama at the bottom of the sea. By F. J. Jones



FIRST NATIONAL

will present for the season 1931-1932

35 STAR ATTRACTIONS

Produced with the showmanship that has fashioned the industry's outstanding hits!

Biggest Star Name on the screen leads . . . **FIRST NATIONAL'S** 1931-1932 Hits



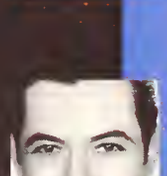
DAVID MANNERS

SPENT HEROES

By John Monk Saunders, author of "Dawn Patrol," "Wings" and "The Finger Points." Fourteen weekly installments in "Liberty Magazine" have pre-sold this great war story to millions. Sensation as a book. Gives Dick a more powerful role than "Dawn Patrol." Big supporting cast includes Helen Chandler, John Mack Brown, Elliot Nugent and Frank Albertson.



HELEN CHANDLER



JOHN MACK BROWN

RICHARD BARTHELMESS No. 2

Will be announced after the stage and literary world have been combed for a story big enough to match the genius and drawing power of the star.

Richard Barthelmess

in 2 DRAMATIC SENSATIONS

again will be your biggest box-office draw with these smashing stories.



PENT HOUSE

By Bernice Babcock. Intimate life above the eighteenth floor with madcap adventure-seekers of the big city. One of the most dramatic and unusual climaxes the screen has shown.



FAME

A great problem play—young love versus old ideas. Lewis Stone, Doris Kenyon, Charles Butterworth, Evalyn Knapp and Una Merkel in the leading roles.

From Phillip Barry's Harvard prize play "You and I". Already completed and hailed as the prize picture of the year.



BETTER THAN EVER

Marilyn Miller

in 3 big attractions

Movie fans had but a glimpse of her dramatic talents when she reached into their hearts with "Sally".

Marilyn Miller's three great stories for next season capitalize fully on her versatility. They are as dramatic as they are romantic—as spirited as they are unusual.

They will present Marilyn Miller as a greater personality than ever before.

They will be three of the outstanding productions in the First National list.

"BLONDIE"
by Courtland Brown

"THE SOCIAL WHIRL"
by Sari L. Barnes

"MAMIE"
by John Phillips

Titles And Stories That Match The Beauty Of The Star!



WE THREE

From the great play by Edith Fitzgerald who wrote "Illicit". An unusual story of a young wife who refused to share the love of her child. Her great sacrifice is one of the most compelling climaxes in a long time.



Rose Hobart
Ben Lyon
Emma Dunne
and other important players are in the cast.

HIS FACE IS YOUR FORTUNE

Edward G. Robinson







FIVE STAR FINAL

Louis Weitzenkorn's dynamic play. . . . . ROBINSON as the unscrupulous editor of a yellow press tabloid, with MARIAN MARSH, H. B. WARNER, ONA MUNSON, FRANCES STARR, GEORGE E. STONE.



3 BIG STAR ATTRACTIONS

THE INSIDE MAN

By Melville Crossman, will give ROBINSON a totally different character than he has ever portrayed. A strong theme, the kind that made him famous on the stage.

THE HAWK

Drama of a brilliant sleuth, a hard, shrewd deteetive with a soft spot in his make-up. A real Robinson role.



The GAY ONES

Charles Hanson Towne, editor of class publieations wrote this story of society. So daring a theme it was banned for years. Now it can be shown. First National will produce it for all it is worth—MILLIONS!

MERRY WIVES OF RENO

Comedy, spiced with satire—A love story that starts in the city where love stories usually end. Robert Lord wrote this hilarious story. Any showman can see at a glance its seal of success!



with LORETTA YOUNG *and* CHARLES BUTTERWORTH

Serialized in Liberty Magazine



FELLOW PRISONERS

Startling incidents in a prison camp where men of the world rub shoulders with the dregs of the earth. Sir Philip Gibbs made this one of his best-selling novels. . . . . First National will make it one of the season's best-selling drama.

SHOWMEN will play HOOKEY from CARE with these great KID ATTRACTIONS

You'll Learn About Profits from

SCHOOL DAYS

Walter DeLeon wrote the original as well as the screen version. Hailed as the perfect kid story. Perfect title, perfect theme and leave it to First National to give it a perfect cast and production.

PENROD AND SAM



LEON JANNEY

BOOTH TARKINGTON'S inimitable story of today's boy. His fun and his troubles—his pranks and his dog—his joys and his sorrows.

LEON JANNEY, wonder boy of "Father's Son" will bring it to life.

Count on the biggest profits you've ever had with this screen classic.



BOOTH TARKINGTON

You'll get the kids in droves when you play—

JOE E. BROWN

in 3 knockout comedies



LOCAL BOY MAKES GOOD

Joe as a rube who out-smarts the wise boys of the big town. Dozens of original gags—and how Joe puts them over! By Walter De Leon.

THE TENDERFOOT

Brings the absent-minded professor to life and puts him among a gang of Western toughs. From the famous New York stage hit by A. Heartz and Richard Carle.

THE BOUNCER

Another great comedy by Bert Kalmar and Harry Ruby with Joe running wild-eyed and wide-mouthed through a hundred side-splitting comedy innovations.

The whole family love and admire

Douglas Fairbanks, Jr.



You'll get him in

4 STAR *Attractions!*



I LIKE YOUR NERVE

A dashing devil-may-care role, the kind that made his father famous. LORETTA YOUNG again teams with Doug. Roland Pertwee, author of "Interference" wrote this actionful comedy-drama directly for Doug.

FLYING EAGLES

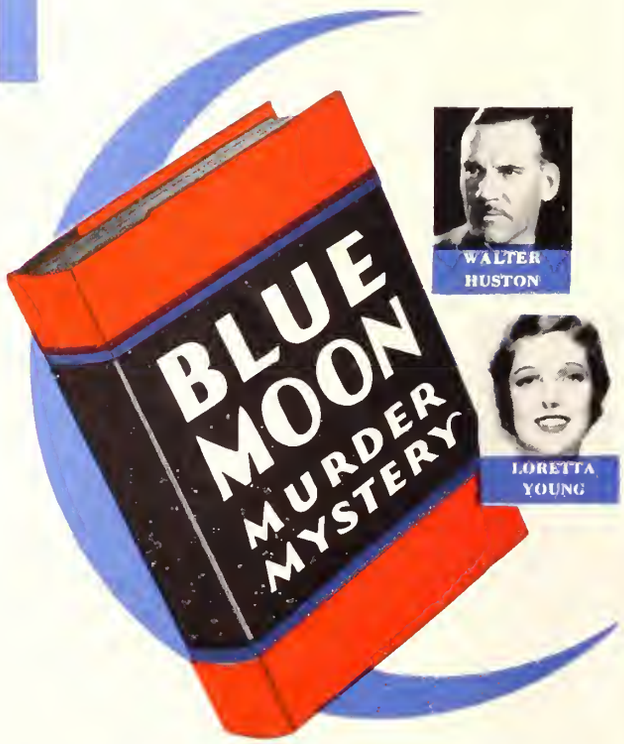
Doug. goes up in the air again in a story by John Monk Saunders, author of "Dawn Patrol." Here is one story that is 100% sold to your public already.

The 3RD and 4TH DOUGLAS FAIRBANKS, JR. starring vehicles will match the drama, romance and spirit of his first two on this year's program. Action will be stressed throughout. They will be spirited, youthful and the fastest-moving stories you've ever played.



THE LADY DOWNSTAIRS

Burning story of a child that wasn't wanted—who knew her mother only as "the lady downstairs". Carries you through two generations of affairs of the heart. Seldom has anything as powerful as this been brought to the screen. By Frances Lathrop.



By S. S. Van Dine, master of mystery. This is his first direct-for-the-screen story which he will personally supervise. Introducing a new and greater character than Philo Vance. WALTER HUSTON, LORETTA YOUNG and a big cast will enact this exciting drama.



and the Darling *of the* Continent





Toast of Berlin, Paris, Vienna. Woman of a hundred moods—a thousand charms. She will apply all her majestic beauty and stirring emotions to Baroness Carla Von Jensen's great novel.

Lil Dagover



I SPY

Dares to tell the real truth about Europe's daring, feminine spy. Exposes for the first time the exploits and adventures of the cleverest and most beautiful woman operative the world has ever known. It will be directed by William Deiterle, foreign genius who is now directing Richard Barthelmess in "Spent Heroes." It will be one of the outstanding star productions on the First National program.

A First National Star Attraction for 1931-32

Walter Huston



provides the strength of characterization that makes this one of the outstanding hits of the year.

LORETTA YOUNG
DORIS KENYON
DAVID MANNERS
JOHN HALLIDAY
DUDLEY DIGGES

complete one of the strongest box-office casts ever assembled.

Startling picture of the rackets of our national industries, intimidations by highly respected men. Something new and dynamic in screen dramas. By Roland V. Lee.



DORIS KENYON



DAVID MANNERS



DUDLEY DIGGES



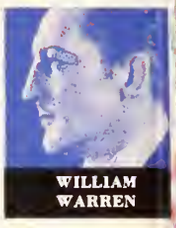
JOHN HALLIDAY

Bebe Daniels



will star in 3

HONOR OF THE FAMILY



One of the greatest stage plays Honore Balzac ever wrote. A World-War hero, victor of many love conquests meets his equal in a beautiful girl. Warren William, one of the stage's outstanding dramatic actors will be co-featured.

BED and BOARD

Hand-tailored for Bebe. Designed to fit her diversified talents as a dramatic star and the screen's outstanding comedienne. By Lenore J. Coffee.

NAME ON THE REGISTER

A title that needs only Bebe Daniels to make it the biggest box-office draw of the season..... By H. H. Long.

The WORLD CHANGES

As modern as today. Showing the startling changes of the world through the eyes of a woman. New pleasures, new hopes, new sacrifices. Wilson Mizner wrote this unusual story!

4 GREAT STORIES from

Dorothy Mackaill



RIVAL WIVES

Two women in search of the same man. A battle of the sexes, fought with the vim, spirit, and sophistication of "The Modernist Of The Screen". By Ann Austin.

AS GOOD AS NEW

Thompson Buchanan's laugh riot was the hit of Broadway last season. Dorothy will make it the hit of her lifetime. It's the kind of comedy she makes unforgettable!

THE SINGLE LADY

will give Dorothy a more appealing, more dramatic role than "His Captive Woman" and "The Barker". An original by Howard L. Brooks. A dramatic picturization of today's free women.

AND THE 4TH will be selected from several unusual stories which Miss Mackaill does to perfection—dramatically—commercially!

To Complete a Perfect Program

VITAPHONE SHORTS
REG. TRADE MARK

offers the most comprehensive, diversified and star-studded short features ever presented for release in one season. Novelty, comedy and class! Every kind of entertainment for every kind of audiences!

Vitaphone brings Africa's strangest mysteries to the screen in



ADVENTURES IN AFRICA

Two years to make! Filmed in the heart of the African Jungle. Wild animals! Wild tribes! Strange customs! A Series of

12-2-REEL

Thrillers · All Talking!

The One and Only

Bobby JONES

most famous sports personality in the world in

HOW I PLAY GOLF



The shorts New York critics called "the most successful screen merger of entertainment and education". With filmdom's biggest stars in the cast.

12 *in the* **Series**



LOONEY TUNES

Inimitable song cartoons with **BOSKO**

The Laff Of The Party.

13-1-REEL

comedies which mean you'll have the best screen cartoon in town for thirteen weeks next season.



Robert L. Ripley

will continue his inimitable series with

13-1-REEL

BELIEVE IT OR NOT

shorts. Mr. Ripley has just returned from a trip around the world with a Vitaphone cameraman, with the most startling oddities ever screened . . . . Twelve and a half million daily readers guarantee the box-office draw.



S. S. Van Dine

America's foremost creator of detective thrillers will write a series of

12-2-REEL

DETECTIVE MYSTERIES

Featuring a greater mastermind than Philo Vance, in exploits more spine-chilling than any your screen has ever shown.



MELODY MASTERS

A series of **7-1-Reel**

Musical Knockouts with the world's most popular Kings of Rhythm. Real, honest-to-goodness musical innovations you'll never forget . . . . . .

By Exhibitor and Public Demand

MR. & MRS. JACK NORWORTH

Will continue their domestic fun-scraps with a series of **6-1-Reel Farces**

No argument about it, they're the best comedy team in the short-subject field.



TED HUSING

Champion radio broadcaster of sport events will make a series of

13-1-Reel

SPORT SLANTS

With the champions of every branch of sports. He'll show and tell why they're champions. Action, action, action all the way!

A Big Star in *Every* Picture

That's the WARNER policy for 1931-32

13-1-REEL
PEPPER POT NOVELTIES

Novelties, old-fashioned news reels, surprises, ventriloquists, oddities, organ reels, laughs, fun, pep! Every one a big surprise.





BOOTH TARKINGTON

Famous author of "Penrod" stories. Known and loved by every person old enough to read, will write a series of

13-1-REEL
Juvenile Comedies

Direct for Vitaphone. Brightest kids on the screen will bring them to glowing life. Great entertainment for the kids and grown-ups! . . . .

12-2-REEL
BIG STAR COMEDIES



6 starring The GIRL FRIENDS



Thin Thelma White and Fat Fanny Watson

And **6** *others* starring the six foremost comedians in the laugh manufacturing business.

Your Patrons will join in the songs of

13-1-REEL
MERRIE MELODIES

Compelling every person in the audience to sing with the screen. Peppy! Novel! Amusing! Synchronized by one of the world's greatest jazz orchestras.

12-2-REEL
BROADWAY BREVITIES



Miss **RUTH ETTING** *will be starred in* **4**

Musical reviews with the greatest stars in the musical comedy field. Knockout stories with girls, laughs, romance. . . .

Edward M. Newman
Will produce a series of **13-1-Reel**
GLOBE-TROTTER TRAVEL-TALKS

Showing and describing interesting facts and curious places in the most remote corners of the earth.

35 STAR HITS FROM WARNER BROS.

35 STAR HITS FROM FIRST NATIONAL

Just one more thought—

WARNER BROS. theatres have just completed the finest year in history—and their backbone product was WARNER BROS. and FIRST NATIONAL PICTURES ~ ~ ~

70 *Guaranteed* VALUES
for 1931-32

Vitagraph, Inc., Distributors

$4,454,405 Net Earned by Gen'l Theatres in '30

A large increase in total assets, announcement of new product and an optimistic statement by Harley L. Clarke on the future outlook highlighted the annual report of General Theatres Equipment, Inc., issued this week.

Net income of the company, after all charges, amounted to $4,454,405. In 1929, net income was $2,140,023, including operations of subsidiaries for the full year. The 1929 actual report, with profits of subsidiaries deducted prior to acquisition, showed earnings of $940,296. The 1930 earnings, after providing for accrued dividends on preferred stock, amounted to $2.23 a share earned on the 1,892,608 shares of new common stock that will be outstanding when exchange for old common shares is completed. Allowing for a full year's dividend requirements on the new preferred stock which was outstanding only one month of last year, the balance would equal 85 cents a share on the new common.

On the 2,838,913 shares of old common stock the net income was equal to $1.57 a share. This stock in 1929 earned $1.72 a share.

Increased earnings resulting from the Fox Film acquisition in April, 1930, was marked in the report. Dividends received on holdings of Fox stock amounted to $4,939,656, consisting of $4,806,600 on Class A and $210,404 on Class B.

Net operating earnings of General Theatres, before taxes, amounted to $1,460,080, while income from 50% of the profits of Grandeur, Inc., was $67,213 and interest was $141,577. Deduction of expenses of General Theatres, amounting to $286,139, was made from the "other income" account.

Depreciation charges for 1930 showed an increase over 1929, amounting to $251,060 and $231,925, respectively. Interest on unfunded debt totaled $467,247 and total fixed charges were $1,945,331.

As a result of the acquisition of Fox Film Corp. and Fox Theatres Corp., total assets of General Theatres at the end of 1930 amounted to $129,094,728, as compared with $110,389,213 at the end of 1929, according to the balance sheet accompanying the annual report.

Capital assets showed the major gains, land, buildings, equipment and patent rights showing increases, while investments rose from $48,012,635 at the end of 1929 to $62,167,976 at the end of 1930 as a result of the year's operations.

Current assets were lower, amounting to $9,732,638, against $10,521,352 at the end of 1929, while there was a considerable increase in current liabilities, which at the end of 1930 totaled $6,628,109, compared with $2,307,653 on December 31, 1929.

Prospects of new financing by General Theatres to meet maturity of two loans advanced by bankers to the company for the purchase of Fox stock and preferred stock of the recently-formed Film Securities Corp. were revealed by the appearance of a "special loan" item in the balance sheet.

The original loan, secured by 500,000 shares of Fox Film stock, has been extended from April 10 to September 27, and a second block of Fox stock, it is learned, has been offered as collateral by General Theatres for the $10,000,000 loan recently extended by the bankers in connection with the Film Securities Corp. stock deal. Maturity of the second loan is not known.

Commenting on the annual report, Harley L. Clarke, president of General Theatres,

(*Continued on page 32*)

General Theatres Equipment And Subsidiary Companies

Condensed Consolidated Balance Sheet at Dec. 31, 1930, Compared with 1929

Following is a compilation of those items in the 1930 balance sheet of General Theatres Equipment and subsidiary companies with which 1929 comparisons are available: (Subsidiary companies include International Projector Corp., National Theatre Supply Co., J. E. McAuley Mfg. Co., Theatre Equipment Acceptance Corp., Strong Electric Corp., Ashcraft Automatic Arc Co., Hall & Connolly, Inc.)

ASSETS

CAPITAL ASSETS	1930	1929
Land	$ 64,500	$ 45,000
Buildings	198,443	138,984
Machine, Equipment, Tools, etc.	3,513,213	3,127,047
Capital Stock Cinema Bldg. Corp. (not coins)	375,000	375,000
Patent Rights	1,146,359	847,661
Goodwill and Franchise Rights	1,496,831	1,440,960
Cost of subs. co's stock in excess of book value	40,066,919	40,268,557
Investments—At Cost	62,167,976	48,012,635
CURRENT ASSETS		
Cash in Banks and on Hand	$ 1,546,227	$4,564,270
Notes Receivable—pledged	999,282	660,554
Notes Receivable—unpledged	447,133	470,115
Accounts Receivable	2,397,535	2,298,196
Total Current Assets	9,732,638	10,521,352
TOTAL ASSETS	$129,094,728	$110,389,213

LIABILITIES

	1930	1929
Capital	$ 63,285,729	63,073,288
Surplus	17,415,329	12,712,500
Total Capital and Surplus	80,701,059	75,785,788
Funded Debt	29,984,200	30,000,000
Current Liabilities	6,628,109	2,307,653
TOTAL LIABILITIES	$129,094,728	$110,389,213

▲ ▲ ▲

Analysis of Balance Sheet at Dec. 31, 1930

ASSETS PER AUDITED BALANCE SHEET	$129,094,728.10
ELIMINATIONS AND ADJUSTMENTS:	
A. Eliminating all deferred assets.	
B. Reducing to present market of $16 per share, company's investment in 1,336,600 shares of Fox Film "A" stock.	
C. Eliminating value of Fox Film Warrants.	
Total of above reductions of assets equals	26,920,991.34
This would reduce assets to	$102,073,736.76
DEDUCTING FROM ABOVE ASSETS:	
Funded Debt, Purchase Money obligations, reserves and minorities of	$48,291,355.56
Leaves Assets over Liabilities of	$53,782,381.20
Paid in value of Preferred is 1/3 of paid in value of original common stock or	25,181,320.32
Balance for Common after eliminations and adjustments	* 28,601,060.88

* This is equal to $15.11 per share on 1,892,608 Common shares.

▲ ▲ ▲

Comparative Income Account

	1930	1929
Net Sales	$ 12,050,403.56	$ 11,250,330.44
Operating Costs	10,389,552.51	8,460,941.76
Profit from Operations	1,660,851.05	2,789,388.68
Other Income—Interest, Discount, Etc.	573,774.57	245,667.88
*Other Deductions	774,545.51	487,539.50
Income of Subsidiaries before Federal Tax	1,460,080.11	2,547,507.06
Other Income from Investments (in Fox) less Genral Theatres Equipment Expenses		
Net Profits of Companies Prior to Acquisition	4,939,656.34	
Total Profits of Companies Prior to Acquisition		199,726.24
Total Income General Theatres Equipment	6,399,736.45	1,347,780.82
Fixed Charges	1,945,331.17	171,762.91
Federal Income Tax		235,731.64
Net Income	4,454,405.28	**940,296.37

* Includes $251,060.98 depreciation in 1930 and $231,925.48 in 1929.

** After deducting profits of companies prior to acquisition.

Clarke Continues As Fox President, Managers Told

(Continued from page 9)

pected. But it's necessary," states the order, which follows in full:

"Harley L. Clarke is, and will continue to be, the president of this organization. Whatever plans are being worked out for the financing of the group of companies which he heads will not alter his status.

"He himself is taking a directing hand in these financial arrangements and they in no manner involve either his voluntary or involuntary separation from this and our affiliated companies.

"Oscar S. Oldknow is, and will continue to be, the executive vice-president of Fox West Coast Theatres. He returned to Los Angeles with positive assurance that he shall continue in that post for a long time to come. By virtue of his position he is delegated with the full and sole authority to represent Clarke and the stockholders of our organization.



Oscar S. Oldknow

"Rumor Mongers, Politicians Known"

"As for the rest of us—all of us—our jobs collectively and individually consist of delivering to the company what the stockholders have a right to expect of us.

"And our first duty is loyalty to the organization. Fox West Coast Theatres is going to go on.

"Its executives are not going to be changed. And those of us who do the right thing are going to go on. But they who plot and scheme, spread false rumors and start malicious ones, are going to destroy themselves.

"Let's have a few more facts. The management of this circuit is not unaware of certain circumstances. It knows who is starting some of the rumors. It knows who the politicians are and it knows their ambitions.

"It knows where certain 'dynasties' have been built up within the organization—to serve certain individuals and not the organization.

"It knows what certain groups are working together against the good of the organization as a whole for what is nothing less than the glorification of a few, and it knows what groups are working against each other for the same reason.

"There is no need to mention names. Turn the light into your own soul and you will identify yourself.

"Hang Together or Be Hanged Singly"

"The politicians among us are known. Their schemes are known. Let them not be over confident of themselves because they have been tolerated. They will destroy themselves—they are already destroying themselves—without interference from the management.

"This organization is old enough to have a history and a tradition. Look back over its record and you will note a remarkable thing: again and again men in high positions and low have destroyed themselves and have disappeared from its activities because they have sought, through politics, to pull more out of Fox West Coast Theatres than they put into it; again and again men who have served it right have received their reward. Need we mention names?

"And let's have a few more facts.

"Too many men in this organization are not minding their own business. Too many are 'chiseling' on others. Fortunately they are in a minority, but still there are too many of them.

"Stop butting in on the other fellow. Stop trying to gum up his work. So long as that sort of thing goes on the affairs of the organization are not going to meet with the success they deserve.

"And, if the affairs of the circuit are not as successful as they ought to be, the stockholders, through the executives who represent them, are going to take action.

"Let's hope that action isn't necessary. There are enough unfortunates selling apples. Their ranks don't need to be increased.

"And that isn't all that has to be said. Just a bit of news for those who have been writing anonymous letters. Those letters are being returned to Los Angeles to be read and acted upon here.

"In the East they have served only one purpose—to put their authors on the spot. They have done no injury to their intended victims.

"Theatres, Studio Viewed as Fox Unit"

"One other matter might as well be mentioned. We are affiliated with Fox Film Corporation. In the eyes of those who head our companies we are virtually one unit. Our loyalty does not stop within the limits of Fox West Coast Theatres. It includes a loyalty to our affiliates—all of them.

"It's our business to run theatres. It's the business of Fox Film to produce pictures. Maybe we don't like all the pictures they give us. But it may also be true that they don't like the way we run our theatres.

"Regardless of our likes and dislikes, or their likes and dislikes, it's time that we and they began to tackle our respective jobs with our eyes on our own ploughs and not the other fellow's.

"Criticism and correction of the way we run our theatres or the manner in which they produce their pictures is not for us or for them: that, if it is necessary, will come from those in authority above all of us.

"Every time we whimper about pictures we stand to be accused, rightly or wrongly, of digging up alibis. Every time any one in the Film Corporation whimpers about our handling of their pictures they stand to be similarly accused.

"Stockholders Expect Cooperation"

"But accusation and recriminations aren't going to get us or them anything except censure for not tending to our respective jobs.

"The point is that those in authority of both companies expect us to work together and have a right to expect it. It's time a lot of us in the theatre end of the affiliation awoke to that fact.

"We have only one path before us and it is the proper path. It is our business to show that with good pictures and bad we understand our jobs well enough to get the utmost out of both kinds. No one can ask us to do more than that.

"Our organization is in good health. It faces no dangers, either financial or from the standpoint of the loyalty of its personnel.

"The black sheep among us are few—very few. They could be individually tracked down and eliminated, but that would be unfair to them. Most of them are basically decent and can be changed into assets to the company. But that change can best be worked by themselves, not by the executives of the organization.

"That is why this frank method of dealing with them has been adopted—to give them a chance to reform themselves. No man can redeem another. Each must redeem himself. And there is no man who is not worthy of being given that opportunity.

"Take it!"

Circuit Beats Prospective Exhibitor To Draw and He Retires Amicably

A well known Chicago film man recently made a decision to enter the exhibition field, and selected from his store of experience the town of Dixon, Ill., as the best suited to the launching of his new enterprise. Dixon is a busy town of about 12,000 population, 150 miles west of Chicago, and has but one threatre—locally owned.

The film man's plans progressed, quietly but effectively. It appeared that a public announcement of an opening must be only a matter of days away. Then, suddenly, all activities came to a halt, the film man lost all interest in his new theatre plans in Dixon and withdraw from the field without any argument.

It is now known that a large, national circuit has been negotiating for the existing Dixon theatre for some time past, and the deal will be closed in the near future. The film man, learning of this, realized that his entry into the town would only serve to hasten sale of the existing theatre by its local owners, whereupon he would be left to battle a circuit house with all its resources, film buying advantages, etc. Dixon ceased to appeal to him as a business opportunity.

Clara Bow Recovering

Clara Bow is reported by her physicians to be rapidly recovering at Glendale sanitarium in Hollywood, where she was taken following a nervous collapse on the set.

ASIDES & INTERLUDES

ONE of the three largest picture palaces on New York's Broadway is losing between $10,000 and $18,000 weekly. . . . So this week the management cut salaries of its approximately 50 ushers from $20 to $13 per. . . . Saving only $350 every seven days, and still leaving a weekly red figure ranging from $9,650 to $17,650. . . . Next week, probably, the "Lily" paper cups will be ordered out of the porters' room. . . .

▲ ▲ ▲

Mary Astor's RKO press agent would have you believe that a sappy fan spent $8.75 on long distance toll fees to call Mary in Hollywood, from Atlanta, requesting her photograph! . . . Grrrrrr.

▲ ▲ ▲

Nominees for the industry's HALL OF FRAME: Those trusted major-circuit district managers who purposely run their little groups of houses into the "red" in order to influence home office executives to unload the theatres as bad bets. . . . And then scheme with a group of outsiders when a sale is made, quit the circuit, and with the fellow-connivers, soon work the properties back to the healthy spot where they belong.

▲ ▲ ▲

Big Scoop! . . . Kinograms has not turned out a newsreel issue since January 1. . . .

▲ ▲ ▲

Jack Warner, who pulls down several thousands weekly as Warner studio executive, spends plenty of time daily checking up on unnecessary use of electricity at First National-Warner studios. . . .

▲ ▲ ▲

Ruth Etting is so pleased with the kind treatment and courtesy shown her by the management when she recently played Fox's St. Louis, that she wrote the home office and told theatre chiefs that it would be a pleasure for her to accept a $500 weekly salary cut when she plays that house again. . . . One for "Believe It or Not" Ripley. . . .

▲ ▲ ▲

Who bombed the Hughes-Franklin Kansas City theatre this week? . . . The house is unionized 100%. . . .

▲ ▲ ▲

Something should be done to rid Hollywood of those leeches who are preying on picture folk with threats of revealing incidents of the past unless they come across with large sums. . . .

▲ ▲ ▲

Blondes are not popular with television, and vice versa. . . .Light hair needs to be darkened and a special makeup for blondes must be used for air-movie broadcasting. . . .

▲ ▲ ▲

Insiders in Hollywood are discussing that fist fight between Ralph Graves, actor, and Al Shenberg, assistant director. . . . The fistic encounter occurred right on the M-G-M set upon which Graves WAS working. . . .

▲ ▲ ▲

Blue, blue-violet, blue-green, green and yellow-green are exhibitors' best color bets for cool effects in out-front paper and lobby and marquee displays during summer. . . .

▲ ▲ ▲

William Saal, Saenger chief in the Southwest, told his managers that "the public has become so used to seeing those 'iced' cuts in the advertising of Publix and other houses that the icicles draped over the theatre name has come to mean nothing to them." . . .

▲ ▲ ▲

Groucho—Harpo—Chico—Zeppo!!!!!—The four Marxes now working for Paramount on the Coast want us to understand that THEY haven't gone Hollywood. . . . Hollywood has gone Marx Brothers! . . . Modest Marxmen.

More Truth Than Poetry

An author wrote a novel which
created quite a hum.
A film producer bought it for a most
amazing sum.
Production plans were snappy, and
the cast was highly paid,
So I interviewed the author when the
photoplay was made.

He howled because they'd changed
it—just a little here and there.
His poor but honest hero had been
made a millionaire.
His heroine was different; now, she
ran a cabaret,
For the town which had been Yonkers
had been switched to Mandalay.
His sad, unhappy ending had as-
sumed a rosy hue,
And it seems that when they finished
they had changed the ending, too.

He raved, and also ranted, and he
wept upon my neck,
And he tore his hair in anguish. (But
he didn't tear the check.)

—ROSE PELSWICK
N. Y. Eve. Journal

Will Rogers objects to certain "tricks of the trade" which are used by Fox theatre managers and exploitation men in connection with the showing of Will's pictures. . . . As a result Fox men have been warned by their chiefs to avoid the use of personal statements purporting to come from Rogers which places him in the light of boasting about his screen efforts. . . .

▲ ▲ ▲

An employee of a major distributor 'phoned the HERALD *information department to secure the address of a free-lance cameraman in a certain town where the company proposed to cover a civic event in a tie-up with its theatre department. . . . The clerk's boss had forgotten that his company has a newsreel organization which covers the key city in question with a regular staff man and a sound news truck. . . .*

▲ ▲ ▲

"Mansions of forgetfulness and mansions of rest" are what Irving Thalberg, M-G-M studio chief, has found in Germany, where he now is vacationing with Norma Shearer, his wife. . . . "What a mistake!" he cries, because "Many of us come to Europe seeking to solve world problems!" . . .

▲ ▲ ▲

The *Cincinnati Enquirer* compares a director with a taxicab driver. . . . Saying that you don't bother about either one unless the picture —or taxi—careens carelessly. . . .

▲ ▲ ▲

Harrison Carroll accepts it as a fable, but nevertheless, M-G-M Coast cameramen claim they picked up a girl's blush with that new super-sensitive film. . . .

▲ ▲ ▲

A chap visited Kansas City exchanges and supply houses the other day and booked and bought everything from cartoons to super-super-super specials. . . . It looked like the long expected return to prosperity and the boys treated the customer with big parties, dinners and corona-coronas. . . . And then they discovered the gent to be a lunatic! . . .

WHO, what and where is that mysterious inside Wall Street source from which is supposed to emanate the current crop of rumors which would have you believe that the lords and masters of money lane are after the "scalp" of the president of one of the industry's biggest companies? . . . And in the same breath why do they mention the name of another company chief as his successor? . . .

▲ ▲ ▲

Do bankers who are interested in competitive picture concerns really sit together at one grand round-table confab and figure out how heavy the economy ax should fall on their film interests? . . .

▲ ▲ ▲

Services of West Coast Paramount studios —telegrams, special photos, special tie-ups —asked for by Publix theatres, must be paid for by each house. . . . Or else! . . .

▲ ▲ ▲

Counterfeit $20 *gold certificates bearing Andrew Jackson's picture are being passed in New England theatres. . . . It's been so long since many exhibitors up there have seen a* $20 *note that, counterfeit or not, they'll cash 'em. . . .*

▲ ▲ ▲

United Artists opened a new branch in Boston, and flooded trade and newspapers with the story, which bore the caption: . . . "From Bert McKenzie, of the Metro-Goldwyn-Mayer staff, pinch hitting for our new next door neighbor!!!" . . . Merger? . . .

▲ ▲ ▲

Who stole the radio and typewriter from the headquarters of the M.P.T.O. in Pittsburgh? . . . And what were they doing with a radio at headquarters, anyway? . . .

▲ ▲ ▲

A Kansas City legit theatre man started to gather together a cast for his new venture, but stubbornly refused to deal with Actors' Equity, or to abide by Equity rules in casting. . . . And when four of his people failed to show up for rehearsal he had the concentrated nerve to walk into Equity's office and try to prefer charges against the quartet! . . .

▲ ▲ ▲

The number of legitimate road shows under way and contemplated is greater now than at any time in the last five years. . . .

▲ ▲ ▲

Story in a Canadian trade paper:
"The picture theatre at Golden, B. C., was destroyed by fire.
"The fire started in the picture theatre."

▲ ▲ ▲

The president of a major company, now in Hollywood, refused to accept an important letter, sent air mail from New York, because the mailman asked for a dime to cover a "postage due" stamp attached! . . . And the same gent just delights in discussing his company's "million dollar" screen epics. . . .

▲ ▲ ▲

It's proving tough to find a word to designate the public television audience. . . . One alleged wit suggests "televictims!" . . .

▲ ▲ ▲

Charlie Chaplin, now in Algiers, has a strong "yen" to play an Al Capone gangster role. . . . His foreign trip, which may terminate in Japan, has netted Charlie 100,000 letters to date . . . Of which the comedian reads one-half of one per cent. . . . His personal fortune is reputed to be $5,000,000. . . . And "Cholly" figures that the "City Lights" gross will reach 4 millions in two years. . . .

14 Features on Metro's Current Studio Schedule

With 14 productions preparing, in production or editing, M-G-M's Culver City studio is now at its greatest peak for 1931.

Five are currently working, and four more will start soon. Five have just been completed and are now being cut and edited.

Greta Garbo starts immediately under direction of Robert Z. Leonard on the much-discussed version of David Graham Phillip's "Susan Lenox, Her Fall and Rise." She will be supported by Clark Gable.

Also starting at once is George Hill, director, on "Sea Eagles," an original story of naval aviation by Lt. Com. Frank Wead, much of which is to be filmed aboard the naval aircraft carrier, U. S. S. "Saratoga." Featured will be Wallace Beery, Marjorie Rambeau and Clark Gable.

Race Track Yarn Scheduled

Seeking a race track picture to add to its program, M-G-M bought the *Satevepost* story, "Horseflesh," by Frederick Hazlett Brenan. Adaptation has been made by Wanda Tuchock, Willard Mack and Jack Cunningham. Director Charles Brabin has not yet completed his cast, but Ernest Torrence will have a part.

Helen Hayes has rushed from New York to make her talking picture debut in "Lullaby," by Edward Knoblock. This will be directed by Edgar Selwyn. Support includes Neil Hamilton, Lewis Stone and Ruth Selwyn. It has been adapted from the play by Charles MacArthur.

The five stories already in work, which the four above mentioned will join next week follow:

Ramon Novarro is completing "Son of India," adapted by Ernest Vadja. Jacques Feyder is directing. The support lists Madge Evans, Conrad Nagel, Marjorie Rambeau, Nigel de Brulier, C. Aubrey Smith, John Miljan and Mitchell Lewis.

Marie Dressler is appearing as a woman candidate for Mayor in "Politics," Charles Reisner directing, with Polly Moran as her campaign manager. "Politics" is by Robert Hopkins, with Wells Root, Zelda Sears and Malcolm Stuart Boylan collaborating on continuity and dialogue.

Robert Montgomery is continuing with "Man In Possession," directed by Sam Wood. Adapted by Sarah Y. Mason and P. G. Wodehouse. Cast includes Charlotte Greenwood, Irene Purcell, C. Aubrey Smith, Beryl Mercer, Reginald Owen, Maude Eburne, Forrester Harvey and York Sherwood.

Nearly half-way completed is "The Great Lover," which Harry Beaumont is directing with Adolphe Menjou in the lead. M-G-M purchased the rights from Cohan and Harris.

Satire and "kidding" at the expense of gangster stories will be laid on thick in Buster Keaton's next, "Sidewalks of New York." The production is being directed by Zion Myers and Jules White, with Anita Page playing the feminine role.

Another group of five productions have been completed within the past ten days and are now undergoing cutting and titling.

Among these is "Five and Ten," next Marion Davies production, by Fannie Hurst. The director is Robert Z. Leonard.

Tod Browning, Marcel De Sano, Paul Fejos, Harry Pollard, George Fitzmaurice, Arthur Robison, and W. S. Van Dyke, directors on the M-G-M payroll, are at work on new stories which will go into production in the near future.

John Gilbert will start within a month or so on a new production, not yet titled. A new story is being prepared for Lawrence Tibbett as soon as he completes his current concert tour.

Big 4 Lining Up 1931-32 Product

Big 4 is at work on its program for 1931-1932.

The independent producer is finding it expedient to "mark time" while the major companies' programs are assembled, according to John R. Freuler, president of Big 4, who states that in this way product may be made consistent with the larger companies—this similarity of plan often resulting in additional playing time from the circuits. With this thought in mind Big 4 proposes to draft stories for its series of 12 Westerns and eight action melodramas.



John R. Freuler

For the series of Westerns the plots will be "alternating." This will lift from a highly specialized field the danger of too great similarity. An advisory committee composed of affiliated exchangemen is being formed to pass upon stories and stars to insure fulfillment of exhibitor requirements.

Exchanges affiliated with Big 4 in the distribution of product follow:

Standard, Albany; Arthur C. Bromberg, Atlanta; World Art, Boston; Standard, Buffalo; Sheffield, Butte; Bromberg, Charlotte; Security, Chicago; Fischer, Cincinnati; Fischer, Cleveland; Allied, Dallas; Sheffield, Denver; Excellent, Detroit; Security, Indianapolis; Midwest, Kansas City; Home State, Little Rock; Co-operative, Los Angeles; Big 4, Milwaukee; Celebrated, Minneapolis; World Art, New Haven; Bromberg, New Orleans; Capital, New York; Allied, Oklahoma City; Capitol, Omaha; Gold Medal, Philadelphia; Alexander, Pittsburgh; Sheffield, Portland; Sheffield, Salt Lake City; Co-operative, San Francisco; Sheffield, Seattle; Progressive, St. Louis; Bromberg, Tampa; Gold Medal, Washington; Excellent, Toronto, and Filmophone Renters, London.

Wally Wales, who is appearing in six Westerns for Big 4, is leaving for Sonora, Cal., to appear in "Flying Lariats," final release of the series. David Kirkland will direct. Company will return to Universal for interiors when outdoor shooting has been completed.

The Big 4 Western tentatively titled "Ridin' Kid" has been changed to "Flying Lariats," and completes the series of 12 Westerns on Big 4's current initial release schedule.

Thirty-six towns in Tennessee, Alabama, Georgia, Florida, North and South Carolina and Louisiana have been closed by the Arthur Bromberg Attractions on Big 4 Westerns, melodramas and two-reel comedies.

Fox 1930-31 Schedule Done; Five New Pictures In Work

Fox has completed all films on its 1930-31 schedule, extending into the latter part of July, has finished two of the new season's group, and has five in production.

In work are "Bad Girl," "The Plutocrat," "Merely Mary Ann," "Skyline" and "Wicked."

Warner-1st Nat'l Production Crew On Big Schedule

All production records for Warners and First National were broken this week, according to J. L. Warner, vice-president in charge of production, when ten feature pictures were in production at the same time.

Nine additional features will be in production by the first week of June. A check of the Hollywood studios shows that Warner pictures now in production include:

"Night Nurse," with Barbara Stanwyck, Ben Lyon and Joan Blondell, directed by William Wellman.

"Side Show," Winnie Lightner, Charles Butterworth, Evalyn Knapp and Donald Cook, directed by Roy del Ruth.

"Alexander Hamilton," starring George Arliss; east includes Doris Kenyon, Dudley Digges, Alan Mowbray, June Collyer.

"The Other Man," William Powell's first starring picture for Warners based on Roland Pertwee's original, directed by Alfred E. Green with Marian Marsh, Doris Kenyon and Louis Calhearn in support.

"Bought," starring Constance Bennett, adapted from Harriet Henry's "Jackdaws Strut," with Ben Lyon, Richard Bennett and Dorothy Peterson in support and Archie Mayo directing.

First National pictures now in production include:

"Spent Bullets," starring Richard Barthelmess, with Helen Chandler, John Mack Brown, David Manners, Walter Byron and Elliot Nugent in the cast. This is from John Monk Saunder's "Single Lady." Directed by Wilhelm Dieterle.

"Five Star Final," starring Edward G. Robinson, with Marian Marsh, H. B. Warner, Anthony Bushell and Ona Munson, directed by Mervyn LeRoy.

"The Honor of the Family," Balzac's play, starring Bebe Daniels, with Warren William, and Alan Mowbray in the supporting cast. Lloyd Bacon directing.

"Penrod and Sam" from Booth Tarkington's kids' story, with Leon Janney and Junior Coghlan, directed by William Beaudine.

"I Like Your Nerve," an original by Roland Pertwee, with Douglas Fairbanks, Jr., and Loretta Young, directed by William MeGann.

The nine pictures to start within the next few weeks are:

For Warners: "The Star Witness," with a cast, headed by Charles Chic Sale, Jack Holt, Sally Blane, Eddie Nugent, Frances Starr and Grant Mitchell, directed by William Wellman; "Mister Hercules," with Frank Fay and Marian Marsh, directed by Michael Curtiz; "The Mouthpiece," featuring Warren William; "Safe In Hell," directed by Roy del Ruth; "Larceny Lane," co-featuring James Cagney and Joan Blondell.

For First National: "The Blue Moon Murder Mystery," Walter Huston in S. S. Van Dine's original; "The World Changes," starring Edward G. Robinson and directed by Wilhelm Dieterle; "Local Boy Makes Good" with Joe E. Brown, Lloyd Bacon directing; "Our Social Whirl," starring Marilyn Miller, and directed by Mervyn LeRoy.

Darryl Zanuck is the associate executive handling details of Warner production, with Hal Wallis and C. Graham Baker, in similar capacities for First National.

Hughes Putting Three In Work Within Next 30 Days

Within the next 30 days, Howard Hughes will have in production three films, "Ground Hogs," "Age for Love," with Billie Dove and "Scarface," gangster picture.

Recent Outstanding Achievements of the WORLD'S GREATEST NEWSREEL

●

ROME	Mussolini in exclusive interview makes historic declaration in French, German, Italian and English, assuring world Italy does not want war.
SWITZERLAND	First sound pictures aboard Graf Zeppelin revealing for the first time the beauties of the Alps from the air.
MADRID	King Alfonso and Queen Victoria in what proved to be the last assemblage of the Spanish Court. Exclusive interview with Alcala Zamora, Provisional President, and scenes of the recent revolution.
INDIA	Only pictures of the exciting scenes marking release from prison of Mahatma Gandhi.
LONDON	By special permission of His Majesty the King Emperor, Movietone presented pictures of the final session of the India Round Table Conference.
WASHINGTON	George W. Wickersham, chairman of the Law Observance and Enforcement Commission, gives his interpretation of the eighty thousand word dry report in three minutes.
ABYSSINIA	Movietone flies ten thousand miles with pictures from Africa on the coronation of the Ethiopian Emperor.
ALASKA	Exclusive pictures from Glacier Bay where nature manufactures icebergs.
MOSCOW	Graphic pictures of the celebrated Soviet "treason trial."
SOUTH AMERICA	Complete pictures of the Prince of Wales tour, including his speech in Spanish and English at the opening of the Empire Exhibition.
AFRICA	Exclusive presentation of historic Cape Town-to-Cairo flight by a squadron of British trail-blazing planes.
NICARAGUA	First complete sound pictures of the earthquake, presented all over the world in record time.
SOUTH AFRICA	General Jan Smuts, Boer statesman, who helped frame the League of Nations, points way to world peace in exclusive interview.
POLAND	Dr. Mosciski, President of Poland, receives newsreel representatives at Wawel Castle and grants exclusive interview.
NEW YORK	Sensational pictures of capture of "Two Gun" Crowley.

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FOX MOVIETONE NEWS ISSUES NEWSREELS in 37 COUNTRIES for 100,000,000 PEOPLE

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QUATS

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First Motion-Picture Interview Granted by Mahatma Gandhi

Borsad, India, April 30—
Mahatma Gandhi gave
picture inter
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Asked about his trip to the United States, Gandhi said:
"If I go, I should like to travel

GANDHI'S TALKIE DEBUT AMAZES FOLLOWERS

He Had to Put Aside Prejud
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GANDHI GIVES FIRST TALKIE INTERVIEW

BORSAD, India, April 30 (AP)—
Mahatma Ganhi gave his first m
picture interview today and d
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INDIA IS SURPRISE BY ACTOR GANDH

Camera Men Find Mahatma Temperamental in First Movie Appearance.

NEW DELHI, India, May 3.—
(AP)—All India is gossip

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GANDHI DISCUSSES SEVERAL TOPICS IN MOVIE INTERVIEW

ALL INDIA GOSSIPING IN SURPRISE OVER GANDHI'S AC

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Gandhi Gives First Movie Interview

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Exhibited More "To Stars

Gandhi Persuaded To Pose and Talk For News Cameras

Nationalist Leader Hopes To Visit America After Winning Freedom for India

April 30.—(AP)—
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Gandhi Surprises India By Appearing in Talki

India, May 3.—(By As-

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GANDHI GIVES FIRST MOVIE INTERVIEW

Protests

India Gasping Over The Mo Debut of G

New Dehli, India, May 3
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Gandhi Bowls India Over tonishment by Permitting nself to "Star" in Talki

India, May 3.—(AP)—
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Gandhi Makes Debut in American Talkies

BORSAD, India, April 30.—(AP)—
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X MOVIETONE NEWS

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Gandhi in Talkie Role Breaks 25 Years' Rule; Sets All India Babbling

Gandhi's "Talkie" Amazing to India

NEW DELHI, India, Mo...
All India is gossiping...
Mahatm...

Gandhi as Star in a ... Sets All India in a ...

Little Indian Idol Poses and Talks Of Trip to U.S. for Newsreel Men

New Delhi, Indi...
All India ...

...D, India, April. 30 (AP).—
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...icture interview today and
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...ference in London unless the Brit-
...ish, government carried out all
...terms of the pact made with Lord
...Irwin while viceroy of India; use of
...Hindu-Moslem ... prices
...settled ...

MAHATMA GANDI IN 'MOVIE' DEB...

By Associated Press.
BORSAD, India, Thursday, ...
30.—Mahatma Gandhi made his ... today wh...

Gandhi As "Star" In Americ... Talking Picture Upsets Hi...

... DELHI, India, May 3 (AP).—...
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...hatma Gandhi's unprece...
... in laying aside ...
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GANDHI POSES FOR TALKING PICTURE

All India Aroused Over Mahatma's Appearance Before Camera.

Gandhi Astounds All India By "Starring" in U.S. Film

...ationalist Leader Revokes B... on Photographers ...mental — F...
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Gandhi Film Ends With Dinner Call

NEW DELHI, India, May 4.—(AP.)—Unrehearsed last scene and sound in a film made by Gandhi:

...AGOG AT ...NDHI IN FILMS

...Leader Suffers fr...
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...ELHI, India, May 3.—(AP)
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Gandhi Poses And Talks For Newsreel Men

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Goodbye."

Of course, it was FO

Another clear-cut triumph for the brute power of the movi

— Baltimore Sun

FILMING A "GREAT SOUL"

It would be safer not to trust too much the movie camera men when they say they found Gandhi, the Mahatma, more capricious and temperamental than Hollywood stars. Not that we doubt Gandhi was "difficult." The business must have irked and annoyed him a good deal.

The really interesting thing is not his manner. It is his submission to even a short session before the camera. That is another clear-cut triumph for the brute power of the movies. The news accounts say he broke a twenty-five year resolution never to be formally photographed, and put away his dislike for things mechanical to go through with the business. To many it will seem a curious identification of the Eastern ascetic with these typical Western ways of life which previously he has rejected. Western high-pressure publicity, Western entertainment for the masses, Western exploitation of a personality—these are scarcely things one would have thought of in connection with the Hindu philosopher and advocate of spinning by hand.

Whether he was motivated by some desire to conciliate the large though vague popular following attracted to him in the West; or by some political motive not yet disclosed to us; or, just possibly, by some secret vanity, we shall not guess. But that Gandhi will now talk from the screen along with* Mussolini, †King Carol and exiled‡ Alfonso XIII is in itself sufficient evidence that he did have some strange, strong, inner motive. Whatever his motive, the movies have had their way with another "world leader" who is also an authentic "great soul." For them, anyway, it must have been worth all the trouble.

* **Fox Movietone Nev**

† MUSSOLINI Apr 19

Fox Movietone Nev

‡ KING CAROL II July 19

Fox Movietone Nev

ALFONSO XIII Augus 19

Chicago Theatres Brand Operators' Aid as Sarcastic

The offer of Chicago projectionists to forego one week's salary during the month of June is not regarded by Chicago exhibitors as a solution for summer operating problems.

The projectionists met last week and voluntarily agreed to contribute one week's pay to their employers "to help tide them over a temporary period of depression." The exhibitors had previously asked for some adjustment of the wage scale for the three mid-summer months, which would permit the usual number of theatres to remain open here during the hot period. Exhibitor leaders now state that the operators' union action will in no way serve to offset summer closings, and characterized the action as a gesture of sarcastic magnanimity.

"The union's announcement that it believes the exhibitors are in need of assistance to tide them over a period of depression is decidedly grim humor," said one exhibitor. "Their magnanimous offer to contribute a week's wages to their employers has all the charity and significance of tossing a bone to a dog. It will solve no exhibitor's problem. If they refuse a week's wages in June, as they say they will, it will not permit a single theatre to remain open this summer that would have been obliged to close otherwise."

Numerous exhibitors questioned stated that they would accept the union's week-without-pay offer, but all denied the action would forestall summer closings now deemed necessary.

Ann Harding on Coast

Ann Harding, after completing a 4,000-mile air trip in her new monoplane, has returned to RKO Pathe studios in Culver City to start work on "Devotion," tentative title for the Pamela Wynne novel, "A Little Flat in the Temple."

Opens Ad Reel Office

Technicolor has opened new New York offices at 400 Madison avenue, Frederick F. Bryant in charge, to serve advertising agencies in connection with color in sponsored reels.

Film Booking Seen As Truce

The Booking of "City Lights" into the Pantages in Hollywood is seen as a truce between United Artists and Fox West Coast. Joseph M. Schenck is en route to New York.

Daniels Contract Changed

Bebe Daniels' contract has been transferred to First National from Warners. Her next is to be "Strictly Confidential," by Robert Fresnell and Walter DeLeon.

Far East Head May Resign

Tom D. Cochrane, ill at Tokio for some time, is expected to resign shortly as Paramount Far East manager, to be succeeded by J. E. Perkins, Shanghai manager.

PEE WEE GOLF EMERGES FROM ITS WINTER SHELL

Well, It's a "Super"!

Employees gathered in whispering knots and looked askance at the door of Director Gregory La Cava's office at Radio's studio.

"Hypochondriac!" said one in a stage whisper.

Inside "Greg" sat tasting and frowning—first a spoonful of one brand of tonic, then a few drops of another, a third, a fourth, and so on, nodding and shaking his head by turns.

An assistant director and a "prop" boy hovered solicitously near. Kneeling on the floor was a stranger, who resembled one of the Smith brothers, displaying an array of nostrums, balsams, panaceas for all ills—an array of patent medicines which in the Mauve Decade was found on every shelf and in every stomach!

Excitement grew keener as "Greg" pointed to a particular brand and said, "I'll take a case of this!"

He had made a momentous decision!

He had decided the kind of tonic that Edward Everett Horton should drink in his current opus.

Florida 10% Tax Bill Is Fourth Adverse Measure

A bill presented to the Florida legislature would levy a 10% tax on all theatre tickets, as well as soft drinks, candy, playing cards and the like.

This is the fourth bill affecting theatres presented to the legislature. Two of them were tax measures and the third a Sunday bill, which was killed in committee.

Alleged Fugitive Caught

Norman King, 21 years old, was arrested at New Orleans and held for Detroit authorities, where he is said to be wanted for larceny of $3,400 from the Publix theatre, where he was cashier. According to the arresting officers, King admitted taking $200, but said that the rest had been stolen by others not in the employ of the house.

Zukor, Shubert Witnesses

Adolph Zukor and Lee Shubert were called this week as witnesses in the trial of Irving Kaye Davis, playwright, who is being sued by a woman to whom he sold stock in the play "Veils." Zukor and Shubert are mentioned as having been interested in the purchase of the play.

New United Artists Opens

The new United Artists Theatre in San Francisco, formerly the Premier, will open May 28 with "City Lights" as the opening attraction.

"Minnie" Golf Courses Now Being Spruced Up for Big Drive to Recoup Last Year's Losses

Pee-Wee, the golf cub, who has been hibernating all Winter, is coming out of his hole. His owners and keepers in practically every town in the country have got out the brushes and combs, the vacuum cleaners and the paint brushes and are polishing and furbushing the baby in the hope that he will show some signs of activity this season and make up some of the losses he suffered last year. And, once again, theatre owners make ready to battle vigorously this form of opposition which last season made an appreciable dent in box-office receipts.

Mayor John C. Porter, of Los Angeles, just before he left for Paris, did his best to revive the more or less moribund infant. The official pulmotor, issued from the mayor's office at the request of owners of 2,400 miniature golf courses in the Los Angeles territory, reads:

"To the citizens of Los Angeles, Greetings:

"Miniature golf has become a popular national sport. As a wholesome outdoor recreation it is a contributory factor in the upbuilding of the health of our people.

"The opening of the miniature golf season in Los Angeles, and the maintenance of these courses throughout the city, will provide employment for hundreds, a consideration of merit at this time.

"Therefore, as mayor of the city of Los Angeles, I hereby proclaim the week commencing May 15, 1931, as 'Miniature Golf Week' and I trust that the public will lend its support to this health-giving activity.

JOHN C. PORTER, Mayor."

Armed with this spur to public interest, the golf course owners have become very busy. New fairways are being laid, new hazards installed, new inducements and ballyhoos being framed.

For instance, the Mary Pickford golf course, on Wilshire Boulevard, is announcing a grand prize of a Chevrolet car. Still another course on Vermont Street is to give away an Austin. The prices at the lunch counters on the courses are being cut a bit and several are installing soda fountains.

Some of the courses will not operate with golf this year. The Ruth Roland course was turned into a fishing camp last year and will continue that way. Several others became archery ranges and will remain so. Also a number of new driving ranges are being built, it being felt that there is more fun and exercise in walloping a golf ball on the nose with a driver or a brassie than there is in simply rolling it around on green carpet with a putter.

So all the golf course owners are quite optimistic over the prospect of getting back some of the money they lost last year—and it was plenty. However, there is, as usual, a fly in the ointment. This fly is the Chamber of Commerce of North Hollywood. The proposition to indorse the mayor's proclamation was voted down.

Ad Dept. Shifts In Publix B & K

An attempt on the part of Publix Balaban & Katz executives in Chicago to "strengthen and rebuild" an advertising staff that once ranked as the best in the country, is evidenced in a general weeding out of newcomers, and several policy changes including higher salaries, reduction of interference with and duplicated supervision of copy writers, and abolition of standardized space regulations as now practiced by B. & K.

The official statements with regard to several recent resignations mention summer economy as the reason, but it is understood it is the form in which home office Publix executives are recording their displeasure at the breakdown of the old "ace" department. John Balaban is said to be most concerned over the breakup, since he built it to its original high place in ad circles.

Hays Not Banning Gangster Stories

In a cablegram to Edgar Wallace, British playwright, Will H. Hays denied reports that the association was banning "On the Spot," and makes clear that he is not attempting to ban gangster films.

He pointed out that he had said at a recent directors' meeting that care should be taken in handling that type of film, and he noted his belief that too many such films "would tend to overemphasize the subject matter. Themes of this character are on the wane in literature and on the stage and screen," he said.

Paramount Signs Wm. DeMille

Paramount has signed William C. DeMille again, following the director's absence from that company to make two pictures for M-G-M. His new contract calls for his resumption at Paramount West Coast studio on July 1, after a vacation. Picturization of DeMille's stage play, "The Woman," is now proceeding at Paramount under the title, "The Secret Call."

Revise Fire Regulations

The 35th annual convention of the National Fire Protection Assoc. in Toronto this week, revised the regulations for handling film in exchanges, laboratories, studios and theatres.

Bobby North Resigns

Bobby North has resigned from First National West Coast studio, where he has been in the production department for several years.

Trade Show of Deitrich Film

Associated Cinemas of America, Inc., held a trade showing of "Three Loves," starring Marlene Dietrich, at the Europa theatre, New York, last week.

Brock's Nine

Louis Brock is not a baseball manager—even though he boasts about his team of nine players!

Brock produces short subjects in Hollywood for Radio and he believes two-reelers are as important as features. Therefore, he signs stars not only of feature magnitude but world famous.

Here's the famous nine which Brock promises in a series of two-reelers on the 1931-32 program:

George Von Elm, golf wizard; Jimmy Savo, comic-pantomist; Clark and McCullough; Charles "Chic" Sale; W. C. Fields, hit comedian; Rosco Ates; Ford Sterling; Ned Sparks, and Lucien Littlefield.

Independents To Do 192 Features

A survey by *Motion Picture Daily* reveals that 22 independent producer-distributor companies will offer a total of 192 features and 247 short subjects and eight serials during 1931-32.

Many are new companies, including Allied, Art Class, Associated Cinemas, Big 4, Capital Film Exchange, Central Film, Chadwick, Chesterfield, Continental, Falcon, First Division, Headline, Hoffman, Bachmann, Ideal, Judea, Liberty, Mascot, Meteor, Monogram, Pioneer, Regal, G. C. Reid, Simple Simon, Talking Picture Epics, Ufa, Visugraphic, J. D. Williams and World International.

M-G-M Lists Ten More 1930-31 Films

Ten features are named on M-G-M's revised feature release schedule for the remainder of 1930-31. All will be released between the end of this month and August, when the 1931-32 season starts. The new pictures are:

May 30—"This Modern Age," starring Joan Crawford; June—"Five and Ten," starring Marion Davies; "Just a Gigolo," William Haines; Norma Shearer's "A Free Soul," "The Great Lover," with Adolphe Menjou, Irene Dunne; and "Politics," Dressler-Moran vehicle; July—"Horseflesh," racing drama; "Buster Keaton's "Sidewalks of New York," and "Son of India," with Madge Evans and Conrad Nagel. August—"The Man in Possession," starring Robert Montgomery.

Hold Seiden Rites

Frank Seiden, film player, magician and vaudeville performer, was this week buried at Mount Carmel cemetery, New York. Among his survivors are Joseph and Jack Seiden, well-known in New York film circles.

Fox to Quit Silent Version Production

Several films now in production will be the last of which Fox will make silent versions. The announcement of this policy indicates that not only is the domestic silent field now too small, but that the wiring of foreign houses has advanced to a point making exportation of silent versions no longer worth while.

Belief in Hollywood is that this step on the part of Fox will be followed shortly by other producers.

Asks Ad Reels Be Marked on Bill

E. W. Castle, head of Castle Films, has applied to the Federal Trade Commission to halt the practice of showing ad films on the theatre program without designating them as such.

He mentions Paramount and Warners specifically in his complaint, calling ad films a "deception on the public." He states he understands Paramount and Warners have sold approximately $4,000,000 worth of the reels, with advertisers charged from $10,000 to $15,000 production costs, and $4,000 for 100 prints used nationally.

Ad Reel Competition Seen as Paramount Enters Open Field

Keen competition in the sponsored reel field is expected to result from Paramount's plan of going into the open market for playdates, with 52 short ad subjects.

Warners are making a similar number, Kinograms plans a newsreel service and independents, including Visugraphic Pictures and General Electric are producing theatrical industrial reels.

Lions Ask House Reopening

The Alexandria, La., Lions Club has gone on record requesting the reopening of the Saenger-Publix, the only picture theatre in the town, closed since last December.

Meador Sued As Bankrupt

A petition in bankruptcy has been filed against J. E. D. Meador. Liabilities are figured at $35,000.

New Paramount in Virginia

Construction on the new Paramount theatre at Charlottesville, Va., has begun. The house is to cost approximately $325,000.

Fire Ruins Selig Studio

Selig studio, Hollywood, also known as Associated studios, burned down. D. W. Griffith made "Intolerance" there.

Will Manage Cosmopolitan

The Cosmopolitan, New York house taken by Ufa, will be managed by Count Westarp, formerly with the Shuberts.

Home Films and Television, Big Problems: Dreher

The improvement of television and development of 16 mm. home and semi-commercial picture applications are the outstanding technical innovations affecting the industry at present, according to Carl Dreher, Radio sound director, upon his return to Hollywood this week from New York.

Dreher, who saw extensive laboratory previews of new television apparatus, says it is nearing the point where it will be applicable for home installation. It will be several years, he predicts, before the new art will affect the theatre.

When it does become commercially suitable for theatrical presentation, he says, it may be confined largely to "intimate" type theatres seating limited audiences.

The 16 mm. film, he finds, is making rapid strides. Already several corporations are contemplating the production of dramatic and comic films for the home on a rental basis which will be within reach of the public.

Dreher discovered that there were no radical improvements being made in sound recording. The trend, he says, is in the direction of engineering and artistic refining with the personal element—the judgment of individual recorders—still the most important item in the reproduction of sound.

Swim Reel on M-G-M Lineup

M-G-M has completed a new short presenting swimming champions. In the picture are Georgia Coleman, diving champion, Buster Crabbe, distance swimmer, and Johnny and Mickey Riley who hold several diving records.

Thrill-O-Drama In Work

Sono Art-World Wide has placed in production on the Coast, "Hell Bent for Frisco," fourth in the Thrill-O Drama series. George W. Weeks is supervising.

Hornstein Denies Resignation

Joseph Hornstein denied that he is resigning from Continental Theatre Accessories, to join World Wide Theatre Equipment.

After More Fox Houses

Louis Frisch, who recently acquired three eastern houses from Fox, is understood to be negotiating for 15 more in Brooklyn, also from Fox.

Radio Changes Film Title

Robert McKenzie and George Chandler have been signed for "Chic" Sale's next short for Radio, "The Cow Slips." The original title was "The Merry Widow."

William R. Fraser Returns

William R. Fraser, general manager of Harold Lloyd Corp., returns to New York this week-end, after a month in Europe.

Unger Quits Universal

Arthur Unger has resigned from Universal Coast studio. He plans to complete a story before joining another studio.

DEVELOPMENT BY VICTOR SPEEDS HOME TELEVISION

A Close Guess

A backwoods exhibitor down New Orleans way found a mirror which a patron had lost. "Well, if it ain't my old dad," he said as he looked in the mirror, "I never knowed he had a picture took." He took the mirror home and stole into the attic to hide it. His actions didn't escape his suspicious wife. That night while he slept, she slipped up to the attic and found the mirror. "Hum-um," she said, looking into the mirror, "So that's the old hag he's been chasing."

Trans Lux, News Projection Agree

An agreement has been concluded between the Trans Lux Daylight Picture Screen Corporation and News Projection Corporation, whereby an operating company for the movie ticker business of both companies will be established, to be called the Trans Lux Movie Ticker Company. The plan was approved at a stockholders' meeting this week.

Trans Lux will open one more theatre very shortly, at Playland, Rye, N. Y., the rental on it and the two at 49th Street and Broadway being an agreed percentage of the box office gross.

In a letter to stockholders, P. Furber, chairman of the board, noted that because of the small space used for the houses, without coming under the head of theatres, the plan is to build a circuit of these houses over the country and later in foreign countries.

The stockholders' approval ends litigation of the past five years between the two companies. Interest of the two will be owned in substantially the proportions of their actual operating rental contracts as of April 1, 1931. The Picture Screen Company's interest will be trusteed and held in the treasury of that company as the stock interest in Trans Lux Movies Corporation is held.

Monogram Sets $1,700,000 Sales Quota for August 1

Monogram has opened another branch at the exchange of Security Pictures in Chicago. Film DeLuxe of Montreal also has signed for 28 Monogram films.

Harry H. Thomas, vice president of exchanges, has set a $1,700,000 quota in contracts from May 15 to August 15.

Trem Carr, production head, has decided on the unit system of production, each unit a complete production department in itself, and each to produce eight films during the season.

Home Machine to Be Marketed at Popular Prices Through Radio Merchandising System

RCA's entrance into the home television field within a year, as exclusively reported in Motion Picture Herald on May 9, will be made through a new home televisor which has been developed at the RCA Victor plant at Camden, N. J.

RCA Victor radio dealers will handle sales, backed by a heavy merchandising ballyhoo by the parent company.

As stated in the Herald's initial announcement, television will not hurt films, representing less than one-tenth as much an invasion of the motion picture field as the home motion picture is today.

It will appear in a yellow-green and tones of black, instead of the unpleasant black and pink which through earlier experimental work has been associated with television.

The new reproducer, stated David Sarnoff, who now is in Hollywood with other RKO and executives, will be the forerunner of television as it will appear a few years later in its final form of direct broadcasting from theatres, studios, etc.

RCA Victor and NBC radio engineers now are testing the effect steel buildings have on wave lengths suitable for television broadcasting. The experiments are being conducted in New York and will continue in other large cities.

At a dinner this week at the Hollywood Ambassador Hotel, Sarnoff told RKO studio that big time vaudeville will come back into RKO theatres in the fall. He denied that RKO manpower would be disturbed, executive or otherwise, stating that people now working for the company would be given "every opportunity" to advance in any department where they fit. He said that he wanted workers to feel that their jobs are not temporary.

Sarnoff refused to "dignify" with a denial the report that S. L. Rothafel, who accompanied him to the Coast, would succeed William LeBaron as studio chief at Radio. Hiram Brown, president of RKO likewise followed with emphatic denial the story of LeBaron's resignation.

"Roxy" will permit use of his name on the New York Roxy theatre until 1932, when he will acquire rights for its use on one of the buildings in the proposed New York "Radio City" Rockfeller theatre venture.

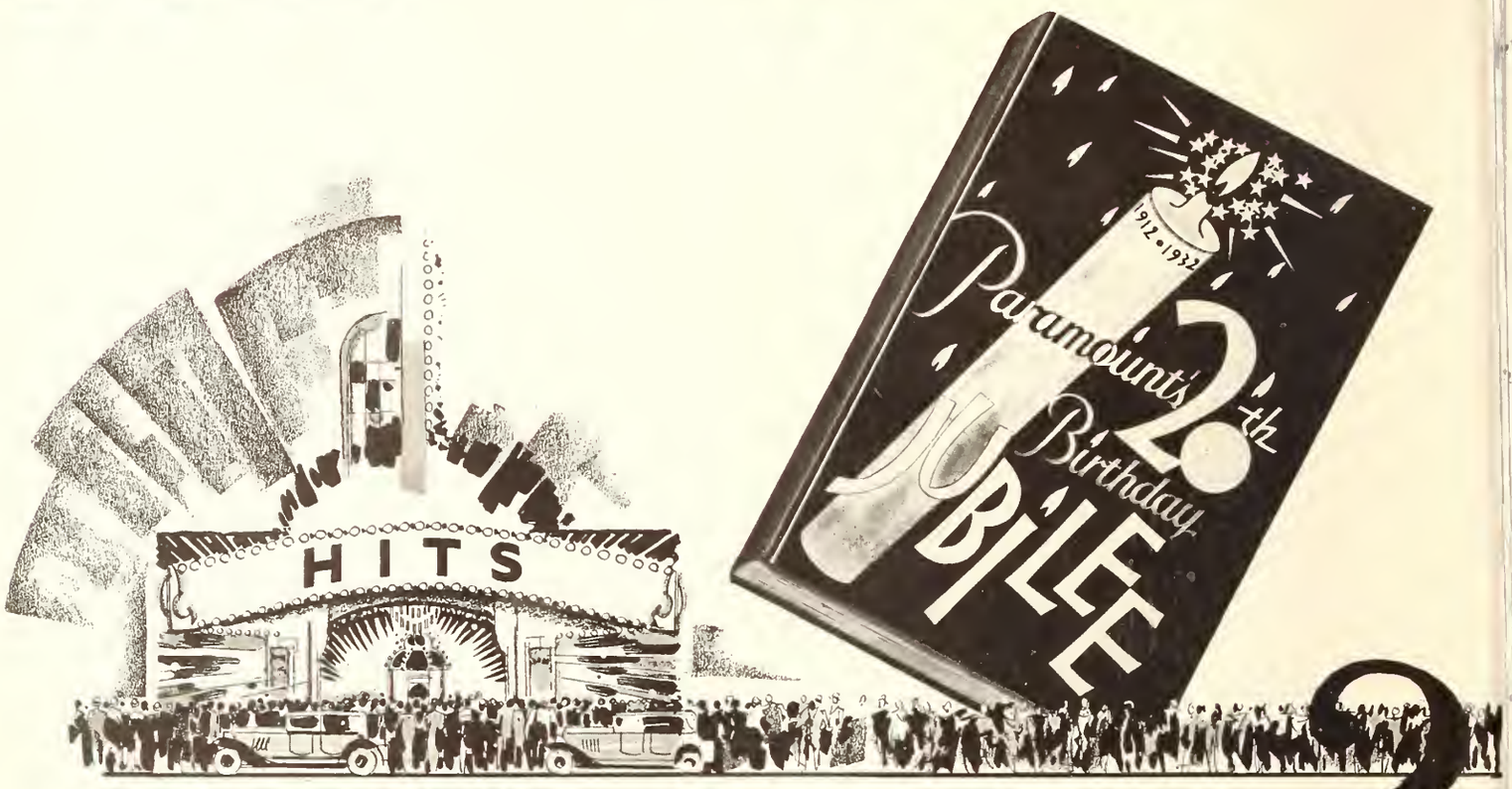
Westerns for RKO Pathe Lot

Helen Twelvetrees, Ann Harding and Constance Bennett would switch to the Radio banner if reported plans crediting concentration of Western production at the Coast RKO Pathe lot materialize.

McClintic to Direct Chatterton

Guthrie McClintic, stage director who recently signed a Paramount contract, has been assigned direction of an untitled Ruth Chatterton vehicle which goes into production in July.

EVENTUALLY..



WHY NOT NOW?

Apologies to
Gold Medal Flour



"UP POPS THE DEVIL"

Carole Lombard, Skeets Gallagher, Stuart Erwin, Norman Foster, Lilyan Tashman. Ed. Sutherland, dir.

"The LAWYER'S SECRET"

Clive Brook, Richard Arlen Charles Rogers, Fay Wray, Jean Arthur. Max Marcin, Louis Gasnier, dirs.

"THE VICE SQUAD"

Paul Lukas, Kay Francis, Helen Johnson. John Cromwell, dir.

"NEWLY RICH"

Mitzi Green, Edna May Oliver, Jackie Searl, Louise Fazenda. Norman Taurog, dir.

"THE GIRL HABIT"

CHARLIE RUGGLES. All-star cast. Edw. Cline, dir.

"WOMEN LOVE ONCE"

Paul Lukas, Eleanor Boardman, Juliette Compton. Helen Johnson, Geoffrey Kerr. Edw. Goodman, dir.

"I TAKE THIS WOMAN"

Gary Cooper, Carole Lombard. Marion Gering, Slavko Vorkapich, dirs.

"CONFESSIONS of a CO-ED"

Phillips Holmes, Sylvia Sidney, Norman Foster. David Burton, dir.

"THE NIGHT ANGEL"

NANCY CARROLL, FREDRIC MARCH. Phoebe Foster. Edmund Goulding, dir.

"THE SECRET CALL"

Richard Arlen, Peggy Shannon. Stuart Walker, dir.

"The MAGNIFICENT LIE"

RUTH CHATTERTON. Ralph Bellamy. Berthold Viertel, dir.

"HONEYMOON LANE"

EDDIE DOWLING.

TODAY..TOMORROW ..NEXT SEASON.. DEPEND ON

PARAMOUNT

"Sets Not Cowpaths," States Goldwyn, Barring the Public

In the future Samuel Goldwyn will have all his United Artists pictures made on "closed sets," with high canvas partitions completely surrounding them, in an effort to keep out everyone not directly concerned with the film's production. No exceptions are contemplated in the strict enforcement of the rule.

"This business of making common property of every new idea in picture making is a bad one," said Goldwyn. "As soon as a new production value is developed, it immediately is poorly duplicated in a dozen inferior pictures, frequently released before the carefully worked out plan can be fully realized.

"We are facing an absolute need for economy in production. That means making pictures without a minute's needless delay. I want to stop this business of making a cowpath out of our sets. The place to see pictures is in the theatre, not on the set."

The ruling goes into effect immediately, with the start of production of "The Unholy Garden."

Sign Company Suing RKO, Charging Contract Breach

Quehl Sign Co., Cincinnati, has filed suit for $74,828 against RKO for alleged breach of contract for erection of signs and marquee displays on the Albee, Palace, Lyric, Capitol and Strand at Cincinnati.

The company claims it entered into contract for the job in February, but that since then, RKO turned the work over to United Sign Co., New York, alleged subsidiary of RKO.

Portland, Oregon, Censor Board Increased to Five

The Portland, Ore., censor board has been increased from three to five members.

The new members will be women, recommended by the present board. Adoption of the plan is viewed by some operators as a political measure to gain the support of feminine voters.

Smith, Iowa MPTO Leader, Is "Too Busy for Organization"

E. P. Smith of Des Moines, who remains as president of MPTO of Iowa, though the organization has been inactive since Allied assumed control last year, is lining up houses and building others.

Smith wished the organization well at the last meeting, but said he was "too busy to give much time to the organization."

Mary, Doug Will Not Co-Star

Mary Pickford, arriving in England to join Douglas Fairbanks, said she would never again appear with her husband in any film.

Eagon in RKO Post in L. A.

George Brown, in charge of publicity and advertising for RKO coast theatres, has appointed Kenneth Eagon exploitation man for the RKO and Orpheum at Los Angeles.

Veteran Showman Dead

Carl H. Houck, 49, veteran theatre man, at one time manager of the Cincinnati Lyric, died at his home of heart failure.

America Leads In Imports of Films to Italy for 1929-30

Italian film imports in 1930 show the United States by far predominating. Of a total of 2,558,029 meters for 1929 and 3,091,134 meters for 1930, the U. S. sent 1,549,757 meters and 1,822,097 meters for 1929 and 1930, respectively.

In both years the countries importing the greatest amount into Italy, following the United States, were France, England and Germany.

Oscar Kantner Gets Post As Fox Southern Selling Head

Oscar Kantner has been appointed in charge of theatre merchandising and selling for the Southern division, Fox Theatres.

Kantner was with Paramount-Publix for 13 years handling the division of exploitation.

Netherlands Has 241 Houses With 177 Wired for Talkers

The Netherlands has 241 film houses, of which 177 are wired. The total seating capacity is estimated at 116,953, an average of 485 per theatre. Amsterdam has the greatest number of theatres.

Domestic sound equipment predominates, with 140 installations, of which German and American number 14 each, British 10 and French 1.

Warners Switch Lamm, Harpster

Julius Lamm, manager of Warners' Ohio, Mansfield, O., has been transferred to the Variety, Cleveland, with which house he was connected prior to coming here. Frank Harpster, formerly with the Majestic here, but who has recently been identified with Warner houses at Lorain and Canton, will succeed Lamm.

Bovin and Meiniker Switched

Russell A. Bovin, manager of Loew's at Canton, O., has been transferred to a similar post at the Ohio at Columbus, succeeding Ed. Meiniker, who has been appointed manager of Loew's State, Cleveland.

Ballyhoo Helps "Name" Shows in Small Key Spots

Big-name acts, prominently identified with night club and stage life in three or four of the country's big towns sometimes encounter difficulties when they reach theatres in the smaller cities.

Heavy ballyhooing and an elaborate exploitation campaign usually turn what might be a flat week into one of successful box-office proportions, as evidenced by the campaign put over for Duke Ellington's "Cotton Club" unit at the World, Omaha. A specific example of what advertising and publicity will do to make an attraction, is contained in the campaign.

Ellington was hardly known in Omaha, his only following being phonograph record fans and radio listeners who heard his broadcasts from the New York Cotton Club. But before Manager William Miskell got through with a campaign, every one in Omaha knew about Ellington and his band.

An example of local application was the tie-up made with the *Omaha Bee-News* for a benefit ball at which the Ellington orchestra played. The proceeds from this were donated to the Free Milk and Ice Fund, sponsored by the *Bee-News*, which distributes milk and ice to the needy.

Tie-up Nets Front Pages

In order not to take the edge off the engagement at the theatre, the ball was held after the band closed its last performance on Thursday night. This publicity tie-up with the *Bee-News* netted the theatre and band 1,610 lines of publicity, not to mention eight column heads, and the fact that the majority of the publicity appeared on page 1, or on page 1 of the second section.

An amusing sidelight of the campaign was a trick bet between Miskell and Ellington which brought lineage and pictures in the press. Miskell bet Ellington that he would be unable to carry his weekly salary to the bank. Ellington took him up. When pay day came he was handed the entire pay for the orchestra in pennies. Ellington was unable to lift the sack and lost his bet.

As a forfeit he had to play the piano on a flat-bottomed truck at the city's busiest intersection. The hat was passed and all donations were contributed to the paper's milk fund. The papers went for it big.

In addition to the newspaper campaign, the merchandising of Ellington included nine music store window tie-ups, and a tremendous banner 72x33 feet that covered the entire theatre front.

Special Trailer Used

As a trailer for this special attraction, Miskell conceived the idea of using a talking short of Ellington entitled "Black and Tan" a week in advance. By running two machines in the booth at the same time, they superimposed a local trailer on the musical short.

Publix Loses on Double Bill

Double feature experiment which Skouras-Publix tried at Indianapolis at the Circle has failed and the old single policy returns on Friday. The Circle has been a "white elephant." Formerly, the house was the most popular house in town, but business fell off at an alarming rate with the advent of sound.

Metaxa's Name Is Changed

Georges Metaxa, young Rumanian actor at the Paramount Eastern studio, has had his name changed to just Metaxa.

Industry Itself Is Banning Gang Film, Avers Civic Leader

Declaring that the industry itself is taking action to check the production of gangster pictures, Mrs. George C. Harrison, member of the Providence, R. I., Board of Public Safety, has announced her opposition to the suggestion of George T. Marsh, another member, that the board and local censor ban gangster films in this city.

She cited announcements of two producers that they would release no more pictures based on gangster activities, and that of another who, she said, assured her only an exceptionally good story would cause them to violate a similar policy. Marsh's specific objection was to "The Front Page."

Providence exhibitors say they wish only to cooperate with the board and Capt. George W. Cowan, police censor, yet declare that the public likes gangster films and that therefore they are money-makers. Among exhibitors who have voiced this point of view is Harry Storin of the RKO Albee, himself active in civic affairs.

Gangster films have also been defended by the Providence *Journal*, which closed an editorial in reply to Marsh by saying that "if more films had the rich, vital quality of 'The Front Page' it would be a far happier duty to report on them."

Dix in "The Home Coming"

"The Home Coming" is the title of Richard Dix's next for Radio. Bernard Schubert, who did the adaptation and dialogue for "The Reckoner," Dix's current opus in production, is writing the new screen play.

Doris Anderson has completed the script for "The Strange Woman," Radio picture authored by Ivan Lebedeff and Benn W. Lavy, and will leave Hollywood for Europe shortly. Richard Boleslavsky is directing the piece wherein Ivan Lebedeff is to have a featured lead.

Carroll in Charge for Schine

Howard G. Carroll, former manager of the Strand, Niagara Falls, N. Y., and prior to that associated with the Warner at Elmira, has been Rochester manager for Schine, heading five houses, headquarters at the Riviera.

Edward C. May, organist, was named manager of the Riviera. He formerly was manager of the Liberty, where he played a daily radio organ program.

New Title for Powell Film

William Powell's first for Warners will bear the title "The Other Man" instead of "The Co-Respondent." This is the picture in which Marian Marsh will appear opposite Powell. Allison Skipworth is also in the cast. It will be directed by Alfred E. Green.

San Diego Silent House Silenced

The Rivoli, San Diego's (Cal.), last silent house, has closed after an unsuccessful run of several months. D. L. Hill, managed for Pacific National chain.

Libraries and Spring

Spring cleaning should serve as a reminder for all managers to check into their sheet music and record libraries. See that you have all titles and make sure of ready accessibility. Where sheet music is torn, a neat pasting job will prolong life. Check into this yourself.

E. B. Coleman to M-G-M

E. B. Coleman, for the past year director of publicity for Oklahoma City Regal houses, five in the Cooper-Publix chain, has taken over new duties as exploitation manager for M-G-M in the Southwest. At the present time Coleman is in charge of exploitation for "Trader Horn" in the South. Coleman was formerly connected with Publix stage shows in New England and Florida and prior to that time managed his own stock companies on the Pacific Coast.

Corrigan to Direct "Daughter"

Lloyd Corrigan, Paramount director-writer, has received the double assignment of directing and adapting for Sax Rohmer's "Daughter of the Dragon." The production will bring Anna May Wong to the American screen once more after several years. She has been on the stage and screen in Europe for some time and recently returned to the United States to star in Edgar Wallace's "On the Spot."

A. H. Rowe Succeeds Mullen

Ben Mullen has resigned as manager of the Warner in downtown Pittsburgh, and is succeeded by A. H. Rowe, formerly of Publix. Ben Muller had been at the Warner for 10 years, having worked for Harry Davis when the house was known as the Million-Dollar Grand, before it was acquired by Warners.

Movies to Cheer Idle

Theatres in Buffalo are backing the move of Mayor Charles E. Roesch's unemployment relief committee to aid in keeping up the morale of those out of work with motion picture entertainment. The Lafayette of Charles Haymann, managed by George Mackenna, is the first downtown house to act upon the suggestion. It is offering 200 free tickets weekly for ten weeks.

City Develops Film Row

A new Film Row has developed on Hyde Street, San Francisco, with five exchanges on the avenue, four in adjoining buildings. They are Universal, United Artists, M-G-M, Fox and Radio.

La Rue Studios Chartered

A charter was filed at Dover, Del., by the La Rue Studios, capital $100,000, and represented by D. B. Hillard, A. S. Young and A. M. Welsh of Wilmington.O

Schines Acquire Three

At Piqua, O., Schines have purchased the Ohio and Mays and acquired the lease of the Bijou, dark over two years. J. Meyer Schine is arranging policies.

Fox Financial Statement Is Due May 25

The long-awaited annual financial statement of Fox Film Corp., which is expected to show earnings of slightly more than $4 a share on common stock, is scheduled to appear on Monday, after several postponements caused by differences between Harley L. Clarke, president, and Price, Waterhouse & Co., auditors for the bankers interested in the recent $70,000,000 refinancing. These differences center around the method of amortization to be used in preparing the annual statement.

Net income of $10,200,000 is expected to be reported, which will cover the annual dividend the firm has been paying on the 2,525,660 shares of combined class A and B outstanding stock. Net in 1929 was $9,469,050.

Contradicts Current Impression

Despite an impression prevalent in trade and in financial circles that Clarke and the bankers' auditors had finally agreed to two separate reports, one each based on an old and new amortization plan for product, the *Daily Investment News* editorially pointed out this week that "This suggestion (made by observers) had the jocular quality of reducing corporate accounting to absurdity. After all," stated this publication, "if figures could be turned about to show whatever results desired, there could be no reason for any income statements.

"What the report will do," it is stated, "is to analyze carefully the results which would obtain were the Price, Waterhouse system of amortization used, as against the amortization tables employed by Touche, Niven & Co., who have regularly audited the corporation's books."

Harley L. Clarke will analyze in detail the income account as certified by Touche, Niven. The annual report, as the result, will be one of the most elaborate ever issued.

Amortized on Earnings

The method of amortization regularly employed by Fox is charged on the basis of film earnings. Fifty per cent of the first six months' income from films is charged to amortization.

The Price, Waterhouse method sets forth a table which amortizes 93½ per cent of the book value of a film in 26 weeks. The contention of Clarke with respect to this is that a production's life is very much longer than 26 weeks and therefore the amortization table of the bankers' accountants was too high and would not reflect the true earnings of the corporation.

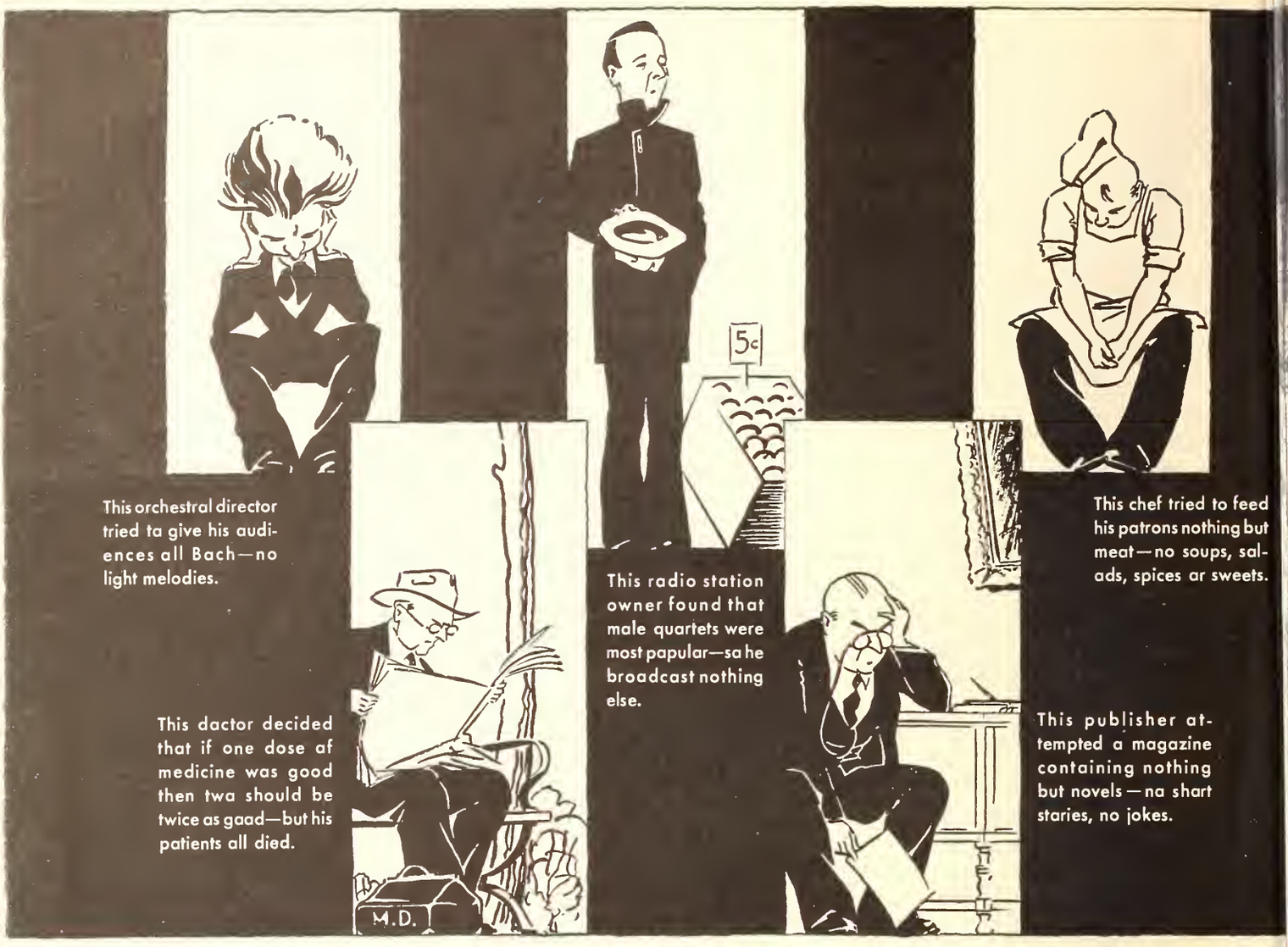
A further point made is that it would be unfair to ascribe such a drastic amortization table to the entire year 1930. This would make the amortization of film by this method retroactive.

It is possible that in computing 1931 results the corporation may adopt the Price, Waterhouse amortization tables. These have been adopted already by Paramount-Publix and Warner Brothers.

The annual meeting of Fox is scheduled for June 10, at which time new directors are expected to be named to the board, including A. H. Wiggin, chairman of the governing board of Chase National Bank.

Shortly after the annual meeting directors will convene to decide on the next dividend, due on July 15.

The meeting will be the middle of June.



"ENOUGH IS BETTER THAN TOO MUCH"

Though we've said it before, we must repeat again, "All features and no shorts make any program a dull program."

The pendulum swings from craze to craze and back again. But the wise man sits on the middle ground and knows that the keynote of success is proper balance.

Now the handwriting is on the wall, spelling the doom of the double feature. It is written in bold type in the trade press—written in shrinking figures in the bank books of countless theatre owners—and, most surely and clearly of all, it is written in the minds of the "fed-up" public, drugged with doubles and starved for a lack of laughs.

"—it is quality and not quantity that brings seekers of entertainment to the box-offiee . . . keep away from double features," says Jack Alicoate in THE FILM DAILY.

Under the banner line "Double Bill Fight To Boost Shorts" MOTION PICTURE HERALD announces "Publix Starts Building Up Shorts To Counter-balance Double Shows At Competitive Houses."

The FILM DAILY says of the short subject program—. . . . "it is far preferable to the suicide policy of double features."

Adolph Zukor is quoted in FILM DAILY as saying. "Double feature programs . . . . . work to no one's advantage."

And according to Felix Feist in FILM DAILY ". . . . . double features help to drive the juvenile trade from the theatres."



DIVERSIFIED PROGRAMS WIN!

CAPITALIZE ON *EDUCATIONAL'S* SHORT FEATURES

–exploit them
–advertise them

You can't beat a well planned diversified program. That's what your patrons want. It gets them, young and old. You simply cannot get the kids without the short fast action comedies—pictures that send them home happy and bring them back for more.

Happy patrons, balanced programs and full houses are inseparable. And there is no better balance for a diversified program than one of *Educational's* sparkling comedies or novelties.

Capitalize on these *Educational* Short Features! Tell your patrons about them in your own advertising! Exploit them in your lobby and on your marquee!

"CRASHING HOLLYWOOD"
IDEAL COMEDY

"THE BACK PAGE"
MERMAID COMEDY

"CROSS ROADS"
ROMANTIC JOURNEYS

"A FOWL AFFAIR"
GAYETY COMEDY

"GHOST PARADE"
MACK SENNETT COMEDY

"THE SULTAN'S CAT"
PAUL TERRY-TOONS

EDUCATIONAL FILM EXCHANGES, INC.
E. W. HAMMONS, President
Member, Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President

Educational Pictures
"THE SPICE OF THE PROGRAM"

$4,454,405 Net Earned by Gen'l Theatres in '30

(*Continued from page* 19)

said gross sales of theatre equipment during the first quarter of 1931 exceeded those of the first quarter of the preceding year by $850,000 and added that, greater earnings are assured when normal buying power is restored.

International Projector Corp., a subsidiary, is about to market a number of important developments, Clarke said, among them an entirely new portable motion picture projector and sound reproducing equipment of new design. The United States Navy, Clarke said, has ordered a large quantity of these machines for delivery before July 1.

Development of a compact 16 mm. pocket camera and a correspondingly small projector were announced by Clarke, who said large orders are on hand for the new product. Another development, according to Clarke, was a new camera adjustable to standard and wide film.

DeForest Sound At $25 Weekly

A new selling policy for DeForest sound equipment is claimed by M. A. Schlesinger, president of General Talking Pictures, as revolutionary in the equipment field. Exhibitors, according to the plan, get sound apparatus for $25 weekly for the first three years, $10 weekly for the next three years and without charge for the remaining four years of the 10-year contract.

The plan being retroactive, exhibitors who have paid more than the $25 rate on equipment now installed, will receive a rebate. The exhibitor has option of cancellation after three years. The new selling plan followed adoption some time ago of delivery of equipment on a down payment of $37.50.

Schlesinger said: "We are selling sound, not equipment, and we will operate in the same manner as a public utility, assuring the exhibitor uninterrupted reproduction service."

Warner-F. N. Production Is Combined; Zanuck in Charge

Warner and First National Coast production has been consolidated under Darryl Zanuck, who will report to Jack L. Warner. Hal Wallis and Lucien Hubbard are Zanuck's assistants, Graham Baker is scenario head; William Koenig remains as studio manager, and Robert Lord, Henry Blank and Ray Griffith are production executives.

Under the new plan the studios will work on a 12-month basis, with four productions in work at once instead of the present six. This results in a personnel cut of from 15 to 20 per cent. The First National writing staff has been practically eliminated.

Congrats!

Mr. and Mrs. Gene Cour of Chicago announce the birth, on Wednesday, of a son, eight pounds in weight and of vociferous disposition. Cour is of wide acquaintance in the East and Middle West through his activities in production and in behalf of various newsreels. He was in New York at the cameramen's union conference on newsreel scales, when the tidings of fatherhood came. He left for Chicago to welcome the little Cour, immediately.

Meeting Will Open H-F Unifying Work

What Harold B. Franklin calls the second phase in the development of the Hughes-Franklin circuit, will be inaugurated with the chain's first convention, to be held in Dallas starting Monday. Franklin arrived in New York this week and the Dallas convention will be the final business of major importance during his trip. The second phase referred to is that of consolidation and detailed organization of the circuit.

The first convention of theatre and division managers is to be held in Dallas, he states, because that is division headquarters for the Texas-Oklahoma group comprising 65 houses. Harold Robb and Ed Rowley, former owners of the R. & R. circuit taken over by Hughes-Franklin, are heads of this division.

Hoyts, Union in Buying Deal For 50 Australian Theatres

Hoyts Theatres and Union Theatres, Ltd., of Australia, have pooled 50 theatres and contracts have been signed for 10 years, after three months of negotiations.

Distributors look upon the deal as the first move of the two circuits to dictate rental terms to distributors since the merger eliminates all competition, making them one buying group.

Ira Simmons Made Talking Picture Epics Sales Head

Ira Simmons has joined Talking Picture Epics as sales manager, following his recent resignation from FitzPatrick Pictures, where he was head of distribution.

He succeeds M. J. Weisfeldt, who plans independent distribution, though retaining his interest as vice president and director of Epics.

United Artists Holds First Sales Meeting in New York

United Artists' two-day national sales meeting was held last week at the home office with district managers in attendance. Al Lichtman presided.

Lesser Goes to Coast

Sol Lesser has left for the West Coast, where he will represent Carl Laemmle as his associate. He will return to New York in three months to handle "U's" circuit.

Columbia Offers 26 Features, 104 Shorts in '31-32

Plans have been completed for the three regional conventions of Columbia Pictures to be held the end of the month. The first will be at the Park Central Hotel, New York, May 27, 28, 29. The second will be at the Congress Hotel in Chicago for Middle Western and Southern sales people on May 31, June 1 and 2, and the third at the Roosevelt in Hollywood, June 6, 7, 8.

Joe Brandt, president; Harry Cohn, vice-president in charge of production; and Jack Cohn, treasurer, will attend all meetings, in company with the home office executives of the various departments.

New season product will be announced, consisting of 26 features, 104 shorts and two series of Westerns, one of them the group of eight Buck Jones Westerns. The company has acquired for distribution a new series of 13 animated cartoons, called "Scrappy," produced by Charles Mintz, creator of Krazy Kat for the screen. The central figure is a little boy. The Eddie Buzzell series of 13 "Bedtime Stories for Grownups" will be continued.

Columbia has secured a Fannie Hurst story, tentatively titled "Park Avenue," and rights to "The Rented Body," Rupert Hughes story.

Phil Dunas and Ben Benjamin have been appointed district managers for the mid-West and Middle States respectively. Dunas will have headquarters in Chicago and Benjamin in Kansas City. J. R. Beale has been made manager of the Portland exchange and Bob Garland manager of the Denver exchange.

Link Nathanson to Canada Chain

Evidence continues to arise supporting the belief that N. L. Nathanson, former Famous Players Canadian official, is organizing a theatre circuit across Canada. Thirty houses are said to be already in the chain, and formal announcement of their acquisition by a Nathanson company is expected to be made as soon as the Canadian government's investigation of the Dominion's film industry quiets down.

New support for the belief comes from various points in Canada. At Toronto those close to Nathanson have stated that British film interests will shortly have a chain outlet in the Dominion, while it is understood at Kitchener, Ont., that the "Nathanson syndicate" has purchased a site for a theatre there. Also a number of theatres have changed hands in the Maritime provinces, inquiry concerning which has brought the acknowledgment that the purchases were not made for Famous.

MGM Staff at Conference

M-G-M staff employees from various southern cities attended the semi-annual conference at the Jung Hotel, New Orleans.

CHICAGO FILM ROW

Illinois Owners Ready to Fight Operators' Bill

Illinois exhibitor leaders are marshaling opposition throughout the state to the McCluggage bill, which seeks to require an operator for every projection machine. It is frankly admitted that the bill, which will be put to a vote in the house within the next week or two, cannot be defeated without the united opposition of state exhibitors. The bill was recently reported out of the house judiciary committee favorably by a vote of 18 to 16.

The McCluggage bill is proposed as an amendment to existing fire prevention statutes and has the backing of Illinois locals of the M. P. Projectionists' Union, and affiliated labor organizations. It provides that: "Each machine used for the projection of motion pictures in any theatre or building where motion pictures are displayed to the public, at all times during the operation of the projecting machine shall be under the immediate supervision and physical control of a competent operator."

Jack Miller, head of the Exhibitors' Association, Chicago, states that inasmuch as even the smallest theatres in the state are now equipped with a minimum of two projection machines, the bill would require all Illinois exhibitors to employ a minimum of two operators.

The present agreement between the exhibitors in Chicago and the projectionists' Chicago local for the employment of two men in the sound booth terminates next January first.

Opposition to Illinois Censor Bill Expected to Defeat It

Industry leaders in Chicago assert that the Ryan state censorship bill will be reported out of committee favorably within the next ten days, but are of the opinion that opposition to its passage is sufficient to defeat the bill when it is put to a vote in the house.

Significant support was lost for the bill during the week when Mrs. A. O. Brooks, chairman of the Joint Committee on Motion Pictures of the Illinois Cook County Federation of Women's Clubs, announced that the committee would not send representatives to Springfield in support of the bill.

Independent May Take 2 Fox Houses on Cooperative Plan

According to widely circulated Chicago reports, Fox will turn over the Sheridan and Terminal theatres to Courshon & Solomon on a cooperative operating policy in the near future. Both operators deny the report.

ON WABASH AVENUE

CHICAGO

AFTER being elevated from assignments in smaller theatres to the post of master of ceremonies at the Oriental, Al Evans, bandmaster, made the mistake of taking his new position in life too seriously. It was reflected in his demeanor on stage and in his treatment of his musicians and other associates. It brought about an investigation of his professional conduct by the Chicago Musicians' Union, on the completion of which his suspension for three weeks was ordered. During the suspension period, Balaban & Katz decided Evans' temperament was not compatible with the organization's stage requirements. Evans was not reassigned. "An object lesson for swelled heads," is the official comment of union officials.

▲ ▲ ▲

The Chicago Fox office announces the appointment of Jack Darrock, formerly with Pathe News, as the new district manager of Movietone and Metrotone News. Associated with Darrock on his district sound and camera staff are, Charles Geis, Irving Korenman, Ed Morrison, Phil Gleason, and Emil Montenuro.

▲ ▲ ▲

Douglas Leishman, supervisor of Universal exchanges, was taken seriously ill while attending the company's second sales meeting at the Stevens Hotel here. His condition was reported improved early in the week at the Michael Reese Hospital where he is recuperating.

▲ ▲ ▲

Harry Rudda, former manager of the Lane Court theatre, has been appointed manager of the Maryland by B. & K.

▲ ▲ ▲

Dave Bader made a radio debut on WCFL last week. His topic was his experiences with John Drinkwater during the preparation of material for Carl Laemmle's biography.

▲ ▲ ▲



Carl Laemmle

Carl Laemmle was obliged to forego his customary trip to the Kentucky Derby in favor of home office business last weekend. His original plans were to make the Kentucky classic and return to Chicago to meet Carl Jr.

Junior Laemmle arrived the first of the week and proceeded on to New York after a brief visit here.

▲ ▲ ▲

The Joint Committee on Motion Pictures of the Cook County Federation of Women's Clubs has withdrawn its support of the state censorship bill which goes to the house for a vote within the next week or two, exercising a woman's privilege—to change her mind!

▲ ▲ ▲

Good exploitation material for "City Lights" has been originated by Irving Mack, who is supplying trailers announcing the stunt. The idea embraces the staging of Chaplin imitation contests on the theatre stage each night of the picture's run, contest winners to be chosen from among the nightly winners on the final night of the run, with the audiences acting as judges. Theatre passes are to be offered as prizes.

▲ ▲ ▲

Tom Reidy's Windsor Park was sold to Gallos Bros.

▲ ▲ ▲

Joe Montana is back in town after an extended vacation.

▲ ▲ ▲

Steve Bauer, veteran Milwaukee exhibitor, seen hand-shaking on Film Row during the week.

▲ ▲ ▲

Dan Fortunato (Lorraine theatre) will take over the late Joe Paley's Empire, about June 15th, according to reports.

KANE

Fete Week Hurts Chicago Grosses

Theatre business in Chicago gained little from Jubilee Week, even houses in the Loop, where activities and demonstrations centered, falling off. Neighborhoods suffered severely at the box office. On "State Street Night," with an estimated 1,000,000 people in the Loop, houses had no use for people in the Loop, houses failed to reach capacity.

Free admission attractions in the Loop are held responsible for the poor showing. Neighborhood house operators, as a result of entertainment centering in the Loop, generally reported business at its lowest point of the year.

Maberry Has 2 Of Proposed Chain

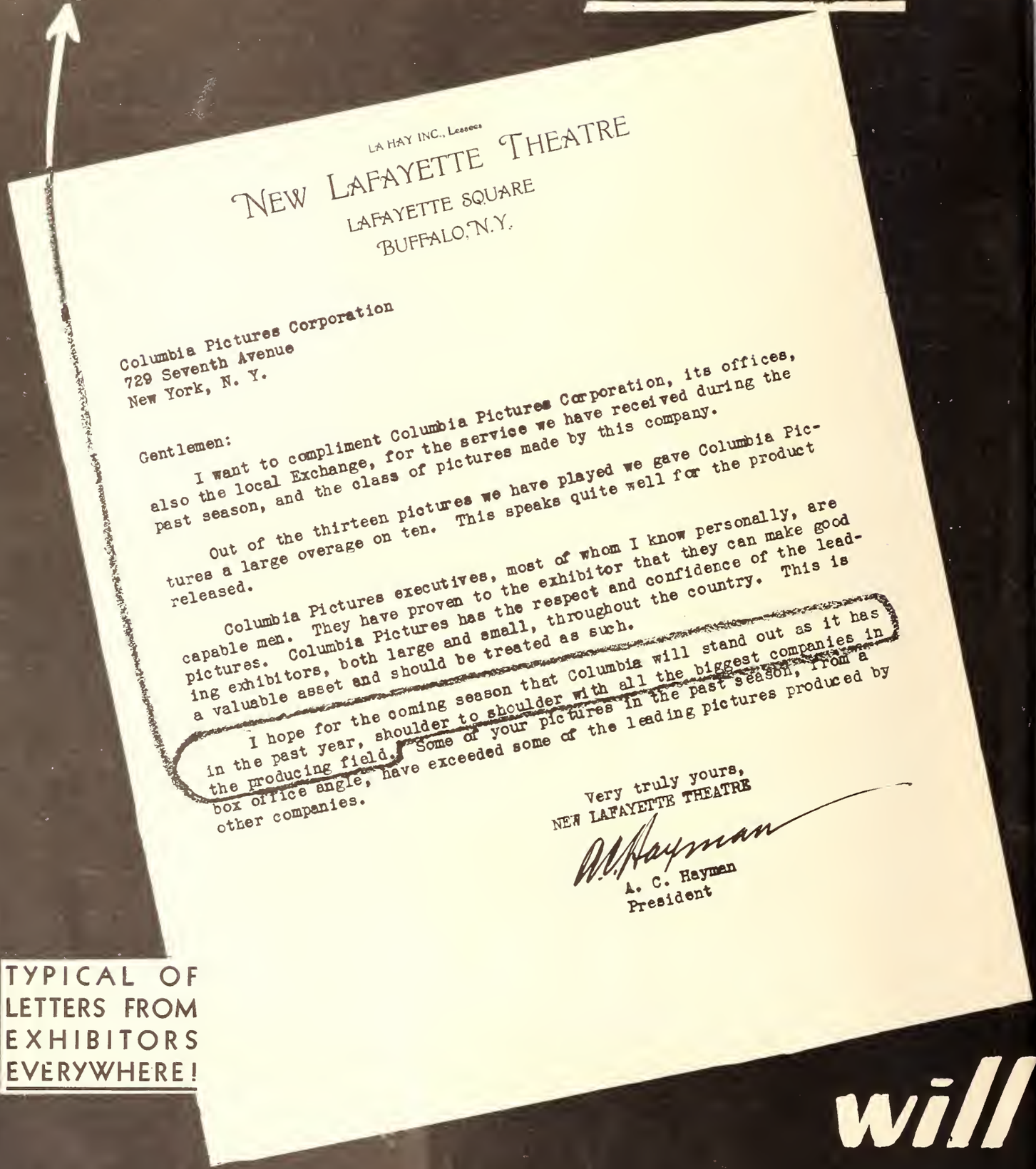
Cecil E. Maberry, former general sales manager for Columbia, is making rapid progress with his new circuit of Missouri theatres, the latest of which, the "Lou-Mo" has been opened in Louisiana, Mo. This, with his Strand, in Vandalia, Mo., forms the nucleus of a proposed string to cover the entire Northeastern part of the state.

The "Lou-Mo" is a two-story structure with stores. It is equipped with RCA Photophone and has a capacity of 750 seats.

Louisiana has been without a theatre for the past year, residents being forced to drive to neighboring towns for pictures.

The publicity and exploitation campaign for the opening was handled by Dan Roche, of Chicago.

OUR REPLY TO A GREA
"COLUMBIA WILL S



LA HAY INC., Lessees

NEW LAFAYETTE THEATRE
LAFAYETTE SQUARE
BUFFALO, N.Y.

Columbia Pictures Corporation
729 Seventh Avenue
New York, N. Y.

Gentlemen:

I want to compliment Columbia Pictures Corporation, its offices, also the local Exchange, for the service we have received during the past season, and the class of pictures made by this company.

Out of the thirteen pictures we have played we gave Columbia Pictures a large overage on ten. This speaks quite well for the product released.

Columbia Pictures executives, most of whom I know personally, are capable men. They have proven to the exhibitor that they can make good pictures. Columbia Pictures has the respect and confidence of the leading exhibitors, both large and small, throughout the country. This is a valuable asset and should be treated as such.

I hope for the coming season that Columbia will stand out as it has in the past year, shoulder to shoulder with all the biggest companies in the producing field. Some of your pictures in the past season, from a box office angle, have exceeded some of the leading pictures produced by other companies.

Very truly yours,
NEW LAFAYETTE THEATRE

A. C. Hayman
President

TYPICAL OF LETTERS FROM EXHIBITORS EVERYWHERE!

will

A COMPLETE LINE-UP of STARS, A

that will STARTLE

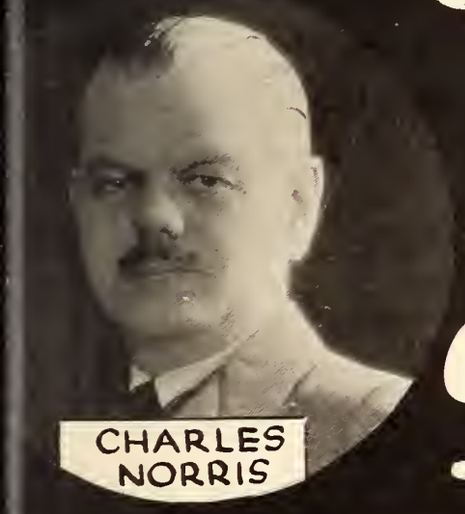
HOWMAN—
ND OUT THIS YEAR!"

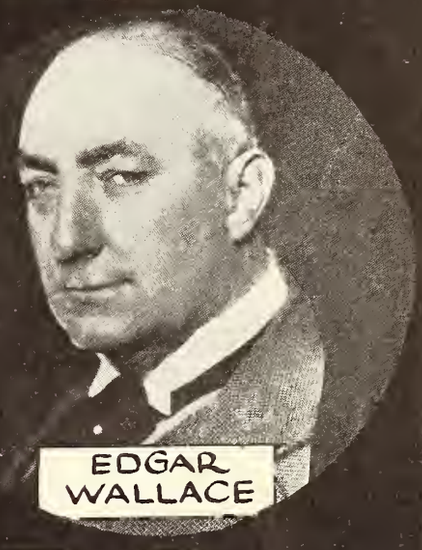

FANNIE HURST


RUPERT HUGHES


URSULA PARROTT

Just a flash of what


CHARLES NORRIS


EDGAR WALLACE

COLUMBIA

ive you next season!

THORS and DIRECTORS for 1931-32

THE INDUSTRY!

PASSING IN REVIEW

This department does not attempt to predict the public's reactions to pictures. It does, instead, present detailed and accurate information on product, together with the frank and honest opinion of the reporter.

Daddy Long Legs

(Fox)

Strong Attraction

One of the best Cinderella stories ever written (and the whole world loves a Cinderella tale) has reached the talking screen in "Daddy Long Legs" with two of the most popular stars and a splendid supporting cast to put it over. Janet Gaynor does the best job she has done since "Seventh Heaven" and Warner Baxter gives another of his smooth, satisfying performances as the "Daddy Long Legs" to Miss Gaynor's Judy Abbott.

Made famous on the stage by Ruth Chatterton, and on the silent screen by Mary Pickford, the lovable orphaned Judy returns once more as an ideal character for Janet Gaynor. To all of the best elements of the stage story have been added a smart modern treatment and excellent dialogue. Under the direction of Alfred Santell, Fox has given the picture all that could be given it in the way of settings and production.

Equally as important, it is one of the rarest of entertainment types, a picture that will satisfy almost anyone. It is good for the high school trade, for the family trade, for the downtown trade or the neighborhood trade. If you like your pictures smart there is plenty of smartness; if you like some tears prepare to shed them; if you prefer laughs you'll get your money's worth. And it is clean as a whistle from the fade-in to the fade-out.

Add to the above portion Una Merkel, that Southern youngster who is most excellent as a screen comedienne; Claude Gillingwater, who does the old butler-secretary, Riggs, to perfection; John Arledge, who knows his collegiate stuff, and a bright youngster named Kendall MacComas who pretty nearly steals the orphanage sequence, and you have something to talk about.

"Daddy Long Legs" is the story of the little orphan girl, Judy Abbott, who never remembered her parents, but has grown to beautiful young girlhood in an orphanage. There she is seen and adopted by Jervis Pendleton, a wealthy young bachelor who never permits her to know who is responsible for her good fortune. She only knows him by the name she has given him, "Daddy Long Legs." He sends her to a fashionable girls' boarding school where, in spite of her past, she becomes the most popular girl in the school. At her commencement she graduates *magna cum laude* and is the class valedictorian. Of course Pendleton finds himself in love with her, and permits her finally to meet her "Daddy Long Legs" in one of the cleverest fade-out scenes in a long time.

Those concerned with this production are to be congratulated that they did not do the obvious thing, give the audience reel after reel of orphanage sob stuff. There is just enough to plant the reason why Judy Abbott is there and why she deserves a better break. Pendleton comes into the picture, sees her plight and she is whisked away into a charming collegiate atmosphere in which she blooms like a rose. The kid stuff and the collegiate stuff are happily done, with an understanding of the psychology of both. Sonya Levien, the adaptor, did an admirable piece of work in bringing the story right up to the minute, aided by S. N. Behrman, who is credited with the additional dialogue. As has been said before, Alfred Santell has directed the production most intelligently.

Comedy, cartoon or musical shorts will do well with this film.

Produced and distributed by Fox. Directed by Alfred Santell. Story by Jean Webster. Adaptation by Sonya Levien. Additional dialogue by S. N. Behrman. Photographed by Lucien Andriot. Sound Engineer, Donald Flick. Release date, June 14, 1931.

CAST

Judy Abbott.....Janet Gaynor
Jervis Pendleton.....Warner Baxter
Sally.....Una Merkel
Jimmie.....John Arledge
Riggs.....Claude Gillingwater
Wykoff.....Edwin Maxwell
Mrs. Semple.....Effie Ellsler
Freddie Perkins.....Kendall MacComas
Mrs. Pendleton.....Kathlyn Williams
Mrs. Lippett.....Elizabeth Patterson
Miss Pritchard.....Louise Closser Hale
Katie.....Martha Lee Sparks
Gloria.....Sheila Manners

Leo Meehan

The Good Bad Girl

(Columbia)

Thrills and Comedy

Despite the fact that this is another gangster film, it has elements in it of the type of material which should prove popular entertainment for most audiences. There is comedy to counterbalance the dramatic bits, and a thrill or two which adds to the effectiveness of the film. But it is by no means a picture for children to view.

The story concerns a gangster's girl, who attempts to leave the life of crime, which has been hers by marrying into a wealthy family, via the scion of a fortune, at just the moment when her former fiance is the object of a police search for a murderer. When he is captured shortly after, he naturally believes the girl had informed the police and then deserted him.

In an effort to save the life of her husband, she visits the murderer. But the newspapers give away her secret, and she leaves her husband to go to work after her baby is born. The murderer makes good an escape from jail, and tries to kill the girl, but, of course, she is saved at exactly the right moment. The expected reconciliation with her husband follows.

Mae Clark does an exceptionally fine piece of dramatic acting as the heroine, and Jimmy Hall is almost equally as competent in his role opposite. Robert Ellis does well in the heavy role, and Marie Prevost supplies much of the comedy. The rest of the cast is satisfactory. The direction of R. William Neill is good.

Play light comedy and cartoon shorts with this film.

Produced and distributed by Columbia. Directed by R. Wm. Neill. Assistant director C. C. Coleman. Story by Winifred Van Duzer. Continuity and dialogue by Jo Swerling. Cameraman Teddy Tetzlaff. Film Editor Edward Curtiss. Sound Engineer Henry Connors. Art Director Stephen Gooson. Technical Director Edward Shulter. Release date May 20, 1931. Footage 6555. Running time 73 minutes.

CAST

Marcia.....Mae Clarke
Bob Henderson.....James Hall
Trixie.....Marie Prevost
Tyler.....Robert Ellis
Mrs. Henderson.....Nance O'Neil
Mr. Henderson.....Edmund Breese
Donavan.....James Donlan
Pagano.....Paul Porcasi
Roach.....Paul Fiz
Moreland.....Wheeler Oakman
Spike.....George Berliner

The Lawyer's Secret

(Paramount)

Drama That Clicks

"The Lawyer's Secret," through intelligent handling both in story and acting, becomes a thoroughly delightful and interesting picture. The preview audience which greeted it found it much to their liking and it rates as very good screen fare.

Charles Rogers, formerly known as "Buddy," gives the surprise performance of the picture. As the weak brother who is an accomplice to a murder, Rogers has a role that even a veteran performer would find difficult. And he plays it for all its worth, turning out a performance that is most creditable and shows he has unpredictable possibilities along dramatic lines. Clive Brook and Richard Arlen are two other important members of the cast whose work is outstanding. Fay Wray and Jean Arthur supply the love interest and do it well.

The direction by Louis Gasnier and Max Marcin is good. The story is heavy with suspense and drags a bit at times. Further cutting may eliminate this.

The story, by James Hilary Finn, has a clever plot and it is well told. Rogers as the rich lad who spends his time in gambling becomes involved with Francis McDonald in a murder. Richard Arlen, a sailor, is arrested and found guilty of the crime through a chain of circumstantial evidence. He is to be hanged for the murder of which he is innocent. Rogers has confided in his attorney, Brook, who is engaged to Miss Wray. Brook cannot break a client's confidence and finds himself in a tough spot. All works out, though, when Arlen's pals and Miss Arthur, his girl, find the Weazel (MacDonald) and he admits his guilt.

Rogers, confessing, goes to the penitentiary to serve a short term, while MacDonald is to be hanged.

Rogers' role has no love interest in it and is a part much unlike anything he has ever done.

Use strong comedy shorts here for best results.

Produced and distributed by Paramount. Directed by Louis Gasnier and Max Marcin. Story by James Kilary Finn. Adaptation, dialogue and screen play by Max Marcin and Lloyd Corrigan. Photographed by Arthur Todd. Release date, June 6, 1931. Footage, 5,642. Running time, 63 minutes.

CAST

Drake Norris.....Clive Brook
Laurie Roberts.....Charles Rogers
Joe Hart.....Richard Arlen
Kay Roberts.....Fay Wray
Beatrice Stevens.....Jean Arthur
The Weazel.....Francis McDonald
Madame X.....Harold Goodwin
Red.....Sid Saylor
Tom.....Lawrence LaMarr
Baldy.....Robert Perry
District Attorney.....Wilhur Mack

William Crouch

Monsters of the Deep

(Talking Picture Epics)

Interesting

The interest of this film lies not in story, of which there is necessarily little or none. It is a saga of the deep sea fish of the Southern waters, telling the story of big game under the

surface and some little of the commercial fishing, which is in itself a fascinating pursuit.

Harold Austin and his party, off on a trip of exploration for a closeup of the lives of the giants of the ocean, meet with adventure, color and a good deal of excitement. The waters off the west coast of Mexico and Magdalena Bay form the locale.

The group go aboard the ships of the great tuna fleet, and look in on the pursuit and capture of tuna, weighing anywhere from a few pounds to one ton. A particularly interesting part of the film is the picturization of several battles which the party has with sharks. The climax is extremely effective, being the record of the killing and capture of a devil fish, after a keenly exciting battle.

On the whole, the film is splendid entertainment, fast moving, and interesting, but of course, lacking story continuity.

Balance your program with dramatic shorts, in particular, with perhaps a comedy or cartoon.

Produced by Harold Austin. Distributed by Talking Picture Epics. Photography by Jack Draper. Film Editor Grace McKee. Release date May 15, 1931. Footage 5300. Running time 59 minutes.

Defenders of the Law

(W. Ray Johnston)

Weak

This is a weak and altogether too sugary film to be rated as anything in particular beyond just another motion picture. It is a police and gangster story in which the police, of course, get all the glory, and the gangsters are foiled.

The principal gang leader is supposed to represent, apparently, one of the country's most notorious strayers from the straight and narrow, but the role is rather badly overdone, consequently being highly ineffectual. The captain of the police is, naturally enough, in love with the daughter of the leading official of the town, and the gangster is his war buddy.

He threatens to clean up the town, but it is too unreal and obviously fictitious to be anything like true. John Holland plays the hero and, of course, he gets his man in the most approved style. Also he gets the girl, played by Catherine Dale Owen, who incidentally has very little to do. Even the gang of henchmen surrounding the leader cannot stop the brave police captain.

Circuit House Opens May 29

The Avalon, second house acquired by Allied Theatres of Toledo, will open May 29. Straight pictures will be the standing policy, with four changes weekly.

Richman Finishes Vaude Tour

Harry Richman, headlining the stage show at RKO Albee, Cincinnati, is leaving for New York on termination of his local engagement to join Zeigfeld's Follies.

Suicide Before Sentence

Magistrate Charles Hopewell of Ottawa, Canada, committed suicide, before sentencing four members of Local 257, found guilty of damaging the P. J. Nolan theatres.

"Mother's Millions" Changed

Universal has come to the conclusion that "Mother's Millions" as a title lacks drawing power. So, the new one will be "The She-Wolf of Wall Street."

Last Legitimate Closes

The Rialto, last legitimate house in Tampa, Fla., has been sold and will be converted into stores. It was built in 1924.

SHORTS

Knights in Khaki

(Falcon)

Good For Juveniles

The first of the Falcon Production, Boy Scouts series of shorts, stacks up as first-rate amusement for the younger generation. There is plenty of comedy and story material in the piece which has been well developed. In the cast Scout Edward Royale and Rita Darwyn have the leads, with Silverlight, thoroughbred pony stallion, in a prominent part. The story concerns a ball game and what happens when the losers try to get even with the winners, by seriously injuring the team's manager. How Boy Scouts are equipped for emergencies is plainly brought out. The picture in no way is propaganda, but is capable of standing upon its own merits as entertainment. Direction and acting are satisfactory. For good clean entertainment this will fill the bill.—Running time, 22 minutes.

Believe It or Not—No. 9

(Vitaphone)

Good

This number of the series, though excellent in subject matter and satisfactory in presentation, has a bit too much Mr. Ripley in evidence. The odd incidents and events are told and pictured, for the most part through a picture camera, at a drawing room lecture. One of the oddities, a boy who plays the piano while wearing mittens, is seen performing. Interesting and worth playing.—Running time, 9 minutes.

Handy Guy

(Vitaphone)

Only Fair

This is the debut of Earle Sande, famous jockey, on the screen. It should be his last appearance as well, for as an actor, he just isn't. The supporting cast is little better, and the story, naturally difficult, is weak. The race shots are newsreel pickups, and Sande is not shown closeup at all. Furthermore, he loses the race, but his girl comforts him. Running time 15 minutes.

The Bull Thrower

(Radio)

Funny

A humorous cartoon number, with Toby the Pup doing a bit of bull throwing for a change. Good lines throughout, but ends a trifle sharply when Toby takes a boat out of the moon. A good spot of amusement anywhere.—Running time, 7 minutes.

The Real Estaters

(Paramount)

Fine

Smith & Dale play the lead in this comedy of two real estate men who are trying to sell lots located on an island used as a garbage dump. A young girl arrives and they attempt to sell her the property, but it develops that she is after the income tax report they failed to file. This after they had bragged about their business. The partners fight regularly and it is uproariously funny. The lines are vastly amusing and mostly new. This comedy should go over with almost any audience. A Broadway audience never stopped laughing. Ray Cozine directed.—Running time, 10 minutes.

Diamond Experts

(RKO Pathe)

Excellent

A Grantland Rice Sportlight, and as usual with these numbers, it is great stuff from the sports angle. Exhibitions by Ty Cobb, Jack Coombs, Dazzy Vance, and a group of scenes in which the Yankees and Athletics participate in New York are the meat of the matter. Each diamond star takes a turn telling something about the game and his position. The baseball fans will doubtless devour it, and anyone, sportingly inclined, should enjoy it.—Running time, 10 minutes.

Water Bugs

(RKO Pathe)

Great

Johnny Weismuller supplies the splendid exhibition of swimming and diving in this great sport subject, and Stubby Krueger does the comedy end of it. The season is perfect for it and the short is as good as anyone could ask for. Pretty bathing girls do no harm to the subject at all. The highlight is an underwater boxing match. A great number.—Running time, 10 minutes.

The Mail Man

(Paramount)

Amusing

This easily rates as one of the most amusing of the Talkertoon series. The mail man travels far and wide, one of his visits being to Davy Jones' locker. The adventures are very funny and decidedly odd. The short keeps going at a fast pace and has more than a few laughs. Play it.—Running time, 6 minutes.

Against the Rules

(RKO Pathe)

Just Fair

Only a comedy and nothing more. Franklin Pangborn succeeds in gathering a few laughs with his impersonation of a woman. Ed Dearing as the detective is just what that has been since the film began. Tom Dugan is satisfactory and Wade Boetler does well enough as the hotel manager. The comedy gets by but that is all. —Running time, 19 minutes.

Jean Harlow in New York

Jean Harlow is visiting New York for eight weeks, following Coast work in "The Secret Six," "The Iron Man," "The Public Enemy" and "Blondie." She will return for "Queer People."

RKO to Install Vaude

The RKO Sheridan Square in the fashionable East Liberty district, Pittsburgh, will add vaudeville to picture programs next September.

Warners Readying Another House

The new Warner theatre at Morgantown, W. Va., is rapidly nearing completion and will open soon.

Wm. Whitman Dead

William S. Whitman, Ohio film man and founder of the first Cleveland film cleaning establishment, died after an illness of two weeks.

ON THE DOTTED LINE...

Columbia

Robert Kortman in "Branded." . . . John Mack, Katherine Givney in "Lover Come Back." . . . June Clydem, John Wayne, Forrest Stanley, Nena Quartaro, Susan Fleming, Loretta Sayers, Hugh Cummings in "Arizona"; George Seitz, direction. . . . Evelyn Brent, John Francis Dillon, Conrad Nagel, Charles Bickford, Roland Young, William Farnum, Gwen Lee, Leslie Fenton in "Pagan Lady"; Harry Edwards, producer. . . .

Fox

Elissa Landi, Allan Dinehart, Victor McLaglen, Una Merkel, Theodore Von Eltz in "Wicked"; Allan Dwan, direction. . . . James Dunn in "Bad Girl." . . . Janet Gaynor, Charles Farrell, J. P. Huntley, Jr., in "Merely Mary Ann"; Henry King, direction. . . . Lina Basquette, Jean Harlow, Liela Karnelly, Eleanor Hunt, Warren Hymer, Spencer Tracy in "Goldie." . . . Crauford Kent, Claude King, Lois Moran, Myrna Loy, Greta Nissen, Jean Hersholt in "Transatlantic"; William K. Howard, direction. . . . George O'Brien in "Trailing"; Irving Cummings, direction. . . .

M-G-M

Sally Blane in "The Star Witness"; William Wellman, direction. . . . Tom McGuire, William Bakewell, John Miljan, Roscoe Ates, Mary Alden in "Politics"; Charles F. Reisner, direction. . . . Helen Hayes, Neil Hamilton, Ruth Selwyn, Lewis Stone in "Lullaby"; Edgar Selwyn, direction. . . . Buster Keaton, Anita Page in "Sidewalks of New York"; Jules Whites, Zion Myers, direction. . . .

Monogram

Bill Cody, Andy Shuford in "Dugan of the Bad Lands"; Robert N. Bradbury, direction.

Paramount

Marlene Dietrich in "The Lady of the Lions"; Josef von Sternberg, direction; Bartlett Cormack, original story. . . . William Boyd, Lilyan Tashman, Regis Toomey, Sally O'Neil, James L. Crane, Charles Trowbridge, Martha Mattox, Charles D. Brown in "Murder by the Clock"; Edward Sloman, direction; Bartlett Cormack, adaptation. . . . Clara Bow in "Manhandled." . . . Jed Prouty, Ned Sparks, William B. Davidson, Charles, Trowbridge, Selmer Jackson, Eugene Pallette, Charles D. Brown, Frances Moffett, Harry Beresford, Claire Dodd, Richard Arlen in "The Secret Call." . . . Eugene Pallette, Stuart Erwin in "The Marines Have Landed." . . .

Radio

Ina Claire in "Folly"; story by Mel Baker, William B. Jutte. . . . John Halliday, Gladys Gale, Ruth Weston, Alfred Cross, Mary Astor, Edward Everett Horton, Robert Ames, Noel Francis in "Nancy's Private Affair"; Gregory La Cava, direction; Doran Cox, assisting. . . . Bert Starkey, Roberta Gale, Frank Sheridan in "The Reckoner." . . . Lucy Beaumont in "Full of Notions." . . .

RKO Pathe

Georgette Rhodes, Comtesse Margot De La Falaise in "Common Law." . . . Earl Baldwin, writer and screen play for "Eddie Cuts In." . . .

Sono Art-World Wide

June Colyer, Eddie Dowling in "Honeymoon Lane." . . .

Tiffany

Clara Kimball Young, Marion Nixon, Yola D'Avrill, Morgan Wallace, Eddie Lambert, Lorin Raker, Thomas Jackson in "Women Go On Forever"; James Cruze, producer. . . .

United Artists

Sidney Toler in "Ground Hogs." . . . Ben Hecht, dialogue of "Queer People"; Leo McCarey, direction. . . . Paul Muni in "Scarface"; Ben Hecht, dialogue; Howard Hawks, direction. . . . Barbara Weeks, five-year contract, and in "Palmy Days." . . .

Universal

Dorothy Burgess, Leo Carrillo in "Lasca of the Rio Grande." . . . Lew Ayres, Anita Louise in "Heaven on Earth." . . .

Warner-First National

Jack Holt in "The Star Witness." . . . Marion Marsh in "Mr. Hercules." . . . James Cagney, Walter Huston in "Blue Moon Murder Mystery." . . . Edward G. Robinson in "The World Changes"; original story by Wilson Mizner, Waldemar Young. . . . James Cagney, Joan Blondell in "Larceny Lane"; story by Kubec Glasmon, James Bright. . . . Roy Del Ruth, direction "Safe in Hell" by Houston Branch. . . . Dita Parlo, Bebe Daniels, Warren William, Allan Mowbray in "The Honor of the Family"; Lloyd Bacon, direction. . . . Doris Kenyon, Dudley Digges, Alan Mowbray, June Collyer, Montagu Love, Lionel Barrymore, Ralf Harolde, Charles Middleton in "Alexander Hamilton." . . . Doris Kenyon, Alison Skipworth, Lumsden Hare, Ethel Grift, Arthur Clayton, Douglas Gerrard, Harrington Reynolds, Colin Campbell, Amar N. Sharma, Huspin Ansari in "The Other Man." . . .

Forbes, Southern Exhibitor, To Europe for Phototone

B. M. Forbes, manager of the Capitol theatre at Tchula, Miss., sailed from New York this week on the Europa for a European trip, in the interests of Phototone Equipment, of Indianapolis. Forbes was associated with this company as sound engineer before locating in Tchula nine months ago. He will supervise the demonstration, sale and installation of a new portable talkie outfit which the company has recently invented, and which will take him to every country in Europe, with the exception of Germany. During his absence, the theatre in Tchula will be managed by Mrs. Forbes.

The Tchula Rotary Club, of which Forbes is a member, has appointed him as their delegate to the International Rotary Convention which is to be held in Vienna, Austria from June 22nd to 26th.

Fox West Coast Turns Back 5 In Washington; Gets Three

Fox West Coast has turned back five houses in Southwest Washington, and has acquired three houses in Olympia, Wash., making an additional investment of $100,000.

Ed Dolan, former Northwest theatre magnate, has resumed control of the Aberdeen, Wash., theatres. Two years ago, Dolan sold the houses to Fox.

Member Sues Union Heads

Herman Miller is suing officers of Musicians' Union No. 6, San Francisco, for $25,000, claiming they overstepped their powers in suspending him.

Golf Tournament This Month

The semi-annual Film Trades golf tournament will be held at the Lake Merced Golf Club, San Francisco, late this month.

IN THE SALES FIELD

Dietrich Film Imported

Associated Cinemas of America has acquired American rights for Marlene Dietrich's German film, "Die Frau, nach der man sich sehnt," which will be released here under the American title, "Three Loves."

Synchronization is now being finished at Brunswick studios in New York.

A Broadway run for New York is contemplated.

Albertson Recovers

Frank Albertson has completely recovered from a recent operation and is back on the Fox Hollywood lot. Albertson's last appearance was in "Connecticut Yankee" with Rogers.

Protest Italians as Crooks

A group of New York Italians have organized a protest drive to discourage the film industry from portraying gangsters and racketeers as Italians. Mayor Walker heads the committee.

Jetta Goudal Back in Films

Jetta Goudal will have a featured part in the Will Rogers Fox picture, "The Plutocrat," from the Booth Tarkington story. Miss Goudal retired from the screen several months ago.

Fox Opening to Cost $20,000

Fox plans an elaborate premiere, with $20,000 appropriated to cover cost, when the new Arlington opens May 22 at Santa Barbara, California. Walter Kafield has been appointed manager.

Arthur Goldberg Dead

Arthur Goldberg, for years associated with his brother in the management of the Aaron Goldberg circuit of six San Francisco houses, died recently. He is survived by his widow and one son.

Free Films Hurt Theatres

Inauguration of free films, to be shown weekly at Goodyear Park in Bogalusa, La., during the summer, are expected to hurt local picture business.

West Coast Closes House

Fox West Coast has closed its 2,450 seat Fox in Seattle, newest house in the city, due to lack of patronage and overseating in the city.

Publix Men to Europe

Charles M. Fox and Paul L. Rudy of the Publix construction department left recently for Europe, where they will assume duties in the company's foreign office.

San Francisco Censor Dead

Corporal Peter A. Peshon, 71, since 1916 official film and stage censor for San Francisco, died recently at his home there.

THE SHORT FEATURE

EDUCATIONAL FILMS 31 ON OWN LOT

NEWS PICTURES

FOX MOVIETONE NEWS—No. 67—King George sends new viceroy to rule India—Schwab sponsors kid calf club—Record crowd sees $50,000 Preakness—German girls display clothing fashions—New York police nab killer after two hour battle.

FOX MOVIETONE NEWS—No. 68.—United States army airmen meet for big show in Texas—Mysteries of deep revealed by Movietone—Austria honors war dead—Meet Red Cross poster girl—Rome horse show attracts notables—Australian horses have high aims—Berlin youngsters study building.

HEARST METROTONE NEWS—No. 266—Huge waves smash Pacific liner—Foreign Legion has 100th birthday—Stork pays a visit to the zoo—Lady Conan Doyle gets a message from beyond—Metrotone pictures future traffic conditions—Jumping horses put on a show—Some diving hints for summer girls—Airmen mobilize for record flight in Texas.

HEARST METROTONE NEWS—No. 267—Daredevil jumper invents a new one—Thuringia, Germany, buglers give a concert—Uncle Sam tests his sea power—Spain's boy scouts hail new republic—Japanese workers cling to the old—All Paris honors Joan of Arc—Great crowd sees Kentucky Derby.

PARAMOUNT SOUND NEWS—No. 84—Church children gather in Washington "military mass"—Berlin rocket car driven by powerful jet of oxygen—France holds great colonial exposition—Animal imitator demonstrates unusual vocabulary in New York—Navy tests strength in Pacific "war game"—60,000 see Kentucky Derby of 1931.

PATHE NEWS—No. 43—Ancient Egypt hails Graf Zeppelin on first trip to Cairo—France elects Doumer president—Stribling set for championship bout—Papa Emu at New York zoo has to mind eggs—Oldest convict ship on jail reform tour—New York chorus girls exercise atop building—Ex-Crown Prince of Germany sees Rome's horse show—Zulu warriors dance in stirring farewell to Earl of Athlone.

UNIVERSAL NEWSPAPER NEWSREEL—No. 40—Italy-United States boxers break even in New York bouts—Bike racing ended as fire destroys famous Berlin velodrome—Finest dogs in 17th annual kennel club show—News paragraphs—Water pageant celebrates annual fete day in Manila, P. I.—Royalty applauds horsemen in Rome meet.

UNIVERSAL NEWSPAPER NEWSREEL—No. 41—Police avert riot as Gandhi arrives for national congress—Clark walks away with title in marathon grind—Retiring French president opens $16,000,000 colonial exposition—News Paragraphs—Hebrew actors give deaf-and-dumb play for mute audience—Twenty-Grand wins Kentucky Derby.

Roach Lot Active With 40 Planned

The Hal Roach studio on the Coast is back at work, with Laurel and Hardy leading off with their first for 1931-32, "Come Clean," under direction of James W. Horne.

Charles Chase starts this week on "The Panic Is On," with Virginia Whiting as feminine lead. James Parrott is director. Roach plans a schedule this year of 40 comedies for M-G-M release. Eight each will come from Pitts-Todd, Laurel-Hardy, Charley Chase, Our Gang and the Boy Friends units.

Tilden Sees Value of Slow Motion In Teaching Tennis

William T. Tilden, II, who has completed his series of three shorts on tennis for MGM, said in New York that the slow motion picture is of great value in teaching the fundamentals of the game.

Commenting further, he said, "The motion pictures ought to help beginners everywhere to benefit from what experts have learned."

Seventy-Fifth Newspaper to "U"

Fred McConnell, short product sales manager for Universal, announces that the *Spartanburg (S. C.) Journal* has been added to the list of newspapers in the Universal newspaper newsreel lineup. This makes the 75th in the list of sponsors for the McNamee reel.

26 Sennetts Are In Three Series

The program of 26 two-reel comedies which Mack Sennett will make for Educational release next season will include eight Andy Clyde starring comedies, six Mack Sennett Featurettes and 12 standard Sennetts.

Sennett plans to continue his policy of signing important comedians for individual pictures. Such players as Patsy O'Leary and Harry Gribbon will be featured in the 12 Sennetts.

Vitaphone Finishes 4 Shorts; Mack, Director, Visits Europe

Roy Mack, director of shorts at the Warner Vitaphone studio in Brooklyn, sailed for Europe last week. Recently completed shorts include "The Naggers at the Races," "The Gigolo Racket," with Helen Morgan; "The Silent Partner," with Billy Gaxton; "Rough Sailing" with Joe Penner.

Sam Sax, studio production head, is testing players for the Booth Tarkington series, while the studio is undergoing alterations. The comedy "The Bigger They Are," featuring Primo Carnera, boxer, is ready for showing prior to the fighter's coming bout.

French to Direct Savo

Lloyd French has been selected to direct Jimmy Savo, comic pantomimist, in "The House Dick," his first comedy film, at the Hollywood Radio studio.

Thirteen of This Number Will Be One-Reelers to Be Made in Sound

Thirty-one comedies on Educational's 1931-32 lineup will be produced at the Educational Studios, according to E. W. Hammons.

Included will be 13 one-reelers, reviving the band, Cameo Comedies, the new series to follow in style the Cameos of the silent days. The new series, however, will be made with sound.

"They will be rough and tumble comedies," according to the company, "built for big laughs, with fast action and slapstick the keynote.

"Six Ideal Comedies, similar to the Ideal series released this season are also planned. On the strength of the popularity of the three comedies made this season, based on the experiences of 'three Hollywood girls,' there will be included in this series one or more comedies on the Hollywood girl theme. There is also being lined up for this series a player list that will include names of genuine box office importance.

"The Mermaid Comedies, Education's oldest series, will have six next season, and will again be characterized as fast action comedy.

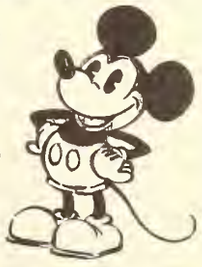
"The Torchies, featuring Ray Cooke, already announced, will also be produced at the Educational Studios, by C. C. Burr.

"William Goodrich, responsible for a number of the comedy successes at the Educational Studios during the current season, will be principal director at these studios next season, while Ernest Pagano and Jack Townley, Educational writers, have been re-signed for next season.

"E. H. Allen continues at the helm as general manager of Educational Studios."

Mascot Signs Carey, Booth

Harry Carey and Edwina Booth have been signed by Mascot for leads in "The Vanishing Legion," new serial. B. Reaves Eason will direct.

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NEW ERPI MICROPHONE CUTS STUDIO TROUBLE

Bell Development Ready; W. E. Says It Is Less Affected by Moisture and Barometric Pressure

A new Western Electric microphone operating on a principle similar to that of the first telephone transmitter used by Alexander Graham Bell will be marketed by Electrical Research Products for use in recording talking pictures. The microphone, already in use in a number of studios for testing, and known as the Western Electric electrodynamic transmitter, possesses many improvements over the condenser type microphone generally used in recording until now. The new transmitter is a development of Bell Laboratories.

Less Affected by Moisture

Its use is said to eliminate several recording problems; one of which has been the difficulty in hiding the microphone from the view of the camera. The new microphone is smaller and its associated amplifier may be located as far as 200 feet from the microphone, making it much easier to hide from the view of the camera. The amplifier for the condenser microphone was built as an integral part of the microphone housing and made it extremely difficult to camouflage in many sets.

Other advantages claimed are that it is less affected by dust and moisture and need not be kept in a desiccator. It is unaffected by changes in temperature and barometric pressure. It is a further contribution in noiseless recording since its associated amplifier is quieter in operation. The transmission characteristics of the transmitter are superior and distortion caused by cavity resonance has been practically eliminated thus increasing quality and reality in recording. Increased volume is obtained since the transmitter and associated amplifier give from 10 to 15 decibels more overall gain than the condenser transmitter and amplifier.

The principle on which the transmitter operates is the inverse of that employed in the Western Electric 555-W receiver used in the Western Electric sound system. In this receiver or any dynamic loud speaker the magnet system is so constructed as to produce a circular air gap, across which extends a radial magnetic field, between the inner pole and the surrounding outer pole. In this air gap is situated a thin circular coil which is attached to the diaphragm. If a sound current is passed through this coil, the electrodynamic reaction between the current and the field will cause the coil to execute axial vibrations corresponding to the modulations of the sound current.

Permanent Magnet Used

Through the medium of the diaphragm and horn, or baffle, these vibrations reproduce the original sound. This action can be readily reversed; if a sound falls on the diaphragm, causing the diaphragm and coil to vibrate, there will be generated in the coil a small alternating voltage which corresponds to the impinging sound waves. This is the way in which the electro-dynamic transmitter operates and indicates the origin of its name.

The construction of the new transmitter is very similar to that of the 555-W receiver, except that instead of an electromagnet a permanent magnet of cobalt steel is used. There is, of course, no horn or baffle. The diaphragm if of thin duralumin. The coil is of edge-wound aluminum ribbon. The diaphragm is protected by means of a disc of perforated sheet metal mounted in front of it and this in turn is covered by a thin piece of black silk.

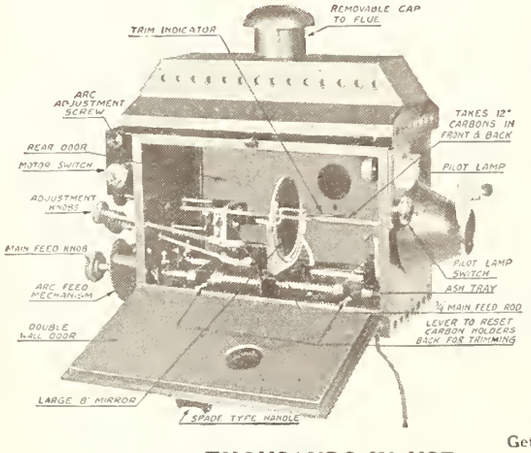
So far as is known this is the first time that the electro-dynamic principle has been used commercially in a transmitter.

New Erpi Microphone



The new Western Electric electro-dynamic transmitter mounted on a stand as used in studios. On the left is a closeup of the device, unmounted.

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SOUND REPRODUCTION

The BLUEBOOK School

Answer to Question No. 78

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 83—Exactly what amount of space on the film does the slit beam illuminate? Is the light from the slit of unvarying brilliancy when it reaches the film soundband? What happens to the beam of light after it has passed through the sound track? Is it still of unvarying brilliancy? What will the light beam on the photo-electrc cell side of the film be a reproduction of, insofar as concerns its brilliancy? Explain all this fully, please.

The question was: Should the theatre manager or projectionist feel obliged to alter the horn setting without the assistance of a service engineer, what should be done first? What is the best sound projector location? Tell us just how you would proceed to locate horns in a wide auditorium.

This one brought such a flood of correct answers that it seems impractical to print them all. I have had the matter checked up and find that every one of those credited from week to week with answering rightly are correct on this one, so I will just print the names of those who made good this time only, trusting the others will understand and excuse my action, taken to economize space.

The list of additions to the usual one is as follows: Thomas Dunbar, Steven R. La Crosse, D. L. De Forest, L. Conrad, Peter Dobbs, R. T. Dennison, Tom Alexander, Tom Ackton, F. K. Post, R. D. O'Brien, Dan Tomlinson, Richard L. Rallins, Dick T. Bann, Joe Simmons, Alex D. Conklin, R. H. Diston, H. Howard, P. G. Lennox, D. T. Power, Andy Birdsal, Tom Hobert, Dan L. Michel, James D. Daniel, R. S. Alexander, Howard G. Shelton, Toot Lavenburg, D. L. Palmer, Dick E. Randall, U. S. Tandy, T. H. True, Dan H. Frazier, Rand T. Jameson, R. J. Billings, George Hardin, Elime Hardin, Don R. Shafer, Bob Thompson, F. D. Richards, F. F. Rogers, T. Saperstone, D. H. Macy, T. K. Johnson, A. V. Reilly, R. O. Fortell, G. J. Chambers, D. Goride, F. C. Sanders and Charles Weymouth.

I have selected the reply of Bill Doe as perhaps, everything considered, best for publication, though many of the answers were essentially equal in the matter of correctness and excellence. Brother Doe says:

"There is an excellent general rule which says sound projector positions should never be altered except when a service engineer be present, which applies of course only to such theatres as are regularly serviced. However, like all rules, this one may be deviated from, provided such diviation be carried forward carefully and only after it has been made possible to replace the projectors in their exact original position in event the experiment is not successful.

"This latter may be very easily done by marking the exact position of each projector (horn) before altering its position. It is best that the above quoted rule have this possibility of change, because of the fact that, though usua'ly service engineers are well trained men who give good service, still there nevertheless are exceptions. Anyhow they have not the time for as extended an observation as have the theatre people themselves. I would answer the first question, therefore, by saying the first act before moving any sound projector should be to carefully mark its position in such manner that it may be returned to its exact original position should it seem best to do so.

"The only correct sound projector position is that one which will give the most even possible sound distribution throughout the entire seating space of the auditorium, save possibly in the case of a very wide one having little front-to-back depth, where complete servicing of the extreme front side seats might result in relatively dead spots elsewhere.

"As to the last question, my own procedure would vary with the auditorium. If there were a balcony I think I would first experiment to see at just what up and down position the best results might be had for both the main floor and the balcony, favoring the main floor somewhat if it be found impossible to secure evenness in sound volume for both.

"Next, if the auditorium be a wide one I would position the sound projectors in such manner that the left ones would service the right side and vice versa. I would then proceed to so position the projectors (sound) that the most even possible sound be obtained all over the auditorium, leaving any lowness which may seem necessary at both the right and left, and evenly distributed as between the two. This I would do for the reason that seats there are occupied last of all as the theatre fills up, hence usually remain empty if there be empty seats anywhere.

"The foregoing, Mr. Richardson, is not designed to be anything except a rough outline of the main points. To treat of these subjects in complete detail would, I realize, require very much more space than is available in our most excellent department, from which I want to say I have derived a very great deal of benefit. My employer, Mr. Sam T. Roberts, reads both the weekly and monthly departments. He swears by both of them and the Bluebooks."

Note: Due to error of the makeup man the questions were left out for two weeks. He has been properly spanked, fed on bread and water for two days and has to go to bed early for a week. As to that last, I trust the strain will not prove too great!

▲ ▲ ▲

INCANDESCENT EQUIPMENT

B. R. Johnson, Orpheum theatre, Kerrobert, Saskatchawan, Canada, says: "I will appreciate the benefit of your advice on the following: Am using incandescent equipment, the primary voltage of approximately 120 volts AC being used to 32 volts by a Sunbeam transformer. The 900 watt lamps are wired in series, and a special changeover device or rheostat permits of two primary steps of 18 and 20 amperes before the full amperage comes through.

"My experience with new lamps is that a great many, in fact two out of every three, burn out immediately they get the full amperage, notwithstanding the fact that they are carefully warmed up on the lower amperages. The lamps that survive the initial lighting last indefinitely, therefore I have put the cause of the trouble down to defective lamps. It is, however, practically impossible to get refunds from the factory, and it is a bit hard on the pocketbook.

"Do you find this the general experience with these lamps or is it that there is something defective with our methods?"

First of all, I do not see why the lamps

should burn in series, since, if I understand you right, that would make both lamps burn all the time. Your case is to me a bit of a puzzle. I can see no earthly reason why one lamp should last indefinitely and another burn out immediately, unless there be some defect or weakness in the burned out lamp. Only for the fact that you say that when lamps have successfully withstood the initial operation they last for an indefinite period, I would advise you to check up on your voltage and see if it does not vary a lot, running considerably over at times.

I am going to print this, asking our readers who may have had some similar experience, if any there be, to write you directly. I know of no such general experience with Mazda lamps, and certainly it would not be tolerated. If any one feels able to help friend Johnson, let him write him direct.

Erpi Installs Its 5000th Device

Electrical Research Products has completed the 5,000th domestic sound installation.

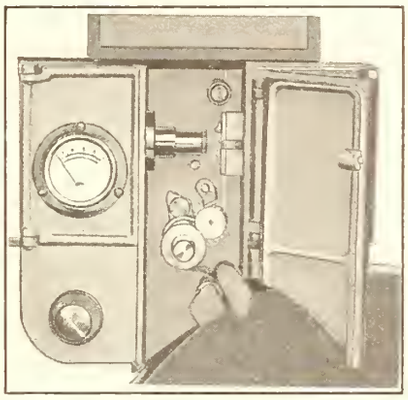
An installation in the Cinema Infanta, Teneriffe, Canary Islands, marks the first demonstration of talkers on the Islands.

Another Western Electric system completed in the new Theatre Actualities le Journal, Paris, is the first in a series of eight houses which Reginald Ford plans to build in Marseilles, Bordeaux and Lyons.

Fifteen Hundred Theatres - - -

and

Six New York State Hospitals installed Mellaphone as a preference



Exhibitors enthusiastically recommend Mellaphone on its outstanding attainments. Simplicity, accuracy, and startling realistic reproduction of tone. Results meet utmost expectations. Priced within the reach of the smallest theatres. Write for Exhibitor's Booklet of Testimonials.

The startling realistic tones produced from the immediate installation of Mellaphone set this equipment forth as first choice. A second consideration is price, and the Mellaphone is priced so modestly that it tops all values in equipment of even close quality.

MELLAPHONE CORPORATION ROCHESTER, NEW YORK

Project It Perfectly

May I be permitted to express my sincere compliments to Warner Brothers and Mr. George Arliss. I have viewed "The Millionaire," a Warner Brothers production starring Mr. Arliss, three separate times. It was enjoyed just as well the third time as the first.

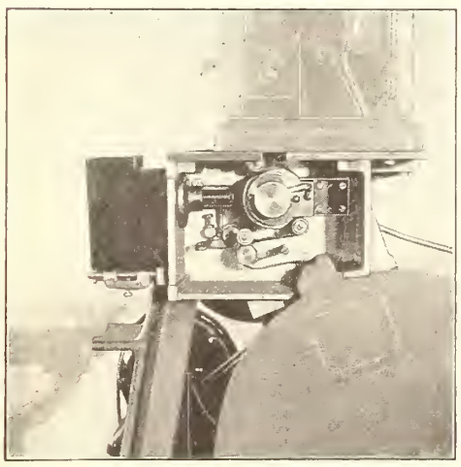
I have been viewing motion pictures in large numbers for many years. In fact, to be exact, ever since the spring of 1905. In all that fairly long period "The Millionaire" is, so far as I am able to recollect, the very first production upon which I felt unable to set forth any criticism of any sort whatsoever.

I would suggest to all projectionists placing this production before theatre audiences that they make every possible effort—not merely a perfunctory one, but a real effort to project both picture and sound perfectly.

Of course that should always be done, but just the same it would be especially unfortunate to have such a really magnificent production marred by poor projection of either the sound or the picture.

Through courtesy of Warner Brothers I sat through the screening of the above named production in Warner's Winter Garden two times, and again once in the Beacon theatre. I must compliment the projection staff of both of these theatres. The results in both picture and sound were excellent.

RICHARDSON



SYNCROFILM

NOW MADE FOR MOTIOGRAPH

Motiograph owners may now have the same perfected sound reproduction that Simplex owners have been enjoying through Syncrofilm.

The same fundamental principle is employed—four times the usual amount of light is thrown on the photo cell through the sound track. The reproduction, as usual, is greatly improved.

The same marvelously fine workmanship is found in the Syncrofilm for Motiograph. The film moves entirely on rollers, eliminating scratches and wear. The model for Motiograph has been thoroughly tested both in the laboratory and in daily use.

Improved reproduction is guaranteed. You know what that means at the box office. Send now for information.

WEBER MACHINE CORP.
59 RUTTER ST., ROCHESTER, N. Y.
Export Office, 15 Laight St., New York
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DeForest Makes Deaf Device; Sees Television In Two Years

Dr. Lee DeForest, in Los Angeles, has announced a new "theatrephone" invention, which he promises will permit deaf or partially deaf persons to enjoy talking films thoroughly. A small microphone is placed close to the sound horn back of the screen, with wires running to the seats.

DeForest said he believed within two years commercially practical television will be available to the average home at small cost.

Square D Company Markets A New Power Filter Unit

The Square D Company of Detroit has put on the market a new power filter unit, designed to supply noiseless D.C. power from the ordinary A.C. line.

There are no moving parts in the power filter unit, the action being entirely electrical, and, according to the company, resulting in little or no depreciation and low maintenance costs.

Television Co. Opens in New York

Short Wave and Television Corp. of Boston has leased the 20th floor in the County Trust Building at 14th St. and 8th Ave., New York.

THEATRE RECEIPTS

A comparison of two weeks' grosses in the first four cities in the following tabulation—Albany, Baltimore, Boston and Buffalo—reveals a decided steadiness in the motion picture business, with only a slight variation from week to week in receipts.

During the "Previous Week" the theatres in these cities did a gross business of $396,265, with receipts of $399,870 for the "Current Week." The gross at the Metropolitan in Boston accounted for most of the $3,000 increase over the "Previous Week."

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to May, 1931)	
			Picture	Gross	Picture	Gross		
Albany								
Harm-Bleecker..	2,300	35c-50c	"Shipmates" (MGM) (6 days)	9,300	"Skippy" (Para.) (6 days)	9,100	High 1-24-30 "Reducing"	$ 18,500
							Low 4-4-31 "Passion Flower"	6,100
Leland	1,350	25c-35c	"Body and Soul" (Fox) (6 days)	4,850	"Part Time Wife" (Fox) (6 days)	5,460	High 5-2-31 "Strangers May Kiss'	8,100
							Low 4-4-31 "Dancers" and "Girls Demand Excitement"	4,550
Proctor's RKO..	1,500	25c-60c	"It Pays to Advertise" (Para.) (3 days)	2,750	"Born To Love" (Pathe) (25c-50c—6 days)	5,700	High 3-14-31 "Millie"	8,600
			"Subway Express" (Col.) (3 days)	2,800			Low 4-25-31 "Bachelor Apartment" and "Bad Sister"	4,700
Ritz	1,146	25c-35c	"Iron Man" (U.) (6 days)	4,000	"City Lights" (U. A.) (6 days)	4,200	High 12-13-30 "The Cat Creeps"	4,750
							Low 4-4-31 "Viennese Nights"	3,250
Strand	1,900	35c-50c	"The Public Enemy" (W. B.) (6 days)	8,400	"Indiscreet" (U. A.) (6 days)	7,225	High 4-25-31 "The Finger Points"	9,300
							Low 4-4-31 "My Past"	5,850
Baltimore								
Auditorium	1,600	35c-1.00	"Seed" (U.) (6 days)	4,150	"Rango" (Para.) (25c-60c—5 days)	4,000	.....	.....
Keith's	2,500	25c-50c	"Dude Ranch" (Para.) (6 days)	6,120	"Bachelor Apartment" (Radio) (6 days and Sun. midnite show)	16,080	High 5-9-31 "Bachelor Apartment"	16,080
							Low 5-17-30 "King of Jazz"	3,000
Little	267	35c-50c	"China Express" (Russian) (6 days)	700	"The Perfect Alibi" (Brit. Int.) (6 days)	600	High 5-3-30 "Hallelujah"	1,900
							Low 1-10-31 "Waterloo"	400
Loew's Century.	3,076	25c-60c	"City Streets" (Para.) (6 days)	21,500	"Tarnished Lady" (Para.) (6 days)	20,500	High 4-11-31 "A Tailor Made Man"	30,000
							Low 11-1-30 "Her Wedding Night"	14,000
Loew's Parkway	987	15c-35c	"Trader Horn" (MGM) (6 days)	4,600	"Dishonored" (Para.) (6 days)	4,000	High 1-3-31 "Follow the Leader"	5,500
							Low 8-9-30 "Love Among the Millionaires"	2,900
Loew Stanley....	3,522	25c-60c	"The Secret Six" (MGM) (6 days)	23,000	"The Front Page" (U. A.) (6 days)	20,000	High 4-11-31 "Strangers May Kiss"	33,500
							Low 5-3-30 "Honey"	12,500
Loew's Valencia.	1,487	25c-35c	"Trader Horn" (MGM) (6 days)	3,800	"Stepping Out" (MGM) (6 days)	3,000	High 7-26-30 "Sins of the Children"	7,300
							Low 11-29-30 "Only Saps Work"	1,800
New	1,600	25c-50c	"Young Sinners" (Fox) (6 days and Sun. midnite show)	8,500	"The Lady Who Dared" (F. N.) (6 days)	6,500	High 8-30-30 "Common Clay"	18,500
							Low 12-27-30 "Princess and Plumber"	2,800
Rivoli	1,982	25c-50c	"Born To Love" (Pathe) (6 days)	9,000	"Hell Bound" (Tiff.) (6 days)	8,000	High 3-16-30 "Green Goddess"	14,000
							Low 6-14-30 "Golden Dawn"	3,200
W. B. Metropol.	1,300	15c-50c	"The Millionaire" (W. B.) (6 days)	6,600	"It Pays To Advertise" (Para.) (6 days)	4,500	High 3-16-30 "Green Goddess"	9,000
							Low 7-26-30 "Sweet Kitty Bellairs"	2,100
Boston								
Keith's	2,800	30c-65c	"Iron Man" (U.)	23,500	"Born To Love" (Pathe)	23,000	High 10-11-30 "Half Shot at Sunrise"	34,500
							Low 12-6-30 "Sin Takes a Holiday"	16,500
Keith-Boston	2,500	25c-60c	"Virtuous Husband" (U.)	21,000	"Laugh and Get Rich" (Radio)	20,000	High 1-10-31 "Danger Lights"	22,000
							Low 4-4-31 "Bad Sister"	17,000
Loew's Orpheum	3,100	25c-50c	"The Front Page" (U. A.)	20,300	"A Tailor Made Man" (MGM)	19,500	High 1-17-31 "Hell's Angels"	31,500
							Low 6-28-30 "Lady of Scandal"	17,500
Loew's State....	3,700	25c-50c	"Trader Horn" (MGM)	24,500	"The Secret Six" (MGM)	24,000	High 10-18-30 "Three French Girls"	30,000
							Low 6-28-30 "Bad One"	18,000
Majestic	1,800	50c-1.50	"Dirigible" (Col.) (2nd week)	7,500	"Dirigible" (Col.) (5 days—1st week)	5,500	.....	.....
Metropolitan	4,350	25c-60c	"Kick In" (Para.)	41,500	"Tarnished Lady" (Para.)	39,000	High 10-11-30 "Sea God"	49,000
							Low 6-7-30 "True to the Navy"	26,000
Olympia	2,500	25c-50c	"The Public Enemy" (W. B.)	15,500	"Hell Bound" (Tiff.)	15,000	High 7-5-30 "With Byrd at South Pole"	28,000
							Low 2-21-31 "Sit Tight"	12,000
Scollay Square..	1,800	25c-50c	"Hell Bound" (Tiff.)	17,000	"City Streets" (Para.)	17,000	High 10-11-30 "Numbered Men"	20,000
							Low 7-5-30 "Shadows of the Law"	11,000
Uptown	2,000	25c-60c	"The Public Enemy" (W. B.)	13,500	"Hell Bound" (Tiff.)	13,500	.....	.....
Buffalo								
Buffalo	3,500	25c-60c	"The Millionaire" (W. B.)	27,400	"The Front Page" (U. A.)	32,400	High 3-28-31 "My Past"	39,500
							Low 4-4-31 "Man of the World"	20,000
Century	3,000	25c-35c	"Kiki" (U. A.)	9,100	"Ten Nights in a Barroom" (Goetz)	14,500	High 2-14-31 "Cimmaron"	25,600
							Low 4-4-31 "Mother's Cry"	5,900
Great Lakes....	3,000	25c-60c	"The Secret Six" (MGM)	23,300	"Shipmates" (MGM)	20,700	High 4-18-31 "Strangers May Kiss"	30,000
							Low 12-27-30 "Remote Control"	13,400
Hippodrome	2,100	25c-50c	"Dude Ranch" (Para.)	19,000	"The Prodigal" (MGM)	19,300	High 2-14-31 "Free Love"	26,300
							Low 12-27-30 "Along Came Youth"	15,900
Lafayette	3,300	25c-35c	"Hell Bound" (Tiff.)	16,200	"Behind Office Doors" (Radio)	14,000	High 4-11-31 "Ten Cents a Dance"	24,100
							Low 4-18-31 "Lonely Wives"	9,200
Charlotte								
Broadway	1,167	25c-50c	"Right of Way" (F. N.) (3 days)	4,000	"Bad Sister" (U.) (3 days)	4,000	.....	.....
			"Ten Cents a Dance" (Col.) (3 days)	4,250	"The Last Parade" (Col.) (3 days)	3,500		
Carolina	1,441	40c-50c	"Ladies Man" (Para.) (3 days)	6,500	"City Streets" (Para.) (25c-50c—3 days)	6,000	.....	.....
			"Shipmates" (MGM) (3 days)	6,750	"Indiscreet" (U. A.) (25c-50c—3 days)	6,500		

(THEATRE RECEIPTS--CONT'D)

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from March, 193 to May, 1931)
Chicago							
Castle	299	40c-60c	"The Man From Chicago" (Col.)..	4,625	"The W Plan" (Radio).....	4,150	High 4-27-30 "White Cargo"..... 10,6 Low 4-13-30 "High Treason"..... 2,6
Chicago	4,000	35c-85c	"Daybreak" (MGM)	45,100	"Tarnished Lady" (Para.).....	44,675	High 9-6-30 "Anybody's Woman"..... 64,8 Low 4-18-31 "Doctors' Wives"..... 37,0
Garrick	1,259	35c-75c	"Jungle Hazards" (Ind.)..... (2nd week)	10,125	"Jungle Hazards" (Ind.)..... (1st week)	8,900	.....
McVicker's	2,284	35c-85c	"Trader Horn" (MGM)..... (2nd week)	28,650	"Trader Horn" (MGM)..... (1st week)	35,925	High 7-12-30 "Big House"..... 50,8 Low 4-13-30 "Son of the Gods"..... 17,5
Oriental	3,940	35c-85c	"The Finger Points" (F. N.).....	30,300	"Kick In" (Para.).....	30,100	High 7-19-30 "Our Blushing Brides".... 60,6 Low 5-24-30 "Adventures of Dr. Fu Manchu" 21,5
Orpheum	665	35c-60c	"Little Caesar" (W. B.)..... (35c-75c)	3,280	"Little Caesar" (F. N.)..... (4th week)	3,950	High 4-18-31 "Little Caesar"..... 8,79 Low 4-11-31 "Hot Heiress"..... 2,0
Palace	2,509	35c-85c	"The Lady Refuses" (Radio).....	26,900	"Gun Smoke" (Para.).....	22,600	High 6-7-30 "On the Level"..... 31,2 Low 7-19-30 "Shooting Straight"..... 16,2
Roosevelt	1,591	35c-85c	"The Millionaire" (W. B.)..... (2nd week)	21,850	"The Millionaire" (W. B.)..... (1st week)	23,875	High 7-5-30 "With Byrd at South Pole" 32,8
State Lake	2,776	35c-85c	"Bachelor Apartment" (Radio)....	22,400	"Iron Man" (U.)..... (6 days)	18,125	Low 11-22-30 "Up the River"..... 13,3 High 10-18-30 "Half Shot at Sunrise".. 45,3
United Artists	1,700	35c-85c	"The Front Page" (U. A.).....	31,500	"Indiscreet" (U. A.)..... (2nd week)	16,450	Low 5-9-31 "Iron Man"..... 18,1 High 3-21-31 "City Lights"..... 46,5
Woods	1,166	35c-85c	"Sein Liebeslied" (Tobis).....	8,700	"Mr. Lemon of Orange" (Fox).... (4 days—2nd week)	3,680	Low 9-6-30 "Eyes of the World"..... 13,2 High 4-27-30 "Ladies of Leisure"..... 25,5 Low 4-4-31 "The Single Sin"..... 5,5
Cincinnati							
Erlanger	1,600	30c-50c	"Die Forsterchristle" (Tobis.....	4,755	"Vienna, City of Song" (German) (35c-50c)	4,800	.....
Keith's	1,600	30c-50c	"Men Call It Love" (MGM).....	5,375	"The Painted Desert" (Pathe).....	4,900	High 11-20-30 "Africa Speaks"..... 13,0 Low 3-7-31 "Numbered Men"..... 4,0
RKO Albee	3,300	30c-75c	"Behind Office Doors" (Radio)....	24,447	"Mr. Lemon of Orange" (Fox).... (40c-75c)	23,826	High 1-3-31 "Remote Control"..... 33,3 Low 12-20-30 "Silver Horde"..... 20,1
RKO Capitol	2000	30c-50c	"Seed" (U.)	14,113	"Tarnished Lady" (Para.).....	13,017	High 9-20-30 "Common Clay"..... 22,0 Low 3-14-31 "Fighting Caravans"..... 9,2
RKO Family	1,140	20c-35c	"Beyond Victory" (Pathe)..... (4 days)	2,470	"Woman Hungry" (F. N.)..... (4 days)	2,473	High 11-1-30 "Men Without Law" and "Undertow" 5,6
			"The Lightning Flyer" (Col.)..... (3 days)	1,330	"The Big Fight" (Sono Art)..... (3 days)	1,332	Low 3-7-31 "Captain Applejack" and "The Lion and the Lamb"..... 2,5
RKO Lyric	1,400	30c-50c	"Strangers May Kiss" (MGM)... (7 days and Sat. midnite show)	19,572	"Trader Horn" (MGM)..... (2nd week and Sat. midnite show)	11,468	High 10-25-30 "The Big House"..... 23,9 Low 2-7-31 "Little Caesar"..... 8,6
RKO Palace	2,700	30c-50c	"A Connecticut Yankee" (Fox)... (7 days and Sat. midnite show)	19,306	"City Streets" (Para.)..... (7 days and Sat. midnite show)	15,895	High 11-1-30 "Check and Double Check" 28,1 Low 4-25-31 "The Finger Points"..... 12,4
RKO Strand	1,350	25c-40c	"Man to Man" (W. B.).....	4,400	"Comrades of 1918" (German)..... (3 days) "Born To Love" (Pathe) (4 days)	4,037	High 10-11-30 "Common Clay"..... 6,9 Low 2-21-31 "A Lady's Morals"..... 3,0
Cleveland							
Allen	3,300	30c-60c	"Indiscreet" (U. A.).....	15,000	"Ladies Man" (Para.).....	12,000	High 7-19-30 "Let Us Be Gay"..... 31,0 Low 5-9-31 "Ladies Man"..... 12,0
Cameo	1,200	25c-50c	"Three Girls Lost" (Fox).....	4,000	.....		.....
RKO Hippodrome (1,800 seats during remodeling)	4,500	25c-75c	"Seed" (U.)	15,000	"Born To Love" (Pathe).....	12,000	High 4-27-30 "High Society Blues"..... 46,0 Low 4-25-31 "Cracked Nuts"..... 10,0
RKO Palace	3,100	25c-75c	"Subway Express" (Col.).....	20,900	"The Millionaire" (W. B.).....	23,000	High 3-23-30 "Harmony at Home".... 47,0 Low 12-6-30 "Heads Up"..... 18,0
State	3,400	30c-60c	"Tarnished Lady" (Para.).....	18,000	"It's A Wise Child" (MGM).....	20,000	High 1-3-31 "Princess and the Plumber" 25,0 Low 12-6-30 "Oh for a Man"..... 14,5
Stillman	1,900	40c-75c	"The Secret Six" (MGM).....	18,000	"Front Page" (U. A.).....	16,000	High 1-3-31 "Min and Bill"..... 33,0 Low 4-13-30 "Putting On the Ritz".... 10,0
Warners' Lake	800	40c-60c	"Misbehaving Ladies" (F. N.).....	4,500	"Too Young To Marry" (F. N.)..	4,000	.....
Denver							
Denver	2,300	25c-65c	"Daybreak" (MGM)	16,000	"The Finger Points" (F. N.).....	16,000	High 3-7-31 "The Easiest Way"..... 20,0 Low 12-27-30 "Remote Control"..... 13,0
Huff'n's Aladdin	1,500	35c-50c	"The Millionaire" (W. B.).....	9,500	"God's Gift to Women" (W. B.)..	4,500	High 4-11-31 "Connecticut Yankee".... 12,0 Low 5-9-31 "God's Gift To Women".... 4,5
Huffman's Tabor	1,900	25c-50c	"Not Exactly Gentlemen" (Fox)..	8,500	"The Widow From Chicago" (F. N.)	8,500	High 3-21-31 "City Lights"..... 14,0 Low 12-27-30 "Sinners Holiday"..... 8,0
Paramount	2,000	25c-50c	"Trader Horn" (MGM)..... (3 days—2nd week)	5,000	"Trader Horn" (MGM)..... (1st week)	18,000	High 1-10-31 "Hell's Angels"..... 22,0 Low 4-25-31 "A Tailor Made Man"..... 10,0
			"Men Call It Love" (MGM)..... (4 days)	4,000			
Rialto	1,040	25c-50c	"Father's Son" (F. N.).....	4,200	"Cracked Nuts" (Radio).....	5,000	High 3-28-31 "Trader Horn"..... 8,0 Low 12-27-30 "Fast and Loose"..... 2,5
Des Moines							
Des Moines	1,600	25c-60c	"Front Page" (U. A.).....	10,000	"The Millionaire" (W. B.).....	8,000	High 2-14-31 "Cimarron"..... 18,0 Low 4-27-30 "Rogue Song"..... 5,0
Orpheum	2,000	25c-50c	"Air Police" (Sono Art)..... (3 days)	5,000	"Born to Love" (Pathe).....	7,200	High 2-14-31 "Cimarron"..... 18,0 Low 12-20-30 "Sin Takes a Holiday".. 6,5
			"The Iron May" (U.)..... (4 days)	5,500			
Paramount	1,700	25c-60c	"My Past" (W. B.)..... (3 days)	6,900	"Daybreak" (MGM) ..... (3 days)	6,000	High 6-14-30 "Lady of Scandal" and "Safety in Numbers"..... 22,0
			"Shipmates" (MGM) ..... (4 days)	6,000	"Ladies Man" (Para.)..... (4 days)	4,000	Low 12-6-30 "Three French Girls" and "Derelict" 8,0
Strand	1,100	20c-30c	"Gun Smoke" (Para.)..... (4 days)	2,300	"Charlie Chan Carries On" (Fox) (4 days)	1,600	High 3-23-30 "Evidence" and "Road-house Nights" 9,0
			"The Spy" (Fox)..... (3 days)	700	"Rango" (Para.) ..... (3 days)	700	Low 3-28-31 "Gentleman's Fate" and "Boudoir Diplomat" 1,5
Hollywood							
Egyptian	1,800	35c-65c	"Skippy" (Para.)	6,000	"The Prodigal" (MGM).....	3,600	High 3-23-30 "The Love Parade"..... 15,6 Low 3-21-31 "Stolen Heaven"..... 3,2
Pan. Hollywood	3,000	35c-65c	"Doctor's Wives" (Fox).....	15,500	"Dracula" (U.)	10,000	High 6-14-30 "The Floradora Girl".... 30,0 Low 7-19-30 "True to the Navy"..... 8,8
W. B. Hollywood	3,000	35c-65c	"The Millionaire" (W. B.)..... (2nd week)	16,500	"The Millionaire" (W. B.)..... (1st week)	23,000	High 2-7-31 "Little Caesar"..... 30,0 Low 5-2-31 "God's Gift to Women".... 12,0

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to May, 1931)	
			Picture	Gross	Picture	Gross		
Houston								
Kirby	1,654	25c-50c	"Gun Smoke" (Para.)	8,000	"Front Page" (U. A.)	8,100	High 11-29-30 "Hell's Angels"	16,000
							Low 10-4-30 "Bright Lights"	4,500
Loew's State	2,700	25c-60c	"The Secret Six" (MGM)	11,000	"It's A Wise Child" (MGM)	8,300	High 5-2-31 "Trader Horn"	19,800
							Low 12-12-30 "Lion and Lamb"	7,000
Metropolitan	2,512	25c-60c	"Ladies Man" (Para.)	9,500	"City Streets" (Para.)	9,900	High 1-24-30 "Love Parade"	18,000
							Low 3-11-30 "Gentlemen of the Press'	7,000
RKO Majestic	2,250	25c-60c	"Cracked Nuts" (Pathe)	9,900	"Born To Love" (Pathe)	11,000	High 10-24-30 "Check and Double Check"	20,000
							Low 5-2-31 "Bachelor Apartment"	7,800
Indianapolis								
Apollo	1,100	25c-50c	"Young Sinners" (Fox)	4,500	"Hell Bound" (Tiff.)	5,500	High 4-11-31 "A Connecticut Yankee"	10,000
							Low 2-21-31 "Illicit"	4,000
Circle	2,600	25c-50c	"Cracked Nuts" Pathe) and "Across the World with Mr. and Mrs. Johnson" (Judel)	4,000	"Beyond Victory" and "Iron Man" (U.)	5,000	High 11-1-30 "Check and Double Check"	22,000
							Low 5-16-31 "Cracked Nuts" and "Across The World With Mr. and Mrs. Johnson"	4,000
Indiana	3,300	35c-65c	"Born To Love" (Pathe)	20,500	"City Streets" (Para.)	20,000	High 3-21-31 "Unfaithful"	21,000
							Low 2-14-31 "Gang Buster"	16,500
Lyric	2,000	25c-50c	"Subway Express" (Col.)	10,000	"Meet The Wife" (Col.)	10,000	High 5-2-31 "Quick Millions"	11,000
							Low 12-6-30 "The Dancers"	7,500
Palace	2,800	25c-50c	"Shipmates" (MGM)	14,000	"The Secret Six" (MGM)	14,000	High 5-2-31 "Trader Horn"	22,000
							Low 2-14-31 "Passion Flower"	8,000
Kansas City								
Loew Midland	4,000	25c-50c	"The Front Page" (U. A.)	17,400	"Quick Millions" (Fox)	7,500	High 11-29-30 "Hell's Angels"	29,000
							Low 5-9-31 "Quick Millions"	7,500
Mainstreet	3,067	35c-60c	"The Iron Man" (U.)	17,250	"Born to Love" (Pathe)	16,500	High 2-14-31 "Cimmaron"	24,750
							Low 4-13-30 "Framed"	11,000
Newman	2,000	25c-60c	"Ladies Man" (Para.)	8,000	"Body and Soul" (Fox)	18,750	High 9-13-30 "Animal Crackers"	23,500
							Low 4-13-30 "Light of Western Stars"	7,000
Orpheum	1,550	20c-40c	"Mothers Cry" (F. N.) (3 days)	2,500	"Kismet" (F. N.)	6,000		
			"Hot Heiress" (F. N.) (4 days)	3,500				
Royal	900	25c-60c	"Seas Beneath" (Fox)	4,500	"Gun Smoke" (Para.)	6,705	High 5-9-31 "Gun Smoke"	6,705
							Low 4-27-30 "Clancy In Wall Street"	1,350
Uptown	2,200	25c-50c	"The Prodigal" (MGM)	7,500	"Great Meadow" (MGM)	7,200	High 9-27-30 "King of Jazz"	10,200
							Low 11-1-30 "Last of Lone Wolf"	4,000
Los Angeles								
Carthay Circle	1,650	75c-$1.50	"Seed" (U.) (5 days—4th week)	11,500	"Seed" (U.) (5 days—3rd week)	13,300	High 3-21-31 "Strangers May Kiss"	28,000
							Low 4-25-31 "Seed"	18,500
Fox Criterion	1,652	35c-65c	"Secret Six" (MGM) (2nd week)	22,500	"Secret Six" (MGM) (1st week)	27,000	High 5-24-30 "The Divorcee"	29,700
							Low 1-31-31 "Royal Family of Bdw'y"	7,000
International	2,000	25c-50c	"Dracula" (U.) Spanish version	5,600	"Gente Alegre" (Para.)	6,600		
Loew's State	2,418	35c-65c	"Quick Millions" (Fox)	20,000	"Daybreak" (MGM)	25,000	High 5-10-30 "Caught Short"	48,000
							Low 10-18-30 "Three French Girls"	15,000
Los Angeles	2,100	25c-65c	"East Lynne" Fox)	8,000	"Hell Bound" (Tiff.) (2nd week)	5,000		
Orpheum	2,750	35c-65c	"Born to Love" (Pathe)	14,000	"The Iron Man" (U.)	10,000	High 2-14-31 "Cimarron" (5 days)	32,000
							Low 12-27-30 "Ex-Flame"	6,000
Paramount	3,596	35c-65c	"Kick In" (Para.)	14,000	"Ladies Man" (Para.)	18,000	High 9-6-30 "Animal Crackers"	40,000
							Low 5-16-31 "Kick In"	14,000
RKO	2,700	35c-65c	"Subway Express" (Col.)	13,500	"Meet The Wife" (Col.)	12,500	High 8-16-30 "Hell's Island"	17,500
							Low 9-27-30 "For the Love of Lil"	10,500
United Artists	2,100	35c-65c	"The Front Page" (U. A.) (4th week)	9,000	"The Front Page" (U. A.) (3rd week)	12,000	High 9-20-30 "What a Widow"	30,000
							Low 10-11-30 "Heads Up"	8,000
W. B. Downtown	2,400	35c-65c	"The Millionaire" (W. B.) (2nd week)	13,000	"The Millionaire" (W. B.) (5 days—1st week)	21,500	High 9-27-30 "Office Wife"	30,000
							Low 3-14-31 "Captain Applejack"	8,000
Milwaukee								
Alhambra	2,660	25c-60c	"Virtuous Husbands" (U.)	8,500	"Iron Man" (U.)	8,000		
Garden	1,150	25c-60c	"Indiscreet" (U. A.)	10,500	"The Front Page" (U. A.) (2nd week)	10,000		
Majestic	1,990	15c-50c	"The Hot Heiress" (F. N.)	6,500	"Kiss Me Again" (F. N.)	7,500		
Palace	2,587	25c-60c	"Gun Smoke" (Para.)	8,000	"Born to Love" (Pathe)	9,500		
Riverside	2,180	25c-60c	"Woman Hungry" (F. N.)	14,800	"The Subway Express" (Col.)	13,500		
Strand	1,406	25c-60c	"A Connecticut Yankee" (Fox) (2nd week)	6,500	"A Connecticut Yankee" (Fox) (1st week)	8,500		
Warner	2,500	25c-60c	"The Finger Points" (F. N.)	18,000	"Sit Tight" (W. B.)	20,000		
Wisconsin	3,275	25c-65c	"Ladies Man" (Para.)	14,000	"The Tarnished Lady" (Para.)	15,000		
Minneapolis								
Aster	812	20c-35c	"Misbehaving Ladies" (F. N.)	1,500	"Three Girls" (Fox)	1,200	High 3-30-30 "The Aviator"	8,500
							Low 4 18-31 "Men Call It Love"	900
Lyric	1,238	20c-40c	"Not Exactly Gentlemen" (Fox)	2,500	"Charlie Chan Carries On" (Fox)	3,500	High 3-23-30 "They Learned About Women"	5,000
							Low 1-24-31 "Men On Call"	1,200
Minnesota	4,025	30c-75c	"The Millionaire" (W. B.)	24,000	"City Streets" (Para.)	23,000	High 7-5-30 "So This Is London"	45,000
							Low 2-28-31 "Dance, Fools, Dance"	18,000
RKO Orpheum	2,900	25c-50c	"Born to Love" (Pathe)	16,000	"Bad Sister" (U.)	18,000	High 2-14-31 "Cimarron"	30,000
							Low 5-2-31 "Bachelor Apartment"	12,000
State	2,300	25c-50c	"Doctor's Wives" (Fox)	8,500	"Trader Horn" (MGM)	9,500	High 4-20-30 "Benson Murder Case"	26,600
							Low 12-20-30 "River's End"	5,000
Montreal								
Capitol	2,670	25c-60c	"Paid" (MGM) and "Young Woodley" (Brit. Int.)	10,500	"Man of the World" (Para.) and "June Moon" (Para.)	13,000	High 12-6-30 "Her Wedding Night"	19,000
							Low 5-16-31 "Paid" and "Young Woodley"	10,500
Imperial	1,914	15c-40c	"The Spy" (Fox) and "Too Young to Marry" (F. N.)	4,000	"Conquering Horde" (Para.) and "Misbehaving Ladies" (F. N.)	5,100	High 1-17-31 "The Office Wife" and Oh Sailor Behave"	7,000
							Low 5-16-31 "The Spy" and Too Young to Marry"	4,000
Loew's	2,982	25c-75c	"Men Call It Love" (MGM)	12,500	"Mr. Lemon of Orange" (Fox)	12,000	High 1-31-31 "Derelict"	16,000
							Low 12-21-30 "Half Shot at Sunrise"	11,000
Palace	2,600	25c-99c	"The Millionaire" (W. B.)	15,000	"Strangers May Kiss" (MGM)	15,500	High 2-21-31 "Man Who Came Back"	19,000
							Low 8-30-30 "Romance"	12,000

(THEATRE RECEIPTS--CONT'D)

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 19 to May, 1931)	
			Picture	Gross	Picture	Gross		
Montreal (Cont'd)								
Princess	2,272	25c-65c	"Indiscreet" (U. A.)	14,500	"Lonely Wives" (Pathe)	11,000	High 4-11-31 "City Lights"	22,
							Low 12-13-30 "Up the River"	8,
Strand	750	15c-50c	"Father's Son" (F. N.) and "Kiss Me Again" (F. N.)	3,800	"Sit Tight" (W.B.) and "Brothers" (Col.)	3,800	High 1-31-31 "Captain Thunder"	5,
							Low 12-20-30 "Golden Dawn"	3,
New York								
Astor	1,120	50c-$1.50	"Trader Horn" (MGM) (15th week)	14,700	"Trader Horn" (MGM) (14th week)	14,100	High 7-5-30 "Big House"	24,
Capitol	4,700	35c-$1.50	"Secret Six" (MGM) (2nd week)	69,501	"Secret Six" (MGM) (1st week)	88,000	Low 11-1-30 "War Nurse"	20,
Central	910	50c-$2.00	"Dirigible" (Col.) (6th week)	11,212	"Dirigible" (Col.) (5th week)	14,129	High 8-30-30 "Romance"	98,
							Low 3-21-31 "Great Meadow"	49,
Embassy	598	25c	All Newsreel	9,613	All Newsreel	8,801	High 11-29-30 Newsreels	9,
							Low 8-16-30 Newsreels	6,
Globe	1,050	35c-85c	"Virtuous Husband" (U.)	10,100	"Subway Express" (Col.)	10,100	High 10-18-30 "Half Shot at Sunrise"	28,
Hollywood	1,548	65c-85c	"Svengali" (W. B.) (3rd week)	25,441	"Svengali" (W. B.) (2nd week)	30,002	Low 7-26-30 "Hell's Island"	8,
Mayfair	2,300	40c-$1.00	"Born To Love" (Pathe) (3rd week)	17,500	"Born To Love" (Pathe) (2nd week)	18,300	High 11-8-30 "Check and Double Check"	51,
							Low 4-4-31 "Laugh and Get Rich"	15,
Paramount	3,700	40c-$1.00	"Hell Bound" (Tiff.)	65,400	"Ladies Man" (Para.) (8 days)	56,600	High 8-23-30 "Anybody's Woman"	91,
							Low 12-6-30 "Fast and Loose"	52,
Rialto	1,904	40c-$1.00	"Indiscreet" (U. A.) (5 days—2nd week)	17,800	"Indiscreet" (U. A.) (5 days—1st week)	25,200	High 9-6-30 "Animal Crackers"	62,
							Low 7-26-30 "Raffles"	17,
Rivoli	2,103	40c-$1.00	"Tarnished Lady" (Para.) (2nd week)	15,400	"Tarnished Lady" (Para.) (1st week)	31,000	High 12-27-30 "Royal Family"	57,
							Low 3-14-31 "River's End"	9,
Roxy	6,200	65c-$1.50	"Young Sinners" (Fox) (50c-$1.50)	70,500	"Three Girls Lost" (Fox)	66,900	High 1-10-31 "Man Who Came Back"	130,
							Low 2-14-31 "Girls Demand Excitement"	57,
Strand	3,000	35c-$1.00	"Public Enemy" (W. B.) (3rd week)	28,701	"Public Enemy" (W. B.) (2nd week)	35,284	High 11-8-30 "Doorway to Hell"	46,
							Low 5-17-30 "The Wedding Bells"	15,
Warners	1,490	25c-75c	"Captain Thunder" (W. B.) (6 days)	4,545	"Too Young To Marry" (F. N.)	4,822	High 8-30-30 "Old English"	22,
							Low 5-2-31 "The Flood"	3,
Winter Garden	1,493	35c-$1.00	"The Millionaire" (W. B.) (5th week)	13,822	"The Millionaire" (W. B.) (4th week)	23,320	High 7-19-30 "Dawn Patrol"	51,
							Low 11-8-30 "Life of the Party"	10,
Oklahoma City								
Capitol	1,200	10c-50c	"The Front Page" (U. A.)	7,500	"Indiscreet" (U. A.)	7,500	High 11-8-30 "Check and Double Check"	17,
							Low 4-6-30 "Party Girl"	3,
Criterion	1,800	10c-50c	"Cracked Nuts" (Radio) (6 days)	5,700	"The Millionaire" (W. B.)	6,500	High 2-21-31 "Cimarron"	15,
							Low 4-6-30 "Locked Door"	4,
Liberty	1,500	10c-35c	"The Flood" (Col.) (3 days)	1,000	"Once A Gentleman" (Sono Art). (3 days)	1,700	High 11-29-30 "Truth About Youth"	8,
			"Aloha" (Tiff.) (4 days)	1,100	"Single Sin" (Tiff.) (4 days)	1,300	Low 5-16-31 "The Flood" and "Aloha"	2,
Mid-West	1,500	10c-50c	"Seed" (U.)	6,700	"Iron Man" (U.)	5,000	High 8-9-30 "Dawn Patrol"	15,
							Low 11-8-30 "Last of the Duanes"	3,
Warner	1,700	10c-50c	"Quick Millions" (Fox)	7,000	"Three Girls Lost" (Fox)	7,800		
Omaha								
Orpheum	3,000	25c-60c	"Bad Sister" (U.)	13,250	"Born To Love" (Pathe)	15,500	High 11-1-30 "Check and Double Check"	26,
							Low 4-4-31 "Lonely Wives"	11,
Paramount	2,900	25c-60c	"City Lights" (U. A.)	9,000	"The Secret Six" (MGM)	9,800	High 12-13-30 "Hell's Angels"	12,
							Low 9-27-30 "Song of My Heart"	5,
State	1,200	25c-40c	"The Bat Whispers" (U. A.) (4 days)	1,100	"Rango" (Para.) (4 days)	1,000	High 3-14-31 "Trader Horn" (at 50c-$1.50)	10,
			"The Prodigal" (MGM) (3 days)	800	"Princess and the Plumber" (Fox) (3 days)	900	Low 3-28-31 "Gentlemen's Fate" and "Connecticut Yankee"	1,
World	2,500	25c-45c	"Honor Among Lovers" (Para.)	9,750	"Mr. Lemon of Orange" (Fox)	8,750	High 4-11-31 "Men Call It Love"	16,
							Low 4-6-30 "Girl Said No"	6,
Ottawa								
Avalon	990	15c-35c	"Inspiration" (MGM) (3 days)	1,050	"Kismet" (F. N.) (3 days)	1,400	High 3-23-30 "Disraeli" and "Cockeyed World"	3,
			"Sit Tight" (W. B.) (3 days)	1,300	"Ten Cents a Dance" (Col.) (3 days)	1,500	Low 5-3-30 "Oh Yeah" and "Navy Blues"	1,
B. F. Keith's	2,592	15c-60c	"Cracked Nuts" (Radio) (3 days)	3,400	"Charlie Chan Carries On" (Fox) (3 days)	3,700	High 3-30-30 "Sacred Flame" and "Love Comes Along"	9,
			"Behind Office Doors" (Radio) (3 days)	3,700	"Kept Husbands" (Radio) (3 days)	3,500	Low 4-11-30 "Don't Bet On Women" and "Man to Man"	4,
Centre	1,200	15c-60c	"The Devil to Pay" (U. A.) (6 days)	6,300	"Dance, Fools, Dance" (MGM) (6 days)	5,000	High 1-24-31 "Madam Satan and "Du Barry, Woman of Passion"	8,
							Low 12-13-30 "Remote Control"	2,
Imperial	1,200	10c-50c	"Subway Express" (Col.) (6 days)	2,800	"Trader Horn" (MGM) (25c-$1.50—6 days)	7,000	High 5-9-31 "Trader Horn"	7,
							Low 12-20-30 "East Is West"	2,
Regent	1,225	15c-75c	"Tarnished Lady" (Para.) (6 days)	5,500	"The Millionaire" (W. B.) (6 days)	5,800	High 5-24-30 "High Society Blues"	6,
							Low 12-20-30 "Scotland Yard"	3,
Philadelphia								
Arcadia	600	50c	"Dishonored" (Para.) (6 days)	3,500	"Royal Family of Broadway" (Para.) (4 days)	3,800	High 11-22-30 "Anybody's Woman"	5,
							Low 11-22-39 "Command Performance"	3,
Boyd	2,400	35c-75c	"Indiscreet" (U. A.) (6 days—2nd week)	13,000	"Indiscreet" (U. A.) (5 days—1st week)	21,000	High 2-21-31 "Illicit"	28,
							Low 12-13-30 "Sin Takes a Holiday"	12,
Chestnut	1,860	50c-1.50	"Dirigible" (Col.) (6 days—2nd week)	6,000	"Dirigible" (Col.) (4 days—1st week)	9,000		
Earle	2,000	25c-65c	"Bad Sister" (U.) (6 days)	21,500	"The Sin Ship" (Radio) (6 days)	24,000	High 9-6-30 "Sap from Syracuse"	25,
							Low 2-14-31 "Ex-Flame"	15,
Fox	3,000	35c-75c	"Three Girls Lost" (Fox) (6 days)	23,500	"Doctor's Wives" (Fox) (6 days)	24,500	High 2-7-31 "Man Who Came Back"	40,
							Low 3-7-31 "Girls Demand Excitement" and "East Lynne"	23,
Karlton	1,000	40c-50c	"Born to Love" (Pathe) (6 days)	5,000	"City Lights" (U. A.) (6 days—2nd week)	5,500		
Keith's	1,800	35c-75c	"The Front Page" (U. A.) (6 days—2nd week)	17,000	"Front Page" (U. A.) (4 days—1st week)	6,000	High 10-25-30 "Whoopee"	10,
							Low 3-21-31 "Resurrection"	3,
					"Skippy" (Para.) (4 days—3rd week)	10,000	High 1-3-31 "Tom Sawyer"	24,
							Low 3-7-31 "It Pays to Advertise" and "Stolen Heaven"	8,

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to May, 1931)	
			Picture	Gross	Picture	Gross		
iladelphia (Cont'd)								
Iastbaum	4,800	35c-75c	"Daybreak" (MGM) ..... (6 days)	39,000	"Shipmates" (MGM) ..... (6 days)	42,000	High 1-3-31 "Going Wild"..... Low 10-18-30 "Madame Satan".....	58,000 35,000
tanley	3,700	35c-75c	"Svengali" (W. B.)..... (6 days—2nd week)	12,000	"Svengali" (W. B.)..... (5 days—1st week)	20,000	High 2-14-31 "Cimarron"..... Low 12-27-30 "The Lash" and "Abraham Lincoln"	26,000 11,500
tanton	1,700	25c-65c	"Trader Horn" (MGM)..... (6 days—2nd week)	13,000	"Trader Horn" (MGM)..... (6 days—1st week)	13,000	High 3-21-31 "The Last Parade"..... Low 2-28-31 "Beau Ideal" (8 days).....	16,500 7,500
ortland, Ore.								
Fox Broadway..	1,912	25c-50c	"Dishonored" (Para.).....	6,300	"Skippy" (Para.) ..... (9 days)	6,000	High 1-10-31 "Min and Bill"..... Low 4-4-31 "The Prodigal".....	21,600 3,000
Fox Paramount.	3,068	25c-60c	"Daybreak" (MGM)	14,900	"Shipmates" (MGM)	16,000	High 1-3-31 "Paid"..... Low 4-20-30 "Ladies Love Brutes".....	26,000 9,456
Fox Rialto.....	1,498	25c-50c	"Mr. Lemon of Orange" (Fox)....	5,700	"Woman Hungry" (F. N.).....	3,500	High 10-18-30 "Road to Paradise"..... Low 4-18-31 "Right of Way".....	12,800 3,000
Hamrick's Music Box	1,800	25c	"The Millionaire" (W. B.).....	6,800	.....		.....	
RKO Orpheum..	1,700	25c-50c	"Born to Love" (Pathe).....	10,500	"Bad Sister" (U.).....	15,000	High 2-14-31 "Cimarron"..... Low 3-21-31 "Kept Husbands".....	20,000 9,000
United Artists..	945	25c-60c	"Indiscreet" (U. A.).....	7,400	"Trader Horn" (MGM)..... (25c-50c—3rd week)	8,200	High 12-13-30 "Hell's Angels"..... Low 4-4-3 "Fighting Caravans".....	16,400 6,000
rovidence								
Loew's State....	3,800	10c-50c	"The Secret Six" (MGM).....	17,000	"Shipmates" (MGM)	15,000	High 12-13-30 "Hell's Angels"..... Low 5-9-31 "Shipmates".....	28,000 15,000
Majestic	2,400	10c-50c	"Woman Hungry" (F. N.) and "Sit Tight" (W. B.)	12,000	"Vienese Nights" (F. N.).....	9,000	High 3-7-31 "Little Caesar"..... Low 4-4-31 "Love of Aloha" and "Costello Case".....	18,000 8,000
Paramount	2,300	10c-50c	"Kick In" (Para.)..... (6 days)	9,500	"Tarnished Lady" (Para.).....	10,000	High 7-19-30 "Son of the Gods"..... Low 3-7-31 "Rango".....	18,000 8,000
RKO Albee.....	2,300	10c-50c	"Seed" (U.)	9,000	"Born To Love" (Pathe).....	8,000	High 8-2-30 "All Quiet on Western Front" ..... Low 4-18-31 "Bachelor Apartment".....	20,000 7,000
RKO Victory....	1,600	10c-50c	"Ten Nights In a Barroom" (Goetz)	6,000	"Lonely Wives" (Pathe).....	5,500	High 4-6-30 "Golden Calf"..... Low 4-25-31 "The Air Police" and "Comrades of 1918".....	13,500 5,000
t. Paul								
Paramount	2,300	25c-50c	"Strangers May Kiss" (MGM)....	8,500	"Skippy" (Para.)	10,000	.....	
Riviera	1,600	25c-50c	"A Tailor Made Man" (MGM)....	7,000	"Mr. Lemon of Orange" (Fox)...	8,000	.....	
RKO Orpheum.	2,600	25c-50c	"Bad Sister" (U.)	13,000	"Born To Love" (Pathe).....	15,000	.....	
Tower	1,000	15c-25c	"Stepping Out" (MGM).....	2,000	"Three Rogues" (Fox).....	2,000	.....	
ban Francisco								
California	2,315	35c-50c	"Dude Ranch" (Para.).....	15,000	"Woman Hungry" (F. N.).....	14,000	High 1-10-31 "The Blue Angel"..... Low 4-25-31 "Hot Heiress".....	25,000 8,000
Columbia	1,700	50c-1.50	"Dirigible" (Col.) ..... (2nd week)	11,000	"Dirigible" (Col.) ..... (1st week)	15,000	.....	
El Capitan	3,100	25c-60c	"Parlor, Bedroom & Bath" (MGM)	14,000	"Dance, Fools, Dance" (MGM)...	14,000	High 12-6-30 "Up the River"..... Low 3-14-31 "Part Time Wife".....	17,000 12,000
Fox	4,600	50c-$1.00	"Never the Twain Shall Meet".... (MGM)	40,000	"Daybreak" (MGM)	36,000	High 1-3-31 "Lightnin' "..... Low 5-3-30 "Children of Pleasure".....	70,000 18,000
Golden Gate ...	2,800	35c-65c	"Laugh and Get Rich" (Radio)...	14,750	"Beyond Victory" (Pathe).....	16,000	High 7-5-30 "Fall Guy"..... Low 9-20-30 "The Storm".....	19,000 9,800
Orpheum	3,000	25c-50c	"Born to Love" (Pathe).....	12,000	"Iron Man" (U.).....	10,000	High 2-14-31 "Cimarron"..... Low 9-6-30 "Outside the Law".....	30,000 7,000
Paramount	2,740	35c-90c	"Tarnished Lady" (Para.).....	11,000	"Finger Points" (F. N.).....	20,500	High 2-7-31 "Morocco".....	35,000
Warfield	2,700	50c-90c	"Men Call It Love" (MGM).....	21,000	"Quick Millions" (Fox).....	25,500	..... High 5-24-30 "All Quiet on Western Front"	41,000
Warners	1,385	35c-50c	"The Millionaire" (W. B.)..... (3rd week)	6,800	"The Millionaire" (W. B.)..... (2nd week)	9,300	Low 4-5-30 "Bishop Murder Case"..... High 1-21-31 "Illicit".....	9,500 14,500
Seattle								
Blue Mouse ...	950	25c	"Girls Demand Excitement" (Fox) (25c-50c)	5,000	"Fifty Million Frenchmen" (W. B.)	6,000	High 2-28-31 "City Lights"..... Low 5-16-31 "Girls Demand Excitement"	14,000 5,000
Fox	2,450	25c-75c	"Father's Son" (F. N.)..... (4 days)	2,000	"The Hot Heiress" (F. N.)..... (5 days)	4,500	High 12-20-30 "Min and Bill"..... Low 5-16-31 "Father's Son".....	15,000 2,000
					"Strangers May Kiss" (MGM).... (25c-50c—2 days)	2,000		
Fifth Avenue ..	2,750	25c-75c	"Strangers May Kiss" (MGM).... (4 days—2nd week)	5,000	"Strangers May Kiss" (MGM(.... (1st week)	14,500	High 4-18-31 "Trader Horn"..... Low 3-14-31 "Inspiration" (10 days)...	17,000 10,000
			"Secret Six" (MGM)..... (3 days)	5,500				
Liberty	2,000	15c-30c	"Ridin' Fool" (Tiff.).....	6,000	"Caught Cheating" (U.) and "Sisters" (Col.)	6,500	High 1-10-31 "The Lash"..... Low 3-28-31 "Lion and the Lamb".....	11,500 5,500
Music Box	950	25c-75c	"The Millionaire" (W. B.)..... (2nd week)	6,500	"The Millionaire" (W. B.)..... (1st week)	7,500	High 2-28-31 "City Lights"..... Low 4-4-31 "Drums of Jeopardy".....	14,000 5,500
Paramount	3,150	25c-75c	"Shipmates" (MGM)	13,000	"The Finger Points" (F. N.).....	13,000	High 9-13-30 "Animal Crackers"..... Low 10-11-30 "The Bad Man".....	21,900 10,000
RKO Orpheum.	2,650	25c-75c	"Subway Express" (Col.).....	13,000	"Born To Love" (Pathe).....	13,000	.....	
Toronto								
Imperial	3,444	15c-75c	"A Tailor Made Man" (MGM).... (6 days)	17,500	"Tarnished Lady" (Para.)..... (6 days)	16,800	High 9-27-30 "The Spoilers"..... Low 12-20-30 "The Cat Creeps".....	22,000 14,500
Loew's	2,200	25c-75c	"The Front Page" (U. A.)..... (6 days)	16,000	"Parlor, Bedroom & Bath" (MGM) (25c-75c—6 days)	14,500	High 4-18-31 "City Lights"..... Low 10-4-30 "Love in the Rough".....	22,000 10,500
Shea's	2,600	30c-75c	"The Conquering Horde" (Para.).. (6 days)	14,000	"Three Girls Lost" (Fox)..... (6 days)	15,500	High 3-7-31 "Those Three French Girls" ..... Low 3-28-31 "Madonna of the Streets"	16,500 10,000
Tivoli	1,600	15c-75c	"A Connecticut Yankee" (Fox).... (6 days—2nd week)	10,000	"A Connecticut Yankee" (Fox).... (6 days—1st week)	15,000	High 2-28-31 "Cimarron"..... Low 12-20-30 "Alf's Button".....	19,500 9,000
Uptown	3,000	15c-60c	"The Prodigal" (MGM)..... (6 days)	11,000	"Skippy" (Para.) ..... (6 days)	11,500	High 8-16-30 "For the Defense"..... Low 1-31-31 "Young Woodley".....	17,500 9,500

MUSIC AND TALENT

MUSIC PUBLISHERS CUT PRICE 38%

Organs Prospering On West Coast

While many theatre organs are still silent, an increased number are being placed in commission again and organ solos are being featured in picture programs.

E. P. Foote, secretary of the San Francisco Organists' Club, notes the trend toward greater appreciation of organ music and says that as large a percentage of organists is working here as in any other part of the country. He suggests that the organ can be made a box-office attraction whenever it is properly advertised to the public, but that this is now seldom done. Real improvement along this line will not come until theatre owners make a worthwhile effort to get some return from the large investment in silent instruments, he says.

Ed. S. Moore, organist at the San Francisco California theatre, is winning a good following since the organ supplanted the orchestra, and Eddie Sellen is winning honors at the Paramount. Baron Hartsough is featuring organ solos at the T. & D., Oakland, and Floyd Wright has become popular at the Fox California, Berkeley.

Stage Shows Out In 4 Texas Towns

Publix and the RKO Southern Corporation have agreed to run on a straight picture policy during the summer months in four key cities in Texas: San Antonio, Houston, Dallas and Fort Worth. Ruling goes into effect May 21.

Orchestras and stage bands will be dispensed with, but organists will be retained. Box office success may result in the policy becoming permanent.

Fox Switches F. & M. Staff

George A. Smith has been appointed company manager of Fanchon and Marco's "Great Raymond" Idea, beginning at the Fox Wilson, Fresno, Cal.

Samuel Stratton has been assigned company manager of Fanchon and Marco's "Submarine" Idea, joining it at the Fox in St. Louis.

Fanchon and Marco have appointed Samuel Stratton company manager of "Submarine" Idea, starting at the Fox, St. Louis.

Louis Lissner has been appointed company manager of "Moonlight Revels," commencing at Fox theatre, Philadelphia.

David Ross



Mr. Ross, the popular musical conductor of the Mastbaum Symphony Orchestra, Philadelphia, has the distinction of conducting the largest theatre orchestra in the world. Many of Ross' old friends will remember him as "Dave Silverman" that is, those of his friends who worked with him when he was General Musical Director for Skouras Brothers in St. Louis or out on the west coast where his wide knowledge of scoring pictures got him the post of musical director for First National Pictures and Warner Bros. Pictures. He was one of the best known musical directors on the coast and did some of the finest scoring of pictures of any of the many directors out there. He led the orchestra at the Earle, Philadelphia, for four months and for the past six months has been at the Mastbaum, where, through his wide knowledge of music, he has been unusually successful in his presentations of novelty and symphonic overtures.

New Director at Shea's

Wilye Stahl, Publix orchestra director, will succeed John Ingram as director at Shea's Buffalo.

Morris Agency to Supply "Cruises"

With inauguration of "Showboat Cruises" by the Red Star steamship line, William Morris, Jr., has been commissioned to supply entertainment for these week-end cruises.

Paine Is Named Chairman Of Association

Sheet Music in the Future Will Sell For 25 Cents Instead of 40 Cents a Copy

By ED DAWSON

A movement which should lead to wider sales of sheet music, resulting in a greater popularity for it, has been adopted by the Music Publishers' Protective Association.

Action was taken at the annual meeting of the organization at the Hotel Astor.

Included in the publishing houses announcing reductions are:

Irving Berlin, Inc., De Sylvia, Brown & Henderson, Donaldson, Douglas & Gumble, Remick Music Corporation, Shapiro, Bernstein & Co., M. Witmark & Sons, and others.

"This reduction in the price of popular music," the association announced, "is in line with price reductions in other lines of merchandise, and is the contribution of the popular publishers to the 'back to the piano' movement, which movement is growing with great rapidity throughout the country."

At the annual meeting of the Music Publishers' Protective Association the following men were elected directors:

Louis Bernstein, E. F. Bitner, Ben Bornstein, Saul Bornstein, Robert Crawford, Gustave Schirmer, W. G. Douglas, Max Dreyfuss, Walter Fischer, Jerome Keit, Jack Mills, M. Winkler.

John Gregg Paine was re-elected chairman of the board.

"Mr. Paine in his annual report to the association," the report said, "pointed out a very great decrease in the sheet music business, indicating that it was from 50 to 60 per cent below normal at the present time, and further reported a very decided decrease in the sale of talking machine records and player piano rolls, stating that from returns to the publishers in the way of royalties from the manufacture and sale of such instrumentalities it would appear that the talking machine business and the player piano business was in even a worse situation than the sheet music business.

"However, it was pointed out to the publisher members of the association that the demand for music is probably greater at the present time than at any time in the history of the country. The difference, however, lies in the fact that while heretofore the demand was for the tangible product in the way of sheet music, or talking machine rec-

(*Continued on page 49*)

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way N. Y. City

STAGE SHOWS

Cincinnati RKO Albee

Week ending May 22

Although not a unit show, Bob Robinson, as m.c., cavorts about the stage and wisecracks ahead of each act under title of "master salesman" until time for his own offering.

Sidney Lang opens the show with trick and fancy skating, assisted by the three Emeralde Sisters and Patti Lee. The act opens in full stage with fancy back drop, the three girls, attired in hoop skirts, working in blackface. Second special drop depicting a military camp, gives the trio plenty of opportunity to put over military maneuvers on rollers. Lang and Miss Lee come in for a good share of difficult turns, some of which appear fraught with bodily danger in their execution.

Sid Gold and Don Raye, dancers, on No. 2, have no difficulty in immediately selling their steps which are replete with rhythm. Solo and duet dancing are featured, although the chatter preceding their impression of an amateur act detracts from their otherwise high class and enjoyable pedalistic efforts.

Leatrice Joy, screen actress, making a personal appearance as headliner, follows in an offering labeled "A Series of Moods," assisted by an unbilled gent at the grand. Aside from a few vocal numbers, her work is mostly of the recitational type accompanied by various facial contortions. Her closing number, in which she gives a dramatic portrayal of a night club artist, was especially good.

Bob Robinson, on next to closing, is aided and abetted by Frances Lee and Daddy Cunningham, the latter, who, according to announcement, is an ex-doorman of the Palace, New York, is 74 years old, although as agile and enthusiastic in his dancing and ground tumbling as one of half his years. The turn is a farce throughout, with Barney Graff introduced late in the turn for a series of solos on the piccolo and a few dancing turns.

Smith and Dale, of the old Avon Comedy Four, and now in pictures, occupy the closing spot in a comedy sketch with Robert Pitkin, Jean Mann and Adele Carples. The act employs two special drops, one the deck of a ship and the other a stateroom interior. Wise-cracking predominates throughout the number, and the customers relished it at the first show.

New Orleans Saenger

Week ending May 22

The Publix unit, "Miniatures" made a hit, with real vaudeville and a mixed chorus with a wardrobe unexcelled.

Opening on a full stage, unobstructed save by the stage band in summer uniforms of white panties and shirts ditto, Val and Ernie Stanton, patter team, enlightened the audience with scores of wise-cracks which went over big.

They were followed by Julia Curtis, billed as the lady with many voices. The act, new here, fooled even many of the hard-boiled first-nighters and the critics of the local press as well.

The Three Jacks, three lively steppers, knocked the lining out of the stage floor in a series of fancy steps. This act received several hands.

The Twelve Southern Belles, ladies of the ensemblage danced and did a variety of marches that did credit to the producer.

Herbie, organist, is on a vacation. In his absence Ray McNamara is presiding at the console and is delivering the goods in a series of novelties.

The current film is William Powell in "Ladies' Man," which is giving satisfaction.

Milwaukee Wisconsin

Week ending May 6

"In a Clock Store" is played by the orchestra under the direction of Don Wilkins as a prelude to Fanchon & Marco's "Moroccan" Idea. The Idea opens with a Moroccan street scene with donkeys and goats being led across stage by natives in bright costumes.

James Gaylord, baritone, sings "Where My Caravan Has Rested," while Ferdna, hypnotist, raises a young lady while she lies in a hypnotic state.

The 12 street dancers next present a veil dance, which is followed by Hadji Ali, who drinks a bowl full of water and then expels it. He also drinks water and then kerosene, which he expels upon a flame and later extinguished with the water he originally drank.

The chorus in its next number is attired in white costumes with red-lined coats. They perform in an entertaining manner and are followed by Sherry Louise, soprano, who gives an excellent song exhibition. Gaylene, danseuse, next comes upon the scene mounted atop a camel and dances in a thoroughly fine manner.

Al Hassen's "Blue Streaks" wind up the Idea with a wealth of exotic tumbling and acrobatics.

Salt Lake Orpheum

Week ending May 13

Headline honors are shared by Galla-Rini, accordionist and "One-Man Band," which acts are both very well received. The Three Swifts, is clever comedy manipulations of Indian clubs, and Billy Kelly with the three Paige Sisters, who have an uproarious novelty skit called "Taking the Heir," also receive equal recognition.

The stage presentation also includes Audrey Wykoff in a dance number; the St. Johns Trio, gymnasts; Kane and Ellis in songs and comedy; Carl Norris, with a group of performing monkeys, and Tom Kelly in songs.

The bill presents a galaxy of music, dancing and fun, in addition to the feature, "Born to Love," Constance Bennett.

Song Prices Cut

(*Continued from page* 48)

ords, the demand now is for the rights surrounding the copyright, which rights are desired by the radio broadcasting companies, by the electrical transcription companies, and by the motion picture companies.

"With the demand for music as great as it is at the present time in these fields, Mr. Paine stated that the future of the music business did not look at all serious, but it is necessary to carefully study these fields in order that the owners of copyrights might intelligently merchandise their rights therein.

"Mr. Paine also pointed out the fact that there was a very decided movement on foot to have individuals personally perform musical compositions, which for want of a better name he termed the 'back to the piano' movement. The movement is being fostered by the great musical interests throughout the country, and by the educational interests because of their realization of the great effect that the personal performance of music has in character building."

REMICK MUSIC CORP.
MELODIES CHARM

STROLL DOWN MELODY LANE

And Hear

IN THE LITTLE OLD CHURCH IN THE VALLEY
Songdom's prettiest, and quaintest Waltz Ballad.

NOW YOU'RE IN MY ARMS
A classic—in popular form. Melodyland's prettiest Fox trot Ballad.

PLEASE DON'T TALK ABOUT ME WHEN I'M GONE
The snappiest HIT in years. A peppy Fox Trot.

WHEN YOUR LOVER HAS GONE
Needs no introduction. The Song Beautiful. The HIT Fox-trot Ballad now so popular.

YOU DON'T KNOW WHAT YOU'RE DOIN'
You don't know what you're missin' till you hear this novelty Fox Trot.

Two New Soothing Summer Songs

CAN'T YOU READ BETWEEN THE LINES
A Fox-trot Ballad that will positively sweep the country.

DANCING WITH THE DAFFODILS
(DOWN AT THE GARDEN BALL)
A flowery, novelty fox trot. Something different. You'll love it.

ORGANISTS:—Now ready for distribution, "THE SONG AUCTION." Introducing all our HIT songs. A real Community singing novelty.

—WRITE—

CLIFF HESS
Mgr. Special Service Dept.

REMICK MUSIC CORP.
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MOONLIGHT SAVING TIME

The top notch waltz ballad
THE WALTZ YOU SAVED FOR ME

My word, 'ow they play
THE KING'S HORSES

Make everybody happy
I'M HAPPY WHEN YOU'RE HAPPY

Any audience can sing
LET'S PRETEND WE'RE SWEETHEARTS

For the ballad spot
MOTHER'S APRON STRINGS

Adds class to your program
YOU'RE JUST A LOVER

With a bow to Ben Bernie
I HOPE YOU'LL LIKE IT

Something to "croon" about
A LITTLE LOVE SONG

Chevalier's song
RIGHT NOW!

A great novelty idea
THE BIRTHDAY OF A KISS

Made to order for the kids
THE SLEEPY TOWN EXPRESS

It's beautiful
HEAVENLY NIGHT

Everybody loves
SKIPPY

Graceful, easy melody
I'LL LOVE YOU IN MY DREAMS

Delightfully different
LOVE IS LIKE THAT

You don't have to be Irish—everybody loves it
THAT'S HOW I SPELL IRELAND

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1629 BROADWAY NEW YORK CITY
"YOU CAN'T GO WRONG WITH ANY 'FEIST' SONG"

SLICES OF MELLIN

By BOBBY MELLIN

Charlie Hamp, said to be the highest salaried star in radio, and who is now appearing on six programs each week at WBBM, started his wage-earning life as a grocery clerk. "Big Boy," as he was called even in those early days, refused to keep his mind on the flour and potatoes. Each evening he added to a meager income with an orchestra job. At the age of 20 he advanced to musical comedy stock. And then came the war—after serving 14 months in France he gave vaudeville a try and came admittedly close to the breadline, and then opportunity knocked. Hamp was trying his hand at announcing at KNX, Hollywood. The scheduled talent failed to reach the studio in time and he was forced to go on the air with a "one-man radio" show. His success was instantaneous. As his success mounted he was called east for network broadcast. He is now under exclusive contract with the makers of Dr. Strasska's toothpaste, which, by the way, is my new toothpaste. . . . The Frohne Sisters, conceded to be one of the best girl quartets, are now appearing over station WBBM. . . . Eddie Niebar and his Seattle Harmony Kings are also over the above station and doing a very good job of it. . . . Since Clem and Harry are well known to radio fans for their enormous size—each weighing about 250 pounds—and since they are on a program for a well-known biscuit and cracker manufacturing company, it is with reason folks call them "the wise crackers who know their groceries." . . . Jim Holistein of the Jim and Bob Hawaiian guitar team, heard on a number of Chicago NBC programs, is one of 11 sons. All the brothers are guitar entertainers, but Jim is the only one appearing in the United States, the others being heard in and about Honolulu. . . . Lena, that character made popular to thousands of early morning listeners by those premier comedians, Gene and Glenn, over the NBC network, is happy. After weeks of reducing she confided to Glenn recently that she was "down to 301 now" with her infectious chuckle. . . . Because Al and Pete team boasted of his athletic ability he is getting what his partner calls the "Royal Razzberries." Al accepted the invitation of the NBC page boys to enter a game of baseball on the roof of the Merchandise Mart, atop which the Chicago studios are located, with the result that he hobbled about with a stiff back for several days. . . .

Prinz Divides Times Between Stage and Studio

Le Roy Prinz, who is staging the series of "Follies" at the Fox theatre, San Francisco, has a splendid opportunity of comparing the theatre with the studio. He has a contract with Cecil D. deMille which keeps him six months in Hollywood and leaves him free to do things for the stage the other six months.

In his work at the Fox so far he has designed his stage productions to fit in closely with the feature picture on the screen. His latest revue has the South Seas for its background in keeping with the picture, "Never the Twain Shall Meet."

Rehearsals and still more rehearsals is his rule and the smoothness of performances, even on opening days, are commented on. Stage productions are rehearsed four hours each day for four days before the opening and in addition Prinze directs the hanging of the scenery and the light effects.

STAGE SHOWS

Philadelphia Fox

Week ending May 14

Fanchon & Marco's "Moonlight Revels" occupy the stage. Curtain rises on a scene dominated by golden moon in a midnight sky. Tall buildings with illuminated windows make a suitable background for men and girls in evening dress. The revelers are having a high old time and their unison dancing is well executed.

Charles Brugge is a combination musician and acrobat. His most outstanding feat is to balance himself on his head then play his violin in that position.

Curry and Brown can dance, but the remarkable thing about them is the goofy postures and expressions which they assume. A funny combination.

Three Melvin Brothers also appear as clowns, wobbling aimlessly about the stage between acts but showing perfectly trained and co-ordinated muscles in action. In fact their excellent acrobatic work is the best feature of the program and they deserved the enthusiastic applause which they received.

Weston and Lyon pull a spicy line of jokes and wise cracks. Miss Lyon can sing, dance and play a mandolin. Weston also sings.

The Sunkist Beauties appear in interesting make-up. The most unusual is an ensemble in which they enter as witches behind a semi-transparent drop, with a black shadow suggesting the cauldron about which the witches gather. When the drop rises the ensemble dance on broomsticks while Freda Sullivan does some clever acrobatics.

Pierce and Lazelle are tap dancers of unusual ability who received applause for their individual stunts as well as their unison tapping.

Max Bradfield and the Fox Orchestra present a beautiful rendition of the prologue to Pagliacci, afterwards playing the accompaniment as Richard Bonelli, of the Chicago Civic Opera, sings the aria in a short film.

Ron and Don conduct a successful organ songfest of old, familiar waltz tunes.

Oklahoma City Warner

Week ending May 15

Presenting "A Timely Sermon," Joe Browning headlines by himself and proved to be just what the Oklahoma City public needed in a way of change from the usual routine of tap dancing and blues singing. Browning, rigged out as a country parson minus teeth, spends 15 minutes singing his comic sermon, which contains some worthwhile jibes at the modern generation. There is little time for applause since he keeps the audience laughing and permits no let-up in his lines until he leaves the stage. Annette Anderson, the mistress of ceremonies, brings him on with "Some people say Browning's crazy—but I'll let you judge for yourself."

If there was some way of convincing the audience of fairly intelligent people that he is Russian, Paul Tiesen's Russian troupe would probably head the bill. Norma Gallo, who looks Irish enough, does some good adagio and acrobatic dancing, but Oklahoma City has seen acrobatics for the last many months. Miss Gallo is the feminine pulchritude of the Russian troupe. Alfred Brown, also on the Tiesen act, wows them with some perfectly keen American novelty dancing such as mimic ice skating and the like. The act's music is highly commendable.

The Nine Kikutas, a Japanese tumbling troupe, receive much applause for their stuff, which is really good, but standard. Millard and Marlin do not click as a comedy team, which may be due to the Warner orchestra, which fails to register as an organized band this week. A local act, the Sooner Girls, is average.

ORGAN SOLOS

DON & KAY (Staten Island, N. Y., Paramount) presented for their first solo at the twin consoles of this house, a clever, novel and very well-played novelty, entitled, "Sleepy Time Moods." Both organs rose, simultaneously as Kay (at right and Don at left consoles) played a "peppy" arrangement of "Sleep, Sleep, Sleep." Little, demure Miss Kay made the first announcement, via "mike" that they would play that favorite, "Sleepy Town Express!" Word slides were superimposed on a scene of a train as Kay played the melody and Don played many novel and natural train effects on his organ. They followed with the playing of "Sleepy Time Gal," (this was played in most pleasing and harmonious combinations) then, "Asleep in the Deep" as a pedal cadenza (modern lighting effects around the base of the organs enhanced this bit). The next song, "Please Go Way and Let Me Sleep" was presented in a most unusual way. It was first played as a straight spot solo and then presented with a comedy cartoon film with words for the audience to sing, designated with a bouncing ball. At the show caught, few people were in the house but these few did sing and apparently enjoyed the entire novelty. This fine team closed their solo with the playing of "Here Comes the Sun," which the audience joined in singing.

ADA RIVES (Loew's State, New Orleans), plays the role of interlocutor this week in her solo "Minstrel Follies," with the audience playing chorus and singing, after some urging, the opening number, "Alexander's Rag Time Band." This is followed by famous songs of famous minstrels with Bert Williams' popular, "I Ain't Go Nobody" taking the biggest hand. A whistling chorus of "Swanee River" is next with Miss Rives making the audience whistle and using her wood block to suggest the tap dance which is supposed to accompany it. The close gets off in great style with Dianah." Applause prolonged; one of Miss Rives' best solos.

DALE YOUNG (Indianapolis Fountain Square) opened the organ, which had been silent since the advent of talking pictures, with a community singing novelty celebrating the theatre's fourth anniversary. Young announced all the gags orally, via mike, placed on the organ console and connected to the stage horns. Young who is well-known to Indianapolis audiences (having been at the Circle for the past two years) had no difficulty in having this new audience join in the singing of the following songs: "Gigolo," "Cheerful Little Earful," "Take a Walk," a parody chorus on "Gigolo" and a closing chorus of "Don't Talk About Me When I'm Gone." Applause was so tremendous that Young played "Sweet Jennie Lee" for an encore.

BETTY HAMMOND (New Orleans, Publix Strand) offers "My Public and Me" a song slide solo which brings in Miss Hammond's versatility as an entertainer. It opens with a short organ number, then Miss Hammond sings into the microphone, which is connected with the sound horns of the screen, a paraphrase of a popular melody which bespeaks the singing prowess of her public. This is followed by the audience's joining her in singing "When Your Love Has Gone," "Running Between the Rain Drops," and "Walking My Baby Back Home." A popular solo but one lacking the usual originality shown in Miss Hammond's work.

PRESTON SELLERS (Chicago Oriental) has turned to the newspapers for his organ solo background on the current program. The result is an original and diverting ten minutes of song that obviously pleases audiences. Sellers has combed the newspapers for items referring to music or song in any number whatever. With these news clippings, reproduced on the screen, for his starting point, Sellers has written his own version of their occurrence and set them to the tune of a popular song. His audiences join in on the singing of these original interpretations of the news of the day.

IRIS WILKINS (Fox's Wisconsin, Milwaukee) offers an organ concert rather than a selection of popular numbers. Her songs include "Sextette From Lucia," "Nola," and the conclusion of "Poet and Peasant." Well received.

"MAC" BRIDWELL (San Antonio RKO-Majestic) offered the following melodies: "When Your Hair Has Turned to Silver," "Your Mother," "Tie Me to Your Apron Strings" and closed with the song slides, "Mother. The audience was not very quick to sing.

ADOLPH GOEBEL (Brooklyn Loew's Pitkin) who is guest organist at this house, presented as his opening community-singing novelty an entertaining solo entitled, "Favorite Tunes of Popular Stars of the Air!" Opening with a slide, explaining an interview with seven radio favorites who choose the following tunes, Goebel introduced each of them and their choices before playing the number. The first was: a straight spot solo of Ferdi-Grofe's modernistic composition, "Indigo" which Goebel played in concert style, and which was Paul Whiteman's choice. The next, Will Osborne's choice, was "Out of Nowhere" which was played for the audience to sing, and sing they did. The next, Lopez' choice was "Nola" which Goebel played as a piano and xylaphone solo. The next was Crawford's selection, "So Beats My Heart" which Goebel played in Crawford's own style. The next number was Ben Bernie's choice, "Whistling in the Dark." Two choruses of this, one novelty the other singing. Goebel closed with a special version to "You're the One I Care For" which was especially written by him for this audience. At the show caught Goebel's applause was so good that he rated an encore though he did not take it.

BACK IN THE LIMELIGHT AGAIN and GIVING AUDIENCES WHAT THEY CRAVE

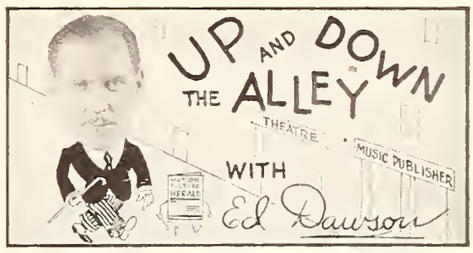


SINGING TALKING and PLAYING

JOHN HAMMOND

"Master of Melody"

St. George Theatre—Staten Island, N.Y.



Hello Everybody!

Well, I hear that **Feist's** new number, "Moonlight Saving Time" has already reached the top of the best selling list. . . . It has a swell tune and everybody's singing it. . . . Incidently **Irving Kahal** and **Harry Richman** are the composers. . . . Say, did you know that my kid sister **Lillian Dawson** is playing in a **Publix** unit? She is a crooning singer and has just finished doing a single over **Loew** and **RKO** vaud circuits. . . . Lillian is not really my sister but whenever we do see each other we greet each other as brother and sister and get quite a kick out of the surprised expressions on the faces of our friends when we greet one another that way. . . . **Jimmy Clark's** many friends will be happy to know that he is back in the New York office of **M. Witmark & Sons** at his old post. . . . **Jimmy and "His Trowel"** are well-known characters on the "street" and it's good to see him back here instead of in **Philadelphia** where he was **Witmark's** manager for the past six or eight months. . . . After being at the **Brooklyn Paramount** for the past year and a half (off and on) **Rudy Vallee** is going into the **New York Paramount** for about a month, with his **Connecticut Yankees** and is then going into **George White's** new **"Scandals"** but not with the Yanks . . . he will do a single . . . **Kay Kyser** and his orchestra, playing at the **Golden Pheasant Restaurant** in **Cleveland, Ohio,** and broadcasting nightly over **WTAM** open next week for a special engagement at the **RKO Palace in Cleveland.** . . . **Lew Brown** and **Ray Henderson** are currently engaged in the writing of book, lyrics and music for the forthcoming **"Scandals."** . . . The new "Scandals" will be the usual work of Brown and Henderson, which, as you've probably already heard, is the **unusual** in musical and theatrical circles . . . Need it be added that **DeSylva, Brown & Henderson, Inc.** will publish the score? . . . Two songs, both currently successful, both published by **Remick Music Corp.,** both plaintive in tone, and both possessed of an identifying word are "When Your Lover Has Gone" and "Please Don't Talk About Me When I'm Gone." **"Gone"** is the word common to both, but the past tense belies the way they are actually 'going' which way is **Up** and still more **Up . . . H. W. Hanemann's** collection of **"Soft Boiled Ballads"** has become a national fad and everyone is buying and singing these "heart-wrecking songs!" **Vincent Lopez,** currently at the **Capitol** introduced them from the **St. Regis Ballroom** via chain broadcasts and since then they have been featured in the choice spots on the air . . . **Harms, Inc.,** are the publishers . . . **Ernest Hauser,** for the past seven years, or since the opening of the **Texas** theatre, **San Antonio,** has been musical conductor at that house . . . About ten years ago he was very well known in **New York** and this is the first trip he has made back here since then . . . all of his old cronies here thought he had gone where all good leaders go and could hardly believe their eyes when he dropped in to see them . . . **Miriam Zack,** former secretary to **Benny Bloom** of **Irving Berlin's** is now **Maurice Workstel's** secretary at the **Workstel Studios** . . . **Adolph Goebel,** formerly of the **Atlanta** and **Springfield Paramount** theatres was in town for a few days and got himself the job of Guest Organist at **Loew's Pitkin** theatre, **Brooklyn,** for an indefinite stay . . .He is now on his third week and doing great . . .

YOUR PUBLIC

By RITA C. McGOLDRICK

IN THE weaving of any strong fabric certain threads stand out as dominant notes in the theme of the pattern. They may run inconspicuously for an occasional space, in their formation of design, but they appear consistently binding the whole together.

Within the past month we have seen the forecasting of motion picture pattern for the coming year in its processes of development. The leading companies have spread the motifs of their plan with elaborate announcements and gay coloring through the pages of the MOTION PICTURE HERALD. From the viewpoint of a public that is beginning to pick and choose its entertainment with more selectiveness than ever before in the history of the industry these announcements and magnificent color plates are of more than usual interest.

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The Large Question

Mr. Martin Quigley, publisher of the MOTION PICTURE HERALD facing the problem which the new schedule of pictures presents asks, in a pertinent editorial, "Is the Motion Picture Business Getting Anywhere?" Then we turn the pages of the season's announcements as they appear in the last few issues of this periodical. Plate after plate is a masterpiece of the printer's art; prints like photogravures worthy of frames; color in royal splendor; tints as delicate as if they had been rubbed in by sensitive finger of the artist. But subject matter? There arts stops. Do these advertisements really stand for the type of picture they represent? And if they do, what has happened to the industry's Code of Morals in all of this?

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The Critical Public

Your patrons are beginning to weary, at last, of the over-sexed picture and the endless gangster rackets. They have demonstrated this in a great many cities recently where a feature heralded as a sensation has suddenly gone as flat as a pricked balloon. In two Canadian cities within the past week two gun-men pictures expired without a gasp on the theatre managers' hands. These are the straws that point the way the wind is blowing. It will pay you to watch the signals!

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Circus Psychology

The showmanship that gathers together the World's Greatest Show under the big top in any city might teach the makers of motion pictures a lesson. The circus succeeds on *variety*. It does not attempt to give its audiences a large quantity of any one kind of entertainment—the successors of Mr. Barnum know better than that!

But in motion pictures we move in cycles. We have sex, and more sex, and then SEX, in a whole series of Illicits, Indiscreets, Tarnished Ladies, and Indiscretions. We had the Office Wife theme done to death in a litany that included Sex in Business, Beauty and the Boss, Behind Office Doors, the Secretary's Secret—all as much alike as hat checks in a cloak room.

And for the gangsters . . . the list has been too long to compile. Last week in Brooklyn every large motion picture house in the down town area was featuring a gangster theme. So the public, fed to satiety on the too steady diet wearies of its movies . . . and goes to the circus.

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Let Us Have Comedies!

On the radio broadcasts on better motion pictures sponsored by one national group of club women on twelve stations over the country, the question was asked recently, "What type of picture are you most anxious to see made in the coming year?" The answers came back in a flood: "COMEDIES!" The second Question asked, "What have you most wearied of on the screen?" And the replies came in volume, "Gangsters—and women's secrets." Children everywhere are clamoring for children's pictures—there is an active market for more "Skippy's" and a few more "Connecticut Yankee's."

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Endorsed Lists Are a Help

The theatre man who is watching the trend of affairs that are affecting his business—the statements of Martin Quigley; the viewpoints of Nicholas Schenck, interviewed in last week's Herald, the re-actions of the public to the current productions; the reports of the organized club women and parent teacher groups who represent the intelligent cross section of your public, will find these the threads that are dominant in the pattern of motion picture making!

The endorsed lists of pictures issued by the leading club groups engaged in the work of previewing and classifying films will help you in evaluating the sugar coated ads which describe the pictures you are considering for your theatre. A postal card addressed to the HERALD will bring you one, or all of the following lists as a free service each month.

General Federation of Women's Clubs.
Daughters of the American Revolution.
Parent-Teachers, Los Angeles Branch.
Y. M. C. A.
International Federation of Catholic Alumnae.

Billboard Revision Watched

The city's billboard ordinance at Oakland, Cal., is being revised and theatre interests are watching carefully to check adverse restrictions.

Narrow Film Machine Out

Siemens Co. of Berlin will shortly market special apparatus for recording and reproducing narrow width film.

Producers, Take Note!

A smashing attack upon "The Current Cult of Cynicism" featured the commencement exercises for a class of 2,679 graduates at the University of California at Berkeley, Cal. It was an interesting commentary of intellectual youth upon the trend of the times in literature, the stage and the screen, and was delivered by Garff B. Wilson, honor student.

Expressing his disgust for the cynicism which he said was so general today, the young orator said:

"We see it in the literature of the time—in plays written with one eye on the box office and with the other on the police station.

"We see it in movies about women who thought it right to go wrong; in stories which go just beyond decency and stop just short of wit.

"We see it in the writers who are not concerned with women of the past, but women with a past who do not look to normal experiences for their inspiration.

"The world war crystallized the belief that we had been betrayed by deceptive standards. But this, I think, is not the case. If one set of values has been found wanting, must we then believe that there is no possibility for perceiving another set? If some cannot have faith in a future life, must we all ,then, cease having faith in this life?"

Deitch, Halperin, Samelson and Borack in Publix Shakeup

A series of promotions in the booking department of Publix has been made by Sam Dembow, Jr., and Leon Netter following recent resignation of Burt Kelly who left Publix last week to join Educational.

The men promoted are Joe Deitch, Alex Halperin, William Borack and Dave Samelson.

Deitch, who formerly handled booking for Salt Lake territory and Texas, will act as division booker of territory handled out of Omaha, Des Moines and Minneapolis district booking offices. Halperin takes over booking of Illinois, Indiana, southern Ohio and Kentucky area, in addition to Chicago and Detroit assignments.

Deitch's former post is assumed by William Borack who was district booker in Salt Lake City. Borack will come to New York to work under supervision of Gaston B. Dureau. Dave Samelson of New York will handle Salt Lake territory in addition to the Saenger booking he is now doing under Dureau's supervision.

Borack's post in Salt Lake City will be filled by Jack Marpole who is transferred from manager of the Paramount in Ogden, Utah.

Taylor to Continue on U. A. Lot

Estelle Taylor, now working at United Artists, Hollywood, in the Ronald Colman picture, "Unholy Garden," has been signed for Samuel Goldwyn's production of Elmer Rice's "Street Scene."

MANAGERS' ROUND TABLE CLUB

CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

A MESSAGE TO THE CLUB
From
MARTIN QUIGLEY

THIS issue marks the third anniversary of the establishment of this department—The Managers' Round Table.

Three years ago when this department was founded in Motion Picture News, under the editorship of Mr. William A. Johnston, it was immediately hailed as one of the most definitely constructive and serviceable efforts which had yet been put forth in behalf of theatre managers.

When the consolidation of Exhibitors Herald-World and Motion Picture News was effected January 1, 1931, this department stood high in the list of those services to the theatre field which were not only to be carried on but strengthened and augmented in every feasible way. The obvious reason for this was because the department was fulfilling, effectively and comprehensively, a pressing and vitally important requirement of theatre managers.

Mr. Charles E. Lewis, since the establishment of this department, has been its editor and presiding officer. On this third anniversary occasion it is a befitting moment to congratulate Mr. Lewis upon the admirable success of the effort. Joining with us in this word of congratulation to Mr. Lewis, we are sure, are the voices of the thousands of managers throughout this country and abroad who have declared that this department has been a practical aid to them in the conduct of their business as well as generally being a source of unvarying interest and inspiration.

MOTION PICTURE HERALD is proud of the service it is rendering to the theatre field through the Managers' Round Table. These various matters with which the department is concerned—theatre management, advertising, publicity and exploitation — are those elements which if properly administered mean success to the motion picture business. Failure in these essential activities would mean failure of the business because these are the direct and practical means which render healthful the box office—the collecting agent for all of the industry's income.

The Managers' Round Table has been and will continue to be an open forum for theatremen. MOTION PICTURE HERALD wishes them to know that this activity is conducted not only primarily but solely for their benefit. No objective is sought other than to make this service genuinely interesting and genuinely helpful to them in the conduct of their business. Theatremen are, therefore, urged not to look upon this department as an alien service or as anything remote from their immediate interests. Rather should they look upon it as their own cooperative service carried on week by week for their common benefit. The Managers' Round Table not only aims to serve but does serve—and will continue to serve, conscientiously and industriously.

These remarks on the third anniversary of the Managers' Round Table would be lacking in a necessary and appropriate reference if note were not made and thanks offered for the uniformly splendid and enthusiastic support which managers throughout this country and abroad have given to it.

We bespeak a continuance of this support, meanwhile offering hearty assurances that every possible effort shall be bent toward promoting and advancing this department so that the progress thus far made shall be a stepping-stone toward an increasingly better service for theatremen.

ROUND TABLE RESPONSIBLE FOR INCREASED MERCHANDISING ACTIVITY

By "CHICK" LEWIS

SOME INTERESTING SLANTS ON THE CLUB'S "DOINGS"!

"Peek" into the machinery that has grown from a little cog into a gigantic organization embracing a membership of over 3400 showmen, 10,000 interested readers and encouraging show-merchandising and theatre operation on a scale never before attempted in the history of the industry.

When we tell you that close to a thousand letters a week reach your chairman's desk you can begin to understand what the Managers' Round Table Club of Motion Picture Herald means to the theatre men of today.

WITH all possible modesty we can truthfully say that the Managers' Round Table Club of Motion Picture Herald has done more towards encouraging merchandising throughout the entire industry than any other medium ever advanced.

And the same goes for improving theatre operation and its hundred and one incidental sidelights.

Merchandising, or exploitation if you will, was one phase of a manager's activities that was so matter-of-fact that few ever gave it the serious consideration it deserved.

Theatre operators, both chain and independent, are now greatly concerned over this picture-selling medium because they recognize the necessity of it; not alone from the standpoint of increasing business for the individual pictures being exploited, but because of the attention it directs towards the theatre in general.

Press books were about the only accepted medium for the stimulation of exploitation prior to the Round Table Club. And they were slightly augmented by certain activity for specific pictures according to the producers' and distributors' opinions about so-called outstanding productions.

Perhaps the most gratifying thing about the success of the Round Table Club is not just in the stories published about the members and what they are doing to sell their pictures to the public, but the spirit in which they have entered into the desire to let their brother managers know what they are doing and to learn how others are handling this important part of any showman's job.

We Get Started

Just about three years ago your chairman, then engaged in handling a string of houses in New England, thought it would be a good idea if showmen the world over would create a clearing house for ideas, for suggestions in practical theatre operation and for cultivating friendships that isolation makes so desirable. They found these things in the Club until today we have an organization of almost thirty-five hundred showmen engaged in practically every branch of show business, all actively interested in "their" own organization. Probably the first time in the history of the business that they ever had an organization of their own.

The support of the publication was a most important factor in the growth of the Club because it was through this particular medium that the various members' activities were to be broadcast. It was on these pages that they could read, each and every week, about showmen and their problems. And that support was forthcoming, originally under the banner of Motion Picture News and now under the far-reaching influence of Motion Picture Herald.

It is not our intention to make a statement that no other trade paper gave exploitation any attention or space. On the contrary, they gave it plenty. But it never really amounted to anything because the chief source of their merchandising news was the material sent out from the publicity departments of the various distributors, etc. The personal contact, if we may use that expression, was lacking. If a manager found anything about himself in one of the trade papers it was generally a press agent's conception of what happened and in most cases rarely credited the man who engineered the idea and brought it to a successful conclusion.

That "personal contact" is the thing that turned the trick for the Round Table Club. Managers did not have to feel any longer that their material was "perhaps" going to be used if they took the trouble to send it in. They KNEW it was going to be received with open arms, to be prepared properly for publication and that they would receive the credit they deserved for their efforts.

Another angle which has met with favor among the members and followers of these Club pages is the way all story material is handled. Instead of printing the contributor's letter exactly as received, each and every item is written up in what we have termed "showmen's language"; an easy, readable style. This, too, was liked by the members because it enabled them to get the facts of another member's activities without reading several hundred words really not meant for publication when written.

And on this angle alone we were told, those three years ago, that the idea would never get over because the boys who wrote in their stories would object to seeing them appear in print in any other form than the way they were written. Yet we have NEVER had a kick-back on this angle in all the three years of our existence. So we feel safe in saying that we have hit on the method of handling stories that pleases the entire membership of the Club.

Feature Stories

Special story material, from time to time, and according to its value, would be treated as outstanding stories. This referred to such activities as Fashion Shows, Anniversary Celebrations, Summer Business Builders, or any other timely topic. Thereby not only emphasizing the particular angle, but showing what to do and *how* to do it.

The style in which all stories are handled shows how fair the members are treated. Every story is set in the same style and type size and does away with any thought that certain members or contributors get better "breaks" than others. On these pages we are all equal, regardless of whether you are handling a five hundred-seat movie or a five thousand-seat palace. The only difference is the size of the story and that is entirely gauged by the material submitted and also whether they include photos or printed matter to be made into cuts. Barring these two slants the same attention is given to each and every letter received.

Timely Topics

At various times we try to build up added interest in the Club and the Club pages by starting some interesting discussion about some angle which may be occupying the limelight for the moment. In this respect we have run series dealing with "What Is Exploitation," "Your Problems And Mine," "Personal Publicity," etc., all made up from information secured from the members themselves. Just as everything else on these pages.

As a medium for intercommunication between members and showmen the world over we can think of nothing to compare with it. Not only through these pages, but by direct mail between members, thousands of showmen have started friendships which will last as long as many of them live. The basis for such correspondence may be the exception one member takes to what another member has to say about some particular kind of merchandising. Or again, they may find that they once knew or worked with a showman whose activities appear on our pages. What does it matter how it starts? The point is that they find new friends.

TAKE A PEEK AT WHAT'S GOING ON IN CLUB HEADQUARTERS

We Win a Hat!

It was amusing during the first year of the Club's existence to note the "knowing" smiles when we made reference to the amount of mail handled at Club headquarters from our members. Not being exactly schooled in the business of trade paper work, we never for a moment thought that our statement was being doubted until one gentleman connected with another trade paper actually inquired whether we weren't stretching our imagination too far. He then went on to tell us that he was in "this" business for some fifteen years and knew that it was next to impossible to get the managers to write letters consistently to any trade paper.

We won a perfectly good spring hat before the end of that day, and far be it from us to say that we are gamblers—not much. But what tickled us most was the genuine surprise on that man's face when he sat at our desk and looked over the accumulated mail for about three days. The amount of mail was not the only thing which made him sit up and take notice. The friendly wording used in the majority of those letters is what made him turn an about-face and offer his apologies.

When physically possible each and every letter is carefully read and acknowledged personally. The only deviation from this rule is when we are rushed for a short time and do not want to hold up publication until we can answer our mail. Then we "shoot" it through for early use and answer it after the story has been prepared and sent to press. Important matters are naturally given prompt attention. And take our word for it, more than fifty per-cent of the mail concerns personal matters and not exploitation material. So you can judge for yourself whether this department can be classed as mechanical. No, indeed, it's a personal matter between each member and your chairman.

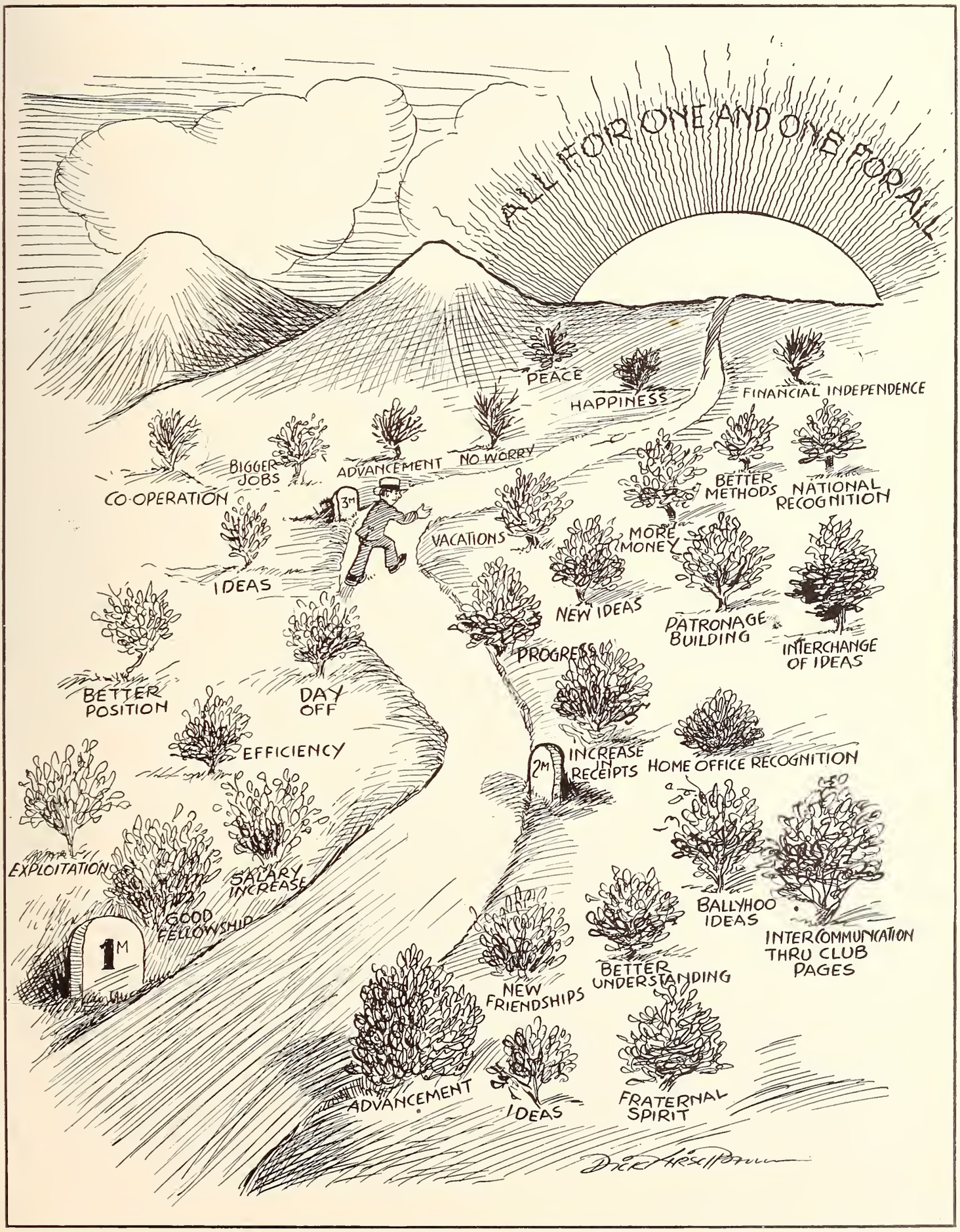
We are afraid that what we started out to make into a brief summary, about the Club and what it is doing, has now reached the proportions of a "confession," so we'll cut it short with the heartfelt appreciation of your chairman for the fine support the members have accorded him and look forward to greater accomplishments during the next years of the Club's existence.

Here's hoping that the spirit of "All For One And One For All" will take on even greater importance in the future than in the past and that all our members will find the Club and the Club pages a source of interest and pleasure. We are always ready to be of service, regardless of what the request may be, so do not hesitate to call on us any time at all.

To each and every member who has cooperated in the past, we take this means of expressing our sincere appreciation, and we are sure that we can count on them in the future as well. Thanks, boys, and here's looking ahead to better days for all of us in this business of running theatres.

THE THIRD MILESTONE!

Drawn by Dick Kirschbaum



Some Executive Comment

"The MANAGERS' ROUND TABLE CLUB is the best medium that I know of that gives many managers an opportunity for exchange of thought.

"Let me congratulate you on your Third Anniversary and trust that the future will carry the same measure of success that you have had in the past.

"With every good wish, I am sincerely,"

HAROLD B. FRANKLIN,
President, Hughes-Franklin Theatres.

* * *

"The MANAGERS' ROUND TABLE CLUB of MOTION PICTURE HERALD is surely the outstanding editorial feature of the trade paper field. Constructive efforts can always best be put into effect through suggestions gleaned from an exchange of ideas.

"There is no showman in the country who cannot learn by following the activities of others and truly there is no department comparable for this purpose with the 'ROUND TABLE.'

EDDY ECCLES,
Fox West Coast Theatres.

* * *

"Having been a constant reader of your MANAGERS' ROUND TABLE CLUB ever since its inception, I would like to state at this time, that in my opinion its columns have always contained very helpful ideas and suggestions.

"On numerous occasions, I have urged the managers in my division to become members of your 'Club,' so that they may avail themselves of the opportunity to learn the various publicity ideas, tie-ups, etc., that managers all over the country are using.

"As you know, recently, the managers of all Fox Theatres have become subscribers to the MOTION PICTURE HERALD, and I am quite sure that in time all managers will appreciate the value of being a member of the MANAGERS' ROUND TABLE CLUB."

SAM RINZLER,
Fox Brooklyn Theatres.

"May I express my opinion that the MANAGERS' ROUND TABLE CLUB is a very desirable thing for the promotion of amusement interests."

NICHOLAS M. SCHENCK,
President, Loew's, Inc.

* * *

"The MANAGERS' ROUND TABLE CLUB in the MOTION PICTURE HERALD is to my mind a most useful institution.

"It serves as a clearing house to which managers may profitably apply for suggestions. The idea is in complete accord with our own notions of theatre operation—letting the manager run his theatre as though it were his own business."

HARRY ARTHUR,
Fox Theatres Corp.

* * *

"Your MANAGERS' ROUND TABLE department is, without doubt, a valuable feature for the alert, ambitious theatre manager. I know a large number of our managers read it religiously. A breezy sensible exchange of selling ideas cannot fail to benefit us all. The youngsters in the business are stimulated by it and the old-timers are reminded of the things that they had forgotten, but which are still good boxoffice.

OSCAR A. DOOB,
Director Advertising-Publicity, Loew's Theatres, Inc.

* * *

"It is my belief that through the medium of this department of your publication, managers of theatres in all parts of the country are served from week to week with a wealth of data, stunts and ideas that can not help but be of direct benefit in the more efficient and therefore more profitable operation of theatres.

"I feel confident that every man in the Ohio territory is keenly interested in the MANAGERS' ROUND TABLE CLUB, and each reader finds in its contents a real incentive to the accomplishment of greater things."

C. J. LATTA,
Warner Bro. Theatres, Cleveland, Ohio

"I have just issued instructions that will go out in the next issue of our western edition of 'The Last Word' that every manager should subscribe to the ROUND TABLE CLUB because we think that the information contained therein will be most helpful to them."

OSCAR OLDKNOW,
Vice-President, Fox Theatres.

* * *

"In my humble opinion the weekly arrival of the MOTION PICTURE HERALD at a manager's office should be something of an event.

"Show business now being primarily a matter of knowledge and news no manager can afford to miss any opportunity to gather these unto himself. The manager who keeps himself abreast of the business is always the one who forges to the top.

"There is no better source for knowledge and news of the business than the MOTION PICTURE HERALD. Its arrival each week provides the manager with additional equipment for the better handling of his job. That is why I believe that its weekly delivery should be something of an event. The publication, in my opinion, is something that no manager can afford to neglect. I read every issue from cover to cover and never without profit."

G. S. YORKE,
Director Publicity and Advertising, Fox Theatre Corporation.

* * *

"In the opinion of the writer, the MANAGERS' ROUND TABLE CLUB appearing in each issue of the MOTION PICTURE HERALD is a most commendable institution.

"I am always very pleased to note in your columns the activities of the managers in the Fox Buffalo and Albany Divisions. I am, in turn, advising our managers that contributions to your magazine have my hearty endorsement."

MARSHALL TAYLOR,
Fox Upstate Theatres, N. Y.

Tom McGuire Says Not Much Doing But We'll Say He's Busy

That the business of selling shows in his city is progressing at a rapid rate is indicated in an Anniversary issue letter from Thomas McGuire, manager of the Hollywood Theatre, Detroit, in spite of the fact that the writer rather apologetically informs the Club that there's nothing much to offer in the way of news. After a glance through this member's contribution we'd go so far as to say that he is making things hum out his way.

For instance, right at the start Tom informs us the Hollywood just gave away its 125th Ford (one is given away each Friday and Saturday). Business must be tough, Tom, if you can give away two automobiles each week. But what is the gag? You don't furnish any detail so all we can tell your brother members is that you've apparently turned Santa Claus. Oke?



But one thing that Tom does mention is that his house is running a Kid Klub Kontest of a nature that is getting a lot of attention each Saturday matinee. Any youngster under 16 who has any theatrical talent may compete for awards of wrist watches and other suitable prizes. Now here's the trick: The winners of these prizes, after a period of 15 weeks, compete among themselves for Trophy Cups; then the cup winners compete in a grand finale, the grand prize being an engagement along with the regular RKO headliners on the vaudeville program. Tom tells us the kids and their fond parents just ate this up, and that it cost but little owing to the fact that a jeweler gave him a break for a co-operative ad.

A Diplomatic Move

During the Easter season Tommy got himself in the good graces of the religiously inclined by turning over the house for a portion of Good Friday to the Detroit Council of Churches. A special program was made up for the occasion which called attention to the fact that services would be held at the theatre from 12 to 3 P. M. The organist was featured and choruses from several congregations took part in the affair. The regular theatre program was started at 3:15 P. M. Two pages of advertising were secured for the program. As to the popularity of the move, 3,442 people attended during the aforementioned hours.

Mac also has a calling card gag which he tells us has proven a corking business puller. He's passing it along in view of the fact that it may be a novelty to some of the boys. Just one thing wrong with this picture. Tom. You write that the card is enclosed but we can't locate same, so will have to describe it as well as possible. According to his letter the card serves the same purpose that any regular business calling card serves, plus the novelty of appearing as a reserved seat for some theatre special. And it really does admit one to the theatre. But, as Tommy points out, how often does just one person go to a theatre alone? Therefore, the recipient brings along another cash customer which 10 to 1 the house would have had otherwise. He adds that a great number of them are apparently retained as souvenirs as fully 80 per cent never are returned.

Newscasting Is Popular

Another new stunt that the Hollywood started a few weeks ago which has proven quite a novelty is opening a half hour earlier three nights a week to permit the newscasting of late press flashes, closing stock quotations baseball scores, race results, etc. The news flashes are furnished through the courtesy of the daily papers and are those which have arrived too late for insertion in the editions generally carried home. In order that the stunt does not become too tiresome, local celebrities and public officials are invited to do the news casting. This stunt is handled on nights that are not continuous run.

No. Tom, from what you tell us we gather that you are no busier than the one-armed paper hanger but now that you've been elected President of the business men's association on your side of the town perhaps you will manage to keep your mind occupied. We have just sent that snap of you and boss Ben Cohen down to the engraver so it ought to make its appearance with this story. We hope that Ben will find something for you to do this summer in the way of selling shows and that you will continue to serve your fellow members. Thanks Tommy, very much, for sending the nice letter. The Club appreciates your efforts.

"The Showman's Calendar"

AN EXCLUSIVE CLUB FEATURE

Check up on these dates each week and see how you can turn them into "money dates" for your theatre.

Each new month offers new days of untold opportunities.

MAY

May 29th	Ascension Day
May 29th	Wisconsin admitted to Union (1848)
May 30th	Memorial Day

JUNE

June 1st to 8th	Swimming Week
June 1st	Two cent postage stamp established between U. S. & Great Britain (1908)
June 1st	Kentucky Admitted to Union (1792)
June 1st	Tennessee Admitted to Union (1796)
June 2nd	1st steam vessel arrived in Boston from England (1793)
June 3rd	Confederate Memorial Day (Tenn.)
June 3rd	King's Birthday (Canada)
June 3rd	Jefferson Davis' Birthday (1808)
June 5th	1st Public Balloon Ascension in France by Montgolfier Bros. (1783)
June 6th	Nathan Hale's Birthday (1756)
June 6th	American Marines' Victory at Belleau Wood (1918)
June 8th	Battle of New Orleans (1815)
June 9th	John Howard Payne's Birthday (1791) (Author of Home Sweet Home)
June 10th	Franklin drew lightning from clouds (1752)

Can you tie any of the above events into your theatre's activities?

And don't overlook the many local events that are constantly turning up right in your own town, county or state.

Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.

LOCAL APPEAL AND CIVIC CONTACTS!

By NAT HOLT

City Manager, Fox Theatres
Wichita, Kansas

WHEN a man manages two or three million dollars worth of property in a town of a hundred thousand population, is the head of an organization of a hundred or so employees, with a payroll running over $20,000 a year—employees who are in weekly contact with between thirty and fifty per cent of the total population of the city—that man needs must be a public figure in his city.

Such places fall to the lot of very few men in the ordinary American city of the size mentioned. There are, of course, the city officials themselves, the heads of the public service companies, and, last but not least, the manager of a group of circuit theatres.

This latter individual is—or should be—as important as the former ones named, for what organization or factor in community life is more at the constant service of the public than the motion picture theatre? Truly, it has become a part of our daily life, and it ministers to a need that is taken care of, in mass numbers, but no other means—the need for relaxation and entertainment at a price everyone can afford.

I did not realize the multiplicity of public demands that can be made upon a theatre manager in such a location, or the necessity for civic contacts to maintain such a position properly until I came to Wichita, Kansas, a year ago, from San Francisco.

I had managed one theatre in Frisco, a big one, but my field was necessarily restricted. In Wichita I had four on my hands, four large down town houses and one suburban house in a high class residential district.

In Frisco, while I had a wide acquaintance, it was largely among the newspaper boys, the men in my own business, the police and city hall bunch—the sort of friendships which can do a theatre man the most good in a big town.

In Wichita I soon found that citizens belonging to this group played a very small part in the life of the community; that the large majority of the populaiton took its cue of conduct from the churches, the civic clubs, the retail merchants association and the business leaders associated with the chamber of commerce. Even politics, under a city manager form of government, was not a matter of party alignment, but largely denominational feeling.



One of Holt's Attractive Lobby Display Pieces

I don't suppose I would have realized this sectional differences so quickly if I hadn't been drawn into the vortex of a Sunday theatre fight within a month after I hit Wichita.

Now, I had always regarded a theatre on Sunday the same as I had looked at it on Tuesday—except that Sunday was the day when you had the biggest crowds.

In Wichita it was brought home to me with a wallop that to open a theatre on Sunday was not only morally wrong, desecrated the Sabbath and led the youth of the town into all sorts of licentious practices—but violated an ancient state law—adopted in 1867—as well. Our battle was to remove a city ordinance which prohibited Sunday opening, since this antiquated state law was only a labor statute, never invoked against anything but theatres.

Pointing out the unfairness of such discriminatory interpretation of the law, we directed our campaign along the line of fairness and personal liberty, and by newspaper advertising, personal electioneering, radio speeches, and every sort of publicity we could employ, we convinced a majority of the population that they shouldn't let a hypocritical minority tell them how they should spend their leisure time.

The campaign was a wonderful experience for me, and I profited by what I had learned. I saw the necessity for establishing and maintaining the right sort of civic contacts, realizing that any animosities which remained after such a spirited battle would have to be remedied by myself, as head of the theatre group which was popularly supposed to have inspired and carried on the fight. Carefully I laid my plans. I made it a point to meet the pastors of the important churches, convince them that I was not their competitor, offered the facilities of the theatres to help them in any of their church enterprises. I became a member of the Rotary Club, the Chamber of Commerce; helped the retailers in several of their civic schemes and soon was made a director of the Retail Merchants Association. I was elected to membership on the Red Cross board and made chairman of publicity. I gave free shows for various charitable purposes, aided the Community Chest in its annual campaign, used the theatre screens in the Red Cross relief drives, the Christmas Seal fund. All this activity brought much publicity of a commendatory nature, and within a short time many who had opposed us on the Sunday issue discovered that I wasn't such a bad fellow after all, and really had spirit that could be directed along lines of public service as well as lines that led only to the box office.

The natural result, of course, was that one line did lead to the other. Our business has shown a healthy growth during the year I have been in Wichita, and I know that public service has had its share in this increase as well as showmanship.

All other things aside, showmanship is, of course, the most important factor in a theatremans' success. After all, except for some differences in temperament due to geography, people are pretty much the same the world over. And they will succumb to the same methods of showmanship in one spot that will fall for in another. Good programs, properly advertised, and properly presented in clean, attractive, comfortable theatres, will bring in the customers.

To keep them coming, their confidence must never be abused. Keep your advertising clean. It can be clean and still be effective. Dress up your lobbies, and change the fixed decorations before they become shoddy. Vary your poster style, so that every production won't look alike to the passerby. Use your marquee for something else than just a roof to keep the rain off the sidewalk. Don't over-exploit a poor program simply to show a profit for that one week. Over-exploitation is liable to place you in the position of the boy who cried "wolf!" once too often. When everything is dramatic, nothing is dramatic.

Urge upon cashiers, doormen and ushers that so far as the public is concerned they are the Blank Theatre. Sugar draws more flies than vinegar, and the cashier's smiling "How many, please?" the doorman's polite salute and the usher's solicitous attention are remembered long after a poor picture is forgotten. The patron will never see that picture again, but he'll meet those same employees time after time.

All these things are the things that every showman knows, but it doesn't come amiss to have them recalled to his attention now and then.

And if he persists in their practice, makes and keeps himself favorably known in his community, lets nothing in his personal conduct ever reflect on his business, he can't help but succeed.

Nat Holt is the City Manager for the Fox Theatres in Wichita, Kansas, and we are paying no idle compliment when we say that he ranks with the foremost theatre managers in the country. Mr. Holt is NOT a story-writer, that's why his article may never win a prize, but he IS a showman and therefore knows what he is talking about.



Nat Holt did not seek us out, on the contrary, we sought him and kept on his trail until he finally consented to tell us a little about the fine work being accomplished at the theatres under his direction. What he has to say in this story is straight-from-the-shoulder and should be mighty interesting to every showman who is a showman.

We are grateful to him for this courtesy and hope that his interesting activities continue to be a feature of our Club pages.

"CHICK"

HOLT'S NEWSPAPER ADVT.

On the opposite page we are reproducing some of the newspaper ads used by Holt. You will note many unusual angles to this portion of his merchandising and some of them are outstanding. They are typical of his other fine showmanship methods and have attracted wide attention in and around Wichita.

F. O. NANCE OF THE HALL INDUSTRIES CHAIN FINDS CLUB VALUABLE

"CONCERNING the value to showmen of the 'Round Table Club'":

This would be very hard to cover in a few words, as there are so many different uses and helps covered by its contents that I could write pages and pages telling you why I find it a valuable aid. First of all, the information contained in its pages is alive, and being written by showmen, for showmen, is practical for localities ranging from the smallest city to the largest. It contains only *successful* stunts and exploitation helps, and the department pages are not filled with the impractical, or ideas whose cost would make them prohibitive for the average town.

There is an exceptional amount of interest being shown in its club pages each week, a glowing tribute in itself to the actual management of the department, and I am sure that other showmen will agree with me that this organization, conducted as it is being done, contains information and ideas that money can not buy, and affords each member an opportunity to pass along to a brother showman his own opinions and exploitation ideas, those that have been profitable to him.

And so on the eve of the third anniversary edition of the Managers' Round Table Club, may I be among the first to extend to you as chairman my heartiest congratulations, and to pledge you my cooperation in the future toward the betterment and increasing interest in this, the livest organization in the show business."

ROUND TABLE PAGES A TEXTBOOK!

Says Dick Moss, Orange, California

"TELLING why the Managers' Round Table Club is an aid to theatre managers, is like trying to explain why a baby needs its mother. It's necessary—that's all. In this rapidly changing business, with the horizon attaining a different aspect almost daily, with showmanship constantly assuming new proportions—there must be somethink to keep the theatre man posted, to tell him what is changing and how he best can meet approaching conditions. Every theatre situation requires different handling—what is good showmanship in Tucson, Arizona, would be rediculous in Los Angeles. A stunt that would go over like a million dollars at the Chinese in Hollywood, would die a natural death in Paterson, New Jersey. How is a managers going to keep posted on these things? Today he is up in the wilds of Oregon, tomorrow his organization decides to send him to the balmy south. A manager must have some information; he must have a text book that can be referred to, that can be studied, that can be observed and used to advantage in whatever predicament he may find himself. No matter what the business is, there is nothing that will take the place of concentrated study. You can't go to college to learn to be a theatre manager—how is a man going to study this business. While he is spending years managing a 600 seater in a tank town, how is he going to know of the methods necessary in running a de-luxer in a key spot.

The Manager's Round Table Club has anticipated these needs of the theatre manager, and in forming an exchange for showmanship, has evolved a beneficial adjunct for theatre management. Not satisfied with the few pages it started with, the Club grew weekly, until it is now considered the outstanding section of the HERALD.

Congratulations to the Manager's Round Table Club for its splendid growth; congratulations to the many managers who avail themselves of this service; congratulations to the MOTION PICTURE HERALD for recognizing an idea and giving it the proper treatment and encouragement without which it would have been difficult to achieve its present high standing in the industry."

SOME OF NAT HOLT'S NEWSPAPER ADVT!

(READ ABOUT HOLT ON THE PRECEDING PAGE)



THE VALUE OF KIDDIE BUSINESS!

By NATALIE TOLMAN

"Big Sister" and Director Kiddie Club
State Theatre, Stoughton, Mass

KIDDIE business, that valuable and intangible advertising medium, which left us with the coming of the sophisticated talking versions of Broadway plays and books is returning by leaps and bounds all over the country. Perhaps it is the prevailing crop of westerns, gangster stories, serials, cartoons or the current crop of features with child stars that is enticing the thin dimes to the box office. Or perhaps it is the increasing realization of its importance by the country's showmen which prompted them to organize the multitude of children's activities now in vogue. Whatever the source, it is important and beneficial that juvenile interest in picture programs is again on the rise and reflecting itself at the box office.

Kiddies an Asset

Theatres that enjoy a healthy kiddie business have an asset of immeasurable value. Lucrative in itself, it is further capitalized on through increased adult enthusiasm and again as a publicity possibility of no small importance, especially to those showmen operating one of the various types of Kiddie Clubs. Year in and year out new youngsters are reaching the age when they can be interested in theatre programs and Saturday afternoon shows. They cannot be contacted or enthused through newspaper advertising or other ordinary channels and must be reached through special means or through other children. The supply is endless, the possibilities unlimited and as the youngsters grow up real boosters for the theatre because of special attention paid to their entertainment they become adult admissions and solid friends. Any institution built on such a strong foundation cannot help being successful.

Wherever practical, and this includes almost every type of house with the exception of downtown metropolitan first-runs, an extensive effort to cater to children in any way will pay good dividends. And even the deluxers now have such added features as free dancing classes and special children's attractions to interest and attract the youngsters who go a long way toward bringing the adults to a particular theatre of their choice. Excluding several types of grind houses whose capacity and policy does not permit a play for the Kiddies and their low admission prices, any showman who passes up the possibilities of an extensive child interest in his theatre cannot get the most out of it. There are many mediums, all practical and not too costly; special morning matinees, gift or souvenir performances, school tie-ups and contests, baseball leagues, drum corps and military units, Scout tie-ups and perhaps the most popular and effective the Kiddie Clubs of all types. This last mentioned is undoubtedly the best because of its flexibility, wide scope of interest and negligible cost of operation. Whatever the medium, every manager should adopt some plan, build it up and carry it along, for the returns are well worth the effort. Once started, it is surprising the ease with which this type of exploitation may be accomplished.

Good All Year 'Round

The Kiddie Club idea in its numerous forms is adaptable to all-year-around use and may be conducted on as large or as small scale as desired or required. Its use is now general with circuits for exploitation of cartoons or serials for 10 or 12-weeks periods, carrying its interest right into the homes to children and adults alike. Unlike some other children's feature, the Kiddie Club is not seasonable and, once started, maintains steady growth and widespread interest which is not only evident at the special week-end matinees, but is brought into the schools, churches, libraries and other places where children gather. It helps to keep the theatre name continually before the people via the press and word-of-mouth comment and if properly conducted and exploited soon becomes a local institution of no small consequence. Right here comes the difficulty to be avoided in its operation and that is a slowing up of effort and activity after a few weeks followed by an inevitable lessening of interest in the club. Like everything in successful show business, managerial ingenuity must be brought in to inject new features in the Club proceedings weekly, as youngsters will tire of sameness just as others do. It is this newness and originality that develops the growth of the idea and creates the desired interest and publicity. It is this lack of novelty that has meant the passing of many Clubs after a few weeks of life and before the original cost really began to show monetary returns. Further to be avoided is too great an expenditure in proportion to the results that are possible. Growth of this activity is fast and there is always the possibility of building it up to too great an extent for the capacity, size of community or point where it ceases to be profitable. Details of the starting and operation of Kiddie Clubs have been frequently published in these columns. Once started and given whole-hearted effort and attention from those in charge, its growth will be something any manager may point to with pride.

Benefits to be derived from this special attention to children, no matter what form it takes, may be classified as threefold: actual box office returns, both from children and adults, added good-will for the theatre from numerous sources, and publicity, there being no better medium than kiddies' or through children's activities. Through the Kiddie Club, not only is it possible to stage a lucrative Saturday morning or afternoon show at small cost, but subsequent adult business at night is increased. Further along this line, if the current program happens to be weak in juvenile interest the Kiddie Club may be expected to maintain the gross at its usual peak. From an angle of goodwill the theatre is brought closer to the schools, civic organizations, churches and the merchants through its Kiddie Club. These folks are made to appreciate that in attending the theatre their children are receiving special attention and that the theatre's ambition is not wholly the almighty dollar. Schools and libraries are easier to contact or tie-up on promotions during the week on other than Club ideas and merchants are made to realize that the theatre has a valuable power for them in an organized group of several thousand youngsters, whose parents or themselves are all prospective buyers. We have found here in the conduct of our State Theatre Kiddies' Club a liberal willingness on the part of local stores and manufacturers to co-operate with us in any way we suggest where the kiddies are concerned, so much so that at the present time we have connections with manufacturers and wholesalers that almost completely defray the expenses of operating the Club as well as keeping us supplied with candy, gifts, prizes and ice cream given away as part of the contests, games and stage shows put on every Saturday afternoon.

Natalie Tolman is well qualified to discuss the subject of Kiddie Business and its value to the theatres. She has been actively engaged in handling one of the largest theatre kiddie clubs in the country and an organization which has attracted attention throughout New England and the east.



Miss Natalie Tolman

In response to our request she has made a special effort to tackle this problem in a general way rather than just sticking to her own experiences; therefore other theatres ought to find this article of great value.

Those who follow the Club pages will readily recall some of her fine work which was described in this section in the past. Further material on the subject of Kiddies and the Theatre will be published from time to time from Miss Tolman.

They're Good Pluggers

From an advertising or publicity standpoint the benefits are immediately apparent. Through the children the theatre name and Club interest is carried into all surrounding communities and any youngsters' activities are always good newspaper copy, with the theatre falling in for the plug. It just can't be helped, as a couple of thousand kids mean plenty of readers and the boys at the desks know it even to the extent of using pictures. This goes for the cities as well as the towns. Not only is a real live Kiddie Club of benefit as a Saturday attraction, but the list may easily be capitalized on to put over mid-week playdates through special shows or adult contact via the kids and the local parents-teachers' associations, usually hard-boiled, are just as easily won over.

Further publicity is offered by the radio and appearances before women's clubs and organizations to those houses operating Kiddie Clubs with stage shows and talented youngsters. It is quite possible, as we have done already, to assemble a list of very capable juvenile performers, organize a Kiddie Club orchestra, glee clubs or present short playlets for radio and stage presentation under the direction of some person in charge of Club activities who has been built up through this work into a popular local personality.

Still Going Strong

This type of activity is not as difficult or involved as it may appear at first, since it naturally develops with the growth of the Kiddie Club. There can be no doubt as to the value of special children's features in connection with theatre operation, for it is based on the promotion of kiddies, an inherent part of everything and our adults of tomorrow. Manager's should develop something along this line and give it just as much serious thought as other operating problems. For those who might not be personally qualified to carry out a Kiddies plan, it is not difficult to secure the services of some one with enough training and personality to make it a genuine success, and by working all of the angles which present themselves the cost may easily be kept down to a point of showing a good profit. Among the long list of things which may be done to encourage the kiddie business we have dwelt mostly on the Kiddie Club idea for the reasons explained above, which are based on observations and actual facts in connection with the operation of our own State Theatre Kiddies Club, in existence now nearly 18 months and still going strong.

MR. THEATRE MANAGER, GIVE YOURSELF THE DOUBLE-CHECK!

Says

LARRY WOODIN
Wellsboro, Pa.

MR. Theatre-Manager, you are always analyzing your business. Have you ever analyzed yourself? Given yourself a good double-check as far as your job is concerned? Given yourself the once-over? Some of you who have been using red ink for the past year might find the way to black ink and a profit for the business if you will stop and analyze yourself as far as your job is concerned. You may find the whole trouble with your business is you, and not your business.

Mr. Theatre-Manager, you are an executive of one of the biggest businesses in the world. Why not take time right now to take inventory of yourself on the job? Put yourself on the spot for the moment and see if you can come out of it. Here's the formula. It's a stiff one and if you can honestly find yourself among the proper type of manager in regard to each of the questions, then the trouble is in the business and not in you.

As a theatre-manager you must have mental equipment as well as sound equipment. It must run as smothly as your sound equipment. Does yours? Here are a few questions that will help you to find out? How are you at figuring out a plan? Are you excellent or scatter-brained? Do you draw sound or pathetic conclusions? Can you decide in a hurry what to do and do you stick to your decision? How is your imagination? Can you do the same old thing in a new way? Can you see what is ahead in your business? What is your attitude toward changing routines? Are you narrow-minded? How long does it take you to get your business running smoothly under changed conditions? Do you have pet ideas? Does anyone have to tell you always what to do? Can your firm rely upon you to act wisely?

What Kind of a Boss?

Now, Mr. Theatre-Manager, just where do you stand as the boss? Are you always able to tell your employees clearly and concisely just what is expected of them? Do you sell the idea of cooperation to all of your employees? Do you ever antagonize them? Do you know a good employee when you see one? Are you the "big cheese" or do you make your employees all feel that they have some responsibility? Have you ever consulted your employees on anything or do you place yourself on a pedestal? After answering those questions you may find yourself one h—— of a boss.

Now give your personality the once-over. How do you stand up under opposing judgment on the part of your superiors? What is your attitude toward your employees' ideas? Are you able to realize the probable reaction to your own personal actions? Before you make a move do you look ahead and see just how that move will affect business?

The last question that concerns your mental equipment is to me one of great importance. Here it is. How do you act under the stress of emergency or unusual conditions? Do you ever go up in the air? If you do your business probably goes with you.

Now for a few more that can be answered more quickly but are nevertheless just as important in this examination of yourself on the job.

Do you learn the new methods and ideas of the business? How long does it take you to do your work? Is your job done as well as other managers you know? Do you stick to the job day in and day out? Do you go ahead without being told every detail? How do you get along with your employees? Do you know your job? Can the company always depend on you? How successful are you in directing your employees? If you were somebody else what would be your opinion as to just how you measure up to what is expected of you, taking into consideration all the questions asked above?

Do you belong to the Managers' Round Table Club? If not, you are missing the best opportunity afforded you to rub elbows with theatre managers the world over. You are missing an opportunity to really see where you stand when you see what the other fellow is doing. It is the voice of the manager, regardless of his theatre or location. It is his source of information, his means of learning new tricks, the medium by which he can tell the world what he thinks, does and would like to do. The Managers' Round Table Club pages constitute the showman's encyclopedia, which is revised and made up to date with every issue of Motion Picture Herald.

DEPRESSION vs. PROSPERITY!

WHAT IS THE ANSWER, SHOWMEN?

By JACK O'CONNELL
Managing Director
Vita-Temple, Toledo, Ohio

I know that your Managers' Round Table Club Anniversary Number is going to be a huge success. I've read it faithfully since you first started it and I have received genuine inspiration from the enthusiastic contributions of our fellow wide-awake members. Your leadership in this worthwhile movement has been dynamic, your logic sound and the sympathetic interest you have shown in the problems confronting the members has awakened in every one of us a whole-hearted desire to cooperate with you.

With a membership as large and varied as the Managers' Round Table Club it would be hard for anyone to write about a subject relative to our business that has not been written about many times before. Perhaps it would be well if, instead of attempting to find such a subject, or write interestingly about an old one, we reviewed the progress of our industry during the last year and tried to find from the experience some thoughts that will guide us in the future.

An industry growing as fast as ours is bound to make many mistakes—it is bound to suffer with growing pains in its effort to anticipate the demands of its patrons. Most of the mistakes that have been made have been honest ones, therefore let there be no bitterness in our minds as we look back and reckon the consequences. Rather let us put those mistakes beneath us as another stepping stone in our march up the path of progress.

"It's An Ill Wind—"

Nothing brings out the weaknesses of a man or a business like a depression or a reverse. The things that we did wrong in good times and never paid any attention to are glaringly thrown up at us in poor times because of their dire consequences.

In a way the present business depression has been a boon to the motion picture industry and to every individual connected with it. It has taught us the value of the dollar. It has brought home to the producer the utter fallacy of paying exorbitant prices for talent and then shouldering the cost on the exhibitor. It has taught the producer who also operates theatres that he can not keep his seats filled unless he makes the right kind of pictures. Becoming a buyer as well as a seller has made him realize that every picture he makes is not suitable for his own theatres (and therefore not suitable for an independent exhibitor). The depression also has sobered up the producer after his mad theatre-buying spree of a year ago. It has brought him to a sudden realization of a very important fact in this business, important as well in any other business, that competition ceases to be the life of trade when it shuts off the source of supply of the competitor.

The depression has brought out forcibly the weaknesses of long-distance management, or chain operation. It has proved clearly that theatres are operated primarily on impulse and that the good idea of today is a dead letter tomorrow. Reports may be all right but receipts are better. Many a genius in a chain organization has been slaughtered mentally because his idea had to go down many little rivers of investigation and approval before it reached the ocean of achievement.

There Is No Substitute

Bad times have made some of the leaders in our industry forget that we are in the entertainment business and that there is no substitute for that commodity—at least several thousand desperate theatre men have not found any substitute for entertainment so far—and that the coffers of the producers can not be replenished permanently by throwing the screen open to advertising. A shortage in profits is no valid reason for this industry to antagonize the newspapers and magazines which have so generously helped nurse this infant up through the lean years to its golden maturity. The few extra dollars that producers can get from advertisers will never compensate for the loss of public respect. It will not repay them for the resentment of the patron who pays his money at the box office to obtain entertainment and when he gets inside finds they have sold him sugar-coated advertising.

We have had many months of this depression—we have watched its cleansing influence on our business and we have profited, I hope, by the weaknesses that it has brought out.

Looking on the brighter side of the last year, there has been marked improvement in the production of sound pictures from a mechanical standpoint. There seems to be a concerted effort on the part of leading producers to develop a technique that will be suitable for talking picture production and to discard the bastard form of art found in the early talkers for a faster and smoother flowing tempo similar to the motion of the silent picture.

Better Run Theatres

There has been a general improvement in the management of theatres, especially in regard to the matter of accommodating patrons with all modern facilities. The catch-as-catch-can methods of the early store show are being replaced, even in the smallest towns, with de luxe operations.

The art of exploitation also has come in for a general cleaning up during the last year. The raucous blare of the irresponsible exploiteer is being replaced by strict adherence to truth in advertising copy and publicity methods.

Independent theatre owners throughout the land have made strides to combine their buying power and associate with one another to procure better conditions, both from outside the industry and from within.

And most of all, the last year has proved, in spite of the depression and terrific losses, that the men and women in this industry have not lost faith and that they are looking forward with heads held high, confident that this industry, before any other in America, will reap the rewards of a new and greater prosperity.

A SLANT ON GENERAL CONDITIONS!

By EARL T. LEAPER
Managing Director
N. Y. Paramount Theatre

Practically every showman in the country is anxious to get the views of one who manages an "ace" deluxe theatre, therefore, what Earl T. Leaper, manager of the New York Paramount Theatre has to say should be interesting to all of us. Mr. Leaper tackles the present general condition of the industry in a manner that leaves little room to doubt that he knows what he is talking about. Apparently he has made an intense study of present-day problems as they affect the theatre and theatre-operation.



E. T. Leaper

In the near future Mr. Leaper has promised to give us another article dealing specifically with DeLuxe Theatre management, and we can think of no one better qualified to discuss such a subject. His handling of the immense Paramount Theatre places him in a position to know all of the troubles and pitfalls that beset a managing director of a deluxe house.

We are grateful to Mr. Leaper for this article and hope that our many members and readers find it as interesting as we did.

The De Luxe Theatre!

The first child of theatrical superlativism; the most glamorous, colorful and romantic realism of theatrical history; the prodigal daughter of finance returned to suckle the fatted calf; the dung heap and the rainbow's end of stagecraft; the musical panorama of a nation; a whisp of art in the molding hands of commercialism magnified into a towering silhouette across the skyline of the greatest industrial epoch of all human history; the marble portals to our dreamland of romance, adventure and beauty; admission forty cents to 1 p. m.

A Tireless Task

How many of us realize that the De Luxe Motion Picture Theatre was conceived and executed primarily for the sale of class "C" pictures? If you manage a De Luxe, don't sidestep the job you have picked for yourself. It calls for a shrewd, resourceful, tireless sales manager, and a most precarious calling it is. When John Doe spends a dollar in the clothes shop he has something tangible and lasting to show for his transaction, but when he leaves your shop he takes with him only a mental impression. What an unfathomable depth of thought this leads us to! Most of our troubles, indecisions, bad judgment and wasted effort and money is due to the lack of proper analysis of our problems. It's been a great loud-talking-guessing business. But these days are past. Over night the problems of this business have changed from the problems of *ex*tensive development to the problems of *in*tensive development. You have got to grow three blades of grass where one grew before. Personally, I feel that these intensive development problems are by far the most complex the industry has ever had to face. Weekly nuts running into five figures are going to be real jobs in the face of highly developed competitive conditions and increased selective amusement buying. If a good De Luxe can make as much as a whole division, it can also lose as much. It's no longer a mechanical problem of building more seats, it's now a thinking problem of filling more seats. It can be done and for many of us it's going to be a lot more fun. Personally, I dislike extensive development. I'm glad that that period is over. I'd rather grow 45 bushels of wheat on one acre than 45 on three. That's progress.

Development

Extensive development demanded efficiently classified and standardized operations and entertainment merchandise. Chains and groups set up machined types of entertainment with an objective to appeal to a distinct strata of fans. In each case a sufficiently popular blend was found to warrant setting up the machines for its distribution. The population was unknowingly on a forced entertainment ration. Peak prosperity, leisure and money were an artificial stimulant to excessive demands of minority groups of entertainment buyers. The demands and spending power of these minority groups were just as inflated as the stock market. Nevertheless they controlled the box office. Their support was sufficient to warrant the theatre success in such classified and standard entertainment merchandise; but at the exclusion of all other groups of purchasers. Therefore we saw developed almost to the extreme, different theatre entertainment policies, each catering to a select strata of fans. One almost felt that he would wake up some morning and find Liberty carrying an ear phone test on Para-MGM-Fox-WB entertainment blends. All in all it was a splendid little set-up and we sailed along merrily through the greatest prosperity period of any people of any country for all time. Extensive development, mushroom growth, demanded standardization and routine discipline. The impending crisis was inevitable. No peoples have yet learned moderation. They still must have their bellyaches. The fool rode with the wise man. After the holocaust could we pick the grain from the chaff?

Reorganizing

Then, suddenly the pendulum started swinging back- and we found ourselves passing through the most disastrous and widespread depression our country ever knew, and it became not a question of not retreating, but a question of organized retreat and recession that would be the least disastrous when we finally precipitated into an organized line and base of renewed offense; and thus we find ourselves today entrenched, pretty well shot up, dazed and confused. In our pack of tricks are false ideas, unsound policies and useless and dangerous tools, but most menacing and dangerous is the fact that many of us think these ideas true, policies sound, and the old tools still just what we need, because a super-prosperous and tolerant public could once upon a time buy another shirt if they didn't like the tail of the one they had.

Two Ways Out of This Situation:

1. We can blindly and hysterically stick to our old tools and false ideas and fight for the maximum purchasing power in our past established strata of patronage. This strata will be re-employed, gradually readjust itself mentally and financially and accumulate a financial amusement reserve similar to their old purchasing power. On the other hand, no one can blame us for selling duck eggs if we have a good market, but if the duck egg market collapses, that's another thing—more duck eggs won't help it. Perhaps they will never want duck eggs again—that's also another thought.

2. We can adjust our amusement merchandise so that we can immediately absorb all available purchasing power of our past clientele and in additio nbreak into other strata of amusement seekers by discarding our old useless tools and casting out our false and dangerous ideas.

Readjustment

Now, let's check back into these plans more specifically and practically. In the first place, if our strata of patronage has shrunk thirty percent and we confine our efforts to the appeal to this classification, we are faced with a long, slow and discouraging period of recuperation—and what assurance have we that the old things are going to be acceptable to the rising new thoughts and mental and financial adjustment of our patrons. Some businesses are going to recover rapidly and some slowly and some not at all. There were many irregularities in the construction of our past unheard-of prosperity. These weaknesses must be squeezed out.

On the other hand, reverting to Plan No. 2, we must make this elimination ourselves on careful analysis and conclusion and not be content with slow recovery of our strata of patronage, but change our entertainment merchandise so that we can fill in this present gap of lost patronage by appealing to the different strata of amusement seekers. In this way, our recovery will be rapid and substantial and we will be able to adjust ourselves when the time comes into specific entertainment for specific strata of patronage if we find the entertainment purchasing market extensive enough.

They Shop Now

I think that we are all agreed that entertainment patronage is shopping for their merchandise. To have knowledge is one thing, to properly use it is a more complex thing. Our first error is in not properly analyzing this mixed strata of shoppers. The fact that they are shopping is the most encouraging fact for the good merchant. Our trouble has been that they haven't been shopping. We have become too self-satisfied, arrogant and fat on the good and in spite of the bad. We don't know values. We get dizzy and groggy when we are forced to jump up and find our bearings.

We have the facts, we have the experience, we have the means and the tools. All that we lack is the definite knowledge of the necessity for a careful analysis, a precipitation of fact, judicious sound conclusion, a specific unanimously conceived plan of forward progression and our feet on the ground at all times.

Creators and Organizers

The first adjustment that confronts each of us is the definite realization that the transition from extensive development to intensive development HAS TAKEN PLACE. If I am going to raise that 45 bushels of wheat on one acre instead of three I can no longer hitch up the team and doze in the plow seat. The day for the true creator and organizer has come. It's just too bad if you are a showman and can't prove it at the box office.

It is true that the extensive period we have passed through has been complicated by revolutionary technical adjustments in the field. Don't let these confuse you. They made the water a little rougher. Critical local problems have also dominated at times. These injections have befuddled many of us, and that is most unfortunate. If you think we have passed the period of heartaches and backbreaks, just tighten up your belt and take the punches of the next six months.

The first jolt will be the economic adjustment

LEAPER'S SLANT ON GENERAL CONDITIONS

(*Continued*)

of operating cost. Don't beat around the bush on this, by basing your adjustment on what you have done, what you think you will do, or on your ideals of De Luxe operation. Adjust to your BOX OFFICE—NOW. You will lick the red or it will lick you. Your box office may be made of bronze but it can stand only so many punches; and always keep in mind that the boss is watching for knockouts and no box office will take the count, for he will be just a few rounds ahead of you. You have reached the stage where your expenditures and earnings have a most pertinent relationship. Your job means making your expended dollars work profitably. This is positively your first step up. If you have a future it is a prerequisite.

Diversified Shows

The next punch is readjustment of merchandise. There will be a lot of blood spilt on this round. My personal contention is that diversified entertainment is the soundest solution at this time. No one strata of fans can support your theatre. You have got to diversify your entertainment so that you can appeal to a greater group of entertainment seekers than you have ever appealed to before. Try to appeal to every dollar that is spent for entertainment. Some seats are going to be vacant for a long time. They will be yours or your competitor's. The time is past for Model T methods of manufacturing amusement merchandise. If I am going to put my theatre on a sound, profitable operating basis I've got to take every possible advantage. I can no longer share my problems and profits with associates. Every theatre must exploit every available resource. It can no longer be hampered with routine discipline. If the New York Paramount has definite competitive conditions they must be licked regardless of the cotton crop in Texas. I have to intensively develop my property to the maximum. Remember that the morale and economics of the people have been revolutionized, and we have got to begin at scratch and build up in the face of the new outlook on life. No one can say now what the outstanding vogue of entertainment will be for to-morrow. The people themselves don't know and don't care. It is a conservative question of leadership on our part. We must avoid a hysteria of attempted forced feeding with a highly unbalanced diet of amusement. Never before have we been faced with a graver necessity of institutionalizing our theatres along sane, sound lines of entertainment in keeping with the mood of the people and in keeping with the great traditions of this business as a powerful factor in our civic, social and commercial life. Our task is to make the most efficiently and masterly use of those sound and true principles and elements of entertainment upon which we must draw to keep our theatres in leadership and prosperity.

Know Your Values

The third punch is going to be the heartbreaking one of knowing values. This takes in everything that contacts the several senses of patronage. In these hysterical times your judgment will be severely tested. You must have a definite objective for every expenditure. Every one of your departments is on a merchandising basis. There must be no doubt about the values you are buying. If your service department cannot handle your patrons so that the contact will materially increase the entertainment value of your merchandise, then throw it out, for it has little other function nowadays. They are no longer traffic policemen. Take every item you are buying and selling from the box office to the stage wall, and check coldbloodedly on values.

But, don't forget, the drop curtain has started to rise, bringing to you the most prosperous, constructive and happy years of the show business.

REGIONAL CHAIRMEN of the Managers' Round Table Club

- ¶ **Jack O'Connell**
  Northern Ohio
- ¶ **E. E. Bair**
  Eastern Ohio
- ¶ **Fred E. Johnson**
  Western Pennsylvania
- ¶ **Eddie Hitchcock**
  Eastern Pennsylvania
- ¶ **Jack Allan**
  Eastern Canada
- ¶ **Pete Egan**
  Western Canada
- ¶ **William A. Levey**
  Long Island, N. Y.
- ¶ **Frank M. Boucher**
  Maryland
- ¶ **M. R. Blair**
  Iowa
- ¶ **Wallace R. Allen**
  New York
- ¶ **Fred Meyer**
  Wisconsin
- ¶ **Frank B. Hill**
  Washington
- ¶ **Frank Drachman**
  Arizona
- ¶ **Earle Holden**
  Florida
- ¶ **C. H. Chidley**
  Wyoming
- ¶ **Bunny Bryan**
  New Jersey
- ¶ **Lorenzo Gelabert**
  Porto Rico
- ¶ **J. H. Stodel**
  South Africa
- ¶ **Mel Lawton**
  Australia
- ¶ **Lorrie Webb**
  England

Bill Levey Says:

"Why I believe that the 'Managers' Round Table Club' is a valuable aid to showmen.

"That I know that the organization is a valuable aid to showmen goes without saying, since if it were not I most certainly would not be a member. The numerous tips and the many aids that I have received from reading the club pages in the MOTION PICTURE HERALD have convinced me that the "Managers' Round Table Club" fills a long-felt want in the motion picture industry.

"No manager of a motion picture theatre can afford to ignore this organization, composed of showmen and edited for showmen with invaluable aid for all who read the pages. These pages contain a wealth of information for the newcomer into the field as well as for the old-timer (if there are any of the latter type left).

"The Managers' Round Table Club is now celebrating its third anniversary and the fact that it has lived and grown to a tremendous size during these three years proves emphatically that the club is an invaluable aid to showmen, since the critics (and we had plenty of them in our beginning) were none too kind in their remarks concerning our future welfare and the club has not only withstood the storm but has come out on top bigger and better than ever with the spirit of 'One For All and All For One.' We are still in our infancy, watch us grow."

BEACON THEATRE,
Port Washington, N. Y.

"I believe showmen derive benefit from belonging to the MANAGERS' ROUND TABLE CLUB and hope it continues to thrive as well as it has in the past."

HOWARD DIETZ,
Director of Publicity & Advertising, Metro-Goldwyn-Mayer.

AN OPEN LETTER TO THE M. R. T. C.

Born May, 1928. Congratulations! You are three years old and now that you are such a healthy youngster I want to pen a few words of congratulation and praise to you and to wish you heaps of success. May you continue to be the showman's best friend—The Managers' Round Table Club.

What a help you have been to me! You know, Buddy, every picture is not a solid box office smash and sometimes we rack our humble brain to get an idea that will make Mr. and Mrs. Public come to the old box office and leave the coveted admission price. That's where you come in. Through your pages I go, and sure enough, there is a "tie-up" that will fit right in with the picture—it may be a swell cut-out layout, a tie-up with the press, maybe a nifty ad. or some novelty. But it has clicked for someone else and he (or she) was kind enough to write to Chick and he made sure it was mailed to us.

During the year I'll bet I have used your "stuff" about a dozen times and in almost every instance it helped to make the "boss" believe I was still on the job.

During the year we admirers of yours put our heads together and we worked out a dozen or so schemes that were practical and would incite public interest. After they were a proven success—we had a pal of ours photograph them—we rushed them on to your dad and he found room for them among the other treasures in your book.

You know that old phrase—two heads are better than one—is a true saying, and when fifteen or sixteen hundred get together you are bound to get a lot of ideas that you or I may never have thought of. It's ideas that make the world move.

So listen to me, young and true friend—keep on getting the boys and girls to write you—get photographs of all their good deeds and record them in your scrap book. So that from time to time that great army of your admirers can read and reflect and profit by the wise deeds of your pals.

Tell your Dad we are having a great time down here in Altoona—all his friends, Alvin Hostler of the Warner, Jack Maloy of the State, Arthur Himmelein of the Capitol and the humble writer, who is with the Olympic, and Mishler are all like one big happy family—each boosting for each other—trying to uphold the dignity of the greatest business on earth. There is no jealousy existing here—we pull with each other and our business is great and the town folk think we are all "great fellers."

Again wishing you the best of all there is to be had—and assuring you I will keep in touch with you, I am,

Sincerely,

CARL B. SHERRED.

ADS FOR THE WEEKLY PAPER!

By PAUL W. KUNZE

Interstate Theatre, Stoughton, Mass.

The "big-town" boys are apt to smile at the ad layout of Kunze's, on the opposite page, but that's because those "big-towners" have never had to struggle with weekly newspapers in small communities. And then again, they probably never had to sit down and dope out their own advertising unaided by some ad artist. True, they may create their own ads, but the majority of them need help when it comes to working out their creations.



Paul W. Kunze

Inasmuch as there are far more "small-town" theatres than "big-town" houses, this layout of ads will naturally appeal to the army of average theatre managers. Those men who must not only be master showmen, but ad specialists as well. And our hats are off to every one of them. They are the real backbone of this industry and the future leaders as well.

Kunze has set forth his views in a clean-cut manner and we feel that what he has to say on this subject should interest many of his brother managers who are faced with similar conditions. We especially approve of his suggestion that other managers send in their ads so that everyone can have an opportunity of getting a new slant once in a while.

"AFTER sitting up plenty of nights trying to draw up something new and different in ad layouts for a small town weekly paper with three or four program changes to set in, I came to the conclusion that your columns might be a big help to many other managers who must be in the same position as I am.

"This letter is intended as a constructive suggestion for the thousands of smaller theatres and towns with only a weekly paper to work with and who must advertise three or four different programs in their one weekly ad. Regardless of whether advertising in weeklies in towns is of much value or not, it actually must be done to maintain good standing. Space rate is usually very cheap with liberal reader space thrown in and the paper's good-will is really essential. This more or less justifies the use of space in the weeklies, but the big problem I find is to draw up layouts with some newness and originality in them week in and week out. Without some outside suggestions it is hard to keep out of a rut and I believe if you were to publish a few samples of small town weekly layouts that you may be able to collect from various parts of the country, it would be of genuine assistance to a lot of managers.

"Most of the sample ads published in your columns and other sources are drawn for dailies and on some single program and therefore are of no assistance in laying out four changes in a given space. Furthermore, the resources of weekly papers are so limited that they are unable to set up any thing very tricky or artistic and the cheap space rate does not permit it either. As it now is, occasionally in looking through the columns I am able to pick up something and adopt it to my own use, thereby giving us a welcomed touch of newness for the week's ad. I imagine others must be in the same fix, as knowing small town weeklies, they can't help it.

"Am enclosing a few samples of our own one, two, three and four column ads to illustrate what I mean and if you look through them you will realize what a proposition it is to inject a change into the layout. The last ad, marked with pencil, is the latest used, and the layout was suggested in your columns last week. You can see that something like this is a change. Furthermore, with a few published layouts, it would give an opportunity for men to exert their own ideas and originality in changing them around and adapting layouts to their own use.

"I have access to about a dozen papers from other towns and some of the theatre's weekly ads are brutal. Most of them are crowded, too much type, too many mats or else not enough white space; so I feel there is a genuine need for something that will help to pep up smaller town advertising and your columns would be an ideal medium. You can see by the enclosed samples about the limits of weeklies in regard to set-ups. It is comparatively simple to create an effective ad for a daily on a single attraction as press sheets and other aids are available to this type of house, but not quite so easy to put four programs together."

Some Things to Remember About Your Advertising!

1—Don't crowd your copy.
2—Inject novelty and local appeal into your ads.
3—Watch the other fellow's ads for suggestions.
4—Don't waste space.
5—Avoid deception or "dirt."

"In these times, nothing is more important than the intelligent merchandising of pictures to the public by theatres. Any medium that gathers together each week in one place practical ticket selling thoughts from good theatre operators all over the country is a valuable asset. Such is the service rendered by the MANAGERS' ROUND TABLE CLUB. I have followed this section of the paper with interest during the three years of its existence and I congratulate you upon the fine job it has done, is doing and I hope will continue to do for many years to come.

"If I were a theatre operator I would certainly make it my business to belong to the MANAGERS' ROUND TABLE CLUB."

RUSSELL HOLMAN,
Advertising Manager,
Paramount-Publix Corporation.

A Gold Mine For Showmen!

MORRIS ROSENTHAL,
Manager, Capitol Theatre.
Wilkes-Barre, Pa.

"THREE years is a long time in this business. And to keep a band of moving men who may be here today and in another city tomorrow, together and interested in one subject is a feat to be justly proud of. That you have accomplished this remarkable feat and in addition have given the members of this Round Table Club something of value to them week in and week out, without any cost to them, is something again to feel proud of.

"Where can managers sit down and gather the ideas of hundreds of co-workers? You may be able to talk intimately and personally to half a dozen managers in your particular locality, but through the medium of the Managers' Round Table Club we can exchange ideas with hundreds of our fellow managers. We find out what has been successfully tried out in some other city and the finished product is handed us on a plate. What could be sweeter?

"At this time of the year when you celebrate your third anniversary, the managers are starting to worry about the coming of summer. Each man asks himself what can I do to keep the house out of the red? And the answer will be found in the pages of your column. John Smith did so and so last year in Des Moines, and etc. down the line. If there is a manager in the country today who is alive and on his toes and yet hesitates to join this club, then he still has something to learn. If there was an initiation fee of $50 or $100 to join he would probably say it was worth it. One good idea alone is well worth that sum.

"So here is to many more bigger and better birthdays and may it long reign supreme.

AND EARLE SAYS:

"MY candid opinion of the Managers' Round Table Club is that it is one of the best; yes I will go further than that and say—it is the best thing to date as a valuable aid to showmen anywhere and everywhere, as it seems to go every place that there is a theatre.

"Last summer I was visiting my brother in the north and while there I met some old friends of mine who are showmen. I was a bit surprised that they seemed to be too busy to read the M. R. T. C. One of them, the best showman of the lot, said: "Why should I read that stuff when I have used it all years ago?" Later my brother remarked: "That's the reason he will always be right where he is. He thinks he knows all and has done all. He could be one of the best if he could get away from that idea."

"All due respects to my friend as a showman, I think my brother was right. This man is and has been a good showman, long before I ever got into it, but I don't care how good a man is in any line, there is always some one who can give him new ideas that will 'click.'

"That applies to my opinion of the M. R. T. C. Everyone is bound to find something in its varied articles that will help him some time. If a fellow can only get three or four good ones that will "click" in a year, it has been a great help and well worth the price of the book.

"I have used a number of things and have altered some to suit my town. Some have been good, and some have not been the success here that they were when first used, but the average is on the side of those that have helped.

"Another thing—I have noticed that a number of managers around this section are using stuff that has been taken from the Club columns, and when I get the same pictures I am going to use them, too."

EARLE F. OSCAR,
Ritz Theatre, Athens, Ala.

ADVERTISING VIA THE WEEKLY PAPER!

(AS EXPLAINED IN PAUL KUNZE'S ARTICLE ON THE OPPOSITE PAGE)

FEBRUARY
is
Interstate Banner Show Month
4 Glorious Weeks of the Pick of the Pictures—every Program a BANNER PROGRAM
Matinees every day 2 p. m.
STATE
Presentations De Luxe
PHONE 789
A Great Play becomes An Even Greater Picture
Friday & Saturday, Jan. 30-31
A mighty story of love and redemption
CRIMINAL CODE
Walter Huston
Phillips Holmes
Constance Cummings
Also
Joe E. Brown
in
"MAYBE IT'S LOVE"
with the All American Football Team
Sunday, Feb. 1, 2:00, 6:00, 8:30
Fox Movietone Comedy of Marriage in the Stocks
PART TIME WIFE
with
EDMUND LOWE
LEILA HYAMS
CO-FEATURE
JACKIE SEA LEGS
With Lillian Roth, Harry Green and Eugene Pallette
MONDAY - TUESDAY
John Golden's Stage Success—now a Sparkling Motion Picture!
WILL ROGERS in Lightnin'
with
Louise Dresser
Love and Laughter in the land of Divorce
Charlie Chase
Comedy
"On the High C's"
During February Enjoy Our Banner Show Month Programs

W-A-I-T A W-E-E-K
—and see the best pictures here. SAVE TIME AND MONEY AT YOUR HOME THEATRE!
—Interstate Presentations—
STATE
Matinees Daily at 2 P. M.
Friday-Saturday—This Week
—TWO FEATURE PICTURES—
A Merry Mad Comedy of Wall Street and the Underworld
BIG MONEY
with EDDIE QUILLAN
Robert Armstrong-James Gleason
—Also—
"The Fourth Alarm"
Exciting fire department drama
SUNDAY, March 1—3 Shows
—TWO FEATURE PICTURES—
Lawrence Tibbett
Grace Moore
in
"NEW MOON"
with Adolphe Menjou
—and—
a new war comedy with a new angle
"SOLDIER'S PLAYTHING"
with Harry Langdon-Bert Lyon
MONDAY-TUESDAY
March 2-3 Two Days Only
DIRECT FROM BROCKTON AND BOSTON SHOWINGS
Together again—screen's funniest pair of comedians
SIT TIGHT
with WINNIE LIGHTNER
JOE E. BROWN
Two Great Stars in One—a comedy knockout
—ON THE SAME BILL—
Douglas Fairbanks, Jr.
in "Way of All Men"
Wednesday-Thursday, Mar. 4-5
GRETA GARBO
is her finest performance
Inspiration
Co-feature
"LEATHERNECKING
A Radio Pictures Comedy Drama
EXTRA—THURSDAY NIGHT
Special Stage Presentation—another big
NIGHT CLUB REVUE
—all new acts direct fm Boston theatres and night clubs
—REGULAR PRICES—

An Interstate Theatre
Matinees Daily at 2 P. M.
STATE THEATRE
FRIDAY-SATURDAY THIS WEEK DEC. 5-6
Two Big Features On One Program!
Warner Bros. Vitaphone Present
JOHN BARRYMORE in "MOBY DICK"
with JOAN BENNETT—LLOYD HUGHES
and on the same bill is
—A PARISIAN PANIC OF LOVE AND LAUGHS—
THOSE 3 FRENCH GIRLS
with FIFI DORSAY—REGINALD DENNY
Kiddies' Club meeting Saturday afternoon. "Moby Dick" only feature shown. Big stage show, with "Big Sister" Natalie and new Kiddies' Club Orchestra
Sunday, Dec. 7
A Paramount Picture
"THE VIRTUOUS SIN"
with
Walter Huston
Kay Francis, Kenneth McKenna
BENNIE RUBIN
in "Sunny Skies"
Paramount Sound News
Performances: 2-6-8:30
SCARLET PAGES
with ELSIE FERGUSON
Grant Withers—Marion Nixon
STATE FEATURETTES
Monday-Tuesday
Dec. 8-9, daily at 2:00-5:00

TONIGHT—FRIDAY Evs. at 8 o'clock
Final Showing of the Dynamic Warner Bros. Stee
WINNIE LIGHTNER
in her latest all-Technicolor comedy success
"THE LIFE OF THE PARTY"
The greatest holiday attendance ever known at the State roared with one hour and a half of continuous laughter yesterday.
DON'T MISS IT! LAST SHOWING TONIGHT!
SATURDAY ONLY, Nov. 29—2:00-6:00-8:30
America's most beautiful dramatic star in a powerful story of Greenwich Village
LAUGHTER
with
Nancy Carroll
A Paramount Picture
with FREDERIC MARCH
Stage Featurettes
Charles Ruggles as "The Hot Air Merchant"
Colortone Revue, "Pirates"—Fox Sound News
Kiddie Club Meeting on Saturday Afternoon, with "Big Sister" Natalie Talmas
Matinees Daily at 2 P. M.
STATE THEATRE
COMING SOON!
"Moby Dick"
"The Office Girl"
"Those 3 French Girls"
"Scarlet Pages"
"The Big Trail"
"Billy, the Kid"
"The Dancers"
"Foot First"
"Renegades"
SUNDAY, NOV. 30—3 SHOWS
Big Two Feature Presentation
Fox Movietone presents a strong underworld melodrame
Edmund Lowe
in
"Scotland Yard"
The immortal story of
"The STORM"
with
LUPE VELEZ
and special cast of stage celebrities
Paramount Sound News
—The Finest Sunday Show Presented Anywhere—
Monday-Tuesday-Wednesday
Three Days Dec. 1-2-3
Ziegfeld's Glorious Musical Smash
EDDIE CANTOR
in
"WHOOPEE"
—ENTIRELY IN TECHNICOLOR—
GIRLS! LAUGHS! ACTION! LYRICS! PLOT! DANCES! ROMANCE!
Special Notice!
"Whoopee" is the fastest, funniest and most spectacular production seen here this season. "Whoopee" on the screen at our prices has many times more the entertainment than the stage version at $6.60 prices.

Matinees Every Day at 2:00 P. M.
Interstate
STATE
Stoughton
WEEK STARTING MAY 1
FRIDAY-SATURDAY
A Gangster's Final Fadeout
THE LAST PARADE
JACK HOLT
—and on the same program—
RICHARD ARLEN in
"THE CONQUERING HORDE"
With Fay Wray—and 200 others
SUNDAY 2:00-6:00-8:30
A Drama of YESTERDAY'S MIS-STEPS
BEBE DANIELS
in
"MY PAST"
with BEN LYON-LEWIS STONE
—Co-feature—
"IT PAYS TO ADVERTISE"
from the famous stage farce, with "SKEETS" GALLAGHER
CAROL LOMBARD
Paramount Sound News Events
MONDAY-TUESDAY,
May 4-5
Warner Bros. All Technicolor Musical Comedy Success
FIFTY MILLION FRENCHMEN
with OLSEN & JOHNSON and big cast of Broadway favorites
Also Playing
Fox Movietone Collegiate Comedy
"GIRLS DEMAND EXCITEMENT"
With John Wayne-Marguerite Churchill
—STATE FEATURETTES—
NEXT WEDNESDAY
and
THURSDAY, MAY 6-7
RUTH CHATTERTON
in "UNFAITHFUL"
With PAUL LUKAS
LAUREL & HARDY
"CHICKENS COME HOME"
and
SIX VAUDEVILLE ACTS
ON THURSDAY NIGHT ONLY

MONSTER
EASTER CARNIVAL
SATURDAY NIGHT, THIS WEEK
Six Big Acts of VAUDEVILLE
Direct from Boston Theatres and Night Clubs featuring
JOHNNY HARRIGAN
Comedian and Master of Ceremonies
—2 Feature Pictures—
Victor Herbert's immortal romance brought up to modern times
KISS ME AGAIN
—Entirely in Technicolor—
Bernice Claire, Edward E. Horton
Also Playing
BUCK JONES in
"Shadow Ranch"
STATE
Theatre Stoughton
Matinees Daily at 2:00 P. M.
EASTER SUNDAY
3 Shows 2:00-6:00-8:30
Come and Laugh With
"FINN & HATTIE"
A Paramount Comedy With
LEON ERROL-ZAZU PITTS
MITZI GREEN-JACKIE SEARL
—Co-feature—
The RIGHT of WAY
with
CONRAD NAGEL
LORETTA YOUNG
MONDAY-TUESDAY
April 6-7. Daily 2:00-8:00
A vibrant, pulsating drama
BODY AND SOUL
CHARLES FARRELL
ELISSA LANDI
FOX PICTURES
—on the same program—
DIVORCE AMONG FRIENDS
IRENE DELROY
JAMES HALL
LEW COLE
A Warner Bros. Picture
Wednesday and Thursday, April 8-9
America's famous dancing Daughter in a new sensational role
JOAN CRAWFORD
DANCE FOOLS DANCE
EXTRA: THURSDAY NIGHT
SIX VAUDEVILLE ACTS

INTERSTATE THEATRES
Throughout New England
BRING JOY AND HAPPINESS TO THOUSANDS DAILY THROUGH THE MEDIUM OF ITS CLEAN WHOLESOME AND ENTERTAINING PROGRAMS
AMPLE PARKING SPACE
STATE
NOW PLAYING
Fri. & Sat.
Sept. 12-13
THREE BIG ATTRACTIONS ON ONE BILL!
Stoughton Tel. 799
Laurel-Hardy Murder Case
A Sophisticated Society Comedy Drama
"LADIES MUST PLAY"
with
Dorothy Sebastian
Neil Hamilton, Natalie Moorhead
JACK HOLT
Little Davy Lee
and Dorothy Revier in
"THE SQUEALER"
a gripping drama of New York and its underworld.
Cast includes
Matt Moore—Zazu Pitts
Sunday, Sept. 14—Three Shows
The International Star
CYRIL MAUDE
in Paramount's portrayal of the great comedy success
"GRUMPY"
and also on the same program
Dorothy Mackaill
in and as
"The FLIRTING WIDOW"
with
Basil Rathbone, Leila Hyams
Color Symphony, "The Dancing Bear"
Coming: Wednesday-Thursday Sept. 17-18
Greta Garbo
in "ROMANCE"
JACK MULHALL in "MURDER WILL OUT"
Dinnerware on Wednesday
STATION WHDH
STATE THEATRE
KIDDIES' CLUB
BROADCAST
EVERY FRIDAY 6:00 P. M. STD 8:30
SPECIAL OFFERING
Monday-Tuesday, Sept. 15-16
HOLIDAY
with
ANN HARDING
MARY ASTOR
Edward Everett HORTON
ROBERT AMES
HEDDA HOPPER
Pathe Picture
Featurettes
Vitaphone Varieties
1. Railroad Follies
2. Her Relative
Metrotone News
Comedy Presentation
"THE KING"

SATURDAY NIGHT ONLY 6:30-8:30 Interstate Spring Stage Festival
Sunday, April 19, 3 Shows
The year's funniest picture
Don't say 'LAUGH' till you've seen—
PARLOR BEDROOM & BATH
with BUSTER KEATON
Reginald Denny, Charlotte Greenwood
Co-features—
DOROTHY MACKAILL in
"ONCE A SINNER"
Mon. & Tues., April 20-21
A woman's drama for all women!
Donald Henderson Clark story of
THE RIGHT GIRL WHO MET THE WRONG MEN
MILLIE
with
Helen Twelvetrees
and a superb cast of players
ALSO
ALICE WHITE in
"NAUGHTY FLIRT"
with Myrna Loy—Paul Page
EXTRA HOLIDAY SHOWS
MONDAY—THREE SHOWS
2:00 6:00 8:30
Evening Prices—All Seats 40c
Matinees Daily at 2:00 P. M.
STATE
"Wait a Week and See All the Big Hits Right at Home"
Phones 789-834
THIS WEEK FRIDAY AND SATURDAY
Dashing "Doug" in a modern setting—a whirlwind romance of Wall Street
WHAT ACTION!
WHAT EXCITEMENT!
WHAT THRILLS!
DOUGLAS FAIRBANKS
REACHING FOR THE MOON
BEBE DANIELS
"Doug" is on up-to-the-minute story of madcap mirth and millions as a daring, dynamic, happy-go-lucky adventurer. You'll never forget him.
—Also Playing—
WALLY WALES
in "RED FORK RANGE."
with RUTH MIX
Extra! SATURDAY NIGHT ONLY
MAMMOTH STAGE PRESENTATION
2—Complete Shows—2 at 6:00 and 8:30
Return Engagement of Boston's Smart Revue
Lido-Venice Debutantes
ALL NEW SONGS, DANCES AND COSTUMES
10 Famous Stars of the Stage and Screen in an all-new musical revue—brought back for our first Spring Stage Festival, because of their recent wonderful reception here. Direct from season at the Lido-Venice in Boston. A GRAND GALAXY OF BEAUTIFUL GIRLS AND CLEVER DANCERS
VAUDEVILLE VAUDEVILLE
JOHNNY HARRIGAN, Comedian and Master of Ceremonies
PLEASE NOTICE: Lido-Venice Debutantes Stage Show will appear TWICE, at 6:15 and 8:45, on Saturday night. There will be two complete shows, starting at 6:00 and 8:30—NO ADVANCE IN PRICES.

THURSDAY—TONIGHT AT 8.00
NIGHT CLUB REVUE—2 BIG FEATURES
SIX ACTS VAUDEVILLE
All New Acts with the Popular Comedian
JOHNNY HARRIGAN
TWO BIG SCREEN FEATURES
GEORGE BANCROFT in "SCANDAL SHEET"
With KAY FRANCIS—CLIVE BROOKS
Also "Chiselers of Hollywood"
Show Starts Thursday Evening at 7.40
"Where Discriminating Movie Fans Gather"
AN INTERSTATE THEATRE
STATE
Matinees Daily at 2.00 Phones 789—834
Friday, Saturday — THIS WEEK
An Epic Drama of the Heroism of the Fire Fighters
"THE THIRD ALARM"
JEAN HERSHOLT—HOBART BOSWORTH—JAMES HALL
— ALSO —
"RESURRECTION"
With JOHN BOLES, LUPE VELEZ
PATRONS' NOTICE—"Resurrection" plays on Saturday at the night shows only. There will be a special western comedy substituted at the Saturday Matinee for the children.
SUNDAY ONLY—2.00, 6.00, 8.30
Double Feature Presentation
FATHER'S SON
Booth Tarkington's supreme achievement
LEWIS STONE—IRENE RICH—LEON JANNEY
United Artists Present
JOE E. BROWN
With
JEANETTE MacDONALD
in
"THE LOTTERY BRIDE"
The romance of a love gambler.
Paramount Sound News
MONDAY, TUESDAY—March 23-24
The Most Talked About Picture in Years—A Great Stage Play Here Now as a Wonder Picture with a Fine Cast of Screen Players.
The EASIEST WAY
Constance BENNETT
Also Adolphe Menjou—Robt. Montgomery
ANITA PAGE — MARJORIE RAMBEAU
Co-Feature
MOLLY O'DAY in "SEA DEVILS"

PRESS BOOKS AND STILLS!

By EDDIE HITCHCOCK
Warner Bros. Advt. Dept., Philadelphia, Pa.

(EDITOR'S NOTE: *In line with the Club's established policy, members may discuss any subject pertaining to show business, and as in other contributions to these pages, the expressions do not necessarily have to coincide with our own point of view.*)



Pressbooks and stills ought to be supervised by men experienced in exhibiting pictures. They know what is suitable material and what isn't. They know the stars they want to sell and the players they want to keep out of their advertising matter and dramatic page picture layouts. That's their business.

Every branch of the motion picture industry has advanced in the past few years but this end of the business and its merchandising branches are in a sorry state. And I'll tell you why.

It has been the constant wail of executives that press books and stills are turned out by the studio principally for the exhibitor in the "sticks." That is just where the industry is making a blunder. THERE ISN'T ANY "STICKS" ANY MORE.

Today is the day of circuit operation. Even the independent owns five or six houses and he wants to merchandise his products just like the key houses. The result is that if the key houses have poor merchandising material to work with the production suffers all along the line!

Who Supervises?

The boys who supervise the taking of stills at the studios forget that in the big cities the big houses go in for life-size photo enlargements or cut-outs. They don't have foresight enough to realize that you can't make a life-size enlargement of a star whose body is cut off from the knees in a still. And if it does happen to be a full length photo, the star is in an awkward position, too ridiculous to reproduce, or that he is posed with some other player who doesn't mean a thing is dynamite in your particular town, or is posed in some position in the still so that you cannot cut him out of it if you want to.

They do not visualize an enlargement of the particular still, cut-out and in the lobby of a big theatre and they do not realize that when the theatre advertising man gets something accidental along that line that every manager in the neighborhood houses dives for it the minute the picture has ended its run. That's why I maintain that there isn't any "sticks" any more.

And that's why a lot of good pictures go by the board for lack of good merchandising. If the advertising man in the key house hasn't got anything satisfactory to work with the picture takes it on the chin and it doesn't end there. The neighborhood manager sells his picture just like the key house sold it and you get an endless chain of poor business right down the line.

I have never worked around a studio and I don't know by what method of reasoning some of the stills are taken. I only know that they appear to be ground out of some kind of a machine that somebody dropped a nickel into.

We'll take an example of what happens when you've got somebody in a picture that you know will probably do your box office more harm than good. A picture, say, with a fairly good supporting cast. The picture has just been booked into your house and you rush to an exchange for material. You take a look at the pressbook and you see that Joe Doakes is featured in the cast and you know that Joe Doakes is all washed up. You don't want his name on your lobby or in your ads. That's easy. Then you get your stuff ready for the newspapers and in looking through the stills this guy Doakes hogs everything. He's all over the place. You can't send out a still for the picture page layouts without Doakes getting in there and the result is that your entire campaign is negative. You are forced to do just what you knew would hurt your chances of doing any business. You might have just as well plastered his name all over the lobby and in your newspaper ads because it isn't a secret any more.

Showmen Needed

It is my opinion that producers would find a worthwhile investment in taking men with theatre experience, place them right on the lot with the cameraman and shoot the kind of stills that the advertising men are weeping for.

I think that an alert man with theatre advertising experience would sit down and plan his campaign on his picture as though he had to rush right out to Kansas City and sell it to the public. He would scan the newspapers throughout the country and constantly watch the trend of theatre merchandising and keep pace with it. He would watch the art used in the advertising and the art used in the layouts by motion picture editors and about two months of the year he would visit the key cities for the purpose of noting the trend in lobby merchandising and contacting the advertising men of the circuits. The thousands of dollars saved on the money heretofore invested in worthless material would more than make it a worthwhile investment for the studio.

The pressbook situation is still in a sad condition. There has been a slight advancement of late, but only in one or two studios and on one or two productions. The ad layouts and outdoor paper are sometimes the most ridiculous concoctions that it is possible for a human brain to conceive. Here's a pressbook before me with an ad in which the art work shows a girl at a telephone. The picture is an intensely dramatic story and the art work in it makes me as enthusiastic to see the production as it does to jump off Brooklyn bridge. The catch lines suggested were taken from the pressbook printed ten years ago and the lithographs on another picture look like a big merchandising effort for a new automobile radiator cap.

The best advertising campaigns have only been as good as the material on hand to work with. "The Vagabond King" had a great national campaign because somebody took a picture of Dennis King holding a flag. "The Rogue Song" swept across the country because somebody took a picture of Lawrence Tibbett with his mouth open.

Since a chain is no stronger than its weakest link, so, theatre advertising and publicity will continue to have a long way to go as long as material emanating from the studios remains in the hands of men inexperienced in the problems of an exhibitor.

SOMETHING FOR NOTHING!

By BUNNY BRYAN
Publix District Publicity Director and Regional Chairman, Managers' Round Table Club



Bunny Bryan

How many times have you heard the statement: "Well, it's something for nothing, so why not take it?"

The writer has heard this so many times he would not even venture the guess as to just how many. Invariably it is in connection with a publicity or merchandising tie-up of one kind or another, and just as invariably, it does not, in the long run, prove to be "something for nothing."

We have never found this a logical premise for obtaining publicity or merchandising co-operation, and we say that as one having handled personally and supervised thousands of publicity stunts and complete campaigns.

Time after time, in the old days, while working as a press agent or exploiteer, whatever you want to call it, we used to "make" the town; contact the house manager and be greeted with the same old, heard-a-thousand-times remark: "Well, I'll be glad to take you over and introduce you to the newspaper people, town's leading merchant, politician or big shot as the case might be, but you're going to find him a tough nut to crack."

A few minutes discussion would usually unearth the information that "he was a tough nut to crack," because so and so had oversold him or maybe not lived up to his promises.

If that were true we knew we had our work cut out for us, but then that was what we were paid to do, and so we got going in order to get through as quickly and efficiently as possible and continue on our route, and here is where the "something for nothing" angle starts developing.

We have never yet found any tie-up attempt really successful if it was put across with the sole idea of giving the other fellow the short end of the stick. The person being contacted might go for it at the start, but when he awakened from his trance, and once began to analyze just what he had obtained for himself, right then and there he began to either become sore, disgusted or just plain distrustful of any and everything smacking of theatrical publicity. In other words, he awakened to the realization that he had bought a bill of goods, and once was usually enough, making it all the more difficult for the next tie-up to be made.

On the other hand, where we had, prior to making the contact, sat down and worked out a complete and comprehensive plan, whereby the person or concern co-operating in the tie-up would derive an equal amount of value from any expected results, and then presented our proposition as a clean-cut merchandising opportunity, an opportunity created, devised and to be, in the main, executed by us, an opportunity that would be mutually beneficial, we very rarely experienced any difficulty in finally bringing the "tough nuts to crack" around to our way of thinking. A tie-up would be made. A friend likewise, and the path smoothed for the next fellow following through.

We don't mean to infer by all this that we have cracked every "tough nut" along the line, but the law of averages has been with us, and we have succeeded many times where the man with the "something for nothing" complex had failed miserably, and it certainly seems that during this present time of absolute need for intelligent thinking and merchandising, such a method of procedure is ab-so-lute-ly necessary.

GET-ACQUAINTED MONTH CAMPAIGN!

By HUGH S. BORLAND
Chicago, Ill.

TO boost business during March we labeled it *Armitage Get-Acquainted Month,* and got all set for it with the following battery of advertising:

20,000 Pluggers
10,000 Mailing List Cards (sample attached).
200 Window Cards (copy attached).
70,000 Armitage Get-Acquainted Tickets (sample attached).
Canopy Hangers (copy attached).

In addition to this, the front page of the program each week was used for a different article pertaining to Get-Acquainted Month.



We distributed the tickets from three sources:

First: Mailed every one on the mailing list 10 of them.

Second: The merchants in the neighborhood distributed them to their customers.

Third: We had a beautiful girl in the foyer each night giving out these tickets. This girl wore a band on which was printed the following: "Let's get acquainted. Take a ticket."

During the week of February 14 to 21 we ran the following trailer:

"LOOK OUT! A THUNDERBOLT will strike the neighborhood soon with a brand new entertainment idea.

WATCH! WATCH! WATCH!"

Then the following week, which was from February 21 to 28, we ran the second pre-announcement trailer which read:

"THE ENTERTAINMENT THUNDERBOLT has struck the neighborhood and again the Armitage blazes a new trail in theatre entertainment. Starting Monday, March 2, this theatre will inaugurate a brand new idea for the month of March, to be known as ARMITAGE GET-ACQUAINTED MONTH. Watch this screen for further announcement."

Starting March 2, we ran the following trailer at the beginning of COMING ATTRACTIONS:

"ARMITAGE THEATRE GET-ACQUAINTED MONTH IS NOW HERE! Come on, folks, all aboard for ARMITAGE GET-ACQUAINTED MONTH drive. Let's all get together and form a chain of ARMITAGE BOOSTERS and make this a gala time for everyone.

"Here's where you come in, folks, on this new idea.

"The neighborhood changes from time to time and during this period undoubtedly, you have made many new friends and acquaintances. Why not tell them about the Armitage Theatre—the neighborhood's most popular and cozy Talkie Palace of greater entertainment for less money—So they, too, may acquire the Armitage Habit, which has brought so much joy and happiness to thousands of people in the neighborhood.

During the month of March, we will give away Armitage Get-Acquainted Month tickets. These tickets with one paid admission will admit two adults for the price of one, any evening except Saturday, Sunday and Holidays.

Merchants displaying Armitage Get-Acquainted Month cards in their windows will gladly give you Armitage Get-Acquainted Month tickets for the asking, so that you may distribute them among your friends, telling your friends to tell their friends about this new idea for the month of March.

"Remember March! Armitage Get-Acquainted Month."

So many requests have been received at Club headquarters regarding some form of special campaign that this Anniversary contribution from Hugh Borland should be welcomed with open arms by every live-wire showman who is looking for a community stunt to build up business.



Hugh Borland

Borland has been an active theatre man for quite a few years around Chicago and his various forms of activity have already attracted a lot of attention.

Though this resume has been boiled down by Hugh into a brief, bare description, it nevertheless conveys the idea from beginning to end. Those seeking additional "dope" on this sort of campaign should drop a line direct to Borland and we are certain he will gladly comply.



Above we reproduce the window card mentianed in this article and belaw the program caver readers pertaining ta the stunt. The ather two illustrations on this page are also specified in Borland's story.



At the close of COMING ATTRACTIONS we ran the following trailer:

The management of the ARMITAGE THEATRE extends a warm welcome to their many new friends and visitors. We trust that your visit to the Armitage has been a source of the keenest pleasure to you, and we invite you most heartily to come again, bringing your family and your friends.

We hope we may have the pleasure of seeing you, your family and your friends again.

After this drive had been put over, we ran the following trailer of appreciation:

The management of the ARMITAGE THEATRE takes this opportunity to thank the many patrons of this theatre, also the merchants of the neighborhood for their splendid co-operation in making ARMITAGE GET-ACQUAINTED MONTH such a tremendous success.

Thanking you for your co-operation.

The following copy was used on round hangers under canopy, each line representing one hanger.

ARMITAGE GET-ACQUAINTED MONTH IS NOW HERE!

COME IN AND GET ACQUAINTED

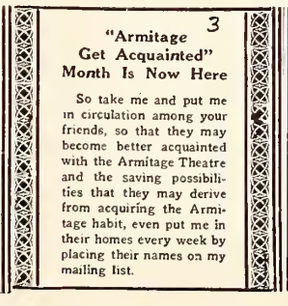
FINEST TALKIES

PERFECT SOUND

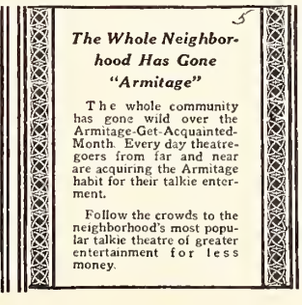
LOWEST PRICES

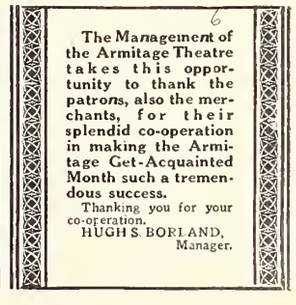
ALWAYS A GOOD SHOW











M. P. HERALD + M. R. T. CLUB

THE LADDER TO ACHIEVEMENT

By EARLE HOLDEN

WEST PALM BEACH, FLA.



Earle Holden

I KNOW of no other industry in the entire world whose employees are able to know each other, to get acquainted with each other, to know what little tricks he puts into his trade to secure more business than the show business. And all this is made possible by the Managers Round Table Club of the MOTION PICTURE HERALD. Starting as an infant not so many months ago, this valuable section of the HERALD has grown today, where it is part of the every-day life of a theatre manager, that is to those who have the honor and the privilege of being a Round Table Member, and the only reason why those on the outside have not come in is because they probably haven't the energy of writing Chick just a couple of lines seeking membership.

Just a 2c Stamp

And those couples of lines, plus a two cent postage stamp, will place a theatre manager into an organization that would reap him hundreds of dollars worth of profits over a year's time. I honestly do not believe that there is a similar organization in existence, nor are their any training schools that could give to the theatre manager today the profits to be derived from the Managers' Round Table Club. Of course, a manager doesn't necessarily have to belong to reap the benefits of the items contained weekly in the HERALD, but once in the Club you have a more heartfelt feeling for the good work that this section is carrying on, and it really spurs you on to new efforts, to make you do things to try and beat the other fellow, not to mention the thousand and one ideas that have already been handed down from other members for the benefit of those who belong.

A Fine Training

I know of no finer training an assistant manager could secure than by reading the Managers Round Table Club, going over each and every article from cover to cover very carefully. For there the master showmen of the world have listed their ideas, their creations that have secured for them more dollars at the box office, and an assistant manager certainly needs this type of help from the olders who know by experience. And the same goes for the younger showman such as myself. Although only a trifle over four years in the game, I believe I can honestly say that through the help of the Managers Round Table Club, I have gained experience that would equal eight years in the game. All because I have read the HERALD each week, and have analyzed each and every article that appears on the club pages. I have gone one step better than this. If any article is especially outstanding, I would clip same and file for future references.

It would appear to me that a way to secure even greater return from the Table items would be to start a file immediately. Clip each and every item that appears and file it under the proper heading. Then when you are stuck for a certain idea, all you have to do, is to get your Round Table file and immediately look up the stunt you are trying to put across. I have found that the suggestions as given by other managers through this medium can in most instances be worked on any attraction, by a little juggling around.

That the Club pages are valuable assets to showmen is no question. I can imagine that hundreds of showmen wait eagerly like I do for the arrival of the HERALD before planning some future campaign on a coming attraction.

I really might term the Club as a super press sheet. A press sheet filled to the brim with ideas that money could not buy, because we have here contributors from all over the world, who belong, and who gather once each week in meeting. Probably the largest meeting of any world organization, even though this meeting occurs in the individual manager's office, with nothing before him but the latest issue of the MOTION PICTURE HERALD.

The organization has today 3,000 members who belong to one of the greatest organizations in the world and the largest. An organization working for the betterment, to bring them something weekly through the Club pages they could not secure elsewhere. Ideas that no one man alone could think up, and money making ideas, too. All for one and one for all seems to be the ideal motto for our Club, and let's support it 100 percent strong, because to it we look for our support in time of need and new ideas in helping us to raise the receipts at the box office.

And by supporting the Club I mean to send in ideas, keep "Chick" so busy that he will not have time to look out the window at the beautiful park he mentioned in the April 4th issue, let alone thinking of playing golf. Remember, however trifling a stunt may appear to you, it may help some other member through the Club pages. And if your brother showman does not belong to the Club get him to join, and if he hasn't the price of a yearly subscription to the HERALD see that he gets the loan of your HERALD each week, but be sure you get it back. You'll need it every day in the week, every week in the year.

"It is my belief that the MANAGERS' ROUND TABLE section of the MOTION PICTURE HERALD is a most constructive medium for the interchange of many valuable merchandising ideas whereby exhibitors can further enhance the box office power of the production they are presenting.

"To the producer this section offers a splendid barometer for the regulation of his novelty accessory output on each picture. It conveys the type of material used in the majority of first class circuits, their methods of using them most effectively and numerous other suggestions are often secured from the manner in which some showmen combine the use of accessories and other novelties."

A. L. SELIG,
Director of Advertising & Publicity,
Columbia Pictures Corporation

SIX REASONS WHY EVERY LIVE SHOWMAN SHOULD BE A MEMBER OF THE ROUND TABLE CLUB!

By WALLY CALDWELL

LOEW'S VALENTINE THEATRE
TOLEDO, OHIO

1. Offers Mr. Exhibitor "cash in" possibilities heretofore unknown—successful exploitation executed on the pictures he has booked.

2. Makes a showman out of a novice.

3. Makes a live wire showman out of "just a manager."

4. Its suggestions, ideas and schooling develops creative minds to those anxious to forge ahead in this great industry.

5. Opens up many new money-making possibilities.

6. Puts the show brains of the nation in your lap.

Exploitation stunts are as old as Eden. Adam pulled a nifty on Eve and we have been following in his footsteps ever since. But there is so much of good, hard, common-sense in the exchange of exploitation ideas that we chat about through the medium of the M.R.T.C. that even a novice in show business cannot help but absorb some of the ticket-selling ideas—and that's what we are all trying to do.

I can easily do without reading Colliers, the Satevepost (as Walt Winchell terms it) and other mighty fine weekly and monthly periodicals, but if I miss one of Chick's nuggets of wisdom, I feel as though something real and vital was absent. He isn't highbrow and he doesn't preach; but if you wade into the depths of any of his articles, you will find something that you can readily turn into cashable, tangible coin of the realm.

He points out the pitfalls that beset the path of the average house executive. He shows ways to avoid those pitfalls. His amazingly keen insight into the problems that daily confront every manager demonstrate his sincere and tireless study of the subject. And he suggests remedies for all the faults. In every instance, the Club is a guide, a mentor and a teacher all in one.

I have been in many branches of the show business, but I can honestly say that in all my experience I have yet to encounter anything as helpful or as worthwhile following as the Club editorials. They get a new slant on old problems and not only criticizes but shows how to overcome the obstacles mentioned. Every showman in the land as well as the members of the M.R.T.C. owe MOTION PICTURE HERALD a debt of sincere and lasting gratitude.

AN APPRECIATION

The Managers' Round Table Club wishes to thank the many members whose material made this issue possible. If your story is not carried in this issue, be assured that the only reason for omission is lack of space and it will make its appearance in the immediate future.

We do, however, heartily appreciate every member's fine cooperation, not only for this particular issue, but for all Club activities.

MANAGERS' ROUND TABLE CLUB

INDIVIDUALITY IN THEATRE MANAGEMENT!

By JOSEPH LUNTZ
Manager, Fox Granada Theatre, Corona, L. I.



Joseph Luntz

PUT in conditions which will allow them to develop in full their ability and capacities, managers will undoubtedly show unexpected and amazing results, provided that no miracles are requested overnight and nothing humanly impossible is asked from them. Certainly there has been great progress made during last year in the way of establishing a "charter of rights" to the theatre managers, who are gradually being invested with a deserved responsibility, due confidence and authority. Started by the New Fox organization this movement, spread already through other circuits, and will continue to enlist more and more followers.

I think that this policy has not met with sufficient attention by the managers and was not given due appreciation. What is the first thought of the manager when he is appointed in charge of a theatre?

The very first thing in my opinion is to find out what kind of population is living in the center of his activity.

In ninety cases out of a hundred he will find out that the population of Corona or Astoria or Brownsville, etc., is quite different than the one on Broadway and 72nd Street or Avenue A and 57th Street; that the tastes of his customers differ greatly from the customers of Roxy or Capitol or 81st Street neighborhood house.

Well, how could he successfully run his neighborhood house before, when he had nothing to say about the booking sheet received Saturday from the main office, in which, for instance, Lawrence Tibbett was booked for Sunday, Monday, and "Last Parade" for Tuesday and Wednesday, when just the opposite dates would make his program.

Now making further acquaintance with his population, manager finds out that American Legion, for instance, is very strong in this neighborhood and that certain woman's club is very influential—that means that he can get enormous results collaborating with them in way of benefit parties, tie-ups, publicity, etc. It hardly meant anything before.

Study Your Neighborhood

Getting further and further in his neighborhood, manager finds out that his neighborhood is particularly fond of anything connected with murder and gangs, and he stresses these points in his exploitation, advertising campaign, circulars, trailers, etc., provided that his campaign always remains clean. How could be do it before? And children problem? How could you have them before, when you had nothing to say in booking, in exploitation, in advertising, in arranging your shows?

Second thought, which naturally comes to you when you take charge of the theatre is its physical appearance. You want to change your front, you want to make your lobby different, you want to make necessary repairing and cleaning inside, etc., etc. Could you do it before? And how easy you do it now? And what miracles accomplish your porters and ushers without any additional cost?

Third thought—and the most important—you want to know if your theatre is red or black, and if it is black how to make it blacker. Could you in many cases before even have an idea, if you are successful or not, if you make money or lose and could you very effectively try to cut your nut.

You can do it now and you will be able to do it more and more later on.

"More Power to the Manager"

Fourth thought—your admission prices. Are they too high or too low? You may want to have a uniform price at all times for children. Do you want the same admission for orchestra and balcony? Do you want more children on Saturday and Sunday, etc., etc. Could you do something about it before?

I could continue these questions and answers indefinitely, but this is not the aim of this contribution to the Managers' Round Table Club Anniversary Number. The point which I endeaver to lead to is that for this coming season, let the brotherhood of managers consolidate their rights given to them by proving that the greater their responsibility, confidence and authority, the greater will be the results.

Make yourself the "personality" in your community, keep your theatre the center of activity in your neighborhood, put it in a physical condition, listen intensively to the wishes and tastes of your public and accordingly direct your publicity, booking and exploitation be popular with small ones (kids are your best press agents) and above all show as much individuality as you can in everything you do and you are bound to be successful.

Individuality in theatre management is the slogan for next season, and if you use your new "charter of rights" wisely and conscientiously, the echo will be, "more power to the manager."

BOX OFFICE COURTESY!

The Patron's First Point of Contact

by Bernard Buchanan, Manager
Colonial Theatre, Buffalo, N. Y.

MOST of us seem to concentrate on exploitation, featuring some clever and ingenious method of publicity, to draw the attention of the public, to a coming picture of unusual attraction.

Much benefit may be gained from publicity or exploitation, but, after all, it is but one of the cogs in the gears of "theatrical machinery."



Bernard Buchanan

After you have got people interested in coming to the theatre, what happens when they arrive at the "box office." It seems to me, to be negligible, that nothing appears to be said of the "box office," the first personal point of contact. Surely the importance of the value of functioning efficiently, and courteously, can not be emphasized more strongly in any other department, than the one, where prospective patrons are first met. It is there that the first breath of the entertaining atmosphere of the theatre is felt. What is it is offensive and of a non-welcoming air?

Do we stop to think of the seriousness of this, and do we realize what detrimental results may follow?

It seems remarkable, perhaps almost unbelievable, that in some of our most modern and largest theatres there appears to be something in the box office that is lacking, and it is not in the architecture, no, in the personnel, operating there, just like an automatic machine, instead of a human being, playing the part of a hostess, as should be the case.

Besides being the first point of contact, the box office is the information bureau of the theatre, information being requested by telephone as to name of picture, running time of schedule, name of stars playing in it, coming attractions, etc. Usually such information is readily given, but in a tone suggestive of an every-day duty, rather than the accommodating courtesy of one who is serving the public and wanting to please.

Once a patron is at the theatre, a little courtesy at the box office will probably be overlooked; nevertheless, it will be remembered; but when such discourtesy is shown over the telephone it will probably mean the inquirer will not even come to the theatre. It seems to be the rule that the girl at the box office must be unusually attractive; unfortunately the most attractive ones do not possess any very great personality or business ability, and the result is an inefficient box office. It should be remembered that the public do not come to the theatre to see the cashier, but they will listen to her if she has something worth while to tell them in regard to the entertainment that is being offered to them. Always her attitude should be condescending and accommodating towards the public, ready to oblige regardless of so-called unnecessary trouble; it really means so much to a patron to feel that they are important and that no courtesy can be too great for them.

Let them walk into your theatre feeling in good spirits and they will enjoy the performance, such a patron is not hard to please, but if you hear words of discontent coming from a patron when they leave the theatre, its cause can usually be traced back to the box office; they went into the theatre finding fault and kept on doing so.

There are a lot of other things that could be said about the subject, but they are of a minor nature and of little consequence.

The public always are looking for "something for nothing," and the only thing the theatre has to give away, that does not cost anything, is courtesy, and it will be more appreciated if it starts right at the box office.

JACK D. MARPOLE SAYS:

The Managers' Round Table Club, together with its peppy section in the MOTION PICTURE HERALD each week, is of inestimable value to showmen all over the country. Particularly is it valuable to the men out in the field.

The Club's exchange of ideas and stunts which have been tried and found successful in the various parts of the country is a most splendid move for the general improvement of the exhibiting end of our industry. The editorials, written by the Club's dynamic chairman, touch upon the problems closest to the hearts of theatre man and deal with them in a straightforward, fearless manner.

Last, but not least, the Club's motto, "All For One and One For All," radiates a theme which is fast having its effect in creating a more friendly and fraternal spirit among theatre men. The Club is indeed a splendid factor in our business and should meet with the wholehearted support and cooperation of everyone connected with the operation of theatres.

Theatrical Art Is Theatre Exploitation

By
HEINIE JOHNSON, Artist
FRED POLACEK, Manager
R & R Ritz and R & R Queen Theatres,
Big Springs, Texas

WE are fortunate, while discussing the subject of theatre art work, to be able to pass along the views of two men located in a small city. As in the case of other phases of theatre operation and merchandising, the small-town manager always complains that we cite the big city angles and therefore do not touch on their conditions. In this case we are giving you the direct opinions and viewpoints of the average small town.



Fred Polacek

Fred Polacek, the manager, and Heinie Johnson, the theatre artist, are responsible for the operation and advertising of two theatres, the Ritz and the Queen, both located in Big Springs, Texas. Formerly under the control of the R. & R. Theatres, this chain has now passed into the hands of the Hughes Franklin Circuit and we're hoping that they permit this team of showmen to continue to function as in the past, but with the added cooperation of a high-powered organization such as the H-F Theatres can offer.



Heinie Johnson

In featuring theatre art work in this anniversary issue, we honestly feel that it should play a more important part in the general affairs of any theatre, small or large. Up to very recently, only the big first-runs gave any consideration to the question of art work. But more lately the smaller theatres and towns have found it a profitable angle and one that does not cost near as much as they imagined it would. Yet, it adds tremendously to the appearance of the house and the importance of its coming attractions. As a "smash" finish to a good merchandising campaign, it is well worth the few dollars for a theatre to dress up its front in an atmospheric display. Those turned out by Johnson and Polacek are both attractive and inexpensive; that is why we recommend them.

Look over some of this not-too-costly art work and then, put on your thinking cap to figure out ways and means of injecting the same appeal into your own theatre. Talk it over with a local poster artist; maybe you'll find that you can tie up to every one's satisfaction.

Now listen to what Johnson and Polacek have to say:

"No house overdoes it; few do enough of it. It is not "theatre art" if it is not composed of a wide variety of styles and executed in a still greater variety of color schemes. If you are going to limit yourself to a set style or two and work a lot in one or two colors because they look good to you or are easy to work, you might just as well cut it all out and use poster paper as far as results are concerned. One style lettering gets old, one shape front won't do as a repeater, one color scheme used twice won't inform the dear public of a change of pictures.

"Heads are fine if painted in variety and effect; people like to see a picture of the star; they look for and expect it. It informs them quicker than would a printed name. Yet you can enhance the effect of your heads by a front once in a while, which in bold color scheme tells the star's name without use of heads.

"Don't overlook a good chance to get attention value to your art work without use of heads. Some pictures afford great opportunity in this line; . . . for instance, "Mr. Lemon of Orange." Let us use a front of cut-out orange trees full of fruit, a large cut-out lemon, etc. This is variety. . . . You may think we stress this word too much, but let us tell you this: you can't get true 100 per cent variety without application of great thought and study. Neither can you become a great manager, a good carpenter, a real doctor or anything else without concentrated effort; therefore, Mr. Exploiter, study your past effects in unprejudiced style and tell yourself why you are not getting greater results. . . . If your work does not show enough variety, admit it to yourself. . . . Admit that you are not putting in enough thought. . . . Admit all your shortcomings. It does you good and surely can't hurt anything but a false pride. . . . It's a shame that kind of pride ever got such a hold on us poor "dumb doras" of theatrical art world. We have drawbacks enough without it."

"The MANAGERS' ROUND TABLE CLUB is probably the most important single feature in film journalism today. Its rise as an exhibitors' Open Forum of merchandising is nothing short of phenomenal, and is its own best endorsement.

"Showmen—those worthy of the name — are invariably endowed with something more than merely good judgment, and cleverness. They usually have what is more important than the other two—INTUITION! And Intuition is one of the first faculties that is stirred by even an initial glance at Chick Lewis' Department. Intuition immediately tells the showman that here is a Round Table Club conducted by a man who, himself, is a showman in every sense of the word; that here is a trade paper service that can prove to be one of the most important factors to him as a source of inspiration and ideas, in the conduct of his business.

"But the ROUND TABLE CLUB'S endorsement does not have to depend on intuition alone. Its pages, crowded with actual episodes of practical merchandising, of campaigns that have been tried and proved, of exhibitors' personal versions as to how they arranged their exploitation economically and effectively—all this, summed up, constitutes a veritable manual of showmanship. The exhibitor is his own best friend when he becomes a member of the Round Table."

MICHAEL L. SIMMONS,
Tiffany-Sono-Art Productions and President, A. M. P. A. (Associated Motion Picture Advertisers.)





DISPLAYS, INSIDE AND OUT

By THEODORE Z. HALMI

Poster Artist, RKO Theatres, Fort Wayne, Ind.

In a few well-chosen words, Ted Halmi expresses himself about art work and the theatre. Inasmuch as we have already shown you several examples of his fine theatre displays, he is far from being a newcomer to these pages.

Note, if you will, the type of art work he uses to help sell the attractions at the RKO Theatres in Fort Wayne, Ind. Certainly these kind of displays would be a credit to any theatre regardless of loccation. Read what Halmi has to say and study his art work. It will be well worth your time.



Here is Halmi at work in his shop on one of those outstanding displays. If ever there were a combination of showman and artist, this is the man entitled to the distinction.

Says Halmi:

To stay on top and keep in pace with this fast-moving, ever-changing world, we must fight with the same weapon; we must be fast moving and ever changing, too. Anything that is a few days old is stale nowadays, and passed up as last week's Sunday paper. You can't apply this better to anything than the front of your house and your inside displays. SOMETHING DIFFERENT! ! Every picture that comes to a theatre has some different angle, that will enable the manager and poster artist to create just as different displays, color schemes and designs.

Striking displays can be created just as easy as fancy ones. I mean striking; bold, simple and powerful, fancy; too many colors and a mess of lines, meaningless designs. Use few colors, one outstanding tone and two or at the most three harmonizing colors.

The most beautiful things in this world are the simple things, and simple designs will catch a person's glimpse much quicker than fancy ones. Fronts and displays make or break the appearance of your house, they can add beauty, refinement, tell your story, all of it in a few words, driving, selling the value of your merchandise in to the would-be patrons' mind.

The merchandise you are selling is made by artists, real artists, and your theatre's front and your displays are selling the accomplished work of these artists. How can you convince them with cheap, knocked-out smeary cards, how can you sell them with effortless, amateurish, thougtless displays? You can't, and in my estimation it is just a waste of time and money. Your displays are important; they tell the world what you are selling and the quality of your displays tell the world the quality of the merchandise you are selling.



This beautiful art job for "Cracked Nuts" is typical of the material being turned out by Halmi. In every respect it is a great lobby attraction. Other theatres ought to go in for more of this kind of display work because it is attractive.



In this front Halmi has created something unusual. The special art work panels on either side of the entrance doors add to the effectiveness of the entire front. These displays are making the RKO houses in Fort Wayne the talk of the country.

DEFINING LOYALTY!

By WALLACE J. BUTLER

Warner Bros. Theatre

San Bernardino, Cal.



Wally Butler

Loyalty is that quality which prompts a person to be true to the things he undertakes. It means definite direction, fixity of purpose, steadfastness.

Upon loyalty depends the beauty of every relationship; without loyalty our lives would be empty. It is a quality woven through the very fabric of one's being, and is never a thing apart. It supplies power, poise, purpose, and works for health and success. It is the governing factor in any organization, and especially can we apply it in our daily relationship in this great Exhibitors' world.

When an employer is in need of a man, for what does he search? Initiative? Imagination? Willingness to put one's shoulder to the wheel? Certainly these things are needed, but of what worth are these without loyalty? Included in that one word are many necessary requirements; honesty, courage, love, dependability, steadfastness. The employer must use shrewd judgment in his selection, realizing that each man chosen must be a contributing factor to the success of his organization. The employer has the right to expect and demand loyalty from his employees; the employees, on the other hand, have the right to expect loyalty from their employer. Each must do his part if the desired result is to be obtained. When an employee is made to feel that his work is important, that he is really a valuable factor in the organization, there is a decided incentive for him to do his best. Each man should be made, by his immediate supervisor, to feel that once an order has been given to him he alone is responsible to the company for the successful execution of that order. He should be made to feel that his supervisor has such trust in him that he can dismiss the matter from his mind with the certainty that the task will be done as assigned. Where this feeling exists it is the duty, the obligation and the pleasure of the employee to act with the loyalty and promptness in doing the things that are entrusted in him. Promotion comes to the man who is willing to make his employer's interests and problems his own. Loyalty makes the interest to which you are loyal yours. Disloyalty removes it from you. Whether anyone knows of your disloyalty is really of little moment, either one way or the other. The real point is, how does it affect you?

At the present time the cry of the land is "Hard Times." Every known organization in the world is going through the greatest crisis of its experience. The theatrical industry has not escaped, the name of Legitimate Showbusiness has not been omitted from the list of those that have suffered tremendous losses. Business is slack and staffs have been cut to the bone. Hundreds of men are idle on account of insufficient demands for their services; many of them are capable and efficient men, several with wives and children.

There has never been a time in the history of show-business that a job has meant more to a man than it does today; nor has there ever been a time in the history of the world when there were more people who wanted our jobs.

How much do our jobs mean to us?

How are we manifesting our loyalty and support? How are we showing our appreciation of what we receive? We are the highest paid in the business and our supervisors always have given our requests favorable consideration. It often has been said that opportunity knocks but once in a lifetime. If that statement is true, now is our opportunity to show our appreciation.

Now, more than ever before, our employers need our loyal support in every phase (from bill boys on up the ladder). Work is for the worker, love is for the lover, art is for the artist. The menial is the man who is disloyal to his work. All useful service is raised to the plane of art when love for the task—or loyalty—is fused with the effort. Let's make the most of the industry by making the most of ourselves.

"The Managers' Round Table Club is one of the best features in any trade publication.

"I read it to find out how the fellow to whom I've always got to sell the picture sells the picture to the public, and if I were a theatre manager, I'd never miss reading it.

"Hardly a week goes by that there isn't something of value somewhere in this department of yours.

"With kindest regards to you and my best wishes for the continued success of the MANAGERS' ROUND TABLE CLUB."

MILT SILVER,
Advertising Manager,
Universal Pictures Corporation

SEVENTY MORE SHOWMAN WHO SAY: "ALL FOR ONE AND ONE FOR ALL!"

Samuel Alster, Fox Fortway Theatre, Brooklyn, N. Y.

* * *

Paul Renard, Echo Theatre, Brooklyn, N. Y.

* * *

Germain Germain, Bliss Theatre, Long Island City, N. Y.

* * *

James D. Kennedy, Fox Strand Theatre, Madison, Wis.

* * *

Howard Schuster, Rialto Theatre, Ft. Smith, Ark.

* * *

Fred A. Irion, Palace Theatre, Windsor, N. C.

* * *

Jacques Benjamin, Fox Park Plaza Theatre, Bronx, N. Y.

* * *

Chester Ellis, Fenway Theatre, Boston, Mass.

* * *

H. Richmond, Globe Theatre, Boston, Mass.

* * *

Ben Rosenberg, Metropolitan Theatre, Boston, Mass.

* * *

Carroll Buckley, Fields Corner Theatre, Dorchester, Mass.

* * *

Howard Parker, Capitol, Allston, Mass.

* * *

George Moffitt, Uptown, Boston, Mass.

* * *

Charles Volk, Manhattan Theatre, New York City.

* * *

Herschel Crawford, Palace, Slaton, Texas.

* * *

Will Winch, Publix Fair, Amarillo, Texas.

* * *

Ed Pritchett, Ozark, Noll, Missouri.

* * *

Joseph Dondis, Strand Theatre, Rockland, Maine.

* * *

Henry J. Denning, Criterion, Roxbury, Mass.

* * *

William W. Munster, Central Square Theatre, Waltham, Mass.

* * *

Frank D. Solomont, Beacon, Boston, Mass.

* * *

Art J. Molstad, Regent, Eveleth, Minn.

* * *

Frank A. Vennett, City Opera House, Biddeford, Maine.

* * *

John C. End, Riviera Theatre, Scranton, Pa.

* * *

A. Pinanski, Liberty Theatre, Dorchester, Mass.

* * *

Joseph Cronin, Fields Corner Theatre, Dorchester, Mass.

* * *

Joseph Callahan, Harvard Theatre, Cambridge, Mass.

* * *

Henry Taylor, Metropolitan, Boston, Mass.

* * *

Mark Nayer, Globe Theatre, Boston, Mass.
Floyd Bell, Metropolitan, Boston, Mass.

* * *

John M. O'Connell, Allston Theatre, Allston, Mass.

Al Fowler, Uptown Theatre, Boston, Mass.

* * *

Maurice Corkery, Capitol, Allston, Mass.

* * *

Jules Slater, Washington St. Olympia Theatre, Boston, Mass.

* * *

Nathan Cohen, Beacon Theatre, Boston, Mass.

* * *

Carl K. Hershberger, Tioga, Owego, N. Y.

* * *

Ben Rives, Jr., Liberty, Roanoke, Ala.

* * *

Thomas J. Finin, Empress Theatre, Decatur, Ill.

* * *

R. C. Bruder, Chicago Theatre, Chicago, Ill.

* * *

T. A. Wilson, Bay Theatre, Red Bay, Alabama.

* * *

Newton Brunson, Yuma Theatre, Yuma, Ariz.

* * *

Sidney Nutt, Princess Theatre, Hot Springs, Ark.

* * *

Bert W. Nix, Lyceum Theatre, St. Paul, Minn.

* * *

F. A. Rogers, Tiger Theatre, Auburn, Ala.

* * *

Milton Overman, Palace Theatre, Corsicana, Tex.

* * *

J. G. Crouch, Princess, Troy, Alabama.

* * *

J. E. Unger, Vernon Theatre, Vernon, Texas.

* * *

C. W. Woodall, Palace Theatre, Guntersville, Ala.

* * *

H. E. Ruh, Ozark Theatre, Berryville, Ark.

* * *

Mrs. D. B. White, Ritz Theatre, De Funiak Springs, Fla.

* * *

John J. Lynch, Manor, Chicago, Ill.

James A. Lucas, Rex, Pampa, Texas.

* * *

Art Gostol, Strand Theatre, St. Paul, Minn.

* * *

W. I. Fish, Gem Theatre, Dumas, Ark.

* * *

J. T. Comerford, Publix Shawnee Theatre, Plymouth, Pa.

* * *

James E. Darby, Paramount Theatre, Salem, Mass.

* * *

Fred Hamlin, Publix Theatres Corp., Salt Lake City, Utah.

* * *

Roger Scherer, Rialto Theatre, Lima, Ohio.

* * *

M. H. Nichol, Palace, Waterloo, Iowa.

* * *

J. A. Greer, Paramount, Concord, N. C.

* * *

Earl Baughman, Victory Theatre, Salt Lake City, Utah.

* * *

F. R. Peterson, Palace Theatre, Des Moines, Iowa.

* * *

W. E. Drumbar, Paramount Theatre, Abilene, Texas.

* * *

Milton F. Honeck, Star Theatre, North Tonawanda, N. Y.

* * *

F. M. Frye, Kayton Theatres, Franklin, Pa.

* * *

Elmer F. Holmberg, Pioneer Theatre, Amasa, Mich.

* * *

Sim E. Heller, Grand Theatre, Grand Rapids, Mich.

* * *

George F. Strandt, Arlington Theatre, Arlington Heights, Ill.

* * *

C. W. Doctor, May Theatre, Mayville, Wis.

* * *

J. E. Austin, Carolina Theatre, Winston-Salem, N. C.

Date..... .....

HEY "CHICK"!!!

HERE I AM—DON'T LEAVE ME ON THE OUTSIDE—JUST CHALK ME UP FOR MEMBERSHIP IN THE GO-GETTING, LIVE-WIRE

MANAGERS' ROUND TABLE CLUB

NAME ....

POSITION .....

THEATRE .....

ADDRESS .....

CITY ..... STATE .....

P. S.—PLEASE SEND ME MY FRAMED CERTIFICATE TOO!

(MAIL THIS BLANK TO 1790 BROADWAY, NEW YORK CITY)

THE RELEASE CHART

Productions are listed acording to the names of distributors in order that the exhibitor may have a short-cut toward such infor-tion as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distrib-utors. Where they vary, the change is probably due to local censorship deletions. Dates are 1930, unless otherwise specified.

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Bar L Ranch	Buffalo Bill, Jr.	Aug. 4	5400	60	Aug 23
Breed of the West	Wally Wales	Nov. 12	5400	60	
Canyon Hawks	Yakima Canutt	Aug. 28	5400	80	Oct. 18
Hell's Valley	Wally Wales	Mar.18,'31	5400	60	
Red Fork Range	Wally Wales	Jan. 12, '31	5400	60	Mar.7,'31
Sheer Luck	Ralston-Stuart	Feb. 7,'31	5450	60	May 9,'31
So This Is Arizona	Wally Wales	Apr. 24,'31	5300	60	
Trails of Danger	Wally Wales	Sept. 30	5400	60	
Trapped	Stuart-Quartaro-Dean-Santschi	Apr. 14,'31	5600	62	

Coming Feature Attractions

Big City Shadows	6 reels
Devils' Oecoy	6 reels
Diamond Mystery	6 reels
Masters of Steel	6 reels
Midnight Prowlers	6 reels
Railroad Mail Limited	6 reels
Riders of the Caetus — Wally Wales	5400 — 60

COLUMBIA

(Available sound-on-film and sound-on-disc)

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Africa Speaks		Sept. 15	7054	74	Sept. 27
Atlantic		Jan.17,'31	6575		Oct. 11
Avenger, The	Buck Jones	Mar.6,'31	5885	65	Mar.28,'31
Brothers	Lytell-Sebastian	Oct. 25	6843	76	Nov. 1
Charley's Aunt	Ruggles-Collyer	Dec. 28	7890	68	Dec. 6
Criminal Code, The	Holmes-Huston-Doran	Jan.15,'31	7920	88	Dec. 13
Dawn Trail, The	Buck Jones-Miriam Seegar	Nov. 28	6936		Dec. 27
Desert Vengeance	Buck Jones-Barbara Bedford	Jan.25,'31	5907	65	Feb.28,'31
Dirigible	Holt-Graves-Wray	Apr. 4,'31			Mar.14,'31
Fighting Sheriff, The	Buck Jones-Loretta Sayers	May15,'31		6	reels
For the Love O' Lil	Mulhall-Starr-Nugent	Oct. 5	7000	72	Oct. 4
Good Bad Girl, The	Mae Clark-James Hall	May 20,'31			
Last Parade, The	Holt-Moore-Cummings	Feb.28,'31	7238		Feb. 14,'31
Lightning Flyer, The	James Hall-O. Sebastian	Mar. 20,'31	5784	84	Apr.11,'31
Lion and the Lamb, The	Byron-Myers-Hatton-Love	Jan. 1,'31	7238		Feb. 14,'31
Madonna of the Streets	Brent-Ames	Dec. 1	6932	77	Dec. 6
Man From Chicago					
Men Without Law	Buck Jones	Oct. 15	6090	70	Nov. 29
Meet the Wife	Lew Cody & Laura La Plante	Apr.17,'31			Apr. 4,'31
Middle Watch, The		Mar.3,'31	6626		
Murder		Oct. 24	8200	91	Nov. 1
Shadow Ranch	Buck Jones	Sept. 1	6768	58	Nov. 15
Subway Express	Holt-Kelsey-Pringle	May 1,'31	6159	68	May 9,'31
Sweethearts on Parade	White-Hughes	Aug. 18	6247	67	Sept. 8
Ten Cents A Dance	Barbara Stanwyck-Cortez	Mar. 8'31	7158		Mar. 14,'31
Texas Ranger, The	Buck Jones	Apr.10,'31			Apr. 25,'31
Tol'able David	Cromwell-Beery-Peers	Nov. 15	7350	70	Nov. 15
Young Woodley	Carroll-Lawton	Sept. 28	7600	73	Oct. 4

Coming Feature Attractions

Arizona					
Fifty Fathoms Deep	Richard Cromwell				
Flood, The	Boardman-Blue				
For the Defense	Evelyn Brent				
Lover Come Back	Jack Mulhull, C. Cummings, B. Bronson				
Miracle Woman, The	Barbara Stanwyck				
Sky Raiders, The	Lloyd Hughes- Marceline Day				
Virtue's Bed					

CONTINENTAL PICTURES CORP.

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Defenders of the Law	Catherine Dale Owen-Holland-Gleckler	May 1,'31	5	reels	
Fourth Alarm, The	Nick Stuart-Ann Christy	Oct. 25	5494		Oct. 18
Sea Devils	Molly O'Day-Edmund Burns	Jan.15,'31	5274		
Second Honeymoon, The	Josephine Dunn	Sept.	5586	67	

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Air Eagles			8	reels	
Hellion's Last Cruise, The			6	reels	
Mystery Train, The			6	reels	
Rose of Chinatown			8	reels	
Streets of Shadows			6	reels	

FIRST NATIONAL

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
College Lovers	Whiting-Nixon	Oct. 5	5833	63	Sept. 8
Father's Son	Janney-Stone-Rich	Mar.7,'31	7020	77	Oct. 4
Finger Points, The	Bartholmess-Wray	Apr.11,'31	8021	88	Mar.21,'31
Going Wild	Joe E. Brown	Dec. 21	6488	72	Aug 23
Gorilla, The	Joe Frisco	Nov. 2	5911	63	Oct. 4
Hot Heiress, The	Lyon-Munson	Mar.28,'31	7309	78	Jan.24,'31
Kismet	Otis Skinner	Jan.18,'31	8253	92	Nov. 8
Kiss Me Again	Clare-Pidgeon	Feb.23,'31	6775		Jan.10,'31
Lash, The	Richard Barthelmess	Dec. 28	7189	80	
(Reviewed under title "Adies," Issue of Oct. 4)					
Little Caesar	Edw. G. Robinson	Jan.25,'31	7300		Jan.17,'31
Misbehaving Ladies	Lee-Lyon	Apr.18,'31	6480	72	Mar.14,'31
Men of the Sky	Irene Delroy-Jack Whiting	June 20,'31	7741		
Mothers Cry	Petersen-Manners	Jan.4,'31	6880	75	Dec. 13
Naughty Flirt	Alice White	Jan.11,'31	5187		
One Night at Susie's	Dove-Fairbanks, Jr.	Oct. 19	5769	64	Nov 1
Party Husband	Dorothy Mackaill	June 6,'31	6947		Apr. 18,'31
Right of Way, The	Nagel-Young	Feb.7,'31	6142		
Sunny	Marilyn Miller	Nov. 23	7256	81	Oct. 11
Too Young to Marry	Young-Withers	May 8,'31			
Truth About Youth	Young-Tearle	Nov. 30	6235	69	Nov. 29
Widow From Chicago	Neil Hamilton	Nov. 9	5773	65	Oct. 25
Woman Hungry	Lee-Kohler-Blackmer	Apr.4,'31		68	Mar.28,'31

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
As Good As New	All Star				
Big Business Girl	Loretta Young-Ricardo Cortez	July 4,'31	7200	80	Mar.14,'31
Blue Moon Murder	Huston-Young				
Broadminded	Joe E. Brown	Aug. 1,'31			Apr. 11,'31
Chances	Douglas Fairbanks, Jr.	July 18,'31			May 9,'31
Fame	Lewis Stone-Ooris Kenyon				Apr. 18,'31
(Reviewed under title "You and I")					
Honor of the Family	Bebe Daniels				
Five Star Final	Edward G. Robinson				
I Like Your Nerve	D. Fairbanks Jr.-L. Young				
Merry Wives of Reno	Chas. Butterworth				
Penrod and Sam	Leon Janney				
Reckless Hour	Dorothy Mackaill-Conrad Nagel	Aug. 15,'31			May 2,'31
Spent Bullets	Richard Barthelmess				
Upper Underworld	Huston-Young-Kenyon				
We Three	Ben Lyon-Rose Hobart				

FITZPATRICK PICTURES, INC.

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Lady of the Lake	Percy Marmont-Benita Hume	Nov. 1	3955	45	Oct. 25

FOX FILMS

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Always Goodbye	Landi-Stone	May 24,'31			Apr. 25,'31
Are You There	Lillie-Garrick	May 3, '31	5400	60	Nov. 29
Big Trail, The	Wayne-Churchill-Marshall	Nov. 2	Standard	11118	Oct. 11
			Grandeur	14200	
Black Camel	Warner Oland-Ellers	June 7,'31			May 16,'31
Body and Soul	Farrell-Landi	Feb. 22,'31	7400	82	Mar.7, '31
Charlie Chan Carries On	Oland-Churchill	Apr. 12,'31	8200	69	Mar.28,'31
Connecticut Yankee, A	Will Rogers	Apr. 5,'31	8700	96	Mar.21,'31
Daddy Long Legs	Gaynor-Baxter	June 14,31			
Dancers, The	Moran-Holmes-Byron	Nov. 9	7500	63	Oct. 4
Doctors' Wives	Baxter-Bennett	Mar. 15,'31	7354	82	Apr.4,'31
Don't Bet on Women	McDonald-Lowe-Merkel	Feb. 15,'31	8300	70	Feb.21,'31
East Lynne	Harding-Brook-Nagel	Mar. 1, '31	9548	104	Feb. 28,'31
Fair Warning	O'Brien	Feb. 1, '31	5600		
Girls Demand Excitement	Wayne-Cherrill	Feb. 8, '31	6060	88	Feb. 14,'31
Just Imagine	Brendel-Sullivan	Nov. 23	10056	111	Oct. 18
Lightnin'	Will Rogers-Dresser	Dec. 7	8500	94	Oct. 25
Liliom	Farrell-Tayler	Oct. 5	8472	94	Sept.13
Man Who Came Back	Gaynor-Farrell	Jan. 11, '31	7786	81	Jan. 3,'31
Men en Call	Edmund Lowe-Clarke	Jan. 18,'31	6331	70	Mar.7,'31
Mr. Lemon of Orange	Brendel-Dorsay	Mar. 22,'31	6050	67	Mar.7,'31
Not Exactly Gentlemen	McLaglen-Wray-Cody-Gribbon	Mar. 8, '31	5530	61	Apr.11,'31
Oh, For A Man!	MacDonald-Denny-White	Dec. 14	7800	86	Nov. 8
Once A Sinner	Dorothy Mackaill-Joel McCrea	Jan. 25,'31	8275	70	Jan. 24,'31
Part Time Wife	Lowe-Hyams	Dec. 28	8500	72	Dec. 8
Princess and the Plumber, The	Farrell-O'Sullivan	Dec. 21	8480	72	Oct. 18
Quick Millions	Tracy-Churchill-Ellers	May 3, '31	6286	70	Apr.4,'31
Renegades	Baxter-Beery-Loy	Oct. 26	8400	93	Oct. 4
Scotland Yard	Lowe-Bennett	Oct. 18	6750	75	Oct. 4
Seas Beneath	O'Brien-Lessing-Marls	Mar. 29, '31	8152	91	Feb. 7,'31
Soup to Nuts	Healy-Winninger-Smith	Sept. 28	8340	70	Oct. 25
Spy, The	Hamilton-Johnsen	Apr.26,'31	5255	58	
Under Suspicion	Murray-Moran	Jan. 4, '31	5800	64	Nov. 22
Up the River	Luce-Bogart-Tracy	Oct. 12	8200	92	Oct. 11
Young Sinners	Meighan-Jordan-Kirkweed	May 17,'31			

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Bad Girl	Sally Ellers				
Goldie	Harlow-S. Tracy-W. Hymer	June 28,'31			
Hush Money	J. Bennett-J. Kirkwood-Hardy Allbright	July 5,'31			
Over the Hill	Lane, Dillaway, Marsh, Kirkwood				
She Wears the Pants	McLaglen-MacDonald	June21,'31			
6 Cylinder Love	Spencer Tracy-Merkel	May 10,'31			Apr. 18,'31
(Reviewed under Title "The Minute Man")					
Their Mad Moment	Baxter-Mackaill-Pitts	July 12, '31			
Three Girls Lost	Wayne-Young	Apr. 19, '31	8438	71	Apr.18,'31
Women of All Nations	McLaglen-Lowe-Nissen	May 31,'31			
Wyoming Wonder, The	George O'Brien	July 19,'31			
Young As You Feel	Will Rogers-Dorsay				Apr. 18,'31

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Bachelor Father, The	Davies-Forbes	Jan.10,'31	8237		Dec. 13
Billy the Kid	John Mack Brown	Oct. 18	8808	82	Sept. 13
Complete Surrender	Joan Crawford	May9,'31	7318		
Dance, Fools, Dance	Joan Crawford	Feb.21,'31	7336		Jan.3,'31
Daybreak	Ramon Novarro	May 2,'31	6864		Apr. 18,'31
Easiest Way, The	Bennett-Menjou-Montgomery	Feb.7,'31	6600		
Gentleman's Fate	Gilbert-Wolheim	Mar.7'31	8361		Jan 31,'31
Great Meadow, The	Brown-Boardman	Jan.24,'31	7243		Nov. 29
Inspiration	Greta Garbo	Jan.31,'31	6897		Dec. 27
It's a Wise Child	Marion Davies	Mar.21,'31	7161	75	Feb 28,'31
Lady's Morals, A	Grace Moore	Nov. 8	7856	88	Oct. 4
(Reviewed under title "The Soul Kiss")					
Men Call it Love	Hyams-Menjou-Duncan-Foster	Mar. 14,'31	6464		Feb.28,'31
Men of the North	Leonard-Roland	Sept. 27	5359	60	Oct. 25

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Min and Bill	Dressler-Beery	Nov. 29	5977	67	Oct. 18
New Moon	Tibbett-Moore	Jan.17,'31	7016	78	Oct. 25
Never the Twain Shall Meet	Montenegro-Smith-Howard	May16,'31	7131		
Outsider, The	Harold Huth			90	May 2,'31
Paid	Crawford-Armstrong	Dec. 20	7619	87	Nov. 15
(Reviewed under title "Within the Law")					
Parlor, Bedroom and Bath	Keaton-Ellers-Denny	Feb. 28,'31	8525		Jan.31,'31
Passion Flower	Francis-Johnson-Bickford	Dec. 6	7171	80	Oct. 25
Prodigal, The	Lawrence Tibbett	Feb. 21,'31	8897	83	Jan.17,'31
(Reviewed under title "The Southerner")					
Reducing	Dressler-Moran	Jan.3,'31	6930	77	Dec. 13
Remote Control	Haines-Doran	Nov. 15	5958		Oct. 11
Secret Six, The	Beery-Harlow	Apr. 18,'31	7498		Apr. 25,'31
Shipmates	Montgomery-Jordan-Torrence	Apr. 25,'31	6462		Mar. 28,'31
Stepping Out	Denny-Greenwood-Hyams	Apr.11,'31	8598		Mar. 21,'31
Strangers May Kiss	Norma Shearer	Apr. 4,'31	7497	77	Feb.28,'31
Tailor Made Man, A	William Haines	Mar. 28,'31	7154	80	Mar.7,'31
Their First Mistake	Laurel and Hardy				Sept. 27
(Reviewed under title "The Rap")					
Those Three French Girls	Reginald Denny	Oct. 11	6760	76	Oct. 18
Trader Horn	Harry Carey-Renaldo-Booth		11252		Jan.24,'31
War Nurse	Walker-Page-Montgomery	Nov. 22	7333	82	Sept. 20
Way for a Sailor	John Gilbert	Nov. 1	7967	89	Sept. 20

Coming Feature Attractions

Cheri-Bibi	John Gilbert-Lelie Hyams		
Five and Ten (Tent)	Marion Davies	June 6,'31	Apr. 25,'31
Flying High			
Free Soul, A	Norma Shearer-Leslie Howard	June20,'31	
Great Lover, The	A. Menjou	July9,'31	
Horseflesh		July11,'31	
Just a Gigolo	William Haines	June13,'31	Apr. 25,'31
(Reviewed under Title "Dancing Partner")			
Lullaby		Aug.8,'31	
Man In Possession, The	Robert Montgomery	July12,'31	
Pigboats	Wm. Haines		
Politics	Dressler-Moran	July4,'31	
Sea Eagles	Beery-Rambeau		
Sidewalks of New York	Buster Keaton	July18,'31	
Squaw Man, The	Roland Young-Velez-Baxter		
Son of India	Ramon Novarre	July25,'31	
Susan Lenox, Her Rise and Fall	Greta Garbo		
This Modern Age	Joan Crawford	May30,'31	Apr. 25,'31
(Reviewed under title "Girls Together")			
Torch Song	J. Crawford-N. Hamilton		

PARAMOUNT-PUBLIX

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Aleng Came Youth	Charles Rogers	Dec. 20	6623		Oct. 18
Blue Angel, The	Emil Jannings-Marlene Dietrich	Jan. 3,'31	8848	100	Nov. 22
City Streets	Sylvia Sidney-Gary Cooper	Apr.18,'31	7426	80	Apr.11,'31
Conquering Horde, The	Arlen-Wray	Mar. 7,'31	6598	72	Feb.21,'31
Derelict	Bancroft-Francis	Nov. 22	6622	75	Oct. 18
Dishonored	Marlene Dietrich-McLaglen	Apr. 4,'31	8188		Mar. 7,'31
Dude Ranch, The	Jack Oakie	May 16,'31	6187	67	Apr.18,'31
Fast and Loose	Hopkins-Starrett-Lombard-Morgan	Nov. 8	8364	71	Nov. 29
Feet First	Harold Lloyd	Nov. 8	8351		Jan. 17, '31
Fighting Caravans	Cooper-Damita	Feb. 14,'31	8187		Feb. 7, '31
Finn and Hattie	Errol-Green	Feb. 28,'31	6841	90	Oct. 11
Fellow the Leader	Ed Wynn	Dec. 13	6851	65	Dec. 13
Gang Buster, The	Oakie-Arthur	Jan. 17,'31	5769	68	Dec. 13
Gin Smoke	Arlen-Brian	Apr. 11, '31	5615	64	Mar.14,'31
Heads Up	Rogers-Kane	Oct. 11	8765	76	Sept. 27
Her Wedding Night	Clara Bow	Oct. 18	6924	75	Sept. 27
Honor Among Lovers	Colbert-March-Ruggles	Mar. 21,'31	8775		Mar. 7,'31
It Pays to Advertise	Foster-Gallagher-Lombede	Feb. 28,'31	5764	Feb. 14	'31
June Moon	Jack Oakie-Frances Dee	Mar. 21, '31	8630	70	Feb.28,'31
Kick In	Clara Bow	May 23,'31	6702		Apr. 25,'31
Ladies' Man	Wm. Powell-Kay Francis	May 9,'31	8805		Apr.4,'31
Laughter	Nancy Carroll	Oct. 25	7134	98	Nov. 1
L'Enimatique Mr. Parkes (Slightly Scarlet)	A. Menjou-C. Colbert		6390	71	Sept. 6
Men of the World	Wm. Powell-Lombard	Mar. 28,'31	6384		Mar. 7,'31
Monte Carlo	Buchanan-MacDonald	Oct. 4	8077	85	Aug. 9
Morocco	Cooper-Dietrich	Dec. 6	8237	92	Oct. 11
No Limit	Clara Bow	Jan. 24,'31	6525		Dec. 6
Only Saps Work	Errol-Arlen-Brian	Dec. 6	8644	74	Nov. 29
Playboy of Paris	Maurice Chevalier	Oct. 18	8512	73	Sept. 13
Ranpe		Mar. 7,'31	5906		Jan. 24,'31
Right to Love, The	Ruth Chatterton	Dec. 27	7120		Dec. 6
Royal Family of Broadway	Ina Claire-Fredric March	Jan. 31,'31	7325		Jan. 3,'31
Scandal Sheet, The	Bancroft-Brook-Francis	Feb. 7,'31	6689	73	Dec. 20
See Ged, The	Arlen-Wray	Sept. 13	6534	73	Aug. 30
See Legs	Jack Oakie	Nov. 29	5873	90	Nov. 15
Skippy	Mitzi Green-Jackie Searl-Jackie Cooper	Apr. 25,'31	7895	88	Mar.21,'31
Spellers, The	Cooper-K. Johnston-B. Compson	Sept. 20	8128	92	Aug. 30
Stolen Heaven	Nancy Carroll-Phillip Holmes	Feb. 21,'31	6832		Feb. 21,'31
Tabu	South Sea Island natives and Chinese half castes		7333	81	Mar.21,'31
Tarnished Lady	C. Brooks-Tallulah Bankhead	May 2,'31	7213		May 9,'31
Tom Sawyer	Jackie Coogan	Nov. 15	7848		Oct. 18
Unfaithful	Chatterton-Lukas	Mar. 14,'31	7059	85	Feb. 28,'31
Up Pops the Devil	N. Foster-Carole Lombard	May 30,'31	6729		
Virtuous Sin, The	Huston-Francis	Nov. 22	7233	81	Oct. 4
Vice Squad	Lukas-Francis	June 13,'31	6308	70	May 9,'31

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
An American Tragedy	Phillips Holmes-Sylvia Sidney-Frances Dee				
Confessions of a Co-Ed	Phil Holmes-Sylvia Sidney	July 11,'31			
Girl Habit, The	Charles Ruggles	June 27,'31			
Honeymoon Lane	Eddie Dowling	July 25,'31			
I Take This Woman (Tent)	Gary Cooper-Carole Lombard	July 4,'31			
Laurels and the Lady	Ruth Chatterton	July 25,'31			
Lawyer's Secret, The	Clive Brook	June 6,'31	5642		
Monkey Business	Four Marx Bros.				
Night Angel	Nancy Carroll-Fredk. March	July 18,'31			
Queen of Hollywood	Mitzi Green-Jackie Searl	June 20,'31			
Secret Call, The. (Tent)	Peggy Shannon-Richard Arlen	July25,'31			
Women Love Once	Lucas-Boardman-Tashman	June 27,'31			

RADIO PICTURES

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Bachelor Apartment	Lowell Sherman-Irene Dunne	Apr.15,'31	6866	77	Feb.28,'31
Beau Ideal	Vall-Forbes-Stengel-Richard Young	Jan.25,'31	7133	79	Dec. 13
Behind Office Doors	Aster-Ames-Cortez	Mar.15,'31	7413	82	
Board and Room	Hugh Herbert, Edna May Oliver	Apr. 20,'31	6493		Mar.7,'31
Check and Double Check	Ames 'n' Andy-Carol-Rich	Oct. 25	6923	75	Oct. 24
Cimarron	Richard-Dix-Irene Dunn	Feb.9,'31	11111	124	Jan.3,'31
Cracked Nute	Wheeler-Woolsey	Apr. 19,'31	5796		Feb.14,'31
Half Shot at Sunrise	Wheeler-Woolsey	Dec. 27	8758	79	Sept. 27
Hook, Line & Sinker	Wheeler-Woolsey	Dec. 27	6756	75	Dec. 6
Kept Husbands	Dorothy Mackaill-J. McCrea	Feb.22,'31	6832	76	Jan.24,'31
Lady Refuses, The	Betty Compson-John Darrow	Mar. 8, '31	6449	72	
Laugh and Get Rich	Edna May Oliver-Dorothy Lee	Apr. 20,'31	6493	72	
Leathernecking	Foy, Jr.-Rubin-Irene Dunne	Sept. 22	7600	81	Sept. 6
Pay Off, The	Lowell Sherman	Oct. 11	6377	70	Sept. 13
Millie	Helen Twelvetrees	Feb.6,'31	7606	85	Jan.17,'31
Perfect Alibi	All Star	Apr.1,'31	6829	76	
Royal Bed, The	Sherman-Astor	Jan. 15, '31	6480	72	Dec. 13
Silver Horde	Brent-Wolheim	Oct. 25	6766	75	Sept. 27
Sin Ship, The	Wolheim - Mary Aster - Ian Keith	Apr. 18,'31	5829		
W Plan, The	All Star	Mar.15,'31	8614	98	Apr.4,'31

Coming Feature Attractions

Donovan's Kid	R. Dix-Shilling-Sheridan .. Jackie Cooper	June 6,'31	May 9,'31
Everything's Rosie	Robert Woolsey-Anita Louise	June13,'31	May 9,'31
High Stakes	Lowell Sherman-Mae Murray		May 9,'31
Helga	B. Compson-R. Ames-C. Nagel		
Marchita	Dix-Dunne		
Nancy's Private Affairs	Mary Aster		
Next Corner, The	Kay Francis-Ricardo Cortez		
Reckoner, The	Richard Dix		
Too Many Cooks	Bert Wheeler-Dorothy Lee		
Traveling Husbands	Evelyn Brent		May 2,'31
Waiting At The Church	Kerr, Prevost, Brian, Hines		May 9,'31
White Shoulders	Astor-Cortez-Holt	June 6,'31	7289 81
Woman Between, The	Lily Damita-Lester Vail		Apr. 25,'31

RKO PATHE

Features

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Beyond Victory	Boyd	Apr. 12,'31	6561	73	Apr.18,'31
Big Money	Quillan-Armstrong-Gleason	Oct. 26	7310	82	
Born to Love	Constance Bennett	May 11, '31			
Lonely Wives	Horton-Ralston-Leplante-Miller	Feb. 22,'31			Jan. 24,'31
Painted Desert	Boyd-Twelvetrees	Jan. 18,'31	7650	85	Jan. 17,'31
Sin Takes a Holiday	Constance Bennett	Nov. 23	7304	81	Nov. 29

Coming Feature Attractions

Common Law	Constance Bennett		
Devotion	Ann Harding		
Gangster's Wife	Helen Twelvetrees		
Iron Chalice	Bill Boyd		
Kid from Madrid	Eddie Quillan		
Rebound	Ina Claire		
Suicide Fleet, The	Bill Boyd		
Whoop-Te-De-Kid	Eddie Quillan		
Woman of Experience	Helen Twelvetrees		Apr. 25,'31

SONO ART-WORLD WIDE

Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Air Police	Kenneth Herlee-J. Dunn	Apr. 1,'31	5500	60	Mar.21,'31
Costello Case	Tom Moore-Lois Lane	Oct. 15	7200	76	Oct. 18
Damaged Love	Collyer	Dec. 15			Jan.24,'31
In Old Cheynne	Rex Lease-Dorothy Gulliver	May. 15,'31			
Jaws of Hell	McLaglen-Hume	Dec. 30	8850	100	Jan.10,'31
Just for a Song	Devis-Carpenter	Dec. 20			
Rene	Roland-Thomson-Love	Oct. 1	7200	80	Oct. 11
Rogue of the Rio Grande	Hatton-Loy Bohr	Oct. 15	7000	70	Dec. 6
Symphony In Two Flats	Novelle-Logan	Apr. 15,'31			
Swanee River	Withers-Todd	Mar. 15,'31		56	Jan.31,'31

STATE RIGHTS

Features

Title	Star	Dist'r	Rel.Date	Length Feet	Mins.	Reviewed
Alma de Geuche	Special Cast	Edw. L. Klein				Sept. 6
Bali		J. C. Jackson	Nov.	15..7 reels		
By Rocket to the Moon		Ufa		Feb. 6,'31	97	Feb. 14,'31
Chess Player, The	Johanne-Blanchard	Unusual Pict.				
Clearing the Range	H. Gibson-S. Ellers	M. H Hoffman, Jr.				Apr. 25,'31
Comrades of 1918		Forenfilm				Feb. 28,'31
Docks of Hamburg	Jugo-Fritsch	Ufa Film				
Ex-Flame		Liberty Prod.		8480	72	Nov. 29
Eternal Fools		Judea Films		Sept. 23.. 6120	88	Sept. 6
Figaro		Franco-American			71	Dec. 7
Heart's Melody	Fritsch-Parlo	Ufa Film				
Immortal Vagabond	Hald-Froelich	Ufa Film				
Jade Casket, The	French Cast	Cosmos		5800	64	
Lotus Lady		Audible	Oct.	31.. 6100	68	Nov. 15
Lost Patrol		Pro Patrie			57	Dec. 21
Love Waltz, The	Willy Fritsch	Ufa Film	May	15.'31		
Madonna of the Sleeping Cars	Claude Frane	Little Playhouse Film Co				Oct. 19,'29
Mad Parade, The	M. Day-L. Fazenda	Liberty Prod.				May 2,'31
Manxman, The	Carl Brisson	Ufa	Dec.	21.. 6800		Dec. 14
Midnight Special, The		Chesterfield	Dec.	15.. 6190	60	Dec. 6
Mysteries of Nature		Ufa			71	
Pagliacci	Italian Opera	Audio Cinema				Mar. 7,'31
Passion Song, The	Olmstead-N. Beery	Excellent		5080	56	
Peacock Fan, The	Dorothy Dwan	Chesterfield		5400	60	
Pori	Special Cast	Ufa Films				
Primrose Path, The	Foster-Darrow	Hollywood Films	Mar.	1930	94	Jan.24,'31
Pueblo Terror	Buffalo Bill Jr.	West Coast Studios	Apr.	15,'31	5360 60	Ap.11,'31
Queen of Sparta, The		Italafilm		9 reels		
Queens Necklace		Protex		9 reels		
Rosenmmontag	Mathias Wieman, Lien Dyers	UFA		8 reels		
Saddle King, The	Cliff Tex Lyon	Anchor				Oct. 12
Sea Fury	Mildred Harris	Tom White			58	Dec. 7
Slums of Tokio	Japanese Cast	Moviegraphs				
Smoke Bellew	Conway Tearle	First Division		6605	73	
South of Panama	Carmelita Geraghty	Chesterfield		6300	70	
Student Days	Anita Dorris-Fred Louis Lerch	Heinz Paul	Apr.	27,'31		
Ten Nights In a Barroom		Goetz		8 reels		
Thunder God	Cornelius Keefe	Crescent		5917	88	
Tilly of Bloomsbury	Sydney Howard	Sterling				May 16,'31
Today	Nagel-Owen	Majestic	Nov.	1.. 6660		Oct. 25
Trails of the Golden West		Cosmos Exchange	Feb.	5,'31	55	Jan. 31,'31
Treasure, The		Film Arts Guild				Nov. 30
Two Hearts In Waltz Time	Janssen-Theimer	Asso. C. of A	Oct.	10.. 8800	98	Oct. 25
Two Worlds	Nora Baring-John Longdon	E. A. Dupont	Nov.	21.. 8000	82	Nov. 29
White Devil	Mesjukin-Dagover	UFA Films				
Wien du Stadt Der Lieder	Max Hansen	Protex		8 reels		
Wild West Whoopee	Jack Perrin	Allied				Feb.28,'31
Women Men Marry	Harlan-Blaine	Headline Pic				Mar. 7,'31
Yiddish Mama, The	Maa Simon	Judea Films		4000		

SERIALS
NAT LEVINE

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Eagle's Shadow, The			12 episodes		
Galloping Ghost, The	Harold Red Grange	Sept. 1,'31	12 episodes		
Lightning Warrior, The	Rin Tin Tin		12 episodes		
Lone Defender, The	Rin Tin Tin	Sept. 1,'30	12 episodes		
Phantom of the West	Tyler-Gulliver	Nov., 1930	10 episodes		
Vanishing Legion, The	Rex	June 10,'31	12 episodes		
Mystery Trooper, The	Robt. Frazer-B. Mehaffey	Apr. 1,'31			

SYNDICATE PICTURES CORPORATION

Title	Star	Rel. Date	Length	Reviewed
Mystery Trooper, The	Robt. Frazer-B. Mehaffy	Apr. 1,'31	10 episodes	

TALKING PICTURE EPICS

Title	Star	Rel. Date	Length	Reviewed
Across the World	Mr. & Mrs. Martin Johnson	June 15	4 episodes	Aug. 9
Hunting Tigers in India	Commander Geo. M. Dyett	April 15	3 episodes	

UNIVERSAL

Title	Star	Rel. Date	Length	Reviewed
Fingerprints	Kenneth Harlan	Mar. 23,'31	10 episodes	Dec. 20
Heroes of the Flames	Tim McCoy	June 2,'31	12 episodes	
Indians Are Coming, The	Tim McCoy	Oct. 20	12 episodes	Aug. 23
Spell of the Circus	F. Bushman, Jr.-A. Vaughn	Jan. 12,'31	10 episodes	
Tarzan the Tiger	Merrill-Kingston	Dec. 9,'29	10 episodes	

SYNDICATE PICTURES CORP.
Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Beyond the Law	Robert Frazer	Oct. 1	4930	50	Nov. 8
Breezy Bill	Bob Steele		4500	50	Sept. 20
Code of Honor	Mahlon Hamilton	Oct. 1	5605	50	Nov. 15
Code of the West	Bob Custer			57	
Convict's Code, The	Cullen Landis			56	Oct. 4
God's Country and the Man	Tom Tyler	May 1,'31	6 reels		
Lonesome Trail, The	Chas. Delaney	Sept. 15	5786	65	Sept. 13
Phantom of the Desert	Jack Perrin	Nov. 1	6 reels		Feb. 14,'31
Riders of the North	Bob Custer	Mar. 1,'31	8022	67	Apr. 11,'31
Rider of the Plains, A	Tom Tyler	Apr. 1'31	6 reels		May 9,'31
Son of the Plains, A	Bob Custer	May 15,'31	6 reels		Mar. 7,'31
Under Texas Skies	Bob Custer	Nov. 15	5119		Jan. 17,'31
West of Cheyenne	Tom Tyler	Jan. 15,'31	6 reels		Mar. 7,'31
Westward Bound	Buddy Roosevelt		reels		Jan. 24,'31

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Frontier Days					
Last of the Pawnees					
Red Coats of Canada					
Texas Ranger, The					

TALKING PICTURE EPICS
Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*Across the World with Mr. and Mrs. Martin Johnson		Feb. 1,'30	8400		
Around the World Via Graf Zeppelin	Commander Hugh Eckener	May 15	4600		Nov. 9,'29
Girl from the Reeperbahn	German Import	Mar. 8,'31	8460		Feb. 14,'31
*Hunting Tigers in India	Comm. G. M. Dyett	Nov. 15,'29	7400		
Monsters of the Deep	Cap. Jack Austin	July 4,'31	5275	5 reels	
To the South Seas	Mr. & Mrs. Gifford Pinchot	Sept. 15	5400		
Wild Men of Kalihari	Dr. C. Ernest Cadle	Nov. 21	4600		Nov. 29

[Note—Features marked with asterisks are also released as serials. Exhibitors have the choice of booking either the feature versions or as serials.]

Coming Feature Attractions

Title	Star
Mexico Today	Emma Lindsay Squier...June, '31
Ship-Wrecked in the Arctic	George Palmer Putnam...Sept., '31
World Below the Sea	Dr. William Beebe...Sept., '31

TIFFANY
Features

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Aloha	Torres-Lyon	Feb. 16,'31	8132	87	
Cought Cheating	Murray-Sidney	Jan. 21,'31	5678		Mar. 7,'31
Command Performance, The	Hamilton-Merkel	Jan. 16,'31	7084		
Drums of Jeopardy	Oland-Collyer-Hughes	Mar. 2,'31	6177		Feb. 21,'31
Extravagance	Hughes-Collyer	Oct. 10	5892	66	Sept. 20
Fighting Thru	Maynard-Loff	Dec. 25	5487		Dec. 20
Headin' North	Bob Steele	Nov. 1	4950	55	Nov. 6
Hell Bound	Carrillo-Lane-Hughes	Mar. 7,'31	6306		Feb. 7,'31
Just Like Heaven	Louise-Newell	Oct. 22	5850	85	Oct. 11
Land of Missing Men	Bob Steele	Oct. 13	5179	58	Oct. 4
Love Trader	Leatrice Joy	Oct. 9	5700	64	Oct. 18
Ridin' Fool	Bob Steele	Mar. 23,'31	5785		
Salvation Nell	Graves-Chandler				
She Got What She Wanted	Glass-Compson	Dec. 16	8203		Oct. 18
Single Sin, The	Johnson-Lytell	Feb. 23,'31	6781	73	Feb. 21,'31
Sunrise Trail, The	Bob Steele	Feb. 7,'31	5993		
Third Alarm, The	Hall-Louise	Nov. 17	5707		Nov. 6
Under Montana Skies	Kenneth Harlan	Sept. 10	5273	57	Nov. 15
Utah Kid	Rex Lease-Dorothy Sebastian	Oct. 27	4408	49	Nov. 22

Coming Feature Attractions

Title
Alone At Last
Alias the Bad Man
Arizonian, The
Barbarian, The
Branded Men
Fighting Mad
Gangster Girl
Hijack
Husband Hunters
Leftever Ladies
Luxury Girl, The
Morals For Women
Moran of the Lady Letty
Price, The
Rango Saw
Sunset Trail
Two Gun Man, The...Ken Maynard
Unpardonable Sin, The
Wild Youth
X Marks the Spot

UNITED ARTISTS
Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Bat Whispers, The	Chester Morris	Nov. 29	7810	86	Nov. 18
City Lights	Charlie Chaplin		7wus		Feb. 14,'31
Devil to Pay	Ronald Colman	Jan. 31,'31	6643	74	Dec. 6
Du Barry, Women of Passion	Norma Talmadge	Oct. 11	8110	90	Nov. 1
Front Page	Adolphe Menjou	Apr. 4,'31	8100	90	Mar. 28,'31
Hell's Angels	Lyon-Hall-Harlow	Nov. 15	10390		June 7
Indiscreet	Gloria Swanson	Apr. 25,'31			Mar. 14,'31
Kiki	Mary Pickford	Mar. 14,'31	8000	89	Feb. 21,'31
Lottery Bride, The	MacDonald-Garrick	Oct. 25	7472	83	Nov. 22
One Heavenly Night	Evelyn Laye-John Boles	Jan. 10,'31	7342	82	Oct. 25
(Reviewed under title "Queen of Scandal")					
Reaching for the Moon	D. Fairbanks-Bebe Daniels	Feb. 21,'31	8239		Dec. 20
What a Widow	Gloria Swanson	Sept. 13	8128	90	Sept. 20

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Age for Love, The	Billie Dove				
Arrowsmith	Ronald Colman				
Corsair	Chester Morris				
Greeks Had a Name for Them	Ina Claire				
Ground Hogs	Spencer Tracy				
Palmy Days	Eddie Cantor				
Rivets					
Scarface					
Street Scene	Nancy Carroll-W. Collier, Jr.				
Tonight or Never	Gloria Swanson				
Unholy Garden, The	Ronald Colman				

UNIVERSAL
Features

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Bad Sister	Nagel-Fox-Davis	Mar. 23,'31	6083	67	Mar. 14,'31
Boudoir Diplomat	Compson-Keith-Duncan-Leff	Dec. 25	6093		
Cat Creeps	Twelvetrees-Hershott-Hackett	Nov. 10	6493	73	Sept. 20
Cohens and Kellys in Africa	Sidney-Murray	Jan. 19,'31	7225		Nov. 8
Concentratin' Kid	Hoot Gibson	Oct. 26	5148	57	Nov. 1
East Is West	Lupe Velez-Lew Ayres	Oct. 23	6683	75	Sept. 27
Draculo	Lugosi-Monners-Chandler	Feb. 14,'31	6735		Jan. 3,'31
Free Love	Nagel-Tobin	Jan. 5,'31	6356		Dec. 8
The Iron Man	Lew Ayres	Apr. 30,'31			Mar. 28,'31
Lady Surrenders, A	Nagel-Tobin-Rathbone-Hobart	Oct. 6	8485	95	Sept. 27
Many A Slip	Ayres-Bennett	Mar. 2,'31	6630		Feb. 28,'31
Mothers Millions	May Robson				Feb. 28,'31
Resurrection	Boles-Velez	Feb. 2,'31	8957		Jan. 10,'31
See America Thirst	Langden-Love-Summerville	Nov. 24	7575	84	Oct. 18
Seed	John Boles-Genevieve Tobin	May 11,'31	8733		Apr. 25,'31
Spurs	Hoot Gibson	Aug. 24	5303	58	Sept. 6
Virtuous Husband	Compson-Elliot Nugent	Apr. 12,'31	6835		Mar. 21,'31

Coming Feature Attractions

Title	Star
Blind Husbands	
Fate	
Mothers Millions	May Robson
Mystery of Life	Clarence Darrow
Strictly Dishonorable	
Up For Murder	Ayres-Tobin-Peterson

WARNER BROTHERS
Features

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Captain Thunder	F. Wray-V. Varconi	Apr. 26,'31	5976	67	May 16,'31
Divorce Among Friends	All Star	Dec. 27	6078	68	Oct. 4
Doorway to Hell	Lewis Ayres	Oct. 18	7092	78	Sept. 20
Fifty Million Frenchmen	W. Gaxton, H. Broderick	Feb. 14,'31	6680		Jan. 3,'31
God's Gift to Women	Fay-LaPlante	Apr. 25,'31	6708		Mar. 14,'31
Illicit	Stanwyck-Rennie	Feb. 14,'31	7344	81	Oct. 25
Jazz Singer, The	Jolson-Moy-McAvoy				
Life of the Party	Winnie Lightner	Oct. 25	7152	79	Oct. 25
Maybe It's Love	Brown-Bennett	Oct. 4	8588	73	Oct. 25
Man to Man	Holmes-Mitchell	Dec. 6	6281	89	Oct. 4
(Reviewed under title "Barbor John's Boy")					
Millionaire, The	George Arliss	May 1,'31	7405	81	Mar. 14,'31
My Past	Daniels-Lyon	Mar. 14,'31	8693	74	Dec. 20
(Reviewed under title "Ex-Mistress")					
Office Wife	Mackaill-Stone	Aug. 23	5390	59	Oct. 4
Other Men's Women	Astor-Withers	Jan. 17,'31	6403	71	Oct. 4
(Reviewed under title "Steel Highway")					
Outward Bound	Leslie Howard	Nov. 29	7568	83	Sept. 20
Public Enemy, The	Harlow-Cagney	May 15,'31	8766		
River's End	Bickford-Knapp	Nov. 8	8774	74	Oct. 4
Royal Box (Germon)	Meissi-Horn		8000	89	Dec. 28
Sit Tight	Lightner-Brown	Feb. 28,'31	7108	79	Oct. 4
Sinners Holiday	Withers-Knapp	Oct. 11	5536	62	Oct. 4
Soldier's Plaything, A	Loder-Langden-Lyon	Nov. 1	5166	57	
Svengali	John Barrymore-M. Marsh	May 22,'31	7448		May 9,'31

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Alexander Hamilton	George Arliss				
Bought!	Constance Bennett-Ben Lyon	Aug. 22,'31			
Expensive Women	Dolores Costello				
Gold Dust Gertie	Winnie Lightner	June 27,'31	6127		May 9,'31
Mad Genius, The	John Barrymore				
Maltese Falcon, The	Bebe Daniels-R. Cortez	June 13,'31			Apr. 18,'31
Mr. Hercules	Frank Fay				
Night Nurse	Barbara Stanwyck	Aug. 8,'31			
Other Man, The	Wm. Powell				
Safe In Hell	All-star				
Side Show	Lightner-Butterworth				
Smart Money	Edw. G. Robinson	July 11,'31			May 16,'31
Star Witness, The	All-star				

THE SHORT PICTURE

BIG 4 FILM CORPORATION

Title	Star	Rel. Date	Len	gth	Reviewed
Radio Razzberry, A	Jamison-Murdock	Jan.28,'31	2 Reels		
Wages of Gin, The	Jamison-Murdock	Apr.28,'31	2Reels	gth	

COLUMBIA

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Apache Kid, The	Krazy Kat Kartoon	Oct. 9	1 reel		
Bandmaster, The	Krazy Kat Kartoon	Sept. 8	1 reel		Nov. 8
Birthday Party	Mickey Mouse	Jan.6,'31	1 reel		Feb. 7,'31
Busy Beavers, The	Silly Symphonie				
Came the Pawn	Eddie Buzzel	Oct. 1	1 reel		Nov. 29
The Castaways	Mickey Mouse	Apr.6,'31			
Check and Rubber Check	Specialties (Eddie Buzzell)	Mar.13,'31	1 reel		
China Plate	Silly Symphony				
Cinderella	Krazy Kat Kartoon	Aug. 14	1 reel		Nov. 15
City of Peace	Rambling Reporter		1 reel		
Crystal Gazer	Specialties (Eddie Buzzell)	Nov. 18	1 reel		Nov. 8
Curiosities No. C 212		Aug. 29	1 reel		
Curiosities No. C 214		Oct. 2	1 reel		
Curiosities No. C 215		Nov. 10	1 reel		
Curiosities No. C 216	Novelty by Walter Futter	Jan. 8,'31	1 reel		Feb. 21,'31
Curiosities No. C 217		Jan. 24,'31	1 reel		
Curiosities No. C 218		Feb. 9,'31	1 reel		
Curiosities No. C 219		Feb. 28, '31	1 reel		
Curiosities No. C 220		Mar. 26, '31	1 reel		
Disarmament Conference	Krazy Kat				
Dutchman's Paradise	Rambling Reporter	Nov. 18	1 reel		
Expressman, The	Mickey Mouse				
Fortunate Isle, The	Rambling Reporter		1 reel		
Gorilla Mystery	Mickey Mouse	Oct. 10	1 reel		Dec. 6
Hard Boiled Yeggs	Specialties (Eddie Buzzell)	Oct. 10	1 reel		Nov. 15
Home of the Sheikh	Rambling Reporter	Jan.29,'31	1 reel		
Hot and Bothered	Specialties (Eddie Buzzell)	Sept. 28	1 reel		Nov. 8
Jewel of Asia	Rambling Reporter	Sept. 23	1 reel		Nov. 8
Kings or Better Specialities	Eddie Buzzell	May 1,'31			
Lambs Will Gamble	Krazy Kat Kartoon	Nov. 1	1 reel		Nov. 29
Land of Long Ago	Rambling Reporter	Sept. 23	1 reel		
Laughing With Bedbury in Africa			9 min.		Apr. 25,'31
Let's Talk Turkey	Rambling Reporter	Nov. 11	1 reel		Nov. 29
Little Trail, The	Krazy Kat Kartoon	Dec. 3	1 reel		Feb. 7,'31
Lone Ster Stranger	Specialties (Eddie Buzzell)	Dec. 27	1 reel		Feb. 7,'31
Midnight in a Toy Shop	Silly Symphony	July 3	1 reel		May 2,'31
Monkey Melodies	Silly Symphony	Aug. 10	1 reel		Oct. 18
Moose Hunt, The	Mickey Mouse				
Mother Goose Melodies	Silly Symphony		1 reel		May 9,'31
Picnic, The	Mickey Mouse	Oct. 1	1 reel		Nov. 29
Pioneer Days	Mickey Mouse	Dec. 10	1 reel		
Playful Pan	Silly Symphony	Dec. 28	1 reel		
Prodigal Daughter, The	Specialties (Eddie Buzzell)	Sept. 26	1 reel		
Redeo Dough	Krazy Kat Kartoon	Feb.13,'31	1 reel		Mar.7,'31
Streets of Cairo	Rambling Reporter				
Subway Jam	Krazy Kat				
Swiss Movements	Krazy Kat	Apr.4,'31			
Vagabond Salesman, The	Specialties (Eddie Buzzell)		1 reel		
Wild Man's Land	Rambling Reporter	Nov. 19	1 reel		
Wine, Woman—But No Song	Specialties (Eddie Buzzell)		1 reel		
Winter	Silly Symphony		1 reel		

EDUCATIONAL

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
An Anonymous Letter	Wm. J. Burns Detective Mysteries	Jan.4,'31	982	10½	Feb.7,'31
Asbury Park Murder Mystery, The	Wm. J. Burns Detective Mysteries	Dec. 21	957	10½	Jan.24,'31
Back Page, The	Geo. Chandler, Virginia Brooks	May 24,'31	1841	20	Apr.11,'31
Bank Swindle, A	Wm. J. Burns Detective Mysteries	Jan.18,'31	1005	11	
Bitter Friends	Lambert-McPhail	Apr. 27	1609	18	
Black Widow, The	Wm. J. Burns Detective Mysteries	Feb. 15,'31	995	11	Mar.14,'31
Blues	Terrytoon	June 28,'31			
Bluffer, The	Clyde-Stedman	Sept. 28	922	11	Oct. 25
Bride and Gloomy	Bert Roach-Eleanor Hunt	Mar.22,'31	1802	20	
Bride'e Mistake, The	Beebe-Dent-Thomson	Mar. 1,'31	1605	18	Jan.17,'31
Clowning	Terry-Toon	Apr.5,'31	568	6	Mar.28,'31
Club Sandwich	Terry-Toon	Jan.25,'31	508	5½	Jan.24,'31
College Cuties	Tamblyn-Rondell	Dec. 28	1649	19	Dec. 7
College Racket, A		June 14,'31			
College Vamp, The	Clyde-D'Avril	Feb.15,'31	1933	22	Feb.7,'31
Come to Papa	Ford Sterling	Feb.22,'31	1754	20	Feb.21,'31
Cow Catcher's Daughter	Clyde-Gribbon-Beebe	May 10,'31	1982	22	Apr. 4,'31
Crashing Hollywood	Rita Flynn-Phyllis Crane	Apr. 5,'31	1839	20	Mr.21,'31
Cross Roads	Romantic Journeys	May 3,'31	1002	11	Apr.11,'31
Dance Hall Marge	Gribbon-Beebe	Jan.18,'31	1925	19	Jan.3,'31
Day to Live, A	Terry Toon	May31,'31	529	6	
Death House, The	Wm. J. Burns Detective Mysteries	Apr.12,'31	901	10	
Divorced Sweethearts	Christy-Irwin-Pollard-Beebe	Oct. 28	1822	21	Jan.17,'31
Dog Doctor, The	Clyde-O'Leary-Farley	Mar.15,'31	1630	22	Nov. 1
Don't Bite Your Dentlet	Clyde-Pollard	Nov. 9	1937	18	Jan.17,'31
Don't Give Up	Buster and John West	Oct. 26	1724	22	Sept. 27
Don't Leave Home	Johnny Hines	Dec. 28	1865	19	Oct. 11
Don't Divorce Him	Clyde Cook	May 31,'31	1639	18	May2,'31
Dutch Treat	Terry-Toon	Sept. 21	812	6	
Expensive Kissee	Bert Roach	Dec. 7	1614	18	Dec. 6
Explorer, The	Terry-Toon	Mar.22,'31	522	6	Feb.28,'31
Ex-Plumber	Lloyd Hamilton	Mar. 8,'31	1907	21	Feb.24,'31
Ex-Sweeties	Gribbon-Beebe	Apr.12,'31	1848	19	Mar.7,'31
The Fireman's Bride	Terry Toon	May 3,'31	493	5	
Flying Trip, A	Hodge Podge	Sept. 7	895	10	
Foolish Forties	Ford Sterling-June McCloy	June 28,'31			
Fowl Affair, A		Apr. 28,'31	541	6	Mar.21,'31
French Fried	Terry-Toon	Sept. 7	547	8	Oct. 18
Freshman's Goat, The	Bobby Agnew	Sept. 7	1789	19	
Fried Chicken	Terry-Toon	Oct. 19	569	8	Sept. 27
Ghost Parade	Clyde-Gribbon-Beebe	May 24,'31	1982	22	May2,'31
Girls Will Be Boys	Charlotte Greenwood	Jan.25,'31	1801	21	Jan.24,'31
Golf Nuts	Terry-Toon	Dec. 14	520	6	Nov. 22
Go West Big Boy	Terry-Toon	Feb.22,'31	562	6	Feb.21,'31
Grandma's Girl	Clyde-Stuart-Kane	Oct. 12	1885	21	Oct. 25
Happy Little Honeymoon, A	Glenn Tryon	Feb.15,'31	1877	21	Feb.7,'31
His Error	Barnee-Collins	Sept. 14	1750	20	
Hold 'er Sheriff	Beebe-Murray	June 7,'31	1856	21	
Hollywood Theme Song	Gribbon-O'Leary-D'Avril	Dec. 7	1859	20	Nov. 1
Honeymoon Land	Romantic Journeys	Feb.1,'31	928	10	Mar.28,'31
In Conference	Clyde-Gribbon-Wilson	Apr.26,'31	1897	21	Apr.11,'31
Irish Stew	Terry-Toon	Oct. 5	535	6	Oct. 11
Johnny's Week End	Johnny Hines	Sept. 14	1653	18	
Jumping Beans	Terry-Toon	Nov. 2	499	6	Oct. 25
Just a Bear	Clyde-Gribbon-O'Leary	Mar.29,'31	1823	20	Feb.21,'31
Love a La Mode	Granville-Drew	Nov. 2	1770	19	
Love Bargain, The	Alberta Vaughn-B. Agnew	Jan.11,'31	1843	21	Jan.17,'31
Love Your Neighbor	Lloyd Hamilton	Oct. 12	1756	22	Sept. 27
Marriage Rowe	Lloyd Hamilton	Jan.18,'31	1882	21	Jan.24,'31
Medley of Rivers, A	Hodge-Podge	Nov. 9	892	10	
My Harem	Moran-Bradbury	Nov. 16	1764	19	
No, Ne Lady	Clyde-Chrlety	Jan.4,'31	1798	20	Dec. 6
One Yard to Go	Beebe-Eastman	Feb.1,'31	1913	21	Jan.31,'31
Our Nagging Wives	Ford Sterling	Nov. 9	1780	19	Oct. 25
Over the Air	Hodge-Podge	Oct. 12	935	10	Sept. 27
Pete and Repeat	Harrison-Elme	Mar.1,'31	1754	20	Feb.21,'31
Philadelphia Lancaster Counterfeiters, The	Wm. J. Burns Detective Mysteries	Feb.1,'31	777	9	Feb.21,'31
Pigskin Capers	Terry-Toon	Dec. 28	544	6	
Popcorn	Terry-Toon	Jan.11,'31	543	6	Jan.17,'31
Poor Fish, A	Beebe-Stewart-Stone	Jan.4,'31	974	12	
Quack, Quack	Terry-Toon	Mar.8,'31	583	8	Feb.21,'31
Racket Chears	Clyde-Irwin-Pollard	Nov. 23	1994	22	Nov. 8
Razzberriee	Terry-Toon	Feb.8,'31	581	6	Feb.7,'31
Ringleader, The	Wm. J. Burns Detective Mysteries	Mar. 15,'31	1028	11	Apr.11,'31
Rough Idea of Love	Beebe-Eastman	Dec. 21	1898	21	Jan.3,'31
Salt Water Taffy	Terry-Toon	Nov. 30	582	6	
Scotch Highballs	Terry-Toon	Nov. 18	560	6	
Shotgun Wedding, A	Buster & John West	Apr.19,'31	1837	20	Mar.14,'31
Shooting of Dan the Duck, The	Cook-McPhail	Feb.22,'31	1772	20	Feb.21,'31
Si, Si Senor	Tom Patricola	Sept. 21	1755	20	
Sing Sing Song	Terry-Toon	Apr.19,'31	1680	8	Mar.28,'31
Speed	A. Clyde-M. Beebe	May10,'31		22	Apr.11,'31
Speed Up	Hodge-Podge	Dec. 21	736	8	
Strange Birds	Beebe-Eastmen-Alberni	Nov. 23	937	10	Feb.7,'31
Strangler, The	Wm. J. Burns Detective Mysteries	Mar.29,'31	1039	12	May2,'31
Sultan's Cat, The	Terry-Toon	May 17,'31	534	6	May 2,'31
Suppressed Crime, The	Wm. J. Burns Detective Mysteries	Nov. 23	1022	11	Jan.3,'31
Take Your Medicine	Andy Clyde	Oct. 26	969	10	Oct. 25
Their Wives' Vesetion	Kelton-Murray	Dec. 14	1895	21	
Three Hollywood Girls	L. Lane- R. Flynn-P. Crane	Jan.4,'31	1902	21	Jan.3,'31
Triangle Murder, The	Wm. J. Burns Detective Mysteries	Mar. 1,'31	1029	11	Apr.11,'31
2000 B.C.	Terry-Toon	June 14,'31			
Up a Tree	Lloyd Hamilton	Nov. 30	1777	19	
Vacation Loves	Clyde-Betty Boyd	Sept. 26	1904	21	
Wilkins Murder Mystery	Wm. J. Burns	Dec. 7	1023	11	Sept. 27
Windy Riley Goes Hollywood	Jack Shutta-Louise Brooks	May 3,'31	1862	21	Apr.11,'31
Won by a Neck	Lloyd Hemilten	Oct. 5	1883	21	Oct. 11

FITZPATRICK PICTURES, INC.

Traveltalk Series

No. 1—From Barcelona to Valencia	Sept.		1006	11	
No. 2—From Valencia to Granada	Oct.		971	11	Oct.12,'29
No. 3—From Granada to Toledo	Nov.		975	11	Nov.18,'29
No. 4—In Old Madrid	Dec.		867	10	Feb. 8
No. 5—Egypt—The Land of the Pyramids	May		972	11	June 21
No. 6—Gateway to India, The	June		850	9½	
No. 7—Templo of Love, The	July		958	10½	Sept. 8
No. 8—Imperial City, The	Aug.		832	9	Aug. 23
No. 9—Picturesque Hong Kong	Sept.		718	10	
No. 10—The Island Empire	Oct.		716	8	Sept. 6
No. 11—Japan in Cherry Blossom Time	Oct.		766	9	Nov. 22
No. 12—Java—The Fragrant Isle	Nov.		773	9	
No. 13—Charming Ceylon	Nov.		705	9	
No. 14—Honolulu to Havana	Dec.		943	10	
No. 15—Siam to Korea	Jan.	'31	923	10	Jan.3,'31

American Holiday Series

Abraham Lincoln	3
Armistice Day	3
Christopher Columbus	3
George Washington	3
Independence Day	3
Labor Day	3
Memorial Day	3
Mother's Day	3
Origin of Christmas	3
Thanksgiving	3

Movie Horoscope Series

One Release for Each Month of the Year

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
People Born In August			830	9	
People Born In September			991	11	
People Born In October			954	10½	
People Born In November			711	8	Nov. 9
Poeple Born In December			714	8	
People Born In January			901	10	
People Born In February			910	10	
People Born In March			901	10	
People Born In April			689	8	
People Born in May			749	8½	
People Born in June			944	10½	
People Born in July			823	9	Aug. 2

Music Master Series

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Georges Bizet		Sept.	972	11	
George Frederick Handel		Oct.	990	11	
Frederick Chopin		Oct.	932	10½	
Johann Strauss		Nov.	544	6	Dec. 13
Guiseppe Verdi		Nov.	851	9½	Nov. 29
Felix Mendelssohn		Dec.	819	9	

FOX FILMS

Title		Rel. Date	Length Feet	Mins.	Reviewed
Magic Carpet Series					
Down to Damascus	Near East			8	May 9,'31
Giants of the Jungle	Elephants			8	May 9,'31
Happy Days in the Tyrol	Bavarian Alps			8	May 9,'31
King's Armada, The	Great Britain's Fleet			9	May 9,'31
Pageant of Siam, The	Bangkok and the Siamese			9	May 9,'31
Wild Life on the Veldt	Govt. of South Africa			8	May 9,'31
Wild West of Today	Wyoming Mountains			8	May 9,'31
World at Prayer	Miracle at Lourdes			8	May 9,'31

METRO-GOLDWYN-MAYER

Air Tight	Boy Friends	May	9,'31	1571	May 2,'31
Ambitious People	Colortone Revue	Mar.	21,'31		
Baby Talk	Boy Friends	Jan.	17,'31		
Bargain Day	Our Gang	May	2,'31	1723	
Bark Brothers, The	Dogville				
Be Big	Laurel-Hardy	Feb.	7,'31	2563	24 Mar.28,'31
Big Dog House, The	Dogville	Mar.	14,'31	1479	
Bigger and Better	Boy Friends	Oct.	25	1789	
Blood and Thunder	Boy Friends	Jan.	17,'31	1801	
Busy Barcelona	Holmes	Apr.	11,'31		Mar. 14,'31
Chickens Come Home	Laurel-Hardy	Feb.	21,'31	2782	Mar. 14,'31
China's Ole Man River	Holmes	Oct.	4	882	Dec. 13
Copy	Novelty	Oct.	11	1877	Dec. 13
Crazy House	Dane-Moran	Nov.	1	16	Mar.14,'31
Cuckoo Murder Case, The	Flip the Frog Series	Oct.	18	724	Nov. 1
Devil's Cabaret	Revue	Dec.	13		Mar. 14,'31
Dublin and Nearby	Holmes	Dec.	27	882	Apr.4,'31
Fly My Kite				1879	
Gems of M-G-M	Novelty	Jan.	3,'31	1848	
Geography Lesson	Colortone Revue	Mar.	28,'31		
Helping Grandma	Our Gang	Jan.	3,'31	2 reels	Nov. 1
High C's	Charley Chase	Dec.	27	2623	
High Gear	Boy Friends	Feb.	28,'31	2278	
Hoosegow	Laurel-Hardy				Oct. 25
Laughing Gas	Flip the Frog Series	Mar.	14,'31		Mar. 14,'31
Laughing Gravy	Laurel-Hardy	Apr.	4,'31	1882	
Let's Do Things				2429	
Little Daddy	Our Gang	Mar.	28,'31	1917	Mar. 14,'31
Love Business	Our Gang	Feb.	14,'31	1857	Dec. 13
Love Fever	Boy Friends	Apr.	11,'31	1825	
Love Tales of Morocco				2reels	
Old Man Trouble	Davidson-Nichole			2 reels	
One of the Smiths	Charley Chase			2357	3 reels
Our Wife	Laurel-Hardy			1876	22 Apr. 11,'31

Peeps at Peking	Holmes	Jan.	17,'31	.804		May 9,'31
Pip from Pittsburgh, The	Charley Chase	Mar.	21,'31	.1908		Mar. 14,'31
Pups is Pups	Our Gang	Aug.	30	.1693		Oct. 18
Rough Seas	Charley Chase	Apr.	25,'31	.2471		
Reuader, The	Novelty	Nov.	22	.1812		
Roy Evans	Roy Evans				9.	Apr.11,'31
School's Out	Our Gang	Nov.	22	.1893		Aug. 30
Saenpy Cebellero	Revue	Sent.	20			
Se Quiet en the Canine Front	Dogville	Jan.	31,'31			
Soup Seng, The	Flip the Frog Series	Jan.	31,'31	.662		
Spain's Maddest Fiesta	Holmes	Sept.	13	.908		Nov. 15
Sultan's Comp of Victory	Holmes	Feb.	28,'31			
Tale of the Alhambra, A	Holmes	Feb.	7,'31			
Teacher's Pet	Our Gang	Oct.	11	.1894		Aug. 16
That Little Bit of Heevea	Holmes	Mar.	21,'31			
Thrsugh the Yangtze Gorges	Holmes	Oct.	25	.879		
Thundering Tenors	Charley Chase	Feb.	7,'31	.1923		
Village Barber, The	Flip the Frog Series	Sept.	27	.658		Oct. 11
Village Smithie, The	Flip the Frog Series	Jan.	31,'31	.682		
Vodeville	Laurel-Hardy				2 reels	
Whet a Man	Charley Chase	Feb.	7,'31			
Who Killed Rover?	Oogville	Nov.	8	.1348		Dec. 13

PARAMOUNT-PUBLIX

Title	Star	Rel. Date	Length	Reviewed
Ace of Spades, The	Talkartoon	Jan. 17,'31	1 reel	
Accordion Joe	Talkartoon	Dec. 13	1 reel	Dec. 13
African Oodge, The	Tom Howard	May 4,'31	10 min.	Mar. 14,'31
A Hunting We Did Go	Bruce Novelty	May 16,'31	1 reel	
Alexander's Rag Time Band	Screen Song	May 9,'31	1 reel	
All for the Band	Eddie Younger	Apr. 4,'31	1 min.	Mar. 14,'31
Antique Shop, The	Burns and Allen	Mar. 7,'31	1 reel	Feb. 21,'31
Any Little Girl That's a Nice Little Girl	Screen Song	Apr. 18, '31	1 reel	
Around the Samovar	A Columbia Broadcasting Feature	Feb. 28, '31	1 reel	Feb. 28, '31
Anything But Ham	Smith and Dale	Jan. 24, '31	1 reel	Jan. 3, '31
Betty Co., Ed	Rudy Vallee		7	May 16,'31
Big Splesh, The	Weismuller-Kruger	Jan. 17, '31	2 reels	
Broadway Romeo, A	Jack Benny	Mar. 28,'31	2 reels	
Bum Bandit, The	Talkartoon	Apr. 4, '31	1 reel	
By Appointment	Craig-Bond	Nov. 1	1 reel	
By the Beautiful Sea	Screen Song	Jan. 24, '31	1 reel	
Cab Waiting	Jack Benny	June 20,'31	17 min.	May 16,'31
Camera Trails	Bruce Scenis	Oct. 11	1 reel	Dec. 13
Cleaning Up	C. Conklin-M. Swala	Sept. 27	2 reels	
Climate Chasers	Bruce Novelty	July 11,'31		
Clinching a Sale	Harry Richman	Apr. 18, '31	1 reel	
Confounded Interest	Raymond-Caverly	Oct. 11	1 reel	
Cow's Husband, The	Talkartoon	Mar. 14,'31	1 reel	8. Mar.28,'31
Crazy Compositions	Fuzzy Knight	Apr. 11, '31	1 reel	
Devil Sea	Ethel Merman & Leslie Stowe	Feb. 28,'31	1 reel	
Discovered	Sally Ward	Jan. 17, '31	1 reel	Jan. 17, '31
Drifting Along	Robert Bruce Scenic	Sept. 8	1 reel	Dec. 20
Elmer Takes the Air	Stubby Kreuger-Assan-Jordenoff	July 18,'31	2 reels	
Excuses	Bruce Novelty	Nov. 29	1 reel	
Fair and Square Ways	Eddie Miller	May 2,'31		
Fatal Card, The	W. & E. Heward	Nov. 8	1 reel	
French Line, The	Gina Malo	Jan. 24,'31	1 reel	
Gents of Leisure	Chester Conklin	May 9,'31	2 reels	
Go Ahead and Eat	Tom Howard	Jan. 3,'31	1 reel	Dec. 13
Go Ahead and Slag	Tom Howard	Oct. 25	1 reel	Dec. 13
Grand Uproar	Talkartoon	Oct. 4	1 reel	
Greet Peats Mystery	Smith & Dale	Feb. 14,'31	2 reels	
Happiness Remedy	Ted Lewis	Feb. 14,'31	1 reel	
Headache, The	Billy House	Mar. 14,'31	2 reels	
He wes Her Man	Glide Gray	Apr. 25,'31	2 reels	
Helping Hend, The	Solly Ward	Oct. 4	1 reel	
Herring Murder Case, The	Talkartoon	June 27,'31		
His Price	Johnny Burke	Dec. 13	1 reel	Mar. 21, '31
His Wife's Birthday	Solly Ward	Oct. 26	2 reels	
Hot Air Merchant	Charlie Ruggles	Sept. 13	2 reels	
Hot Dog	Talkartoon	Mar. 29	1 reel	
Hudson and Its Moods	Leslie Stowe & Speed Young	Apr. 11, '31	reel	May 2, '31
Hurry Doctor			8 min.	Mar. 14, '31
I'd Climb the Highest Mountain	Screen Song	Mar. 7,'31	1 reel	
I'm Telling You	Willie & Eugene Howard	Mar. 7,'31	1 reel	
In Again, Out Again	Cook-Bond	Dec. 20,	1 reel	Nov. 22
In My Merry Oldsmobile	Screen Song		6.	Mar.21,'31
In the Good Old Summer Time	Screen Song	June 7	1 reel	
Introduction of Mrs. Gibbs	Lulu McConnell	Sept. 20	1 reel	
It Might Be Worse	Georgie Jessel	Jan. 3,'31	2 reels	
It's All Over	Merlon Harris	Dec. 20	1 reel	
I Wender Who's Kissing Her Now	Screen Song	Feb. 14,'31	1 reel	
Just a Pal	Minor Watson	Nov. 15	1 reel	
Knock, Knock, Knock (Tent.)	Talkartoon	July 25,'31		
Lady, You Slay Me	Perkins-Hillpot	Sept. 8	1 reel	
La Schnapps, Inc	Smith & Dale	Nov. 8	2 reels	
Laugh It Off	June MacCloy	Feb. 14, '31	1 reel	May 9,'31
Let's Stay Single	Frances Williams	Mar. 14,'31	1 reel	
Love in the Suburbs	Victor Moore	Jan. 31,'31	2 reels	
Make Up Your Mind	Alice Boulden	Jan. 10, '31	1 reel	
Male Man, The	Talkartoon	Apr. 25, '31	1 reel	
Mariutch	Screen Song	Nov. 15	1 reel	Nov. 8
Merry or Else	Arthur & Morton Havell	Oct. 25	2 reels	
Melodies	Smith Bros., Singing		1 reel	
Miscast	James Kelso-Dolores DeMonde	Mar. 21,'31	1 reel	
Model Womea	All Star	Dec. 8	1 reel	
My Gal Sal	Screen Song	Oct. 18	1 reel	
Moonlight and Romanse	Moreno-Martini	Feb. 21,'31	1 reel	
M'Lady	Irene Bordoni	Mar. 28,'31	1 reel	
Movie Memories				
No. 4—Sponsored by Chesterfield Cigarettes			10 min.	May 16,'31
No. 5—Sponsored by Chesterfield Cigarettes			10 min.	May 16,'31
My West	Bruce Novelty	Mar	7'31	1 reel	Mar.14, 3
Mysterious Mose	Talkartoon	Dec.	27	1 reel	Dec. 13
My Wife's Gone to the Country	Screen Song	June	13,'31		
New Rhythm	Azplazer & Band	Oct.	18	1 reel	
Noah's Lark	Talkartoon	Oct.	26	1 reel	
Office Blues	Ginger Rogers	Nov.	22	1 reel	
Oh Teddy	Billy House	Dec.	20	2 reels	
Ol' King Cotton	George Dewey Washington	Dec.	27	1 reel	
On a Sunday Afternoon	Screen Song	Nov.	29	1 reel	
Once Over, Light	Burns and Allen	May	23,'31	1 reel	May 16,'31
One Big Night	Ben Blue	Feb.	7,'31	1 reel	
Operatic Selections	Tito Schipa	May	24	1 reel	Nov. 22
Paramount Acts				1 reel	
Paramount Comedies				2 reels	
Paramount Pictorial No. 1 Clara Bow		Sept.	27	1 reel	
No. 2 Fish Faces; Munich Mannikins; Walrus Hunting in Siberia; Stars of To-morrow		Oct.	25	1 reel	
No. 3 In the Gloaming—Lowell Thomas-Jesse Crawford		Nov.	29	1 reel	
No. 4 Whaling in North Atlantic—Lowell Thomas-Leslie Thrasher		Dec.	27	1 reel	
No. 5 Up the River in Mexico—Lowell Thomas-John Phillip Sousa		Jan.	31,'31	1 reel	
No. 6 The Trout Harvest—The Children's Hour— Lowell Thomas		Feb.	28,'31	1 reel	
No. 7 Rudy Vallee—Lowell Thomas Marionette Show		Mar.	28,'31	1 reel	
No. 8 . Jesse Crawford-Ruth St. Denie-Lowell Thomas					Apr. 25
No. 9 Harmonies of the Harp; Facts and Fancies in Sports—Lowell Thomas		May	2,'31	1 reel	
Paremount Sound News	(Two Editions Weekly)			1 reel	
Patient, The	The Three Swifts	Nov.	29	1 reel	
Pent House Blues	Muriel D'Or-Cy Kahn	Feb.	21,'31	1 reel	
Pest, The	Tom Howard	Mar.	14,'31	1 reel	
Plastered	Willie, West & McGinty	Nov.	22	1 reel	
Please Go 'Way and Let Me Sleep	Screen Song	Jan.	10,'31	1 reel	
Pulling A Bone	Burns & Allen	Jan.	10,'31	1 reel	Nov. 8
Pusher In The Face					28 Mar.28,'31
Putting Party, The	Juliet	Dec.	27	1 reel	
Radio Salutes					10 Mar.28,'31
Raising the Roof	Lillian Roth & Band	Aug.	24	1 reel	Oct. 11
Real Estatore, The	Smith & Dale	May	2,'31	1 reel	
Red, Green & Yellow	Lulu McConnell	Oct.	18	1 reel	
Resolutions	Billy House	Aug.	30	2 reels	
Row, Rew, Row	Screen Song	Dec.	20	1 reel	
Runaway Boys	Bruce Novelty	Jan.	31,'31	1 reel	
Sailor's Luck, A	George Beatty	Sept.	13	1 reel	Nov. 15
Seeing Helen Home	Helen Lynd	Dec.	8	1 reel	
Seven In One	Juliet	May	21,'31	1 reel	
Silly Scandals	Talkartoon	May	23,'31	1 reel	May 9,'31
Simply Killing	Willie & Eugene Howard	Jan.	31,'31	1 reel	
Sing, You Dancers	Puck & White	Sept.	20	1 reel	
Sky Scraping	Talkartoon	Nov.	1	1 reel	
Somebody Stole My Gal	Screen Song	Mar.	21,'31	1 reel	May 2,'31
Song Service	Lee Morse & Co.	Oct.	25	1 reel	
S. S. Malaria	Smith & Dale	June	6,'31		
Stateroom 19	Clute-La Mar	Jan.	17,'31	1 reel	
Stolen Jools	All Star			2 reels	
Story Book Parade, The	Children's Ballet	Oct.	4	1 reel	Aug. 23
Strike Up the Band	Screen Song	Sept.	27	1 reel	
Studio Sap	Chester Conklin	Feb.	28,'31	2 reels	
Sure Cure	Lynn Overman	Nov.	1	1 reel	Sept. 8
Swing You Sinner	Talkartoon	Sept.	20	1 reel	Oct. 11
Taxi	Chester Conklin	Apr.	11,'31	2 reel	
Teacher's Pest	Talkartoon	Feb.	7,'31	1 reel	
Tex in 1999	Texaco Company			7 min.	May 2,'31
13th Alarm, The	Chester Conklin	July	4,'31		
That Old Gang of Mine	Screen Song	July	11,'31		
Thou Shalt Not	Billy House	May	23,'31	2 reels	May 2,'31
Tongue Tied	Lulu McConnell	Dec.	13	1 reel	
Tons of Trouble	Rudy Muller and Rosle	Jan.	3,'31	1 reel	
Top Notes	Willy Robyn	Mar.	21,'31	1 reel	Mar.14,'31
Tree Saps	Talkartoon	Feb.	21,'31	1 reel	
Tune Detective, The	Dr. Sigmund Spaeth	Apr.	25,'31	1 reels	
Twenty Legs Under the Sea	Talkartoon	June	6,'31		
Two's Company	Marion Harris	Feb.	7,'31	1 reel	Jan. 3,'31
Tune Detective, The	Dr. Sigmund Spaeth	Feb.	14,'31	1 reel	Nov. 22
Two A.M.	Tom Howard	May	2, '31	1 reel	
Up to Mars	Talkaroon	Nov.	22	1 reel	Nov. 22
Via Express	Tom Howard	July	4,'31		
Why Continue the Struggle	Casey-McHugh	Nov.	15	1 reel	
You're in the Army Now	Johnny Burke	Oct.	11	2 reels	

RADIO PICTURES

Title	Star	Rel. Date	Length	Reviewed
Aunts in the Pents	W. Catlett	Nov. 22	2 reels	20. Dec. 13
Blondes Prefer Bonds	Louise Fazonda		2 reels	
Clean-Up on the Curb	Rosco Ates		2 reels	
County Seat, The	Charles "Chic" Sale		2 reels	
Dizzy Dates	Dane-Arthur	Dec. 7	2 reels	19.
Dumbells in Derbies	Geo. K. Arthur-Kerl Dane	Feb. 7,'31	17	12.19. Mar. 7,'31
Fall to Arms, A	Louise Fazenda	Oct. 20	774	20.
Hey Diddle Diddle	Nick & Teny	Dec. 7	1 reel	19.
Humanette No. 1	Benny Rubin	Aug. 22	1 reel	8. July 5
Humanette No. 2	Hutchinson-Lorch	Sept. 1	1 reel	10.
Humenette No. 3	Clyde-Rubin	Oct. 1	1 reel	8.
Humanette No. 4	B. T. Murray	Nov. 20	1 reel	8. Nov. 8
Humanette No. 5	All Star	Dec. 27	1 reel	
Humanette No. 6	Benny Rubin	Jan. 25, '31	1 reel	9. Jan. 3,'31
Humanette No. 7	Nat Carr	Feb. 25,'31	925.	10 Mar.14,'31
Humanette No. 8	All Star	Mar. 22,'31	773.	9. Mar. 7,'31
Humanette No. 9		Apr. 15,'31	1 reel	
He Loved Her Not	Nick & Tony	Jen. 25,'31	1803	20.
Itching Hour, The	Loulee Fazenda	Feb. 1,'31	1937	22.
Knights Before Xmee	Dano-Arthur	Nov. 15	2 reels	18.
Lime Juice Knights	Dane-Arthur	Mar. 22,'31	1831	21. Mar. 7,'31
Lone Starved Ranger, The	Rosco Ates		2 reels	
Magnate, The	Marc Connelly	Mar. 30	1 reel	
Mickey's Bargain	Mickey Yulo	Dec. 27	2 reels	19. Dec. 13
Mickey's Crusaders	Mickey Yule	Apr. 12,'31	2 reels	
Mickey's Stampede	Mickey Yule	Feb. 7,'31	1878	19.
Moonlight & Monkey Business	Nick & Tony	Nov. 15	2 reels	18. Nov. 15
Pure & Simple	Louise Fazenda	Sept. 15	2 reels	Oct. 11
Razored In Old Kentucky	Nick & Tony	Dec. 20	1699	18. Nov. 8
Second Hend Kisses	Louise Fazende	Mar. 29'31	1878	May 2,'31
She Went for a Tramp	Hugh Herbert-Rocco Ates	Mar. 15,'31	1771	Mar. 7,'31
Society Goes Speghetti	Nick & Tony	Sept. 15	2 reels	20. Sept. 27
Strife of the Party, The	Ned Sparks		2 reels	
Talking Turkey	Benny Rubin	Jan. 25, '31		
Toby Hollowe'en	Toby, the pup	May 1,'31	808	
Toby in the Bughouse	Toby, the pup	Dec. 7	1 reel	8. Dec. 13
Toby in Circus Times	Toby, the pup	Jan. 25,'31	563	8.
Toby in the Brown Derby	Toby, the pup	Mar. 22,'31	826.	7 Mar. 7,'31
Toby Down South	Toby, the pup	Apr. 15,'31	575	7.
Tohy the Fiddler	Toby, the pup	Sept. 1	1 reel	7.
Toby the Miner	Toby, the pup	Oct. 1		8. Nov. 15
Toby the Milkman	Toby, the pup	Feb. 25,'31	620	7.
Toby the Showman	Toby, the pup	Nov. 22	1 reel	7. Nev. 8
Too Hot to Handle	Louise Fazenda	Nov. 15	2 reels	21. Dec. 13
Trader Ginsburg	Nat Carr	Dec. 27	2 reels	18. Dec. 13
Trouble from Abroad	Ford Sterling, Lucien Littlefield		2 reels	er. Mar.14,'31
Way of All Fish	Ned Sparks			
Wife O'Reilly	Nick & Tony	Feb. 25,'31	1763	20. Mar. 7,'31

RKO PATHE

(Note: RKO Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

2 reel comedies	22 min.
Pathe News	10 "
Pathe Review	11 "
Aesop's Fables	8 "
Grantland Rice Sportlights	10 "

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Against the Rules	Rainbow Comedy	May 31,'31	2 reels		
All Gummed Up	Whoopee Comedy	May 23,'31	2 reels		May 16,'31
Angles on Angling	Sportlight	Dec. 28	1 reel		Jan. 3,'31
Animal Fair, The	Aesop Fable	Feb. 1,'31	1 reel		Jaa. 31,'31
Backfield Aces	Rockne Football	Oct. 15	1 reel		
Bare Knees	Pollard	Mar. 8, '31	2 reels		Mar. 7,'31
Big Cheese, The	Fable	Oct. 26	1 reel		Nov. 8
Breakfast In Bed	Pollard-Pangborn	Nov. 16	2 reels		
Call of Mohammed	Vagabond Adventure	Apr. 7,'31	1 reel		Apr. 4,'31
Campus Chemps	Nat Carr	Feb. 1,'31	2 reels		Feb. 14,'31
Chasing Trouble	Checker Comedy	Apr. 26,'31	2 reels		May 9,'31
Cinderella Blues	Aesop Fable	Apr. 12,'31		8 min.	Apr.11,'31
Circus Capers	Fable	Sept. 28	1 reel		Oct. 4
Cohb Goes Fishing	Sportlight	Oct. 5	1 reel		Oct. 4
College Capers	Fable	Mar. 15, '31	1 reel		Mar. 21,'31
Cowboy Blues	Fable	Feb. 15,'31	1 reel		Feb. 7,'31
Dance With Me	Wanzer-Palmer	Nov. 23	2 reels		
Dangerous Youth	Pollard	Sept. 14	2 reels		Nov. 29
Diamond Experts	Sportlight		1 reel		
Disappearing Enemies	Dot Farley-Rex Bell	March 1,'31	2 reels		Apr. 4,'31
Dixie Chase, The	Sportlight	Nov 30	1 reel		Dec. 13
Dogs of Solitude	Vagabond Adventure	Feb 6,'31	1 reel		Feb. 14,'31
Dude Ranching	Sportlight	Sept. 21	1 reel		Aug. 16

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Duffer Swings	Farrell Golf Series	Feb. 22,'31	1 reel		Mar. 7,'31
Eve's Fall	All Star	Dec. 28	2 reels		
Farm Foolery	Fable	Sept. 14	1 reel		Sept. 20
Flying Feet	Knute Rockne Football	Oct. 26	1 reel		Sept. 13
Forel	Farrell Golf	Feb. 15,'31	1 reel		Feb. 14'31
Frozen Face	Manhattan Comedy	Apr. 19,'31	2 reels		Apr. 18,'31
Frozen Frolic	Fable	Aug. 31	1 reel		Sept. 13
Gem of Agra	Vagabond Adventure	Oct. 19	1 reel		Sept. 27
Getting on the Green	Farrell Golf	Mar. 22,'31	1 reel		Apr.11,'31
Gliding	Sportlight	Sept. 21	1 reel		Sept. 7
Glory of Spain	Vagabond Adventure	Nov. 18	1 reel		Nov. 8
Gossipy Plumber, The	Folly Comedy	May 17,'31	2 reels		May 2,'31
Gypped in Egypt	Fable	Nev. 9	1 reel		Nov. 15
Half Pint Polly	Capital Comedy	May 3,'31	2 reels		
Help Wanted—Female	Pollard	Jan. 11,'31	2 reels		Jan. 10,'31
Hidden Goal, The	Rockne Football	Oct. 15	1 reel		Aug. 30
High Steppers	Sportlight	Nov. 18	1 reel		Dec. 13
Hold the Baby	Agnew-Crane-McPhail	Nov. 9	2 reels		
Hunting Thrills	Sportlight	Apr. 21,'31	1 reel		Apr. 11,'31
Hurricane Island	Vagabond Adventures	Apr. 21,'31	1 reel		Mar. 28,'31
In the Rough	Farrell Golf	Mar. 8,'31	1 reel		Feb. 28,'31
I'll Take That One	All Star	Oct. 5	2 reels		
Jungle Terror	Vagabond Adventure	Oct. 5	1 reel		Sept. 20
Kid the Kidder	Dwsley-Marsh	Dec. 7	2 reels		Sept. 20
King of Bugs	Fable	Dec. 21	1 reel		Jan. 3,'31
Last Yard, The	Rockne Feetball	Oct. 12	1 reel		Aug. 30
Midnight	Fable	Oct. 12	1 reel		Oct. 25
Mad Melody	Fable	Apr. 26,'31	1 reel		May 2,'31
Monarchs of the Field	Sportlight	Dec. 14	1 reel		Dec. 20
Mystic Isles	Vagabond Adventure	Nov. 30	1 reel		Nov. 22
Neat and Tidy	All Star	Nov. 28	2 reels		
Next Door Neighbors	Housman-Deering	Jan. 28,'31	2 reels		Jan. 3,'31
New Waiter, The	All Star	Sept. 14	2 reels		
Night Class	Campus Comedy	June 7,'31	2 reels		May 16,'31
Not So Loud	Melody Comedy	May 3,'31	2 reels		May 2,'31
Office Boy, The	Fable	Nov. 23	1 reel		Nov. 29
One Nutty Night	Wills-Carney	Nov. 30	2 reels		Nov. 22
Open House	Nick Stuart		20 min.		Apr.11,31
The Old Hekum Bucket	Aesop Fable	Mar.29,'31	7 min.		Aor.4,'31
Outboard Stunting	Sportlight Series		1 reel		May 16,'31
Over the Radio	Pangborn	Dec. 14	2 reels		Feb. 7,'31
Parading Pajamas	Johnny Arthur	Dec. 21	2 reels		Jan. 24,'31
Par and Double Par	Sportlight	Nov. 2	1 reel		Nov. 22
Pathe News	Released Twice Weekly		1 reel		
Parents Wanted	Folly Comedy	Mar. 15,'31	2 reels		Apr. 4,'31
Racqueteers	Sportlight	Oct. 19	1 reel		Oct. 11
Radio Racket	Fable	Mar. 1,'31	1 reel		Feb. 28,'31
Red Riding Hood	Fable	Jan. 18,'13	1 reel		Jan. 31,'31
Rough and Tumble	Sportlight	Jan. 25,'31	1 reel		Feb. 7,'31
Rough House Rhythm	Ed Kennedy	Apr. 5,'31	2 reels		Mar.14,'31
Royal Flush, The	All Star	Dec. 19	2 reels		Aug. 30
Sands of Egypt	Vagabond Advanture	Nov. 2	1 reel		
Satan's Fury	Vagabond Adventure	Sept. 7	1 reel		Aug. 23
Saein' Injune	Pollard	Feb. 15,'31	2 reels		Jan. 3,'31
Self Defense	Sportlight	Sept. 7	1 reel		Sept. 13
Shadow of the Dragon	Vagabond Adventure	Mar. 8,'31	1 reel		Mar. 14,'31
Sink or Swim	Sportlight	Mar. 22,'31	1 reel	9	Mar. 28,'31
Ski Pilot	Sportlight	Feb. 8	1 reel		Feb. 14,'31
Some Babies	Carlo-Hiatt	Sept. 21	2 reels		Aug. 16
Speed Limit	Sportlight	Mar. 8,'31	1 reel		Mar. 14,'31
Spirit of Sho-Gun	Vagabond Adventure	Dec. 28	1 reel		Jan. 3,'31
Stage Struck	Walter Catlett	Jan. 18	1 reel		Feb. 28,'31
Stone Age Stunts	Fable	Dec. 7	1 reel		Dec. 13
Tale of Tutulla	Vagabond Adventure	Jan. 25,'31	1 reel		Feb. 7,'31
Tennis Top-Notchers	Tilden-Wills	Apr. 4,'31	1 reel	11	Apr. 4,'31
Thom the Unknown	Vagabond Adveature	Mar. 22,'31	1 reel		Aor. 4,'31
Three Wise Clucks	Glenn Tryon	Apr. 12,'31	2 reels		Apr. 18,'31
Touchdown	Rockne Foetball	Nov. 2	1 reel		
Toytown Tals	Fable	Jan. 4,'31	1 reel		Jan. 3,'31
Traffic Tangle	Carr-Farley	Nov. 2	2 reels		Nev. 8
Twisted Tales	Arthur Housman-Marlon Douglas	Mar. 29,'31	22.		Aor. 4,'31
Two Minutes to Go	Rockne Football	Oct. 15	1 reel		
Under Cover	Sportlight	Jan. 11,'31	1 reel		Jan. 24,'31
Under Par	Farrell Golf	Mar. 15,'31	1 reel	9	Mar. 28,'31
Under the Cock-Eyed Moon	Carney-Wills	Oct. 26	2 reels		Nov 15
Well of Fortaleza, The	Vagabond Advanture	Feb. 28,'31	1 reel		Feb. 21,'31
Winning Putts	Farrell Golf	Mar. 1,'31	1 reel		Apr. 4,'31
Wizard Land	Vagabond Adventure	Dea. 14	1 reel		Des. 13

STATE RIGHTS

Title	Star	Distributor	Length Feet	Mins.	Reviewed
At the Photographers	Harry Delf	Elbee	2 reels		
Beauty Secrets from Holly-wood—No. 1 (technicolor)		Welshay			Mar. 14,'31
Besides the Western Sea		Castle Film	1 reel		
Birds of a Feather		Ideal	8 min.		Apr. 4,'31
Blind Youth	Lou Tellegen	Capital	2 reels		
Bosom Friendship	Novelty	UFA	10 min.		
Bring on the Bride		Elbee	2 reels		Nov. 9
Broken Doll, The	Sadie Banks	Judea Films	1 reel		
Coast to Coast	Talker	Visugraphic	2 reels		Aug. 30
Down Hawaii Way	Celor Novelty	Castle	1 reel		
Electric Ship	Educational	General Electric	9.		Nov 8
Ell-Ell	Cantor Waldman	Judea Film	950 ft.		
Evening in Jewish Camp	Eval Miller	Judea Film	1000 ft.		
Felix Fernandino		Imperial	9.		Nev 22
Friend Husband		Burr	2 reels		
Frost and Old Lace		UFA	1 reel		Sept. 20
In the Goold Old Summer Time		Ideal	8 min.		Apr. 4,'31
Jewish Gyosy	Hymie Jacobson	Judea Films	1900 ft.		
Jewish Melody	Cantor Waldman	Judea Films, Inc.	1 reel		
Kids and Pets	Celer Novelty	Castle	1 reel		
Kol Nidre No. 1	Cantor Schmilikel	Judea Films	900 ft.		
Kol Nidre No. 2	Cantor Waldman	Judea Films	950 ft.		
Land of Freedom	Seymour Reitztelt	Judea Films, Inc.	2 reels		
Legend of the Skies		Ideal	6 min.		Mar. 14,'31
Mal-Ko Mashma-Lou	Harry Feld	Judea Films			
Measuring Time		UFA Film	7 min.		Sept. 27
Meet the Family	Harry Delf	Elbee	2 reels		
Monkey Business			8 min.		Apr. 4,'31
Monkey Squawks		Burr			
Natascha	Pinchus Lavenda	Judea Films, Inc.	2 reels		
Niagara Falls		Essanay			Dec. 20
Oh Doctor	Special Cast	Judea Films	1800 ft.		
One Day		Visugraphic			Dec. 8
Peas and Ques		Pre Patria			Dec. 8
Peculiar Pets		Ideal	8 min.		Apr. 4,'31
Poem in Stone, A		Ideal	7 min.		Mar. 14,'31
Pelo		Visugraphic	10 min.		Nov. 29
Sacred Elephants of India		Ideal	8 min.		Mar.21,'31
Sailors' Sweetheart	Hymie Jacobson	Judea Films, Inc.	2 reels		
Shoemaker's Romance		Judea Films	1900 ft.		
Signed, Sealed & Delivered	Special Cast	Burr			
Sixty Minutes From Broad-way	Celor Novelty	Castle	1 reel		
Some Wild Appetites	Felix Fernandino &	Ideal	8 min.		Mar.21,'31
Spanish Rhythm	Orch.	Imperial	9 min.		Nov. 29
Spring Is Here		Ideal	9 min.		Mar.21,'31
Style and Class	Marty Barratz	Judea Films	2000 ft.		
Summer Harmonies	Song Cartoon	Biophone	1 reel		Dct. 5
Talk-o-Graphs	Norman Brokenshire	Henry Sonenshine	9 min.		Nev. 29
Tee Time	Felix the Cat	Copley Films	1 reel		Apr. 5
Trauble from Abroad	Brock-Radio				Mar. 14,'31
Una-Sana-Takof	Cantor Waldman	Judea Films	950 ft.		
Wings of Tomorrow		Visugraphic	10 min.		May 2,'31
World Unseen, A	Scientific	UFA	12 min.		

SYNDICATE PICTURES CORPORATION

Alice Chops the Suey	Feb.	1, '31	
Alice Gets Stage Struck	Jan.	15, '31	
Alice Gets Stung	Oct.	15	
Alice Loses Out	Mar.	1, '31	
Alice on the Farm	Dct.	1	
Alice Picks the Champ	Mar.	15, '31	
Alice Plays Cupid	Apr.	1, '31	
Alice Rattled by Rats	May	1, '31	
Alice Solves the Puzzle	Apr.	15, '31	
Alice the Jailbird	Nov.	1	
Alice Wins the Derby	Nov.	15	
Alice in the Jungle	Jan.	1, '31	
Alice's Balloon Race	Dec.	15	
Alice's Egg Plant	Dec.	1	
Alice's Little Parade	Sept.	1	
Alice's Mysterious Mystery	May	15, '31	
Alice's Orphan	Feb.	15, '31	
Alice's Tin Pony	Sept.	15	
Broken Spur, The	Feb.	1, '31	2 reels
Cyclone Bliss	Dct.	15	2 reels
Desert Bridegroom	Jan.	15, '31	2 reels
Desert's Crucible	Oct.	1	2 reels
Dead or Aliva	Nov.	15	2 reels
Double-O, The	Dec.	1	2 reels
Marshall of Money Mint	Sept.	15	2 reels
Rider from Nowhere	Nov.	1	2 reels
Romantic Sheriff, The	Jan.	1, '31	2 reels
Sparks of Flint	Feb.	15, '31	2 reels
Two-Fisted Jeffersan	Sept.	1	2 reels
Western Romance	Dec.	15	2 reels

TALKING PICTURE EPICS

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Animal World of Make Believe	Dr. Raymond L. Ditmars	Apr., '31	1 reel		May 2,'31
Bird Islands of Peru	Dr. Rebt. Cushman Murphy	Feb. 12, '31	1 reel		Nev. 8
Fight to Liva	Dr. Raymond L. Ditmars	Apr., '31	1 reel		
Freaks of Nature	Dr. Raymond L. Ditmars	June 14,'31	900		
In the Realm of Goblins	Dr. Raymond L. Ditmars	Aug. 31,'31	960		
Land of Evangaline	Wanderlust (No. 2)	Jan. 80, '31	1 reel		Feb. 14,'31
Let's Sing	Howard Wade Kinsey	Sept. 1	960		
Like a Beaver	Dr. Raymond L. Ditmars	Feb. 12,'31	940		Feb. 14, '31
Monkay Whoopee	Dr. Raymond L. Ditmars	Dec. 25	900		
Naked Man vs. Beast	Martin Johnsan	Oct. 15	880		
Seeing Bermuda on a Bicycle	(No. 1) Wanderlust	Oct. 15	960		Dec. 13
Today and Yesterday	Hearst News	Nev. 15,'29.	2900		

TIFFANY

Title	Star	Rel. Date	Length	Reviewed
Celor Symphonies Series	6 In Technicolor		1 reel	
Chinese Flower Boat		July 5		
Dancing Bear		June 10		
Parisian Nights		June 25		
Kentucky Jubilee Singers	Series of 8			
Old Black Joe		May 1	2 reels	
Pickin' Cotton			1 reel	Dec. 13
Road Home, The			2 reels	
Slava Days			1 reel	Dec. 6
Welcome Hems		Dec. 12	1 reel	Nov. 29
Musical Fantasies	Series of 8		1 reel	
Fire Worshippers		Aug. 10		Sept. 27
Memories		Apr. 23		
William Tell		Aug. 1		
Way Down South				Dec. 6
Paul Horst Comedies	Series of 8			
De Wolld's Champion				Dec. 8
One Punch O'Toola		Mar. 23	18	Mar. 28,'31
Tale of a Flea, The				
Missing Link, The				
Rolling Stone Series	Series of 8			
In the Mountains		Sept. 25	1 reel	Sept. 6
The Desert		Dec. 18		
Tiffany Chimp Series	6 Monkey Comedies		2 reels	
1. Blimp Mystery, The				Sept. 27
2. Little Covered Wagon, Tha		Sept. 5		Aug. 30
3. Little Big House, The		Oct. 15		Oct. 4
4. Little Divorcee, The				Dec. 6
5. Nine Nights in a Bar Room		Jan. 28, '31		Jen. 3,'31
6. Chasing Around		Mar. 23,'31	2 reels	16 Mar. 28,'31
7. Africa Squawks				
8. Apeing Hollywood				
Voice of Hollywood Series	Station S-T-A-R		26.	1 reel each
No. 16	Nell Hamilton	Aug. 10		
No. 17	Laura La Plante	Aug. 20		
No. 18	Gleasen & Armstreng	Sept. 11		
No. 19	Johnny Hines			
No. 20	James Hall			Oct. 11
No. 21	Conklin & Christy			
No. 22	Ian Keith			
No. 23	Sammy Cehen-Tiffany Talking Chimps			Dec. 6
No. 24	Leon E. Janney	Dec. 21		
No. 25	Seben 'n' Leben	Jan. 20,'31		
No. 26	Kenneth Harlan	Mar. 2,'31	10	Mar. 28,'31

UNITED ARTISTS

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
The Americane Come	Otto Matiesan	Aug. 2	978		
Wizard's Apprentice		Apr. 20	840		Sept. 20
Zamoa		Sept. 6	1 reel		Sept. 6

UNIVERSAL

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Arabian Knights	Slim Summerville	Aor. 8,'31	2 reels		Mar. 28,'31
All Excited	Sidney-Murray	Mar. 25,'31	2 reels		
Africa	Oswald Cartoon	Dec. 1			Nov. 29
Alaska	Oswald Cartoon	Dec. 15			Dec. 20
All for a Lady	Leather Pusher Series No. 6	Dec. 31	2 reels		Nov. 29
Band Master, The	Oswald Carteen		1 reel		
Butter in Yeggman, The	Sidney-Murray	May 8,'31	2 reels		Apr. 11,'31
Champion, The	Leather Pushers	Feb 25,'31	2 reels		
Cat's Paw, The	Red Star Comedy	July 8,'31	2 reels		Apr. 4,'31
China	Oswald Carteon	Jan. 12,'31	1 reel		
Comeback, The	Leather Pusher Series No. 4	Dec. 3	2 reels		
Country School, Tha	Oswald Carteon	May 5,'31	1 reel		May 16,'31
Dangerous Daze	Red Star Comedy	Mar. 11,'31	2 reels		Mar. 14,'31
Detective, The	Oswald Cartoon	Sept. 22	1 reel		Oct. 11
Discontented Cowboys	Sidney-Murray	Nov. 12	2 reels		Oct. 11
Diverca A La Carta	Sidney-Murray	Apr. 15,'31	2 reels		Mar. 14,'31
Farmer, Tha	Oswald Cartoon	Mar. 23,'31	1 reel		Mar. 14,'31
Fireman, Tha	Oswald Cartoan	Aor. 8,'31	1 reel		
Fowl Ball, Tha	Oswald Cartoon	Oct. 13	1 reel		
Framed	Leather Pusher Series No. 7	Jan. 14,'31	2 reels		Dec. 13
Go to Blazes	Sidney-Murray	Oct. 15	2 reels		Nov. 8
Hammer & Tongs	Leather Pusher Series No. 2	Dct. 8	2 reels		
Helle Russia	Slim Summerville	Jan. 17,'31	2 reels		Dea. 20
Hello Napoleon	Red Star Comedy	June 8,'31	2 reels		
Here's Luck	Slim Summerville	May 20,'31	2 reels		May 2,'31
Heroes of the Flames	Tim McCoy	June 2,'31		17	Aor. 4,'31
Hot and Bothered	Sidney-Murray	Mar. 4,'31	2 reels		
Howdy Mata	Red Star Comedy	July 22,'31	2 reels		
In Old Mazuma	Sidney Murray	Jan. 21,'31	2 reels		Jan. 3,'31
It Haonened in Hollywood	Red Star Comedy	Feb. 2,'31	2 reels		Nov 29
Kane Meets Abal	Leather Pushers	Feb. 11,'31	2 reels		

Kid Roberts	Leather Pusher Series No. 1.	Sept.	5	2 reels	
Knockout, The	Leather Pusher Series No. 3.	Nov.	5	2 reels	Oct. 11
Lady Killer, A	Leather Pusher Series No. 6.	Jan.	28,'31	2 reels	
Laughback, The	Red Star Comedy	Dec.	24	2 reels	Jan. 3,'31
Let's Play	Slim Summerville	Apr.	29,'31	2 reels	
Love Punch, The	Sidney-Murray	Dec.	10	2 reels	Nov. 22
Mardi Gras	Leather Pusher Series No. 5.	Dec.	17	2 reels	Nov. 22
Mars	Oswald Cartoon	Dec.	29	1 reel	
Mexico	Oswald Cartoon	Nov.	17	1 reel	Nov. 29
Navy, The	Oswald Cartoon	Nov.	3	1 reel	Nov. 15
No Privacy	Red Star Comedy	Apr.	22,'31	2 reels	
North Woods	Oswald Cartoon	June	1,'31	1 reel	
One Day to Live	Red Star Comedy	Apr.	1,'31	2 reels	
One Day to Live				10 min.	Apr. 11,'31
Parisian Galeties	Slim Summerville	June	17,'31	2 reel	May 16,'31
Ou La La	Slim Summerville	Nov.	28	2 reels	Nov. 15
Parlez-Vous	Summerville	Sept.	10	2 reels	Aug. 16
Rolling Along	Sidney-Murray	Oct.	1	2 reels	
Royal Bluff	Slim Summerville	Feb.	18,'31	2 reels	Feb. 28,'31
Sargie's Playmates	Slim Summerville	Mar.	8,'31	2 reels	Feb. 21,'31
Scared Stiff	Red Star Comedy	May	13,'31	2 reels	May 2,'31
Stay Out, The	Sidney-Murray	May	24,'31	2 reel	May 16,'31
Shipwreck	Oswald Cartoon	Feb.	9,'31	1 reel	Feb. 21,'31
Singing Sap	Oswald Cartoon	Sept.	15	1 reel	Sept. 20
Stay Out, The	Sidney-Murray	May	27,'31	1 reel	
Stone Age, The	Oswald Cartoon	June	15,'31	1 reel	
Strange as It Seems No. 1	Novelty	Sept.	1	1 reel	Sept. 20
Strange as It Seems No. 2	Novelty	Sept.	29	1 reel	Oct. 11
Strange as It Seems No. 3	Novelty	Nov.	3	1 reel	Nov. 22
Strange as It Seems No. 4	Novelty	Dec.	22	1 reel	Dec. 13
Strange as It Seems No. 5	Novelty	Jan.	19,'31	1 reel	Jan. 3,'31
Strange as It Seems No. 6	Novelty	Feb.	16,'31	1 reel	Feb. 7,'31
Strange as It Seems No. 7	Novelty	Mar.	16,'31	1 reel	Mar. 14,'31
Strange as It Seems No. 8	Novelty	Apr.	13,'31	1 reel	Apr. 11,'31
Strange as It Seems No. 9	Novelty	May	11,'31	1 reel	May 16,'31
Strange as It Seems No. 10	Novelty	Juune	8,'31	1 reel	
Sunny South	Oswald Cartoon	Apr.	20,'31	1 reel	May 2,'31
Talking Newsreel		Sept.	29	1 reel	
We We Marie	Slim Summerville	Oct.	29	2 reels	Oct. 11
You said it Sailor	Red Star Comedy	Nov.	19	2 reels	Nov. 15

VITAPHONE SHORTS

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Adventures in Africa	No. 1. Into the Uoknown		2 reels		
Adventures in Africa	No. 2. An African Boma		2 reels		
Adventures in Africa	No. 3. The Lion Hunt		2 reels		
Africa Shrieks	Hugh Cameron		1 reel		
Ain't Nature Grand	Looney Tunes No. 7				Jan. 24,'31
Alaska—Laff Tour	Eddie Lambert		1 reel		
Algiers	Novelty Scenic		1 reel		
Alpine Echoes	Douglas Stanbury		1 reel		Dec. 13
Angel Cake	A. Rasch Girls-C. Landry, J. Ray Foursome.		2 reels.	Feb.	21,31
At the Round Table	Hellinger-Hopper-Runyon-Lorbett		1 reel		Oct. 4
At Your Service	Landis-Halligan-Blackwell		833		
Baby Bandit, The	Babby Watson-Anne Cornwall		1 reel		
Bard of Broadway, The	Walter Winchell		2 reels		Oct. 4
Barefoot Days	Cast of Children		1 reel		
Believe It or Not, No. 2	Robert L. Ripley		1 reel		Dec. 6
Believe It or Not, No. 3	Robert L. Ripley		1 reel		
Believe It or Not, No. 4	Robert L. Ripley		1 reel		Nov. 1
Believe It or Not, No. 6	Robert L. Ripley		1 reel	7	Mar. 28,'31
Believe It or Not, No. 7	Robert L. Ripley		1 reel		Feb. 21,'31
Believe It or Not, No. 8	Robert L. Ripley		1 reel		
Believe It or Not, No. 9	Robert L. Ripley		1 reel		
Believe It or Not—No. 10	Robert L. Ripley		1 reel		
Big Deal, The	Harry Holman		1 reel		
Bigger They Are	Primo Carnero-Little Billy		2 reels		
Big Man From the North	Looney Tunes No. 6		1 reel		Jan. 10,'31
Border Patrol, The	Frisco-Knape-Graham		2 reels		Jan. 24,'31
Booze Hangs High, The	Looney Tunes No. 4		1 reel	8	Oct. 4
Bosko's Holiday	Luney Tunes No. 11		1 reel		May 9,'31
Box Car Blues	Looney Tunes No. 5		1 reel		
Bridal Night	Arthur-Merriam		1 reel		
Bubble Party, The	Geo. Sweet		629	7	
Cave Club, The	Leach, Merman-Pierlet		Sept. 793	9	
Check Up, The	Jack Hazzard		1 reel		
Christmas Knight	Washburn-Eddy-Middleton		696	8	
Cold Turkey	H. Broderick-L. Crawford		1 reel		
College Capers			1 reel		Nov. 8
Compliments of the Season	Dressler-Lane-O'Brien		2 reels		
Court Plastered	Helen Broderick		1 reel		Jan. 24,'31
Crimes Square	Pat O'Brien-Mary Duncan		1 reel		
Cry Baby	Vernen-Treen		1 reel		
Cryin' for the Carolines			1 reel		
Curses	Moore-Clement-Blackwood		2 reels		Feb. 21,'31
Dandy and the Belle, The	Frank McGlynn, Jr.-Mary Murray		1 reel		
Darling Brute, The	Jack Hazzard		1 reel		
Dining Out	Kent-Lake		1 reel		
Donkey Business	Edgar Bergen-C. Graver		1 reel		
Dumb Luck	Frank Orth-Ann Codie		1 reel		
Dumb Patrol	Looney Tunes No. 9		1 reel	7	Mar. 28,'31
Duel, The	Fields-Teasdale		1 reel		
Emergency Case	Hugh-Cameron		1 reel		Sept. 27
Envy	Oressler-Brent-Evans		1 reel		
Everything Happens To Me	Carson-Hoyt		1 reel		
Excuse the Pardon	Morgan-Alexander		1 reel		Dec. 13
Feminine Types	Jean Barrios		1 reel		
Find the Woman	Hugh O'Connell		817	9	
Five Minutes From the Station	Overman-Churchill-Sidney		2 reels		
For Art's Sake	Broderick-Crawford		1 reel		Sept. 27
For Two Cents	De Wolf Hopper		934	10	
Fore	Ford-Lane		1 reel		
Fowl Triangle			1 reel		Feb. 14,'31
Frame, The	Royd-Middleton		1 reel		
Freshman Love	Ruth Etting-Jeanie Lang-Den Tempkins		1 reel	20	Aer. 18,'31
Gangway	Joe Penner		2 reels		
Gates of Happiness	Arthur Pat West		1 reel	6	Sept. 27
Girls We Remember			1 reel		Dec. 13
Globe Trotter, World Wide Travel Talks	E. M. Newman				
No. 1—Animals of the Amazon			1 reel		
No. 2—Down the Blue Danube			8 min.		Apr. 25,'31
Good Mourning	Eddie Fay-Dressler-White		1 reel		
Good Pie Forever	Billy Wayne-Selma White		1 reel		
Good Times	Madge Evans		1 reel		Mar. 14,'31
Gob, The	Skelly-Evans-Shannen-Shea		2 reels		
Grand Dame, The	Patsy Kelly		1 reel		May 9,'31
Grounds for Murder	Foster-Glendenning		1 reel		
Hanover, The	Neely Edwards-B. Granville		1 reel		
Handy Guy, The	Earl Sande		2 reels		
Happy Hottentots, The	Joe Frisco		1 reel		Oct 25
Hard Guy	Spencer-Tracy, Katherine Alexander		1 reel		Sept. 6
Headache Man, The	Clements-Cavanaugh		1 reel		Jan. 17,'31
Heart Breaker, The	Eddie Foy, Jr.		1315	15	Oct. 4
Hello Sucker	Hugh O'Connell		1 reel		
Hocus Pocus	Edgar Bergen-C. Graver		1 reel		
Hitting the High C's (Reviewed under the title "On the High 'C's' ")	Frank & Milt Britton & Band		1 reel		Apr. 4,'31
Home Maid	Hackett-Hall-Burley		1 reel		
Honeymoon Trail, The			1 reel	7	Aer. 4,'31
Honolulu	Madison-Marsh		1 reel		
Hot Sands	Billy Wayne-Thelma White		1 reel		
How I Play Golf	Bobby Jones				
No. 1—The Putter			2 reels		Aer. 25,'31
No. 2—Chip Shots			1 reel		Aer. 25,'31
No. 3—The Niblick			1 reel		Apr. 25,'31
No. 4—The Mashie Niblick			1 reel		
I'll Fix It	Kent-Lake		1 reel	9	Mar. 28,'31
Inventor, The	Billy Wayne-Thelma White		1 reel	10	May 16,'31
Jay Walker, The	Chester Clute		1 reel	10	Sept. 13
Jessel, George, and The Russian Art Choir			1 reel		Feb. 21,'31
Knocking 'Em Cold	Andrew Tombes		1 reel		
Last But Not Leased	Billy Wayne-Thelma White		1 reel		Mar. 21,'31
Lady Killer, The	Erlo Oressler		1 reel		
Last Straw, The	Romney Brent		1 reel	8	May 2,'31
Letters	Pauline Garon		800	9	
Let's Merge	Doree Leslie		1 reel		
Lodge Night	Phillips-Cox		1 reel	7	May 16,'31
Lonely Gigole	Lottl Loder		922	9	Oct. 25
Looney Tunes					
No. 1—Sinkin' in the Bathtub			1 reel		
No. 4—Booze Hangs High, The			1 reel		Oct. 4
No. 5—Box Car Blues			1 reel		
No. 6—Big Man From the North			1 reel		Jan. 10,'31
No. 7—Ain't Nature Grand"			1 reel		Jan. 24,'31
No. 8—Ups 'n Downs			1 reel		Apr. 4,'31
No. 9—Oumb Patrol			1 reel		Mar. 28,'31
No. 10—Yodeling Yokels			1 reel		
No. 11—Bosko's Holiday			1 reel		
No. 12—Trees' Knees			1 reel		
Lost and Found	Demarest-Bond		1 reel		
Love Nest, The	Billy Wayne-Thelma White		1 reel		Mar.21,'31
Lucky Break	Fox			21	Oct. 25
Madame of the Jury	Judith Anderson		1 reel		
Maid to Order	Eleanor Shalor-Bob Lynn		1 reel		May 2,'31
Making Good	Joe Penner		1 reel		Apr. 4,'31
Married	Flint-Ridges-Foran		1 reel		
Masquerade	V. Osborn-R. D'Arcy-W. Lytell		2 reels		
Martinelli					
Aria from "Alda"			1 reel		
Nina			1 reel		Apr. 18,'31
Pagliacci			1 reel		
Prison Scene from "Faust"			1 reel		Sept. 27
Temple Scene from "Alda"			1 reel		
The Ship's Concert			1 reel		
Troubadour, The			1 reel	7	May 9,'31
Two Popular Italian Songs			1 reel		
Military Post, The	Roberte Guzman		1 reel		
Modern Fairy Tales			1 reel		
Merry Melodies			7 min.		Apr. 25,'31
No. 1—Lady Play Your Mandolin					
Modern Business			1 reel		
Money, Money, Money	Mason-Keeler		876		
Mr. Intruder	Otto Kruger		1 reel		
Music Racket, The	Lee Morse		1 reel		Oct. 25
My Mistake	Donald Brian, Pat O'Brien		1 reel		
Naggers, The	Mr. & Mrs. Jack Norworth		1 reel		
Naggers' Day of Rest, The	Mr. & Mrs. Jack Norworth		1 reel		Jan. 17,'31
Naggers Go Rooting, The	Mr. & Mrs. Jack Norworth		1 reel		Jan. 10,'31
Naggers Go South, The	Mr. & Mrs. Jack Norworth		1 reel		
Naooers Go Camping, The	Mr. & Mrs. Jack Norworth		1 reel	8	Mar. 28,'31
Naggers In the Subway, The	Mr. & Mrs. Jack Norworth		1 reel	10	
Naggers at the Dentist's, The	Mr. & Mrs. Jack Norworth		1 reel		May 2,'31
Naggers at the Ringside	Mr. & Mrs. Jack Norworth		10 min.		May 16,'31
Nightingale, The	Osborne-Talbot-O'Brien		2 reels		Jan. 31,'31
No-Account, The	Hardie-Hutchinson		777	9	
No Privacy	Lloyd Hamilton		20 min.		May 2,'31
No Questions Asked	Little Billy-Jed Prouty		1 reel		
Number, Please	Sheila Barrett-L. Barrie		1 reel	10	Mar. 21,'31
Office Scandal, The	Bergen-Graber		1 reel		Jan. 31,'31
Old Flame, The	Audray Dale-John Marsdon		1 reel		
One Good Turn	Ruth Etting-Jay Velle		2 reels		
One on the Aisle	Lon Hascall		1 reel		
One Way Out	Chas. Lawrence-Thelma White		1 reel		Feb. 21,'31
Only the Girl	Wattles-Marsh		580	8	
On the Job	Frank Orth-Ann Codee		1 reel		
Opening Night	Sands-Jacqson-Hoyt		1 reel		
Pa Gets a Vacation, Potter Series	Littlefield-Ward		1243	14	
Painter, The	Frank Orth		1 reel		
Paper Hanging	Johnny Arthur		1 reel		
Partners	Wm. Gaxton-Geo. Haggerty		2 reels	21	Apr. 4,'31
Paulo, Paquita & Chiquita			832	9	
Peace and Quiet	Billy Wayne-Barbara Leonard		1 reel		
Perfect Understanding, A	May-Oaks		537	8	
Pest of Honor, The	Short-Fielding-Hall		1 reel		
Play Boy, The	Fox-Curtis		2 reels		
Playing With Fire	Jack Hazzard		1 reel		
Politics	George Jessel		2 reels		Dec. 13
Private Engagement, A	Yacht Club Boys		1 reel	8	Sept. 27
Purely an Accident	Brown-Kearns-Otto		1 reel	10	May 16,'31
Putting It On	Jarvis-Bond		1 reel		
Rent or Bust	Panohorn-Hager		1 reel		Aug. 23
Riding Master, The	Poodles Hanaford		9 reels		Nov. 8
Romeo and Juliet	Chas. Hackett-Rosa Low		1 reel		
Recruits, The	The Three Sailors-Clements		1 reel		Feb.21,'31
Revenge Is Sweet	L. Adams-Weeks-Allworth		2 reels	9	Mar.28,'31
Roseland	Ruth Etting		2 reels	14	
Rural Hospitality	Roger Imhof		1 reel		
Salesman, The	Orth Vernon		1 reel		
Santry, Henry, & Orchestra			1 reel		Feb.28,'31
Sax Appeal	Joe Penner		1 reel		
Scotch Love	Blare-Swinburn-Collins		1 reel		
Scotch Taffy	Scott Sanders		1 reel		Oct. 25
Second Childhood	Mayall-Mackin		1 reel		
Seeing Off Service	Penner-Pusley-McNaughton		2 reels		Nov. 1
Seeing Sarah Off	Sylvia Clark		1 reel		
Seeing Things	Oemarest-Auer-Fielding		1 reel	9	Oct. 18
Service Strikes	Penner-Waddell		1 reel		Jan.10,'31
Servant Problem, The	Murray-Oakland-Stauber		1 reel		
Ship Ahoy	All Star		1 reel		June 7
Showin' Off	Vitaphone Kiddies		1 reel		
Sitting Pretty	Joe Phillips-Ruth Donnelly		1 reel		May9,'31
Skin Game, The	Irving-White-Duffy		1 reel		
Sky High	Janet Reade-Dudley Clements		1 reel	10	Mar.28,'31
Sleepy Head	Frank Orth-Ann Codee		1 reel		Feb.21,'31
South Sea Pearl	Gaston Glass		2 reels		May 10
Spirits of 76th Street	Helen Broderick		1 reel	17	May2,'31
Squaring the Triangle	Oonald Brian-Mayo Metliot				
Stars of Yesterday	Old Film Stars		1 reel		Feb.28,'31
Stepping Out	Penner-Phillips-Donnelly		1 reel		Oct. 25
Straight and Narrow	Robins-Jenkins		1 reel		
Strange Case, The	Charles Halton		1 reel	8	May 16,'31
Strong and Willing	Trixie Friganza		1 reel		Sept. 27
Strong Arm, The	Harrington-O'Neil		1 reel		
Stuttering Romance, A	Joe Penner-Oorothea Chard		1 reel		
Substitute, The	Chas. Lawrence		1 reel		Sept. 27
Surprise	Ougan-Leonard		10 38	12	
Suspicion	Lyons-Earle-Morne		1 reel		
Syncopated Sermon, A	Hall-Johnson Choir Willard Robinson		1 reel		Nov. 15
System	Clements-Knape		1 reel		
Taking Chances	Billy Wayne-Thelma White		1 reel		May 9,'31
Talking It Over	Jack Osterman		1 reel	9	8
Thirteenth Prisoner, The	Willie Howard-Lee Kohimar		73 reel		Nov. 15
Tintypes	Yorke & King		1 reel		Oct. 11
Tom Thumbs Oown	Jarvis McNaughton		1 reel		
Tip to Paris, A	Jarvis-Taylor		1 reel		
Trees Knees	Looney Tunes No. 12		1 reel		
Trip to Tibet, A	Scenic		1 reel		May 2,'31
23 Skiddo	Lew Fields		1 reel	4	10 May 2,'31
Twixt Love and Outy	Howard-Graham-Percival		85 reel		
Two Rounds of Love	Rennie-Oixon		1 reel		
Unfair Sex, The	Healy-Gilbert		1 reel		
Ups 'n' Oowns	Looney Tunes No. 8		1 reel		Apr. 4,'31
Varsity Show, The	Olive Shea		1 reel		
Varsity Vamp	Mike Ames		2 reel		
Victim, The	Orth-Howard		1 reel		
Wanderer, The	Douglas Stanbury		1 reel	9	Sept. 13
Watch Dog, The	Jack Hazzard		1 reel		
Who's the Boss	Panghorn-Howard		1 reel		
Wedding of Jack and Jill, The	Vitaphone Kiddies		701		
Wedding Bills	Billy Wayne-Helen Lynd-Bronks Benedict		1 reel		
Where There's a Will	George Hassell		2 reels		
With Pleasure	Oolly Gilbert-Billy Wane		1 reel	18	Mar.14,'31
Woman Tamer, The	Gilbert-Howard-Oavis		1 reel		
Won to Lose	Irving-Lambert		1 reel		
Work, Milton C.			1 reel		
Ye Old Time News Reel			1 reel		May 2,'31
Yodeling Yodels	Looney Tunes No. 10		1 reel		

Produced by—Norman Krasna

HOLLYWOOD

Another scoop for the HERALD. We just got hold of a letter exclusive which you might be interested in. Please keep it quiet because we don't care to have any of the parties interested suing us for something or other. We got it by disguising ourselves like a shoehorn.

The letter is from Al Capone to Mervyn LeRoy, and follows:

▲ ▲ ▲

DEAR SIR:

I recently had the pleasure of attending a cinema, entitled, if I remember correctly, "Little Caesar." I am writing to you because I noted your name on the screen as its director, and I presume you were the creator of various—shall we say—touches. We shall. Touches, then.

It was, to put it bluntly, Mr. LeRoy, an amazing picture. Your central character, a Mr. Robertson, I believe, was the quaintest person I had ever seen. Not setting myself up as a critique, mind you, but merely an interested onlooker, I found myself annoyed by his constant slurring of r's and dropping of g's. Goodness, a person wouldn't really say, "Yuh gettin' it next, see, the spot for yuh, mug." What is a "spot," Mr. LeRoy? Or a "mug?" There were other words, too.

I attended the performance in company with a few of the executives of my company, and their reactions are equally interesting. Butch Burke, my Chairman of the Board of Directors, took notes throughout the picture, finally emerging with a broad smile and the statement that our corporation had greatly benefitted by your effort. I am not in very close touch with the physical handling of my company so I cannot explain exactly Mr. Burke's excitement, but his remarks seemed to bring out that we had been doing business on a small scale, that our ideas were antiquated, that we were "softies"—that was the word he used, but I know he copied it from Mr. Robertson—and that we weren't taking in enough "territory." He got that word from the picture, too.

Now, my dear Mr. LeRoy, I realize that so far I have not made clear any premise for writing you this letter, but believe me, I have an important reason. Frankly, I am in trouble. And you, Mr. LeRoy, indirectly, are the cause.

It seems that not only did Butch Burke see "Little Caesar," but at the regular Friday Get-Together he urged our men to attend it, too. Unfortunately, they did, and the company has undergone a drastic change.

It was always a boast of mine that Capone, Inc., was composed of gentlemen, a group of scholars and persons of refinement, worthy, indeed of their hire. They are only human, however, and when they saw "Little Caesar," and witnessed how the world expected them to be, of course, they changed.

It was only yesterday, at a board meeting at which I presided, that one of my most genteel aides, an elderly and heretofore almost effeminate gentleman, got up and proposed that we take the wash basins out of the various rest rooms. "What are we anyway, a pack uv sissies?" I can only say, Mr. LeRoy, that I was horrified, and you probably can sense my feeling when I tell you the gentleman is an alumni of Oxford, '04.

So I am sending you this plea, sir, with the hope that you will take it into consideration. I have spent a lifetime building up an organization composed of remarkably worthwhile men, toward whom I feel like a father, and it is a terrible blow for me to see them change before my eyes into such uncouth and boorish fellows. Many of them are young and impressionable, and it is only because they would like to emulate your Mr. Robertson that they have forgotten the training of their youth.

Please grant me this favor. Make another picture. Call it "Big Caesar," maybe, to tie it up with the previous one. And make Mr. Robertson pronounce his "g's" and "r's." I can't tell you the difference it would make to my staff to have them see Mr. Robertson just as they are themselves. They are all trying to speak like roughnecks, and frankly, they are ridiculous, especially the group who are Harvard men. Thankyou, kindly,

ALPHONSE CAPONE

P. S.—If you find you cannot make "Big Caesar" perhaps you would consider an offer to come to Chicago? Butch Burke, my Board of Directors Chairman is getting, as you say, soft.

NORMAN KRASNA

Judge Refuses to Stop Picketing in Philadelphia

Judge William Kirkpatrick in federal court in Philadelphia has ruled that picketing by union men in front of the Nixon Grand, Broad Street and Montgomery, and the Roxy, Ridge and Leverington, Manayunk, Pa., is not illegal even though it results in financial loss to the owners of the theatres. He refused to grant an injunction to stop the picketing but asserted that the union in the case of the Roxy had exceeded its legal rights in having four pickets who blocked sidewalks and in keeping an automobile parked almost continuously in front of the theatre. He ordered the picket force reduced to two and the automobile kept away from the theatre. The picketing followed substitution by the theatres of non-union for union operators.

"Tarnished Lady" for "Kick In"

Shea's Buffalo played "The Tarnished Lady" on 48 hours' notice, after Clara Bow's "Kick In" had been scheduled.

"Trader Horn" Is Not To Be Double Billed, Insists MGM

In line with the Chicago sentiment against double featuring expressed at its recent national managers' conference, M-G-M is taking steps to prevent the showing of "Trader Horn" on any double feature program.

A clause which pledges the exhibitor not to run the film on the same program with another feature, or with any other picture of more than 4,000 feet, has been inserted in the "Trader Horn" special sales contracts, and provides a $500 penalty for every violation of the agreement. United Artists is understood to be contemplating a similar clause on "City Lights" before general release.

Resigns After 14 Years

Charles L. Dentelbeck, chief projectionist of Famous Players, Toronto, has resigned as president of the projectionists local, after 14 years.

Educational Wins Full Judgment in Contract Default

Educational exchange in Chicago last week won the first unqualified court order issued to satisfy a defaulted contract, in the company's suit against the Patio theatre. This is the first case on record there of a distributor pressing such a suit to its legal conclusion, though there have been numerous instances of compromise settlements.

The suit involved the theatre's refusal to play or pay for 30 Educational films, the balance of the exhibitor's 1929-30 contract. Superior court judge Dennis E. Sullivan ordered payment in full, half at once, and the balance in weekly payments over a five-months period. On default of payment, the exhibitor becomes liable for contempt of court.

Max Stahl, Educational manager, stated the theatre will be permitted to play the 30 films contracted for. In contesting the case, the exhibitor employed two different law firms at different stages of the case, and made several settlement offers, all of which were refused.

The case takes on particular interest in Chicago, by reason of the numerous instances of default on short subject contracts, since double featuring attained wide proportions locally.

Wehrenberg Victor in Fan's Suit

A jury in St. Louis circuit court returned a verdict in favor of Fred H. Wehrenberg, owner of the Michigan, who had been sued for $15,000 damages by Walter Senn, a resident of South St. Louis.

In his petition Senn charged that he had been forcibly ejected by an usher three years ago and permanently injured. The defense of Wehrenberg was that Senn had been requested to leave the theatre because of disorderly conduct.

Wehrenberg, who is president of the M. P. T. O. of St. Louis, Eastern Missouri and Southern Illinois, also operates the Melba and Cinderella in South St. Louis.

Reward Posted for Stench Bombers

Theatre owners in the Erie, Pa., have been bothered during the past few days by a series of stench bombings, and exhibitors have placed a cash reward on deposit for apprehension and conviction of the guilty.

Censor Stops "Public Enemy"

Ontario censors have held up "Public Enemy" in line with its policy of discouraging films showing American gangster life, it is understood.

Cantor to Detroit for U. A.

Joe Cantor, Detroit, has been appointed manager of the Cleveland United Artists exchange, succeeding William Rosenthal, resigned.

RKO Pathe Completes Three

RKO Pathe has completed three of the new season's 21 special features at the West Coast studio.

CLASSIFIED Advertising



Ten cents per word, payable in advance. Minimum charge, $1.00. Copy and checks should be addressed Classified Ad Dept., Motion Picture Herald, 1790 Broadway, New York, N. Y.

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J. C. Jenkins—His Colyum



Milwaukee, Wis.

DEAR HERALD:

This is our third visit to Milwaukee, and with each recurring visit we are impressed more and more with the cleanliness and general orderliness of the city. Milwaukee's onetime slogan, "THE BEER THAT MADE MILWAUKEE FAMOUS," has left an impression on many minds that this is a beer guzzling city whose population is largely made up of bootleggers. Nothing could be farther from the truth. Milwaukee has bootleggers of course. Our own home town is said to have bootleggers, every community has them, but that's because of the system under which the liquor traffic is being regulated.

The unrecorded history of Milwaukee is that some years ago a man by the name of Schlitz opened a bottling works here and his name was plastered on every barn, corncrib and backyard fence West of Ohio, and he became so popular that for a number of years every baby boy born was named either Herman or Adolph. That's why we have so many Hermans and Adolphs today.

As soon as these bottling works were opened the town began to have growing pains and she forged ahead by leaps and bounds, but, as is always the case, there is some guy standing around with a monkey-wrench ready to throw it into the wheels of progress, so there sprang up among them a fella by the name of Andrew, whose sir name was Volstead, who rose up and spake upto them saying, "Hear ye me, verily I say unto you, he who looketh upon the schooner when it foameth over shall be half shot at sunrise," and straightway "Drought," that grim spector, stretched her withering hand over all the nation, which has thrown the politicians into night sweats that will continue even to the third and fourth generations, and there sprang up over all the land, home breweries like asparagus stalks in the night until today bellywash has become more common than "The beer that made Milwaukee famous."

Chicago is the largest suburb Milwaukee has, but Milwaukee isn't bragging about that. Chicago refers to Milwaukee as "The village of Milwaukee" and Milwaukee speaks of Chicago as "That seething cesspool of iniquity," and between them they make the front page every day.

This is probably the first authentic history of Milwaukee that has ever been published, and copies can be had by addressing MOTION PICTURE HERALD, 1790 Broadway, New York, which publication carries our Colyum each week, rain or shine, and which is sold at the ridicuously low cost of $5 for two years and which should be on every library table in the land where the children have arrived at the age of understanding.

We are suggesting this new slogan for Milwaukee, "Try Milwaukee first, but not Milwaukee's thirst."

Permit us to add to the foregoing history that Milwaukee boasts a population of 572,557 law-abiding, home-owning and home-loving citizens who extend a welcome to all those seeking peace and contentment. And let us add also that we find Milwaukee the cleanest and most orderly city we have had the privilege of visiting in all our wanderings. As a summer resort we would recommend Milwaukee, but along in December, when the wind is off Lake Michigan, we believe that Santa Barbara or Long Beach, Cal., would be a nice place to live provided there are no vacant houses in our home town of Neligh, Neb. But speaking of Neligh, Milwaukee reminds us very much of our home town except that we miss the Owls Club at Jess Winn's garage, Doc Reynolds' corner drug store and Otto Hartman ringing the curfew at 10 p. m. by which the old people go to bed and the young ones turn out to make whoopee.

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His Mind Turns to Fish

One day last week we drove over to Harvard, Ill., to call on our old friend Eugene Saunders, who operates the Saunders theatre. We had a delightful visit with him, as we always do, and he took us over to the *Harvard Herald* office and introduced us to Miss Ruth M. Ducey, city editor, who won first prize for the best editorial on Wisconsin and Milwaukee in competition with 450 other editors of Wisconsin and Illinois.

Our friend Saunders told us that between his duties as postmaster, chairman of the city council, member of the school board and county fair commission and operating the Saunders theatre he still finds time to read the HERALD during the closed season on golf and bass fishing. The next time we go back we are going to figure to stay over night, then we can have a real visit.

On our way back from Harvard we called on Charles McCabe, who operates the Liberty theatre at Walworth, Wis. Charley said he was glad to see us, which indicated that Charley was all right in his head, just as he always is. He is still running silent pictures and only one show a week, but that didn't discourage him from renewing his subscription to the magazine, for he said he would be sunk if he didn't.

▼ ▼ ▼

Boasting Again!

We Sundayed with one of the old wheel horses of the business, Fred C. Hinds, at Whitewater, Wis. Fred made the mistake of taking us up to his home to dinner, where we met his wife and delightful family and sat down to a dinner that we will remember for a long time. Then Fred drove us up to Jefferson where we played two rounds of golf and—well, you tell 'em about it, Fred, we haven't the heart to do it, but tell the truth now boy.

▲ ▲ ▲

We called at Ft. Atkinson and Jefferson and met the managers of the theatres there and we left with the impression that they knew the business from every angle. They both begged us to renew their subscriptions and we didn't have the heart to refuse them. We are so chicken-hearted that way.

▲ ▲ ▲

We came over here to Milwaukee especially to call on our long-time friend, Fred S. Meyer, operator of the Alhambra theatre. Fred, you may recall, was the guy who euchered us out of first prize in that beauty contest in the *Exhibitors Herald* some years back, and he is known as one of the original "FOUR HORSEMEN." Some time ago, when Milwaukee got to slipping because of the misunderstanding between Messrs. Volstead and Schlitz, the Chamber of Commerce, the Elks, the W. C. T. U., and members of the Jewish synagogue got their heads together and decided that something had to be done. So they sent down to Kansas City and got Fred to come up and take the management of the Alhambra theatre and otherwise look after the civic interests of the city. Since which time the town has made wonderful strides under his guidance and now everything is rosy for Milwaukee.

▲ ▲ ▲

Fred Pulls His Gun

Fred invited us out to his home last night for dinner. His son drove us out to the house but at dinner time Fred called up and said he was detained in a conference with one of the New York officers of the company and could not be present. Did you ever eat dinner at Fred's home? No? Well, that's just too bad. Did you ever meet Mrs. Meyer and her children? No? Well, that's worse yet. We can't describe that dinner to you because we are not familiar with the names of all the things she served, and we don't like to brag on a married lady too strongly publicly for fear it might raise goose-pimples on her husband, but will be bold enough to say that Mrs. Meyer is one of the most delightful ladies we have ever met, and we can't understand how she has put up with Fred as long as she has, but maybe that's because of their two delightful children who would be the joy of any family.

▲ ▲ ▲

Fred is about the busiest man in Milwaukee. He is president of the state theatremen's association, and as such is largely responsible for the defeat of a number of legislative bills that would have been ruinous to the exhibitors had they become a law, and in this connection it might be in order to add that any exhibitor in the state who fails to associate himself with the organization of theatremen and lend his moral support to the organization and contribute his just proportion to the expense, is not performing his duty as an exhibitor. "Let George do it" has been the ruination of many a man and many a business. After awhile George will get discouraged and lay down on the job, and then what? Think it over.

J. C. JENKINS
The HERALD man

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May 30, 1931

"MR. ROSS HAS THE FLOOR!"



"To all brother exhibitors:

We have just finished playing TRADER HORN at our Durfee Theatre, Fall River, Mass., and after a very successful run played to capacity business, we are bringing the picture back for a return engagement. It is my honest, serious, and candid opinion that any exhibitor who does not play this picture is not only losing money, but is depriving his community of seeing the best thrill picture that has ever been shown."

(*signed*) **C.H. ROSS,** Manager, Durfee Theatre, **FALL RIVER, MASS.**



"Hello, Mr. Ross, you'll be glad to know that hundreds of exhibitors are bringing Trader Horn back for return engagements. Thanks from your pal Leo and Metro-Goldwyn-Mayer"

CHEVALIER CHEERED!



CLAUDETTE COLBERT



1931-2

RADE ★★★★★ MARK

Paramount Pictures



CHARLIE RUGGLES

Music by OSCAR STRAUS



MIRIAM HOPKINS

S. R. O. DAYS HERE AGAIN!

RECORD FIRST WEEK AT $2

FOR CHEVALIER-LUBITSCH

"SMILING LIEUTENANT"

•

$10,000 Advance Sale. Capacity-Plus at Criterion, N. Y. as PARAMOUNT Ace Starts!

What WARNER BROS.... promised!

WARNER BROS. *have* MORE *than* delivered!

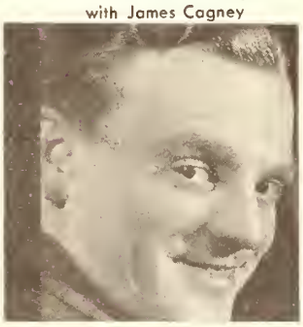
Bigger stars! Better stories! Greater pictures than you contracted for. That's the WARNER square-deal policy that is giving you these great hits RIGHT NOW!



EDWARD G.
ROBINSON
in "Smart Money"
with James Cagney



CONSTANCE
BENNETT
in "Bought" with Ben Lyon
and Richard Bennett



JAMES **CAGNEY**
in "The Public Enemy"
with Jean Harlow



BARBARA
STANWYCK
in "Night Nurse"
with Ben Lyon



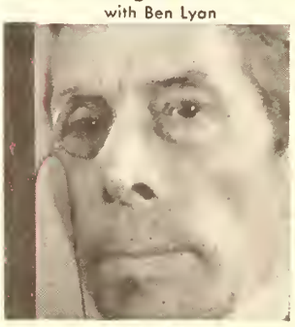
JOHN
BARRYMORE
in "Svengali"
with Marian Marsh



WINNIE
LIGHTNI
in "Gold Dust Ger
with Olsen and Johns



BEBE
DANIELS
in "The Maltese Falcon"
with Ricardo Cortez



GEORGE
ARLISS
in "The Millionaire"



MARIAN
MARSH
the star-find of the year
Keep your eye on her

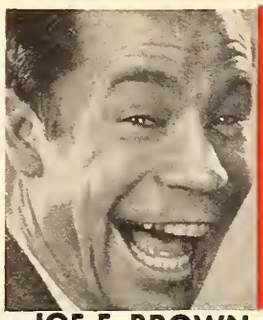
Check these VALUES against our PROMISES!



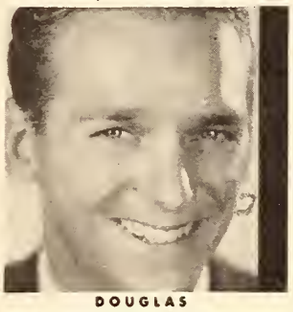
RICHARD
RTHELMESS
ne Finger Points"



DOROTHY
ACKAILL
Party Husband"
with Donald Cook



JOE E. BROWN
in **"Broad Minded"**
with Ona Munsan, Marjorie White, Wm. Callier. Jr



DOUGLAS
FAIRBANKS, Jr.
in **"Chances"**
with Rose Hobart

FIRST NATIONAL

Finishes The Season In A Blaze Of Glory!!!



LORETTA **YOUNG**
in **"Big Business Girl"**
with Ricarda Cortez and Frank Albertsan



THE
RECKLESS HOUR
with Darathy Mackaill, Conrad Nagel, H. B. Warner

Hit after Hit—Week after Week—with the biggest hits still to be released!

and for
NEXT SEASON
the same
SQUARE-DEAL POLICY
will give you **66** ***Stars in***

35 ***star*** **hits** ***from*** **WARNER BROS.**
35 ***star*** **hits** ***from*** **FIRST NATIONAL**

70 *Guaranteed* **VALUES**

{ VITAGRAPH, Inc. *Distributors* }

Martin Quigley

announces

the forthcoming

establishment of

THE

HOLLYWOOD HERALD

As the daily journal of

the Motion Picture's

creative community

by

QUIGLEY PUBLICATIONS

JUN -1 1931 ©C1B 116288

MOTION PICTURE HERALD

ol. 103, No. 9 May 30, 1931

Recording Mr. Gandhi

THE recording of the elusive and reluctant Mahatma Gandhi by Fox Movietone News, presented this week at the Embassy on Broadway, is one of the romantically adventurous achievements of the sound screen. The labors of "Crew 42," struggling with ponderous equipment through jungle villages in a tropic temperature of 130 degrees and their struggles with the moods of the strange Gandhi, surpass in heroic quality many a more loudly proclaimed feat of the cinema.

▲ ▲ ▲

A Romance in Sound

A THRILL for the world of music comes with the announcement in Vienna of the discovery of six long forgotten and unknown waltz songs by Franz Schubert. Their recent presentation at the Musikvereinsaal was a rare event in musical history. They were composed in 1824, a year in which Schubert was pot boiling by giving music lessons to the daughters of the Countess Esterhazy in Zeliz, then in Hungary, now Czechoslovakia. Some way the manuscripts survived at Esterhazy Castle through the storms of wars and whims of fortune to be discovered at last and to now complete Schubert's cycle of "Deutsche taenze." Some way, one may hope and fancy, they will find their way to the sound screen and the audiences of the world in this medium of which Franz Schubert never dreamed.

▲ ▲ ▲

Recognizing a Real Short

AN advertising and promotional campaign of special merit and interest has been put behind "How I Play Golf," with Mr. Bobby Jones, by Warner Brothers. This is an especially notable campaign in the cool sanity of the treatment and the plain dignity of the copy and displays. The advertisers in this conspicuous instance have not sought to gild the lily. The merit of the product and the public interest in the personality have been trusted to do the selling without artificial elaboration. Yet a more than usual promotional support has been given the presentation. By such means can the short product be freed of the curse of that word "filler." If now some ingenious person will give us a better word for "short," meaning all that it is taken to mean in the industry, we shall be grateful.

▲ ▲ ▲

Roxy's Basic Idea

UNTIL Mr. William A. Johnston's interview presented in this week's issue, Mr. Samuel L. Rothafel had been wrapped in a long and non-committal silence. And now that he has spoken one may observe that the energetic Roxy has in these fallow months been doing a deal of analytical thinking. There is more than criticism involved when he remarks that he foresees "a program of entertainment of pictures only, the feature and its complement of short features selected carefully and offered to the public at a moderate price." That, most of us can recall, is precisely the policy of operation on which Roxy built his fame and in so building built for the whole institution of the screen. The first idea he ever had is still his best.

▲ ▲ ▲

They'll Have to "Get By"

THE passing of the "sponsored" picture idea now cheerfully recorded does not at all mean that pictures pertaining to the industrial and commercial activities of the nation will be barred from the screen. A considerable portion of the news and pictorial interest of the public of this industrial commonwealth necessarily pertains to products and related activities. But in a large way these aspects of our economic activity will be put on the basis of winning their way to the screen sheerly on their news and entertainment merit. That is the same standard of judgment which the same material has to meet to get on page one of a well edited newspaper. If his story is good enough a press agent can get past any editor. That is a safe standard for the newsreel editors and producers for the screen.

▲ ▲ ▲

Picking on the Pictures, Again

IN SEQUEL to the appearance in the New York Times of an erroneous version of Two-Gun Crowley's valedictory letter, discussed on this page recently, the country is now enjoying a flood of expressions based on the error by which Crowley was credited with blaming the films for his murderous impulses. All the persistent and chronic writers of letters to the papers, the syndicate writers and fertile penned correspondents are spreading preachments in print concerning the motion picture, based entirely on the fabrication we have already ventilated.

Latest is a letter from Mr. John H. Sumner, secretary of the New York Society for the Suppression of Vice, who takes his pen in hand to make remarks to the World-Telegram (N.Y.). If Mr. Sumner's diligence in reading the papers was broad enough to look for the truth as well as for provocation for his utterances he perhaps would not have betrayed himself into this misfounded expresson.

Picking on the pictures has become a chronic habit among the professional bellyachers of this free land of ours. Thirty-five years ago, when the screen was born, the bicycle was held to be to blame for most of society's troubles. We forecast that television will likely be the next sacrificial goat. We do not know what will be the matter with television, but there will be something as dastardly as the eyes of the professional beholders can see.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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INSIDERS' OUTLOOK

AN executive, an outstanding figure in motion pictures, inevitably enjoys a social evening with former business associates and old acquaintances from whom he has been separated in later years, whenever he is afforded the opportunity while in Chicago, where the former "friends" reside. A customary evening's diversion, when these good fellows get together, is a card game in the picture executive's hotel room. In the past, the stakes have been moderately high. All participants have been prosperous business men, but none, with the exception of the film man, are to be considered wealthy. An evening's winnings amounted to a tidy sum. The picture executive, in the past, has found the cards running his way as often as not.

Recently, the group gathered again in the film man's suite in a leading Chicago hotel. At the end of the evening's session the film executive wrote a check for $27,000, payable to the game's banker. In the morning, a friend of the host's, a participant in the game—returned to the film executive's room and delivered to him a check for $5,200, the friend's share of the night's winnings. It was a debt of conscience, he said. A marked deck had been used.

Nothing will be done about the incident, but the old reunions in Chicago are done forever.

▲ ▲ ▲

It's a Crool Woild!

Reports sifting in about the recent shake-up at one of the major Coast studios when practically the entire writing staff of one company was let out, in addition to dozens of smaller fry, seems to show that the powers that be had small consideration for the employees.

So far as can be learned, no notice was given anyone. Many of those discharged were told when they left the lot Saturday that they need not return Monday morning. One writer was at dinner Saturday night when he was called to the telephone and told that he was through.

Some of the discharged ones went back to the studio Monday to get their personal belongings. They found that their offices had been cleaned out and their personal goods thrown into boxes in a corner.

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Half in Fun, Whole in Earnest

There are mute, inglorious heroes in Hollywood just as there are everywhere else.

The description of the one we give here will be recognized by many of the principals of a large studio, where not the least of his important duties is to heal all the many trouble spots that constantly break forth among the temperamental personnel.

He is tall, slow of speech—with a Southwestern drawl—kindly of eye and smile, keen in his knowledge of human nature. He is called the "Iron Duke" and whether his hand falls harshly or gently they all like him, just the same.

One day a director kicked over the traces. He wanted to cast a certain heavy from outside the lot in the face of the fact that the studio had under contract at high salary a more suitable and famous heavy.

He was obdurate, unreasonable, irascible; so the trouble man retired to consider the case. This director had a habit of forgetting his debts and the minions of the law were generally camping on his trail.

The "Iron Duke" called him up. "Listen," he drawled gently, "the sheriff is here—wants you."

"Oh—" groaned the director. "Can't you do something?"

"Well, I fixed it for you last week, you know. And once before—remember?"

The director pleaded at length.

"Alright," said the gentle "Duke," finally. "Guess I can take care of it—By the way, changed your mind about the heavy?"

"Oh, sure," replied the director, "long ago; I was only kidding."

"I knew you were," said the Iron Duke.

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HOLLYWOOD is such a day-in-and-out land of make-believe that to get a lasting job done in a studio it must be labelled "practical."

An efficiency engineer in one of the studios was horrified one day to find a fire hazard. A large room back of the wardrobe department had been hastily cleared for office space for the script department. The sole exit was through the inflammable materials of the wardrobe. So he made out an order for a fire escape and smeared it over with "Immediate," "Don't Delay," "Hurry This," etc.

The next day he found some carpenters making a fire escape out of boards, followed by painters who added a metal finish. With fire in his eye, he rushed to the construction department.

"We thought you wanted a set," growled the construction head. "Why not? When you want something else, say 'practical'!"

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A Fast One—and How!

Carroll Dunning, owner of the Dunning process, is going to enroll as a pupil at the Berlitz School of Languages. He intends to learn several languages so that picture producers cannot put anything over on him again. And this is why.

"Some months ago," Dunning says, "we made some shots for a picture produced by one of the big companies with a famous star. Later we made similar shots for a German version of the picture, for which we charged $350. The company complained about the cost and I told the executive that the same charge would be made for any other versions. That, as I supposed, ended the matter as the company obviously did not want to pay that amount.

"Recently I sat in a projection room in Berlin and saw this German version. A Swedish picture man, sitting next to me, remarked that he had seen the Swedish version in his own country.

"'You mean this same German version, don't you?' I asked.

"'Not at all,' he answered. 'I mean the Swedish version.'

"I knew no Swedish version had been made by us so I investigated, and do you know what those slickers had done? After the German version had been shot the first time the director ordered a retake and the star was instructed that time to read her lines in Swedish. I didn't know she was not still talking German. So I was out just $350. But after I get through with the Berlitz School they won't be able to do that to me again."

THE INSIDERS

SPONSORED FILM DOES FADEOUT WITH LEADING FILM COMPANIES

Indications Are That with Expiration of Present Contracts Advertising Reel Program Will Be Discontinued— Several Concerns Are Explicit

By TERRY RAMSAYE

The tentative and experimental invasion of the theatre screen by advertising pictures, avowed or "sponsored," has met defeat. The movement, so controversially discussed within the industry for more than a year, with this week entered into a fade-out phase with every evidence of finality.

It was permitted to transpire that Paramount Publix would, with the completion of existing contracts, discontinue the making and presentation of sponsored pictures. Rapidly came from other major producer-distributors, either reassertions of a policy of disapproval of the sponsored picture idea or kindred declarations of policy.

No official statements were made. The masters of the motion picture industry appeared pleasantly and affably anxious to just softly let the matter drop with the soft impact of a feather on a velvet rug. It appears most likely that a few months hence it will be impossible to find anyone willing to admit that they ever had such a notion as putting advertising in any garb on the theatre screen.

The attitude of Metro-Goldwyn-Mayer was made explicit in a recent interview with Nicholas M. Schenck in which he said that while opposed to the sponsored or other advertising picture he regretfully thought that it might be possible that his company would have to consider it in the event that all the other concerns entered this activity. It is now clear that no such eventuation is in sight.

RKO Radio Pictures Corporation, which has for some months been considering production and distribution of sponsored pictures, declined to enter into an official discussion of the present status of the movement, but a high official of that concern pointed out that nothing more than the most tentative experiment with two pictures had been attempted. It was permitted to be the impression that the policy of this outstanding representative of the electrical interests' participation in the industry would not be any more aggressive in the future in this aspect of the enterprise. Which, in simple terms may be taken to mean that if the rest of the industry is done with sponsored and advertising pictures for theatre screen, then Radio is.

Meanwhile it was understood that Amedee J. Van Beuren, who had started to set up an organization for the production of sponsored shorts, presumably for Radio distribution and presentation, had dismantled and disbanded that arm of his organization. From sources close to Mr. Van Beuren it is to be gathered that he entered into this undertaking only with the misgiving that there was a possibility that development of sponsored shorts might prove serious competition for his conspicuously successful "Sportlights," "Fables" and like

(*Continued on page* 46)

Special Theatre Month

Distributors and exhibitors of Perth, Australia, have set in motion a co-operative drive for business, with a "Come-to-Picture Month" providing the impetus. Too far removed from the more important Eastern cities to benefit from nation-wide advertising and exploitation, Perth has devised this plan to promote business.

Hoyts and Union Theatres, with head-offices in Sydney, have okayed the proposition from their end. They will assist with contributions to a common pool. The move embraces co-operative advertising, the enlistment of support of civic authorities, press encouragement and individual stunts by each house, whether city or suburban, along the lines of the "Greater Movie Season" of the Hays organization in 1928.

Warner Deal with Publix Near Set

Warners and Paramount are near agreement relative to interbooking of each other's productions.

"The effect of intersale and purchase of films between them would enhance profits to a large extent by increasing the number of theatres in which the products of each company would be shown," states the *Daily Investment News* (N. Y.), in discussing the deal.

Negotiations on the part of Warners for the booking of Paramount pictures has practically reached the signature phase, it is understood.

Earnings that will probably result from a resumption of interbooking relationship between the companies probably will not show up perceptibly in the income accounts until after September, when contracts now under discussion are likely to go into effect.

Warner Brothers recently booked a few Paramount pictures for some of its theatres, principally at Philadelphia.

Jack Warner Denies Salary Cut and Studio Shutdown

"There is now in progress a general readjustment of studio personnel to meet the present economic condition," stated Jack Warner on Thursday. The Warner production chief in Hollywood denied the reported salary cut and studio darkening.

UFA Establishing Fourteen Theatres in Europe This Year

Ufa is going to establish 14 theatres this year in Germany, some of which will be in Cologne, Erfurt, Freiburg and Goerlitz.

Erpi Querying Its Rights on Sale of Parts

The legal department of Western Electric is understood to have started digging into the technical aspects of Erpi's legal right to prevent users of Electrical Research's sound devices from purchasing parts from other manufacturers.

The reported steady diversion of parts from Erpi to other companies is said to have influenced the decision to determine what steps could be taken in a legal way to halt the use of non-Erpi parts on Western Electric theatre sound units.

Coast Again Hears Of RKO Shakeup

A shake-up is pending at the RKO Hollywood studios, it is understood; this despite assurances of Hiram Brown and David Sarnoff, who told studio executives at a Coast RKO banquet last week that there were no personnel changes contemplated.

Denial by Brown and Sarnoff, however, was concentrated on the reported resignation of William Le Baron as RKO production chief. The current rumors state that LeBaron is set, but changes will take place among associate producers and subordinate executives.

Henry Hobart is already out, with Bertram Millhauser and Myles Connolly believed on the way out. Changes in production policies are said to be anticipated, with "younger men of different type" taking the posts held by those who go.

Louis O. Sarecky is set, having received a new term contract.

Sheehan to Await Meeting

W. R. Sheehan, Fox production chief, is expected to remain in New York for the stockholders' meeting, June 10, and return to Hollywood.

PICTURES NOW PANDERING, NOT CATERING, TO PUBLIC



Roxy in his new office with RKO

ROXY
tells
WILLIAM A. JOHNSTON

SPEAKING for the columns of MOTION PICTURE HERALD, and in the only interview given out on his visit to Hollywood, S. L. Rothafel coined two epigrams and smiled over their satisfying neatness.

"Motion pictures," said he, "are *pandering,* not *catering,* to the public."

And again—"People now go to see pictures at the theatres; they used to go to the theatre to see pictures."

If these terse observations seem cryptic here is the explanation, which also comprises Roxy's criticism of the picture situation as it exists today.

When talking pictures came in several new strata of the public began frequenting the theatres, believing that they would be offered something more satisfying. If we have lost them, and apparently we have lost people somewhere along the attendance line, it is due to the fact that pictures pander too much to the taste of those who want to be shocked, and cater too little to the very large public which wants its brain, not its nerves, aroused. In other words, pictures pander down too much and cater up too little.

The cry of the theatres today is for variety in its picture fare.

"You know and I know," said Roxy, "that in the inspiring days of the silents producers went far afield for their picture ingredients. Wherever a famous head loomed up—in art, literature, opera, the stage—they went after it. They reached for the moon.

"Many efforts resulted in gruelling disappointment. But at least the result was variety. The public looked to the movies for surprising ventures, for their great compass of the world's activities, for their indomitable enterprise, their amazing efforts.

"'Cimarron' was an achievement. But how many such daring and admirable steps are we taking today? What has the public—the broad public—to inspire its interest?

"We pander too much to one kind of taste; and this particular public is shopping now for its particular kind of entertainment.

Roxygrams

"People now go to see pictures at the theatres; they used to go to the theatre to see pictures."

▲ ▲ ▲

"The theatres have ceased to be institutions; places to which the people would go regularly, relying upon them for a rounded and satisfying entertainment."

▲ ▲ ▲

"I foresee, as successful, a program of entertainment of motion pictures only; the feature and its complement of short features selected carefully for well rounded satisfaction, and offered to the public at a moderate price."

▲ ▲ ▲

"We pander too much to one kind of taste; and this particular public is shopping now for its particular kind of entertainment."

▲ ▲ ▲

"Then there will be vaudeville. Big time and bush league. But vaudeville will be separate and distinct from pictures."

"That is why I say people go to see pictures at the theatres.

"The theatres have ceased to be institutions; places to which the people would go regularly, relying upon them for a rounded and satisfying entertainment.

"You don't hear people say any more: 'Let's go to the movies.' They shop for entertainment bargains.

"What of the future?"

"I foresee, as successful, a program of entertainment of motion pictures only; the feature and its complement of short features selected carefully for well rounded satisfaction, *and offered to the public at a moderate price.* Then music. There will be great advances in music.

"In the picture?"

"Yes, and also the theatre music will come back, to a degree.

"Then, there will be vaudeville. Big time and bush league. How the two will work out I don't know. But vaudeville will be separate and distinct from pictures. I can see no future for combination bills."

"Will you have these separate theatres in Radio City?"

"I cannot talk about Radio City," Roxy replied. "I have many plans in view. First, I have to think of construction problems."

Rothafel described his presence in Hollywood by saying that he was here only as an observer. He is studying vaudeville as well as pictures. His trip takes him to San Francisco, Seattle, Vancouver and back to New York. Later he will go to Europe. His observing tour is a follow-up to the Roxy and his Gang trip, during the nine weeks of which he showed to 350,000 people, and secured an idea of audience wants in all sections east of the Rockies.

"There are no more 'sticks' in the land," said he, "and no more hicks. All sectional distances and differences have been completely levelled by the radio, magazines and newspapers. The show business today appeals to a country of unified knowledge and taste requirements."

RED RUSSIA GETS SUCCESS STORY TO TALKING SCREEN OF AMERICA

The Antis Are At It Again

Mrs. E. M. Barsham, chairman of the Motion Picture Committee of the Delaware State Federation of Women's Clubs, has launched a drive on a ban on short subjects, comedies, etc., to be shown on the same program with high class films.

Amkino Presents Five Year Plan for Distribution

Lecture in English is Recorded to Acompany Film—Remarks of The Department of State

Commercially depressed America is to see and hear on the screen a "success story" in a feature length talking picture entitled "The Five Year Plan—Russia's Remaking."

Stalin's message, presented as a recording of the Russia of today, is first to reach the screen in a series of special roadshow presentations intended to open the way for a general distribution. The picture has its premier Friday night at the Central Theatre in New York.

This is an achievement of the activities of the Amkino Corporation, American distributors for Soyuzkino, the exporting syndicate for Russia's picture makers.

The picture is an assembly of Russian industrial and folk pictures, put together at the Long Island City studio of Pathe News and Review, with an accompanying talk in English. The picture was "synchronized by Pathe News at the Pathe studios, using RCA Photophone equipment, in accordance with an agreement between Amkino and Pathe News," according to Leon I. Monosson, director of Amkino.

"The dialogue was written for the film by a leading American economist, author of several recent books on Russia and familiar with the developments of the Five Year Plan," said Mr. Monosson.

The arrangement by which the film bears the impress of Pathe News and RCA Photophone is a part of a deal between Pathe News, Inc., and Amkino by which some 1,400 feet of Russian material, identical or akin to the content of the feature length picture, was made available to the newsreel for a series of eight news subjects now in circulation.

That the recording of this picture by the RCA Photophone system does not imply an endorsation of or responsibility for the product by that subsidiary of the Radio Corporation, and related electrical interests, has been pointed out by an officer in authority in the Photophone organization. The standard contract between RCA Photophone and its licensees, it was pointed out, carries a provision which in substance makes the licensee responsible for what the sound mechanism may record and utter. This, it was observed, is the ordinary basis on which most other services and commodities are sold or leased, including typewriters, motor cars, machine guns, denatured alcohol and Victrolas.

In anticipation that the presentation of the Stalin "Five Year Plan" picture would prove a subject fertile of interest and discussion in the industry and in various arms of the government, sundry organizations and

(*Continued on page* 40)

Warners-W. E. in "Battle"

Warners and Western Electric, stars in the lengthy $100,000,000 tilt over sound in the United States, used an entire field at New Eltham, England, to fight it out—at cricket.

Western Electric lost both cricket matches.

Fox News Reel Unit for Sydney

Arrival in Sydney, Australia, from Paris, of Harry Lawrenson to establish a Fox Movietone newsreel unit, is accompanied by strong rumors that, in the next few months, Fox will set up a large studio on grounds adjacent to Sydney, in furtherance of a plan to make Australian talking features.

The idea is said to be a direct result of recommendations made to New York executives by Stanley S. Crick, Sydney head of Fox, recommendations strengthened by the success of the Fox Australasian Movietone News. This latter venture, in two years, has grown from a reel consisting of two items a week, to a full-length edition, purely domestic in make-up, and ideal for overseas exhibition.

The prospect of Fox entering into feature production here is hailed as good news in Sydney.

Hughes-Franklin Circuit Now Owns More Than 100 Houses

The Hughes-Franklin circuit has passed the 100 mark, recent acquisition of the Mann string in northern California sending the total to approximately 108.

Although physical operation of the Robb & Rowley Texas circuit was taken over by H-F several weeks ago, final papers were not signed until the past week. Entire control goes to the Hughes venture, with Harold Robb and Ed Rowley continuing as Southern division chiefs.

Linet, Former Advertising Man, Now Practicing Law

Hank Linet, formerly associated with the advertising department of several of the motion picture companies, has just passed his bar examination, and has joined the firm of David T. Sutton, 150 Nassau Street, New York.

Tishman Quits RKO

Sam Tishman, vaudeville executive at the Radio-Keith-Orpheum home office in New York, tendered his resignation this week. Tishman handled one of the biggest units in the home office, booking 40 weeks.

Berlin Reduces Admission Tax

The tax committee of the municipal council of Berlin, has approved entertainment tax reductions for motion picture theatres whose maximum admission price is not more than one mark. Existing tax rates are to be dropped from 15 to 12 per cent., from 12½ to 10 per cent and from nine to seven percent, respectively.

However, the council failed to provide alleviation for the summer season as requested by exhibitors.

Interests Agree, Disagree On Illinois Film Legislation

Organizations in Springfield, Illinois capital, fighting for and against industry legislation, find themselves confused, one moment fighting together for one measure, the next at odds on another.

As an example, all interests fought the state censorship bill, then projectionists and exhibitors were opposed on the bill requiring a projectionist for every machine in the state

Warners to Absorb First National Unit in England

Physical merging of Warner-First National branches in England, and possibly in other European keys, is expected at the end of summer.

First National has continued as more or less of a separate unit in the U. S. because of a Clayton act suit filed against Warners by the Federal government, shortly after Warners purchased First National.

Circuits Refuse to Aid Firemen

A committee of five representing major producer-exhibitors has adopted a thumbs-down policy on a request of the Uniformed Firemen's Association to run a benefit trailer nationally.

UFA Opens Cosmopolitan

The Ufa-Cosmopolitan, New York, was opened on Thursday with "Der Grosse Tenor," featuring Emil Jannings, an Erich Pommer production, directed by Hanns Schwarz in Germany.

FOX 1930 REPORT TO SHOW $3.70 NET PER SHARE TO STOCKHOLDERS

Quite a Thing, Ol' Top

News and trade paper reporters in London are, apparently, not as lucky as their brothers in the States, where luncheons and dinners to the press by national picture companies are tendered frequently.

In London, however, this is a rarity, judging from headlines in British papers following a luncheon in connection with Paramount's London "Skippy" premiere.

One newspaper, in blaizng captions, headed its account of the luncheon in this manner:

"FEEDING THE PRESS BOYS.—One of the most original press functions yet staged in connection with the British trade, etc., etc."

British Sunday Law Not Likely Till Fall

The British trade no longer expects passage of the Sunday show bill now in the House of Commons before late next fall. Business in Parliament indicates that the measure will not come before Standing Committee B until June, and it is certain to receive lengthy discussion there. The third reading is therefore likely to be late.

It is also pointed out in London that after third reading the bill will have to go to the House of Lords, and if any changes are made there, these will have to be again debated and passed upon in the Commons.

May Try Acts

Warners may try eight "name" acts and pictures at the Warner Hollywood, Broadway first-run in New York. The house originally opened as a two-a-day, closed, then reopened with a grind policy, was again darkened and attempts made to foster a legit policy. This did not materialize and the house again tried a two-a-day. It is now housing the Broadway showing of "Svengali."

Warners also operate the Winter Garden, Warners and Strand nearby.

Ward to Paramount in England

Warwick Ward will be the first English actor to star for Paramount in the series of multi linguals to be made at Elstree studio, near London. Dmitri Buchowetzki, who left Hollywood at sound's inception, will direct.

Wisconsin MPTO to Meet

Wisconsin MPTO will hold its annual state convention at Milwaukee June 16 and 17 to discuss legislative problems principally.

"Herald" Learns Details Of Auditing Systems

Stockholders to Receive Report on June 1—Action on $4 Dividend Rate is Anticipated

Annual report of Fox Corporation for the fiscal year 1930 is scheduled to reach the stockholders June 1st, ten days before the annual meeting.

Although the contents of the report were a carefully guarded secret, it has been learned by MOTION PICTURE HERALD that the report will show a net operating profit very close to the net operating profit of 1929, which was $9,469,000.

On the basis of this figure, earnings for 1930 will approximate $3.70 per share on the shares outstanding at the close of the year. Leaving out of consideration certain extraordinary expenses, the earnings, it is reported, would have been approximately $4 per share.



Harley L. Clarke

No forecast could be secured regarding the probable action of the Board of Directors on the annual dividend. The board to be elected at the stockholders' meeting on June 10 will meet immediately after the stockholders' meeting. There will be represented on this board several new names, men high in financial circles who are associated with the banks which sponsored the recent Fox refinancing.

The dividend rate on Fox has been $4 per year. Wall Street has long expected a reduction in the rate. The fact that the company's earnings for 1930 are thirty cents short of the current dividend rate would indicate a reduction. The fact that Fox shares sold as low as 11⅝ this year on the New York Stock Exchange would indicate that the speculative community has already discounted a reduction in dividend rate.

Clarke to Explain Auditiing Systems

It is understood that the report will carry a most complete statement to the stockholders over the signature of Harley L. Clarke, in which he will explain in detail to the stockholders the accounting methods under which the Fox Film Corporation is operating and upon which the company's net earnings were determined.

This detailed explanation is the result of a difference of opinion between Touche Niven & Company and Price, Waterhouse & Company, certified public accountants, over formulae of amortization, a disagreement which has delayed the completion of

(*Continued on page* 38)

Films and Wage Scales

Many manufacturers may be able to maintain present wage scales and still sell their products at today's low prices by using motion pictures to analyze manufacturing methods. This was demonstrated at a meeting of the Chicago chapter of the Society of Industrial Engineers.

Films, it was pointed out, can be used to cut down manufacturing costs by affording a means of detecting waste motion in factory operations photographed by a motion picture camera at the rate of 1,000 to 4,000 pictures per minute. The movies of such operations are studied by industrial engineers and wrong methods discovered and corrected.

"Let Antagonists Make Own Films"

"Persons laden with purposes, missions, messages and propaganda had best learn to make their own motion pictures, because the amusement industry is too busy with its business of being amusing to take care of outside jobs," Terry Ramsaye, editor of MOTION PICTURE HERALD, remarked in a talk at the annual meeting of the Rutherford Better Films Committee at the Union Club at Rutherford, N. J., this week.

The Rutherford organization works in affiliation with the National Board of Review of Motion Pictures. Due to its activities in the selection and endorsement of pictures, as opposed to the policy of condemnations for the unacceptable, Rutherford has escaped censorship and its evils.

Mrs. Harry G. Grover, president of the committee, was complimented on the labors of the organization by Mayor Harold Frizzoll and other speakers. Mr. and Mrs. Wilton A. Barrett and other executives of the National Board of Review attended the function.

Small Towns Do Not Approve Of "Bell-Hop" Usher Garb

A new slant on the uniformed usher situation is brought up by E. C. Rhoden, division manager of Midwest Theatres, with that official advocating the "personalizing" of the theatre staff. Rhoden declares he has found that in small towns, and suburban patronage houses, the uniforming of ushers has tended to establish a barrier between the public and the theatre.

Klangfilm Wins Patent Case

Klangfilm, German company, has won a patent infringement suit against Melorob-Maschinen and a Berlin theatre. Klangfilm also won a financial consideration for damages in the same case.

QUIGLEY TO ESTABLISH DAILY IN WORLD FILM PRODUCTION CAPITAL

More on That Gang Cycle

The New York "Daily Mirror" wonders "what the new theme, if any, will be in the movies, the magazines, the newspapers and the stage. . . . And when the cycle will switch? . . . Something about to be done about the endless gangster series. . . . The Broadway audiences are commencing to titter at 'em, which is as it should be. . . . The whole mess is strictly one re-write after the other. . . . The surest way to be artificial, as the sages had it, is to try to be natural according to some other feller's recipe."

Dual Bills Are Not an "Evil," Says Freuler

Despite the hectic battle now being waged in various industry quarters against the so-called double bill "evil," John R. Freuler, president of Big 4 and a circuit operator in the Midwest, states that "double-billing is an old practice which exhibitors are finding profitable, and its gain, far from 'overfeeding' the public, is satisfying the demand for diversity which a single talking feature has failed to deliver.

"The situation at the beginning of the talkie era was such that even one feature, per theatre, was unprocurable," he says. "Now, however, the supply is reaching a normal level, with the output meeting the double-bill demand.

"Even first-runs find, by the simple method of a check-up on box-office receipts over the past several years, that double-bills have the effect of filling empty seats. And when a policy fills seats—there is no argument. First-run theatres, with general conditions touching bottom, have, in many instances, found it necessary to substitute an extra feature for an expensive stage show. That grosses should hold up and even better themselves under such circumstances proves that double-bills are the solution of the theatres at the moment. Though shorts help to balance a program, the advertising value of two features must be conceded to be greater.

RKO Salaries Will Remain "Stet"

RKO theatre and picture units will not cut salaries, this decision having been arrived at following a series of organization meetings which took place when Paramount Publix chiefs conferred to discuss the same subject.

William A. Johnston to Edit Publication

Leo Meehan Chosen General Manager of New Addition to Group Of International Papers

On June 8, Martin Quigley, publisher and editor-in-chief of Quigley Publications, will launch THE HOLLYWOOD HERALD to "promote, defend and preserve the best interests of motion picture production and all persons identified with motion picture production, seeking to serve alike, from the office boy to the star and the production chief."

THE HOLLYWOOD HERALD, which supplements the Quigley group of international motion picture papers, will be published daily at Pacific States Life building, Hollywood, Cal.

William Johnston Editor

William A. Johnston, former editor of *Motion Picture News*, and conversant with all problems confronting the industry, will be editor of the new journal. Leo Meehan, journalist and film director, will be general manager of the publication.

In announcing the new project, Mr. Quigley said:

"This journal enters the field with the substantial background of 16 years of the successful operation of the Quigley Publishing Company, which in its array of periodicals of the screen combines and preserves and vivifies all the heritage of motion picture business publication from the day when the first issue of the first number of the first journal, *The Film Index* of 1906, went to press.

"An experienced and expert staff made up of personnel of high status in the field of publication and of wide experience in the world of the motion picture and Hollywood has been assembled to attune the new daily journal to its task and its community.

"The repertorial staff will be made up of aggressive young men and women alert to the interest and news interests of this industry and of Hollywood.

Linked With Quigley Group

"Meanwhile, the whole of the facilities of the entire group of Quigley Publications will be at the service by air and wire toward the making of THE HOLLYWOOD HERALD, assisting it in presenting in swift summary the day's developments and important news events wherever they may occur in the world map of the motion picture.

"THE HOLLYWOOD HERALD is thus linked with MOTION PICTURE HERALD, the national weekly of the industry with its tremendous, complete and unparalleled coverage of exhibitors, the exhibition field, and the departments of distribution and administration which center about the crossroads of the world in Times Square, and with its bureaus of representation in Hollywood, Chicago, London, Paris, Berlin and Sydney. And linked, too, with *Motion Picture Daily*,

(*Continued on page* 44)

Figuring Ahead

One of the sponsors of an Illinois state censorship bill presented at Springfield is said to have other interests in its passage than the safeguarding of public morality. The story is that he is a silent partner in an independent Chicago film business, and is laboring under the impression that if exhibition permits were issued by the Illinois department of education they would be harder for the major producers to obtain. The result, he is said to believe, would be that his independent product would have a greater chance for major theatre bookings that are now denied him.

More Exchanges For P. D. C. Unit In Europe Keys

By W. H. MOORING, London

T. S. Delehanty, RKO Pathe chief, in London to look over the P. D. C. organization in Europe, is preparing to visit the Continent where he will open exchanges. He says he is not, however, sufficiently impressed by the prospects in the European market to open his own company's offices there. Distribution arrangements are to be developed as far as possible through agencies.

Delehanty declares that the P. D. C. unit in England will continue to operate entirely separately from the Radio organization, and although the two are under the same parental control, they will remain distinct entities. Meantime Radio and P. D. C. are both using the new RKO theatre on Leicester Square jointly as a show house. Following "Cimarron," "Beau Ideal," "Born to Love" and "Lonely Wives," supplemented by Reginald Smith's British productions, "Never Trouble Trouble" and "Other People's Sins," elaborate stage shows are contemplated under direction of Basil Dean.

Keeping Wardour St. Out of the Red

No secret in the news that several executives in London's Wardour Street are getting "stiff" letters from New York. And this fact is feeding the gossips who like to look forward to trouble. Following Arthur Clavering's sudden departure from the managing directorship of Warners British, and his succession by H. Bandy, former general sales manager, stories are going the rounds that other well known executives are marked for similar experience.

D. E. Griffiths, general manager of First National-Pathe, London, has been appointed to the Warner board and will be Bandy's right-hand man.

HAMMONS TO GO ON WITH ALLIED FRANCHISE

Educational Assumes the Contract Frowned on by Jensen in Recent Negotiations

Speculation over the future of the Tiffany franchise with Allied States Association, is understood to have been cleared away at least insofar as Educational is concerned, with decision of E. W. Hammons and other Educational-Tiffany chiefs, to live up to the agreement, which was closed last year by Oscar Hanson, for Tiffany, with Abram F. Myers and Al Steffes, of Allied. Speculation over the future of the franchise has been rife since Hammons, Educational chief, concluded a deal two months ago with L. A. Young to take over Tiffany under a plan of unified operation.



E. W. Hammons

The Tiffany franchise with Allied theatre members is understood to have been the cause of considerable bickering on the part of Emil Jensen, of Inspiration Pictures, and others when they were negotiating with L. A. Young two months ago for acquisition of Tiffany. None of these deals reached more than the half-way negotiation stage, and the franchise is said to have been one reason why they were not consummated. Jensen, and others, are said to have refused flatly to take over the Allied tie-up with other Tiffany assets and liabilities.



Abram F. Myers

The franchise deal, basically, gives to Allied theatre affiliates 26 feature pictures each season, for which a rental is charged on the basis of a pre-determined exhibition value. The value is arrived at by Allied and Tiffany officials and is not permitted to reach a higher average than $750,000 for the year. The exhibitor is assessed a certain number of points according to the size of his theatre, being charged $3 per point.



Al Steffes

Since Hammons acquired operating control of Tiffany, he has not attempted to confer with Allied chiefs pertaining to the future of the contract, and as a result insiders have been given cause for speculation, no little of which is understood to have crept into Allied ranks.

Those on the inside of Allied are aware of a friendly attitude on the organization's part toward Educational, principally because the company is one of the few remaining independents having no theatre or circuit affiliations. On numerous occasions, Allied has fought major distributors on sales contracts which would force exhibitors to book shorts of major companies when they booked features. This fight, waged vigrously by Allied over a long period, automatically defended Educational's short subject sales by preventing major companies from "bottling up" the short subject market with their own product.

Although no official mention has been made of the new season's Tiffany line-up, 26 features are understood to have been decided upon, including four from Cruze, eight each from Maynard and Steele, Western stars, and six others. These will be announced at the combined Educational-Tiffany-World Wide sales convention which takes place sometime in July. A date has not as yet been set, nor has there been definite decision to hold a national or regional confab. The latter at present finds favor in Educational's home office, principally because of its lower expense.

If Hammons does not deliver 26 Tiffany features next year, in line with the Allied franchise requirements, the situation may acquire another complexion. Whether or not Allied will take this as an excuse to "balk" is held to be unlikely. But Allied leaders will, it is said, explain the legal and contractual interpretation to its members and instruct them to use their own judgment.

E. W. Hammons has announced that 58 features will be released by Educational-Sono Art-World Wide-Tiffany, in 1931-32.

There will be 18 Trem Carr Westerns, comprising eight with Maynard and 8 featuring Bob Steele. Tiffany will offer 20, and Sono Art-World Wide 10 so far, with probably another 10 to follow.

Sydney Wage Scale Reduced 10 Per Cent

Wages of amusement employees and musicians in Sydney, Australia, covered by federal awards, have been reduced 10 per cent by the federal arbitration court, bringing projectionists' pay down to $30 for a 38-hour working week.

While the cut was expected, employees have already started a campaign to bring about a reversion to former schedule. Failing that they will agitate for a lower admission scale, believing that such a reduction will attract greater patronage, and that more jobs will be created as a direct consequence. Statistics presented to the court showed that 80 per cent of amusement employees in Sydney are working for from $2 to $8 a week.

34 Distributors in Germany

With majority having Berlin headquarters, the list of German distributors now totals 34. This includes domestic renters and American and other foreign companies.

"C. B." the Still Collector

When Cecil B. de Mille moves his office from the M-G-M studios on June 1st, in preparation for a trip abroad, there will pass to other quarters perhaps the most complete collection of production still pictures in existence.

De Mille has kept the full set of stills from every one of his 57 features. No other single director, it is said, has kept such a complete record of his work.

Public Service Experiment is 'News' Reel Plan

Viewing the coming of the *Chicago Daily News* into the field of national newsreel production as a move of especial interest beyond the usual newspaper participation in motion picture enterprises, MOTION PICTURE HERALD sought an expression from the *News* concerning its participation with Universal in the new newsreel enterprise announced last week. THE HERALD has received the following statement from James N. Shyrock, secretary and business manager of the *Chicago Daily News.*

"I admit that it might seem somewhat of a venture, if not an adventure, for a newspaper to undertake to enter the newsreel production field. The *Chicago Daily News* has affiliated with Universal Pictures in such an enterprise, however, with a great deal of confidence.

"The *Chicago Daily News* has for five years maintained its own newsreel department for the collection and distribution of newsreels in the Chicago territory, so it is not unacquainted with the problems involved. Through the Associated Press, United Press and its own world-wide news gathering organization, it is constantly in touch with the important and picturesque events in the news. These facilities will be at the command of the newsreel enterprise.

"And the *Daily News* has had two years of very satisfactory relation with Universal Pictures in the distribution of a joint newsreel in the Chicago territory.

"We do not expect a direct appraisable institutional return from this enterprise. We consider our newsreel activities in the same class as radio, television, personal service and allied activities in which the *Chicago Daily News* has been a pioneer . . . experiments in public service which a newspaper must undertake because it is best equipped to do so.

"We are devoting to this undertaking the facilities of our men and offices here and abroad in the belief that the association, if successful, will be of benefit both to the newsreel and newspaper."

It is announced by Universal that Sam Jacobson, who has been identified with all Universal's newsreel enterprises for some years, will continue as editor of the new project.

THE CAMERA REPORTS





[ACME PHOTO]

BOTH JUNIORS. *(Left) James A. Rolph, Jr., governor of California, and Carl Laemmle, Jr., Universal production chief, at the studio on the occasion of Rolph's appearance in Universal's novelty, "Strange As It Seems."*

ROYAL VISITORS. *Prince Takamatsu of Japan and his bride watching picture-making at M-G-M. Shown are Commander Ellis Zacharias, U. S. N.; Louis B. Mayer, Princess Takamatsu, Mrs. Mayer, Takamatsu, Mrs. Toshito Satow.*



ANONYMOUS. *Except that they are some of the "co-eds" selected by Paramount for roles in "Confessions of a Co-Ed," a drama of college life, featuring Phillips Holmes, Sylvia Sidney and Norman Foster.*



VACATION'S END. *(Right) Bebe Daniels arriving in Los Angeles to resume work following a vacation, most of which was spent in New York. Her next production is First National's "Honor of the Family."*



BRITISH EXHIBITORS. *Part of a group of showmen, all members of the general council of the Cinematograph Exhibitors' Association of Great Britain and Ireland, on the occasion of their visit to the British branch of Western Electric. They are shown outside the Western Electric Company, Ltd., warehouse at Cricklewood.*



AT HOME. *(Right) Another visit to the home of a film celebrity, this time a sunny corner where an inviting chair waits until the photographer has done with Stuart Erwin, Paramount player.*



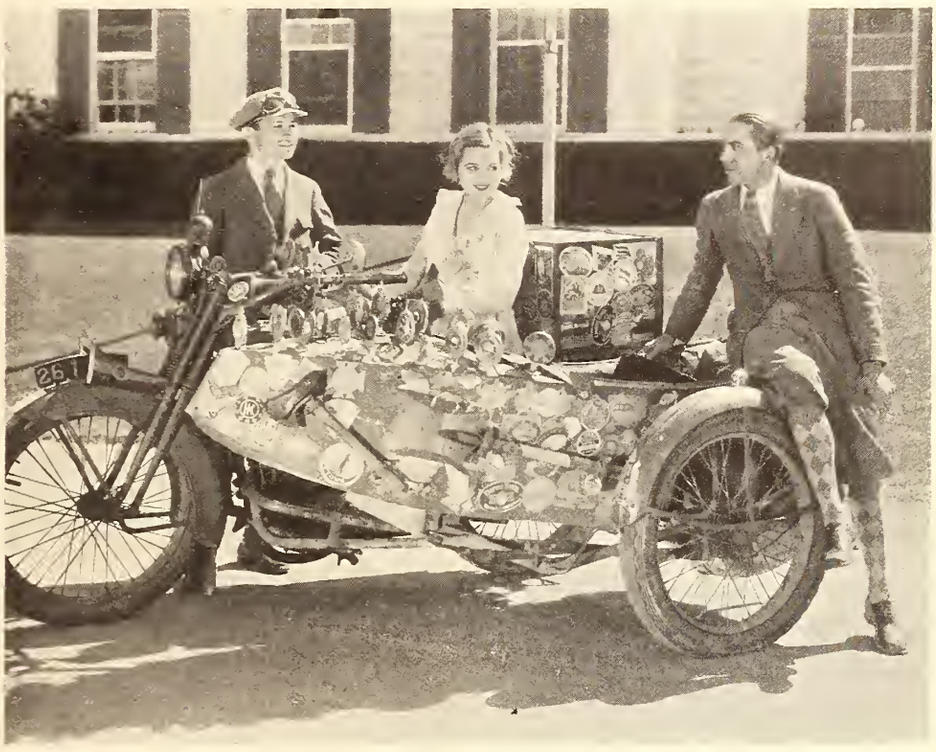
VICTOR. *Lloyd Bacon, Warner Brothers' director, and Captain Neville, noted explorer, aboard the good ship Lightnin', Bacon's cruiser which won the recent race from San Pedro (Los Angeles harbor) to San Francisco.*



DEFYING THE HIGH C'S. *A determined effort on the part of a doughty sailor lad for the doubtful entertainment of his colleagues aboard the ship which affords the locale for much of the action in Monogram Picture's "Ships of Hate." This burst into song occurred during a respite between scenes being shot under the direction of J. P. McCarthy.*



SHOWGIRL. *(Left) Symbolizing the make-believe world that is the theatre, Marian Marsh awaits her cue above "The Mad Genius" set at Warner Brothers. She plays Nana, opposite John Barrymore.*



GOING PLACES. *Gyula Bartha and Zoltan Sulkowska, who left Budapest two years ago to see the world from a motorcycle, as they paused in their travels at the RKO-Pathe studio, where Marion Shockley, comedienne, thus added charm to their stay. They have covered* 51,000 *miles over* 42 *countries on five continents.*



IF HE MISSED! *But he didn't, giving this unusual action "still" quite a different tone than it would otherwise have had, for it's a real ship and a real gangplank shown here, with real space and ocean below. The air-minded young man is Richard Talmadge, who is putting over a thrill for Richard Talmadge Productions' "Dancing Dynamite."*



IN CONFERENCE. *Douglas Fairbanks, Jr., and his boss, Jack L. Warner, vice-president of Warner Brothers in charge of production, in the latter's elegant studio office talking over Young Doug's forthcoming Warner product.*

Stock Exchange

1931 High	1931 Low	Stock & Div.	Sales (in 100s)	High	Low	Wed. Close	Net Change
		Amer. Seating					
15	5	Cons. Film	21	5⅝	5⅛	5⅛	— ½
187⅛	13¼	Cons. Film pf. (2).....	14	14	13⅞	14	— ¼
185¾	126½	Eastman Kodak (8a)	494	142⅞	126½	128¾	—12¾
38⅜	11⅝	Fox Film A (4).....	846	15½	12¾	14¼	— 1⅛
15½	3⅜	Gen. Thea. Eq.	118	4¼	3⅝	3¾	— ¼
63½	37	Loew's, Inc. (3b).....	369	41¼	37	37¾	— 2½
98	83	Loew's pf. (6.50)	2	85⅜	85¼	85¼	+ ¼
27	24¾	M-G-M pf.	15	26½	24¾	24¾	— 2
50¼	21⅛	Para-Pub. (2.50)	726	26⅜	21⅛	22⅜	— 4
2⅞	1	Pathe	40	1¼	1	1	— ¼
6½	3	Pathe A	17	3¾	3½	3½	— ¼
24½	12¼	Radio-Keith-Or. A.....	547	15½	12¼	12½	— 2⅜
42	24	Univ. Pic. 1st pf. X (8).....					
20⅜	4¾	Warner Bros.	731	5¾	5	5⅜	+ ⅛
40½	10¾	Warner Bros. pf. (3.85).....	17	15	10¾	14⅞	— ⅛

(X) 10 share lots.
(a) including extras.
(b) plus extras.

Curb Exchange

		Columbia Pic. (1½a)					
22	10	Columbia Pic. vtc. (1½a)...	7	11	10	10	— ½
6⅛	2⅛	Fox Theaters A.....	30	3	2½	2½	— ¼
31¼	5⅝	Gen. Thea. Eq. cv. pf. (3)..	20	7	6	6	— 1
24	20	Nat. Screen Serv. (2)	1	20¼	20¼	20¼	
3½	1	Sentry Safe Con.	7	1⅛	1	1	
15¼	6¼	Technicolor	22	7⅜	6¼	6⅝	
13¼	6¼	Trans-Lux DPS	43	7½	6¼	6⅝	

(A) plus 5 p.c. in stock.

Bonds on Stock Exchange

High 1931	Low Range	Bond & Maturity	(in 1000s) Sales	High	Low	Close Thurs.	Change Net
76	29	Gen. Thea. Eq. Cv. 6s '40..	154	38½	29	30	— 7⅝
99¾	94	Loew's 6s '41.....	54	96	95½	95¾	+ ¼
105	100½	Para.-Bwy. 5½s '51.....	16	102	100½	100½	— ¾
97	96¼	Para.F.-L. 6s '47.....	16	86	82	82	— 2
89¾	72	Para.-Pub. 5½s '50.....	58	75½	72	72	— 4
89	51	Pathe 7s '37 ww.....	48	83	81⅛	82⅞	+ ⅜
74½	25	Warner Bros. cv. 6s '39....	159	34⅛	30½	33¼	+ 1¼

Bonds on Curb Exchange

70	55	Amer. Seat 6s '36.....	15	63¼	63¼	63¼	

Produce Exchange Stocks

Color Pic.	3	2	2	2	
Photocolor	10	31c	31c	31c	
Roxy					

Over the Counter Stocks

	Bid	Asked
Roxy	¾	1¼
Roxy A (3.50)	9¾	10¾
Roxy units	10	11½

EXCHANGE QUIZ LOWERS FILM ISSUES

Liquidation and a Lack of Demand Also Contribute to Steady and Heavy Selling

By THE ANALYIST

With the New York Stock Exchange sending questionnaires to members in a checkup on short-selling operations, picture stocks were subjected, with the rest of the market, to another selling wave that carried Paramount, RKO, Eastman, Loew's and others to record lows during the week.

Startling revelations concerning bear raids against amusement stocks were reported to be impending as a result of the probe and there were whispers of "sharp practices," "dissemination of false rumors," etc., but in view of the market's continued reaction following announcement of the stock exchange action, indications were that some of the persistent reaction experienced not only in film issues, but in all sections of the list, including seasoned "blue chips," could be attributed to liquidation and lack of important demand.

At any rate, the stock exchange action did not immediately "spike the guns" of the bear crowd, which turned its heavy artillery on Eastman Kodak and Paramount, forcing both down to new lows. Kodak sold down to 126½, where it was off more than 13 points on the week and more than 59 points below its high for the year. As the company issues only annual earnings reports and showed a lower net for 1930 than for 1929 it was evident that the company's earnings for 1931 were being subject to considerable downward revision in the minds of the speculative fraternity.

Paramount sold down to levels where it was reported to be nearing the point at which a reported group is desirous of snapping up large blocks of the shares. Its low this week represented a decline of more than 29 points from the year's high and was a loss of more than 5 points for the week. The inter-booking agreement with Warners came into the news again this week, being reported all ready for signature, a step that would enhance earnings prospects of both organizations to a high degree.

Retirement of Goldman, Sachs & Co. and Hayden, Stone & Co. from the affairs of Warner Brothers apparently was a constructive step if action of the company's stock can be used as a criterion, Warner shares showing up as one of the steady features of the week. The stock held closely around 5 throughout the period.

The earnings report for the company's second quarter (which appears in detail elsewhere in this issue) had already been more or less discounted by the stock's recent deflation and some encouragement was derived from the fact that picture and theatre operations showed a net profit, although the company was placed "in the red" by its radio subsidiaries. Reports that Warners were in need of immediate additional cash were discounted in financial circles, where it was reported the company has sufficient funds to pay off, if necessary, bank loans of $2,500,000.

Warner convertible 6 per cent debentures reflected steadiness in the common stock by a steady upswing from their recent low.

Fox was subject to a large turnover during the week, but moved within a comparatively narrow range and held above the low touched in the previous week. Some selling of the stock in anticipation of the earnings report was in evidence.

Loew's displayed less resistance to reactionary tendencies than recently and sold off to a new low for the year, while comparatively narrow price movements took place in others of the picture group.

Hollywood Offices Of "Herald" Move

Quigley Publications, publishing Motion Picture Herald, Motion Picture Daily, Hollywood Herald, Better Theatres and The Motion Picture Almanac, has moved its West Coast headquarters to the Pacific States Life building, Vine and Yucca Streets, Hollywood, Cal.

Paramount Cancels $750,000 Additional 20-Year Gold Bonds

Paramount Publix Corporation on Wednesday delivered to Chase National Bank, New York, as trustee, $750,000 par value of its 20 year 5½ per cent sinking fund gold bonds dated August 1, 1930 for cancellation in compliance with the indenture under which these bonds were issued and which provides for retirement of $750,000 par value of these bonds on August 1st of each year under a sinking fund provision.

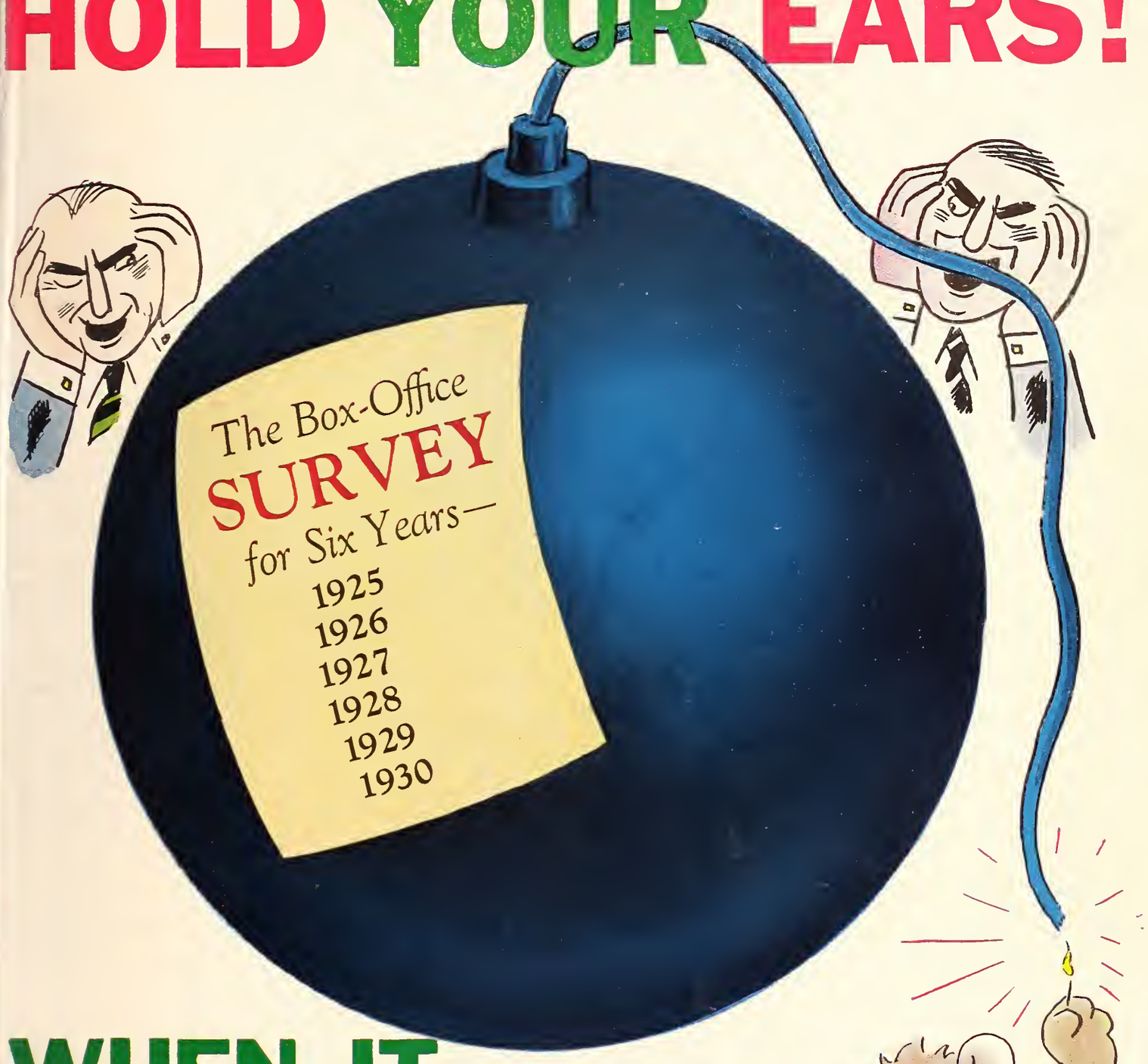
The bonds were purchased in the open-market and are being cancelled now instead of on August 1, 1931, leaving outstanding $14,250,000 par value of this issue which was originally $15,000,000.

44 U. S. Sound Devices in 242 Czech Wired Houses

Czechoslovakia has 242 wired theatres, according to the U. S. Department of Commerce, 44 of which have American-made equipment. Other equipment is divided among the following manufacturers:

Klangfilm, 88; Kinophon, 28; Nitzsche. 16; Powerphone, 15; and Belcanto, 13.

HOLD YOUR EARS!



WHEN IT EXPLODES—

it will influence the buying of product for next season more than any other single factor—Get ready for fireworks.



WHILE THE REST OF THE INDUSTRY SHINED UP THE ADJECTIVES FOR A NEW SEASON–





Metro-Goldwyn-Mayer got busy digging up **FACTS!**



WE KICKED OUT THE DICTIONARY–

When you've got **FACTS** you don't need the hooey of words, words, words, all tricked up in Announcement Book colors!

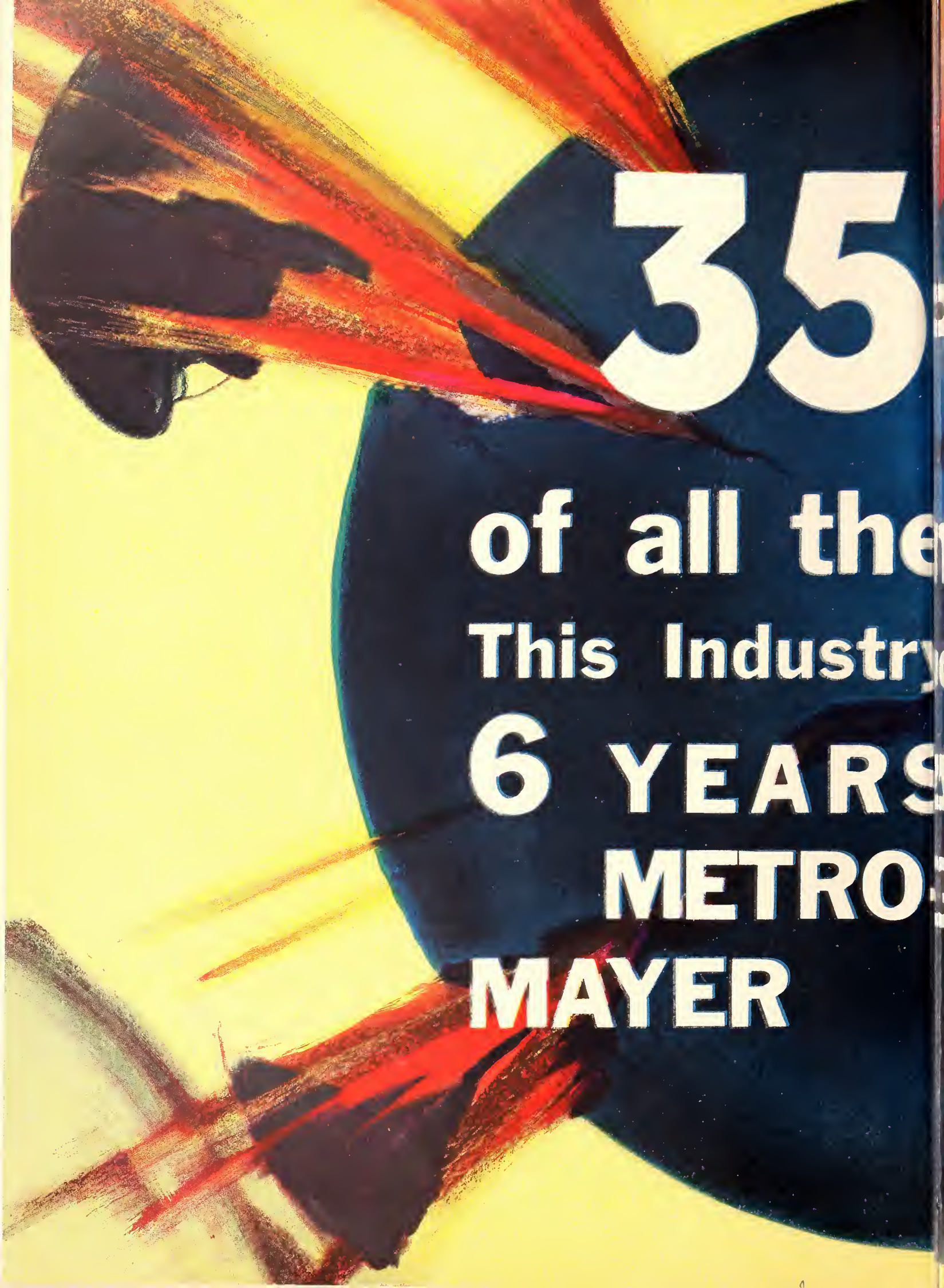


M-G-M is the **ONE** and **ONLY COMPANY** that says to you: *"Let the Box-Office Figures Talk for us!"*

SO WE DUSTED OFF THE RECORDS OF SIX YEARS—

and we'll tell you the results in a bomb-shell

THE BIG NOISE (Next page)


35
of all the
This Industry
6 YEARS
METRO
MAYER


PERCENT
hits in
or the Past
ARE
GOLDWYN-
And
That's
Conservative—
LOOK!

WHEN YOU THINK OF 1931-32, *remember this:*



AN IMPARTIAL SURVEY COVERING THE RECEIPTS

in **1,000 THEATRES**

shows that

Business on M-G-M pictures averaged so much better than all pictures of other companies that there is no comparison!



The Circle represents 241 outstanding pictures of the past 6 years. M-G-M had 85 of this total, or 35%.

AND WHEN IT COMES *SOLELY* TO OUTSTANDING HITS—

we've had 35% of them for six years—Look!

M-G-M in 1925

GREAT DIVIDE
HIS SECRETARY
LADY OF THE NIGHT
MERRY WIDOW
MIDSHIPMAN
SALLY, IRENE AND MARY
NEVER THE TWAIN SHALL MEET
THE UNHOLY THREE

M-G-M	8
next	6
next	5
next	4
next	2
Total - -	25

M-G-M had 8 or 32%

M-G-M in 1926

THE TORRENT
BEVERLY OF GRAUSTARK
BROWN OF HARVARD
MIKE
ROAD TO MANDALAY
WANING SEX
TEMPTRESS
UPSTAGE
TIN HATS
FLESH AND THE DEVIL

M-G-M	10
next	8
next	4
next	2
Total - -	24

M-G-M had 10 or 42%

M-G-M in 1927

SCARLET LETTER
TELL IT TO THE MARINES
SLIDE, KELLY, SLIDE
MR. WU
LOVERS
ROOKIES
THE UNKNOWN
TWELVE MILES OUT
MOCKERY
BIG PARADE
ROAD TO ROMANCE
BEN HUR
SPRING FEVER
MAN, WOMAN AND SIN
LONDON AFTER MIDNIGHT

M-G-M	15
Next	12
Next	5
Next	3
Next	2
Total - -	37

M-G-M had 15 or 40%

(It's a pleasure to recall them—go on!)



and more than ever now!

THE YEAR OF 1930 clinches 6 years of M-G-M superiority!

In those six years M-G-M exhibitors have enjoyed unparalleled business security! Those who started with M-G-M product from the beginning have never known an off-year. Every year more and more theatres realize that M-G-M's method of production, STARS, AGGRESSIVENESS, SHOWMANSHIP is the only guarantee of making real money in this business!

M-G-M
IN 1930-31

ANNA CHRISTIE
MONTANA MOON
DIVORCEE
ROGUE SONG
CAUGHT SHORT
BIG HOUSE
THE UNHOLY THREE
OUR BLUSHING BRIDES
ROMANCE
LET US BE GAY
CALL OF THE FLESH
GOOD NEWS
MIN AND BILL
PAID
REDUCING
INSPIRATION
IT'S A WISE CHILD
DANCE FOOLS DANCE
STRANGERS MAY KISS
TRADER HORN

M-G-M	20
next	13
"	6
"	5
"	4
"	4
"	3
"	3
"	2
"	1
"	1
Total	62

M-G-M had 20
or 32%



"Just a minute, please!"

THIS SEASON'S NOT OVER YET!

Here comes Leo with MORE HITS, released since the above was compiled–

THE SECRET SIX (*Wallace Beery*)
Breaking records everywhere! Sensational!

SHIPMATES (*Robert Montgomery*)
Launching a new star gloriously!

(GO ON—*please*)

THE CROWNING GLORY

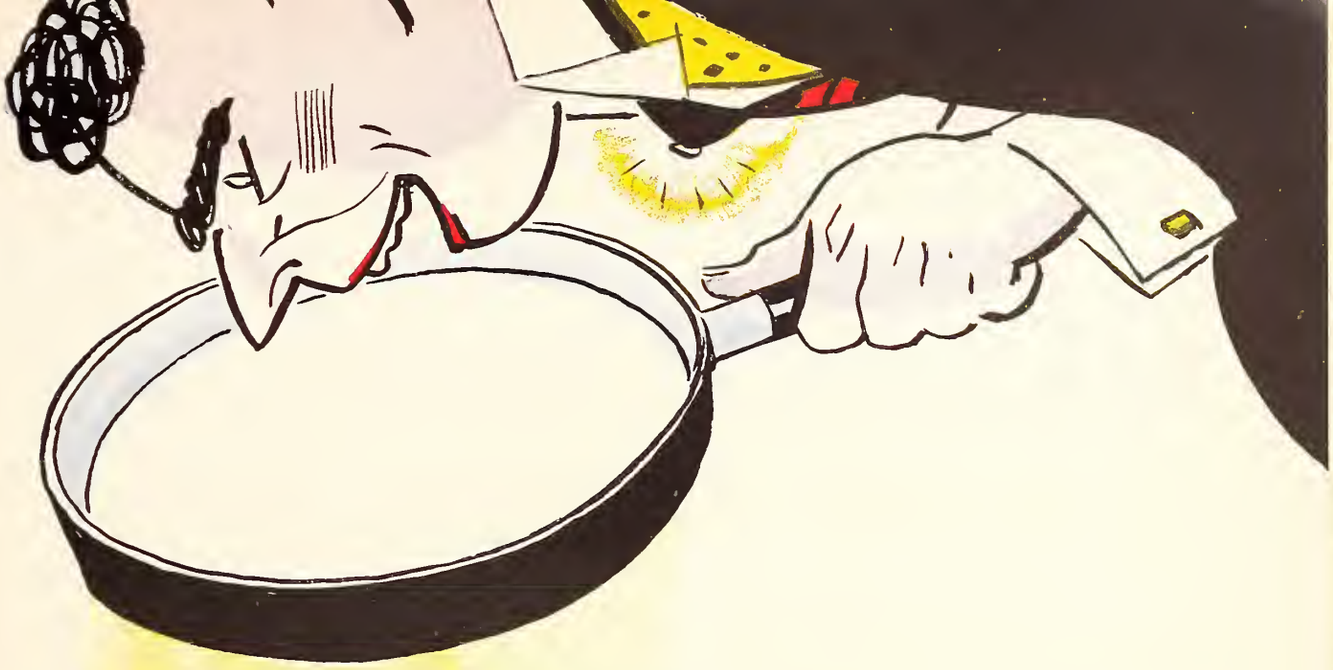
That's a phrase that means what it says

of Metro-Goldwyn-Mayer in 1931-32



48 BIG PICTURES!

Following is the Revised list of M-G-M pictures in 1931-32. (May 7th)



LET'S ANALYZE WHAT YOU GET IN 1931-32

from the outfit that has been the leader for the past six years

30 STAR Productions

Other companies are just waking up to the fact that America wants idols on the Screen. Meanwhile, we have built up — and continue to build up — the greatest group of money names that we have ever had — And we've always been the STAR outfit!

Our Starring line-up follows

MARION DAVIES (2)

Big vehicles! Dramatic stories! That's the keynote for Marion Davies next season. Backed by the powerful nationwide advertising and publicity of Hearst newspapers.

NORMA SHEARER (2)

Never in film history a star with such a hit record. "Divorcee", "Let Us Be Gay", "Strangers May Kiss", "A Free Soul" and others. The public flocks to glorious Norma Shearer.

JOHN GILBERT (3)

John Gilbert's steady march back to top ranking will be carried on in the new season by vehicles like "Cheri-Bibi" the Gaston Leroux thriller, and "Candlelight" the stage hit.

GRETA GARBO (2)

The screen's unique personality ever increases her grip on the box-offices of the world. M-G-M has available for Greta Garbo's new season's offerings stories of magnitude and power!

JOAN CRAWFORD (2)

Beautiful Joan Crawford has just signed a long term contract with M-G-M. And we've got stories for this S. R. O. star even better than "Paid" and "Dance Fools Dance".

WILLIAM HAINES (3)

A trio of high-powered dramatic comedies for next season gives handsome and popular Bill Haines a change of pace that will amaze and thrill his public.

WALLACE BEERY (2)

M-G-M developed Wallace Beery into one of today's outstanding money stars! "The Secret Six" fulfills the promise of "The Big House". Watch him in the new season!

BUSTER KEATON (2)

By consistent delivery of great comedies "Free and Easy", "Doughboys", "Parlor, Bedroom and Bath" Buster Keaton is all set to do bigger things than ever in '31-'32.

ROBT. MONTGOMERY (3)

His first starring picture "Shipmates" is doing real business! Two of Bob Montgomery's offerings next season are the stage hit "The Truth Game" and "Huddle" the magazine football story.

RAMON NOVARRO (2)

Ramon Novarro's charm keeps for him a ready audience. He's unique among male stars! Next year's vehicles for him are powerful stories to be produced on a big scale.

LAWRENCE TIBBETT (1)

Bringing new patrons to your theatre and keeping them coming is the feat of Lawrence Tibbett. America finds this new personality refreshing and wholesome.

LUNT-FONTANNE (1)

At last Alfred Lunt and Lynn Fontanne the famous Theatre Guild stars agree to appear in talkies! Naturally they select M-G-M as the one company to which they entrust their debut!

LAUREL-HARDY (1)

In response to a countrywide demand Laurel-Hardy appear in their first feature-length comedy "Pardon Us." Hal Roach and M-G-M have made a real box-office coup! Watch!

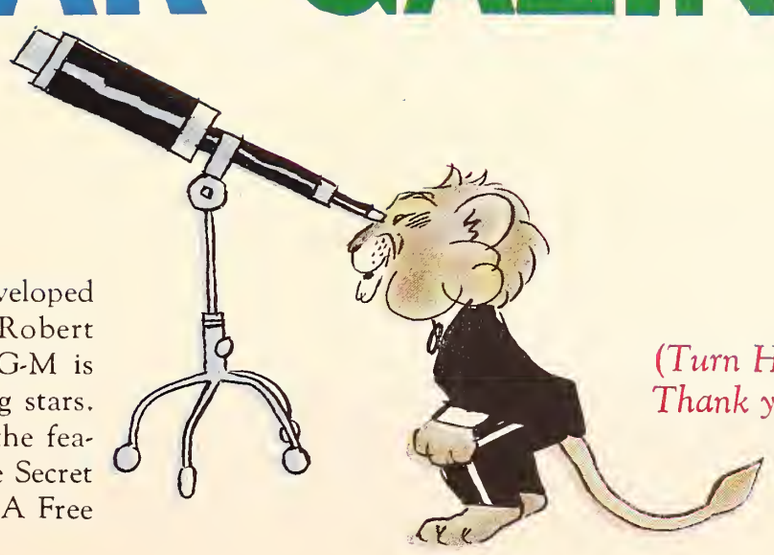
COSMOPOLITAN (4)

Cosmopolitan nationally-advertised pictures spell success! "Big House","White Shadows","Broadway Melody" are typical. Next season, among others comes "Skyscraper Souls" from the thrill novel and serial.

Special information will be forthcoming about **MARIE DRESSLER Productions**

STAR GAZING

LEO!



Just as in the past season we developed Wallace Beery, Marie Dressler, Robert Montgomery — REMEMBER, M-G-M is committed to the policy of building stars. Watch Clark Gable, for instance, the featured player who stood out in "The Secret Six", "Dance Fools Dance" and "A Free Soul".

(Turn Here— Thank you!)

13 EXCEPTIONAL PICTURES

Big Story and Play Properties — Produced on a Big Scale — with *Exceptional* CASTS!

FLYING HIGH (*with the celebrated star* BERT LAHR)

The sensational stage hit, a year on Broadway! Everybody wanted it! M-G-M got it! And with it, the remarkable comedian Bert Lahr.

THE CHRISTIAN

Hall Caine's immortal novel in talkies! It is to be the picture for which thrill-seekers will pack theatres next season

BOARDING SCHOOL

A new locale for M-G-M's astute showmanship. Ritzy modern youth learns about life and love under dramatic circumstance in a de luxe boarding school atmosphere.

THE AWAKENING

John Van Druten, author of "Young Woodley," "Unfaithful" and other hits has clicked again with a theme that's right out of thrilling life!

NIGHT COURT

While the Metropolis sleeps the Night Court plays with destinies of men and women! A gold mine of drama by Mark Hellinger, a newspaperman who knows—and Charles Beahan, playwright.

RED HEADED WOMAN

Saturday Evening Post serial by Katharine Brush, soon to be published as a novel. The story is even more exciting than the title!

BRIDGE VS. BRIDGE

The drama of divorce told daringly in the Liberty Magazine story is coming to the screen. And it's powerful!

AFTER ALL

The current London stage hit by John Van Druten will soon be presented on Broadway. A drama of modern Youth that's revealing!

ARSENE LUPIN

Tod Browning, thrill-creator, will direct this masterpiece of crook stories. A perfect choice for a sure-fire subject!

THREE WISE FOOLS

At last it comes to talkies! Broadway kept this grand comedy-romance packed for a solid year. It's due for box-office honors!

GUILTY HANDS

Bayard Veiller is a success-playwright! He knows drama! "Paid" is his brand of entertainment, and now he's written an even stronger theme!

THE SQUAW MAN

Months of intensive production, a cast of great names and the result is the biggest show of Cecil B. De Mille's career!

HONOLULU

M-G-M dipped into the most exotic locale in the world to bring you a drama that won't be excelled for thrill and lavishness!

"THE MARQUEE 5"

Five specially selected and outstanding productions, among which it is planned to present ideas attuned to the psychology of the entertainment hour, just as "Caught Short" reflected a timely note and "Big House" portrayed an angle current in the public attention.

And when you COMPARE M-G-M SHORT SUBJECTS



with others in the industry, this is what you'll find

M-G-M SHORTS ARE KNOWN NAMES—

You can put every one of these Shorts in electric lights. They belong!

HAL ROACH DELUXE Comedies

LAUREL-HARDY (8)
No other comedy name draws like this pair! Advertise 'em like features and watch the grosses grow!

CHARLEY CHASE (8)
Consistently great releases have built him into a top-notch draw on any program anywhere!

OUR GANG (8)
They're better than ever! New ideas, new faces, new heart-tugs! They bring the young folks in as well as the adults.

THE BOY FRIENDS (8)
Never a new series to draw such exhibitor response. Audiences demand more of these merry comedies.

ZASU PITTS, THELMA TODD (8)
What Marie Dressler and Polly Moran are in features this pair will be in short subjects. They're great!

FITZPATRICK TRAVELTALKS (13)
The travel films that have won leadership by popular vote! M-G-M brings you the best!

M-G-M DOGVILLE COMEDIES (6)
We've got bigger and better plans for this laugh series. M-G-M's hot dogs are a draw on any marquee!

SIR HARRY LAUDER (4)
Imagine bringing this great drawing personality to your public with his favorite songs and stories!

M-G-M SPORT CHAMPIONS (12)
Headliners only! Names that belong in lights! The sports world in grand action talkies!

FISHERMAN'S PARADISE (6)
The first one was brought back to Broadway three times! That's a record for a short. A smart series!

FLIP THE FROG (12)
"Ub" Iwerks is the pioneer of all cartoon shorts and his "Flip the Frog" has more fun than anything he's ever done!

HEARST METROTONE NEWS (104)
The super-newsreel of the newspaper, the radio and screen, with which is incorporated THE GLOBE TROTTER.

(One more page, please! The complete line-up looks great, doesn't it?)

WEAR IT *next season*

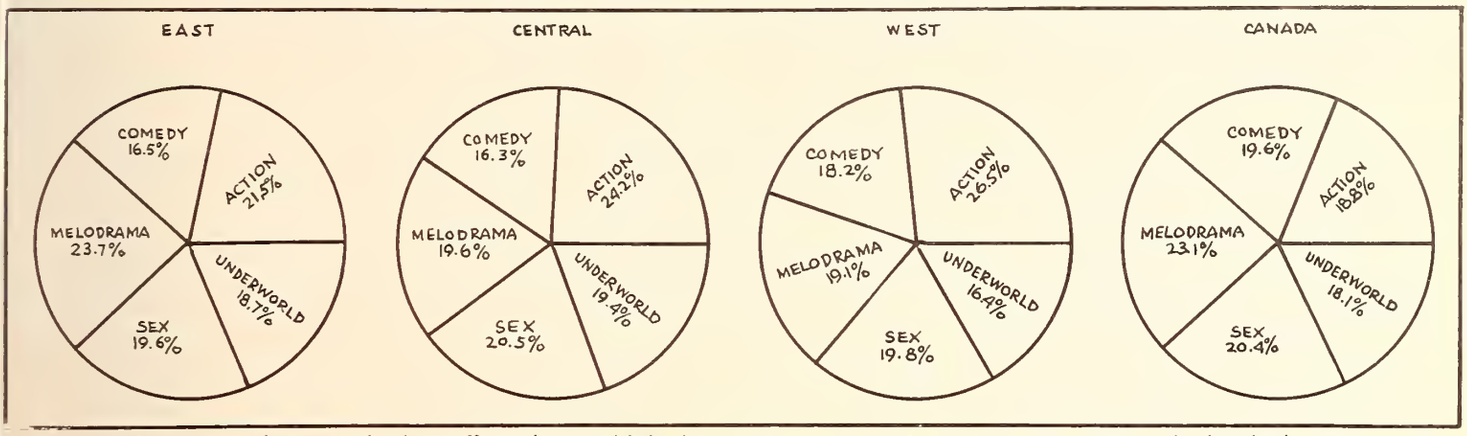
and REST EASY!



The CROWNING GLORY

of Metro-Goldwyn-Mayer—1931-1932 (May 7th)

MELODRAMA RUNS A CLOSE SECOND IN POPULARITY



Action pictures, as shown in the box office chart published in last week's issue of MOTION PICTURE HERALD, lead in point of popularity with audiences of the United States and Canada, this having been determined through a study of grosses in 30 cities during the first four months of this year. Melodrama was a close second, this type of attraction and action films being the only two classifications to win first position in a break down of the survey into four sections as charted above. However, action pictures maintained the highest average throughout. Action found particular favor in Central and Western United States, as is indicated on the accompanying graph, while melodrama drew its highest grosses in Eastern United States and in Canada. Sex pictures held second place in Central and Western United States and in Canada, but dropped to third position in the Eastern section of the United States.

FOX DISPOSES OF FIFTY N. Y. HOUSES

Back Numbers Needed

The U. S. Library of Congress, Washington, seeks the cooperation of subscribers in securing issues of "Exhibitors' Herald-World," dated June 8, August 17 and November 9, in 1927; and February 22, June 7 and September 13, in 1930. These copies, the publishers' supply of which has long been exhausted, are needed to complete the official government file of this journal.

Radical Ohio Censor Not To Be Renamed, Is Belief

Ohio has finally decided that it can get along without the zealous services of John L. Clifton as censor head. Clifton has been the object of severe criticism on numerous occasions, and following his ban of "The Big House," his action was denounced in many newspaper editorials.

Clifton functions as chief censor as head of the state department of education. It is understood that he will not be reappointed to this position when his term expires June 10. Reports say that Governor White has offered the post to Frank J. Prout, Sandusky school superintendent, and that he has declined.

Raoul Walsh On Air

Raoul Walsh, in New York for the opening of "Women of All Nations," Fox film which he directed, will broadcast during the Roxy hour Monday evening, June 1.

Herbert Back at Studio

Hugh Herbert is back at the Radio Coast studio, after a try at a personal appearance tour.

New Management Strengthening Local Position by Disposition of Runs In N. Y. Area to Independents

Fox Theatres this week continued its wholesale divestment of theatre properties in the city area. In recent weeks, the Eastern division has disposed of 50 houses in Northern New Jersey, Brooklyn, Manhattan and Long Island, and in the majority of deals the theatres were re-sold to their original independent operators.

The Fox home office on Thursday concluded a deal with Frisch and Rinzler, which gives to that independent circuit a string of 11 Fox theatres in Brooklyn, including the Marlboro, Benson, Senate, Walker, Carlton, Terminal, Atlantic, Riviera, Stratford, Ambassador and Biltmore. This combination purchased four others from Fox a few months ago, the new deal giving it 15 houses in local territory and placing it second to A. H. Schwartz in size of independent New York operators.

Schwartz, who controls 26 theatres in Brooklyn and Long Island, through his Century Circuit, is now dickering for 20 Fox theatres in his Brooklyn-Long Island stronghold. If the deal is consummated, Fox will not have a single theatre on the Island.

The Frisch and Rinzler deal becomes effective on Sunday, following the last show, when several Fox managers, originally with F. & R., will return to that independent unit to continue in charge of their respective houses. A shakeup in Fox Eastern theatre personnel will immediately follow, particularly among managers and assistants.

In the turn-back of Fox Metropolitan houses to their former independent owners, Fox is not receiving financial remuneration for the good-will of the various theatres, which it originally paid for, but instead, is reeciving from each independent, a five-year contract to book company product in those

(*Continued on page* 50)

A Forget Party!

Warner Brothers club in Cleveland held a hard time party. As it happened, everyone came in costume. It is not definitely stated, but it seems very likely that all the folks wore costumes as an excuse to wear masks, so that the next door neighbor could not tell it was his "across the hedge" friend who was feeling the blight. They chewed on "hot dogs" and danced the blues away.

ERPI Awarded U. S. Contract For Sound In Veteran Homes

The United States Veterans' Bureau has awarded to Electrical Research Products the contract to install Western Electric sound equipment in 11 national military homes.

This follows recent contracts to RCA Photophone for installations in Navy battleships and at Army posts over the country.

Signs Pola Negri for Three Years

Pola Negri's test scenes preliminary to starting her first vehicle for RKO Pathe have proven satisfactory and Charles R. Rogers, vice-president in charge of production, has signed the European star to a three-year starring contract.

Shearer Film at Astor

Norma Shearer's M-G-M film, "A Free Soul" will follow "Trader Horn" into the New York Astor, June 2. "Trader Horn" will have run 17 weeks.

Manny Goldstein on Coast

E. H. ("Manny") Goldstein, RKO Pathe home office executive, has arrived in Hollywood for conferences with studio officials.

$2,289,263 NET FOR B. & K. IN '30; HOLDINGS NOW WORTH $19,165,810

Assets Increase Nearly 4 Millions in Two Years

Surplus Jumps One Million, with Cut of $500,000 in Notes and Theatre Mortgages

Publix-Balaban & Katz Corp., Chicago, reported net profit of $2,289,263, after deduction of interest charges, depreciation, amortization and Federal income tax during 1930. The earnings are equivalent to $7 per share on the 28,513 shares of preferred stock outstanding, and $3 per share on 264,206 shares of common outstanding.



Sam Katz, President of B. & K. and Publix Theatre Chief

The company's report for 1929 showed net profit of $2,750,241, equivalent to $9.50 on the preferred and $4.25 on the common. Net in 1928 totaled $1,860,796. The 1930 net, therefore, while $460,978 lower than in 1929, is $428,467 higher than in 1928.

The Publix-owned circuit's properties at the end of 1930 were valued at $19,165,810, as compared with $18,458,147 in 1929 and $16,929,402 at the close of 1928. The increase in two years represents $2,236,408, which indicates the extent to which B. & K. has expanded its strategically located holdings in the Chicago territory, where the circuit dominates the exhibition field.

Good-will listed on the books of the company has fluctuated but little from the $690,127 figure made public in 1928.

Total assets are $3,734,817 more than at the end of 1928. On December 27, 1930, assets reached $24,769,101, compared with $23,836,697 in 1929, and $21,034,284 in 1928.

Preferred and capital stock is listed at $9,456,450 on the 1930, 1929 and 1928 balance sheets, with dividends of $199,591 on preferred, and $792,618 on common having been paid during each year.

Notes and mortages on B. & K. theatre properties were reduced $500,000 in 1930, at the close of which the company had outstanding a total of $5,592,633, compared with $6,103,167 in 1929 and $4,794,376 in 1928.

Increase of more than $1,000,000 in surplus during 1930 is further indication of the stronger position now held by the circuit. An $8,201,201 surplus was listed on the 1930 balance sheet, as compared with $6,904,147 in 1929, and $5,161,115 in 1928.

Fred Martin Buried in London

Funeral services for Fred Martin were held in London, where the Paramount British publicity chief died suddenly.

Balaban & Katz Corp.

(Controlled by Paramount-Publix Corp.)

Comparative consolidated balance sheet of Balaban & Katz Corp., Chicago theatre circuit, for 1930-1929-1928, follows: (Years ending December 27, 31 and 28, respectively).

CONSOLIDATED BALANCE SHEET, 1930-29-28

ASSETS

	1930	1929	1928
Theatre properties	$19,165,810	$18,458,147	$16,929,402
Deposits to secure contracts	676,617	641,612	738,200
Investments and advances	2,375,002	1,236,116	1,394,510
Current assets (cash, etc.)	1,477,467	2,372,970	722,824
Deferred charges	389,527	443,174	559,221
Goodwill	684,678	684,678	690,127
TOTAL	$24,769,101	$23,836,697	$21,034,284

LIABILITIES

Capital stock, preferred and common	9,456,450	9,456,450	9,456,450
Notes and mortgages	5,592,633	6,103,167	4,794,376(*)
Current liabilities	1,412,635	1,298,078	1,537,688
Reserve for contingencies	48,318	12,028	70,139
Advance payments (self-liquidating)	57,864	62,827	14,516
Surplus	8,201,201	6,904,147	5,161,115
TOTAL	$24,769,101	$23,836,697	$21,034,284

(*)Mortgage obligations of $1,099,012 due to be retired on or before May 1, 1929, including thereon, of which $1,004,636, in special funds, had been deposited in bank for payment thereof; thus leaving a total of $94,376 in balance and to be carried under liabilities.

▲ ▲ ▲

COMPARATIVE PROFIT AND LOSS ACCOUNT for 1930-29-28

	1930		1929		1928	
Net profit from operations, before deducting interest charges, provision for depreciation, amortization and Federal income tax	$3,860,406		$3,777,990		$2,705,746	
Add—Miscellaneous income	218,132		727,738		615,536	
Together	$4,078,538		$4,505,728		$3,321,282	
Deduct:						
Interest charges	$ 387,995(a)		$ 393,846(b)		$336,813(c)	
Provision for depreciation and amortization	1,090,006		1,063,318		865,361	
Provision for Federal income tax	311,274	1,789,275	298,322	1,755,487	258,310	1,460,484
Net profit carried to Surplus A/C below		$2,289,263		$2,750,241		$1,860,796

(a) Inc. bond discount and expense of $45,985. (b) Inc. bond discount and expense of $46,438. (c) Inc. bond discount and expense of $12,646.

▲ ▲ ▲

COMPARATIVE SURPLUS ACCOUNT FOR 1930-29-28

	1930			1929			1928	
Surplus paid in at organization (net)		$777,568			$777,568			$777,568
Earned Surplus:								
Balance	$6,126,578			$4,383,546			$3,346,958	
Add—Net income for fiscal year ended in December (of each year)	2,289,263			2,750,241			1,860,797	
	$8,415,841			$7,133,787			$5,446,632(e)	
Deduct:								
Dividends paid—								
On preferred stock	$199,591			$199,591			$199,591	
On common stock	792,618	$992,209	$7,423,632	792,618	$992,209	$6,126,578(d)	792,618	992,209	$4,383,546(f)
TOTAL SURPLUS CARRIED TO BALANCE SHEET		$8,201,201			$6,904,146			$5,161,114

(d) Including premium on 1st mortgage bonds, $15,000 (retired May 1, 1929).
(e) Including:
Add—Proportion of earnings accrued to January 1, 1928, applicable to company's investment in subsidiary company which was wholly acquired as of that date $52,740
Add—Adjustment in respect to prior years' depreciation and Federal taxes (net) 133,272
Add—Adjustment in respect of dividends received on investments previously credited to relative investment account in prior years 52,863
(f) Including deduction of $70,877, for loss in disposition of sundry theatre properties (net).

"Svengali" Continues

"Svengali," with John Barrymore, will continue indefinitely at Warners' Hollywood, New York, with the opening of "Chances" postponed.

United Artists Opens

The United Artists theatre, former Premier, rebuilt, opened in San Francisco May 28, with "City Lights" the opening attraction.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

UNIVERSAL will have something of *importance* to say to the trade in a few days. . . .

▲ ▲ ▲

Sam Katz the other day sent one of his lieutenants to the advertising agency of Lord, Thomas & Logan to find out why Paramount is unable to get the same rapid country-wide service on mats and ad copy which is accorded RKO on national picture campaigns. . . . The agency chiefs told the "looie" to go back and study the system used by RKO! . . .

▲ ▲ ▲

Ted Cook counted 289 lawsuits in three years which were fought by Carl Laemmle, and mentioned in John Drinkwater's biography of Laemmle. . . .

▲ ▲ ▲

Incidentally, there has developed in the N. Y. *Daily Mirror* a controversy over the author of the notes from which Drinkwater wrote the Laemmle biog. . . .

▲ ▲ ▲

A Pomeranian contemporary, printed in the hinterlands, ventures to sneer at our heading, "Asides and Interludes," calling "The Herald" a "big buttercup!" . . .

If we ever mention this bucolic pup it will then be entitled to be called a paper. . . . And speaking of buttercups, its former owner and editor recently sold out to join a ladies' hairdressing trade sheet! . . .

▲ ▲ ▲

Some one in RKO made a deal with Telechron clock, the terms of which would give to Radio pictures an elaborate tie-up in store windows of all dealers handling the electric timepieces. . . . In return for which RKO would include shots of Telechron clocks in conspicuous spots of Radio pictures, wherever possible. . . . The clock people, it is said, had printed a mountainous assortment of literature telling details of the deal to dealers and distributors. . . .

What happened from this point on is a mystery. . . . But RKO will *not* include shots of Telechron clocks in conspicuous spots on Radio pictures.

▲ ▲ ▲

When word of the Warner personnel layoff of 200 reached the sticks this week, blazing headlines read: "Warner Drops 800!"

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National Screen-Advance, new trailer combo, has started something with its price reduction campaign, and its new cheap trailer for small houses, which field has been sewed up by the independent trailer companies who now find themselves in a sad plight. . . .

▲ ▲ ▲

Pare (Judge and Hearst Journal) Lorentz predicts that in "three years hence, when Radio City is built, Radio Corporation will dominate the movie business. . . . And three years hence there will be no hit-or-miss business about Hollywood." . . . MEANING??? . . .

▲ ▲ ▲

The executive of a major circuit paid a visit, incognito, to a New York run, and with a dozen other patrons, was permitted to enter the house without being told that seats would not be available for quite some time. . . . Which, in exhibitor parlance, is a "boner." . . . The entire group protested and demanded a refund, which brought the assistant manager to the scene. . . . And his lordship (the assistant manager) regaled the little crowd, in a loud tone, that it was all a mistake, but "the manager was a new man and didn't know his business," etc., etc., and that if he, the assistant, were put in charge, things would be different. . . . We assume the young genius was immediately placed in charge of an "apple sellers" squad.

'S a Fact

The regular weekly letter of a Yonkers, N. Y., circuit manager to his home office chief the other day contained the following: . . .

"Management was caused considerable embarrassment when, in an unusually tense moment during the feature showing, a chap rose to his feet and hollered lustily: 'Is there a doctor in the house?'

"A patron seated down front jumped to his feet and replied: 'Why, yes, I'm a doctor!'

"To which the inebriated chap so kindly shouted: 'Well, how ya, doc! How they comin'!"

THOSE recent salary slashes by major companies are the topics of more than ordinary discussion wherever picture folk congregate. . . . And during one such discourse this week, an executive, who is plenty important in this industry's scheme of things, advanced a plan which immediately registered with his listeners as being of more than average intelligence. . . .

"One company," he stated, "plans to save approximately $3,000,000 yearly on reduced salaries. . . . Two millions should be appropriated immediately for the biggest ballyhoo and exploitation-advertising campaign which this company, or any other in the industry, has ever witnesses. . . .

"Sell the staff, in the field and home office; sell the theatre owner, and sell the public as they have never been sold before. . . . Accept this money so saved from salary envelopes as a loan for use in a worth-while investment, and bolster up the staff's morale by telling 'em so, rather than have them continue in the spirit of a pessimism, down-hearted and half-beaten. . . .

"Tell 'em—and live up to the promise—that if the campaign clicks and returns money on the investment, as it most certainly should, each employee will receive at least part of the amount lost by him through the lowered scale. . . . And let him know, too, that if it doesn't go over with a bang, the cut stands. . . .

"One immediate result would be to turn the entire outfit into a unit of workin' and fightin' men who are out to beat to a frazzle that widely discussed economic 'storm.'"

▲ ▲ ▲

Why are Allied States and the MPTOA unwilling to submit to the press a list of their respective affiliated state exhibitor associations? . . .

▲ ▲ ▲

That selfish help-himself soul who watched the other camp with eagle eyes when his competitor began to rehabilitate a liquor addict of considerable sales ability, and after the long and tiresome job was completed and the good Samaritan was about to be justifiably rewarded with increased business from the efforts of the now freshened former down-and-outer, the selfish observer, like a hawk, pounced down upon the competitive camp and lured away the rehabilitated one with offers of glittering fold. . . . 'Taint right. . . .

▲ ▲ ▲

The Pope sees pictures . . . privately. . . .

WILLIAM FOX is the only "one-arm" golfer on record to make a hole-in-one. . . . Fox is unable to use his left arm for sport and he comes under the classification of what is known as a "one-arm" golfer. . . .

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"Life's comment on a new gang film: . . . "If you do not object to gangster dramas and your nerves are not affected by the sight of a corpse that has been badly handled, you will probably get a kick out of this film. But do not take the kids." . . . Thanks, we won't. . . .

▲ ▲ ▲

Mary Astor says she is going to get all she can and quit at 28. . . . Maybe. . . .

▲ ▲ ▲

Carl Laemmle, Jr., now in New York, came East to "metropolitanize" himself! . . .

▲ ▲ ▲

One more film, then Greta Garbo will say "goo' by" to Hollywood. . . . Again, maybe. . . .

▲ ▲ ▲

Eleven years on the one lot IS a lot. . . . Congrats to Ramon Novarro! . . . An M-G-M star for more than a decade. . . .

▲ ▲ ▲

From Louis ("Eve. Graphic") Sobol: . . . Gary Cooper is sending burning wires daily to Tallulah Bankhead. . . . Charlie Chaplin snubbed a Belgian royal command performance, too. . . . Ursula ("Ex-Wife") Parrott flopped on her Goldwyn assignment and she is returning home. . . . Mae Murray is hotspotting the town, escorted by a lad 15 years her junior. . . . Harry Hershfield and Heywood Broun are being enticed for a twosome on the Paramount-Publix circuit. . . .

▲ ▲ ▲

E. W. Hammons, president of the combined Educational-Tiffany-World Wide unit, is sending cordial greetings of WELCOME to the former Tiffany men now a part of "Greater Educational," as it is designated in the private messages. . . . That is, to the few former Tiffany men who didn't quit or were fired at the time of the amalgamation last month. . . .

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Twenty years ago this week: . . . Motion Picture Patents lost its fight to restrain Carl Laemmle and Independent Moving Pictures Co. from using the Gaumont camera. . . . Uncle Sam caused a stir with an order to deport alien theatre operators. . . . Ministers launched a movement to keep children from picture shows. . . . Ohio exhibitors held the first theatre owners' meet at Columbus, where they discussed formation of a national association. . . . They called producers "manufacturers." . . . Enterprise Optical was attempting to drum up business with a "Motiograph Watch Fob FREE" to projectionists. . . . Only two of 28 current releases ran five reels, others being one, two, three. . . . J. J. Murdock launched Kinecolor Company of America, "capital stock, six millions." . . .

▲ ▲ ▲

The wiseys along New York's film row are laying odds that if and when the oft repeated rumor of "Bill" Fox's comeback materializes, it will come about through Columbia . . . with which company William Fox is supposed to have been dickering on-and-off since New Year's. . . . But no one has been able to explain what will happen to Fox's $500,000-a-year five-year contract with Fox Films, although the terms of which, some say, will permit "Bill" to head his own unit, but prevent him from being an officer of another company, in or out of the picture business. . . .

Kent Gives Waite Supervision Over Paramount Shorts

Stanley Waite has been appointed sales manager of short features and newsreels for Paramount Publix. Waite was formerly western divisional sales representative for shorts.

"Because of increasing importance of news and short feature department and its relation to film rental income we have decided to concentrate sales activities of the department under one head for both Eastern and Western divisions," explained Sidney R. Kent, sales chief.

Waite will work in association with George Schaefer, eastern divisional sales manager, and John Clark, western divisional sales manager.

Miles Gibbons, former short subject sales representative for the East, has been transferred to Emanuel Cohen's newsreel department and will function with him in production.

U. S. Feared Set To Levy 10% Tax

A legislative danger facing the industry, of which only a few New York executives are aware, lies in the Washington discussion of a possible return of the 10 per cent tax on theatre admissions, as a means of cutting into the probable $1,000,000,000 deficit facing the treasury department this year.

The industry has not yet finished with the worst legislative attack which has ever confronted it, and it is with decided fear that executives are watching the new tax movement at the national capital.

The tax on the approximate $1,000,000,000 yearly theatre receipts would mean a levy of $100,000,000 per year, to be borne partly by the public and partly by the industry. It appears possible that very shortly industry leaders will be requested to submit to congressional committees a report on the status of the business, considering the weak economic condition and tax burden now confronting the industry.

Indianapolis Phototone Places Two Equipments on Market

Phototone Corp., Indianapolis, has placed on the market a complete all A. C. operated sound-on-film unit, Talkafilm, which can be attached to Powers, Simplex and Kaplan projectors.

The unit comes complete with amplifier, speakers, rectifier and tubes. The amplifier is said to be capable of producing enough volume to take care of theatres seating 2,000. The unit is to be used with 110-120 volts alternating current, 50 to 60 cycles.

Phototone also has placed on the market sound-on-film sound heads which come complete with drives, photo cells, lense system and exciter lamps.

Not So Hot!

In a small Ohio town, near Cincinnati, is an exhibitor, who, one night recently, was plenty hot and bothered. In the first place, he was hot because of the weather, and bothered, because business was anything but hot. In fact, it was freezing.

Mr. Exhibitor was his own cashier, this night, and for reason number one, he removed his shirt. For reason number two, he achieved an idea—A sign above the ticket window, some few minutes later, in large type, read: "Your patronage earnestly solicited. I lost my shirt on this picture." History, however, fails to record that he was trampled in the rush of patrons to see the shirt-losing film!

Chicago Inquiry Seeks Reason for Probable Closing

The Cook County, Chicago, grand jury subpoenaed 68 independent exhibitors last Wednesday and Thursday to answer questions concerning the mechanical necessity for two men in a projection booth, proportionate projectionist cost in overhead and wage scale in comparison with larger theatres in Chicago and other cities.

The action followed the independents' announcement that 100 houses would close there for the summer on June 1 unless wage adjustments were made. No affiliated exhibitors were summoned to appear.

Independent leaders flatly denied they asked the investigation, claiming it a complete surprise to them. The inquiry was conducted by assistant state's attorney James Lounsbury, who said it was for the purpose of determining whether unfair practices exist which would force so many closings. If so, steps will be taken to remedy the situation, according to Lounsbury.

Van Hyning Again Kan.-Mo. President

The Motion Picture Theatres Association of Kansas and Western Missouri closed its two-day convention in St. Joseph, Mo. Wednesday. E. Van Hyning was re-elected president. John Stapels of Rockport, Mo., was elected vice-president.

The association voted in favor of the new standard exhibition contract and for the uniform zoning plan, which has not been in use since December. The association also decided to form an organization of business men throughout Kansas for the purpose of killing the present blue laws.

Schine Declares Dividend

A regular quarterly dividend of 75 cents on preferred stock has been declared by Schine Chain Theatres, payable on June 1, to stockholders of record May 20.

New Momand Suit Claims Violation of State Trust Laws

A state anti-trust suit filed in superior court at Shawnee, Okla., by Clarence Tankersley, county attorney of Pottawatomie county, charges violation of the Oklahoma anti-trust laws by six distributing and theatre concerns. The suit was filed at the request of B. Momand, operator of the Momand theatre, who named 24 theatre firms in a federal anti-trust suit last month.

The Tankersley suit names L. C. Griffith, Griffith Amusement Company; R. E. Heffner, branch manager of Paramount, Oklahoma City; John B. Terry, operator of the Terry theatres; Universal exchange, Paramount Publix and Regal theatres. In the event the suit is upheld, property of defendants would be sold and proceeds turned to the state.

United Artists Is Set With 11 Titles

United Artists for 1931-32 will have a minimum of 14 features, of which 11 are already definitely set. Latest information indicates the absence of Charlie Chaplin, Mary Pickford and Douglas Fairbanks from the star list, though it is entirely possible they will later appear on the schedule. Gloria Swanson is slated for two films.

The titles up to the present include: "Unholy Garden," with Ronald Colman, Fay Wray; "Palmy Days," with Eddie Cantor; "Groundhogs," with Spencer Tracy, Renee Marvelle; Howard Hughes to produce; "Corsair," with Chester Morris; "Queer People," with Jean Harlow; "Street Scene," with Estelle Taylor, Nancy Carroll, Buster Collier; "Rockabye" or "Love Goes Past," and "Tonight or Never," with Gloria Swanson; "The Greeks Had a Name for Them," with Ina Claire, Carole Lombard, Jean Harlow; "Arrowsmith," with Ronald Colman.

Union Leader Asks Labor in Films to Refund Part of Play

Rebating by operators and stage hands working for major circuits of a part of their wages for 10 weeks this summer has been urged by headquarters of the unions involved and the unions are voting on the proposal.

This action was recommended by William Canavan, president of the International Alliance of Theatrical Stage Employes and Motion Picture Machine Operators.

It has been reported generally that the industry has been forced to meet unusual expenses incidental to the advent of sound pictures and the growing popularity of vaudeville, and attendance at motion picture theatres is reduced in summer.

Sarnoff Back in New York

David Sarnoff has returned to New York after a visit to the Radio Coast studio. Hiram S. Brown accompanied him.

THEATRE RECEIPTS

"Previous Week" saw slightly better business than Current Week," although the change in total grosses the two periods was approximately only .05%. imatic conditions had much to do with this very slight op for "Current Week."

Lower grosses were more or less general throughout the country. New low grosses were established in 13 situations, although this figure is not out of the ordinary, for each week brings its quota of record lows for the year.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to May, 1931)	
			Picture	Gross	Picture	Gross		
pany								
arm-Bleecker..	2,300	35c-50c	"The Secret Six" (MGM)..... (6 days)	9,200	"Shipmates" (MGM) ..... (6 days)	9,300	High 1-24-30 "Reducing".....	$ 18,500
							Low 4-4-31 "Passion Flower".....	6,100
eland	1,350	25c-35c	"Not Exactly Gentlemen" (Fox).. (6 days)	5,500	"Body and Soul" (Fox)..... (6 days)	4,850	High 5-2-31 "Strangers May Kiss'.....	8,100
							Low 4-4-31 "Dancers" and "Girls Demand Excitement".....	4,550
roctor's RKO..	1,500	25c-60c	"City Streets" (Para.)..... (3 days)	2,900	"It Pays to Advertise" (Para.)... (3 days)	2,750	High 3-14-31 "Millie".....	8,600
			"Virtuous Husband" (U.)..... (3 days)	2,600	"Subway Express" (Col.)..... (3 days)	2,800	Low 4-25-31 "Bachelor Apartment" and "Bad Sister".....	4,700
itz	1,146	25c-35c	"Hell Bound" (Tiff.)..... (6 days)	4,160	"Iron Man" (U.) ..... (6 days)	4,000	High 12-13-30 "The Cat Creeps".....	4,750
							Low 4-4-31 "Viennese Nights".....	3,250
trand	1,900	35c-50c	"Svengali" (W. B.)..... (6 days)	8,100	"The Public Enemy" (W. B.)..... (6 days)	8,400	High 4-25-31 "The Finger Points".....	9,300
							Low 4-4-31 "My Past".....	5,850
ltimore								
uditorium	1,600	35c-1.00	"Seed" (U.) ..... (6 days—2nd week)	3,360	"Seed" (U.) ..... (6 days—1st week)	4,150	.....	
eith's	2,500	25c-50c	"Kick In" (Para.) ..... (6 days & Sun. midnite show)	5,600	"Dude Ranch" (Para.)..... (6 days)	6,120	High 5-9-31 "Bachelor Apartment".....	16,080
							Low 5-17-30 "King of Jazz".....	3,000
ittle	267	35c-50c	"Rocket to the Moon" (Ufa)..... (6 days)	900	"China Express" (Russian)..... (6 days)	700	High 5-3-30 "Hallelujah".....	1,900
							Low 1-10-31 "Waterloo".....	400
oew's Century.	3,076	25c-60c	"The Finger Points" (F. N.)..... (6 days)	19,000	"City Streets" (Para.)..... (6 days)	21,500	High 4-11-31 "A Tailor Made Man"...	30,000
							Low 11-1-30 "Her Wedding Night"....	14,000
oew's Parkway	987	15c-35c	"Shipmates" (MGM) ..... (6 days)	4,500	"Trader Horn" (MGM)..... (6 days)	4,600	High 1-3-31 "Follow the Leader".....	5,500
							Low 8-9-30 "Love Among the Millionaires"	2,900
oew Stanley....	3,522	25c-60c	"Daybreak" (MGM) ..... (6 days)	17,000	"The Secret Six" (MGM)..... (6 days)	23,000	High 4-11-31 "Strangers May Kiss"...	33,500
							Low 5-3-30 "Honey".....	12,500
oew's Valencia.	1,487	25c-35c	"Shipmates" (MGM) ..... (6 days)	3,500	"Trader Horn" (MGM)..... (6 days)	3,800	High 7-26-30 "Sins of the Children"....	7,300
							Low 11-29-30 "Only Saps Work".....	1,800
New	1,600	25c-50c	"Young Sinners" (Fox) ..... (25c-30c—4 days—2nd week)	5,000	"Young Sinners" (Fox)..... (6 days & Sun. midnite show —1st week)	8,500	High 8-30-30 "Common Clay".....	18,500
							Low 12-27-30 "Princess and Plumber"..	2,800
Rivoli	1,982	25c-50c	"Aloha" (Tiff.) ..... (6 days)	6,800	"Born To Love" (Pathe)..... (6 days)	9,000	High 3-16-30 "Green Goddess".....	14,000
							Low 6-14-30 "Golden Dawn".....	3,200
W. B. Metropol.	1,300	15c-50c	"The Millionaire" (W. B.) ..... (6 days—2nd week)	5,700	"The Millionaire" (W. B.)..... (6 days—1st week)	6,600	High 3-16-30 "Green Goddess".....	9,000
							Low 7-26-30 "Sweet Kitty Bellairs".....	2,100
Palace	2,046	25c-75c	"Shulamus" (Judea) ..... (3 days)	2,500	.....		.....	
oston								
Keith's	2,800	30c-65c	"Bachelor Apartment" (Radio)....	23,000	"Iron Man" (U.).....	23,500	High 10-11-30 "Half Shot at Sunrise"..	34,500
							Low 12-6-30 "Sin Takes a Holiday"....	16,500
Keith-Boston ...	2,500	25c-60c	"Subway Express" (Col.).....	20,000	"Virtuous Husband" (U.)	21,000	High 1-10-31 "Danger Lights".....	22,000
							Low 4-4-31 "Bad Sister".....	17,000
Loew's Orpheum	3,100	25c-50c	"Trader Horn" (MGM).....	22,000	"The Front Page" (U. A.).....	20,300	High 1-17-31 "Hell's Angels".....	31,500
							Low 6-28-30 "Lady of Scandal".....	17,500
Loew's State....	3,700	25c-50c	"Shipmates" (MGM)	24,800	"Trader Horn" (MGM).....	24,500	High 10-18-30 "Three French Girls"....	30,000
							Low 6-28-30 "Bad One".....	18,000
Metropolitan	4,350	25c-60c	"Svengali" (W. B.).....	43,000	"Kick In" (Para.)	41,500	High 10-11-30 "Sea God".....	49,000
							Low 6-7-30 "True to the Navy".....	26,000
Olympia	2,500	25c-50c	"The Public Enemy" (W. B.)..... (2nd week)	15,000	"The Public Enemy" (W. B.)..... (1st week)	15,500	High 7-5-30 "With Byrd at South Pole"	28,000
							Low 2-21-31 "Sit Tight".....	12,000
Scollay Square..	1,800	25c-50c	"The Millionaire" (W. B.).....	17,500	"Hell Bound" (Tiff.).....	17,000	High 10-11-30 "Numbered Men".....	20,000
							Low 7-5-30 "Shadows of the Law".....	11,000
Uptown	2,000	25c-60c	"The Public Enemy" (W. B.)..... (2nd week)	14,000	"The Public Enemy" (W. B.)..... (1st week)	13,500	.....	
uffalo								
Buffalo	3,500	25c-60c	"Tarnished Lady" (Para.).....	22,000	"The Millionaire" (W. B.).....	27,400	High 3-28-31 "My Past".....	39,500
							Low 4-4-31 "Man of the World".....	20,000
Century	3,000	25c-35c	"The Public Enemy" (W. B.).....	16,300	"Kiki" (U. A.).....	9,100	High 2-14-31 "Cimmaron".....	25,600
							Low 4-4-31 "Mother's Cry".....	5,900
Great Lakes....	3,000	25c-60c	"Young Sinners" (Fox).....	18,100	"The Secret Six" (MGM).....	23,300	High 4-18-31 "Strangers May Kiss".....	30,000
							Low 12-27-30 "Remote Control".....	13,400
Hippodrome	2,100	25c-50c	"Ladies Man" (Para.).....	18,000	"Dude Ranch" (Para.).....	19,000	High 2-14-31 "Free Love".....	26,300
							Low 12-27-30 "Along Came Youth".....	15,900
Lafayette	3,300	25c-35c	"The Lady Refuses" (Radio).....	9,400	"Hell Bound" (Tiff.).....	16,200	High 4-11-31 "Ten Cents a Dance".....	24,100
							Low 4-18-31 "Lonely Wives".....	9,200
Charlotte								
Broadway	1,167	25c-50c	"The Millionaire" (W. B.)..... (3 days)	5,000	"Right of Way" (F. N.)..... (3 days)	4,000	.....	
			"Seed" (U.) ..... (3 days)	4,500	"Ten Cents a Dance" (Col.)..... (3 days)	4,250		
Carolina	1,441	40c-50c	"Daybreak" (MGM) ..... (3 days)	6,750	"Ladies Man" (Para.)..... (3 days)	6,580	.....	
			"Kick In" (Para.) ..... (3 days)	6,500	"Shipmates" (MGM) ..... (3 days)	6,750		

HEART OF N. Y
ATHROB AS STAR
OF "CIM" AND "SKIPPY
SMASH TOWN . .

Sophistication Ditched! Heart

NEW YORK'S GREATEST CR

William Boehnel, World-Telegram

"Dix has topped his work in 'Cimarron.' Has all the ingredients a popular film should have—laughter, tears, and thrills. Excellently played and directed. It's worth seeing."

Regina Crewe, N. Y. American

"Richard Dix does it again! . . . offers a gripping characterization which equals his best efforts. Ideal combination of thrills, tears and laughter . . . about the acme of popular motion picture entertainment. Highly hilarious sequences fill the Mayfair with long, loud laughter . . . furtive kerchiefs dab at tears that just won't stop flowing. Our congratulations to Radio Pictures on 'Young Donovan's Kid.' It's a winner."

Irene Thirer, Daily News

"Here's one to make you laugh and cry. It's a tear-jerker . . . all of its sentimentality rings true. Loads of action and a big kerchief full of tears. You'll go strong for 'Young Donovan's Kid' if you're human—and who isn't?"

Don Hancock, Film Daily

"Jackie Cooper gives remarkable performance in tear-producing drama. Great audience appeal. Tear-jerker par excellence . . . sure-fire audience getter."

Batter Down Depression With This B.O.Dynamite

ICHARD DIX AND
ACKIE COOPER BREAK
KO-MAYFAIR RECORDS IN
EAR'S GRANDEST TEAR-JERKER
"YOUNG DONOVAN'S KID"

nterest Has Field Day!

CS WRITE THIS TITAN AD:

ulia Shawell, Evening Graphic

"Gangster vehicle for Richard Dix worthy of 'Cimarron'. Dix and Jackie Cooper give outstanding performances... had every audience sobbing yesterday. Dix is grand. Packs an appeal that should make it a smash hit in the program variety. Best attraction the Mayfair has had in many weeks."

Iotion Picture Daily

"Highly dramatic and entertaining talker. Human interest story which packs a wallop throughout."

are Lorentz, Evening Journal

"Great performance given by Jackie Cooper ... a youngster who will tear your heart out ... a child actor with enough appeal to melt the heart of an undertaker's assistant. He's great. That lad could perform 'Macbeth' and I'd like it."

Iarguerite Tazelaar, Herald Tribune

"Strong human interest film ... directed with admirable speed. Dix a melodramatic performer of the first water ... Jackie Cooper a moving and convincing actor."

Radio PICTURES

. Supreme Set-up for Hard Hitting Premieres

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to May, 1931)	
			Picture	Gross	Picture	Gross		
Chicago								
Castle	299	40c-60c	"Man From Chicago" (Col.) (2nd week)	3,745	"The Man From Chicago" (Col.) (1st week)	4,625	High 4-27-30 "White Cargo" Low 4-13-30 "High Treason"	10,600 2,650
Chicago	4,000	35c-85c	"Young Sinners" (Fox)	38,200	"Dayhreak" (MGM)	45,100	High 9-6-30 "Anyhody's Woman" Low 4-18-31 "Doctors' Wives"	64,800 37,000
McVieker's	2,284	35c-85c	"Secret Six" (MGM)	34,450	"Trader Horn" (MGM) (2nd week)	28,650	High 7-12-30 "Big House" Low 4-13-30 "Son of the Gods"	50,800 17,500
Oriental	3,940	35c-85e	"Dude Raneh" (Para.)	36,900	"The Finger Points" (F. N.)	30,300	High 7-19-30 "Our Blushing Brides" Low 5-24-30 "Adventures of Dr. Fu Manchu"	60,600 21,500
Orpheum	665	35c-75c	"Woman Hungry" (F. N.) (6 days)	2,100	"Little Caesar" (W. B.) (5th week)	3,280	High 4-18-31 "Little Caesar" Low 4-11-31 "Hot Heiress"	8,790 2,090
Palace	2,509	35c-85c	"Beyond Victory" (Pathe)	23,150	"The Lady Refuses" (Radio)	26,900	High 6-7-30 "On the Level" Low 7-19-30 "Shooting Straight"	31,200 16,200
Roosevelt	1,591	35c-85c	"Svengali" (W. B.)	17,200	"The Millionaire" (W. B.) (2nd week)	21,850	High 7-5-30 "With Byrd at South Pole" Low 11-22-30 "Up the River"	32,800 13,300
State Lake	2,776	35c-85c	"Last Parade" (Col.) (6 days)	17,500	"Bachelor Apartment" (Radio)	22,400	High 10-18-30 "Half Shot at Sunrise" Low 5-23-31 "Last Parade"	45,300 17,500
United Artists	1,700	35c-85c	"The Front Page" (U. A.) (2nd week)	22,725	"The Front Page" (U. A.) (1st week)	31,500	High 3-21-31 "City Lights" Low 9-6-30 "Eyes of the World"	46,562 13,200
Woods	1,166	35c-85c	"Six Cylinder Love" (Fox)	9,150	"Sein Liebeslied" (Tobis) (2nd week)	4,075	High 4-27-30 "Ladies of Leisure" Low 4-4-31 "The Single Sin"	25,500 5,520
Cincinnati								
Erlanger	1,600	30c-50c	"Dirigible" (Col.) (50c-$1.50)	10,500	"Die Forsterchristle" (Tohis)	4,755	.....	
Keith's	1,600	30c-50c	"Gun Smoke" (Para.)	5,300	"Men Call It Love" (MGM)	5,375	High 11-20-30 "Africa Speaks" Low 3-7-31 "Numbered Men"	13,000 4,000
RKO Albee	3,300	30c-75c	"God's Gift to Women" (W. B.)	23,756	"Behind Office Doors" (Radio)	24,447	High 1-3-31 "Remote Control" Low 12-20-30 "Silver Horde"	33,321 20,150
RKO Capitol	2000	30c-50c	"Ladies Man" (Para.)	11,952	"Seed" (U.)	14,113	High 9-20-30 "Common Clay" Low 3-14-31 "Fighting Caravans"	22,000 9,200
RKO Family	1,140	20c-35c	"City Streets" (Para.) (4 days) "The Sin Ship" (Radio) (3 days)	2,622 1,412	"Beyond Victory" (Pathe) (4 days) "The Lightning Flyer" (Col.) (3 days)	2,470 1,330	High 11-1-30 "Men Without Law" and "Undertow" Low 3-7-31 "Captain Applejack" and "The Lion and the Lamb"	5,600 2,500
RKO Lyric	1,400	30c-50c	"Strangers May Kiss" (MGM) (2nd week—7 days & Sat. midnite show)	12,702	"Strangers May Kiss" (MGM) (1st week—7 days & Sat. midnite show)	19,572	High 10-25-30 "The Big House" Low 2-7-31 "Little Caesar"	23,900 8,655
RKO Palace	2,700	30c-50c	"The Front Page" (U. A.) (7 days & Sat. midnite show)	15,760	"A Connecticut Yankee" (Fox) (7 days and Sat. midnite show)	19,306	High 11-1-30 "Check and Double Check" Low 4-25-31 "The Finger Points"	28,100 12,493
RKO Strand	1,350	25c-40c	"River's End" (W. B.)	4,034	"Man to Man" (W. B.)	4,400	High 10-11-30 "Common Clay" Low 2-21-31 "A Lady's Morals"	6,940 3,001
Cleveland								
Allen	3,300	30c-60c	"Daybreak" (MGM)	13,000	"Indiscreet" (U. A.)	15,000	High 7-19-30 "Let Us Be Gay" Low 5-9-31 "Ladies Man"	31,000 12,000
RKO Hippodrome	4,500	25c-75c	"Skippy" (Para.)	16,000	"Seed" (U.) (1,800 seats during remodeling)	15,000	High 4-27-30 "High Society Blues" Low 4-25-31 "Cracked Nuts"	46,000 10,000
RKO Palace	3,100	25c-75c	"Gun Smoke" (Para.)	21,000	"Subway Express" (Col.)	20,000	High 3-23-30 "Harmony at Home" Low 12-6-30 "Heads Up"	47,000 18,000
State	3,400	30c-60e	"Kiek In" (Para.)	18,000	"Tarnished Lady" (Para.)	18,000	High 1-3-31 "Princess and the Plumber" Low 12-6-30 "Oh for a Man"	25,000 14,500
Stillman	1,900	40c-75c	"The Seeret Six" (MGM) (2nd week)	16,000	"The Secret Six" (MGM) (1st week)	18,000	High 1-3-31 "Min and Bill" Low 4-13-30 "Putting On the Ritz"	33,000 10,000
Warners' Lake	800	40e-60c	"The Publie Enemy" (W. B.)	9,000	"Misbehaving Ladies" (F. N.)	4,500	.....	
Denver								
Denver	2,300	25c-65c	"Kiek In" (Para.)	16,000	"Daybreak" (MGM)	16,000	High 3-7-31 "The Easiest Way" Low 12-27-30 "Remote Control"	20,000 13,000
Huff'n's Aladdin	1,500	35c-50c	"Born To Love" (Pathe) (35c-75c)	6,000	"The Millionaire" (W. B.)	9,500	High 4-11-31 "Connecticut Yankee" Low 5-9-31 "God's Gift To Women"	12,000 4,500
Huffman's Tabor	1,900	25c-50c	"Public Enemy" (W. B.)	10,000	"Not Exactly Gentlemen" (Fox)	8,500	High 3-21-31 "City Lights" Low 12-27-30 "Sinners Holiday"	14,000 8,000
Paramount	2,000	25c-50c	"Indiscreet" (U. A.)	12,500	"Trader Horn" (MGM) (3 days—2nd week) "Men Call It Love" (MGM) (4 days)	5,000 4,000	High 1-10-31 "Hell's Angels" Low 4-25-31 "A Tailor Made Man"	22,000 10,000
Rialto	1,040	25c-50c	"Gun Smoke" (Para.)	4,250	"Father's Son" (F. N.)	4,200	High 3-28-31 "Trader Horn" Low 12-27-30 "Fast and Loose"	8,000 2,500
Des Moines								
Des Moines	1,600	25e-60c	"Indiscreet" (U. A.)	9,000	"Front Page" (U. A.)	10,000	High 2-14-31 "Cimarron" Low 4-27-30 "Rogue Song"	18,000 5,000
Orpheum	2,000	25c-50c	"Meet the Wife" (Tiff.) (3 days) "Hell Bound" (Tiff.) (4 days)	5,000 8,000	"Air Police" (Sono Art) (3 days) "The Iron Man" (U.) (4 days)	5,000 5,500	High 2-14-31 "Cimarron" Low 12-20-30 "Sin Takes a Holiday"	18,000 6,500
Paramount	1,700	25c-60c	"Young Sinners" (Fox) (3 days) "Kick In" (Para.) (4 days)	6,000 6,000	"My Past" (W. B.) (3 days) "Shipmates" (MGM) (4 days)	6,900 6,000	High 6-14-30 "Lady of Scandal" and "Safety in Numbers" Low 12-6-30 "Three French Girls" and "Derelict"	22,000 8,000
Strand	1,100	20c-30c	"The Bat Whispers" (U. A.) (4 days) "Never the Twain Shall Meet" (MGM) (3 days)	2,500 950	"Gun Smoke" (Para.) (4 days) "The Spy" (Fox) (3 days)	2,300 700	High 3-23-30 "Evidence" and "Road-house Nights" Low 3-28-31 "Gentleman's Fate" and "Boudoir Diplomat"	9,007 1,540
Hollywood								
Egyptian	1,800	35c-65c	"Mr. Lemon of Orange" (Fox) (10c-65c)	3,500	"Skippy" (Para.)	6,000	High 3-23-30 "The Love Parade" Low 3-21-31 "Stolen Heaven"	15,600 3,200
Pan. Hollywood	3,000	35c-65c	"Cracked Nuts" (Radio)	13,000	"Doctor's Wives" (Fox)	15,500	High 6-14-30 "The Floradora Girl" Low 7-19-30 "True to the Navy"	30,000 8,800
W. B. Hollywood	3,000	35c-65c	"Public Enemy" (W. B.)	17,000	"The Millionaire" (W. B.) (2nd week)	16,500	High 2-7-31 "Little Caesar" Low 5-2-31 "God's Gift to Women"	30,000 12,000

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to May, 1931)	
			Picture	Gross	Picture	Gross		
Houston								
Kirby	1,654	25c-50c	"Indiscreet" (U. A.)	8,500	"Gun Smoke" (Para.)	8,000	High 11-29-30 "Hell's Angels"	16,000
							Low 10-4-30 "Bright Lights"	4,500
Loew's State	2,700	25c-60c	"Shipmates" (MGM)	13,200	"The Secret Six" (MGM)	11,000	High 5-2-31 "Trader Horn"	19,800
							Low 12-12-30 "Lion and Lamb"	7,000
Metropolitan	2,512	25c-60c	"Kick In" (Para.)	7,500	"Ladies Man" (Para.)	9,500	High 1-24-30 "Love Parade"	18,000
							Low 3-11-30 "Gentlemen of the Press"	7,000
RKO Majestic	2,250	25c-60c	"Quick Millions" (Fox)	7,500	"Cracked Nuts" (Pathe)	9,900	High 10-24-30 "Check and Double Check"	20,000
							Low 5-23-31 "Quick Millions"	7,500
Indianapolis								
Apollo	1,100	25c-50c	"Svengali" (W. B.)	3,500	"Young Sinners" (Fox)	4,500	High 4-11-31 "A Connecticut Yankee"	10,000
							Low 5-23-31 "Svengali"	3,500
Circle	2,600	25c-50c	"Reno" (Sono Art) (4 days)	2,500	"Cracked Nuts" (Pathe) and "Across the World with Mr. and Mrs. Johnson" (Judel)	4,000	High 11-1-30 "Check and Double Check"	22,000
							Low 5-23-31 "Reno"	2,500
Indiana	3,300	35c-65c	"Seed" (U.)	21,000	"Born To Love" (Pathe)	20,500	High 3-21-31 "Unfaithful"	21,000
							Low 2-14-31 "Gang Buster"	16,500
Lyric	2,000	25c-50c	"Six Cylinder Love" (Fox)	8,500	"Subway Express" (Col.)	10,000	High 5-2-31 "Quick Millions"	11,000
							Low 12-6-30 "The Dancers"	7,500
Palace	2,800	25c-50c	"The Front Page" (U. A.)	12,000	"Shipmates" (MGM)	14,000	High 5-2-31 "Trader Horn"	22,000
							Low 2-14-31 "Passion Flower"	8,000
Kansas City								
Loew Midland	4,000	25c-50c	"Young Sinners" (Fox)	12,500	"The Front Page" (U. A.)	17,400	High 11-29-30 "Hell's Angels"	29,000
							Low 5-9-31 "Quick Millions"	7,500
Mainstreet	3,067	35c-60c	"Seed" (U.)	17,000	"The Iron Man" (U.)	17,250	High 2-14-31 "Cimmaron"	24,750
							Low 4-13-30 "Framed"	11,000
Newman	2,000	25c-60c	"Public Enemy" (W. B.)	13,500	"Ladies Man" (Para.)	8,000	High 9-13-30 "Animal Crackers"	23,500
							Low 4-13-30 "Light of Western Stars"	7,000
Orpheum	1,550	20c-40c	"Painted Desert" (Pathe) (3 days)	2,300	"Mothers Cry" (F. N.) (3 days)	2,500	.....	
			"Single Sin" (Tiff.) (4 days)	3,700	"Hot Heiress" (F. N.) (4 days)	3,500		
Royal	900	25c-60c	"Dude Ranch" (Para.)	4,500	"Seas Beneath" (Fox)	4,500	High 5-9-31 "Gun Smoke"	6,705
							Low 4-27-30 "Clancy In Wall Street"	1,350
Shubert	1,900	50c-$1.50	"Dirigible" (Col.)	4,000	.....		.....	
Uptown	2,200	25c-50c	"The Spy" (U.)	7,000	"The Prodigal" (MGM)	7,500	High 9-27-30 "King of Jazz"	10,200
							Low 11-1-30 "Last of Lone Wolf"	4,000
Los Angeles								
Carthay Circle	1,650	75c-$1.50	"Seed" (U.) (3 days—5th week)	3,900	"Seed" (U.) (5 days—4th week)	11,500	High 3-21-31 "Strangers May Kiss"	28,000
							Low 4-25-31 "Seed"	18,500
Fox Criterion	1,652	35c-65c	"Secret Six" (MGM) (3rd week)	12,500	"Secret Six" (MGM) (2nd week)	22,500	High 5-24-30 "The Divorcee"	29,700
							Low 1-31-31 "Royal Family of Bdw'y"	7,000
International	2,000	25c-50c	"En Cada Puerto Un Amor" (MGM)	6,000	"Dracula" (U.) Spanish version	5,600	.....	
Loew's State	2,418	35c-65c	"Young Sinners" (Fox)	25,000	"Quick Millions" (Fox)	20,000	High 5-10-30 "Caught Short"	48,000
							Low 10-18-30 "Three French Girls"	15,000
Los Angeles	2,100	25c-65c	"East Lynne" (Fox) (2nd week)	10,000	"East Lynne" Fox) (1st week)	8,000	.....	
Orpheum	2,750	35c-65c	"Born To Love" (Pathe) (2nd week)	7,000	"Born to Love" (Pathe) (1st week)	14,000	High 2-14-31 "Cimarron" (5 days)	32,000
							Low 12-27-30 "Ex-Flame"	6,000
Paramount	3,596	35c-65c	"Dude Ranch" (Para.)	15,500	"Kick In" (Para.)	14,000	High 9-6-30 "Animal Crackers"	40,000
							Low 5-16-31 "Kick In"	14,000
RKO	2,700	35c-65c	"Tailor Made Man" (MGM)	15,000	"Subway Express" (Col.)	13,500	High 8-16-30 "Hell's Island"	17,500
							Low 9-27-30 "For the Love of Lil"	10,500
United Artists	2,100	35c-65c	"Dishonored" (Para.)	16,000	"The Front Page" (U. A.) (4th week)	9,000	High 9-20-30 "What a Widow"	30,000
							Low 10-11-30 "Heads Up"	8,000
W. B. Downtown	2,400	35c-65c	"Public Enemy" (W. B.)	15,000	"The Millionaire" (W. B.) (2nd week)	13,000	High 9-27-30 "Office Wife"	30,000
							Low 3-14-31 "Captain Applejack"	8,000
Milwaukee								
Alhambra	2,660	25c-60c	"The Secret Six" (MGM) (9 days)	13,500	"Virtuous Husbands" (U.)	8,500	.....	
Garden	1,150	25c-60c	"The Millionaire" (W. B.)	12,000	"Indiscreet" (U. A.)	10,500	.....	
Majestic	1,990	15c-50c	"The Naughty Flirt" (F. N.) and "Jaws of Hell" (Sono-Art)	7,500	"The Hot Heiress" (F. N.)	6,500	.....	
Palace	2,587	25c-60c	"Kismet" (F. N.)	9,800	"Gun Smoke" (Para.)	8,000	.....	
Riverside	2,180	25c-60c	"One Night at Suzie's" (F. N.)	14,000	"Woman Hungry" (F. N.)	14,800	.....	
Strand	1,406	25c-60c	"Strangers May Kiss" (MGM)	8,500	"A Connecticut Yankee" (Fox) (2nd week)	6,500	.....	
Warner	2,500	25c-60c	"Svengali" (W. B.)	16,500	"The Finger Points" (F. N.)	18,000	.....	
Wisconsin	3,275	25c-65c	"Kick In" (Para.)	18,000	"Ladies Man" (Para.)	14,000	.....	
Minneapolis								
Aster	812	20c-35c	"The Spy" (Fox)	1,500	"Misbehaving Ladies" (F. N.)	1,500	High 3-30-30 "The Aviator"	8,500
							Low 4 18-31 "Men Call It Love"	900
Lyric	1,238	20c-40c	"Stepping Out" (MGM)	2,500	"Not Exactly Gentlemen" (Fox)	2,500	High 3-23-30 "They Learned About Women"	5,000
							Low 1-24-31 "Men On Call"	1,200
Minnesota	4,025	30c-75c	"Shipmates" (MGM)	22,000	"The Millionaire" (W. B.)	24,000	High 7-5-30 "So This Is London"	45,000
							Low 2-28-31 "Dance, Fools, Dance"	18,000
RKO Orpheum	2,900	25c-50c	"Iron Man" (U.)	16,500	"Born to Love" (Pathe)	16,000	High 2-14-31 "Cimarron"	30,000
							Low 5-2-31 "Bachelor Apartment"	12,000
State	2,300	25c-50c	"Indiscreet" (U. A.)	8,500	"Doctor's Wives" (Fox)	8,500	High 4-20-30 "Benson Murder Case"	26,600
							Low 12-20-30 "River's End"	5,000
Montreal								
Capitol	2,670	25c-60c	"City Streets" (Para.) and "Finn and Hattie" (Para.)	13,000	"Paid" (MGM) and "Young Woodley" (Brit. Int.)	10,500	High 12-6-30 "Her Wedding Night"	19,000
							Low 5-9-31 "Man of the World" and "June Moon"	9,000
Imperial	1,914	15c-40c	"Not Exactly Gentlemen" (Fox) and "The Repentant Lover" (W. B.)	4,500	"The Spy" (Fox) and "Too Young to Marry" (F. N.)	4,000	High 1-17-31 "The Office Wife" and Oh Sailor Behave"	7,000
							Low 5-16-31 "The Spy" and Too Young to Marry"	4,000
Loew's	2,982	25c-75c	"Tailor Made Man" (MGM)	14,000	"Men Call It Love" (MGM)	12,500	High 1-31-31 "Derelict"	16,000
							Low 12-21-30 "Half Shot at Sunrise"	11,000
Palace	2,600	25c-99c	"Shipmates" (MGM)	14,000	"The Millionaire" (W. B.)	15,000	High 2-21-31 "Man Who Came Back"	19,000
							Low 8-30-30 "Romance"	12,000

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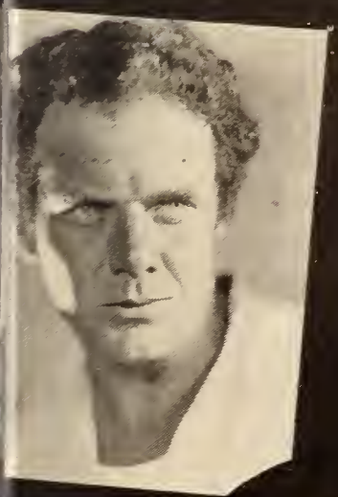
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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from March, 1930, to May, 1931)
Montreal (Cont'd)							
Princess	2,272	25c-65c	"Indiscreet" (U. A.) (2nd week)	8,000	"Indiscreet" (U. A.) (1st week)	14,500	High 4-11-31 "City Lights" 22,500 Low 12-13-30 "Up the River" 8,500
Strand	750	15c-50c	"Ten Cents a Dance" (Col.) and "A Soldier's Plaything" (W. B.)	3,500	"Father's Son" (F. N.) and "Kiss Me Again" (F. N.)	3,800	High 1-31-31 "Captain Thunder" 5,300 Low 12-20-30 "Golden Dawn" 3,100
New York							
Astor	1,120	50c-$1.50	"Trader Horn" (MGM) (16th week)	12,940	"Trader Horn" (MGM) (15th week)	14,700	High 7-5-30 "Big House" 24,860 Low 11-1-30 "War Nurse" 20,319
Capitol	4,700	35c-$1.50	"It's a Wise Child" (MGM)	76,639	"Secret Six" (MGM) (2nd week)	69,501	High 8-30-30 "Romance" 98,322 Low 3-21-31 "Great Meadow" 49,789
Central	910	50c-$2.00	"Dirigible" (Col.) (7th week)	9,743	"Dirigible" (Col.) (6th week)	11,212	.....
Embassy	598	25c	All Newsreel	8,006	All Newsreel	9,613	High 11-29-30 Newsreels 9,995 Low 8-16-30 Newsreels 6,625
Globe	1,050	35c-85c	"Good Bad Girl" (Col.)	10,500	"Virtuous Husband" (U.)	10,100	High 10-18-30 "Half Shot at Sunrise" 28,000 Low 7-26-30 "Hell's Island" 8,030
Hollywood	1,548	65c-85c	"Svengali" (W. B.) (4th week)	17,867	"Svengali" (W. B.) (3rd week)	25,441	.....
Mayfair	2,300	40c-$1.00	"Bachelor Apartment" (Radio)	15,750	"Born To Love" (Pathe) (3rd week)	17,500	High 11-8-30 "Check and Double Check" 51,000 Low 4-4-31 "Laugh and Get Rich" 15,000
Paramount	3,700	40c-$1.00	"Up Pops the Devil" (Para.)	49,500	"Hell Bound" (Tiff.)	65,400	High 8-23-30 "Anybody's Woman" 91,300 Low 12-6-30 "Fast and Loose" 52,100
Rialto	1,904	40c-$1.00	"Indiscreet" (U. A.) (3rd week)	22,500	"Indiscreet" (U. A.) (5 days—2nd week)	17,800	High 9-6-30 "Animal Crackers" 62,500 Low 7-26-30 "Raffles" 17,000
Rivoli	2,103	40c-$1.00	"Seed" (U.)	37,100	"Tarnished Lady" (Para.) (2nd week)	15,400	High 12-27-30 "Royal Family" 57,000 Low 3-14-31 "River's End" 9,519
Roxy	6,200	50c-$1.50	"Six Cylinder Love" (Fox)	67,200	"Young Sinners" (Fox)	70,500	High 1-10-31 "Man Who Came Back" 130,430 Low 2-14-31 "Girls Demand Excitement" 57,315
Strand	3,000	35c-$1.00	"Public Enemy" (W. B.) (4th week)	27,335	"Public Enemy" (W. B.) (3rd week)	28,701	High 11-8-30 "Doorway to Hell" 46,445 Low 5-17-30 "The Wedding Bells" 15,017
Warners	1,490	25c-75c	"Beggar's Opera" (Tobis-Warners) (35c-75c)	5,200	"Captain Thunder" (W. B.) (6 days)	4,545	High 8-30-30 "Old English" 22,203 Low 5-2-31 "The Flood" 3,732
Winter Garden	1,493	35c-$1.00	"Party Husband" (F. N.)	16,867	"The Millionaire" (W. B.) (5th week)	13,822	High 7-19-30 "Dawn Patrol" 51,128 Low 11-8-30 "Life of the Party" 10,750
Oklahoma City							
Capitol	1,200	10c-50c	"Sit Tight" (W. B.)	5,200	"The Front Page" (U. A.)	7,500	High 11-8-30 "Check and Double Check" 17,000 Low 4-6-30 "Party Girl" 3,800
Criterion	1,800	10c-50c	"Ladies Man" (Para.)	6,000	"Cracked Nuts" (Radio) (6 days)	5,700	High 2-21-31 "Cimarron" 15,500 Low 4-6-30 "Locked Door" 4,400
Liberty	1,500	10c-35c	"Too Young to Marry" (F. N.) (3 days)	900	"The Flood" (Col.) (3 days)	1,000	High 11-29-30 "Truth About Youth" 8,500 Low 5-23-31 "Too Young to Marry" and "Subway Express" 1,700
			"Subway Express" (Col.) (4 days)	800	"Aloha" (Tiff.) (4 days)	1,100	
Mid-West	1,500	10c-50c	"Born to Love" (Pathe)	6,000	"Seed" (U.)	6,700	High 8-9-30 "Dawn Patrol" 15,000 Low 11-8-30 "Last of the Duanes" 3,800
Warner	1,700	10c-50c	"The Spy" (Fox)	7,200	"Quick Millions" (Fox)	7,000	....
Omaha							
Orpheum	3,000	25c-60c	"Bachelor Apartment" (Radio)	13,000	"Bad Sister" (U.)	13,250	High 11-1-30 "Check and Double Check" 26,400 Low 4-4-31 "Lonely Wives" 11,500
Paramount	2,900	25c-60c	"The Front Page" (U. A.)	10,000	"City Lights" (U. A.)	9,000	High 12-13-30 "Hell's Angels" 12,750 Low 9-27-30 "Song of My Heart" 5,950
State	1,200	25c-40c	"Ten Nights in a Barroom" (Goetz) (4 days)	1,700	"The Bat Whispers" (U. A.) (4 days)	1,100	High 3-14-31 "Trader Horn" (at 50c-$1.50) 10,000 Low 3-28-31 "Gentlemen's Fate" and "Connecticut Yankee" 1,850
			"Father's Son" (F. N.) (3 days)	800	"The Prodigal" (MGM) (3 days)	800	
World	2,500	25c-45c	"Kick In" (Para.)	9,250	"Honor Among Lovers" (Para.)	9,750	High 4-11-31 "Men Call It Love" 16,000 Low 4-6-30 "Girl Said No" 6,750
Ottawa							
Avalon	990	15c-35c	"A Lady's Morals" (MGM) (3 days)	1,400	"Inspiration" (MGM) (3 days)	1,050	High 3-23-30 "Disraeli" and "Cockeyed World" 3,555 Low 5-3-30 "Oh Yeah" and "Navy Blues" 1,810
			"Reducing" (MGM) (3 days)	1,700	"Sit Tight" (W. B.) (3 days)	1,300	
B. F. Keith's	2,592	15c-60c	"Fifty Million Frenchmen" (W. B.) (3 days)	3,300	"Cracked Nuts" (Radio) (3 days)	3,400	High 3-30-30 "Sacred Flame" and "Love Comes Along" 9,900 Low 4-11-30 "Don't Bet On Women" and "Man to Man" 4,900
			"My Past" (W. B.) (3 days)	3,500	"Behind Office Doors" (Radio) (3 days)	3,700	
Centre	1,200	15c-60c	"City Lights" (U. A.) (6 days)	5,700	"The Devil to Pay" (U. A.) (6 days)	6,300	High 1-24-31 "Madam Satan and "Du Barry, Woman of Passion" 8,800 Low 12-13-30 "Remote Control" 2,400
Imperial	1,200	10c-50c	"The W Plan" (Brit. Int.) (6 days)	2,700	"Subway Express" (Col.) (6 days)	2,800	High 5-9-31 "Trader Horn" 7,000 Low 12-20-30 "East Is West" 2,050
Regent	1,225	15c-75c	"Strangers May Kiss" (MGM) (6 days)	6,200	"Tarnished Lady" (Para.) (6 days)	5,500	High 5-24-30 "High Society Blues" 6,600 Low 12-20-30 "Scotland Yard" 3,200
Philadelphia							
Arcadia	600	50c	"Skippy" (Para.) (6 days)	4,000	"Dishonored" (Para.) (6 days)	3,500	High 11-22-30 "Anybody's Woman" 5,500 Low 11-22-39 "Command Performance" 3,000
Boyd	2,400	35c-75c	"Seed" (U.) (6 days)	18,000	"Indiscreet" (U. A.) (6 days—2nd week)	13,000	High 2-21-31 "Illicit" 28,000 Low 12-13-30 "Sin Takes a Holiday" 12,000
Earle	2,000	25c-65c	"Laugh and Get Rich" (Radio) (6 days)	21,000	"Bad Sister" (U.) (6 days)	21,500	High 9-6-30 "Sap from Syracuse" 25,000 Low 2-14-31 "Ex-Flame" 15,500
Fox	3,000	35c-75c	"Charlie Chan Carries On" (Fox). (6 days)	25,000	"Three Girls Lost" (Fox) (6 days)	23,500	High 2-7-31 "Man Who Came Back" 40,000 Low 3-7-31 "Girls Demand Excitement" and "East Lynne" 23,000
Karlton	1,000	40c-50c	"Svengali" (W. B.) (6 days)	5,000	"Born to Love" (Pathe) (6 days)	5,000	High 10-25-30 "Whoopee" 10,000 Low 3-21-31 "Resurrection" 3,000
Keith's	1,800	35c-75c	"Tarnished Lady" (Para.) (2 days)	6,000	"The Front Page" (U. A.) (6 days—2nd week)	17,000	High 1-3-31 "Tom Sawyer" 24,000 Low 3-7-31 "It Pays to Advertise" and "Stolen Heaven" 8,000
			"The Front Page" (U. A.) (4 days—3rd week)	8,000			

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from March, 1930, to May, 1931)
Philadelphia (Cont'd)							
Mastbaum	4,800	35c-75c	"Party Husband" (F. N.) (6 days)	39,000	"Daybreak" (MGM) (6 days)	39,000	High 1-3-31 "Going Wild" 58,000 Low 10-18-30 "Madame Satan" 35,000
Stanley	3,700	35c-75c	"The Public Enemy" (W. B.) (6 days)	18,000	"Svengali" (W. B.) (6 days—2nd week)	12,000	High 2-14-31 "Cimarron" 26,000 Low 12-27-30 "The Lash" and "Abraham Lincoln" 11,500
Stanton	1,700	25c-65c	"Trader Horn" (MGM) (6 days—3rd week)	7,000	"Trader Horn" (MGM) (6 days—2nd week)	13,000	High 3-21-31 "The Last Parade" 16,500 Low 2-28-31 "Beau Ideal" (8 days) 7,500
Portland, Ore.							
Fox Broadway	1,912	25c-50c	"The Secret Six" (MGM)	6,200	"Dishonored" (Para.)	6,300	High 1-10-31 "Min and Bill" 21,000 Low 4-4-31 "The Prodigal" 3,000
Fox Paramount	3,068	25c-60c	"Young Sinners" (Fox) (6 days)	11,000	"Daybreak" (MGM)	14,900	High 1-3-31 "Paid" 26,000 Low 4-20-30 "Ladies Love Brutes" 9,456
Fox Rialto	1,498	25c-50c	"Gun Smoke" (Para.)	4,200	"Mr. Lemon of Orange" (Fox)	5,700	High 10-18-30 "Road to Paradise" 12,800 Low 4-18-31 "Right of Way" 3,000
Hamrick's Music Box	1,600	25c	"The Millionaire" (W. B.) (2nd week)	4,600	"The Millionaire" (W. B.) (1st week)	6,800	
RKO Orpheum	1,700	25c-50c	"Iron Man" (U.)	8,500	"Born to Love" (Pathe)	10,500	High 2-14-31 "Cimarron" 20,000 Low 5-23-31 "Iron Man" 8,500
United Artists	945	25c-60c	"Tarnished Lady" (Para.)	7,700	"Indiscreet" (U. A.)	7,400	High 12-13-30 "Hell's Angels" 16,400 Low 4-4-3 "Fighting Caravans" 6,000
Providence							
Loew's State	3,800	10c-50c	"Men Call It Love" (MGM)	13,000	"The Secret Six" (MGM)	17,000	High 12-13-30 "Hell's Angels" 28,000 Low 5-23-31 "Men Call It Love" 13,000
Majestic	2,400	10c-50c	"A Connecticut Yankee" (Fox) and "Three Girls Lost" (Fox)	12,000	"Woman Hungry" (F. N.) and "Sit Tight" (W. B.)	12,000	High 3-7-31 "Little Caesar" 18,000 Low 4-4-31 "Love of Aloha" and "Costello Case" 8,000
Paramount	2,300	10c-50c	"It's a Wise Child" (MGM)	8,000	"Kick In" (Para.) (6 days)	9,500	High 7-19-30 "Son of the Gods" 18,000 Low 5-23-31 "It's a Wise Child" 8,000
RKO Alhee	2,300	10c-50c	"Hell Bound" (Tiff.)	7,900	"Seed" (U.)	9,000	High 8-2-30 "All Quiet on Western Front" 20,000 Low 4-18-31 "Bachelor Apartment" 7,000
RKO Victory	1,600	10c-50c	"Virtuous Husbands" (U.)	4,000	"Ten Nights In a Barroom" (Goetz)	6,000	High 4-6-30 "Golden Calf" 13,500 Low 5-23-31 "Virtuous Husbands" 4,000
St. Paul							
Paramount	2,300	25c-50c	"The Millionaire" (W. B.)	9,000	"Strangers May Kiss" (MGM)	8,500	
Riviera	1,600	25c-50c	"City Streets" (Para.)	8,000	"A Tailor Made Man" (MGM)	7,000	
RKO Orpheum	2,600	25c-50c	"Iron Man" (U.)	14,000	"Bad Sister" (U.)	13,000	
Tower	1,000	15c-25c	"Fifty Million Frenchmen" (W. B.)	3,000	"Stepping Out" (MGM)	2,000	
San Francisco							
California	2,315	35c-50c	"Lady Who Dared" (F. N.)	11,000	"Dude Ranch" (Para.)	15,000	High 1-10-31 "The Blue Angel" 25,000 Low 4-25-31 "Hot Heiress" 8,000
El Capitan	3,100	25c-60c	"A Connecticut Yankee" (Fox)	13,000	"Parlor, Bedroom & Bath" (MGM)	14,000	High 12-6-30 "Up the River" 17,000 Low 3-14-31 "Part Time Wife" 12,000
Fox	4,600	50c-$1.00	"Young Sinners" (Fox)	38,000	"Never the Twain Shall Meet" (MGM)	40,000	High 1-3-31 "Lightnin'" 70,000 Low 5-3-30 "Children of Pleasure" 18,000
Golden Gate	2,800	35c-65c	"Hell Bound" (Tiff.)	20,000	"Laugh and Get Rich" (Radio)	14,750	High 7-5-30 "Fall Guy" 19,000 Low 9-20-30 "The Storm" 9,800
Orpheum	3,000	25c-50c	"Born to Love" (Pathe) (2nd week)	10,000	"Born to Love" (Pathe) (1st week)	12,000	High 2-14-31 "Cimarron" 30,000 Low 9-6-30 "Outside the Law" 7,000
Paramount	2,740	35c-90c	"Kick In" (Para.)	18,000	"Tarnished Lady" (Para.)	11,000	High 2-7-31 "Morocco" 35,000
Warfield	2,700	50c-90c	"Stepping Out" (MGM)	20,000	"Men Call It Love" (MGM)	21,000	High 5-24-30 "All Quiet on Western Front" 41,000 Low 4-5-30 "Bishop Murder Case" 9,500
Warners	1,385	35c-50c	"Public Enemy" (W. B.)	10,500	"The Millionaire" (W. B.) (3rd week)	6,800	High 1-21-31 "Illicit" 14,500
Seattle							
Blue Mouse	950	25c-50c	"The Lying Cheat" (W. B.) (25c-75c)	5,000	"Girls Demand Excitement" (Fox)	5,000	High 2-28-31 "City Lights" 14,000 Low 5-23-31 "The Lying Cheat" 5,000
Fifth Avenue	2,750	25c-75c	"The Secret Six" (MGM) (10 days)	17,500	"Strangers May Kiss" (MGM) (4 days—2nd week) "Secret Six" (MGM) (3 days)	5,000 5,500	High 4-18-31 "Trader Horn" 17,000 Low 3-14-31 "Inspiration" (10 days) 10,000
Liberty	2,000	15c-30c	"The Lightning Flyer" (Col.)	5,500	"Ridin' Fool" (Tiff.)	6,000	High 1-10-31 "The Lash" 11,500 Low 5-23-31 "The Lightning Flyer" 5,500
Music Box	950	25c-75c	"The Millionaire" (W. B.) (3rd week)	6,000	"The Millionaire" (W. B.) (2nd week)	6,500	High 2-28-31 "City Lights" 14,000 Low 4-4-31 "Drums of Jeopardy" 5,500
Paramount	3,150	25c-75c	"Young Sinners" (Fox)	12,000	"Shipmates" (MGM)	13,000	High 9-13-30 "Animal Crackers" 21,900 Low 10-11-30 "The Bad Man" 10,000
RKO Orpheum	2,650	25c-75c	"Iron Man" (U.)	12,500	"Subway Express" (Col.)	13,000	
Toronto							
Imperial	3,444	15c-75c	"Iron Man" (U.) (6 days)	14,500	"A Tailor Made Man" (MGM) (6 days)	17,500	High 9-27-30 "The Spoilers" 22,000 Low 5-23-31 "Iron Man" 14,500
Loew's	2,200	25c-75c	"Trader Horn" (MGM) (15c-75c—6 days)	15,000	"The Front Page" (U. A.) (6 days)	16,000	High 4-18-31 "City Lights" 22,000 Low 10-4-30 "Love in the Rough" 10,500
Shea's	2,600	30c-75c	"Queen of Main Street" (6 days)	13,000	"The Conquering Horde" (Para.) (6 days)	14,000	High 3-7-31 "Those Three French Girls" 16,500 Low 3-28-31 "Madonna of the Streets" 10,000
Tivoli	1,600	15c-75c	"The Millionaire" (W. B.) (6 days)	16,500	"A Connecticut Yankee" (Fox) (6 days—2nd week)	10,000	High 2-28-31 "Cimarron" 19,500 Low 12-20-30 "Alf's Button" 9,000
Uptown	3,000	15c-60c	"Cracked Nuts" (Radio) (6 days)	11,500	"The Prodigal" (MGM) (6 days)	11,000	High 8-16-30 "For the Defense" 17,500 Low 1-31-31 "Young Woodley" 9,500



CLAUDETTE
COLBERT

•

CHARLIE RUGGLES

•

MIRIAM HOPKINS

•

Music by OSCAR STRAUS

PARAMOUNT

STANDING ROOM BUSINESS AND RAVE REVIEWS GREET NEW SEASON'S FIRST GREAT $2 SHOW!

"'THE SMILING LIEUTENANT' is Lubitsch at his top; Chevalier at the height of his screen career". (*Film Daily*) ..."Most delightful entertainment talkies have yet produced". (*N.Y. Graphic*) ..."Not far from perfect. Chevalier in great form, Hopkins fine, Colbert sincere and gracious". (*N.Y. Herald Tribune*) ..."Another triumph for Lubitsch and Chevalier. Fresh, vibrant, sparkling". (*N.Y. American*) ..."Lubitsch's best talkie". (*N.Y. Sun*) ..."Positive genius. Acted superbly all the way". (*N. Y. World - Telegram*)

FIRST BIG GUN IN THE BARRAGE OF PARAMOUNT 1931-2 HITS!

Pre-release two-a-day engagement of "THE SMILING LIEUTENANT" in New York gives public taste of Paramount triumphs coming: "AN AMERICAN TRAGEDY", "MONKEY BUSINESS", "24 HOURS", "NO ONE MAN", "A FAREWELL TO ARMS" and scores of others. Wise exhibitors are getting set for the Big Box Office Jubilee by buying Paramount for next season NOW!



AMOUNT

LEAKS HALTING SOUND PERFECTION: CRABTREE

SMPE Five-Day Los Angeles Meet Highlights Laboratory, Color Practices and Development

Society of M. P. Engineers, in semi-annual convention at Los Angeles, on Thursday neared the end of its five-day meet with an all-day symposium of laboratory practices, discussing ways and means of economically and technically improving equipment used in this field.

Following the session, producers played host to 200 delegates at Beverly Hills, which was the social follow-up to the banquet held on Wednesday night at the Roosevelt Hotel, where President J. Crabtree told 300 in attendance that improvement in sound, particularly music, is imperative. Speech is okay, stated Crabtree, but music quality needs improvement, he said.

Franklin Paper Read

Earlier in the week, delegates witnessed a demonstration picture which revealed pictures of sound waves and air currents made at a speed of 40,000 pictures per second. A representative of Harold B. Franklin read Franklin's paper on color, in which was pointed out the extent which color has suffered because of inexperience of producers and their technicians in handling its development. The color session was one of the most important of the meet, with six other engineers and color technicians discussing practically all phases of color.

Previous to an inspection trip to Fox studios on Tuesday, the engineers devoted several hours to a symposium on sound recording.

Nate Golden, of the Department of Commerce, M. P Bureau, explained America's film export and import relations with foreign countries. Ben Schlanger, New York architect, revealed his method of a reversed slope in theatre construction.

Burton Fitts, Los Angeles district attorney, opened the meet on Monday at the American Legion Hall. He was followed by Clinton Wunder, the Academy's executive manager, and Commander Stephen Hall, of the Hollywood Post of the American Legion.

Must Extend Volume

Crabtree told the engineers that there are serious leakages now existing in the transfer of sound from the recorder to the laboratory, and from there to the projector and loudspeaker and these must be reduced for perfect reproduction. Engineers, he said, must extend the frequency and volume range of reproduced sound and must reduce ground noises and add sound perspective. Increasing apparatus will be necessary, he said, as will continued research.

Ira Hoke, in his address at the banquet, stated that "Time is wasted focussing cameras with poor range finders. This practice is costing thousands and could be eliminated if better finders are developed," he stated.

Joseph I. Schnitzer, RKO production chief; Sol Wurtzel, Fox studio; Lee DeForest, Sid Grauman, Frank Woods, Clinton Wunder, Ira Hoke, Sam Hardy, L. W. Physioc, Friend Baker, and Hollywood's leading studio engineers, were at the dais at the banquet.

The initial session, opened by Crabtree with his semi-annual report, revolved around miscellaneous technical and economic discussions. This was followed by a heavily concentrated color symposium. On Tuesday, sound recording and laboratory practices were highlighted, following which the convention turned attention to studio and additional laboratory developments.

Wisconsin Owners Urged to Defeat Projection Bill

Fred S. Meyer, president of the MPTO of Wisconsin has addressed an urgent communication to all members of that organization, requesting their cooperation in defeating the state Senate bill which provides for a projectionist at every machine in all houses in the state.

The bill, once defeated in the lower house, provides penalties including revocation of license after the second offense. Meyer says in part: "I have said before, and I repeat now, this bill is more dangerous by far than the tax proposal or any other adverse legislation aimed against our interests this year. To make myself perfectly clear, if this bill goes through, what is going to stop the legislators from enacting a law compelling you to have one man on your stage at all times, regardless of whether you need him or not?"

Protest Showing Chinese Only as Plotters of Crime

The Chinese government is preparing to file an official protest through its London representatives, against motion pictures which show the Chinese people in an unfavorable light. Pictures specifically referred to by Kuangson Young, Chinese consul-general in London, are "Dr. Fu Manchu" and "The Yellow Mask." The protests, which are the result of pressure brought by Chinese residents of England, will be filed with film trade organizations, and possibly also with the government.

It is objected that a vogue of mystery plays has resulted in the repeated showing of Chinese people only as authors of black magic and plotters of crime.

Catholic Group to Discuss Social Aspects of Screen

Social aspects of the screen, particularly its relationship with the church, will be discussed at a conference of representatives of the Roman Catholic church to be held in Ottawa, Ont., June 29.

Among speakers will be two from the United States, Rev. M. L. Fortier, dean of sociology at Fordham University, New York; and Joseph I. Breen of Chicago.

Copyright Protection Bureau Appropriation Is $125,000

Copyright Protection Bureau has appropriated $125,000 for the year to fight bicycling and print holdovers.

Distributors sponsor the bureau, organized to investigate and prosecute copyright violators.

What Price Snake Necks!

There is a real poser confronting someone or other, and a railway company in particular, down Brownsville, Texas, way. The question is: How much is a snake's neck worth in American money? It seems that "Snake" King ordered a couple of pythons from Chicago. He trains 'em. One of them escaped, was recaptured, and arrived in Brownsville with a broken neck. King wants $250, and says he would ask more, except that $250 is the maximum possible damages on snakes' necks. He believes someone opened the box in which the pythons were traveling and left the front door open when he left, without even bothering to say "hello" or "goodbye!"

Major Companies Watch Progress Of Foreign Films

Distributors are watching closely the more or less experimental development of Protex Trading Corp., owned by Leo Brecher, New York, for distribution of foreign productions in this country.

According to Norman S. Arenwald, general manager of Protex, bookings in the four months the company has been in operation, have exceeded expectations, and it is planned to have at least 15 foreign pictures ready for national release at the beginning of October.

Success of foreign distribution in this country, according to Arenwald, depends entirely on the proper buying of films abroad.

Recent Protex bookings include large houses in Cincinnati, Milwaukee, Baltimore, Jersey City, Newark, Los Angeles, Chicago, Boston and other spots.

German producers, he said, have recently developed an exaggerated idea of the possible gross in this country, principally because of the phenomenal success in New York of "Two Hearts in Waltz Time," but they, being anxious to reach the American market, have cooled their desire for high prices when they realized they would have to take less, or nothing.

The duty on feature imports to this country is small, only two cents per foot. There are not more than 25 out of 300 German-made films which ever reach this country, in the opinion of Arenwald. It is his belief that no circuit of any great size showing foreign-made films can survive in this country, since besides the cost of developing a circuit, there is involved the large expense in stills, prints and the like, in merely preparing the films for widespread distribution over a national circuit. The market, he thinks, can not meet this advance cost.

At least one large theatre company here, Loew's, has been experimenting with German films, at special Saturday midnight performances in houses located in German districts, apparently with considerable success.

BRUNSWICK AND RADIO AD UNITS LOSE HALF MILLION FOR WARNER

Warner Brothers Pictures, Inc.,

AND SUBSIDIARY COMPANIES

COMPARATIVE CONDENSED BALANCE SHEET

Condensed balance sheet for 13 weeks ended Feb. 28, 1931, and comparisons with quarter, ended Nov. 30, 1930, and quarter ended March 1, 1930:

ASSETS

	Feb. 28, '31	Nov. 30, '30	Mar. 1, '30
Land, Bldgs, etc.	$169,027,797	$164,614,464	$120,054,068
Goodwill	8,745,076	8,435,915	8,277,666
Notes Rec., etc.	691,612	1,017,032	528,978
Accts. Rec.	4,191,798	3,698,722	3,030,341
Adv. to Prod.	947,615	1,231,828	49,566
Inventories	22,024,417	22,275,763	25,095,237
Rts. & Scenarios	1,168,062	1,287,542	1,168,062
Mortgages Rec.	526,937	555,625	735,841
Special Deposits	2,523,428	2,432,321	2,381,198
Invest. & Adv.	7,443,193	7,525,203	7,183,012
Def. Charges	3,649,648	.....	3,948,203
Unamort Bonds disc. and exp	.....	890,546	.....
Unamort. dev. exp.	.....	337,564	.....
Prepayments	.....	2,245,418	.....
Totals	$225,878,987	$228,414,032	$178,871,939

LIABILITIES

	Feb. 28, '31	Nov. 29, '30	Mar. 1, '30
Funded Deb. & Mtge	$106,225,057	$104,140,586	$72,686,739
Notes payable	3,006,425	3,555,000	5,947,012
Accts. payable	9,387,029	10,714,436	8,660,503
Purch. money oblig.	2,207,005	1,909,614	2,727,638
Due affil. cos.	79,199	84,330	79,368
Royalties payable	835,373	888,051	948,568
Deferred Income	408,637	425,405	.....
Fed. Tax Reserve	.....	260,000	1,400,000
Adv. payable	815,328	992,284	1,545,892
Minority interest	1,883,378	1,870,605	4,443,129
Remitt. from affil. cos.	548,357	764,538	1,190,584
Res. for Conting.	2,046,062	1,268,995	.....
Capital stock	87,848,629	87,848,629	61,368,639
P. & L. surplus	9,007,220	12,504,559	16,976,576
Construc. Oblig.	.....	1,187,000	.....
Totals	$225,878,987	$228,414,032	$178,871,939

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COMPARATIVE CONSOLIDATED PROFIT & LOSS ACCOUNT

		Quarter Ended Feb. 28, 1931		Quarter Ended Nov. 29, 1930
Net income before providing for amortization and depreciation of properties, interest and miscellaneous charges and Federal income taxes		$11,021,092.19		$13,518,966
Deduct:				
Amortization of film costs (exclusive of depreciation of studio properties)	$7,495,901.51	.....	9,731,217	
Amortization and depreciation of all properties	2,524,327.63			
Interest and discount expense	1,631,397.50			
Provision for investments in affiliated companies	50,865.73	.....	1,899,655	
Miscellaneous charges	48,997.75	11,751,490.13	.....	11,630,872
Loss from operations		$730,397.94		
Deduct—Other income:				
Interest and discount earned	95,249.51		.....	
Dividends received from affiliated companies	147,998.19		.....	
Miscellaneous income	22,400.00	265,647.70	.....	.....
Loss before minority interests		$464,750.24	.....	.....
Add—Proportion of net earnings applicable to Minority Stockholders		35,316.20	.....	51,673
Net Loss for the thirteen weeks ending February 28, 1931		$500,066.44		*$1,576,421

* Net income.

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SURPLUS ACCOUNT

November 29, 1930 (subject to the realization of the face value of trade accounts receivable, less reserves, and cost of inventories, less reserves, of the radio and record division)		$12,504,559.72
Deduct—Loss for the thirteen weeks ending February 28, 1931		500,066.44
		$12,004,493.28
Deduct—Adjustments in respect of inventories and accounts receivable of radio and record divison	$3,073,368.53	
Loss on capital assets	84,663.72	
	$3,158,032.25	
Less—Reduction of reserve for Federal income taxes	260,000.00	2,898,032.25
		9,106,461.03
Dividends paid on preferred stock (to and including March 1, 1931)		99,240.49
EARNED SURPLUS—FEBRUARY 28, 1931		$9,007,220.54
NOVEMBER 29, 1930		$12,504,559
MARCH 1, 1930		$16,976,576

Film-Theatre Unit Healthy, Earning $769,209

Gain of $5,100,000 in Net Working Capital—Ratio of Assets to Liabilities is 2.07 to 1

Another shake-up in the industry's banking connections was revealed this week coincident with publication of the earnings report of Warner Brothers for the company's second fiscal quarter.

Announcement was made that Walter E. Sachs, of Goldman, Sachs, and Richard F. Hoyt, of Hayden, Stone & Co., had resigned as directors and members of Warners executive committee, a step reported to have resulted from differences regarding new financing and other matters between Warners and the bankers.

Report of Warners for the quarter ended February 28 showed that theatre and picture operations were successful, although the company was put in the "red" by a net loss of $500,066 through operations of Brunswick Radio and National Radio Advertising divisions. In the preceding quarter the company reported net income of $1,576,421, equal to 38 cents a common share.

The radio interests sustained an operating loss of $1,269,276, while film and theatre divisions showed net earnings of $769,209, after deducting all charges, including interest and depreciation. Net profit, after deducting losses sustained by the radio interests and after all charges, including interest but before amortization and depreciation of fixed assets, amounted to $2,024,261.

Net available for interest, including requirements on the optional 6 per cent convertible debentures, after all charges, including losses of radio interests, but before

(Continued on page 50)

Warner Chief



HARRY M. WARNER

President, Warner Brothers Pictures

The Whole is SEED

Photoplay Magazine



☆ *SEED—Universal*

THIS picture should delight everyone—fans and producers alike.

It follows none of the formulas of present-day pictures; it has nothing sensational to recommend it; it is wholly without obvious sex appeal; it offers no preachment, yet it is one of the finest pictures turned out this year. Charles Norris will certainly rejoice that the lesson in his book is presented so forcefully and yet with such delicacy.

Lois Wilson, as the wife, has her first good opportunity in months. She gives a beautiful, sympathetic performance. Genevieve Tobin, as the former sweetheart, is lovely and justifies all predictions made for her, but the big surprise is John Boles, who doesn't sing but who walks away with a most difficult rôle. The children are all natural and lovable.

Director John Stahl deserves much credit for this excellent picture. If you miss it, you won't forgive yourself.

Film Daily

"Seed"

Universal *Time, 97 mins.*

A REAL MONEY-GETTER INTENSELY HUMAN AND MOVING MOTHER LOVE AND TRIANGLE DRAMA WITH STRONG FEMININE APPEAL.

This one is likely to end up among "the ten best" of the current year. After the avalanche of gangster pictures it strikes a refreshing and comparatively wholesome note. As a mascara-destroyer it's a pip. The story itself is not heavy with plot or particularly new but the manner in which it is done—from the standpoints of both acting and direction—counts heavily. Lois Wilson gives a great performance as the wife and John Boles and Genevieve Tobin are both splendid.

Held over 3rd week a RIVOL N. Y

N.Y. Evening Sun

"Seed," by the way, is doing particularly well with matinee audiences, one of the few pictures which can boast of big houses in the afternoon as well as the evening.

Moving Picture Review

Reading the White Lights

"Seed," Universal picture, at the Rivoli, is a real money-getter. This feature is intensely human with strong feminine appeal. "Seed" is a ehallenge to women in love. This feature is scheduled for another week.

MOTION PICTURE DAILY

Off the Record

CYCLES may come and go, but pathos is still a sure-fire ingredient in story plots. At the Rivoli this week the women are enjoying a lot of crying. During the sequences in "Seed" showing the wife deserted by her husband and then left alone by her children, sobs were heard in all parts of the house, not to mention sniffles, and hundreds of handkerchiefs were in constant use. And many of the men present also rubbed their eyes furtively.

Great credit is due to John M. Stahl for his direction of "Seed." It is a real American home that he portrays on the screen and the players act like human beings instead of puppets. It is an intelligent picture with a primitive appeal.

World crazy!

Associated Publications

Seed

Universal—97 Minutes

Cast: John Boles, Genevieve To-in, Lois Wilson, Zasu Pitts, Rich-rd Tucker, Frances Dade, Ken-eth Seiling, Helen Parrish, Don ox, Terry Cox, Dickie Moore, aymond Hackett, Bette Davis, ack Willis, Bill Willis, Dick Wins-w. Directed by John M. Stahl.

The producer, director and prin-pals climb to new heights in Seed." Surely John Boles and ois Wilson never gave more con-incing performances, Stahl never ave a picture a more appealing ouch and Universal hasn't pro-uced such a magnetic story. It is dult entertainment mainly, and ot too sophisticated to please only he so-called intellectuals.

The book is more daring than he picture insofar as the advocat-ng of birth control is concerned, ut the picture implies what the ook tells and there is nothing of-ensive in any part. It is a human tory humanly depicted and should e a money maker. Its absorbing heme makes up for any lack of iction.

Genevieve Tobin, as Mildred, the ther woman, gives a finished por-rayal, while Lois Wilson has made triumphant return to popular-ity. The children are excellent ypes. There are tears and laugh-er in "Seed." It's a real picture. —Steen.

Film Daily

Opportunities —that are missed

By JACK ALICOATE

Oh, Boy, How They Cry

If you are one of those sentimental souls who enjoys a good cry, or an old stone-heart who likes to see others cry, or perchance one who enjoys the novelty of seeing practically an entire audience in tears, drop into the Rivoli Opera House any evening at 7:16 o'clock. You'll see more hankies in full view than in evidence at a chautauqua salute. The why and wherefore of it all is "Seed," in which Director John Stahl stages a most impressive comeback. It is grand, although slightly mushy, entertainment, will give the dear ladies of all ages plenty to chat about, contains and abundance of kid stuff

$21,000 High For "Seed" in Indianapolis

Ready Money Pictures for the good old Summer Time!

LEW AYRES in "UP FOR MURDER"

with GENEVIEVE TOBIN, Dorothy Peterson. Directed by Monta Bell . . . the best Ayres picture since "All Quiet on the Western Front."

EX-BAD BOY

ROBERT ARMSTRONG
JEAN ARTHUR

Lalo Lone, George Brent, Josan Rahards, A swell comedy drama of the timid soul whose girl wanted a man with experience. From the story by John Emerson and Anito Loos . . . directed by Vin Maare.

FATE

by the author of "All Quiet on the Western Front" . . . and his first romantic drama.

Wait for "Fate" it's Great.

STRICTLY DISHONORABLE

the play that stood New York an its head with thrills, laughter and excitement for nearly two yeors . . . starring

JOHN BOLES and SIDNEY FOX

Directed by JOHN STAHL who gave you "Seed."

THE SHE-WOLF

the story of a womon who had everything but love . . . from Howord McKent Barnes' stage play "Mother's Millians" with MAY ROBSON, Lowrence Gray, Jomes Holl, Fronces Dode, Edmund Breese. Directed by James Flood.

Now ploying the RIALTO, N. Y.

Nothing Succeeds like a **UNIVERSAL PICTURE**

Going Places

By Cecelia Ager

Kiddies Put Touch of Nature in "Seed"

ve fine children make "Seed" at the Rivoli honest entertainment. e of the grownups in the cast rather fancy themselves, the story is pat for conviction, but the children act like real ones and they talk real ones.

eed" abounds with what it takes for substantial femme patronage nobility of mother love, the ingratitude of children and the promise a good wife and mother will always triumph over more glamorous es though it may take 10 years. Here the children come first. The er who thinks he has some rights too is just an old brute.

ois Wilson as the mother figuratively works her fingers to the bone, all the audience mothers will see themselves in the same self-ificial light. Genevieve Tobin is a brittle, actressy smug little piece the husband snatcher. After a siege with the siren, the husband izes true happiness lies in baby shoes.

he vast majority of women who've given up hoping for anything e than cheerful domesticity will have a nice, tear-dimmed time at ed."

Fox '30 Report to Show $3.70 Net

(*Continued from page 12*)

the report and which became a matter of semi-public knowledge.

After much deliberation, the Board of Directors have adopted the Touche Niven report in which amortization of film inventory has been treated by a method radically different from the method developed by Price, Waterhouse & Company. Clarke's statement to the stockholders, it is said, will treat frankly and fully the difference of accounting methods of the two firms.

The differences between the Touche Niven and the management on one side, and Price, Waterhouse on the other, are of as much interest to the motion picture industry as to the Fox stockholders. MOTION PICTURE HERALD has been able to learn from reliable sources the details of those differences.

Price, Waterhouse proposed a formula under which 93% of the cost of negative and prints on each picture was amortized on a definite week-by-week schedule over a period of 26 weeks from release date, and the remaining 7% amortized over the subsequent 26 weeks. Under this system each picture was written off inventory each week at a fixed percentage of total cost regardless of distribution results.

The Touche Niven Plan

The Price, Waterhouse system has, with certain modifications, prevailed as the basis of amortization of inventory over a period of some years, but the schedule which was previously applied to silent pictures provided for amortization of 86% of negative cost in the first 12 months of release and 14% of negative cost in the subsequent six months.

Touche Niven evolved a plan of amortization under which 50% of the gross receipts of all pictures were set aside during each of the first 52 weeks of release toward the amortization of negative cost regardless of distribution performance. When a picture had completed its 52nd week under the Touche Niven system, is was written off inventory at $1. If 50% of the receipts of the picture at the end of its 52nd week had exceeded its negative cost, the amount by which it had so exceeded the negative cost plus 50% of all subsequent receipts were transferred to inventory surplus. If, at the end of the 52nd week 50% of the picture's gross receipts did not equal its negative cost, the deficit was charged against inventory. The system provided for a reconcilation of inventory account at the end of the 52nd week of each picture's life which amounted, substantially, to a reconciliation of inventory account each week in the case of Fox Film Corporation.

How Plans Work Specifically

Under the Price, Waterhouse system a picture like "Common Clay," which is said to have earned out its complete negative cost in six weeks, would have had 93% of its cost amortized by a fixed schedule over 26 weeks. The surplus of each week over scheduled amortization would have gone to profit, whereas a picture like "The Big Trail," which had a high negative cost and played its contracts slowly, would have been amortized in the identical way and a weekly loss would have shown. Under the Touche Niven system 50% of the gross on both pictures would have been applied against inventory during the first 52 weeks of release and the profits of "Common Clay" would be applied to an inventory surplus account to off-set deficit on "The Big Trail."

The Touche Niven system of amortization was put into effect by the Fox Film Corporation as of January 1, 1929 so that the profits shown in the annual report for 1929 and the profits shown on the annual report of 1930 are based upon the same method of amortization of negative cost.

The report for 1930 covers the 52 weeks ending December 27, 1930 and represents the results of the first full year of operation of the Fox Film Corporation under direction of Harley L. Clarke.

A Scandinavian Management for Beverly M. Jones

Beverly Mills Jones, of New York and San Francisco, and Edis Christiansen, daughter of Mr. and Mrs. John A. Christiansen of San Diego, were married Tuesday afternoon at the Little Church Around the Corner in New York by the Reverend B. A. E. McLaughlin.

Mr. Jones is a director of production for Pathe Revue, with which he has been connected some three years, going to that post from editorial activities in the Long Island studio organization of Paramount. He was previously a member of the editorial departments of various newspapers, West and East. He is also an occasional contributor to the magazines, including the *New Yorker's* merry persiflage, so kindred in spirit to his contributions to the screen. He is a brother of Guy Jones. adventuring journalist of international experience and repute.

The bride, whose stage name is Edris Christie, has been in Hollywood for two years in pictures with Warner Brothers.

Jones' studio apartment in Greenwich Village has long been a famous rendezvous for a small and ardent set of waffle fanciers and amateur cooks. The beverage mixing had always been of a professional calibre, rather than amateur. Due to his skill in the technique of sound mechanisms Jones' radio set is one of the more remarkable instruments of the art. Friends are forecasting that under a new and Scandanavian management some changes of policy will be made.

Franklin to Address H-F Meet at Dallas, June 1, 2

Dave Bershon, chief film buyer, and Jeff Lazarus, Southern California division manager and publicity director, will address the Texas-Oklahoma convention of the Hughes-Franklin Theatres, June 1 and 2.

Harold B. Franklin, president, will make the principal address.

Theatre Director to Coast

George Somnes, director of the Indianapolis Civic theatre, has been signed by Paramount. He will report to the West Coast studio in the fall.

Amend Canadian Copyright Bill

The special Canadian Parliamentary committee appointed to hear evidence of American and Canadian representatives of several associations, after four days, tentatively agreed to redraft one clause in the Copyright Bill now before the Commons, whereby the Performing Rights Society of Canada will be able to collect a music tax from exhibitors, and other organizations may impose prescribed royalties.

The amended act will not apply to dramatic, literary, or artistic work, or to motion pictures, book publishers or agents, being effective only for musical and operatic presentations. This action followed request of the Hays organization and book publishers' groups, in this country and Canada.

Talking Picture Epics Gets West "Way Down East" Rights

Contracts between Albert Griffith Grey and Talking Picture Epics, Inc., give the company distribution rights on "Way Down East," synchronized version of the D. W. Griffith film, for most of the territory west of the Mississippi.

R. A. Mitchell, Epics Coast manager, will conduct the sale campaign in exchanges in Los Angeles, San Francisco, Portland, Seattle, Butte, Denver, Salt Lake and Dallas.

General Electric Loses Suit On Langmuir's Tube Patents

U. S. Supreme Court has reversed decision of the circuit court of appeals, which sustained Dr. Irving Langmuir in 1925 on vacuum radio tube patents now owned by General Electric Company.

De Forest Radio Company charged that unless the Langmuir patents were set aside, General Electric would have a monopoly on that product.

Fraser Says Lloyd May Produce Next in England

Harold Lloyd is contemplating production of his next in England, according to W. R. Fraser, his general manager, who is now at Manchester, Eng.

Fraser is reported to have said that Lloyd would go to England in the fall.

Harold Auten to Europe

Captain Harold E. Auten, has left for Europe as RKO Pathe representative. Auten, former N. Y. general manager of British International, will meet T. S. Delehanty, RKO Pathe export manager, in London.

Next Griffith an Independent

D. W. Griffith will independently produce his next, at Audio Cinema studio, New York. Based on a French play, and as yet untitled, Anita Loos and John Emerson are preparing it. United Artists will release.

Fire Destroys Theatre

Fire of undetermined origin totally destroyed the Ingram, Ashland, Ala.

You'll Remember 1931 BY THIS OUTSTANDING PICTURE!



- When they vote on the ten best pictures of the year, this will be there!
- Janet in her best role brings tears and sobs, laughs and smiles in a drama saturated with human interest and box office values.
- Great for the whole family. Marvelous business builder.

DADDY LONG LEGS

with

JANET GAYNOR
WARNER BAXTER

UNA MERKEL **John Arledge**

Claude Gillingwater, Sr. **Kathlyn Williams**

Play by **Jean Webster** *Directed by* **ALFRED SANTELL**

PROUDLY PRODUCED AND PRESENTED BY

FOX

Red Russia Now On U. S. Screen

(*Continued from page* 11)

the lay press, the MOTION PICTURE HERALD's Washington office made certain inquiries in governmental offices, resulting in the following dispatch:

By FRANCIS L. BURT

Washington—Looking to the motion picture industry itself to take such steps as it may deem necessary to safeguard the American public from Russian propaganda films, high officials in Washington today expressed themselves as helpless to take any action regarding the Five Year Plan, announced by the Amkino Corporation as ready for general distribution.

At the State Department it was pointed out that there is no censorship law by which the distribution of such pictures could be prevented. Officials of the Customs Service also pointed to the lack of a censorship law other than that dealing with obscenity and similar matters. One Russian picture has been barred from the country, it is understood, but it was for reasons which might as well have applied to an English, French or German film.

Officials of the State Department are somewhat concerned about the number of Russian pictures which have been brought in from time to time, but administration officials generally feel that the guarantee of free speech extends to motion pictures as well as to the spoken and printed word and are reluctant to take any action which might lead to Russian charges of discrimination.

It was pointed out at the Department that the film industry has a strong organization and that under the circumstances all that can be done is to rely upon the distributors and exhibitors of the country to preserve the screen from use for propaganda purposes. Unless the industry acts, it was said, there is nothing the Government can do.

First information regarding proposed distribution of the Five Year Plan was given Department officials by the representative of MOTION PICTURE HERALD. In view of their helplessness, no attempt is being made to watch Russian film activities in this country, the Customs Service being relied upon to scrutinize each film as it arrives and bar those which are in violation of the law. Generally speaking, it was pointed out, there would be no objection to Russian films faithfully depicting the situation. However, the Five Year Plan will undoubtedly be found to be a story of far greater success than has actually been achieved and designed to give a very rosy impression of the Communist state; nevertheless, there is nothing Washington can do except sit tight and hope that the industry itself will deal with any situation needing action.

Now Another Side

Wednesday afternoon the MOTION PICTURE HERALD received a publicity release concerning Pathe News, reading in part as follows:

Following the Pathe News presentation of the Soviet Five-Year Plan, in serial form, the company is currently releasing uncensored pictures which a descendant of the first Czar claims to be the real story of red Russia.

The suppression of all but authorized pictures has made the Union of Soviet Socialist Republics a land of mystery. The startling scenes obtained by Pathe News is a camera study of Communism in fact as well as in theory.

"Russia is the hardest of crossword puzzles," says Princess Alexandra Kropotkin. "Read one way it spells liberty. Read the other it spells slavery. Russia is a country of untold wealth and unbelievable poverty, a land of magnificent ideals and sordid realities. The Soviet Government started fourteen years ago, proclaiming a great ideal, equality for all who work. But strangely enough today, you find neither freedom nor equality. The ideal has vanished.

"Instead the Government has turned the Russian people into a vast army of slaves. Under the Soviet Government the Russian people are organized and have to work. The average wage for the worker is 25 cents a day * * * "

Scene Sketch Chart Evolved by Milestone



Lewis Milestone and Nate Watt display scene chart used for "The Front Page."

To Lewis Milestone, director of "All Quiet on the Western Front" and "The Front Page," goes credit for an innovation in picture making.

A scene chart, in which a complete scenic record of the entire play is sketched from the proper camera angles before the picture is filmed, is used by Milestone.

Each set of characters in the action of each sequence is pictured by the artist as if it were from the eye of the camera. Beneath each sketch on each page of the chart is the dialogue and cues pertaining to the action.

Thus this scene sketch chart proves a valuable guide both for Milestone and his technical staff. The cameramen, film editors, assistant and technical directors have a daily reference index for their assistance in working out the details of each shot in the picture.

Paramount Adds To Musical Shorts

Paramount will greatly increase the number of musicals in its short subject 1931-32 schedule at the New York studio, and proportionately decrease the number of dialogue shorts.

The change is due to the dominance of dialogue in the company's feature output, and an effort to balance the program. One reel films only are affected, the original schedule of 52 one-reelers, of which 12 were to be musicals, being changed to 36 musical and 16 dialogue shorts.

$310,000 Sheehan-Fox Suit To Come to Trial Shortly

Trial of the case in which Winfield Sheehan is suing William Fox for $310,000, which was subsequent to the events preceding the sale of Fox to Harley Clarke, was scheduled to open in New York supreme court on Thursday.

Nathan Burkan, Sheehan's attorney, consented to a postponement until Samuel Untermyer, Fox counsel, completes Crain investigation duties in New York. The action centers about investment of Sheehan's money by William Fox.

Chicago Unaware of U. S. Motion Pictures, New Firm

Rental agents for the building, and local film offices deny having ever heard of the U. S. Motion Picture Co., chartered at Springfield, Ill., and supposedly having offices at 417 South Dearborn St., Chicago. Nor is there any record at the building of Joseph E. Bates, S. O. Brewster and Harold Shepard, listed as incorporators.

Clara K. Young in Tiffany Film

Clara Kimball Young, veteran of the silent screen, will have the lead in the James Cruze-Tiffany production, "Women Go On Forever," about to go in work on the Coast under the direction of Walter Lang.

With the exception of a minor role in a Radio film, this is Miss Young's first part in talkers.

Fox West Coast Buys Two

E. A. Zabel, for 21 years house manager in Olympia, Wash., has sold his interest in the Liberty and Capitol to Fox West Coast, for $100,000.

J. C. McQuiston Retires

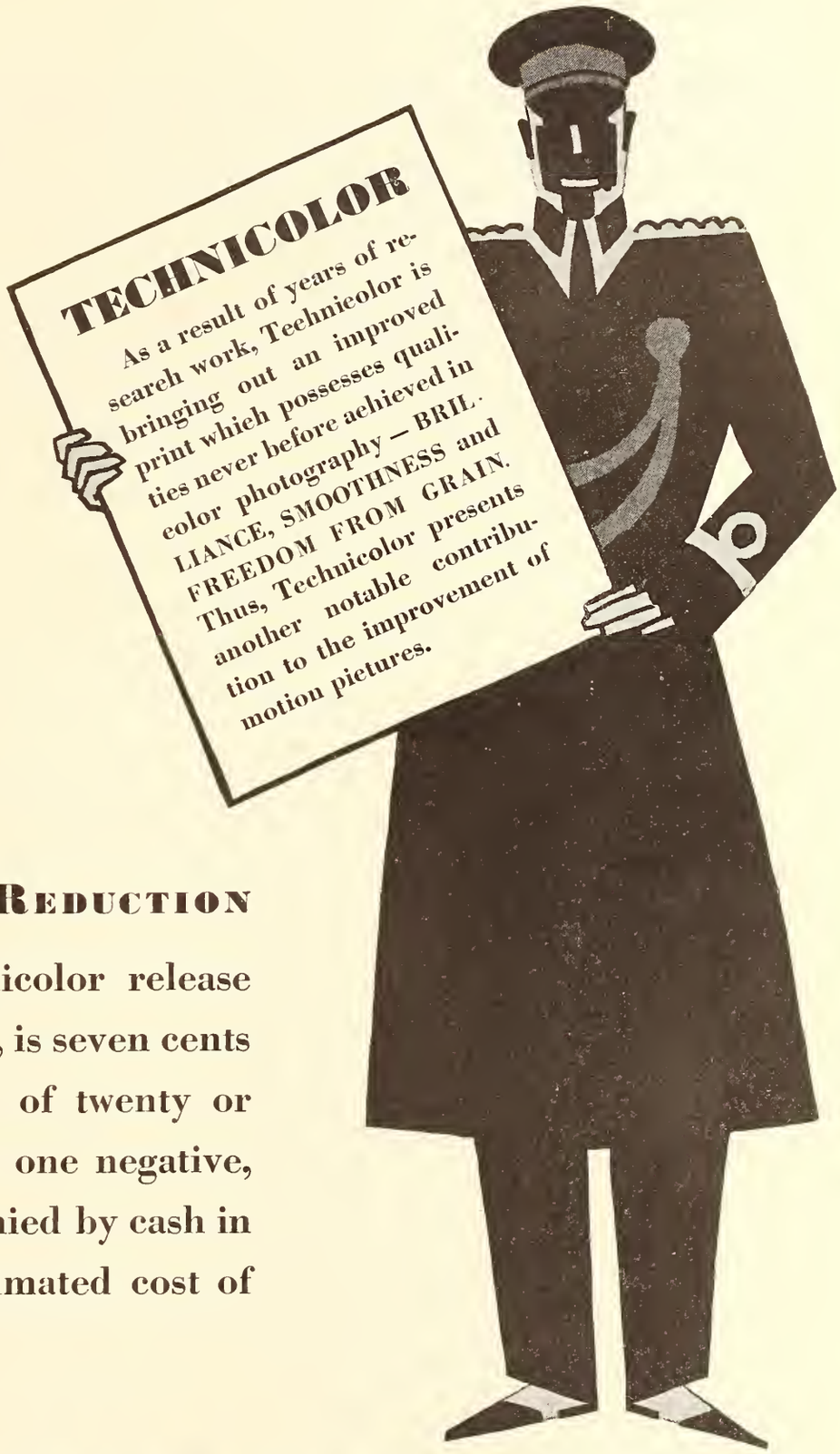
J. C. McQuiston, for 29 years in charge of advertising for Westinghouse Electric, will retire June 1, as general advertising manager.

Lubitsch Goes to Coast

Ernst Lubitsch, Paramount Astoria studio director, has left New York for a short vacation in Hollywood.

Indiana Paper Takes "U" Reel

Latest newspaper to join the Universal newspaper newsreel is the Huntington, Ind., *Herald Press.*



Substantial Price Reduction

The new price of Technicolor release prints, effective May 1, 1931, is seven cents per foot, net, on all orders of twenty or more complete prints from one negative, if such orders are accompanied by cash in the amount of half the estimated cost of such prints.

TECHNICOLOR

TECHNICOLOR MOTION PICTURE CORPORATION

BOSTON HOLLYWOOD NEW YORK

26 FEATURES, TWO ACTION SERIES, 104 SHORTS IN COLUMBIA LINEUP

Eight Pictures Also Will Be Made in Foreign Tongue at Studios in United States

Columbia Pictures starts the season of 1931-32 with 26 major productions, 16 action dramas, 104 short pictures and eight foreign versions scheduled for release.

This program, representatives attending the New York sales convention at the Park Central Hotel (the first of three to be held through the country) were told, represents the most elaborate yet undertaken by the company.

The success of Columbia pictures in Broadway and other theatres of the country during the season just closing prompted executives to intensify production plans for 1931-32, the managers and salesmen were advised.

Announcement of the company's product for the new season is contained in the following statement:

"The success of such films as "Africa Speaks," "The Criminal Code," "The Last Parade," "Ten Cents a Dance" and "Dirigible" has brought about a determination to concentrate upon quality productions with a view to obtaining longer runs on each picture and extended runs on many.

"Because of the audience and box office demand for several stars and directors now under the Columbia banner a number of productions built around these personalities will be included in the group of 26 major productions. Listed among these productions are: Two vehicles starring Barbara Stanwyck, three starring Jack Holt alone, one co-starring Holt and Ralph Graves, one starring Evelyn Brent and one Frank Capra production.

"The stories, plays and books secured by Columbia for the coming season's production were selected after a canvass of exhibitors had been made to learn the type of productions most in demand, so as to secure the greatest possible box office and audience reaction from the picturization of these stage successes and popular novels.

"For the past several months, production and distribution executives of Columbia have been lining up story material from the pens of internationally known playwrights and authors, as well as players and directors of note.

"Backing 'The Showmanship Group,' and its supplementary group of features and 104 shorts, Columbia plans a more extensive advertising and exploitation campaign than before. The outline includes national advertising in newspapers, magazines and trade papers and merchandising tieups with some of the largest national advertisers of staple products. A new line of accessories also will be brought out.

"During the coming year Columbia will continue with great casts, directors and story technicians. Among the screen and stage stars who figured prominently under the Columbia banner are: Walter Huston, Jack Holt, Barbara Stanwyck, Evelyn Drent, Joe Cook, Charles Ruggles, Phillips Holmes, Eleanor Boardman, David Manners, Beryl Mercer, Mae Clarke, Paul Porcasi, Ralph Graves, Jean Harlow, Conrad Nagel, Charles Bickford, Roland Young, John Wayne, Richard Cromwell, Constance Cummings, Buck Jones, Eddie Buzzell, Aileen Pringle, James Hall Jack Mulhall, Dorothy Sebastian, Betty Bronson, Laura La Plante, Robert Ellis, Marie Prevost, Loretta Sayers, Susan Fleming, William Farnum, Lucille Gleason, Leslie Fenton and Gwen Lee. Other outstanding stars from the screen and stage have signed options and their names will be made public shortly.

"Among the directors and producers who have been identified with Columbia productions are: Frank Capra, director of 'Submarine,' 'Flight,' 'Ladies of Leisure' and 'Dirigible'; John Robertson, John Blystone, Howard Hawks, Lionel Barrymore, Al Christie, Fred Newmayer, James Tinling, R. William Neill, John Francis Dillon, Sam Rork, George B. Seitz, Eddie Buzzell, prominently identified as actor and director both with the stage and screen; Ross Lederman, Erle C. Kenton, Louis King and Christy Cabanne.

"Among the authors whose works will form part of the company's offerings are: Rupert Hughes, Fannie Hurst, Ursula Parrott, Frank R. Adams, William Du Bois, Warner Fabian, Jo Milward, J. Kirby Hawkes, Edgar Wallace, Charles Norris, Wilson Culluson, Bella Muni, Abem Finkel, Alice Kauser, Hawthorne Hurst, Jo Swerling, Dorothy Howell, Roy Chanslor, Robert Reskin, Benjamin Glazer and Huston Branch.

"The list of 26 feature length productions to be released by Columbia Pictures during the new season follows:

"A Frank Capra production (untitled) brought to the screen by the director who was responsible for 'The Donovan Affair,' 'Submarine,' 'Flight,' 'Ladies of Leisure,' 'Dirigible' and 'The Miracle Woman.'

"A Frank Capra-Barbara Stanwyck production as yet untitled bringing together again the star and director that produced 'Ladies of Leisure' and 'The Miracle Woman,' in a story written for Miss Stanwyck by Capra. Adaptation and dialogue by Jo Swerling.

"A Jack Holt-Ralph Graves production reuniting the buddies of 'Submarine,' 'Flight,' 'Hell's Island' and 'Dirigible' in another story of romance and adventure.

'Two Edgar Wallace stories selected from the works of this mystery writer and author of 'On the Spot,' 'A King by Night,' 'The Girl from Scotland Yard,' 'The Black Abbott,' 'The Flying Squad,' 'The Three Just Men' and stories and plays.

"'Shopworn,' a human interest drama starring Barbara Stanwyck.

"'In the Secret Service,' a romantic story of adventure and diplomatic intrigue starring Jack Holt in a role different from his past performances.

"'Pagan Lady,' William DuBois' Broadway stage play. It is a story of a cabaret girl's regeneration through love which will star Evelyn Brent under the direction of John Francis Dillon. The supporting cast includes Conrad Nagel, Charles Bickford, Roland Young, William Farnum, Gwen Lee, Lucille Gleason and Leslie Fenton.

"'The Men in Her Life,' by Warner Fabian. Written by the author of 'Flaming Youth,' 'Sailor's Wives,' 'Summer Bachelors' and 'Unforbidden Fruit,' it tells a story of a girl's struggle to adapt herself to a new moral code.

"'Guilty Generation,' a drama from the stage play by Jo Milward and J. Kirby Hawkes, co-authors of 'She Got Away with Murder,' 'Life Is Like That' and 'Mrs. Cook's Tour.'

"'The Halfway Girl,' a sophisticated story of Broadway night club life based on the novel 'Via Manhattan,' by Hawthorne Hurst, author of 'Goldie Gets Along' and 'No More Woman.' Written by a newspaperman whose beat was Broadway and its show places, it tells a modern story of romance centering around a blues singer and a Broadway columnist.

"'The Final Edition,' a drama that unfolds its gripping action against the background of a great metropolitan newspaper.

"'Love Affair,' the *College Humor* story by Ursula Parrott, which was included immediately upon publication in the 'Anthology of the World's Best Short Stories.' A dramatic tale of a girl who tried to play the love game the man's way and lost. It was written by the author of 'Ex Wife' ('The Divorcee') and 'Strangers May Kiss.' Kiss.'

"'The Master Mind,' a drama of modern life and a tragic insight into the human side of a man who was drunk with power.

"'Hollywood Speaks,' telling the inside story of the glamor of movieland with all

(*Continued on page* 44)

Awards "Dirigible" Prizes

Columbia has awarded prizes to 20 exhibitor winners in the "Dirigible" contest for best advertising and exploitation ideas. There were five classes: newspaper advertising, newspaper publicity, lobby ideas, window displays and merchant tie-ups and slogans and heralds.

Mose Mesher, Seattle; Harry Storin, Providence; Carlos Harrison, Cincinnati; L. A. Starsmore, Greeley, Colo.; Carl M. Osborn, Cleveland, were the first prize winners in the five classes, respectively.

Buck Jones and Tim McCoy to Appear in Series of Sixteen Outdoor Dramas

The Answer to the Motion Picture Color Problem!

MAGNACOLOR

A Product of

CONSOLIDATED FILM INDUSTRIES, INC.

MAGNACOLOR



For Perfect Reproduction of Color and Sound on Film—surpasses all other processes.

Reproduces the grandeur and beauty of nature exactly as your eyes see it.

Gives perfect definition. No fringe. Every detail sharp and clear as black and white.

Practical, simple and economical. Uses standard photographing and projection equipment. No extra lighting.

Assures perfect reproduction of sound on color film.

Perfected after years of experimentation. Special plant ready for quantity production. The Industry has learned by experience and the expenditure of millions of dollars that color of poor quality *has no value.*

MAGNACOLOR presents *superlative* quality at *low cost.* It is the ideal color film combination the Industry has been waiting for.

PRODUCT OF

CONSOLIDATED FILM INDUSTRIES, INC.

MAGNACOLOR DIVISION

959 Seward St. Hollywood, Cal.



Harry Cohn
Production Chief



Jack Cohn
Treasurer



Joe Brandt
President



Maurice Goodman
Finance Chairman



Al Selig
Adv. Director



Lou B. Metzger
Sales Director

Collison, the author of 'Getting Gertie's Garter,' 'Murder in the Rain,' 'Dairy of Death,' 'Expensive Women.'

"'Vanity Street,' from the short story 'Park Avenue,' by Fannie Hurst. A sophisticated tale of sham and pretense.

"'The Substitute Wife,' from the *Red Book* serial, 'Help Yourself to Happiness,' by Frank R. Adams. A story of mystery and adventure about a beautiful girl who finds herself unjustly accused of crime.

"'Unwanted,' by Belle Muni and Abem Finkel, co-authors of stage plays. A mystery drama, which will feature a prominent character actor.

"'The Artist's Model,' from the *Cosmopolitan* short story 'The Rented Body,' by Rupert Hughes. It tells the dramatic story of a disillusioned artist and a beautiful girl, who bartered her soul to win her lover's freedom.

"Two True Story Productions bringing to the screen two stories from real life. Backed by the *True Story Magazine* circulation of over 2,000,000, they will have a radio tieup, the True Story Hour, broadcast weekly over the Columbia chain through 22 stations.

"'Zelda Marsh,' the best seller by Charles G. Norris. A story of a girl so bewitching she drove men mad and of her rise to theatrical stardom.

"The following two series of outdoor thrillers will supplement the 26 features:

"Eight Buck Jones, presenting the Western star and his horse, Silver, in a series of eight outdoor dramas from the pens of outstanding Western writers.

"Eight Tim McCoy in a different group of action pictures—a fast moving series of human dramas of the colorful West.

"To supplement its various long feature groups Columbia will again offer a diversified lineup of single reel shorts. The eight series follows:

"Thirteen Disney's Mickey Mouse, internationally known animated cartoon. Backed by the exploitation of the 'Mickey Mouse Clubs,' and an unusual lineup of accessories including the Mickey House dolls, books, theme songs and a syndicated cartoon strip.

"Thirteen Krazy Kats produced by Charles Mintz. A popular pen and ink character in pictures, taken from the cartoon strip by George Harriman.

"Thirteen Scrappy animated cartoons produced by Charles Mintz. A pen and ink cartoon which introduces a new angle in the animated field. Instead of the usual animal characters, the central figure will be a mischievous character 'Scrappy.'

"Thirteen Bedtime Stories for Grownups, starring Eddie Buzzell in a series of one-act playlets which offer a sophisticated one-reel fare. Written, acted and directed by Eddie Buzzell with a prominent supporting cast and with the collaboration of some of the most prominent comedy writers.

"Thirteen Walter Futter 'Curiosities,' a unique series, presenting a photographic record of amazing oddities. An offstage talk explaining the unusual subjects or offering humorous comment is synchronized with each reel.

"Thirteen Walter Futter 'Travelogue' with John P. Medbury dialogue. Touring the four corners of the globe with an internationally famous humorist and columnist as guide. Combining the authenticity of a travelogue with the entertaining wit of the columnist of 'Maybe I'm Wrong' and 'Mumble and Mutter.'

"Thirteen Monkeyshines, something new in shorts—a series of animal comedies to be directed by Bryan Foy. These one-reelers will consist of hilarious stories, with trained animals taking the place of human actors. An entire menagerie of trained animals, including lions, tigers, giraffes, dogs and cats will be used.

"Thirteen Screen Snapshots, Columbia's fan magazine of the screen which reveals intimate scenes and talks of the stars at work and at play."

Quigley to Publish "Hollywood Daily" Beginning June 8

(*Continued from page* 13)

published in New York for swift responsiveness to the hour to hour mutations and transpirations of this amazingly active industry. Further as a part of the background of substantial service stands *Motion Picture Almanac,* the reference annual of the industry, and *Better Theatres,* a monthly publication dedicated to the service of construction and operation of the physical plant of motion picture exhibition to the millions of its public.

"It shall be the obligation of THE HOLLYWOOD HERALD to look cheerfully upon its world and to be at once as dignifiedly important in the presentation of business matters as any morning-coated directors' meeting and as merrily entertaining in lighter matters as the persiflage of the cocktail hour.

"THE HOLLYWOOD HERALD comes into being in a consciousness that this community, of which it is to be so definitely an integral part, is in a trans-mountain empire with a great continent and 3,000 miles between it and New York with its Broadway and its concentrations of capital and administration.

"This new journal will chronicle day by day the life and activities of our Hollywood, with news and comment on the serious, exacting business of picture production, and as well will record the activities of the personalities who make up this colony, reflecting in type and the printed page in appreciative terms the glamorous picture of the land of picture making.

"THE HOLLYWOOD HERALD faithfully promises to represent in true color the interest and attitudes of its community, which so markedly by reason of the forces of creative construction, climate, geography and the strong but intangible heritage of its years of pictorial and dramatic experience have in a sense made it a separate world with a mood and tempo of its own, understandable completely only to those intimately familiar and sympathetically attuned to its labors, its problems and its triumphs."

Lightman Demands Fair Protection In MPTO Address

M. A. Lightman, president of the MPTOA, in addressing delegates at the annual convention of the MPTO of Kansas and Western Missouri, demanded fair protection and equitable zoning for independent exhibitors.

Lightman, whose speech featured the session, declared the presence of the independent in the cities and towns was vital to the success of the industry, stressing the local contacts, close association with public officials, and good will obtained by the independent.

He called attention to the successful negotiations between the MPTOA and Electrical Research Products, whereby service charges were reduced, claiming the saving to theatre owners would amount to $1,000,000 per year. He intimated that further adjustments would follow.

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Sponsored Film Does a Fadeout

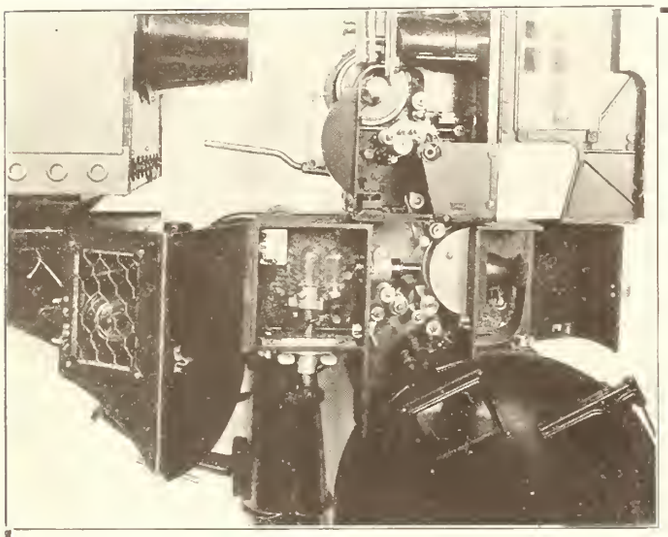
(*Continued from page 9*)

product. Therefore his parting with the "sponsored" project is tantamount to the cancellation of an expired insurance policy.

At the Fox offices it was pointed out that while no one might speak officially on such an element of policy except Harley Clarke, it would not be amiss to point out that Fox had not presented in its theatres any sponsored or advertising film. The Fox activity in this sector consists only of the production of films for non-theatrical use of industrial clients.

Sam Morris of Warner Brothers observed that they had never been really engaged in the presentation of sponsored pictures. In the Warner attitude it was apparent that they were cheerfully willing to see the passing of the theatre screen advertising wave.

So it seems the great furore of the disputed hope of an advertising rainbow with a pot of gold in the box office is silenced. It came upon the industry largely as one of the consequences of the invasion of sound. For many years, in fact from the days of the birth of the screen in 1896 there have been advertising pictures, and occasionally, sporadic and regional presentations of them on the theatre screens. When sound came sales managers found that sales arguments could be presented along with pictures of the merchandise. The temptation was inevitable. A sales manager by



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Carefully Built to meet exacting engineering standards.

A complete sound head and motor drive in one Unit. No belts, all gear and chain driven and made for the Powers, Simplex and Motiograph Projector. Provided with two exciter lamps for emergency use, balanced by two heavy flywheels, tone waver eliminated by a spring floated filter and a hold back sprocket prevents flutter.

EVERYTHING TO IMPROVE TONE QUALITY

Its silent, smooth-running, balanced features insure the best of reproduction from the new "silent recording."

COMPLETE ALL A. C. OPERATED SOUND EQUIPMENT ALSO AVAILABLE.

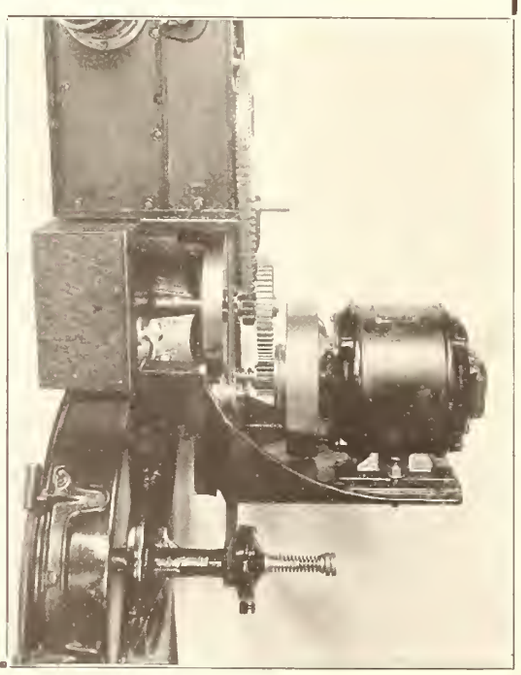
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Continuous satisfaction day after day without grief, annoyance and damage to your business — Investigate.

Made in the West by

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70 LEAVENWORTH STREET
SAN FRANCISCO, CALIF.



Major Companies 'Thumbs-down'

(*Continued from page 9*)

the very necessity of his art and the impulses of his disposition will use anything that he can lay his hands upon. He tried to lay a heavy possessive hand on the screen. The millions who gather nightly before the screen represented a potential market that was to be his if he could get it. He tried, and no one blames him for that.

But now, even before time has permitted the public to give voice to an active opposition by a negative vote at the box office, the motion picture's observers of the trend of general thought and attitude, have abandoned this hybrid endeavor of entertainment-and-merchandising.

A militant attitude on the part of the publication trade press, and some expressions of opposition on the part of publications themselves, have had a part in the crystallization of today's decision.

It has been, however, inevitable, as pointed out editorially by MOTION PICTURE HERALD some months since, that the "sponsored" picture question would have to be settled by the industry by the old experience method. Now, as is so often true of action and reaction in the fast world of the motion picture, it seems the period of required experience has proved rather shorter than would have been anticipated.

Because of the position of Paramount Publix in the industry a decision of policy of this character from "the cross roads of the world" assumes a special import to the entire industry. It has been evident that the enthusiasm in some quarters of the Paramount Publix organization for the advertising picture idea was a heavy contributor to the interest of the whole industry. A reversal of attitude in the same organization is just as influential. It is understood that the issue has been a hotly debated one in Paramount from the beginning, and that Sidney Kent, who has made no public utterance on the subject, has been a persistent opponent of the sponsored picture.

While this week's developments promise to end the larger career of the sponsored picture, especially in connection with the great circuits, it is inevitable that some parts of the movement will survive and that in a marginal way with lesser enterprises, local in character, advertising will from time to time find its way onto the theatre screens. This, however, is of no such significance to the whole of the art and industry of the motion picture, as the major movement set in motion a year ago.

Reisman, Torchy, Heineman At Universal Coast Plant

Phil Reisman, general sales manager; Harry Torchy, Western division manager; and William J. Heineman, Western district manager, are at Universal's Coast studio. They arrived following the Western sales convention in San Francisco.

Arliss on Vacation

George Arliss, Warner star, will spend five months in England before starting his next film at the Coast studio November 1.

Schenck Going Ahead with U. A. Coast Circuit

Despite the reported truce between Fox West Coast Theatres and United Artists, which would immediately curtail U. A.'s proposed circuit expansion along the California coast, intended as competition to West Coast, Joseph M. Schenck, United Artists' chief, visited San Francisco recently to inspect newly acquired sites for U. A. theatres at Berkeley, San Jose, Palo Alto, Richmond and Alameda, all in California.



Jos. M. Schenck

Schenck launched plans for a new United Artists circuit several months ago, following what he declared to be his inability to break into Fox West Coast theatres with United Artists pictures. In recent weeks, Schenck's theatre activities have been more or less dormant, with reports from Los Angeles crediting both interests with having effected a truce. His San Francisco inspection trip, apparently, dispels the truce rumors.

When Schenck returned to New York last week end he stated that the circuit would stay out of independent territory. Eighteen new theatres are now under construction, averaging 900 seats.

Untiedt, Guest of Hoover, Makes Personal Appearance

In connection with the M. Hohner, Inc., harmonica contests being conducted as exploitation for Educational comedies, Bryan Untiedt, the young hero who was a guest of President Hoover, will appear personally at the Fox Valencia theatre, Walsenberg, Col. These contests are being held to encourage juvenile patronage.

Ohio House Burns

Fire, believed to have started from a short circuit in generator room, caused damage to Westerville, O., State theatre, estimated at $30,000.

A. D. Cursman, owner, was cut by flying glass, and Paul Drake, projectionist, was overcome while attempting to save the projection equipment, all of which was destroyed.

Wood Warns Against Trailer Firm

Warnings have been broadcast to Ohio exhibitors by P. J. Wood, business manager, M. P. T. O., Ohio, against a concern operating out of Indianapolis named Peerless Films, an advertising trailer service.

Will Enforce Sign Rules

Birmingham, Ala.—Theatre owners, have been notified by city building inspectors to comply with regulations governing signs and displays.

CHICAGO FILM ROW

WABASH AVE.

CHICAGO

EDDIE GROSSMAN instituted the following changes in United Artists exchange sales force during the week: Herb Washburn, formerly with National Screen, appointed country sales manager, and will do special sales work in the city; Joe Fieldman, formerly at Universal's Des Moines office, and George Gireoux, formerly with Metro on the Coast, have been named to the country sales staff, and Maurie Hellman, formerly on the country sales staff, has been transferred to city sales.

▲ ▲ ▲

Guy Lombardo, now on a non-theatrical tour, is being mentioned as ripe for a Loop theatre booking. Guy and his Royal Canadians were the gentry who established the house record at the Chicago several years ago that even Will Rogers has been unable to touch.

▲ ▲ ▲

Jimmy Ambrose, former United Artists branch manager here, spent a succession of days in the village kidding with old pals. He is heading for New York on a "Mystery Mission."

▲ ▲ ▲

Con Cooney, once of National Playhouses, died recently following an operation for appendicitis.

▲ ▲ ▲

E. M. Gluckman looked up old friends while in from New York on a hasty business trip last week.

▲ ▲ ▲

A well known Chicago film and theatre man is in New York this week arranging for national leases on a new and revolutionary commercial projector. Its major utility is in advertising and home exhibition fields. The deals pending may, when consummated, give him a Lake Forest address. This column has already put in its bid for one of the vice presidencies, after which we'll be "Mister" to you, and you, and YOU.

▲ ▲ ▲

W. R. Graham, formerly assistant manager of the Woods during the RKO regime, is now travelling a beat out of a North Side district police station. The varied career of this young man also includes a spell as school teacher.

▲ ▲ ▲

Censor board is still dallying with "Hell Bound," "Quick Millions," and "Public Enemy." Can't make up their minds. A new lady censor was appointed recently to fill the vacancy created by the withdrawal of Miss Anna Riley.

▲ ▲ ▲

O. B. Olson, formerly a Polka Bros. manager, is now assistant to E. E. Alger, as manager of the latter's downstate theatres.

▲ ▲ ▲

Orpheum Theatre opened at Mackinac Island, Michigan, during the week.

▲ ▲ ▲

The American Theatre is in a bad way for pictures. At the moment, it is obliged either to play the secondary program stuff or else repeat on all the much smaller theatres which surround the big West Side house. The old management dallied too long over the bookings, and the result, naturally, was the current releases became available to the little competing spots in the neighborhood. Future releases, the new manager reports, are properly cared for; but the American is weathering a few worrisome weeks right now because of the situation.

KANE

Chicago Theatres Reduce Admissions

Chicago houses, anticipating warm weather slackness, are cutting prices. Neighborhoods in the 40 to 60-cent admission group are dropping to a 25 to 50-cent rate; while second runs are off from the 20 to 40-cent rate to a 15 to 35-cent scale.

Operating and advertising costs are being shaved, and exhibitors are planning contests to battle the summer outdoor competition. Golf courses are generally not feared.

B & K Refuses Chaplin Price; Will Not Show "City Lights"

Chaplin's "City Lights" will not play the 36 Publix-Balaban & Katz pre-release Chicago houses, as a result of the breakdown of negotiations between the circuit and United Artists, which refused the B. & K. offer.

The film is being sold to individual theatres in the regular manner, an added clause prohibiting double featuring. B. & K. objections to the Chaplin figure were based on precedent, rather than fear of losing out on the film.

Agreement Opens Chicago to Universal on Film "She Wolf"

Judell Pictures, Chicago, and Universal have reached an agreement on "Mother's Millions," permitting Universal to sell the film, bought from Liberty, in the territory. Judell held distribution rights on all Liberty product.

Universal has changed the title of "Mother's Millions" to "The She Wolf" for national distribution.

Koerner H-F Division Chief

Charles Koerner remains as Hughes-Franklin division manager, following the purchase of the George Mann Redwood circuit in California.

G. N. Blatchford has been named accounting and auditing head in the Texas and Oklahoma divisions.

Carroll Joins Fox

Richard Carroll, recent fiction editor of *Liberty* magazine, has joined Fox Film story department in an executive capacity, on the West Coast. He will assume duties July 1.

Crawford Film Retitled

Kenyon Nicholson's play, "Torch Song," has been finally titled "Laughing Sinners." Joan Crawford stars.

Nixon in Tiffany-Cruze Vehicle

Marian Nixon has been signed for "Women Go on Forever," a forthcoming James Cruze special on the Tiffany program.

48 FEATURES AND 197 SHORTS ON M-G-M's PROGRAM FOR 1931-32

Plans Call for Over Half of the Year's Full-Length Product to Carry Star Names

Forty-eight feature productions and 197 short feature releases will make up the Metro-Goldwyn-Mayer production output for the 1931-32 season.

More than half of the feature releases for the coming season are vehicles for the 15 stars now under contract with Metro-Goldwyn-Mayer. Simultaneously working at the Culver City studio will be Marion Davies, Greta Garbo, John Gilbert, Ramon Novarro, Marie Dressler, Joan Crawford, William Haines, Norma Shearer, Buster Keaton, Robert Montgomery, Wallace Berry and Lawrence Tibbett. Alfred Lunt and Lynn Fontanne will also be working for M-G-M in June, as will Helen Hayes, Bert Lahr and Jimmy Durante.

Among the players under contract to M-G-M who will support these stars, or who will appear themselves in leading roles, are Dorothy Appleby, Lionel Barrymore, Edwin Bartlett, William Bakewell, Charles Bickford, Lillian Bond, Edwina Booth, John Mack Brown, Janet Currie, Reginald Denny, Kent Douglass, Cliff Edwards, Phyllis Elgar, Madge Evans, Clark Gable, Ralph Graves, Charlotte Grenwood, Neil Hamilton, Leila Hyams, Jean Hersholt, Hedda Hopper, Leslie Howard, Dorothy Jordan, Joan Marsh, Adolphe Menjou, John Millan, Ray Milland, Conchita Montenegro, Polly Moran Karen Morley, Conrad Nagel, Ivor Novello, Monroe Owsley, Anita Page, Irene Purcell, Marjorie Rambeau, C. Aubrey Smith, Ruth Selwyn, Gus Shy, Lewis Stone, Ernest Torrence, Lester Vail and Robert Young.

These personalities will be directed by Harold Austin, Harry Beaumont, Clarence Brown, Tod Browning, Jack Conway, Cecil B. DeMille, Marcel DeSano, Paul Fejos, Jacques Feyder, George Fitzmaurice, Nick Grinde, George Hill, Robert Z. Leonard, Zion Myers, Harry Pollard, Charles Reisner, John Robertson, Arthur Robison, Edgar Selwyn, W. S. VanDyke, King Vidor, Jules White and Sam Wood.

Stories and dialogue will be supplied by such writers as Beatrice Banyard, Malcolm Stuart Boylan, Frank Butler, Ruth Cummings, Jack Cunningham, Delmar Daves, Joe Farnham, Edith Fitzgerald, Martin Flavin, Becky Gardiner, Harvey Gates, Benjamin Glazer, Ralph Graves, Howard Green, Eric Hatch, F. Hugh Herbert, Robert Hopkins, Cyril Hume, Boris Ingster, L. E. Johnson, Gordon Kahn, George Kelly, Hans Kraly, George Landy, Max Lief, John Lynch, Charles MacArthur, Willard Mack, Frances Marion, Gene Markey, Sarah Y. Mason, John Meehan, Helen Meinardi, Bess Meredyth, Lucile Newmark, Leonard Praskins, W. L. River, Wells Root, Auraimia Rouverol, Madeline Ruthven, Paul G. Smith, Zelda Sears, Matt Taylor, Sylvia Thalberg, Wanda Tuchock, Ernest Vajda, John Van Druten, Bayard Veiller, Lieut. Comm. Wead, Claudine West, P. G. Wodehouse, Edgar Allan Woolf and A. P. Younger.

Stress Juvenile Appeal

A number of Metro-Goldwyn-Mayer 1931-32 productions will have special appeal for younger members of the audience as well as the older ones, the company declares. Examples given of this type are "Cheri-Bibi," "Huddle," "Pardon Us," "Flying High" and "Sea Eagles."

Juvenile appeal is also stated to be emphasized in a series of Dogville comedies. Six of these productions with dog stars and synchronized human voices will be available in 1931-32, and also in the appearance of Jackie Cooper. The other shorts on the 1931-32 program are also listed among product stressing appeal to youngsters.

Marion Davies, Greta Garbo and Joan Crawford will each be seen in at least two vehicles during the coming year, titles to be announced later.

Robert Montgomery, new star, previously in "Shipmates" and "Strangers May Kiss," will be seen in three starring films during the coming year. One of these will be an adaptation of the stage play, "The Truth Game," and another one will be based on the football romance, "Huddle."

William Haines will be seen in three pictures during the coming season, and two starring films have been definitely announced for Buster Keaton. Two pictures are also announced for Ramon Novarro, titles to be made public later.

Norma Shearer will be seen in at least two new productions, and Wallace Beery is listed for "Sea Eagles" and at least one other production.

Three starring vehicles are announced for John Gilbert: "Cheri-Bibi," an adaptation of the French adventure story; "Candlelight," based on a well-known stage success, and one other picture not yet announced.

Among the special starring releases are a Lawrence Tibbett production, title to be announced in the near future; a production co-starring Alfred Lunt and Lynn Fontanne; and also "Pardon Us," feature with the Hal Roach stars, Stan Laurel and Oliver Hardy.

Among the four Cosmopolitan productions included in the lineup is "Skyscraper Souls," an adaptation of a hitherto unpublished magazine story by Faith Baldwin.

In the group of all-star productions, which will comprise an important part of next season's M-G-M release schedule, are the following titles:

"The Christian," an adaptation of Hall Caine's "The Squawman"; "Guilty Hands," based on an original story by Bayard Veiller; "Arsene Lupin," with Tod Browning directing; "West of Broadway"; "After All"; "Bridge vs. Bridge"; "The Red-Headed Woman"; "Night Court"; "The Awakening"; "Honolulu"; "Boarding School" and "Flying High."

An additional group of pictures classified as "The Marquee Five," will include important titles. Information about these releases is to be made public in the near future.

Metrotone News to Be Linked With Radio and Papers in Tieup Featuring Announcer

Short Features

The Hal Roach line-up for the coming year includes eight pictures starring Zazu Pitts and Thelma Todd, eight Laurel and Hardy releases, eight comedies starring Charley Chase, eight Our Gang productions, and eight Boy Friend comedies. Besides these will be four one-reel subjects starring Harry Lauder on the 1931-32 M-G-M shorts program. Lauder will appear exclusively in these releases, which will include comedy, dialogue and singing. The four subjects are tentatively listed as, (a) "Roamin' In The Gloaming" and "Keep Right on 'till the End of the Road," (b) "She's My Daisy," (c) "I Love a Lassie" and "My Own Dear Nell," and (d) "Nanny."

The short feature output will also include six Dogville comedies, 13 FitzPatrick Traveltalks, 12 Flip the Frog cartoons, 12 M-G-M Sport Champions productions, six Fisherman's Paradise releases, and 104 issues of Heart Metrotone News. All of the latter releases are one reel in length, except the Dogville comedies, which are two reels.

Newsreel Expansion

Hearst Metrotone News, distributed by Metro-Goldwyn-Mayer, under a new arrangement will include in addition to news subjects in sound, an announcer to be known as "The Globe Trotter, the radio voice of the Hearst newspapers." At the present time, daily throughout the country in every city where Hearst newspapers are located, The Globe Trotter broadcasts news of the day. In the new Hearst Metrotone News, released twice a week by Metro-Goldwyn-Mayer, The Globe Trotter will describe the important events included in the current reel.

It is also stated that newspapers outside the Hearst chain in key cities throughout the country and new radio stations will be added regularly. This newspaper-radio-screen hook-up now includes the Atlanta *Georgian,* Baltimore *News & American,* Boston *American,* Chicago *Herald-Examiner,* Detroit *Times,* Los Angeles *Herald, Wisconsin News,* Milwaukee, New York *American,* Oakland *Post-Enquirer,* San Francisco *Call-Bulletin,* San Antonio *Light,* Seattle *Post-Intelligencer* and Washington *Herald.*

The following radio stations are also part of the new tie-up, with more being added: WGST (Atlanta), WCAO (Baltimore), WLEX (Boston), KYW (Chicago), WJR (Detroit), KMTR (Los Angeles), WISN (Milwaukee), WOR (New York), KROW (Oakland), KFRC San Francisco), KTSA

(Continued on next page)

(San Antonio), KOMO (Seattle) and WOL (Washington, D. C.).

Studio Developments

New sound stages at the M-G-M Culver City studio include several features. One, a theatre stage, contains a theatre in its entirety, with an auditorium 250 x 100 feet, and a stage 80 x 80 x 80 feet. Hydraulic lifts and tanks are under the stage for aquatic spectacles. A steel and asbestos curtain, working by hydraulic lifts, can separate this stage into two separate ones, each soundproof from the other.

Opposite this, connected by a runway for freight and scenery, is a stage unit that contains three stages with soundproof partitions that can be removed if necessary to permit it to be thrown into a single stage nearly 400 feet long. These stages have double walls with three-foot air spaces between them. Complete forced ventilation, cooling and heating plants have been installed. Adjoining this stage unit is a double unit with stages of similar construction, 100 x 125 x 40 feet each. In addition, a block of four stages has been remodeled from existing silent stages into the same type of construction. The recording building has been augmented by a second concrete unit of two stories, containing twice the equipment that the original unit maintained.

Coincidental with these stage improvements has been built an industrial center, which centralizes all shops and construction about a spur track running into the studio property. Location trains are packed and equipped here, and all freight and supplies are unloaded direct to the store houses. The new shops are of glazed wall construction and include the carpenter, furniture, machine and plaster shops, foundries, property shops, construction buildings, electrical shops and labor departments, as well as lumber yards accommodating 100,000 square feet of material. There are more than 50,000 feet of paved roadway in the industrial center, a miniature city of shops a half mile long, in which more than 1,000 workers are employed.

Composers, musicians and orchestras employed by the music department, at first housed in rented property outside the studio, are now housed in a special soundproof music building, a two-story concrete structure 80 x 150 feet. Offices and studios for writers, orchestra rooms and six rehearsal halls for dance spectacles or for plays, are in this structure.

A new power installation, to "step down" the current brought in direct on high tension lines, has also been constructed. In 1929 the studio used about 250,000 kilowatts hourly, or about 1800 horsepower. In 1930 it used 400,000 kw., or 4,000 horsepower, and the coming year's schedule of production will increase this about 30 per cent, studio engineers estimate. Electrical requirements of recording have much to do with the increase, according to E. S. Bradley, electrical engineer at the plant. Six ten-foot, 500-kilowatt transformers are the stepping down units, and motor generator plants for rectifying and distributing this current are housed in two concrete buildings.

Another building addition is a new cutting and projection building. This three-story structure of concrete, houses 40 cutting rooms, each fully equipped for sound work and sound-insulated, and also five soundproof projection rooms for viewing "rushes." In addition, there are two more sound projection rooms in the recording building. The new cutting and projection room building is connected by an ornamental iron bridge with the executive offices for quick access to producers.

De Mille Sees More Freedom In Sound Films

William C. de Mille, president of the Academy of M. P. Arts and Sciences, declares that the development of talking pictures during the past two years has freed the hands of the creative artist and is offering a freer rather than a more restricted art form, and has "insured a real drama of the people whose audience will be the whole world."



Wm. C. de Mille

De Mille makes this statement in his preface to "Recording Sound for Motion Pictures," declared by Lester Cowan, editor of the book and assistant secretary of the Academy, to be the "first official compilation in book form of authoritative chapters on sound recording and reproduction by outstanding studio technicians and engineers." The book was published this week by McGraw-Hill, New York.

In his preface, de Mille states: "The introduction of the spoken word into the motion picture not only made a new and most important form of dramatic literature, but insured a real drama of the people whose audience will be the whole world.

"If the first efforts to express drama in this new medium were crude and clumsy it was partly because science had presented to creative art a totally unexpected opportunity.

"Recording Sound for Motion Pictures," symposium edited by Lester Cowan, technical director, for the Academy of M. P. Arts and Sciences, and published by McGraw-Hill Company, New York, presents for both technical and artistic branches of the film industry, as well as for the general information of all concerned with pictures, a complete and highly readable volume picturing the development and rapid growth of sound in motion pictures.

It is valuable as a text and as a means of fostering greater co-operation and understanding among the different phases of the business. Various recording systems in use today are explained by important figures, and sections are devoted to laboratory, projection, and a most complete glossary of terms, in itself of great value. Contributors, under the editorship of Cowan, include William C. DeMille, Carl Dreher, H. G. Knox, Col. Nugent H. Slaughter, Ralph H. Townsend, E. H. Hansen, L. E. Clark, Emery Huse, and many others.

Subway System for Sound

An unusual device is said to have solved vexing problems at M-G-M studios in Culver City.

So delicate and complex are sound instruments that to do the actual recording they must be mounted firmly, and with these requirements a central recording building is much to be desired. When recording units are scattered over the lot, expense is great.

M-G-M, therefore, has installed a subway system for the traveling sound waves said to be the only one of its type in the world. Each one of its 22 stages is connected by tunnel with the central recording building, which is, in some cases, nearly a quarter of a mile distant.

The spoken lines are picked up on the stage by the "mike." From there it goes to the monitor room, set half way up in the wall of the stage. Here the "mixer" regulates and controls the volume.

Showdown Due in Kansas Blue Law War This Summer

A blue law war is looming in Kansas, with the greater part of the population in favor of Sunday shows and the county attorneys determined to enforce the laws. A showdown on the issue is expected before the summer is over. County attorneys attending a convention of the Kansas bar association in Wichita Saturday were told by Roland Boynston, attorney general, that since both the supreme court and his own office upheld the statute prohibiting Sunday shows, there was no alternative but to enforce it.

It was argued that action should be taken only when a signed complaint had been presented, but others declared that in the absence of a complaint, the county attorney should sign one and proceed against the theatre owner upon his own signature. This procedure, according to several attorneys, would then make it mandatory for them to instigate proceedings against other blue law violators.

George Adams, county attorney in Wichita, has announced that Sunday shows cannot operate in Wichita after July 4. The Wichita retail merchants' association has protested the order and is backing the theatre men in their fight, the merchants' association voting to gather evidence against all other violators of the blue laws if Adams carries out his threat. Adams declares that complaints against other violators of the Sunday labor law will receive the same attention.

Report Paramount Seeking Release on Bow Contract

Paramount, it is understood, is trying to buy a release on Clara Bow's contract, which still has about six months to run.

Fox Disposes of 50 N. Y. Theatres

(*Continued from page* 19)

houses disposed of. In addition, the independents are reimbursing Fox for all expenditures made on alterations and new equipment since they were purchased two years ago in the move to build up the New York Fox holdings to 200.

The reported antagonistic attitude of many local independents to the New York Fox film exchange since the theatre division invaded the local field is understood to have developed into a situation whereby Fox product was turned out of many important booking situations. This, it is said, is one of the influencing factors for their re-sale to former owners.

The original plan to invade the New York independent field was authored by the old regime at Fox and when the new management, headed by Harley Clarke, took over the reins one year ago, it found itself saddled with a difficult proposition, it is understood, which it since has straightened out to a considerable extent.

Nina Putnam in Pictures

Nina Wilcox Putnam, writer and contributor to *Saturepost* and *Liberty*, is negotiating with a major Hollywood studio to write scenarios. She spent six months in France, working for Paramount at Nice.

Gleason Elected President Of Catholic M. P. Guild

James Gleason, actor, who has been actively identified with the Catholic Motion Picture Guild of America for the past two years, was unanimously elected president when the members held the election of officers for the new year which begins June 1.

Father Mullins, chaplain and founder of the Guild, following Gleason's acceptance, welcomed him to his new office.

The chaplain also expressed appreciation of the work accomplished by the retiring president, James Ryan, during his two years in office. The new vice-presidents elected are: Johnny Hines, Neil Hamilton, C. E. Sullivan and Winfield R. Sheehan. May McAvoy was retained as treasurer.

27 Adverse Bills Killed

During this year's session of the California legislature, 27 bills adverse to the industry, of which seven were termed "most menacing," were either defeated, nullified by amendments, or killed in committee.

Thomas D. Van Osten, secretary of Allied Amusements of California, headquarters in San Francisco, led the opposition.

Warners After Union Theatres

Warners are said to be dickering for the Union Theatres, Ltd., of Sydney, Australia, after the breakdown of a deal for acquisition of Fullers Theatres.

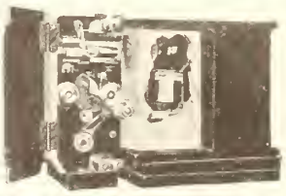
It is understood bankers are behind the deal, which involves 25 houses.

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Radio Units Lose $500,000 for WB

(*Continued from page* 35)

amortization and depreciation, totaled $3,655,659, equal to more than 2.24 times the consolidated interest charges.

Amortization and depreciation of fixed assets showed a sharp drop from the preceding quarter, amounting to $2,524,328, compared with $9,731,217 in the quarter ended November 29, 1930. During the quarter ended February 28, a net charge of $2,898,000 was made direct to surplus, representing charges of Brunswick Radio applied to prior periods and loss on capital assets.

Consolidated net earnings of Warners for six months ended February 28 were $3,083,397, exclusive of losses sustained by radio operations. Earned surplus was $9,007,220, against $12,504,559 in preceding quarter and $16,976,576 in corresponding quarter of 1930.

Commenting on the report, Harry M. Warner pointed out that the company had decided to set up reserves on the books of Brunswick for accounts receivable and all possible losses which might arise owing to depreciation of inventories.

In view of losses recorded by Brunswick and National Radio, reported difficulties of the company to arrange new financing with commercial banks and the exit from the scene of Goldman, Sachs and Hayden, Stone, sale of the company's radio interests was pointed out in many quarters as the solution of the company's difficulties—difficulties which are said to have caused Warner common to drop to 4¾ from a high for this year of 20¾, and forced preferred shares down to 15 from a high of 40½, and also causing depreciation of from 74½ to about 30 in the 6 per cent convertible debentures.

Comparison of the balance sheet as of February 28, 1931, with that of November 29, 1930, reveals a gain of $5,124,920 in net working capital, showing a current ratio of assets to liabilities of more than 2.07 to 1. Total current assets were $33,962,909, compared with current liabilities of $16,330,359. On November 29, 1930, current assets of $35,680,869 compared with current liabilities of $23,173,239. Net working capital on February 28, 1931, was $17,632,550, against $12,507,630 on November 29, 1930. Cash on hand totaled $4,939,405 on February 28, compared with $6,169,982 at the end of the preceding quarter.

$1,000,000 Yearly, Expected Saving at Warner-F. N. Plant

Warners expect West Coast studio merging to result in a saving of approximately $1,000,000 per year.

A vital reason advanced, aside from the economic, for the consolidation, was the feeling that cooperation was not all that it might be in two studios under a joint control, and the dividing line was too strict.

Wyler Arrives With Laemmle, Jr.

Robert Wyler, who has been appointed by Carl Laemmle to act as Universal representative in France in connection with the making of pictures by the Consortium, has arrived in New York with Carl Laemmle, Jr. After a week, he will sail for Paris.

SOUND REPRODUCTION

SOUND TALKS

Testing Sound Distribution

By F. H. RICHARDSON

How long has it been since you thoroughly tested the sound distribution in your theatre?

Do you visit all parts of your auditorium once each week, listening carefully to make sure the sound is the same everywhere?

Are you very, very certain there are no "dead" spots—spots or areas in which the sound is low?

If you have a wide auditorium are you certain that there is not a spot on either side, about half way from center to side, where the sound is low?

If you have a wide auditorium and it is impossible to have thorough evenness of distribution with the horn equipment you have, do you locate the relatively dead area to each extreme side front, that being the seats usually last occupied, and the seats that usually remain empty if any do?

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How about the sound in your balcony, if you have one? Does it compare favorably with the sound on the main floor? If not, have you made every possible effort to have it as good as it possibly can be without too much injury to the main floor effect?

Have you a maple or other hardwood stage floor, with screen located at rear of stage? If so, you may cure tendency to echo or rebound by covering the said floor with wool floor cloth, and that with painted cloth, both of which may be quickly removed when necessary.

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And you, Mr. Small Theatre Exhibitor: Did you depend upon your own knowledge and "home talent" when fitting up your auditorium for sound, or did you secure the advice of a competent sound engineer? Unless you are yourself expert in acoustics the first named plan leads to poor to bad results, which leads in turn to decreased box office income.

Having the advice of a real sound engineer costs real money, true; but if you spend $250 and expenses, say a total of $350, for such advice, with result that you have perfect sound in your theatre, it won't take long to get the $350 back at the box office, or very long, even though the cost be double that.

However, remember this: The thing must be done right, which means that you must have a real engineer. Better seek advice as to whom to employ, and require a guarantee from him as to excellence of results if his advice is faithfully followed. Of course, if you install the sound equipment of a company which supplies this advice, well and good.

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Another thing: If your sound is imperfect because of reverberation or other auditorium faults which might be cured, and you permit the imperfection to be foisted upon your audiences merely because of the fact that it would cost money to remedy them, has it not occurred to you that it also costs your box office money to have them remain? Better think that matter over good and plenty.

If a sound fault which might be remedied at a cost of say $500 is costing you an average of, say, $2 a day in lost business (which is well within the possible facts) it would only require 250 days to get your $500 back, and thereafter you would be ahead of the game two perfectly good dollars so long as you operate that theatre.

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Don't imagine the foregoing is mere vaporings of imagination. People go to theatres to be entertained and amused. If the sound be poor it is more or less annoying, according to the amount of fault present. True, the patron may not know what is wrong, or even that anything is wrong. He or she may only know that it "didn't sound so good," but next time he or she feels the urge of the theatre, the urge is not nearly so keen as it would be had the sound been perfect, and just that lack of keenness may cost the exhibitor one, two or maybe more admissions from that one family. That's the way it actually works, Mr. Exhibitor, as a moment of consideration should and doubtless will convince you.

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Therefore, it is up to the exhibitor, the manager and the projectionist to see to it that the sound is just as nearly perfect as it is possible to have it. Less than that means financial loss, which may be large or small, viewed as a daily loss, but is steady. And it is the steady loss that, small though it may be per day, not infrequently changes the figures in the books to the dreaded red.

Note

Because of the fact that the Bluebook School questions were inadvertantly omitted for two consecutive weeks, the answers will now, in order to effect a balance, be also omitted for two weeks.

JUST WHY IS THIS SO!

I note in the Annual Report of the Academy of Motion Picture Arts and Sciences the following divisions of membership: Actors' Branch, Directors' Branch, Producers' Branch, Technicians' Branch, Writers' Branch, Special Membership and Honorary Membership.

I cannot but wonder as to why the ultimate of everything in the motion picture industry, the theatre, has been apparently ignored.

Theatre people are not technicians, you reply? Well, that may or may not be true, but it does seem to me they are just as much technicians as are some of the members of the branches listed. Moreover, unless the theatre manager and the projectionist work with a very high degree of skill and exhibit at least a considerable amount of technique what is going to happen to the results of the work of all those listed in the Academy membership rolls?

Please understand this is not intended as carping criticism. It is only a good natured pointing out of the cold fact that whereas Hollywood is itself quite an item in the industry, still it is far, far from being the whole works.

Possibly I am wrong in assuming that theatre managers and projectionists have just as much right to membership in such a body as have, for example, actors. If so, let the Academy set forth just reasons why that is so, and thereafter accept my most 'umble apology.

BLUEBOOK SCHOOL QUESTION NO. 84.—What must be understood before the action of the disc record pickup system can itself be understood? Describe the fundamental law upon which the disc record pickup sound system is based. In just what manner is or may magnetism be altered in its action? Tell us just in what way sound waves are recorded in disc record grooves. What two things make the Western Electric disc record pickup possible?

YOUR PUBLIC

By RITA C. McGOLDRICK

A remarkable situation has come about in St. Louis—a state of affairs that promises to become an influencing factor in every community in this country. A few months ago in a survey made to determine how many theatres were booking selective programs for children's matinees or family Friday nights it was found that Missouri ranked at the very bottom of the list. In MOTION PICTURE HERALD of March 7 we quoted the statistics. New York ranked first with 43 theatres offering regular programs of endorsed pictures; Pennsylvania was second in the schedule, with Georgia and Florida next. Missouri had *one* co-operating theatre.

In the meanwhile the kettle boiled over in St. Louis. The highly organized women's groups of the city were determined that this state of affairs should stop. They decided to organize a Better Films Council and called upon the presidents, and in some cases the motion picture chairmen, of over 30 clubs and organizations.

These included the Parent Teachers' Congress, the Child Conservation Conference, the General Federation of Women's Clubs, the International Federation of Catholic Alumnae, the Jewish Council, the Board of Religious Organizations, the College Club, the Wednesday Club, the Daughters of the American Revolution, the War Mothers and a number of other smaller units. The Council came into being last November. Previous to its organization each club or unit had its own motion picture committee and it was to avoid duplication of effort that the Council was formed—a central organization through which all the groups could reach the city's motion picture interests through a concentration of activity. Theatre managers, Film Boards of Trade, and motion picture men generally accorded the Better Films Council a cordial reception.

In the months that have intervened theatre men and club women have met at luncheon meetings, each contributing constructively to the plans of procedure. The exhibitors agreed to use the lists of endorsed pictures sent out by the reviewing committees of the Catholic Alumnae and the General Federation of Women's Clubs. The Council arranged for a committee of two women each, one of whom was to be a member of the Parent Teachers' Congress to call regularly on the exhibitor, learn what his Friday program was to be and work for its support through the Council. This was planned with the definite objective of building up family trade in the theatres, a boon to the theatre man and a satisfaction to the thoughtful citizens of the community.

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Theatre Men's Reaction

The influence of the whole movement was immediately apparent. New audiences poured into the theatres. Theatre owners became enthusiastic. Many of them changed their programs so that Friday night would be a night by itself, rather than one night on a three-day showing of a picture. The new schedule permitted more freedom in selecting pictures. In one section of the city where the Parent Teachers and other clubs had little representation, the Council asked for support from the churches and Americanization clubs in the neighborhood. This happened in a neighborhood where the theatre patronage was mostly foreign.

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Newspaper Announcements

At the request of the Council the theatres published their complete programs in the newspapers. The advertisements for Friday of last week showed the following results: 51 theatres showed 86 features. Out of 50 features shown in unaffiliated theatres, there were four that were questionable, but these only from the family-night standpoint. In the affiliated theatres (the St. Louis Amusement Company, owned by Warner Brothers), 6 second-run theatres running the same program 7 days showed double feature programs of recommended pictures, and the entire circuit showed only 2 pictures out of 36 on which there was any question. This is a remarkable showing when protection, availability, etc., are taken into consideration. Of course, all of the pictures announced were not recommended for children or for family, but they had received endorsement from one or more of the national reviewing committees.

During last week, for instance, Paramount-Publix screened "Tom Sawyer" with a special program of short subjects and reported a juvenile attendance never equalled in any first-run theatre in St. Louis. "Tom Sawyer" was supported on its way through the subsequent runs by the combined groups in the Council. Paramount then screened "Skippy" and invited the Council to attend a private showing to criticize the stageshow that was to accompany it. The show was reported excellent, and the attendance was so large the entire program was held over a second week. The same procedure was followed with "The Millionaire," members of the Council attending the preview and the first showing, to check up on the stageshow. This program was reported excellent and recommended enthusiastically down the line through all the organizations.

Metro-Goldwyn-Mayer, accepting its part in this fine civic undertaking, invited Council members to see "Trader Horn," which won, as a result, the finest quality of volunteer exploitation, which will be continued while the picture plays through the neighborhood theatres.

"Cimarron" was not screened but was given splendid support by the Council whose members had already received full reports from the national preview groups rating it with the highest marks of endorsement. In one instance the St. Louis Amusement Company booked Clara Bow in "No Limit" with "Cimarron" on a family Friday night. Here were two pictures that threw an endorsed program out of balance. It pointed a lesson to the other theatre managers of the city who decided to play "Cimarron" on a single feature program.

"Abraham Lincoln" was screened for the Council and their advice was asked on the selection of short subjects to accompany the picture when it played first run. This superb epic of the screen had faltered at the box-office but the support given by the combined groups was unmistakably apparent. As a result, the Council had requested the picture for neighborhood theatres and the St. Louis Amusement Company will book it over their circuit with suitable supporting program. "Rango" will follow "Lincoln," and "The Millionaire" will go over the circuit with Chaplin's "City Lights."

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Advertising Changes

With the increased number of higher class pictures finding their way into the city's amusement houses it was natural for advertising to jump to an immediate higher level. Advertising men realizing that they had a definite responsibility to measure up to this whole campaign changed the tenor of their announcements.

The result in total is a finer grade of showmanship in St. Louis!

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A Successful Experiment

A six-months' period has elapsed since the undertaking of this experiment, a long enough time for astute business men and club women to know whether or not the plan is soundly practical and socially successful. Both factions are enthusiastically agreed that the reversal of policy has worked a happy miracle in St. Louis. The theatre managers are filling their houses with a new, higher type audience. The organized public is delighted with the industry's courteous and tireless cooperation. The newspapers, radio stations and club papers are praising this intelligent demonstration of effective public relations, and are giving more space and time to film reviews.

St. Louis, from the last place on the list has sprung forward to the first and most honored position. Her 60 cooperating theatres outnumber those in the state of New York . . . an enviable and noteworthy achievement!

Fightin' Brothers

The new Coogan boy doesn't want any advice, thank you, from that famous movie actor elder brother of his.

Jackie tried to give counsel, Photoplay reports, when young Bobbie was making "Skippy." And it didn't set well at all.

"Say," said Bobbie to his big brother, "I wish you weren't even here."

After that set-to, Jackie was kept off the lot and Bobbie was allowed to develop his own talents.

Much difficulty was encountered in making one scene. It was a fight between Bobbie and Jackie Searle, the boy who had the "sissy" part. Bobbie had played with Searle (no "sissy" in real life) for several months, and liked him. So he wouldn't fight—at least, not realistically enough for screen purposes.

"I can't hit him. I like him," Bobbie said when he was admonished.

American Films with French Dialogue Ruled Out by Actors

French Actors' Union, of Paris, has voted a boycott on American films dubbed with French dialogue. U. S. pictures in which French artists are used have also been accorded a thumbs-down policy by the Union des Artistes. French players appearing in American pictures in which French versions are made will be expelled from the union.

Action of the union is to discourage the use in France of voices of French players in connection with the making of French versions of American talkers. "Fraudulent artistic compromise and degrading to the French actor," is the manner in which the Actors' Union describes the practice.

Fred Martin Buried in London

Funeral services for Fred Martin were held in London, where the Paramount British publicity chief died suddenly.

PASSING IN REVIEW

This department does not attempt to predict the public's reactions to pictures. It does, instead, present detailed and accurate information on product, together with the frank and honest opinion of the reporter.

Affairs of Annabelle

(Fox)

Breezy Farce Comedy

This is the picture which as a stage musical, was known as "Good Gracious, Annabelle," for some reason not deemed a good screen title. Successive changes made it "All Women Are Hungry" then "All Women Are Naughty" later "Miss Behaving" and finally it was filmed as "Two May Play." The first preview, however, found still another and somewhat unexpected change, this time to "She Wears the Pants." It is understood Jeanette MacDonald, among others, protested this "Pants" label and the latest, and it is hoped, last title reads "Affairs of Annabelle."

Whatever difficulty has been encountered in renaming "Good Gracious, Annabelle," may likely be the only trouble Fox will have with this breezy farce-comedy. It is a delightful bit of nonsense ably written and directed, with a top-notch cast. Dialogue by Leon Gordon sparkles and the laughs are fast and furious.

The story itself might be called lightweight. It revolves around the attempts to recover a few shares of stock upon which the control of a rich mining enterprize rests. Jeanette MacDonald was given the stock by her husband of 11 hours who cautioned her never to part with it. Her extravagance necessitates her pledging the shares for a loan of $700, and the stock falls into the hands of her husband's miliionaire rival. News of the husband's contemplated return cause Jeanette to exert every effort toward the stock's recovery. To this end she poses as a cook and obtains employment in the millionaire's home.

Meanwhile the husband returns and, when shaven of his beard, turns out to be Victor McLaglen. He follows Jeanette into his rival's employ as a yacht captain. Without his hirsute adornment, he escapes recognition. Jeanette, however, could not be expected to know him. She only saw him for a few hours when she married him several years before. Their wedding was dictated by his desire to avoid compromising her after they had been storm-bound alone in his mountain cabin.

The wealthy household in which they both work is highly farcical. The servants have servants and no one is allowed to work over three hours a day. How Jeanette gets the stock and falls in love with her own husband leads to an amusing ending.

Jeanette MacDonald's performance is thoroughly delightful. Her sense of comedy is fine and her place among the screen's leading comedians seems assured. She has only one song, the rendition of which is nicely spotted in the action.

Roland Young takes second honors with his portrayal of the perpetually drunken millionaire. Here is something new in drunks, a humorous, semi-villainous character played with distinction and finesse.

Victor McLaglen makes his routine assignment outstanding and Sam Hardy and Ruth Warren shine in minor roles.

The screen could do with a lot more farces of the generally high calibre of "Affairs of Annabelle."

Avoid comedy shorts in supporting program.

Produced and distributed by Fox. Directed by Alfred Werker. From Clare Kummer's stage play "Good Gracious Annabelle." Adaptation and dialogue by Leon Gordon. Photographed by Charles Clarke. Associate Producer, William Goetz. Release date, June 21, 1931. Footage, 7110. Running time, 79 minutes.

THE CAST

John Rawson ..... Victor McLaglen
Annabelle Leigh ..... Jeanette MacDonald
Roland Wimbleton ..... Roland Young
James ..... Sam Hardy
Wickham ..... William Collier, Sr.
Lottie ..... Ruth Warren
Mabel ..... Joyce Compton
Dora ..... Sally Blane
Archie ..... Geo. Andre Beranger
Gosling ..... Walter Walker
Summers ..... Hank Mann
Bolson ..... Jed Prouty
Ruby ..... Louise Beavers
Assistant Hotel Manager ..... Wilbur Mack

Jack Grant

Let's Love and Laugh

(British International)

Amusing

[Reviewed in London by HERALD Representative]

A really amusing film is the logical outcome of a story which contains the entertaining qualities of "The Bridegroom's Widow," the stage play from which it was adapted. Richard Eichberg, who directed, has often proved his worth with the farcical comedy type and this must certainly be reckoned as his brightest effort to date, his one fault being that of excessive length. He has permitted it rather to run to seed with the result that the end hangs fire and is inclined to be tedious. Interpolated songs tend to retard the story.

The locale is New York and a concession to the American public lies in the fact that dollars and cents are often quoted rather than their British equivalents.

The story revolves around a wealthy young New Yorker, George Brown, who, faced with a marriage distasteful to him, spends the eve of his wedding on the rampage, only to discover in the morning that during his orgy he has made an alliance with a little night club dancer. Following upon an unholy mix-up with two girls, George fights his wife's pugilistic fiance, the two disappear into a nearby stream and a detective arrives to inquire into their disappearance. The man is interested in spiritualism and it is the ensuing seance, when the two "victims" reappear very much alive, which provides the film's real high light.

The film is notable for the very auspicious debut on the British screen of Gene Gerrard, well known in England on the musical comedy stage. He puts plenty of pep and personality into his performance. Muriel Angelus is good as the wife, though she is not photographed too well and her singing voice is not good. The others give excellent support with George Gee as a delightfully funny detective.

Suitably cut, this film should rank with some of the best of British light entertainment.

Produced by British International. Distributed by Wardour Films. Directed by Richard Eichberg. Adaptation by Walter Mycroft and Frederick Jackson. Footage, 7,560. Running time, 84 minutes.

CAST

The bridegroom ..... Gene Gerrard
The bride who was ..... Muriel Angelus
Her mother ..... Margaret Yarde
Her father ..... Frank Stanmore
Her fiance ..... Denis Wyndham
The butler ..... Henry Wenman
The bride who wasn't ..... Rita Page
Her father ..... Ronald Frankau
The detective ..... George Gee

W. H. Mooring

Alibi

(Gaumont-W and F Film Service)

Strong Detective Thriller

[Reviewed in London by HERALD Representative]

This adaptation of the well known Agatha Christie novel is one of the slickest pieces of work turned out of the Hagen studios at Twickenham. It has all the good points of Hagen's "House of the Arrow" and "The Silent Cardinal" horses of the same color from the same stable, but few of their bad ones. Leslie Hiscott, who directed, has contrived to get this story moving. This is fortunate for the whole of its development is confined to two or three interior sets.

A French detective, and a Scotland Yard sleuth walk into the story; the former is in search of romance, the latter detailed to investigate rumors concerning the tragic death of a local citizen. Poirot, the Frenchman, played with amazing skill by Austin Trevor, has the brains; the Scotland Yard man is a pig-headed dude. When the complications, including the mysterious death of the dead man's widow and the simultaneous disappearance of the reckless and impoverished son of the local squire, begin to make matters hum, Poirot decides to take a close interest in affairs. It transpires that the dead woman had confessed before her death to having murdered her husband. Since that time she has been paying blackmail to a knowedgeable party. Before dying, as it transpires by her own hand, she had posted a letter to the local squire naming the blackmailer. The squire is found later the same day dead in his study grasping a fragment of the envelope which has contained this letter. Poirot detects that the local doctor, named in the letter, murdered the squire and retrieved the letter, and that, to prove an alibi, he set a dictaphone going with a voice record of the squire's after having committed the crime, so that, while he (the doctor) mixed with other members of the squire's house party, the murdered squire was, according to eavesdropping servants, holding "a heated conversation with some one inside the locked study." Poirot works out the whole crime, and being in love with the doctor's sister, promises to hold his silence if the doctor will "not wake up in the morning."

To the very last hundred feet, the mystery is preserved, almost every member of the house party being alternately under suspicion. It is an ingenious story treated with much imagination, and there is little doubt that it will prove a sound booking proposition in its class. Well dressed and photographed, it reveals Twickenham on the up grade. Effective love and comedy stuff is made relevant.

Produced by Twickenham Films Ltd. Distributed by Gaumont-W and F. Directed by Leslie Hiscott. Story by Agatha Christie. Footage 6,700. Running time, 74 minutes.

CAST

Poirot ..... Austin Trevor
Sir Roger Ackroyd (Squire) ..... Franklyn Dyall
The Doctor ..... J. H. Roberts

W. H. Mooring

Women of All Nations

Fox

For City Audiences

Whatever popularity this picture achieves will be due almost entirely to the success of "What Price Glory" and "The Cock-Eyed World," also Captain Flagg and Sergeant Quirt pictures.

The story, if it may be called that, is extremely episodic. The locale ranges from Sweden to the Mediterranean, via Brooklyn, New York and Nicaragua. The picture opens with shots of Quirt (Edmund Lowe) and Flagg (Victor McLagden) fighting in the World War, then in Panama. These are emblematic of their first two pictures. After this they are seen in Brooklyn, where MacLaglen is a recruiting officer in the Marines and Lowe runs a Turkish bath parlor for women. When Lowe gets in a jam, MacLaglen helps him out by having him join the Marines again.

From here the boys go to Sweden, where in a land of snow and ice they find the warm and alluring Greta Nissen, a cafe entertainer. Here they celebrate Christmas by trying to win the affections of Miss Nissen. It is in this sequence that El Brendel steals the show by dividing comedy honors with a live monkey that he keeps hidden in his trousers. When Miss Nissen's giant sweetheart returns home unexpectedly the lads are thrown out of the place.

Next we find the arch-rivals in Nicaragua, where they aid the natives in reconstructing their homes, etc. Just why this sequence was injected into the story will no doubt puzzle many. Perhaps it was to sooth the ire of the Marine Corps over the many liberties taken in portraying the various characters who ostensibly were members of that group.

On the shores of the Mediterranean the lads again find Miss Nissen. She is now the wife of Prince Hassan (Bela Lugosi), who has a large harem. The lads finally get into the place, even El Brendel, who finds the many wives anxious to hear his stories. Lowe and MacLaglen both make a play for Miss Nissen and are interrupted in their amours when Lugosi shows up unexpectedly. As a result they flee from the palace for a final fadeout.

The comedy honors in the picture fall to El Brendel. Lowe and MacLaglen handle difficult roles capably, but they have little to work with. Many gag situations have been injected into the story and they are for the most part laughable. Miss Nissen, as the blonde charmer, is most adequate in her role. Fifi Dorsay, Jesse DeVorska and Marjorie White are also in the cast, but they have little to do.

The dialogue is extremely broad at times and various subterfuges have been used to keep it from being to ribald. For instance, Quirt and Flagg call each other "custards" or "quinces," instead of using words which might lean toward the profane. The dialogue in the love scenes consists of both Miss Nissen and the boys "meowing" to each other. The effect is unusual, to say the least.

City audiences may get a kick out of this talker, but the rural audiences will possibly find it too rough. Intensive remakes and cutting are perhaps responsible for its present condition.

Use comedy shorts with strong name casts for best results.

Produced and distributed by Fox. Production manager, Archibald Buchanan. Directed by Raoul Walsh. Story and dialogue by Barry Conners. Photography by Lucien Andriot. Sound engineer, George H. Leverett. Settings by David Hall. Release date, May 31, 1931. Footage, 6,441. Running time, 72 minutes.

CAST

Flagg	Victor MacLaglen
Quirt	Edmund Lowe
Greta	Greta Nissen
Olsen	El Brendel
Fifi	Fifi Dorsay
Margie	Marjorie White
Gretchen	Marion Lessing
Captain of the Marines	T. Roy Barnes
Ruth	Ruth Warren
Prince Hassan	Bela Lugosi
Abie	Jesse DeVorska

Farina 's Gone

A star known the country over at the age of three, and now, eleven years old, flung on the discard. An old story again takes life with "Farina," otherwise Allen Clayton Hoskins, the negro boy who suffered outrages in "Our Gang" comedies, not the least of those outrages being the necessity of dressing up as a girl, even to kinky pigtails.

"Nine years ago there was practically nothing to this tot but huge, rolling eyes and a mass of kinky woolen hair," says Jimmy Quirk's Photoplay. "It was christened Farina, dressed in rags and immediately hit in the face with a custard pie. Today, a spindly colored boy of eleven, Master Hoskins is graduated from the gang because he is no longer little and cute.

"Few actors can say that at three they were knocking 'em dead all over the United States—that people by the thousands went to picture theatres to see them instead of the feature. Farina can.

"Farina fascinated us because he was the perfect incarnation of poor, witless man's struggles against inscrutable, and very rough and dirty, fate. What a sucker Farina's pictures made of the silly movie 'plots.'

White Shoulders

(Radio)

Interesting Domestic Drama

A novel twist in the husband's desire for revenge makes "White Shoulders" better than average screen entertainment.

Mary Astor is introduced as an actress in financial straits, a condition for which the term "at leisure" was coined. Attracted by the prospect of a square meal, she joins her friend, Kitty Kelly, in crashing a party given by Jack Holt.

Holt has but recently returned to New York, a multi-millionaire. His lonely years as a mining engineer have created a desire for the companionship of "white shoulders." As a result he keeps open house and all are welcome at his lavish parties.

One sight of Mary Astor's lovely shoulders and Holt proposes. Mary protests that she doesn't love him but is overruled. It is to the credit of all concerned that this hasty marriage is made believable.

Mary and Holt leave on their European honeymoon. Though he has showered her with expensive gifts and she lives in luxury, Mary has still to fall in love with her husband. She merely feels gratitude and respect for him. Then she meets Ricardo Cortez, who persuades her to leave Holt and come with him to Paris.

Enraged at his wife's desertion, Holt launches an investigation which reveals that Mary's former husband did not divorce her as he had been informed. Cortez, it is discovered, has a long criminal record. Armed with this information, Holt calls on Mary and Cortez in Paris, and condemns them to live with each other twenty-four hours of every day. Mary refuses to believe Holt's charges against Cortez until she finds he has stolen the jewels her husband gave her, which revelation changes her love to hatred.

Holt's revenge works even better than planned. Back in New York, Mary returns to the stage to support Cortez, now a drunkard. Then she encounters the actor who is still her legal husband, and fearing he will blackmail Holt, begs the millionaire to call off his men. Mary plans a return to her first husband and at a sacrifice of her happiness, further trouble will be averted.

While she is in Holt's apartment, her actor-husband goes to her rooms. There he finds the drunken Cortez and together they plan to steal Mary's jewels. But Cortez doublecrosses the actor, killing him after he opens the wall safe. Mary comes home to find Cortez being taken to prison. Meanwhile Holt learns he still loves Mary and figures she must love him or she wouldn't have offered such a sacrifice for his sake. A satisfactory ending is thereby achieved.

The theme is delicate and so handled by Melville Brown, the director, and J. Walter Ruben, responsible for the adaptation of the Rex Beach original. It is regrettable, however, that what might have been the most powerful scenes in the picture were omitted. Much could have been realized by enacting, rather than talking about, the degeneration of Cortez and Miss Astor under the surveillance of Holt's detectives. It should have been a genuinely interesting study in psychological reactions, not just an incident in the plot. Glossing over it leaves one with the sense of something lacking.

Mary Astor and Ricardo Cortez are both splendid in their roles. Jack Holt slightly overplays the melodramatics of the husband. Sidney Toler has little to do as the chief of detectives. Into the capable hands of Kitty Kelly falls all of the comedy relief.

This is adult and thought-provoking drama. It should do much in establishing the talents of the charming Mary Astor as a stellar personality.

Musical or comedy shorts to fill.

Produced and distributed by Radio Pictures. Story by Rix Beach. Adaptation and dialogue by J. Walter Ruben. Directed by Melville Brown. Photographed by Jack MacKenzie. Associate Producer Henry Hobart. Release date, June 6, 1931. Footage, 7,289. Running time, 81 minutes.

THE CAST

Norma Selbee	Mary Astor
Gordon Kent	Jack Holt
Lawrence Marchmont	Ricardo Cortez
William Sothern	Sidney Toler
Marie Fontaine	Kitty Kelly

Jack Grant

No Lady

(Gaumont British)

Comedy De Luxe

[Reviewed in London by HERALD Representative]

Here is a fine conglomeration of comedy, burlesque, slapstick, song and dance, with Lupino Lane back again as a first-rate entertainer. Lane directs and plays the role of a henpecked husband of a former widow with five children. They take a holiday at Blackpool, England's most popular working-class resort, and what a holiday!

The poor little mut gets mixed up with dames and conspirators; complication follows complication until at last the whole family get themselves accidentally received by the Mayor and Corporation, who present them with a fat check and a silver cup. Presumably they make a getaway before the "Civic Bugs" discover their error.

From bathing in the kitchen sink at home to landing faultlessly in an aerial glider, Lane runs the whole gamut of acrobatics, and how. The London presentation drew one long laugh all through. Most of the action is in the open, and though the value of the picture here is trebled by local backgrounds, the fun of the thing should put it right over everywhere. The Gaumont output of late has been on the raw side, and this one makes a very welcome break.

Produced by Gaumont British. Distributed by the Gaumont Co. Directed by Lupino Lane. Music by Herman Darewski's Band. Footage, 6,500. Running time, 72 minutes.

CAST

Pogs	Lupino Lane
Mrs. Pogs	Lola Hunt
Crooks	Cyril Mclaglen Wallace Lupino

W. H. Mooring

Never the Twain Shall Meet

(MGM)

Intelligent Adult Production

Chalk up another hit for Metro and W. S. Van Dyke. They have taken an old property from which all novelty has long since vanished and breathed new life on it. Intelligence is manifested in every department and, despite its many imitators, "Never the Twain Shall Meet" is still a leading drama of the boy-gone-native school.

The story, as you remember, deals with the adoption of a wild island girl upon the suicide of her father. She becomes the ward of a young member of civilized society who, for love of her, returns to her island home and attempts to live as a native. It is the ancient struggle of a white man in the tropics and his fight against deterioration, a battle he is on the point of losing when a girl from home intervenes.

In investing such now trite story material with new interest, Van Dyke's always capable direction is aided substantially by a good script and believable dialogue. The photography is likewise excellent.

Unusually fine performances come from every member of the large cast, with the work of the three principals something to write home about. Leslie Howard plays the man who attempts to defy the tradition of East and West. It is a role which offers the actor a wide scope and Howard takes full advantage of his opportunities. He is particularly good in the final scenes where man and gentleman come to conflict with the relentless tropics. Howard's work in this rivals his authoritative portrayal in "Outward Bound."

Considering that Conchita Montenegro essays her first major role as the island girl, her portrayal is exceptionally well done. She is not a beauty in the strictest sense of the word, but she is exotic and provocative, yet appealing. Unquestionably she will be difficult to cast in subsequent appearances, but with suitable vehicles should prove a popular player.

In Karen Morley, Metro has an actress of tremendous potentialities. She is a sensation in the sympathetic part of the English sweetheart who brings about Howard's regeneration. She reads her lines with rare understanding and the play of emotions are beautifully enacted. No frozen faced actress this Karen Morley. She deserves close attention.

Others of import, though in smaller assignments, include C. Aubrey Smith, Mitchell Lewis, Hale Hamilton and Clyde Cook, whose beachcomber is particularly outstanding.

Almost any good comedy or novelty shorts to fill. But no travelogues.

Produced and distributed by Metro-Goldwyn-Mayer. A Cosmopolitan production. Directed by W. S. Van Dyke. From the story by Peter B. Kyne. Dialogue and continuity by Edwin Justus Mayer. Additional dialogue by Ruth Cummings and John Lynch. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Wardrobe by Rene Hubert. Photographed by Merritt B. Gerstad. Release date, May 16, 1931. Footage, 7131. Running time 79 minutes.

CAST

Dan	Leslie Howard
Tamea	Conchita Montenegro
Mr. Pritchard	C. Aubrey Smith
Maisie	Karen Morley
Larrieau	Mitchell Lewis
Mellenger	Hale Hamilton
Porter	Clyde Cook
Tolongo	Bob Gilbert
Julia	Joan Standing
Mrs. Graves	Eulalie Jensen

Jack Grant

De Shetler in Charge for Schine

Piqua, O.—Dr. A. V. De Shetler, Cleveland, has been appointed city manager at Piqua, O., in charge of the Ohio, Mays and Bijou recently acquired by Schine interests.

Plans are being considered to reopen the Bijou, which has been dark for several months.

SHORTS

Stout Hearts and Willing Hands

(RKO Pathe)

Fine

If the rest on the list hold to this standard, there is something for the rooster to crow about. The Masquer comedies, and this one is a great play on the old-time heavy melo of little Nell and all the etceteras. The cast: Frank Fay, Lew Cody, Laura La Plante, Mary Carr, Alec B. Francis. That's only the leading player list. The original Keystone Kops are in it, and more. Bryan Foy gets credit for the direction and he dserves plenty of it. This is great stuff. —Running time, 20 minutes.

Kings or Better

(Columbia)

A Real Laugh

This is perhaps the most amusing of Eddie Buzzell's Bedtime Stories for Grownups. The king does a little private abdication act and his royal family follows him later into exile. The smart Buzzell remarks are really funny, running through the burlesque story. Decidedly worth while for a laugh spot on any bill. —Running time, 8 minutes.

The Moose Hunt

(Columbia-Disney)

Great

Here is a great little cartoon comedy number, with Mickey Mouse himself featured in the stellar role of moose hunter. Only the moose turns around and proceeds to hunt Mickey and his hound. The lines are sure-fire and the synchronization touches the Disney par, which is sufficient. Birds, fleas and a skunk for good measure supply the atmosphere. A fine laugh number. Play it, of course.

That's News To Me

(RKO Pathe)

Quite Good

Another of the new series featuring Frank McHugh, and as a play on the usual newspaper story, should get over very well. Helen Jerome Eddy, Walter Percival and James Donlan do excellently in support of McHugh. The reporter promises to quit the newspaper business but that something or other seems to hold him despite his vows to his wife. A good number.—Running time, 20 minutes.

Monkey Whoopee

(Talking Picture Epics)

Fine

Dr. Ditmars, famed animal man, gives a little discourse on the great ancestor, monkey, assisted by his daughter. At least two dozen different varieties of the tricky little animals are seen and their habits described by the doctor. He makes it interesting, and very much alive. A good short on any bill.—Running time, 8 minutes.

Streets of Cairo

(Columbia-Bray)

Interesting

This number of the "Rambling Reporter" series of travelogues becomes more interesting than most by reason of concentration on the habits of the people who throng the Cairo streets, rather than on scenery alone. A pleasant scenic with the live interest of a people strange to Western eyes.—Running time, 7 minutes.

Play Ball

(RKO Pathe)

Great

Here is a cartoon comedy number of the Van Beuren Aesop Fable series which is a real laugh getter. All the animals have a great time playing ball, and the audience should extract a number of laughs and good fun from the short. Clever ideas and good lines do their share, in addition to fast music.—Running time, 10 minutes.

Ragtime

(MGM)

Fair

A "Flip the Frog" number which can rate only as another cartoon. Mr. Frog arrives at the home of his sweetheart with many musical instruments. The animals dance on the lawn and the whole house is wakened. Old Mrs. Cow "moos" for the police and Flip is carted off to learn better manners. A fair cartoon.—Running time, 9 minutes.

Fight to Live

(Talking Picture Epics)

Fascinating

A startlingly thrilling picture of the theme of life, only the strong survive, as practiced in the depths of the sea. Dr. Ditmars, the animal authority, presents an exciting film, which is perhaps one of the most unusual ever shown, of the strange lives of fish. A really splendid number.—Running time, 8 minutes.

Arrested for Alleged Swindle

Byron Newton, 26 years, salesman of St. Louis, has been arrested on complaint of Irving Rose, orchestra leader, who complained that Newton had obtained $1,450 from himself and other members of his orchestra under alleged false pretenses.

During the musician strike Rose stated that Newton obtained the money on representation that he had secured a 40-weeks contract for Rose and his orchestra from a hotel in Dallas, and is alleged to have mentioned other contracts in other Southern cities which would keep the orchestra busy for a year or more, and which never materialized.

Buckley Opens Road Show House

Chris Buckley, who already has two of the leading first-run houses in Albany, blossomed forth with another on Monday, known as the State, and which will be devoted to road shows. The house opened with "Dirigible" at $1.50 top, establishing a new price for Albany.

Buckley's latest acquisition is next to his Leland, and is a former burlesque house.

New England Honors Winston

Headed by Gov. Joseph Ely and Mayor James M. Curley, of Boston, the film colony in New England turned out en masse on Wednesday night at the testimonial dinner tendered Charlie Winston, New England division manager for RKO, who, following five months' illness, has returned to his post.

Fox Promotes Loewenberg

Charles Loewenberg, formerly manager of the Fox Strand, Madison, Wis., has been appointed assistant to the state district manager of Wisconsin.

Calls Films Bad for Children

Mrs. Dorothy Simon, of the Buffalo Children's Aid Society, told a parents' group that films exert a bad influence on children.

MUSIC AND TALENT

ACTS TO BOOK INDIVIDUAL HOUSES

STAGE SHOWS

Chicago Oriental

Week ending May 22

Duke Ellington came back to the Oriental this week. By a strange coincidence the public did, too.

Ellington's program is identical to the winter routine he offered when last here, except for the substitution of a tune or two for whatever may have been eliminated. The crowds that are packing the theatre appear to be well entertained, and Mr. Ellington and his boys are hard put to it in giving them what they demand in the brief 45 minutes allotted him. Applause is insistent and unrelenting, and the result is that so many encores are drawn from the entertainers that on the program's third day in Chicago the Oriental was still running almost 30 minutes behind its normal schedule.

Except for the band and its appurtenances, which include one singer and a dance trio, no other act is offered with this stage show. Ellington's troupe is the show. What the boys do with music is the entertainment and the payoff. The crowds neither ask nor expect more than that; but it was obvious that they did want more of what they had had. They were delighted to see music made a plaything—rather than a task—of musicians. They were delighted to see familiar, vivacious tunes made fantistic and barbarous; to see slow-moving, old tunes take on life and meaning and new, amazing rhythms under the fingers and lips of these young masters from Harlem. They were delighted to see Music subdued and bent to the wills of a bunch of peppy colored boys who know how. That's why business at the Oriental is good this week—for a change.

Ellington opens his show with "Liza," an old favorite with his audiences; swings quickly into his own amazing interpretation of "The Peanut Vender," and then slows down to that melancholy "Mood Indigo," while the blue and purple lights come on and flood the stage.

Miss Ivy Anderson breaks in at this point and has a most difficult time getting off that stage, once she has been on. Her opening number, "You're Lucky to Me," won her five encores, and when, finally, she did manage to escape, it was only against the will of a completely won-over audience.

"Echo from the Jungle" was the next orchestra contribution, and it afforded an opportunity for the Duke to show off some of his inimitable soloists. "The Three Brown Spots" followed and, singly and together, contributed some of the fastest and cleverest tap dancing the Oriental stage has supported. The audience demanded—and received—an encore from the Spots.

"Dinah" was intended to conclude the Duke's program, but his own orchestration of "St. Louis Blues" was the tune that actually did conclude it. It was offered to a music-hungry audience to stop their clamoring, but even it left the Duke with an audience behind him reluctant to see him go.

(Continued on next page)

Baby Rose Marie



Baby, who has endeared herself in the hearts of millions of people throughout the United States with her sensational delivery of singing songs is known as the highest paid juvenile songstress n the country. She has played and been featured in theatres in all principal cities and is now being featured in Warner-Stanley theatres. She is only six years old and has been an NBC radio star for the past year.

Can you imagine a little girl of six receiving, during a period of six weeks, 20,000 letters from fans? Well she has and is still receiving plenty each week.

Baby will be featured at the Alamac Hotel, Lake Hopatcong, N. J., for the summer months and NBC is putting in a special wire so that fans can continue hearing her sweet voice over the air.

Marlo Music Corporation Opens New Offices in N. Y.

George M. Marlo, former professional manager of DeSylva, Brown & Henderson, has formed a music publishing firm, to be known as Marlo Music Corp., with offices at 745 7th Ave., New York.

Authors and composers who have placed songs with him are Gus Kahn, Richard A. Whiting and Harry Akst, who wrote Marlo's first number, "It's a Long Time Between Kisses," and Max Rich, Kate Smith and Al Hoffman, who collaborated on "Makin' Faces at the Man in the Moon."

Plan Now to Travel as Units This Summer

Artists, Headed by Advance Man, Will Play Independents On Percentage

By ED DAWSON

Feature vaudevillians, with the summer season ahead and consequently a paucity of bookings, have worked out a plan for playing independent theatres of the country during the warm period.

It is understood that under this arrangement the acts, traveling as units, will play on percentage. They feel, it is said, that it is wiser to take the gamble than to spend the summer in inactivity.

The plan, if it functions, is considered favorable to the independent houses which in many instances have been unable to get supplementary entertainment on terms considered within their budgets.

In certain localities, it is said that the plan has been tested, although no results have been made public.

Three, four or five acts will comprise a unit, with an advance man in charge of bookings. Overhead is being held to a minimum, it is said. This is being done, according to this department's informants, so that an equitable agreement may be reached with exhibitors.

Artists have expressed the hope that the plan will prove successful, feeling that it will keep a few hundred of their brotherhood in employment this summer.

Music From Broadway Hits Featured on Paramount's Hour

Musical selections from "The Little Show" and "The New Moon" were featured on this week's program at the Paramount Publix "Radio Playhouse," broadcast over the Columbia chain on Tuesday. Helen Nugent, soprano, was the soloist on the hour.

The complete program:

"It Looks Like Love," orchestra; "Now You're in My Arms," Helen Nugent and Orchestra; organ solo, Jesse Crawford; "King's Horses," orchestra and voices; selections from "The Little Show," Domenico Savino's special arrangement for orchestra; "One Love," Helen Nugent and orchestra; gossip of the stage and screen, Jerry ("Closeup") Madison; "Stout Hearted Men," from "The New Moon" orchestra and chorus.

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way N. Y. City

STAGE SHOWS

San Francisco Warfield

Week ending May 20

Rube Wolf and his Joyous Jesters take "Old Black Joe" from the plantation and give him a taste of the world. First the melody is played in true Southern style and then the scene shifts to Chicago, where the traveler is met with a fusilade of machine gun fire. Then music of the sea is presented, with Rube hastily donning the garb of a jolly tar. In "Spain," Rube wears an enormous hat, and this is changed for the headgear of a sultan in Turkey. A stop at Ireland is made in the musical journey, which ends at New York with a fanfare on the air "How Dry I Am."

The Fanchon & Marco offering is The Great Raymond, with a company which includes the "Sunkist Beauties." This magician, previously seen at the old Cort theatre 18 years ago, and who performed here as long ago as 31 years, puts on an act packed with amazing tricks, with sidelights of real comedy.

A Chinese setting is used for the offering of magic and the act is prefaced with the introduction of eight girl trumpeters. A divorce machine which causes a young lady to disappear, apparently into thin air, is featured and the loan of this is offered to married men.

Raynor Lehr, introduced as New York's funniest comedian, offers some spicy songs and does dances suggested by the audience. These include the breakaway, snake, fairy and "St. Vitus" dances and annex a lot of applause. The "Golden Trumpeters" offers a number on Rube's favorite instrument and do some nifty drilling.

The act comes to an end with the presentation of the Great Raymond's famous trunk trick, which he has performed all over the world. The magician gets a committee of six on the stage and has a lot of fun with this aggregation while preparations for the illusion are made. A girl in handcuffs, wearing the coat of one of the committeemen, is placed in a bag and finally in the trunk, which is roped and locked. The trunk is rolled into a tent, the magician steps inside and the girl steps out. When the trunk is opened The Great Raymond is found inside the bag, wearing both the coat and the handcuffs.

The act fills almost an hour, but seems much shorter, so absorbing is it.

The screen attraction is the comedy, "Stepping Out."

Philadelphia Mastbaum

Week ending May 15

The show, "Winging Home," was characterized by an air of informality and intimacy when Jay Mills, visiting M. C., bade farewell to Mastbaum audiences.

The orchestra, David Ross conducting, gave a delightful presentation of "Sari." The orchestra also accompanied Chief Caupolican, of the Philadelphia Grand Opera, as he sang various selections in his powerful baritone.

The show takes its name from an act of trained doves and the white birds accomplish remarkable feats.

Thanks to the "Mary Reade Girls" and the "Mastbaum Dance Ensemble," the program had several periods of colorful and graceful entertainment. They first appeared in a "Spring Flower Number," in which the costumes represented flowers of gay colors. Later they appeared as birds with beautiful plumage.

Sylvia Froos, "blues" singer, gave a clever interpretation of the song "I'm up on a Mountain," as heard over various radio stations, including a Jewish version, a colored interpretation and the song as Rudy Vallee might sing it. She returned in a military costume and sang "King's Horses and the King's Men." The "Dance Ensemble" assisted by marching in in uniform and performing a military drill.

Jim Toney, old time comedian, returned with his usual line of conversation bordering on the vulgar.

The three 'Allison Sisters,' in spite of a few extra pounds of avoirdupois, were so light and nimble that the audience soon forgot to remark on their needed diet and heartily applauded their cartwheels and dexterous tumbling.

As a farewell, Jay Mills gave three of his most popular song hits, "Sunny Side of the Street," "Song of the Fool," and "Dancing With Tears in My Eyes," which he sang most dramatically.

"Harry Conrad's Pals" proved to be trained white doves which performed remarkably. They flew to the backs of toy animals forming a merry-go-round and sat on revolving perches, keeping their balance regardless of the speed. A flock was released from the balcony and flew down to the stage, some perching on Conrad's outstretched hand, forming an attractive finale to a very delightful show.

Milton Charles, singing organist, sang "Church in the Valley," a stage tableau showed a young mother and her son going to the little country church, with a beautiful drop representing a stained glass window forming a background for the quaint old minister and the congregation.

Milwaukee-Wisconsin

Week ending May 20

The big attraction is the personal appearance of Paul Ash in Fanchon & Marco's "Talent" Idea. It is Ash's first appearance in Milwaukee and he gets a big hand when introduced by Don Wilkins. Ash first guides the theatre orchestra through "The Russian Fancy." "Walking My Baby Back Home" is next, with Don Wilkins singing and accompanying himself on his guitar.

Gaynor and Byron perform on roller skates atop an eight-foot platform in an exceedingly agile manner. Their daring stunts are good for considerable applause.

A black-out featuring Don and Iris Wilkins, Paul Ash, George P. Wilson and Harry Savoy, whose smart humor is interjected at various times throughout the program, precedes a comedy number by Wilson, during the course of which he demonstrates his ability as a pianist.

Harry Savoy is clever and carries on a continued comic patter with the assistance of Paul Ash and Maebehan. This episode is followed by the Six Marinelli Girls, very capable gymnasts.

Savoy again takes the spot with nonsensical singing and finally a burlesque of John Barrymore, depicting Richard in the "Show of Shows."

Jeanne Carr, clever tap dancer, is followed by her mother and dad, both of whom demonstrate their ability to dust the boards in a surprisingly agile manner. For conclusion, the three go through their steps in unison and get a big hand.

Providence Fays

Week ending May 15

The "Daffydill Debutantes," Marie and Ann Clarke, with their "Life Savers," head the vaudeville at Fays this week and a snappy, colorful revue it is, calculated to spot well any place. They style themselves the "Jazzmonic Rhythm Queens" and the act proves their veracity. They are instrumentalists of unusual ability and during the routine bring out several unique features and lively effects.

A comedy from the prolific pen of "Dr. Rockwell," styled, "She's Crazy About Me," introduces Harry J. Conley, a smart comedian, and his company of four. As Rockwell is a Rhode Island boy the act pulled well. J. Francis Dooley, with Emily Fredericks and Jack Adams, offer "Just Nonsense," a combination of songs, dance and fun. The Three Page Boys, high steppers who dance as one, and the Bento Brothers and Rita, gymnasts, are others in the limelight.

"Hot Heiress," with Ben Lyon and Ona Munson, is the screen attraction.



"Betts Solos ARE Good Betts"

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ORGAN SOLOS

FLOYD HOFMANN (Menominee, Mich., Lloyd's) who has been at this theatre for some time and who has made himself very popular with his presentations of novelty and singing solos, continues to get new friends this week, with another entertaining novelty, which is a singing contest between the young folk and the old-timers. By means of the mike, Hofmann informed the audience of this contest and started it off by having the old-timers sing, "Just a Song at Twilight." Then the young folks did their turn by singing "When Your Hair has turned to Silver," singing this with great volume. The balance of the program, or contest consisted of the singing, both as separate units and together, the following songs: "Shade of the old Apple Tree," "Baby Just Cares," "One I Care For," 'Around the Corner" and "Sweet Adeline." This audience apparently, gets quite a thrill from singing to Hofmann's novelties and he, nearly always, is forced to encore with an additional song. This show caught was no exception and Hofmann played 'Yours and Mine." This young fellow has proved himself a box-office attraction at this house.

STANLEY PINHERO (Newark, N. J., Proctors) had the audience singing lustily during the presentation of "All About a Bout," which is a comedy solo injecting comedy lyrics and cartoons between the singing of each song. The numbers for the audience to sing (and they were the most important part of this solo) were: "Smile Darn Ya Smile," comedy lyrics on "Tie a String Around Your Finger," "When Your Lover Has Gone," "Whistling In the Dark," and a final chorus of "When Your Hair Has Turned to Silver." Pinhero's playing of the last named number was augmented by the orchestra assisting; this seems to build up the finale very well, and apparently makes the audience sing that much stronger. Pinhero is very popular at this house and has built up quite a following in the two years he has been featured here.

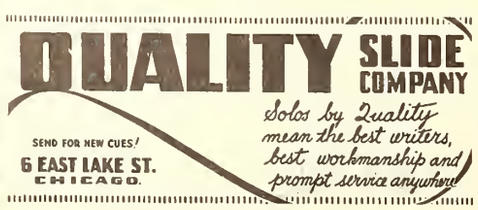
BETTY HAMMOND (Publix Strand, New Orleans) offers an untitled solo which combines popular melodies of the better type and which meets with decided success. Miss Hammond, announcing her own numbers, opens with "Nola" giving a fast, lively interpretation, goes into the dreamy "An Old Refrain" and closes with the quartet finale from "Rigoletto." The Strand is the only theatre here where the organist is willing to "gamble" upon the public's taste in music and so far Miss Hammond's experiments in the better composers have met with even more success than her organ slides.

"HAL" FRIEDMAN (Dorchester, Mass., Publix Morton) introduced a novelty solo called, "A Classical Fantasy," using as a back-ground, a popular overture for the presentation of two standard favorites. The overture was "Orpheus" and the standard numbers: "Humoresque" and "Was It a Dream." Hal, orally, told the audience that "Swanee River" makes an ideal countermelody to "Humoresque," and proved his versatility by playing both numbers together. Hal closed his solo with the last movement of "Orpheus" and received a fine reception, proving that classics can go over with a "jazz-mad" audience if they are presented in a showmanlike manner.

FRED KINSLEY (New York Loew's State), who is well-known throughout this territory, is the new organist at this house. Kinsley found no difficulty in making this audience sing, as it is a transient house and the orgainst before him always had them singing, so it is more a matter of a new personality giving them songs to sing, as usual. Kinsley called his first solo, "Rackets," making use of prop hats each time he made an oral announcement and introduction to a new song. The songs presented were: "I'm Happy When You're Happy," a special version to "Take a Walk," "Were You Sincere?" "Don't Talk About Me When I'm Gone" and a final chorus of "Smile Darn Ya Smile." Each of the numbers played were introduced previously to their playing with some cleverly worded reference to a racket, i. e.: "Gangster Rackets," "Love Rackets," "Political Rackets" and "The Depression Racket." Smart chatter incorporated in these as they were introduced brought many good laughs and also some applause. The entire solo was entertaining and warranted the good applause it received.

BERNIE COWHAM (Flushing, Long Island RKO) had all of his audience singing, at the first note of this week's entertaining community-sing. There was no title to this, other than a slide bearing the word, "Bernie" in huge letters. Of course, Bernie's theme song, "Voice of the RKO" was played first, then he turned toward the audience and after his inimitable manner of greetings were extended to the audience, he orally made reference to the songs he would play and then went into a special version of "Whistling In the Dark," with words written by him, expressly to the audience. After a few clever gags, Bernie played and the audience sang an old-timer, "Somebody Stole My Gal," which has recently been revived. Following this with, "Were You Sincere?", "For You," then a second chorus specially written about animals as a duet between boys and girls, he closed with "Moonlight Saving Time." The solo, this week lacked the usual novelties Bernie injects into his solos, but the fine applause at the finish proved that the audience enjoyed it, nevertheless.





UP AND DOWN THE ALLEY

HELLO EVERYBODY

I know that many of the music publishers are aware of the marvelous philanthropic work that **Jerry Vogal,** manager of the **Plaza Music,** has been doing for the past number of years, but I'm sure his many other friends throughout the country are not aware of it, and to them I want to say that if Jerry is one of your friends, you have one of the greatest possessions in the world . . . Jerry is one of the squarest shooters in the world . . . Jerry has been collecting money from all the music publishers in town for the past year (and when a guy can collect money, cheerfully, from his friends and business associates he must be regular) for the feeding of all the unfortunate down and outers who frequent the Municipal Lodging House on 25th street . . . and also for those in the state hospital at Central Islip . . . Jerry and His Gang, as he and his friends who help him entertain these people are known, have spent every Sunday morning for the past year doing this work . . . He is one great guy . . . simple words . . . but oh . . . how much they mean. . . .

▲ ▲ ▲

M. Witmark & Sons, one of the oldest music publishing firms in the business, is hailing a brand new song called, "In a Pretty Little Hilly Billy Town" (written by **Al Dubin** and **Joe Burke**) as the logical successor to their biggest recent hit, "Tiptoe" . . . **Buddy Morris,** Witmark's general manager, predicts that this tune will do even better than its predecessor . . . Buddy ought to know; he's the Witmark-hit-picker . . . **Louis Weippert,** manager of **Chappell-Harms** is all enthused about the fine catalogue his firm has . . . It is justifiable, too . . . because they have a good one . . . "Eventide in Araby" and "The Moochi" are the best ones, and they are being heard plenty . . . **Cliff Hess,** special service manager of **Remick's** recently wrote a new organ novelty that has one spot in particular that is plenty clever . . . It is the introduction to "Please Don't Talk About Me When I'm Gone" . . . and when **Fred Kinsley,** organist at the **Loew's State** used it, the audience gave it a great hand . . . It goes something like this, "The next number is dedicated to **His Honor, James J. Walker,** the **Mayor** of **New York City** . . . of course, with additional repartee. . . .

▲ ▲ ▲

Just had to take time off to watch the **Army Air Corps** fly down the **Hudson** . . . That, in my humble opinion, is the greatest sight in the world . . . Just think, as they go over your heads as they have for the past week, the razzing they could give a city with just a few thousand pounds of bombs . . . It should kind of make us, the people of the **United States,** feel very proud of the air service and help the government in every way to make **America** have the best and largest air fleet in the world . . . (After reading this last paragraph I just realized how patriotic it has made me, waving the flag and everything . . . I'll bet it has done the same thing to many more than I) . . . Heard a great **Irish** song the other night that is bound to become very popular soon . . . Sort of a combination of "Ireland Must Be Heaven" and "M-O-T-H-E-R." The title is, "That's How I Spell Ireland." . . . The chorus begins "I is for the Irish in your tiny Heart" and so on through each letter of the word Ireland . . . It's a clever idea and it has a lovely Irish melody to it . . . and **Feist's** publish it. . . .

ED DAWSON

MANAGERS' ROUND TABLE CLUB



CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

Stop, Look and Listen!!!

WHEN a salesman starts out to sell his "line," his first job is to get himself before the prospect he is trying to sell. Then he can go into his "sales-talk" or whatever else you want to call it. But, mind you, his first task is to get that interview.

A theatre newspaper ad, show-card, announcement, or whatever type of advertising material you aim to use, must accomplish the same thing. It must attract the reader's roving eye before it can deliver the message you have weaved into it.

After the salesman has reached his prospect, he must prove he is capable of holding that prospect's attention through his sales-talk. That's point number two in his campaign to get business.

And the theatre's ad must likewise contain that certain something capable of holding the prospective patron's attention while it delivers that sales-talk. What that certain something must be, is what you have got to learn to inject into your advertising. The qualities, or features, that will sustain the reader's interest until he has absorbed the message and given it a thorough examination, constitute one of the chief ingredients of all good advertising, be it commercial or theatrical.

To those who have to work out advertising day after day, all of the above may sound kind of trite, or carry a suspicion of the classroom, but it is nevertheless a mighty important factor, especially in a business which depends to such an extent on advertising to keep it alive. And, it is of such terrific importance that anybody concerned with theatre advertising cannot give it too much study.

We will all agree that advertising must be SEEN and READ before it can ever hope to achieve the desired effect, namely, to CREATE DESIRE. Therefore, how to attract and hold attention, is the problem all smart advertising men and managers are eager to solve. Not that it is a difficult problem where big space is used. But as long as budgets, economy drives and slashing of overhead is the present order of the industry, it becomes a mighty huge problem for the small space users. They are the ones who must cultivate an entirely new perspective in their views of advertising and how to make it accomplish the most difficult task of attracting the potential patrons and make them STOP, LOOK and LISTEN.

It is really unfortunate that so many of the showmen responsible for theatre advertising will not become more progressive. By this we do not mean that their advertising is poor. On the contrary, it is excellent. But they fail to realize how important it is to keep up to the minute in what other ad men are doing and thereby find new slants and angles that will constantly make their work productive of that "certain something" which carries the much needed magnetism to attract business.

The successful ad men in commercial fields are those who never let-up for a moment in working out their advertising and injecting those qualities which will produce the desired effects:—Attract attention. Hold the reader's eye. Create the desire to buy.

Now, more than ever before in the history of the industry, it is going to be the making and breaking of many men. Those who refuse to lift themselves out of that rut of sameness will die by the wayside and sink into oblivion. Those who keep the three dominating factors uppermost in their work will soon step out ahead of the parade and into the posts where men of such ability belong.

There is no discussion of greater importance to the industry than that of advertising. So much space is wasted foolishly because it lacks the three essentials, that education along these lines becomes more than a suggestion. It is an absolute necessity. Those who can throw additional light necessity. We are never too old to learn.

"Chick"

Happy Birthday Greetings

Arch Bartholet
Reginald Coon
Pedro Gelabert, Jr.
Jack Greenberger
Jay H. Guthrie
Charles Kirkconnell
Garry Lassman
Ed Mandelbaum
Roy H. Rowe
Milton Tarshes

Montiel's Question Gag In Newspaper A Business Getter

A contest tie-up with a local newspaper created much interest for "Cimarron" when played by Ricardo Montiel at the Publix-Saenger Theatre, Mobile, Ala.

The contest was sponsored by one of the local newspapers, which set forth in large display ads a list of questions. And the answers to all these questions could be found scattered throughout the classified ad pages.



The idea of the contest was to list the questions followed in order by the answers. Neatness, originality and correctness were the necessary requirements on which the judges chose the winners.

Many of the answers submitted were fixed up in elegant form showing that a lot of painstaking effort had been used.

It is too bad that Montiel's entire list of questions and answers cannot be reproduced here. However, they deal with the story characters, stars, plot, where picture is shown, etc. Co-operation with your local newspaper is an invaluable publicity aid, as Montiel's campaign bears out.

Silverman Stages Kiddie Fashion Gag As Publicity Stunt

Where is the chap who made the statement that New York City theatre managers do not utilize their many opportunities to exploit a motion picture? Let him come to the front and read a few lines about the Mickey Mouse Club of David Silverman's, a manager who holds forth at the Fox-Belmont Theatre, Borough of Manhattan, New York, N. Y.

One Easter Sunday Silverman's Mouse Club trekked to the well known Union Square Park (a section made famous in bygone days by Tammany chieftains and lately by the Reds) and in conjunction with Uncle Robert of Radio fame held a Fashion Show for Little Girls. Twenty-five of New York's finest, under the supervision of a police captain, guarded all entrances to the park and permitted only participants to enter during the ceremonies.

Many well known Metropolitan department stores and business concerns contributed awards for the occasion, among these being Best & Co., I. Miller Shoe Co., Blessen & Co., and the Heide Candy Co. Passes to Fox theatres were given to all. Fox Movietone and Pathe sound trucks were on hand to record the event for the talking pictures.

City newspapers co-operated to the extent that all major publishers had representatives on hand to get the story and they made good next day by carrying notice of the event. To top the whole thing off, the Fashion Parade was led by the band of Public School No. 71, of the Bronx, an aggregation of 100 musicians, all in brilliant uniforms.

This is just a tip-off to the skeptical New York manager who is under the impression that it is only the chap in cities outside of the Big Town who can get away with these gags. These remarks are not addressed to the aggressive fellows in our community who are weekly putting their shows over the top, but to the man who says it just cannot be done. Take a leaf out of Dave Silverman's book and play it over on your piano for a live B. O. melody. Thanks, Dave, for remembering the Club. We know you are busy with lots of other live show stunts. Keep the Club posted as to your activities with Fox-Metropolitan.

Lighthouse Baby Contest Over Big; Second Time Held

As a contribution to the Anniversary number of the Club, L. V. Lighthouse, manager of the Kenmore Theatre, Kenmore, N. Y., sends us an account of a Baby Contest which he states is going over the top in bang-up style. As this year's contest is the second one put on by Lighthouse, the other having been run last year, we are certain that the gag has made a hit in his town.

To insure the gag's success Lighthouse made tie-ups with the local newspaper, a jeweler and a photographer. Application blanks entitling the bearer to a free sitting for one 4x6 portrait were printed and handed out to patrons of the Kenmore Theatre. An an additional plug for the contest the newspaper gave generous space, outlining rules of the gag, how to enter, etc., and the back of the Kenmore News, a newsy little house organ gotten out by Lighthouse, also was devoted to publicizing the event.

This Coupon Good For	Baby Popularity Contest
10 VOTES	Baby's Number Voter's Name Address

As soon as the photographs of the babies began to arrive at the theatre they were numbered and placed in a frame for display in the lobby. Each adult patron was given a coupon which entitled him or her to 10 votes; each children admission was good for five votes. The holder was instructed to look over the photo display, pick out his favorite baby, enter the number on the coupon and drop it in a box placed there for that purpose.

There were four classes of babies for the contest: Class A, for children up to one year old; Class B, from one to two years; Class C, from two to three years, and Class D, from three to four years. First, second, third and fourth awards in each class, a total of 16 in all, consisted of a piece of jewelry supplied by the jeweler, a tinted photograph of the winning baby, a two-year subscription to the Kenmore paper and passes to the Kenmore Theatre. It was also stated that other awards would probably be included before the contest closed.

Baby Popularity Contest

This application blank entitles

....
name and address

to a free sitting including one 4 x 6 Portrait at the Studio of Fred J. Holmes, 2912 Delaware Avenue, Kenmore, opposite Village Hall, with the understanding the holder will abide by the rules of the contest.

Date of Sitting .....

Time .....

As the contest progressed bulletins of its progress were flashed upon the screen from time to time and it was also arranged to have pictures of the winners shown on the screen at the close, and published in the local newspaper.

At this writing Lighthouse tells the Club that there are over 200 babies entered in the contest, mothers are calling their neighbors on the 'phone asking them to save votes for their respective babies when they attend the theatre, and that the show was caught on like a house on fire. As the applications for sittings and the voting blanks can only be procured at the Kenmore box office along with an admission, it will be seen that the house just has to cash in on the contest. Lighthouse tells us that the entire cost of this baby gag is but $9, so if any of you brother Club members feel like spending this large sum as a means of boosting summer trade we feel sure that you will receive the same amount of benefit, both at the B. O. and as a means of garnering a lot of publicity for your house.

By the time this is published the Lighthouse Baby Contest has probably come to an end and it is the Club's sincere hope that 200 more babies photos were added to the collection in his lobby. Good work, L. V. and thanks for sending in the gag. We are sure it will prove beneficial to other members of this fraternity. Keep the Club posted on your doings up in Kenmore.

All for One and One for All!

Hamlin Gives Salt Lake City Citizens New Publicity Page

Fred Hamlin, division advertising manager for Publix in Salt Lake, Utah, is credited with instigating two very attractive pages in the *Sunday Salt Lake Tribune.*

These two pages are devoted to cuts and stories on music, drama and the screen. This type of page is an innovation for Salt Lake and is receiving its due share of interest from the public.

Hamlin is also receiving announcement boxes in the paper inviting the public to come down town to attend the theatres.

In addition to the above, he is plugging Blue Monday with a revival night for which he has secured free one-way transportation from the street car company.

We don't recall, at this particular moment, whether we ever published any of Fred Hamlin's stunts before; so if this is the initial story about him, let us hope that many others will follow in rapid succession. What do you say, Freddy? Why not join all those other peppy Publix showmen and keep us posted on what—and how—you are doing things for all those houses under your publicity and exploitation direction? We'll be expecting more.

Eshleman Campaign On Picture Clicked For Biz. & Publicity

More than one person knew that it paid to advertise in St. Cloud, Minn., when James (Jim) Eshelman, planned a campaign not so long ago for the selling of "It Pays to Advertise" during the time the laugh film played the Grand Theatre. That "it paid" was nicely reflected at the box office.

Through a tie-up with local newspaper, Jim arranged to plant a number of names about the classified page of the sheet. In the ads was spotted names of local residents. The newspaper plugged the stunt by means of a large, two-column ad which was spotted in an advantageous part of the paper.

The ad stated that thirty guest tickets would be given to those persons, who, upon suitable identification, proved that theirs were the names contained in the ads. In the ad the theatre and the paper were plugged to fine advantage. This stunt used by Eshelman, while not new, is nevertheless a good one, and always sure fire for the showman using it, as well as profitable for the newspaper. Good work, Jim. Keep it up and let's hear some more from you.

Jack Rosenberg Asks Club Opinion On His 'Outward Bound' Ads

What other Club members think about his advertising campaign on "Outward Bound," is the question contained in the most recent letter from Jack Rosenberg, manager of the Plaza Theatre, San Diego, Calif.

The point Jack raises in connection with this particular picture is this: "Is it a wise move or a mistake to advertise a picture of this kind by painting a somewhat dreary and frightful theme for the public's first glance."

Well, Jack, that's a debatable question. But we think the way you shaped your advertising should have built up plenty of interest in "Outward Bound." Some phases may have implied a theme of hopelessness, but, on the whole, the ads should have worked out to good results. One little thing you neglected to mention, Jack, is just what did happen to the box office during the run of this picture. Or, maybe, you are deliberately holding out on the Club in order to find out other members' reactions?

At any rate, we are reproducing a layout of Jack's ads on "Outward Bound" so that all the Club may see and voice their opinion. Whatever way the experiment turned out, it was an interesting one, and the Club wants to hear from members as to what they think about this method.

We know you are a smart showman, Jack, and that you are not passing anything along to the Club that's not good. Thanks for sending this in and maybe you will let the Club know just what success attended your ad campaign on this particular picture. Oke?

Jack also sends along a coupe of interesting post cards extensively mailed out on "My Past" and "The Devil to Pay." The card on the former was addressed and written in long hand and carried the following message:

Dear Miss (Blank): "Why is it when a man makes a mistake, it is forgotten; but when a girl makes a mistake the world remembers it forever? I have never dared to confess the story of my life until now. If you want to know My Past, I am telling the truth in the picture now showing at the Plaza theatre." (Signed) Dora Macy, The Ex-Mistress.

The card on "Devil to Pay" bore a cut of a man and girl on a merry-go-round on the left-hand half. At the top: She: "Isn't it fun? I adore merry-go-rounds." He: "So do I. I've been on one all my life." The foregoing was set in small italics. In larger type the rest of the message read: "Gay, carefree, audacious and charming, he did everything wrong: but was always right in a woman's eye! Then followed in heavy type the name of star, picture and date of showing.



LOBBY LAFFS!

By DICK KIRSCHBAUM



Always Boost Your Shows!

Big Guns Of Navy, Fountain's Guests For "Seas Beneath"

For the benefit of seagoing members of this Club, Lester J. Fountain, once again back in Long Beach, Calif., as manager of the Fox-West Coast Theatre there, sends the Third Anniversary number a corking publicity tie-in on "Seas Beneath." Any one who knows anything at all about our Navy knows that presence of gold braid means plenty of authority—and we're not talking about enlisted men or c. p. o's, either. No, by Joe! We mean nothing less than Admirals, Captains, Commanders or what have you! Just take a look at the gilt braid in the photo which is reproduced on this page and you will agree with us that Lester managed to gather some very important Navy officials in the lobby of the Fox West Coast.



To secure additional publicity and yet not cut into regular space on current attractions, Lester decided to try for a civic tie-up for Welcome of the Pacific Fleet on its return from the Canal Zone. He sent Admiral Schofield (he's in the picture) a wire, contacted the Mayor, City Manager and the Chamber of Commerce. His wire, bearing the endorsement of city officials, extended an official invitation from the City and Fox West-Coast for himself, officers and ladies to attend a showing of "Seas Beneath" in the roles of honored guests. The Admiral's acceptance was received by wire next day.

For another publicity break invitations were extended to the six local members of the Legion of Valor, five Distinguished Service Cross men and one Congressional Medal of Honor man, all residents of Long Beach. Of the latter named organization there are but 32 members in the entire country and the story received a front-page break in the local daily. The city decorated the streets and electrolier poles with flags and Admiral Schofield sent men ashore to decorate the front of the theatre with ship's signal flags. Theatre stage olivettes and spots were used on marquee to illuminate the front of the building.

Glancing over tear sheets and clippings which Lester sends in connection with the event we'll go on record in stating that the newspapers certainly stood shoulder to shoulder with your brother member. Story after story, front page and otherwise, society columns, etc., all stand out as a testimonial to the work he put in on the affair.



Where a Club member has the opportunity to try a stunt of this nature it is recommended by Lester that they skip any attempt to get anywhere by contacting any man of less rank than a staff officer. He suggests going direct to the chaplain, he being an excellent means of effecting an introduction to the chief of command. Fountain made all contacts necessary to the success of his campaign himself, from the admiral down. That he was cordially received is seen in the fact that a boat and officer were assigned him for contacting a lieutenant-commander aboard one of the ships.

You certainly pulled this off in the grand manner, L. J., and you are to be congratulated for getting such fine returns for your effort. We call this getting away with something—no fooling! The Club knows that you are one of its most active members on the West Coast. Now don't keep all the good things to yourself.

Effective "Finn And Hattie" Ballyhoo Is Used By H. Stearn

An effective stunt in connection with the showing of "Finn and Hattie" marked Harry Stearn's recent transfer to the Publix-Orpheum, Wilkes-Barre, Pa.

For three days, a man dressed as Leon Errol, a boy dressed as Jackie Searl, and a girl dressed as Mitzi Green, put on the ballyhoo. The man carried four bags under his arms and each of the kids carried one each.

Every so often, one of the kids who were on roller skates, would bump into the man and he would drop his bags, valises, etc. They were so arranged that whenever he dropped them, they would open and thus dislodge the things he was carrying in them. But at the same time, it would show printed signs on which was lettered copy about the picture, and playdates.

The stunt drew a lot of attention and naturally the curious crowds were cranning their necks to see what it was all about. After reading the copy, they would walk away with a chuckle.



Harry was formerly in Reading, Pa., and won lots of enviable recognition there with his novel publicity stunts. Some more of these, Harry—and remember us to Morris Rosenthal when you see him.

Jack Goodwin Ties Up With Police Ball On 'Subway Express'

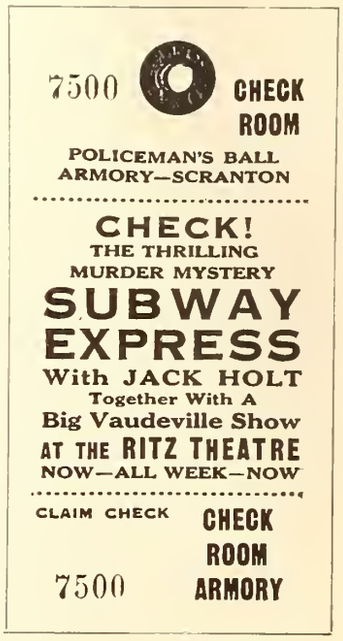
The Club's anniversary is remembered by Jack C. Goodwin, of the Ritz Theatre, Scranton, Pa., through the contribution of a corking bit of show selling he recently put over in his town.

The Policemen's Annual Ball is quite an event in Scranton. It is held at the City Armory to the tune of about 25,000 attendance. The proceeds of the affair are used for the Police Emergency Fund, a worthy objective in all cities of this size and one that citizens cheerfully subscribe to.

Although approximately 25,000 tickets are sold, the event generally plays to about 10,000 to 12,000 people, so Jack tied up with the concession man who handles the refreshments and the check room to the extent of furnishing some 8,000 checks, a sample of which we are reproducing on this page. In this particular case he plugged "Subway Express" and the vaudeville. The cost of the entire effort was nominal and it worked out very effectively.

This is just an example of what can be done with civic events to sell current shows. Goodwin put it over. Why can't you? Thanks, Jack, for sending this along to your brother members. The Club hopes that you will continue to keep it informed on what is doing in Scranton.

Your city has been productive of many a good gag. Keep up the good work.



Manning's Rabbits Boost Easter Trade For Kiddie Matinee

Manager Jack Manning of the Paramount Theatre, Greenwood, Miss., gave away real and stuffed rabbits to stimulate Easter Week business.

Four large plush Easter rabbits, 21 inches high, and an equal number of live rabbits were given away. They were sure-fire interest for the kiddies.

Both the stuffed and real rabbits were on display in the lobby. A card in front of the plush rabbits stated, "These beautiful stuffed rabbits will be given away in the theatre to the children at the Saturday matinee holding the lucky numbers." A card in front of the real rabbits display was precisely the same with this difference—that the rabbits would be given away at the Thursday and Friday matinees.



Five 22 x 28 special made cards with a picture of rabbits on them announcing that the rabbits would be given away at the Paramount theatre were placed in the windows of a furniture, jewelry, and drug stores as well as in a cafe and bank.

Personal Letter Was Aid To Poag Selling Spanish Film Version

Only one medium was used by P. J. Poag, manager of the Princess and Casino Theatres in Del Rio, Texas, to put across the Spanish version of "Call of the Flesh." That one medium was good for an 83 per cent result.

The medium was a personal letter written in Spanish and sent to the Mexicans and Spaniards in the town. It went over very well; so well in fact that Poeg ran two shows—one for the better class of Spaniards and Mexicans (there being two classes in his town) at 10:30 in the morning. The other show was a grind, running all day Sunday from 1 P. M. The picture was shown in the Casino, the second-run house, catering only to Mexicans and Spaniards, and went over to tremendous success, considering the town.



We are showing a photo to give you a little idea of the way Poag sells his shows. In the Casino, the Mexican house, he tries hard to get the kid patronage, just as he does for the Princess. The photo shows kids awaiting to enter the theatre and witness the opening chapter of "Spell of the Circus." And judging from the crowd, Poag is succeeding in his intention to get as many kids as possible into the house, and keep them returning week after week. Oke, Paul. We are glad to see that you are still hitting them hard down in your section, and we want to hear from you again in the very near future.

"The Showman's Calendar"

AN EXCLUSIVE CLUB FEATURE

Check up on these dates each week and see how you can turn them into "money dates" for your theatre.

Each new month offers new days of untold opportunities.

JUNE

June 1st to 8th	Swimming Week
June 1st	Two cent postage stamp established between U. S. & Great Britain (1908)
June 1st	Kentucky Admitted to Union (1792)
June 1st	Tennessee Admitted to Union (1796)
June 2nd	1st steam vessel arrived in Boston from England (1793)
June 3rd	Confederate Memorial Day (Tenn.)
June 3rd	King's Birthday (Canada)
June 3rd	Jefferson Davis' Birthday (1808)
June 5th	1st Public Balloon Ascension in France by Montgolfier Bros. (1783)
June 6th	Nathan Hale's Birthday (1756)
June 6th	American Marines' Victory at Belleau Wood (1918)
June 8th	Battle of New Orleans (1815)
June 9th	John Howard Payne's Birthday (1791) (Author of Home Sweet Home)
June 10th	Franklin drew lightning from clouds (1752)
June 11th	Kamehameha Day—Hawaii
June 14th	Harriet Beecher Stowe's Birthday (1811)
June 14th	Flag Day

Can you tie any of the above events into your theatre's activities?

And don't overlook the many local events that are constantly turning up right in your own town, county or state.

Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.

Moore Enlists Aid Of Scouts And Fire Chief On Third Alarm

Not only did he secure co-operation from the local Fire Department in exploiting "Third Alarm" but Harry L. Moore, manager of the Fox-Judith Theatre, Lewistown, Montana, enlisted the aid of the city Boy Scout troop in putting this picture over the top at his house.

As Moore mentions. this particular picture is a "natural" when it comes to tying up with a Fire Department providing, of course, that the chief is willing. In his case this co-operation was easy to secure so Moore went a step further to insure complete success. The Boy Scouts of Lewistown have quite an organization and arrangements were made to have each troop select two of their best boys to serve as ushers during the showing of "Third Alarm." The idea of "Safety First" and "Fire Prevention" was incorporated into the campaign so as to interest other civic bodies.



The Fire Chief became so impressed with the amount of good being accomplished in expressing the idea of "Fire Prevention" that he loaned Moore a fire truck and driver to ballyhoo the picture. He loaded the truck with Boy Scouts, all in uniform as you will note by the accompanying photo, and with signs on either side advertising the showing paraded up and down the business district with bells and siren telling Lewistown where "Third Alarm" could be seen. This naturally created a great deal of excitement and interest in the show which was nicely reflected at the box-office.



For those Club members who may have trouble enlisting aid of their Fire Chiefs for pictures of this type we would suggest trying Moore's method of going at him from another angle before being flatly turned down. Using the safety first and fire prevention idea was a corking good move on his part and even though he had clear sailing with the Fire Department for a big ballyhoo it proved a means to further impress the city authorities. The combination of the Scouts and Department made the whole campaign a sure-fire one. Thanks, Harry, for sending this in for the Anniversary issue. It is clear evidence of your continued interest in your Club. We want to hear from you again just as soon as you can find time.

Located In a Windy City Suburb, Strauss Is Selling His Shows

Being located in a residential district of Chicago, Highland Park, where the social activities, for the most part, are governed to a very great extent by social clubs and organizations such as the D. A. R., the Women's Club, the American Legion, etc., makes it rather difficult for a showman to sell his shows unless he can contact the proper parties. This, Sol Straus, manager of the Alcyon Theatre, Highland Park, Chicago, Ill., is doing.

He has no daily newspaper with which to sell his shows. Instead there are a couple of weekly publications. These are used to great extent, and prove an excellent medium. Strauss has become acquainted with all of the organizations, and as a result he has been able to secure excellent reviews and approval of pictures from many of the powerful local factions. This helps immeasurably in the selling of shows.

Incidentally, one of the weekly sheets, a magazine, "Highland Park News," gave Strauss a great break on the theatre's fifth anniversary. A special section of the book was devoted exclusively to the theatre and news of its product. The front page of the magazine plugged the anniversary. The special section was later reprinted, ads and all, and used as an anniversary program distributed at the theatre. What a stunt! It went over like hot cakes in New England.

And so Strauss sells his shows. He makes a play for kiddie business, too., and this medium has proven a valuable one for him. Since it is such, we hope that we will hear some more from Strauss on this angle and his other show-selling features so that we can pass them along to the rest of the Managers' Round Table Club. What do you say, Sol?

Ballyhoos Used By Bevel, Like Displays, Click At The Princess

Still located at the Princess Theatre and selling shows in the ace style that is his custom, L. W. Bevel continues to be active as ever along these lines.

Just so that his friends and his fellow-members in the Round Table Club will know that he is active, he drops us a note to tell us that on "Sea Wolf," he sold the picture to desired results by securing a truck and affixing upon its sides giant banners plugging the film. In addition to the feature picture, the shorts were also plugged. Which shows us that Bevel knows that his shorts form an important part of his show and he is going to see that he gets the most possible value out of them.

On "Office Wife" he sold the picture by means of some special display cards which were planted in front of the theatre. Painted in red, orange, yellow, green and blue, and blended so as to catch the eye, the display achieved the objective which had been set. Stills were well spotted on the art pieces and they, too, were strategically arranged, being selected with an eye towards a selling effect.

Thanks, L. W., for passing these along to us and keeping us posted on your work. We look forward with interest for your next contribution because we know that it will contain some slants of value to the rest of the Club, and which some showmen may be able to use in their own towns.

Keaton Expression Gives Harry Glazer An Idea For Ice Gag

The expressionless face of Buster Keaton furnished Harry Glazer and Fred Meyers of the Alhambra Theatre, Milwaukee, with a corking good gag in connection with "Parlor, Bedroom and Bath." Fred is manager of the Alhambra, and Harry, the exploiteer. The two make a team that produces B.O. results.

As you will see by the reproduced photograph of a portion of the Alhambra lobby, Mr. Keaton's face is enclosed in the center of a large cake of real ice and bears the title of "The Frozen Face Comedian." The cake measured 58 inches high, 12 inches thick and 20 inches wide. The face was traced on tin from a Keaton cut-out and oil paint used in order to hold the colors. The cakes were frozen daily by a local ice company, which also supplied the stand. It takes about 36 hours to freeze a single cake.



Harry and Fred inform the Club that this little stunt attracted more attention than any gag ever used before at their theatre, both young and old falling for it like a ton of brick. They are therefore passing it along for the benefit of their fellow Round Table members with the hope that they, too, will be able to cash in on the idea. There it is, boys, so go to it. Simple, effective and costs you nothing except a trip to your iceman. Don't stop with this one, Harry and Fred. The Club knows you've got some more tricks up your sleeve.

Hill Busy Selling Shows With Hughes-Franklin Circuit

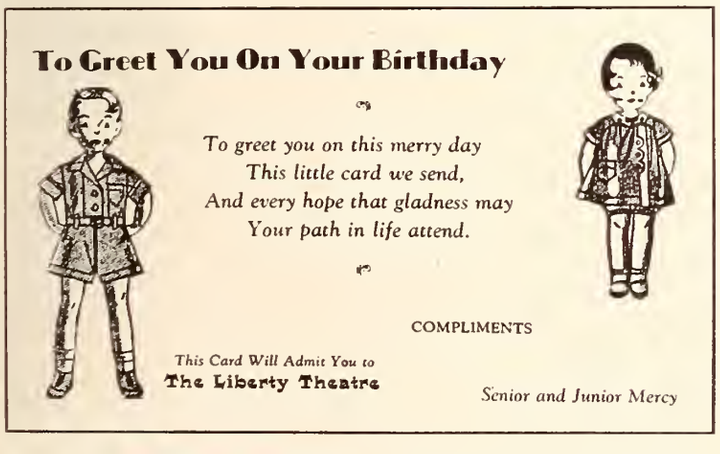
Announcement of the Club's Third Anniversary number brings a cheerful letter from Frank B. Hill, who is in charge of the Liberty Theatre, Walla Walla, Wash., a house in the Hughes-Franklin circuit. The last time Club members heard from Frank was in reference to his campaign on "Cimarron," for which we believe every one was grateful. This time he sends along a collection of gags he has put in effect since his new affiliation. We're sure you'll like them.

In the first place, we'd like to call attention to a letter which Frank is sending out to acquaint patrons with the recently formed Hughes-Franklin company. Four thousand of these have been mailed out and cover a radius of 20 miles. We think that this letter is a neat little piece of work and by reading the copy at top of the reproduced cut you will note that is primarily designed to promote good will for the new company. The rest of the copy is devoted to calling attention to a dozen outstanding attractions booked for his house.



Not long ago Walla Walla had quite a flood, so Frank thought the promotion of a "Joy Week" would help the good citizens of this town forget the large amount of trouble caused by the calamity. He has enclosed newspaper ads of this campaign and we'll say he used some space to tell the folk that they ought to laugh it all off. To give you an idea what it is all about we are publishing a reproduction of one of the heralds used in connection with his "Joy Week." As Frank states, "I don't suppose it made them forget the flood

(Continued in Right Hand Column)



"Crying Towels" Gag Helps Hall Sell "Finn And Hattie"

As a gag for exploiting "Finn and Hattie" W. G. Hall, manager of the Garden Theatre, Iowa City, Iowa, used "crying towels" to good effect in putting this picture over the top. The towel in question was of regulation size of the kind stripped from containers that vend the blotting type and carried the printed advertisement in green ink. It was folded evenly and at the top read: "Wipe Away the Tears of Laughter That Will Stream Down Your Cheeks When You See Those Hilarious Fun Makers (names stars follow)." A mat of "Hattie" and "Finn" was used for center copy, each one having a wise crack as caption. The words "Crying Towell" was cut off from the rest of the copy by a heavy green rule and ran full length of the ad. The names of theatre and playdates were inserted at the bottom.

The Value of a Dollar!

This is bringing up an old subject, but it's of greater importance than you may be willing, at this time, to admit.

Spending an evening or two last week going around to some of the theatres outside of the city gave me quite a surprise (and a shock as well) when several of the managers, in taking me through the different parts of their theatres, showed me a mass of stuff ordered, paid for and never used. This ran from advertising material to supplies and accessories of all kinds.

What a waste. And what a shame.

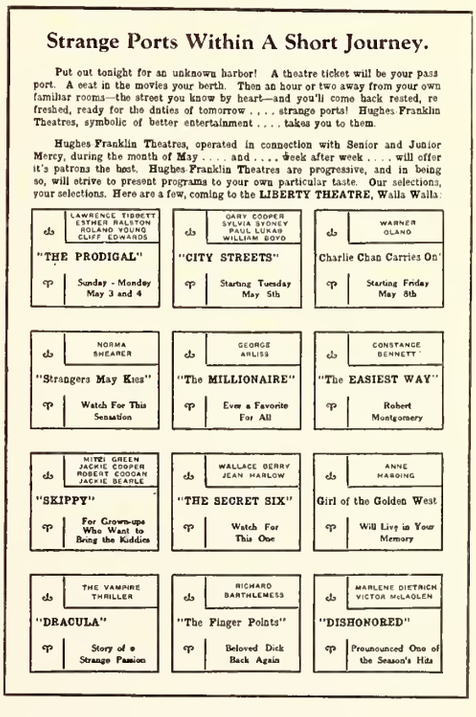
Surely there is no excuse for a thing like that happening if the man responsible for the purchasing of such stuff was on the job. It's a rotten waste of money and anybody guilty of such a thing ought to be made head usher instead of manager.

We've plugged the angle of "spending money as though it was your own," from a dozen different slants, but this idea of getting all "hot" about something, rushing out to order it and then, before it arrives, grow cold and let the stuff rot in the store-room or cellar, is all the bunk. If the idea can't keep you enthused until you see it through successfully and thoroughly, then it must be a pretty rotten creation from the start.

Stop wasting money. What difference does it make whose money it is? You're responsible for it. And it has been the cause of more dismissals than any other fault that we can think of at the moment.

conditions, but the box office was healthy. And that's what counts, doesn't it, boys?

Another little gag used by Hill which has been the means of promoting a large amount of good will among local families is the mailing of a birthday card to all grade school kiddies. It is so nicely gotten up that we present it here for the inspection of Frank's brother members. You will note that the inscription at bottom of card states that it will admit the holder to the Liberty Theatre. And Frank adds, "You can imagine their joy when presenting it to the cashier."



For a plug in connection with the showing of "Mr. Lemon of Orange" Hill used a small envelope, about 3 in. by 4 in., containing one lemon drop. The copy on front read: "Brendel, the fun of 'Just Imagine' in 'Mr. Lemon of Orange' with Fifi Dorsay. She is Sex—he is the peel, in this comedy for laughing out louder. Opens Saturday at ——Any seat—— Have a drop on Mr. Lemon." Frank tells us that they got a big kick out of opening the envelope and finding the lemon drop.

One other remark from Hill before closing. He calls attention to his method of stressing names in the cast of "East Lynne" when he advertised that picture, his contention being that pictures formerly made as silents had not gone over very well in his community. So, there's a tip for any member who may have difficulties along these lines. Try Hill's recipe by playing up in a big way the names of the featured players. He makes an exception to this means as far as "Connecticut Yankee" is concerned. This one went over on its own, he states. Once again, thanks, Frank, for remembering your Club on its birthday, and be sure to let us hear from you again in the near future.

Morris Outlines Big Campaign On "Fifty Million Frenchmen"

An exceptionally well rounded campaign on "Fifty Million Frenchmen" is sent to the Club by Walter Morris of the Metropolitan Theatre, Baltimore, Md. A word or two about the system employed at this house before launching details of this result-getting effort may be interesting to some of our members. About a month ahead of playdates an original outline of campaign is laid out to insure proper coverage through all channels. Should a stunt be found impractical substitutions are made as the campaign advances. Now, to tell about the campaign:

Four days in advance of the showing 500 window cards were distributed in the downtown business section of the city and at street car transfer points. A tie-up was also arranged with a food products company for a radio broadcast as a direct-to-the-home medium; 250 door hangers, window card size, were placed on doors of stores closed Sundays with copy reading: "We are planning to attend en masse the Midnite Show at the Met." The title was given prominent mention.



Apple-vending carts were also used by way of making up special cards for venders situated at strategic points in the city, with copy which carried the following message: "Buy Apples Here. You'll laugh down to the core at Fifty Million Frenchmen."

Inasmuch as the N. V. A. Week was on, a truck ballyhoo was arranged for the Wednesday following the opening. The truck was bannered on both sides advertising the feature and carried ushers in uniforms giving out heralds on "Stolen Jools" to observers of the N. V. A. parade. A photo on this page shows a picture of the ballyhoo truck, Morris and ushers standing near by. Four thousand of the N. V. A. picture heralds were given out.

One week in advance and during the run 10,000 exchange heralds were distributed to cover the Easter shoppers and at several large gatherings at Easter shows in the downtown district; 250 brick bats, reading "'Fifty Million Frenchmen' Metropolitan Theatre Now" were used as paper weights by newsstands at various intersections and transfer points; 2,000 "New Traffic Rule" envelopes were distributed carrying the message, "Drive carefully on all roads leading to the Metropolitan Theatre as 'Fifty Million Frenchmen' are ready to make you forget the blues," etc., and a large shadow box was used at each main exit over this same period.



The gag of the men carrying a suit case, spilling things out of it, was also used to good advantage. In this case he was dressed in evening clothes and the case was filled with loud patterned shirts, pajamas, etc. At every street corner the case fell open displaying the message, "There are 49,999 other Frenchmen at the Met now."

Additional advertising included 500 feet of streamer pennants strung from flag pole to ends of marquee, lending a carnival atmosphere to entrance of the theatre; the special presentation of two trailers two weeks in advance, and the printing of programs for the American Legion Sunday night benefit show, the back page printed so that it could be cut off and used as a teaser program in the lobby two weeks in advance.

We also want to call attention to the photo showing the big banner strung across one of Baltimore's principal streets. Here is a piece of advertising that is not so easy to get away with. What a display! More power to you, Walter, for putting this over. A neat looking gold and black "counter card" was also given wide distribution on the counters of principal stores in the city. The Club appreciates the fact that you remembered it on the occasion of its Third Anniversary, Walter, and we believe that all your brother members will give you a rising vote of thanks for your contribution. We also know that you will continue the good work.

Three Stunts From Sid Holland That Made Register Sing

A breezy letter from S. Sidney Holland, manager of the New Paramount, Hammond, Ind., in which he sends the Club his biography and encloses three corking stunts on as many recently played pictures. Holland is an accomplished showman and his contributions are always vitally interesting to Round Table members.

Here's a lobby ballyhoo Holland used on "Scandal Sheet" and he tells us it proved one of the most effective in his entire career in show business. Public fancy for the "tab" newspaper and picture theme was Holland's inspiration in setting up a real printing press in the center of the lobby. An usher was trained to feed the press and during the run 5,000 of his own "scandal sheets" were turned out red hot to customers. The tab itself was regular accessory and of course the only imprint was in the space allotted for local theatre use. An outside printing job would have cost Holland at least $15. This he saved. His sign shop turned out the display used in front of the press. Additional publicity was achieved through stuffing 2,000 copies in the local paper. Also, several newsboys distributed the tab, shouting "extra." These operations were handled for seven days in advance of opening.



On "Inspiration" Holland also used a unique live display that attracted a great deal of attention. He secured a window in Woolworth's, directly across the street from his opposition, where he placed a young lady in artist's costume. Apparently she was at work at an easel moulding a human head. On completion the head was recognized as Greta Garbo. Cut out letters were then placed above the figure spelling out the name of the star. The head was then taken apart and the operation repeated over and over again. This display consisted of a beaver-board cut-out of the star, cut in some twenty pieces, and had the effect of creating a puzzle to onlookers.

It was a tough situation that Holland was up against when he opened with "Finn and Hattie." Good Friday and a community that was 40 per cent Catholic! What ho! sez Holland: isn't it fish day, and isn't finnan haddie a fish? To be sure: all good people will be eating some sort of finns, so why not distribute a napkin in all of the six town restaurants. The napkin carried this message: "*Today—Good Friday! Finnan Haddie* was a popular dish of years gone by. Today it is our aim to serve the finest sea food of all times! We feel certain that our food will find favor with you (*just as certain are we that you will enjoy "Finn and Hattie,"* a Paramount all-talking comedy now playing at the New Paramount). The message further told the customers to present the napkin at the theatre and receive a 10c rebate on admission. The restaurant stood this loss, Holland states, so the only expense in connection with this stunt was the napkin and printing.

Why They Refer To Foster's Lobby As 'Baby Buggy Garage'

Like the well known cereal slogan, there's a reason why the good folk of Kenton, Ohio, refer to the lobby of the Warner Kenton Theatre as the "Baby Carriage Garage." G. H. Foster, manager of this theatre, throws light upon the subject:

It seems that Kenton Mamas, like most all other Mamas, like the movies. But what's a Mama to do when she can't afford a nurse to mind Baby while attending a matinee? Baby goes along, of course. Now, it happened that an enterprising young newspaper photographer, sleuthing about town on one of Foster's Thrift Days, 'spied what he thought would make an interesting yarn for his paper. There was the Kenton lobby crammed with baby buggies of all description! Result: The paper published a photograph and a corking story which referred to Warner's Kenton as "A Rendezvous for Tired Mothers on Thrift Day Matinees." The photo was captioned, "A Baby Carriage Garage."



Foster's Unique Lobby Display

Well, G. H., that was the time you garnered some free publicity for your house when you didn't expect it. Oke? Which all goes to prove that there is a Santa Claus in show business.

Foster also sends along a little gag which is going over nicely in his town. The cut which we are reproducing here will tell the story. It is headed "A Short, Short Story," and you will note that the story is built around titles of coming attractions at the Kenton Theatre. Free tickets are given for the best constructed stories, first, second and third awards being made.

We can't let Foster's program copy on Easter doings go by without telling you something about it. To our way of thinking, it's rather good copy. On the third page, under a reproduced drawing of three little chicks emerging from shells, reads:

Eggs—Actly—No Eggs—Ageration.

We are desirous of acquiring an assortment of Eggs for an Easter Display in the lobby of Warner's Theatre. We want hen's eggs, duck eggs, goose eggs, pigeon eggs, turtle eggs; in fact, all kinds of eggs, and are particularly interested in receiving one or more rabbit eggs. All eggs brought to the theatre Saturday afternoon, April 4, will be credited as follows:

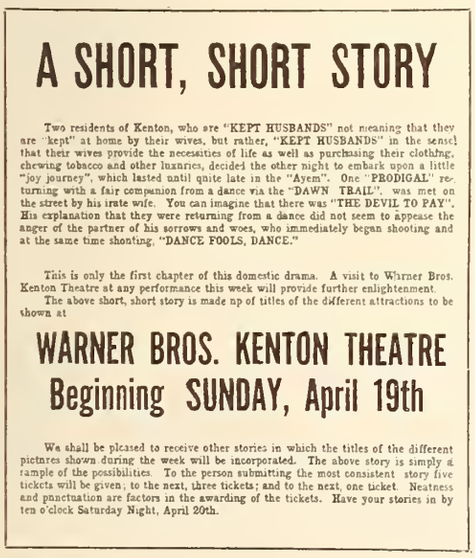
One hen's egg and 10c will admit two children under 12 years of age. All other eggs will be accepted as good for one admission.

$5.00 in gold will be paid for a Rabbit Egg. Get busy, boys and girls, and help us out.

Foster also put on an Easter display of baby chicks for which he tied up with a near-by poultry farm. A little note at the bottom of the page credited the farmer with the donation.

While lacking in detail as to precise handling of the scheme, we note from an enclosed card that Foster is tying up with local merchants on Thrift Day or Economy programs. The throw-a-way calls attention to the program being sponsored by Messrs. So-and-So, and that the next program of this kind will be sponsored by another merchant. The merchants tie-up with the idea by donating a window for advertising the theatre attraction, or employ other methods of co-operation with Foster to put over the show.

Thanks for sending in the above, G. H. We know that you are on the job out in Kenton and that you will continue to keep your brother Club members informed as to your activities.



A SHORT, SHORT STORY

Two residents of Kenton, who are "KEPT HUSBANDS" not meaning that they are "kept" at home by their wives, but rather, "KEPT HUSBANDS" in the sense that their wives provide the necessities of life as well as purchasing their clothing, chewing tobacco and other luxuries, decided the other night to embark upon a little "joy journey", which lasted until quite late in the "Ayem". One "PRODIGAL" returning with a fair companion from a dance via the "DAWN TRAIL", was met on the street by his irate wife. You can imagine that there was "THE DEVIL TO PAY". His explanation that they were returning from a dance did not seem to appease the anger of the partner of his sorrows and woes, who immediately began shooting and at the same time shouting, "DANCE FOOLS, DANCE."

This is only the first chapter of this domestic drama. A visit to Warner Bros. Kenton Theatre at any performance this week will provide further enlightenment.

The above short, short story is made up of titles of the different attractions to be shown at

WARNER BROS. KENTON THEATRE
Beginning SUNDAY, April 19th

We shall be pleased to receive other stories in which the titles of the different pictures shown during the week will be incorporated. The above story is simply a sample of the possibilities. To the person submitting the most consistent story five tickets will be given, to the next, three tickets; and to the next, one ticket. Neatness and punctuation are factors in the awarding of the tickets. Have your stories in by ten o'clock Saturday Night, April 20th.

Check These Off!

If you have started to prepare for the warmer weather, then take a pencil and mark off any item that you have taken care of. The others should then serve as a reminder that they are still to be done:

1—Check up on ventilating equipment.

2—Your heating plant to be put in shape for a summer of idleness.

3—Front and signs to be cleaned or relamped.

4—Arrange for greens and flowers for your lobbies and foyers.

5—Interior lighting should be changed to cool green or other appropriate colors.

6—Get your doorman and ushers into summer-looking uniforms.

7—See that your house and other advertising features are "Cool and Comfortable."

8—Create some "Breezy" gags for your lobby and put some cheery pep into your staff.

Don't wait until the customers favor the opposition before you get your house in summer regalia. Do it now and beat the opposish to it.

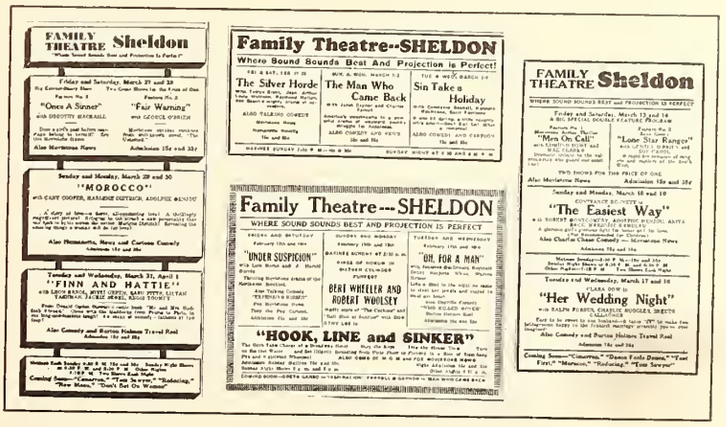
Jones Uses a Solid Type Ad And Finds It Goes Over Well

Solid type ads are most often used at the Jones and Lyons Family Theatre in Sheldon, Ill., by Clayton E. Jones. This method has been adopted by Jones because of the fact that he finds it hard to have the small papers cast the mats the way he wants.

But the solid type ads have proven a happy medium. The readers of the paper pay particular attention to them, and as a result they have proved a business-getting boon. Jones had quite a job when he and Mr. Lyons took the house over, but through a careful study of the public they have been enabled to so figure out the local theatregoers that they know to a "t" just what will click. We are showing some of the various types of ads that are used in the local paper, and in them can be seen one similar to a herald layout that we showed on the Club pages not so long ago. The first ad shows this. And also shows us that Jones is a live-wire and knows how to utilize his herald layouts in his ads, and vice versa.



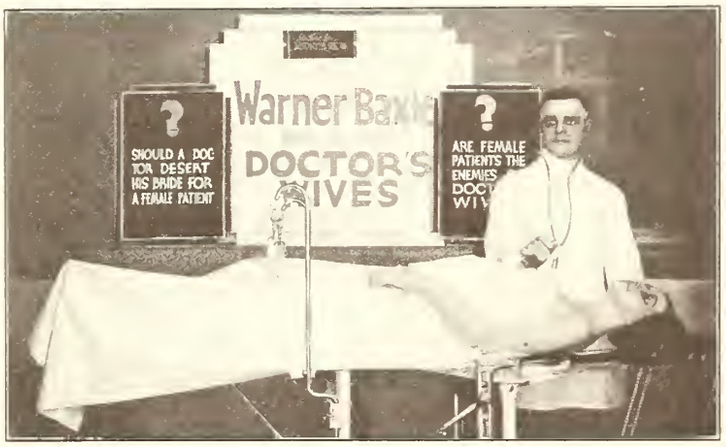
The owners of the Family Theatre try hard to keep the house up to tap on all modern improvements, and thereby give the public the best that can be obtained. At this time, permit us to introduce Mr. Jones, one-half of Jones and Lyons, and manager of the Family. We are glad to extend him a welcome into the Club and we look forward to receiving from him some more of his work so that we can pass it along to his fellow Club members and let them see what is being done in Sheldon to keep the industry before the public.



Fink Makes Display On "Doctor's Wives" That Wins In Miami

The Club is in receipt of an interesting letter from Jack Fink, manager of the Wolfson-Meyer Capitol Theatre, Miami, Fla., which among a number of subjects treats of some work Jack did in connection with the showing of "Doctor's Wives."

We are reproducing a photograph of a lobby display made by Jack for the above picture which attracted more than an ordinary amount of attention. Both figures, that of the surgeon and the patient, were constructed from borrowed wax figures. Note the regular operating table, stethoscope, appropriate copy and the generally realistic effect produced by the doctor bending over his patient.



Good work, Jack! We are sure that your brother Club members can also effect a loan of the necessary wax figures and cash in the same way you did. We can agree with you when you state that it is one which will excite the curiosity of the average looker.

Jack also used the idea behind the letter in the "Dracula" press book to plug doctors in his zone. The former letter has been reproduced as press book material so we will confine our attention to the one mailed on "Doctor's Wives," which, as far as make-up and text is concerned, is Jack's own. Here tiz:

Dear Doctor:

Last week we wrote you a letter telling of a picture holding scientific interest to you and your profession. That was "Dracula."

Again we are taking the liberty of writing you, this time to call your attention to a social problem with which the doctor often has to contend.

Are doctors' wives jealous of their husbands' female patients? This question forms the basis of a talking picture production called "DOCTORS' WIVES," which will be shown at the Capitol Theatre for four days, starting Sunday, April 12.

Briefly, the story concerns the marriage of a doctor's daughter to a most prominent young surgeon. The marriage runs adrift on the waters of jealousy and suspicion when the idealistic wife falls prey to the familiar saying among doctors' wives that "the patient is the common enemy of every doctor's wife."

Warner Baxter plays the role of the young surgeon, while Joan Bennett is cast as the doctor's jealous wife.

There is much of scientific interest in the picture that you will be interested in, as it shows some of the latest mechanical marvels used by your profession, as well as every other conceivable device that a modern research scientist might have on hand.

We know "DOCTORS' WIVES" will interest and entertain you. We are looking forward to your attendance and are making preparations to handle any emergency calls that come for you while attending the performance.

Yours very truly,

JACK FINK,
Manager Capitol Theatre.

P. S.—We are holding a midnight performance on Saturday, April 11, starting at 11:45 P. M., at which time it may be most convenient for you to attend. J. F.

Thanks, Jack, for sending in the above, for we are certain that it will prove of interest to your brother Club members. Glad to hear that you are so het up over Miami and don't blame you one bit. It's a great place! What you say about business being good is gladsome news, but we wonder if your hard work isn't responsible for a percentage of this increase. There are some other subjects in your letter which we will touch upon later. Until then, so long. Keep the Club posted as to your activities.

Country Store Nite Goes Over Well For Ray M. Butterfield

Who says country store nights don't go over any more? All the disagreeing person needs to do is to drop into the Union Theatre in Attleboro, Mass., one of these days and see how Ray M. Butterfield, manager of the house, uses this gag and you'll agree it's still a good B.O. magnet.

Here's what Ray says regarding the stunt:

"The idea of the stunt is to go out and promote or get, at a small cost, 15 or 20 baskets of food; some with whole dinners, others with all the big articles that you can get, and have them on display in the lobby and then run the idea on Saturday night, giving coupons at the door and having some youngster in the audience do the drawing from a box on the stage.

"One of the reasons that the stunt goes over so well for me is because I make it a point not to have the lucky person walk to the stage. One of my ushers carries the gift to the seat. The stunt is a corker and has gone over wonderfully well.

"Here's another. Now that furniture is so low, we buy about 12 pieces of furniture weekly at cost from some local dealer, and give them away during the middle of the week. Like the country store night, the articles are brought direct to the patrons; while the larger furniture is sent to their homes—unless they prefer to carry it along in their own cars, as many of them do."

Butterfield goes on to suggest that the showman, by acting as master of ceremonies, and putting on a little comedy with the stunt can do a lot to put it across. Thanks, Ray, for your ideas on this gag. We are sure that the slants it contains will be found of value by many showmen who have been looking for just such an idea. Let's hear some more from you, Ray.

Creamer Saves B. O. On 'Rango' By Using Large Letter Stunt

A raging blizzard almost killed business for John Creamer, manager of the Fox-Palace Theatre, Muscatine, Iowa, when he opened with "Rango," but the second day broke clearly and with the change in weather came a determination on the part of Creamer to regain some of the lost trade. A gag which he saw several weeks ago in this department on "Paid" furnished him inspiration for the opportunity.

The accompanying photo, taken in one of Muscatine's streets on the day following the big blizzard, shows how Creamer adapted the "Paid" letter gag to "Rango." The five huge letters spelling the name of the feature were paraded around the streets in the downtown section of the city by five boys and the tail end of the parade was brought up by another boy carrying a small banner. Creamer tells us that this was the first time a stunt of this kind was ever worked in his city and that it got him the desired publicity.



Thanks for your contribution to the Anniversary number, John W., and we are passing along your thanks to the brother member who supplied the idea. It is but another instance of the way this interchange of ideas works to the benefit of all concerned. Keep the Club posted on what else you are doing out in Muscatine.

An Omission

In last week's listing of our Regional Chairmen two names were unintentionally omitted. They are:

WALLACE J. BUTLER
Southern California

THOMAS KANE
Northern California

P·E·R·S·O·N·A·L·I·T·I·E·S

SHOWMEN NEWSETTES FROM EVERYWHERE

JAMES "JIMMIE" BITTLES has been named manager of the Granada and Von Castle theatres, Greencastle, Ind., it was recently announced by Harry Vonderschmidt, owner and chain theatre operator.

* * *

F. M. KENDALL recently resigned his post as manager of the Indiana Theatre, Washington, Ind., and has left for Mayfield, Ky., where he will take charge of two Warner houses. Kendall's successor at the Indiana is not announced at this writing.

* * *

MORTON TROXEL and **WILLIAM VANOUS**, of Omaha, Neb., have formed a company to open the Moon Theatre, Wilber, Neb.

* * *

JOHN HAMRICK, owner and manager of the Blue Mouse and Music Box circuit of theatres in Seattle, recently returned home from a visit to Hollywood studios.

* * *

WILLIAM KELSO has reopened the Columbian Theatre in Rainier Valley and will rename it the Community Theatre. Sound has been installed.

* * *

EMMETT DIX has closed the Garfield Theatre, Garfield, Wash., after approximately two months of operation.

* * *

ROLLAND BURFIELD will reopen the Vashon Theatre, Vashon Island, Wash.

* * *

BILL EDDY, secretary of the M.P.T.O. of Iowa, has bought the Mt. Ayr theatre formerly owned by C. H. Kreamer. Mr. Eddy's son, William, Jr., will be in charge.

* * *

FRED HERSOM has been made manager of the Tivoli Theatre, Gilmore City, Iowa. The Tivoli replaces a local theatre recently destroyed by fire.

* * *

EDD J. HAAS is the new City Manager of Fox Theatres, Hutchinson, Kansas, including the new de luxe half million house which is scheduled to open the latter part of May. Houses under Haas' supervision include the New Fox, Fox-Midland, Fox-Strand, Fox-Royal and the Fox-Iris. Haas came to Hutchinson from Los Angeles.

* * *

R. T. KEMPER has recently been promoted to the management of the Paramount Theatre, Ogden, Utah, replacing Jack Marpole who has been advanced to the post of District Booker for Publix in the Utah and Idaho division. Marpole's headquarters will be in Salt Lake City.

* * *

MAURICE MILLER has formed plans to reopen the Liberty Theatre, New York Mills, Minn.

* * *

MANAGER MORLEY is in charge of the recently opened Yucca Theatre, a 1150-seat house in Roswell, N. M.

* * *

J. A. BRADLEY and **P. H. PARSONS** will operate the new theatre in Elkton, S. D., when the building is completed.

* * *

C. W. HELSTROM, manager of the Empire Theatre, McPherson, Kans., will close the house for a period of two weeks for the purpose of installing sound equipment.

* * *

W. S. CONWAY has been made manager of the newly opened Strand Theatre, Dawson Springs, Ky. The Strand is owned and operated by the Western Kentucky Amusement Co. and was formerly known as the Auditorium.

WILLIAM J. WELLER has announced that he will open a new motion picture theatre in the Calumet Club building, Salamanca, N. Y.

* * *

MESSRS. BISHOP and **JACKSON** have leased the Ansonia Theatre, Wadesboro, N. C., from L. L. Drake. Numerous improvements will be made. Drake expects to make another theatre connection in the near future.

* * *

W. F. CROCKETT, owner and manager of the Rowland Theatre, Virginia Beach, Va., will erect a new house at the resort in the near future.

* * *

FRED ZEMMER, representing the Standard Theatre Corp., has leased the Censor Theatre, Albion, Mich. The house will be completely renovated and the new management will install sound equipment.

* * *

JAMES BRENNAN, City Manager for RKO in Trenton, N. J., has announced that a new theatre will be built on the site of the old Capitol which lately suffered a loss of $500,000 through fire.

* * *

ERNEST L. HICKEY, general manager for the State and Tremont Theatre Co., Nashua, N. H., recently changed house policy in his town by making the Tremont the de luxe house of the city.

* * *

C. C. BROWN is in charge of the recently opened new Paramount Theatre, Kankakee, Ill., as well as the Majestic in this city. He has appointed Harry Coloumbe assistant manager at the Paramount.

* * *

CHARLES E. DEBAUN will reopen the Strand Theatre, Spring Valley, N. Y., after an installation of new sound equipment.

* * *

J. C. CARPENTER, owner and manager of the Park Theatre, Cobleskill, N. Y., has purchased the Sharon Springs Theatre, Sharon Springs, N. Y. New sound equipment will be installed.

* * *

GRANT WOOLEY has reopened the Lyric Theatre, Urbana, Ohio, after making extensive alterations and an installation of sound equipment.

* * *

J. C. SHANKLIN and **D. S. McQUEEN** have reopened the Greenbrier Theatre, Charleston, West Va., after making many improvements and adding new sound equipment.

* * *

VICTOR ROSEN, district manager for Warner Bros. theatres in Santa Barbara, Calif., recently supervised the opening of the New Granada in this city.

* * *

V. B. BECK has announced that the new State theatre, Chamberlain, S. D., will soon be ready for its opening show.

* * *

HAROLD JANECKY, formerly of the Kenosha Theatre, Kenosha, Wis., is now in charge of the recently opened Warner Theatre, in Milwaukee.

* * *

SAM STOKES will have charge of the Hughes-Franklin Palace Theatre in McAlester, Tex., when this house is completed.

* * *

LESTER MARTIN, operator of several theatres in Iowa, has acquired the York Theatre, York, Neb.

C. D. HAUG, manager of the Empire Royal and Capitol Theatres, Birmingham, Ala., is reported slated for the additional management of the Strand and Galax, two other Birmingham houses recently taken over from Publix by the Birmingham Theatrical Amusement Co. Frank V. Merritt is president of the concern.

* * *

EDWARD FITZGERALD, formerly with Warners Theatre, Aberdeen, Wash., is now in charge of the Warner Theatre, San Francisco. Fitzgerald succeeds George Riley who has gone to Los Angeles to manage the new Warner Palace Theatre, Beverley Hills.

* * *

MRS. L. A. DAVIS, operator of the Cave Theatre, Horse Cave, Ky., will also have charge of the new theatre at present under construction in this city.

* * *

P. W. BUCHHOLZ, manager of the State Theatre, Willmar, Minn., recently supervised a number of changes and improvements to his house.

* * *

E. R. MILLICAN, manager of the Palace Theatre, Arlington, Texas, is reconditioning his theatre.

* * *

MESSRS. SILVERMAN, LASHER and **BARRETT** have announced that they will open the Maxbilt Theatre, Fleischmanns community of Kingston, N. Y. The house has been renovated and new sound equipment installed.

* * *

D. E. MOREY has purchased the Rialto Theatre, Anita, Iowa, from A. A. Johnson.

* * *

WILLIAM SIMPSON has reopened the Plestex Theatre, Jourdanton, Texas. Simpson formerly managed the Crescent Theatre, Austin, Tex.

* * *

ROY RICHARDSON is the new manager of the Chadwick and Cavalier Theatres, Suffolk, Va., succeeding Al Young, who has gone into the advertising business.

* * *

FRED LAWN, formerly of Horton, Kansas, is the new manager of the Dickinson Theatre, Fayette, Mo.

* * *

L. P. GILLIGAN has purchased the Star Theatre, Kanawha, Iowa, from M. B. Quire. The new owner will redecorate the entire house and add several new items of equipment.

* * *

GERALD HEWITT will operate the Tripp Theatre, Armour, S. D., recently acquired by E. A. Schmiedt, owner of the Lorain Theatre, Armour.

* * *

FREEMAN PARSONS, formerly of the State Theatre, Springfield, Minn., is now in charge of the Unique Theatre, Ladysmith, Wis.

* * *

M. W. SMITH has announced plans for the opening of a motion picture theatre in Earlham, Iowa.

* * *

C. J. CASKEY has reopened the Best Theatre, Independence, Kansas, after installing new sound equipment.

* * *

HAROLD MURPHY, manager of Warners Theatre, Aberdeen, Wash., has named Ben Johnson as his assistant manager.

Waugh Puts "Fifty Million Frenchmen" Over In A Big Way

From Howard Waugh of the RKO Capitol Theatre, Winnipeg, Canada, comes an account of a corking campaign he waged in advance of "Fifty Million Frenchmen." As we glance over the successive steps in the following exploitation it is hard to believe that Howard overlooked many opportunities to impress his public.

Three weeks in advance of the showing this showman made a tie-up with a chain of 39 confectionery stores operating in and around Winnipeg to plug the "new Olsen & Johnson Nut Sundae." Window strips were used in all stores, strips were placed inside on mirrors and special mention made on the menus. He also furnished 25,000 folders advertising the drink and personal appearance of the team. These were distributed in packages of the chain bakery product.

For two weeks in advance Waugh billed the entire country within a radius of 20 miles with 24 eight and three-sheets, and special half sheets with copy reading: "WARNING!—Look out for Olsen & Johnson, who are coming the 18th with Fifty Million Frenchmen." For the same length of time 30 special hand-painted flags were used in both lobbies of the theatre reading: "Olsen & Johnson Are Coming With 50 Million Frenchmen."

All Paramount cabs were tied up for 10 days in advance with banners reading "Olsen & Johnson and Fifty Million Frenchmen Select Paramount Taxicabs. (The same fleet met train and paraded to theatre on day of arrival.) Packard and Cadillac were also tied up for use with banners during the engagement.

Another corking good stunt put over was tying in with a Winnipeg jeweler for a spectacular piece of advertising. The jeweler secured the services of a pilot and airplane for the dropping of a watch by Olsen & Johnson at noon time on opening day. This stunt made a decided hit with the public.

Additional effort included radio broadcasting over the city station by the team every day during the engagement; a tie-up with the Hudson Bay store, where boys made their appearance selling nuts (Hudson Bay called attention to this in their ads); a box draped for the French Consul on opening night, and last but not least the "Winnipeg Press" sold a full co-op page carrying dealers who were co-operating on the campaign.

Well, Howard, no wonder "50 Million" went over the top. We know all this took a lot of work, but it was worth it, wasn't it? Let those who may be able to look back and shake their heads over what they made on this picture dwell a few minutes on the amount of effort Waugh made. That results were more than gratifying need scarcely be mentioned. You can do the same. Thanks, Howard, for passing this along to the boys. We are going to keep right after you for further contributions.

CLUB EMBLEM PIN!!!

This is the actual size of the pin. It is made of rolled gold with the outer circle containing a blue enamel background and the inner circle an orange background. The wording is in gold letters.

Use This Blank:

Managers' Round Table Club
1790 Broadway, New York

Kindly send me, postpaid, ... Club pins, for which I enclose payment at $1.00 per pin.

Name of Member .....

Theatre .....

Address .....

City ..... State .....

SHOWMANSHIP— FIFTEEN YEARS AGO!

Well, after a layoff of one week caused by the Anniversary Number, we find ourselves faced with the task of picking up where we left off . . . and to start things going we are reminded that once again a "new" (meaning within the last five or six years) gag was old enough to be "not so new" 'way back in 1916 . . . said gag being the monthly program calendar now so popular especially in the smaller towns . . . Bill Smith of the Colonial Theatre in Clarion, Iowa, used one with good results and even had it reproduced in a trade paper that same year . . . Larry Stuart, of the Old Mill Theatre in Dallas, Texas, pulled a good gag when he wrote a letter to the mayor of Dallas asking that a holiday be declared in honor of the most popular comic in America . . . the records do not show whether "Hizzoner" granted the request . . . but they do show that several of the local dailies made a story up about it and thereby gave the picture and theatre a good publicity break . . . so that's that, that's that . . . and that's not all at that . . . because Lee Goldberg, of the Mary Anderson Theatre in Louisville, Ky., made his popular house still more popular when he took pictures of the local pageant and ran them in his theatre as well as in several other houses . . . Manager N. B. Maysmith of the Columbia Theatre in Victoria, B. C., attracted much attention when he used a full page ad in his local paper to announce the showing of Triangle Pictures in his house . . . full page ads are not so usual even in these more "advertisy" days, so we can well imagine the success of the stunt for him . . . And now we learn that Herman Fichtenberg of the Alamo Theatre in New Orleans gave the serial "Peg O' the Ring" some mighty novel publicity and exploitation by some "different" twists for this house and community . . . he built a regular sawdust ring on the street in front of the theatre and had a clown performing for the benefit of those crowds who stopped to view the free show . . . then he fixed up a real circus ticket wagon in place of the usual ticket booth, and billed the Alamo as presenting the "greatest show on earth" . . . W. O. Jensen, manager of the Lothrop Theatre in Omaha came to the rescue of the local school folks who were badly in need of money for their contingency fund to buy a photograph . . . so by tying up with the authorities he packed his theatre for two afternoons and split the receipts with the school . . . results . . . everybody happy . . . school got their money . . . theatre got as much, plus excellent good will propaganda and publicity . . . and harping back to monthly theatre program calendars, we don't want to miss telling you that the Pastime Theatre right here in Noo Yoruk used a pip, probably more like a regular calendar than any we've seen thus far . . . Louie Dittmar, of the Majestic Theatre in Louisville, Ky. (Louisville's getting a break this week) . . . tied up the Kentucky Derby with his theatre by getting the newsreel shots of the race onto his screen the same night the race was run . . . and there being plenty of race-fans in the house, it got him a big hand . . . hey . . . hey . . . get a load of this chestnut, boys . . . Ralph de Brular, of the Piedmont Theatre in Atlanta, Ga., in co-operation with a well-known daily, made a peach of a tie-up in which they dolled up a trolley car with signs, banners and what have you . . . then let it run all around the town and suburbs to plug Billie Burke's serial, "Gloria's Romance" . . . and strange as it may sound at this moment . . . it was one of the finest pieces of work from the standpoint of how that car was dressed and fixed up by the combined efforts of those responsible . . . Although we've mentioned Omaha once before in this week's column we can't pass up the fine ballyhoo engineered by H. V. Side of the Monroe Theatre in that city to sell "Secret Of the Submarine" . . . it was a lulu . . . and how . . . no wonder those babies were clicking at the box office fifteen years ago . . . Manager Stamper of the Tioga Theatre in Philadelphia created something close to a sensation with a most startling advertisement ever attempted for a theatre in the Evening Ledger . . . and it's music to our ears to quote him as saying . . . "I believe in advertising—I believe in refined advertising. I believe in telling my possible, as well as present, patrons why they should attend the Tioga Theatre. . . ." It's ah plashure . . . hontil naxt wik . . . 'slong. . . .

IT'S YOUR OWN FAULT IF YOU'RE LONESOME!

FRED HAMLIN is division advertising manager for Publix in Salt Lake City territory and is introduced to the Club through the medium of Lem Stuart's New York office. We take pleasure in including Hamlin among the members of this organization of showmen and will look forward to publishing some of the live-wire work he's doing out in Utah. Hamlin's work is well known to the Club although this is the first time we've had occasion to acknowledge him as a new member. Let's hear what you are doing out there, Hamlin, and when you write the Club why not include a photo so that we may properly introduce you.

ROGER SCHERER is the manager of the Rialto Theatre, Lima, Ohio, and right now becomes another Ohio representative of the Round Table Club. Roger, your state has long been famed for good work in show business and we have received many a live show tip from the many members the Club is honored to have in Ohio. How about living up to the reputation your brother members have achieved and keep the Club posted as to your activities in Lima. Righto? Send along a photo so that we can use it with our next story.

M. H. NICHOL is the manager of the Palace Theatre, Waterloo, Iowa, a Publix house, and is another new member to receive Club welcome through the good offices of Lem Stuart of New York City. The Club is already in receipt of information on some of your work, M. H., and hopes that you will regularly keep it posted as to how you are putting shows over out in Waterloo. If you will send along one of your photos we will give you a proper introduction to your large army of brother members

J. A. GREER manages the Paramount Theatre, Concord, N. C., and has just recently obeyed that impulse to get himself enrolled among this great army of showmen. It won't be long, J. A., before the Carolinas will be 100 per cent Round Table and you've made the goal one point nearer. The Club extends its welcome and will look forward to publishing accounts of how you are selling shows in Concord. We have a lot of very live members in your state and hope to number you among them.

EARL BAUGHMAN is the manager of the Victory Theatre, Salt Lake City, and is still another new member to be introduced through Lem Stuart of the New York Publix office. Earl, an account of one of your pieces of work has already been set in type and will shortly make its appearance on Club pages. We hope that you will continue to let your brother members know what you are doing in the way of selling shows at the Victory. Next time you write you might include a photo for future use

F. R. PETERSON is in charge of the Palace Theatre in Des Moines, Iowa, a city in which the Club has a large quota of live wire members. We know that all Des Moines theatre managers are up and doing, F. R., and that is why we are going to count upon you to keep the Club posted as to what you are achieving in the face of strong competition. We are sure that you are going to have some interesting show tips for your brother members.

MILTON F. HONECK is the assistant manager of the Star Theatre, North Tonawanda, N. Y., and has requested both enrollment in the Club and the privilege of wearing one of the Club pins. Milton tells us that he has been in show business for several years and has worked his way to assistant manager from the bottom of the ranks. He enjoys his work and some day hopes to become a full-fledged manager. The Club commends your spirit Milton and we don't know of any better way to achieve your ambition than association with this large army of showmen. Let the Club know what you are doing in the way of putting the Star over the top.

F. M. FRYE is the advertising manager for Kayton Theatres, a chain company operating in Pennsylvania and West Virginia, and whose headquarters are in Franklin, Pa. The Club extends its welcome, F. M., and although it knows that a circuit advertising manager is generally up to his neck with work, hopes that you will find time to let it know how shows are sold over the Kayton circuit. Next time you write, F. M., include a photo so that we can give you a proper introduction.

ELMER F. HOLMBERG is the owner and manager of the Pioneer Theatre, Amasa, Mich., the most recent showman from his section of the state to join this fast growing army. The Club welcomes you, Holmsberg, and judges by the samples of work which you enclose with your application that you are on your toes out in Amasa. Your contribution will appear in a forthcoming issue and we hope that you will continue to keep the Club posted as to your activities.

SIM E. HELLER is the owner and manager of the Grand Theatre, Grand Rapids, Mich., and is another Michigan representative of the Club, now that we have received his membership application. Sim, the Club is proud to acknowledge that it has a great many live-wire members out your way and hopes that you will fall in line with them in the matter of letting your brother members know what you are doing to sell shows in Grand Rapids. Why not include a photo next time you write?

GEORGE F. STRANDT is the owner and manager of the Arlington Theatre, Arlington Heights, Ill., and the Club takes this occasion to welcome him as a new member. Let's hear from you often, George F., as to how show business is going along out your way. You must have an interesting story up your sleeve so why not send it along so we can pass the tip to your brother members. We can use a photo of yourself if you have one to spare. Righto?

C. W. DOCTOR manages and owns the May Theatre in Mayville, Wisc., and informs the Club that he is an independent operator. Although his house seats but a few over three hundred we note that it is equipped with sound and therefore know that C. W. is giving his patrons up-to-the-minute entertainment. That he takes a keen interest in civic affairs we are aware of by the fact that a stamp boosting the Chamber of Commerce is attached to his application. Let us hear from you, C. W.

J. E. AUSTIN is the assistant manager of the Carolina Theatre, Winston-Salem, N. C., and is proposed for Club membership by U. K. Rice, manager of this house. J. E. recently left the automobile racket and has joined show business and that's where we believe he's going to stay, judging from a remark made by his superior. The Club will be interested in your success, Austin, so keep us posted on how you are getting along.

SAMUEL ALSTER is the assistant manager of the Fox-Fortway Theatre out in Bay Ridge, Brooklyn, N. Y., where Harold Garfinkle holds forth as manager. The Club extends its welcome, Sam, and knows that with the kind of coaching you are getting from Garfinkle it won't be long before you'll be a full-fledged member. Go to it, and let's know what you are doing to help sell shows at the Fortway. And while we think of it, tell Harold the Club sends him kindest regards.

W. E. DRUMBAR is the manager of the Paramount Theatre, Abilene, Texas, and the Club takes this occasion to welcome him as a new member. The Club is glad to number you among its ranks, W. E., and will look forward to hearing from you again. Let us know what's doing down in your town so we can keep your brother members posted. There is many a live show tip coming into the Club from Texas. Do your duty!

JOIN NOW!!
Here's the Blank

Application For
Membership In
"MANAGERS' ROUND TABLE CLUB"

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to 1790 Broadway, New York)

WHAT ARE YOU WAITING FOR?

Round Table Biographies!



Edgar B. Hands, Jr.

Instead of now being occupied with navigating one of Uncle Sam's ships, Edgar B. Hands is at the helm of the Paramount Theatre, Texarkana, Texas. Why the reference to the Navy? Well, after Ensign Hands completed his course at Sewanee University and the U. S. Naval Academy, Annapolis, he just quit being a gob and decided that show business held his life's interest.

After finishing with Annapolis, Hands went to New Orleans and enrolled as usher at the Saenger Theatre. From the bottom of the ladder he was rapidly promoted through the different ranks of the service staff. After a period of two months he was transferred to the advertising department of the main office of the Saenger Amusement Co., under G. J. Meredith, Publicity Director. Following this post, he handled exploitation for the Saenger theatre, under M. F. Barr, manager. He then took charge of the Globe Theatre and subsequently became manager of the Saenger. After completing a course at the Publix Managers' School in New York he was assigned to manage the publicity office at Jackson, Tenn.



Ernest Williams

He walked right in show business, looked around a bit, walked right out and then walked right in again. That's what Ernest Williams did. Which goes to prove that once bitten by the show bug, believe it or not, they come back for more of it—and usually stay.

Williams was 16 years of age when ushering at the Perry Theatre, Erie, Pa., became a source of livelihood but, his course at the Erie Academy High School and a post graduate course in salesmanship left him in an undecided state of mind as to just what his ultimate goal would be. So, after spending two years at the Erie Theatre he left, thinking to capitalize on his sales training. He continued with sales work over a four-year period and by that time the show bug had him in the final stages of its grip, sending him hot-foot back to the State Theatre, Erie, as assistant manager. From the State he went to both Strand and Perry theatres as assistant manager. He was ultimately transferred to the Aris Theatre where he has been for the past nine months in the capacity of manager.

Paul W. Hiltner



To provide the necessary funds to continue his education was the motive which led Paul Hiltner around to a theatre one night in search of employment as an usher and after working in both this capacity and as doorman for a period of six years show business became a habit. He was 16 years of age when he started as an usher and in 1929 became a full-fledged theatre manager. Today he is in charge of the Fox-Palace, Wichita, Kansas. He also managed the Fox Uptown in Wichita until that house closed in April, 1930.

In the interim, between the closing of the Uptown and his affiliation with the Palace, Hiltner operated a neighborhood swimming pool, thus maintaining contact with the public. He is apparently settled in Wichita and if you ask him whether he is thinking of quitting the amusement field for another his answer will be a decidedly negative. Hiltner is married and takes an active part in civic affairs of his town, being a member of several local lodges and civic organizations.

W. A. Lee



From projectionist's helper to theatre manager reads the story of W. Aubrey Lee's rise in the amusement world, and while he's a comparative youngster in the business his several years of experience must necessarily class him among the veterans. Lee was born in Marshall, Texas, in the year 1907 and was educated in Pleasant Hill, La.

He entered show business at the age of 12, spending a year as projectionist's helper at the princely salary of $7 per week—which Lee tells us was a lot of money right at that time. He then graduated to the rank of a full-fledged motion picture theatre operator and held this position for a period of 5 years. For the past six years he has managed theatres and his present connection is with the Crystal Theatre, Many, La.

If he had to start all over again Lee tells the Club that show business would again be his choice of profession and that there isn't a thought in his mind that he will some day leave to enter another field.



Ben Rosenberg

The Bar Association may have lost a lawyer of prominence when Ben Rosenberg became innoculated with the show business germ but what the law lost the theatre gained—in the acquisition of a young manager who is undoubtedly destined to go far in his adopted profession.

At the age of 18 Rosenberg was attending a Boston law school. Money to continue his studies had to be earned and he secured a job as usher in the Metropolitan Theatre. And there you have it in a nutshell. Rosenberg became so fascinated with show business that law studies were forgotten and he's been in this game ever since.

Born in Boston in 1905, which makes him only 26 years of age, Rosenberg has had diversified experience in the theatre business from the ground up. From usher to chief usher in the Met; then to the Olympia, New Haven, to install service; then to the New York Paramount as treasurer and assistant manager; to the Brooklyn Paramount, as assistant manager, and next taken into personnel department of the home office. He is at present house manager of the Boston Metropolitan Theatre.



William Brown

In a frank, confiding, matter of fact manner William Brown informs the Round Tabie Club in so many words that the stars guided his destinv . . . in answer to a query as to why he ever entered show business. His naive reply is: "Just a calling of life," or, in other words of his, "It was just one of those things that couldn't be helped. It had to be!" Well, anyway, our records show that Brown is 39 years of age and started in this business at the age of 21. That makes a total of 18 years' service in this great and glorious profession. So, we must admit his liking for it.

Brown's career in show business ranges all the way from water boy in an old Providence, R. I., Melo house to manager of de luxe neighborhood theatres. His managerships include that of the Keith-Hamilton, New York City; the Fox-Jeffris and Rialto theatres, Janesville, Wis.; the Fox Walker, Brooklyn, and the Fox-Marlboro, Brooklyn. He is now located at the Fox-Lefferts, Queens, where, as he says, he's trying to enjoy some of the fruits of the past hard labors that carried with it the knocks which generally go with each promotion.

THE RELEASE CHART

Productions are listed acording to the names of distributors in order that the exhibitor may have a short-cut toward such infor-tion as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1930, unless otherwise specified.

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Breed of the West	Wally Wales	Nov. 12	60	
Canyon Hawks	Yakima Canutt	Aug. 26	60	Oct. 18
Hell's Valley	Wally Wales	Mar. 18,'31	60	
Red Fork Range	Wally Wales	Jan. 12,'31	60	Mar. 7,'31
Sheer Luck	Ralston-Stuart	Feb. 7,'31	60	Mar. 9,'31
So This Is Arizona	Wally Wales	Apr. 24,'31	60	
Trails of Danger	Wally Wales	Sept. 30	60	
Trapped	Stuart-Quartaro-Dean-Santschi	Apr. 14,'31	62	

Coming Feature Attractions

Big City Shadows	6 reels
Devils' Decoy	6 reels
Diamond Mystery	6 reels
Masters of Steel	6 reels
Midnight Prowlers	6 reels
Railroad Mail Limited	6 reels
Riders of the Cactus — Wally Wales	60

COLUMBIA

(Available sound-on-film and sound-on-disc)

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Africa Speaks		Sept. 15	74	Sept. 27
Atlantic		Jan. 17,'31	63	Oct. 11
Avenger, The	Buck Jones	Mar. 6,'31	65	Mar. 28,'31
Brothers	Lytell-Sebastian	Oct. 25	76	Nov. 1
Charley's Aunt	Ruggles-Collyer	Dec. 28	88	Dec. 6
Criminal Code, The	Holmes-Huston-Doran	Jan. 15,'31	88	Dec. 13
Down Trail, The	Buck Jones-Miriam Seegar	Nov. 28	66	Dec. 27
Desert Vengeance	Buck Jones-Barbara Bedford	Jan. 25,'31	65	Feb. 28,'31
Dirigible	Holt-Graves-Wray	Apr. 4,'31		Mar. 14,'31
Fighting Sheriff, The	Buck Jones-Loretta Sayers	May 15,'31		
For the Love O' Lil	Mulhall-Starr-Nugent	Oct. 5	72	Oct. 4
Good Bad Girl, The	Mae Clark-James Hall	May 20,'31	73	May 23,'31
Last Parade, The	Holt-Moore-Cummings	Feb. 28,'31	80	Feb. 14,'31
Lightning Flyer, The	James Hall-D. Sebastian	Mar. 20,'31	64	Apr. 11,'31
Lion and the Lamb, The	Byron-Myers-Hattea-Love	Jan. 1,'31	80	Feb. 14,'31
Madonna of the Streets	Brent-Ames	Dec. 1	70	Dec. 6
Man From Chicago				
Men Without Law	Buck Jones	Oct. 15	70	Nov. 29
Meet the Wife	Lew Cody & Laura La Plante	Apr. 17,'31	73	Apr. 4,'31
Middle Watch, The		Mar. 3,'31		
Murder		Oct. 24	91	Nov. 1
Shadow Ranch	Buck Jones	Sept. 1	58	Nov. 15
Subway Express	Holt-Kelsey-Pringle	May 1,'31	68	May 9,'31
Sweethearts an Parade	White-Hughes	Aug. 16	67	Sept. 6
Ten Cents A Dance	Barbara Stanwyck-Cortez	Mar. 6,'31	79	Mar. 14,'31
Texas Ranger, The	Buck Jones	Apr. 10,'31		Apr. 25,'31
Tel'able David	Cromwell-Beery-Peers	Nov. 15	70	Nov. 15
Young Weedley	Carroll-Lawton	Sept. 26	73	Oct. 4

Coming Feature Attractions

Arizona	John Wayne-Laura La Plante
Fifty Fathams Deep	Richard Cromwell
Flood, The	Boardman-Blue
For the Defense	Evelyn Brent
Lover Come Back	Jack Mulhall, C. Cummings, B. Bronson
Miracle Woman, The	Barbara Stanwyck
Sky Raiders, The	Lloyd Hughes- Marceline Day
Virtue's Bed	

CONTINENTAL PICTURES CORP.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Defenders of the Law	Catharine Dale Owen-Holland-Gisckler	May 1,'31	6reels	May 23,'31
Fourth Alarm, The	Nick Stuart-Ana Christy	Oct. 25	61	Oct. 18
Sea Devils	Molly O'Day-Edmund Burns	Jan. 15,'31	58	
Second Honeymoon, The	Josephine Dunn	Sept.	67	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Eagles			6 reels	
Heilion's Last Cruise, The			6 reels	
Mystery Train, The			6 reels	
Rose of Chinatown			6 reels	
Streets of Shadows			6 reels	

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Lovers	Whiting-Nixen	Oct. 5	63	Sept. 6
Father's Son	Janney-Stone-Rich	Mar. 7,'31	77	Oct. 4
Flager Points, The	Bartholmess-Wray	Apr. 11,'31	88	Mar. 21,'31
Going Wild	Joe E. Brown	Dec. 21	72	Aug. 23
Gorilla, The	Joe Frisce	Nov. 2	63	Oct. 4
Hat Heiress, The	Lyen-Munsen	Mar. 28,'31	78	Jan. 24,'31
Kismet	Otis Skinner	Jan. 18,'31	92	Nov. 8
Kiss Me Again	Clare-Pidgeon	Feb. 23,'31	75	Jan. 10,'31
Lash, The	Richard Barthelmess	Dec. 28	80	
	(Reviewed under title "Ashes," issue of Oct. 4)			
Little Caesar	Edw. G. Robinson	Jan. 25,'31	81	Jan. 17,'31
Misbehaving Ladies	Lee-Lyon	Apr. 18,'31	72	Mar. 14,'31
Men of the Sky	Irene Delroy-Jack Whiting	June 20,'31	86	
Mothers Cry	Peterson-Manners	Jan. 4,'31	75	Dec. 13
Naughty Flirt	Alice White	Jan. 11,'31	76	
One Night at Susie's	Dove-Fairbanks, Jr.	Oct. 19	64	Nov. 1
Party Husband	Dorothy Mackaill	June 6,'31	66	Apr. 18,'31
Right of Way, The	Nagel-Young	Feb. 7,'31	68	
Sunny	Marilyn Miller	Nov. 23	81	Oct. 11
Too Young to Marry	Young-Withers	May 8,'31		
Truth About Youth	Young-Tearle	Nov. 30	69	Nov. 29
Widow From Chicago	Neil Hamilton	Nov. 9	65	Oct. 25
Woman Hungry	Lee-Kohler-Blackmer	Apr. 4,'31	68	Mar. 28,'31

Coming Feature Attractions

As Good As New	All Star			
Big Business Girl	Loretta Young-Ricardo Cortez	July 4,'31	80	Mar. 14,'31
Blue Moon Murder	Huston-Young			
Broadminded	Joe E. Brown	Aug. 1,'31		Apr. 11,'31
Chances	Douglas Fairbanks, Jr.	July 18,'31		May 9,'31
Fame	Lewis Stone-Doris Kenyon			Apr. 18,'31
	(Reviewed under title "You and I")			
Five Star Final	Edward G. Robinson			
Honor of the Family	Bebe Daniels			
I Like Your Nerve	D. Fairbanks Jr.-L. Young			
Local Boy Makes Good	Joe E. Brown			
Merry Wives of Reno	Chas. Butterworth-L. Young			
Our Social Whirl	Marilyn Miller			
Penrod and Sam	Leon Janney			
Reckless Hour	Dorothy Mackaill-Conrad Nagel	Aug. 15,'31		May 2,'31
Spent Bullets	Richard Barthelmess			
Upper Underworld	Huston-Young-Kenyon			
We Three	Ben Lyon-Rose Hobart			
World Changes, The	Edw. G. Robinson			

FITZPATRICK PICTURES, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lady of the Lake	Percy Marmont-Benita Hume	Nov. 1	45	Oct. 25

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Always Goodbye	Landi-Stone	May 24,'31		Apr. 25,'31
Are You There	Lillie-Garrick	May 3,'31	60	Nov. 29
Big Trail, The	Wayne-Churchill-Marshall	Nov. 2	Standard 123 / Grandeur 158	Oct. 11
Black Camel	Warner Oland-Ellers	June 7,'31		May 15,'31
Body and Soul	Farrell-Landi	Feb. 22,'31	82	Mar. 7,'31
Charlie Chan Carries On	Oland-Churchill	Apr. 12,'31	69	Mar. 28,'31
Connecticut Yankee, A	Will Rogers	Apr. 5,'31	96	Mar. 21,'31
Daddy Long Legs	Gaynor-Baxter	June 14,'31		May 23,'31
Dessers, The	Moran-Holmes-Byron	Nov. 9	83	Oct. 4
Doctors' Wives	Baxter-Bennett	Mar. 15,'31	82	Apr. 4,'31
Don't Bet on Women	McDonald-Lowe-Merkel	Feb. 15,'31	70	Feb. 21,'31
East Lynne	Harding-Brook-Nagel	Mar. 1,'31	104	Feb. 28,'31
Fair Warning	O'Brien	Feb. 1,'31	62	
Girls Demand Excitement	Wayne-Cherrill	Feb. 8,'31	68	Feb. 14,'31
Just Imagine	Brendel-Sullivan	Nov. 23	111	Oct. 18
Lightnin'	Will Rogers-Dresser	Dec. 7	94	Oct. 25
Liliom	Farrell-Taylor	Oct. 5	94	Sept. 13
Man Who Came Back	Gaynor-Farrell	Jan. 11,'31	81	Jan. 3,'31
Men en Call	Edmund Lowe-Clarke	Jan. 18,'31	70	Mar. 7,'31
Mr. Lemon of Orange	Brendel-Dorsay	Mar. 22,'31	67	Mar. 7,'31
Not Exactly Gentlemen	McLaglen-Wray-Cody-Gribbon	Mar. 8,'31	61	Apr. 11,'31
Oh, For A Man!	MacDonald-Denny-White	Dec. 14	86	Nov. 6
Once A Sinner	Dorothy Mackaill-Joel McCrea	Jan. 25,'31	70	Jan. 24,'31
Part Time Wife	Lowe-Hyams	Dec. 28	72	Dec. 6
Princess and the Plumber, The	Farrell-O'Sullivan	Dec. 21	72	Oct. 18
Quick Millions	Tracy-Churchill-Ellers	May 3,'31	70	Apr. 4,'31
Renegades	Baxter-Beery-Ley	Oct. 26	93	Oct. 4
Scotland Yard	Lowe-Bennett	Oct. 19	75	Oct. 4
Seas Beneath	O'Brien-Lessing-Maris	Mar. 29,'31	91	Feb. 7,'31
Soup to Nuts	Healy-Winninger-Smith	Sept. 28	70	Oct. 25
Spy, The	Hamilton-Johnsen	Apr. 26,'31	58	
Under Suspicion	Murray-Moran	Jan. 4,'31	61	Nov. 22
Up the River	Luce-Bogart-Tracy	Oct. 12	92	Oct. 11
Young Sinners	Meighan-Jordan-Kirkwood	May 17,'31		

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annabelle's Affairs	McLaglen-MacDonald	June21,'31		
Bad Girl	Sally Eilers			
Goldie	Harlow-S. Tracy-W. Hymer	June 28,'31		
Hush Money	J. Bennett-J. Kirkwood-Hardie Allbright	July 5,'31		
Over the Hill	Lane, Dillaway, Marsh, Kirkwood			
6 Cylinder Love	Spencer Tracy-Merkel	May 10,'31		Apr. 18,'31
	(Reviewed under title "The Minute Man")			
Their Mad Moment	Baxter-Mackaill-Pitts	July 12, '31		
Three Girls Lost	Wayne-Young	Apr. 19,'31	71	Apr. 18,'31
Women of All Nations	McLaglen-Lowe-Nissen	May 31,'31		
Wyoming Wonder, The	George O'Brien	July 19,'31		
Young As You Feel	Will Rogers-Dorsay			Apr. 18,'31

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor Father, The	Davies-Forbes	Jan. 10,'31	91	Dec. 13
Billy the Kid	John Mack Brown	Oct. 18	82	Sept. 13
Complete Surrender	Joan Crawford	May 9,'31	81	
Dance, Fools, Dance	Joan Crawford	Feb. 21,'31	81	Jan. 3,'31
Daybreak	Ramon Novarro	May 2,'31	76	Apr. 18,'31
Easiest Way, The	Bennett-Menjou-Montgomery	Feb. 7,'31	73	
Gentleman's Fate	Gilbert-Wolheim	Mar. 7,'31	93	Jan. 31,'31
Great Meadow, The	Brown-Boardman	Jan. 24,'31	80	Nov. 29
Inspiration	Greta Garbo	Jan. 31,'31	76	Dec. 27

Title	Star	Rel Date	Running Time Minutes	Reviewed
It's a Wise Child	Marion Davies	Mar. 21,'31	75.	Feb. 28,'31
Lady's Morals, A	Grace Moore	Nov. 8	88.	Oct. 4
(Reviewed under title "The Soul Kiss")				
Men Call It Love	Hyams-Menjou-Duncan-Foster	Mar. 14,'31	71.	Feb. 28,'31
Men of the North	Leonard-Roland	Sept. 27	60.	Oct. 25
Min and Bill	Dressler-Beery	Nov. 29	67.	Oct. 18
New Moon	Tibbett-Moore	Jan. 17,'31	78.	Oct. 25
Never the Twain Shall Meet	Montenegro-Smith-Howard	May 16,'31	80.	
Outsider, The	Harold Huth		90.	May 2,'31
Paid	Crawford-Armstrong	Dec. 20	87.	Nov. 15
(Reviewed under title "Within the Law")				
Parlor, Bedroom and Bath	Keaton-Ellers-Denny	Feb. 28,'31	72.	Jan. 31,'31
Passion Flower	Francis-Johnson-Bickford	Dec. 6	80.	Oct. 25
Prodigal, The	Lawrence Tibbett	Feb. 21,'31	83.	Jan. 17,'31
(Reviewed under title "The Southerner")				
Reducing	Dressler-Moran	Jan. 3,'31	77.	Dec. 13
Remote Control	Haines-Doran	Nov. 15	66.	Oct. 11
Secret Six, The	Beery-Harlow	Apr. 18,'31	83.	Apr. 25,'31
Shipmates	Mentgomery-Jordan-Torrence	Apr. 25,'31	72.	Mar. 28,'31
Stepping Out	Denny-Greenwood-Hyams	Apr. 11,'31	73.	Mar. 21,'31
Strangers May Kiss	Norma Shearer	Apr. 4,'31	77.	Feb. 28,'31
Tailor Made Man, A	William Haines	Mar. 28,'31	80.	Mar. 7,'31
Their First Mistake	Laurel and Hardy			Sept. 27
(Reviewed under title "The Rap")				
Those Three French Girls	Reginald Denny	Oct. 11	76.	Oct. 18
Trader Horn	Harry Carey-Renaldo-Booth		120.	Jan. 24,'31
War Nurse	Walker-Page-Montgomery	Nov. 22	82.	Sept. 20
Way for a Sailor	John Gilbert	Nov. 1	89.	Sept. 20

Coming Feature Attractions

Cheri-Bibi	John Gilbert-Lelia Hyams		
Five and Ten (Tent)	Marion Davies	June 6,'31	Apr. 25,'31
Flying High			
Free Soul, A	Norma Shearer Leslie Howard	June20,'31	
Great Lover, The	A. Menjou	July19,'31	
Horseflesh		July11,'31	
Just a Gigolo	William Haines	June13,'31	63. Apr. 25,'31
(Reviewed under title "Dancing Partner")			
Laughing Sinners	J. Crawford-N. Hamilton	May 30,'31	
Lullaby		Aug.8,'31	
Man in Possession, The	Robert Montgomery	July12,'31	
Pigboats	Wm. Haines		
Politics	Dressler-Moran	July4,'31	
Sea Eagles	Beery-Rambeau		
Sidewalks of New York	Buster Keaton	July18,'31	
Squaw Man, The	Roland Young-Velez-Baxter		
Son of India	Ramon Novarro	July25,'31	
Susan Lenox, Her Rise and Fall	Greta Garbo		
This Modern Age	Joan Crawford	May30,'31	Apr. 25,'31
(Reviewed under title "Girls Together")			

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ships of Hate	L. Hinges-D. Sebastian	June 20,'31	7 reels	
Dugan of the Badlands	Bill Cody	June 27,'31	6 reels	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Partners of the Trail	Tom Tyler		6 reels	
Vanishing Men	Tom Tyler		6 reels	

PARAMOUNT PUBLIX

Features

Title	Star	Rel Date	Running Time Minutes	Reviewed
Aleng Cama Yeuth	Charles Rogers	Dec. 20	73.	Oct. 18
Blue Angel, The	Emil Jannings-Marlene Dietrich	Jan. 3,'31	109.	Nov. 22
City Streets	Sylvia Sidney-Gary Cooper	Apr. 18,'31	80.	Apr. 11,'31
Conquering Horde, The	Arlen-Wray	Mar. 7,'31	72.	Feb. 21,'31
Derelict	Bancroft-Francis	Nov. 22	75.	Oct. 18
Dishonored	Marlene Dietrich-McLaglen	Apr. 4,'31	91.	Mar. 7,'31
Dude Ranch, The	Jack Oakie	May 16,'31	67.	Apr. 18,'31
Fast and Loose	Hopkins-Starrett-Lombard-Morgan	Nov. 8	71.	Nov. 29
Feet First	Harold Lloyd	Nov. 8	93.	Jan. 17,'31
Fighting Caravans	Cooper-Damita	Feb. 14,'31	91.	Feb. 7,'31
Finn and Hattie	Errol-Green	Feb. 28,'31	90.	Oct. 11
Follow the Leader	Ed Wynn	Dec. 13	65.	Dec. 13
Gang Buster, The	Oakie-Arthur	Jan. 17,'31	68.	Dec. 13
Lin Smoke	Arlen-Brian	Apr. 11,'31	64.	Mar. 14,'31
Heads Up	Rogers-Kane	Oct. 11	76.	Sept. 27
Her Wedding Night	Clara Bow	Oct. 18	75.	Sept. 27
Honor Among Lovers	Colbert-March-Ruggles	Mar. 21,'31	75.	Mar. 7,'31
It Pays to Advertise	Foster-Gallagher-Lombade	Feb. 28,'31	64.	Feb. 14,'31
June Moon	Jack Oakie-Frances Dee	Mar. 21,'31	70	Feb. 28,'31
Kick In	Clara Bow	May 23,'31	74.	Apr. 25,'31
Ladies' Man	Wm. Powell-Kay Francis	May 9,'31	75.	Apr. 4,'31
Laughter	Nancy Carroll	Oct. 25	99.	Nov. 1
Lawyer's Secret, The	Clive Brook	June 6,'31	63.	May 23,'31
L'Enimatique Mr. Parkes (Slightly Scarlet)	A. Menjou-C. Colbert		71.	Sept. 6
Man of the World	Wm. Powell-Lombard	Mar. 28,'31	70.	Mar. 7,'31
Monte Carlo	Buchanan-MacDonald	Oct. 4	85.	Aug. 8
Morocco	Cooper-Dietrich	Dec. 6	92.	Oct. 11
No Limit	Clara Bow	Jan. 24,'31	72.	
Only Saps Work	Errol-Arlen-Brian	Dec. 6	74.	Nov. 29
Playboy of Paris	Maurice Chevalier	Oct. 18	73.	Sept. 13
Rango		Mar. 7,'31	61.	Jan. 24,'31
Right to Love, The	Ruth Chatterton	Dec. 27	79.	Dec. 6
Royal Family of Broadway	Ina Claire-Fredric March	Jan. 31,'31	91.	Jan. 3,'31
Scandal Sheet, The	Bancroft-Brook-Francis	Feb. 7,'31	73.	Dec. 20
Sea God, The	Arlen-Wray	Sept. 13	73.	Aug. 30
Sea Legs	Jack Oakie	Nov. 29	90.	Nov. 15
Skippy	Mitzi Green-Jackie Searl-Jackie Cooper	Apr. 25,'31	88.	Mar. 21,'31
Smiling Lieutenant, The	M. Chevalier-C. Colbert	Aug. 1,'31		
Spellers, The	Cooper-K. Johnston-B. Compson	Sept. 20	92.	Aug. 30
Stolen Heaven	Nancy Carroll-Phillip Holmes	Feb. 21,'31	76.	Feb. 21,'31
Tabu	South Sea Island natives and Chinese half castes	Aug. 1,'31	81.	Mar. 21,'31
Tarnished Lady	C. Brooks-Tallulah Bankhead	May 2,'31	80.	May 9,'31
Tom Sawyer	Jackie Coogan	Nov. 15	88.	Oct. 18
Unfaithful	Chatterton-Lukas	Mar. 14,'31	85.	Feb. 28,'31
Up Pops the Devil	N. Foster-Carole Lombard	May 30,'31	75.	
Virtuous Sin, The	Huston-Francis	Nov. 22	81.	Oct. 4
Vice Squad	Lukas-Francis	June 13,'31	70.	May 9,'31

Coming Feature Attractions

Title	Star	Rel Date	Running Time Minutes	Reviewed
An American Tragedy	Phillips Holmes-Sylvia Sydney-Frances Dee	Aug. 29,'31		
Caught	Richard Arlen-L. Oresser	Aug. 8,'31		
Confessions of a Co-Ed	Phil Holmes-Sylvia Sidney	July 11,'31		
Daughter of the Dragon	Warner Oland-Anna May Wong	Aug. 12,'31		
Girl Habit, The	Charles Ruggles	June 27,'31		
Honeymoon Lane	Eddie Dowling	July 25,'31		
Huckleberry Finn	J. Coogan-M. Green	Aug. 15,'31		
I Take This Woman	Gary Cooper-Carole Lombard	July 4,'31		
Laurels and the Lady	Ruth Chatterton	July 25,'31		
Monkey Business	Four Marx Bros.	Sept. 5,'31		
Murder by the Clock	Wm.Boyd-L. Tashman	Aug. 8,'31		
Night Angel	Nancy Carroll-Fredk. March	July 18,'31		
Queen of Hollywood	Mitzi Green-Jackie Searl	June 20,'31		
Rich Man's Folly	G. Bancroft-Kay Francis	Aug 22,'31		
Secret Call, The. (Tent)	Peggy Shannon-Richard Arlen	July25,'31		
Secrets of a Secretary	C. Colbert	Sept. 5,'31		
Women Love Once	Lucas-Boardman-Teshman	June 27,'31		

RADIO PICTURES

Features

Title	Star	Rel Date	Running Time Minutes	Reviewed
Bacheler Apartment	Lowell Sherman-Irene Dunn	Apr. 15,'31	77.	Feb. 28,'31
Beau Ideal	Vail-Forbes-Stengel-Rich-Young	Jan. 25,'31	79.	Dec. 13
Behind Office Doors	Astor-Ames-Cortez	Mar. 15,'31	82.	
Board and Room	Hugh Herbert, Edna May Oliver	Apr. 20,'31	72.	Mar. 7,'31
Check and Double Check	Amos n' Andy-Carol-Rich	Oct. 25	75.	Oct. 24
Cimarron	Richard-Dix-Irene Dunn	Feb. 9,'31	124.	Jan. 3,'31
Cracked Nuts	Wheeler-Woolsey	Apr. 19,'31	64.	Feb. 14,'31
Half Shot at Sunrise	Wheeler-Woolsey	Dec. 27	79.	Sept. 27
Hook, Line & Sinker	Wheeler-Woolsey	Dec. 27	75.	Dec. 8
Kept Husbands	Dorothy Mackaill-J. McCrea	Feb. 22,'31	76.	Jan. 24,'31
Lady Refuses, The	Betty Comeson-John Darrow	Mar. 8,'31	72.	
Laugh and Get Rich	Edna May Oliver-Dorothy Lee	Apr. 20,'31	72.	
Leathernecking	Foy, Jr.-Rubin-Irene Dunne	Sept. 22	81.	Sept. 6
Pay Off, The	Lowell Sherman	Oct. 15	70.	Sept. 13
Millie	Helen Twelvetrees	Feb. 8,'31	85.	Jan. 17,'31
Perfect Alibi	All Star	Apr. 1,'31	76.	
Royal Bed, The	Sherman-Astor	Jan. 15,'31	72.	Dec. 13
Silver Horde	Brent-Wolheim	Oct. 25	75.	Sept. 27
Sin Ship, The	Wolheim-Mary Aster-Ian Keith	Apr. 18,'31	65.	
W Plan, The	All Star	Mar. 15,'31	98.	Apr. 4,'31

Coming Feature Attractions

Donovan's Kid	R. Dix-Shilling-Sheridan Jackie Cooper	June 6,'31	May 9,'31
Everything's Rosie	Robert Woolsey-Anita Louise	June13,'31	May 9,'31
High Stakes	Lowell Sherman-Mae Murray		May 9,'31
Helga	B. Compson-R. Ames-C. Nagel		
Marchita	Dix-Dunne		
Nancy's Private Affairs	Mary Aster		
Next Corner, The	Kay Francis-Ricardo Cortez		
Reckoner, The	Richard Dix		
Too Many Cooks	Bert Wheeler-Dorothy Lee		
Traveling Husbands	Evelyn Brent		May 2,'31
Waiting At The Church	Kerr, Prevost, Brian, Hines		May 9,'31
White Shoulders	Astor-Cortez-Holt	June 6,'31	81.
Woman Between, The	Lily Damita-Lester Vail		Apr. 25,'31

RKO PATHE

Features

(Available sound-on-film and sound-on-disc)

Title	Star	Rel Date	Running Time Minutes	Reviewed
Beyond Victory	Boyd	Apr. 12,'31	73.	Apr. 18,'31
Big Money	Quillan-Armstrong-Gleason	Oct. 26	82.	
Born to Love	Constance Bennett	May 11,'31		
Lonely Wives	Horton-Ralston-Laplante-Miller	Feb. 22,'31	85.	Jan. 24,'31
Painted Desert	Boyd-Twelvetrees	Jan. 18,'31	85.	Jan. 17,'31
Sin Takes a Holiday	Constance Bennett	Nov. 23	81.	Nov. 29

Coming Feature Attractions

Common Law	Constance Bennett	
Devotion	Ann Harding	
Gangster's Wife	Helen Twelvetrees	
Iron Chalice	Bill Boyd	
Kid from Madrid	Eddie Quillan	
Rebound	Ina Claire	
Suicide Fleet, The	Bill Boyd	
Wheop-Te-De-Kid	Eddie Quillan	
Woman of Experience	Helen Twelvetrees	Apr. 25,'31

SONO ART-WORLD WIDE

Features

Title	Star	Rel Date	Running Time Minutes	Reviewed
Air Police	Kenneth Harlan-J. Dunn	Apr. 1,'31	60.	Mar. 21,'31
Cestolio Case	Tom Moore-Lola Lane	Oct. 15	78.	Oct. 18
Damaged Love	Collyer	Dec. 15		Jan. 24,'31
In Old Cheynne	Rex Lease-Dorothy Gulliver	May 15,'31		
Jaws of Hell	McLaglen-Hume	Dec. 30	100.	Jan. 10,'31
Just for a Song	Davis-Carpenter	Dec. 20		
Reno	Roland-Thomson-Love	Oct. 1	80.	Oct. 11
Rogue of the Rio Grande	Hatton-Loy Bohr	Oct. 15	70.	Dec. 6
Symphony in Two Flats	Novello-Logan	Apr. 15,'31		
Swanee River	Withers-Todd	Mar. 15,'31	58.	Jan. 31,'31

STATE RIGHTS

Features

Title	Ster	Dist'r	Rel Date	Running Time Minutes	Reviewed
Alma de Gauche	Special Cast	Edw. L. Klein			Sept. 6
Bali		J. C. Jackson	Nov. 15	7 reels	
By Rocket to the Moon		Ufa	Feb. 6,'31	97.	Feb. 14,'31
Chess Player, The	Johanne-Blanchard	Unusual Pict.			
Clearing the Range	H. Gibson-S. Ellers	M. H Hoffman, Jr.			Apr. 25,'31
Comrades of 1918		Forentim			Feb. 28,'31
Docks of Hamburg	Jugo-Fritsch	Ufa Film			
Ex-Flame		Liberty Prod.		72.	Nov. 29
Figaro		Franco-American		71.	Dec. 7
Hoart's Melody	Fritsch-Parlo	Ufa Film			
Immortal Vagabond	Held-Froelich	Ufa Film			
Iade Casket, The	French Cast	Cosmos	Oct. 31	64.	
Letus Lady		Audible		68.	Nov. 15
Lost Patrol		Pro Patria		57.	Dec. 21
Love Waltz, The	Willy Fritsch	Ufa Film	May 15,'31		
Madonna of the Sleeping Cars	Claude Frene	LittlePlayhouse Film Co			Oct. 19,'29
Mad Parade, The	M. Day-L. Fazenda	Liberty Prod.			May 2,'31
Manxman, The	Carl Brisaen	Ufa	Dec. 21	76.	Dec. 14
Midnight Special, The		Chesterfield	Dec. 15	60.	Dec. 6
Mysteries of Nature		Ufa		71.	
Pagliacci	Italian Opera	Audio Cinema			Mar. 7,'31
Passion Song, The	Olmstead-N. Beery	Excellent		56.	
Peacock Fan, The	Dorothy Dwan	Chesterfield		60.	
Pori	Special Cast	Ufa Films			
Primrose Path, The	Foster-Darrow	Hollywood Films	Mar.	94.	Jan. 24,'31
Pueblo Terror	Buffalo Bill Jr.	West Coast Studios	Apr. 15,'31	60.	Apr. 11,'31

Title	Star	Rel Date	Running Time	Reviewed
Queen of Sparta, The	Italafilm		9 reels	
Queens Necklace	Protex		9 reels	
Rosenmmontag	Mathias Wieman, Lien Dyers	UFA	8 reels	
Saddle King, The	Cliff Tex Lyon	Anchor		Oct. 12
Sea Fury	Mildred Harris	Tom White	58	Dec. 7
Slums of Tokie	Japanese Cast	Moviegraphs		
Smoke Bellew	Conway Tearle	First Division	73	
South of Panama	Carmelita Geraghty	Chesterfield	70	
Student Days	Anita Dorris-Fred Louis Lerch	Heinz Paul	Apr. 27,'31	
Ten Nights in a Barroom		Goetz	8 reels	
Thunder God	Cornelius Keefe	Crescent	66	
Tilly of Bloomsbury	Sydney Howard	Sterling		May 16,'31
Today	Nagel-Owen	Majestic	Nov. 1	74 Oct. 25
Trails of the Golden West		Cosmos Exchange	Feb. 5,'31	55 Jan. 31,'31
Treasure, The		Film Arts Guild		Nov. 30
Two Hearts in Waltz Time	Janssen-Thelmer	Asso. C. of A.	Oct. 10	98 Oct. 25
Two Worlds	Nora Baring-John Longdon	E. A. Dupont	Nov. 21	82 Nov. 29
White Devil	Mosjukin-Dagover	UFA Films		
Wien du Stadt Der Lieder	Max Hansen	Protex	8 reels	
Wild West Whoopee	Jack Perrin	Allied		Feb. 28,'31
Women Men Marry	Harlan-Blaine	Headline Pic.		Mar. 7,'31
Yiddish Mama, The	Mae Simon	Judea Films	45	

SERIALS
NAT LEVINE

Title	Star	Rel. Date	Running Time	Reviewed
Eagle's Shadow, The			12 episodes	
Galloping Ghost, The	Harold Red Grange	Sept. 1,'31	12 episodes	
Lightning Warrior, The	Rin Tin Tin		12 episodes	
Lone Defender, The	Rin Tin Tin	Sept. 1,'30	12 episodes	
Phantom of the West	Tyler-Gulliver	Nov., 1930	10 episodes	
Vanishing Legion, The	Rex	June 10,'31	12 episodes	

SYNDICATE PICTURES CORPORATION

Title	Star	Rel. Date	Running Time	Reviewed
Mystery Trooper, The	Robt. Frazer-B. Mehaffy	Apr. 1,'31	10 episodes	

UNIVERSAL

Title	Star	Rel. Date	Running Time	Reviewed
Fingerprints	Kenneth Harlan	Mar. 23,'31	10 episodes	Dec. 20
Heroes of the Flames	Tim McCoy	June 2,'31	12 episodes	
Indians Are Coming, The	Tim McCoy	Oct. 20	12 episodes	Aug. 23
Spell of the Circus	F. Bushman, Jr.-A. Vaughn	Jan. 12,'31	10 episodes	
Tarzan the Tiger	Merrill-Kingston	Dec. 9,'29	10 episodes	

SYNDICATE PICTURES CORP.
Features

Title	Star	Rel. Date	Running Time	Reviewed
Bayond the Law	Robert Frazer	Oct. 1	50	Nov. 8
Breezy Bill	Bob Steele		50	Sept. 20
Code of Honor	Mahlon Hamilton	Oct. 1	50	Nov. 15
Code of the West	Bob Custer		57	
Convict's Code, The	Cullen Landis		56	Oct. 4
Gad's Country and the Man	Tom Tyler	May 1,'31	6 reels	
Lonesome Trail, The	Chas. Delaney	Sept. 15	65	Sept. 13
Phantom of the Desert	Jack Perrin	Nov. 1	6 reels	Feb. 14,'31
Riders of the North	Bob Custer	Mar. 1,'31	67	Apr. 11,'31
Rider of the Plains, A	Tom Tyler	Apr. 1,'31	6 reels	May 9,'31
Son of the Plains, A	Bob Custer	May 15,'31	6 reels	
Under Texas Skies	Bob Custer	Nov. 15		Jan. 17,'31
West of Cheyenne	Tom Tyler	Jan. 15,'31	6 reels	Mar. 7,'31
Westward Bound	Buddy Roosevelt		reels	Jan. 24,'31

Coming Feature Attractions

Title	Star	Rel Date	Running Time	Reviewed
Frontier Days				
Honor of the Texas Ranger, The				
Last of the Pawnees				
Law of the Rio Grande				
Red Coats of Canada				

TALKING PICTURE EPICS
Features

Title	Star	Rel. Date	Running Time	Reviewed
*Across the World with Mr. and Mrs. Martin Johnson		Feb. 1,'30	93	
Girl from the Reeperbahn	German Import	Mar. 6,'31	94	Feb. 14,'31
*Hunting Tigers in India	Comm. G. M. Dyoff	Nov. 15,'29	82	
Monsters of the Deep	Cap. Jack Austin	July 4,'31	5 reels, 59	May 23,'31
To the South Seas	Mr. & Mrs. Gifford Pinchot	Sept. 15	60	

[Note—Features marked with astericks are also released as serials. Exhibitors have the choice of booking either the feature versions or as serials.]

Coming Feature Attractions

Title	Star	
Mexico Today	Emma Lindsay Squier	June, '31
Ship-Wrecked in the Arctic	George Palmer Putnam	Sept., '31
World Below the Sea	Dr. William Beebe	Sept., '31

TIFFANY
Features
(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Running Time	Reviewed
Aloha	Terres-Lyon	Feb. 16,'31	87	
Caught Cheating	Murray-Sidney	Jan. 21,'31	63	Mar. 7,'31
Command Performance, The	Hamilton-Merkel	Jan. 16,'31	79	
Drums of Jeopardy	Oland-Collyer-Hughes	Mar. 2,'31	68	Feb. 21,'31
Extravagance	Hughes-Collyer	Oct. 10	66	Sept. 20
Fighting Thru	Maynard-Loff	Dec. 25	61	Dec. 20
Headin' North	Bob Steele	Nov. 1	55	Nov. 8
Hell Bound	Carrillo-Lane-Hughes	Mar. 7,'31	70	Feb. 7,'31
Just Like Heaven	Louise-Newell	Oct. 22	65	Oct. 11
Land of Missing Men	Bob Steele	Oct. 13	58	Oct. 4
Love Trader	Leatrice Joy	Oct. 9	64	Oct. 18
Ridin' Fool	Bob Steele	Mar. 23,'31	64	
Salvation Nell	Graves-Chandler			
She Got What She Wanted	Glass-Compson	Dec. 18	88	Oct. 18
Single Sin, The	Johnson-Lytell	Feb. 23,'31	73	Feb. 21,'31
Sunrise Trail, The	Bob Steele	Feb. 7,'31	67	
Third Alarm, The	Hall-Louise	Nov. 17	64	Nov. 8
Under Montana Skies	Kenneth Harlan	Sept. 10	57	Nov. 15
Utah Kid	Rex Lease-Dorothy Sebastian	Oct. 27	49	Nov. 22

Coming Feature Attractions

Title	Star	Rel Date	Running Time	Reviewed
Alone At Last				
Alias the Bad Man				
Arizonian, The				
Barbarian, The				
Branded Men				
Fighting Mad				
Gangster Girl				
Hijack				
Husband Hunters				
Leftover Ladies				
Luxury Girl, The				
Morals For Women				
Moran of the Lady Letty				
Price, The				
Range Saw				
Sunset Trail				
Two Gun Man, The	Ken Maynard			
Unpardonable Sin, The				
Wild Youth				
X Marks the Spot				

UNITED ARTISTS
Features

Title	Star	Rel. Date	Running Time	Reviewed
Bat Whispers, The	Chester Morris	Nov. 29	66	Nov. 15
City Lights	Charlie Chaplin		88	Feb. 14,'31
Devil to Pay	Ronald Colman	Jan. 31,'31	74	Dec. 6
Du Barry, Woman of Passion	Norma Talmadge	Oct. 11	90	Nov. 1
Front Page	Adolphe Menjau	Apr. 4,'31	90	Mar. 28,'31
Hell's Angels	Lyon-Hall-Harlow	Nov. 15	116	June 7
Indiscreet	Gloria Swansen	Apr. 25,'31		Mar. 14,'31
Kiki	Mary Pickford	Mar. 14,'31	89	Feb. 21,'31
Lottery Bride, The	MacDonald-Garrick	Oct. 25	83	Nov. 22
One Heavenly Night	Evelyn Laye-John Boles	Jan. 10,'31	82	Oct. 25
(Reviewed under title "Queen of Scandal")				
Reaching for the Moon	D. Fairbanks-Bebe Daniels	Feb. 21,'31	91	Dec. 20
What a Widow	Gloria Swanson	Sept. 13	90	Sept. 20

Coming Feature Attractions

Title	Star	Rel. Date	Running Time	Reviewed
Age for Love, The	Billie Dove			
Arrowsmith	Ronald Colman			
Corsair	Chester Morris			
Greeks Had a Name for Them	Ina Claire			
Ground Hogs	Spencer Tracy			
Palmy Days	Eddie Cantor			
Rivets				
Scarface	Paul Muni			
Street Scene	Nancy Carroll-W. Collier, Jr.			
Tonight or Never	Gloria Swanson			
Unholy Garden, The	Ronald Colman			

UNIVERSAL
Features

Title	Star	Rel. Date	Running Time	Reviewed
Bad Sister	Nagel-Fex-Davis	Mar. 23,'31	67	Mar. 14,'31
Boudoir Diplomat	Compson-Keith-Duncan-Loff	Dec. 25	67	
Cat Creeps	Twelvetrees-Hershelt-Hackett	Nov. 10	73	Sept. 20
Cohens and Kellys in Africa	Sidney-Murray	Jan. 19,'31	80	Nov. 8
Concentratin' Kid	Hoot Gibson	Oct. 26	57	Nov. 1
East Is West	Lupe Velez-Lew Ayres	Oct. 23	75	Sept. 27
Dracula	Lugosi-Manners-Chandler	Feb. 14,'31	75	Jan. 3,'31
Free Love	Nagel-Tobin	Jan. 5,'31	72	Dec. 6
The Iron Man	Lew Ayres	Apr. 30,'31		Mar. 28,'31
Lady Surrenders, A	Nagel-Tobin-Rathbone-Hobart	Oct. 6	95	Sept. 27
Many A Slip	Ayres-Bennett	Mar. 2,'31	71	Feb. 28,'31
Resurrection	Boles-Velez	Feb. 2,'31	77	Jan. 10,'31
See America Thirst	Langdon-Love-Summerville	Nov. 24	84	Oct. 16
Seed	John Boles-Genevieve Tobin	May 11,'31	97	Apr. 25,'31
Uo For Murder	Ayres-Tobin	June 15,'31		
Virtuous Husband	Compson-Elliot Nugent	Apr. 12,'31	76	Mar. 21,'31

Coming Feature Attractions

Title	Star	Rel Date	Running Time	Reviewed
Ex-Bad Boy	R. Armsfrong-Jean Arthur			
Fate				
Lasca of the Rio Grande	Leo Carillo- J. M. Brown			
Mystery of Life	Clarence Darrow			
She Wolf of Wall Street	May Robson			Feb. 28,'31
(Reviewed under the title "Mother's Millions")				
Strictly Dishonorable	John Boles-Sidney Fox			
Waterloo Bridge	Mae Clarke			

WARNER BROTHERS
Features
(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Running Time	Reviewed
Captain Thunder	F. Wray-V. Varesni	Apr. 26, '31	67	May 16,'31
Divorce Among Friends	All Star	Dec. 27	66	Oct. 4
Doorway to Hell	Lewis Ayres	Oct. 18	78	Sept. 20
Fifty Million Frenchmen	W. Gaxton, H. Broderick	Feb. 14, '31	74	Jan. 3,'31
God's Gift to Women	Fay-LaPlante	Apr. 25, '31	75	Mar. 14,'31
Illicit	Stanwyck-Rennie	Feb. 14, '31	81	Oct. 25
Jazz Singer, The	Jolson-May-McAvoy			
Life of the Party	Winnie Lightner	Oct. 25	79	Oct. 25
Maybe It's Love	Brown-Bennett	Oct. 4	73	Oct. 25
Man to Man	Holmes-Mitchell	Dec. 8	69	Oct. 4
(Reviewed under title "Barber John's Boy")				
Millionaire, The	George Arliss	May 1, '31	81	Mar. 14,'31
My Past	Daniele-Lyon	Mar. 14, '31	74	Dec. 20
(Reviewed under title "Ex-Mistress")				
Office Wife	Mackaill-Stone	Aug. 23	59	Oct. 4
Other Men's Women	Astor-Withers	Jan. 17, '31	71	Oct. 4
(Reviewed under title "Steel Highway")				
Outward Bound	Leslie Howard	Nov. 29	83	Sept. 20
Public Enemy, The	Harlow-Cagney	May 15, '31	97	
River's End	Bickford-Knapp	Nov. 8	74	Oct. 4
Royal Box (German)	Meissi-Horn		89	Dec. 28
Sit Tight	Lightner-Brown	Feb. 28, '31	79	Oct. 4
Sinners Holiday	Withers-Knapp	Oct. 11	62	Oct. 4
Soldier's Plaything, A	Loder-Langdon-Lyon	Nov. 1	57	
Svengali	John Barrymore-M. Marsh	May 22, '31	83	May 9, '31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time	Reviewed
Alexander Hamilton	George Arliss			
Bought!	Constance Bennett-Ben Lyon	Aug. 22,'31		
Expensive Women	Dolores Costello			
Gold Dust Gertie	Winnie Lightner	June 27, '31	68	May 9,'31
Larceny Love	James Cagney-J. Blondell			
Mad Genius, The	John Barrymore			
Maltese Falcon, The	Bebe Daniels-R. Cortez	June 13, '31		Apr. 18, '31
Mouthpiece, The	All Star			
Mr. Hercules	Frank Fay			
Night Nurse	Barbara Stanwyck	Aug. 8, 31		
Other Man, The	Wm. Powell			
Safe in Hell	All-star			
Side Show	Lightner-Butterworth			
Smart Money	Edw. G. Robinson	July 11,'31		May 16,'31
Star Witness, The	All-star			

THE SHORT PICTURE

BIG 4 FILM CORPORATION

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Radio Razzberry, A	Jamison-Murdock	Feb. 7,'31	2 Reels	
Wages of Gin, The	Jamison-Murdock	Apr. 28,'31	2 Reels	

COLUMBIA

Title	Star	Rel Date	Running Time Minutes	Reviewed
Apache Kid, The	Krazy Kat Kartoon	Oct. 9	1 reel	
Bandmaster, The	Krazy Kat Kartoon	Sept. 8	1 reel	
Birthday Party	Mickey Mouse	Jan.6,'31	1 reel	Feb. 7,'31
Busy Beavers, The	Silly Symphonie			
Came the Pawn	Eddie Buzzel	Oct. 1	1 reel	Nov. 29
The Castaways	Mickey Mouse	Apr.6,'31	1	
Check and Rubber Check	Specialties (Eddie Buzzell)	Mar.13,'31	1 reel	
China Plate	Silly Symphony			
Cinderella	Krazy Kat Kartoon	Aug. 14	1 reel	Nov. 15
Crystal Gazer	Specialties (Eddie Buzzell)	Nov. 18	1 reel	Nov. 8
Curiosities No. C 212		Aug. 29	1 reel	
Curiosities No. C 214		Oct. 2	1 reel	
Curiosities No. C 215		Nov. 10	1 reel	
Curiosities No. C 216	Novelty by Walter Futter	Jan. 8,'31	1 reel	Feb. 21,'31
Curiosities No. C 217		Jan. 24,'31	1 reel	
Curiosities No. C 218		Feb. 9,'31	1 reel	
Curiosities No. C 219		Feb. 29, '31	1 reel	
Curiosities No. C 220		Mar. 26, '31	1 reel	
Disarmament Conference	Krazy Kat	Apr. 27,'31	1	
Dutchman's Paradise	Rambling Reporter	Nov. 18	1 reel	
Expressman, The	Mickey Mouse			
Father Nile	Rambling Reporter	May 11,'31		
Gorilla Mystery	Mickey Mouse	Oct. 10	1 reel	Dec. 6
Hard Boiled Yeggs	Specialties (Eddie Buzzell)	Oct. 10	1 reel	Nov. 15
Home of the Sheikh	Rambling Reporter	Jan.29,'31	1 reel	
Hot and Bothered	Specialties (Eddie Buzzell)	Sept. 28	1 reel	Nov. 8
Jerusalem, City of Peace	Rambling Reporter	May 11,'31		
Jewel of Asia	Rambling Reporter	Sept. 23	1 reel	Nov 8
Kings or Better Specialities	Eddie Buzzell	May 1,'31		
Lambs Will Gamble	Krazy Kat Kartoon	Nov. 1	1 reel	Nov 29
Last of Moe Higgins	Eddie Buzzell			
Laughing With Bedbury in Africa			9 min.	Apr. 25,'31
Let's Talk Turkey	Rambling Reporter	Nov. 11	1 reel	Nov 29
Little Trail, The	Krazy Kat Karteon	Dec. 3	1 reel	Feb. 7,'31
Lone Star Stranger	Specialties (Eddie Buzzell)	Dec. 27	1 reel	Feb 7,'31
Midnight in a Toy Shop	Silly Symphony	July 3	1 reel	May 2,'31
Monkey Melodies	Silly Symphony	Aug.10,'31	1 reel	Oct. 18
Moose Hunt, The	Mickey Mouse	May 8,'31		
Mother Geese Melodies	Silly Symphony	Anr. 17,'31	1 reel	May 9,'31
Picnic, The	Mickey Mouse	Oct. 1	1 reel	Nov. 29
Pioneer Days	Mickey Mouse	Dec. 10	1 reel	
Playful Pan	Silly Symphony	Dec. 28	1 reel	
Redee Dough	Krazy Kat Kartoon	Feb.13,'31	1 reel	Mar.7,'31
Soda Poppa	Krazy Kat Kartoon			
Stock Exchange	Krazy Kat Kartoon			
Streets of Cairo	Rambling Reporter	Apr. 14,'31		
Subway Jam	Krazy Kat Kartoon			
Swiss Movements	Krazy Kat Kartoon			
Vagabond Salesman, The	Specialties (Eddie Buzzell)		1 reel	
Wild Man's Land	Rambling Reporter	Nov. 19	1 reel	
Wine, Woman—But No Song	Specialties (Eddie Buzzell)	Feb. 14,'31	1 reel	

EDUCATIONAL

(Available sound-on-film and sound-on-disc)

Title	Star	Rel Date	Running Time Minutes	Reviewed
An Anonymous Latter	Wm. J. Burns Detective Mysteries	Jan. 4, '31	10½	Feb. 7,'31
Asbury Park Murder Mystery, The	Wm. J. Burns Detective Mysteries	Dec. 21	10½	Jan.24,'31
Back Page, The	Geo. Chandler, Virginia Brooks	May 24, '31	20	Apr. 11,'31
Bank Swindle, A	Wm. J. Burns Detective Mysteries	Jan. 18, '31	11	
Black Widow, The	Wm. J. Burns Detective Mysteries	Feb. 15, '31	11	Mar.14,'31
Blues	Terrytoon	June 28, '31	6	
Bluffer, The	Clyde-Stedman	Sept. 28	11	Oct. 25
Bride and Gloomy	Bart Roach-Eleanor Hunt	Mar. 22, '31	20	
Brida's Mistake, The	Beebe-Dent-Thomson	Mar. 1, '31	13	Jan. 17,'31
Clowning	Terry-Toon	Apr. 5, '31	6	Mar.28,'31
Club Sandwich	Terry-Toon	Jan. 25, '31	5½	Jan.24,'31
College Cuties	Tamblyn-Rondell	Dec. 28	19	Dec. 7
College Racket, A	Glenn Tryon	June 14, '31	20	
College Vamp, The	Clyde-D'Avril	Feb. 15, '31	22	Feb. 7,'31
Come to Papa	Ford Sterling	Feb. 22, '31	20	Feb. 21,'31
Cow Catcher's Daughter	Clyde-Gribbon-Beebe	May 10, '31	22	Apr. 4,'31
Crashing Hollywood	Rita Flynn-Phyllis Crane	Apr. 5, '31	20	Mar.21,'31
Cross Roads	Romantic Journeys	May 3, '31	11	Apr. 11,'31
Dance Hall Marge	Gribbon-Beebe	Jan. 18, '31	19	Jan. 3,'31
Day to Live, A	Terry Toon	May 31, '31	6	
Death House, The	Wm. J. Burns Detective Mysteries	Apr. 12, '31	10	
Divorced Sweethearts	Christy-Irwin-Pollard-Beebe	Oct. 26	21	Jan. 17,'31
Dog Doctor, The	Clyde-O'Leary-Farley	Mar. 15, '31	22	Nov. 1
Don't Bite Your Dentist	Clyde-Pollard	Nov. 9	18	Jan. 17,'31
Don't Give Up	Buster and John West	Oct. 26	22	Sept. 27
Don't Leave Home	Johnny Hines	Dec. 28	19	Oct. 11
Don't Divorce Him	Clyde Cook	May 31, '31	18	May 2, '31
Dutch Treat	Terry-Toon	Sept. 21	6	
Expensive Kisses	Bert Roach	Dec. 7	18	Dec. 6
Explorer, The	Terry-Toon	Mar. 22, '31	6	Feb. 28,'31
Ex-Plumber	Lloyd Hamilton	Mar. 8, '31	21	Feb. 24,'31
Ex-Sweeties	Gribbon-Beebe	Apr. 12, '31	19	Mar. 7,'31
Fireman's Bride, The	Terry Toon	May 3, '31	5	
Flying Trip, A	Hodge Podge	Sept. 7	10	
Foolish Forties	Ford Sterling-June McCloy	June 28, '31	21	
Fowl Affair, A	Gayety Comedy	Apr. 26, '31	6	Mar.21,'31
French Fried	Terry-Toon	Sept. 7	6	Oct. 18
Freshman's Goat, The	Bobby Agnew	Sept. 7	19	
Fried Chicken	Terry-Toon	Oct. 18	8	Sept. 27
Ghost Parade	Clyde-Gribbon-Beebe	May 24, '31	22	May 2, '31
Girls Will Be Boys	Charlotte Greenwood	Jan. 25, '31	21	Jan. 24,'31
Golf Nuts	Terry-Toon	Dec. 14	6	Nov. 22
Go West Big Boy	Terry-Toon	Feb. 22, '31	6	Feb. 21,'31
Grandma's Girl	Clyde-Stuart-Kane	Oct. 12	21	Oct. 25
Happy Little Honeymoon, A	Glenn Tryon	Feb. 15, '31	21	Feb. 7, '31
His Error	Barnes-Collins	Sept. 14	20	
Hold 'er Sheriff	Beebe-Murray	June 7,'31	21	
Hollywood Theme Song	Gribbon-O'Leary-D'Avril	Dec. 7	20	Nov. 1
Honeymoon Land	Romantic Journeys	Feb. 1,'31	10	Mar.28,'31
In Conference	Clyde-Gribbon-Wilson	Apr. 26,'31	21	Apr. 11,'31
Irish Stew	Terry-Toon	Oct. 5	6	Oct. 11
Johnny's Week End	Johnny Hines	Sept. 14	18	
Jumping Beans	Terry-Toon	Nov. 2	6	Oct. 25
Just a Bear	Clyde-Gribbon-O'Leary	Mar. 29, '31	20	Feb. 21,'31
Love a La Mode	Granville-Drew	Nov. 2	19	
Love Bargain, The	Alberta Vaughn-B. Agnew	Jan. 11, '31	21	Jan. 17,'31
Love Your Neighbor	Lloyd Hamilton	Oct. 12	22	Sept. 27
Marriage Rows	Lloyd Hamilton	Jan. 18, '31	21	Jan. 24,'31
Medley of Rivers, A	Hodge-Podge	Nov. 9	10	
My Harem	Moran-Bradbury	Nov. 16	19	
Ne, Ne Lady	Clyde-Christy	Jan. 4, '31	20	Dec. 6
One Yard to Go	Beebe-Eastman	Feb. 1, '31	21	Jan. 31,'31
Our Nagging Wives	Ford Sterling	Nov. 9	19	Oct. 25
Over the Air	Hodge-Podge	Oct. 12	10	Sept. 27
Pete and Repeat	Harrison-Elms	Mar. 1, '31	20	Feb. 21,'31
Philadelphia Lancaster Counter-felters, The	Wm. J. Burns Detective Mysteries	Feb. 1, '31	9	Feb. 21,'31
Pigskin Capers	Terry-Toon	Dec. 28	6	
Popcorn	Terry-Toon	Jan. 11, '31	6	Jan. 17,'31
Poor Fish, A	Beebe-Stewart-Stone	Jan. 4, '31	12	
Quack, Quack	Terry-Toon	Mar. 8, '31	6	Feb. 21,'31
Racket Cheers	Clyde-Irwin-Pollard	Nov. 23	22	Nov. 8
Razzberries	Terry-Toon	Feb. 8, '31	6	Feb. 7,'31
Ringleader, The	Wm. J. Burns Detective Mysteries	Mar. 15, '31	11	Apr. 11,'31
Rough Idea of Love	Beebe-Eastman	Dec. 21	21	Jan. 3, '31
Salt Water Taffy	Terry-Toon	Nov. 30	6	
Scotch Highballs	Terry-Toon	Nov. 16	6	
Shotgun Wedding, A	Buster & John West	Apr. 19, '31	20	Mar.14,'31
Shooting of Dan the Duck, The	Cook-McPhail	Feb. 22, '31	20	Feb. 21,'31
Si, Si Senor	Tom Patricola	Sept. 21		
Sing Sing Song	Terry-Toon	Apr. 19, '31	8	Mar.28,'31
Speed	A. Clyde-M. Beebe	May 10, '31	22	Apr. 11,'31
Speed Up	Hodge-Podge	Dec. 21	8	
Strange Birds	Beebe-Eastman-Alberni	Nov. 23	10	Feb. 7,'31
Strangler, The	Wm. J. Burns Detective Mysteries	Mar. 29, '31	12	May 2,'31
Sultan's Cat, The	Terry-Toon	May 17, '31	6	May 2,'31
Suppressed Crime, The	Wm. J. Burns Detective Mysteries	Nov. 23	11	Jan. 3, '31
Take Your Medicine	Andy Clyde	Oct. 26	10	Oct. 25
Their Wives' Vacation	Kelton-Murray	Dec. 14	21	
Three Hollywood Girls	L. Lane- R. Flynn-P. Crane	Jan. 4, '31	21	Jan. 3, '31
Triangle Murder, The	Wm. J. Burns Detective Mysteries	Mar. 1, '31	11	Apr. 11,'31
2000 B.C.	Terry-Toon	June 14, '31	6	
Up a Tree	Lloyd Hamilton	Nov. 30	19	
Vacation Loves	Clyde-Betty Boyd	Sept. 28	21	
Wilkins Murder Mystery	Wm. J. Burns	Dec. 7	11	Sept. 27
Windy Riley Goes Hollywood	Jack Shutta-Louise Brooks	May 3, '31	21	Apr. 11,'31
Won by a Neck	Lloyd Hamilton	Oct. 5	21	Oct. 11

FITZPATRICK PICTURES, INC.

Traveltalk Series

No. 1	From Barcelona to Valencia	Sept	11	
No. 2	From Valencia to Granada	Oct.	11	Oct. 12,'31
No. 3	From Granada to Toledo	Nov.	11	Nov. 16,'31
No. 4	In Old Madrid	Dec.	10	Feb. 8
No. 5	Egypt—The Land of the Pyramids	May	11	June 21
No. 6	Gateway to India, The	June	9½	
No. 7	Temple of Love, The	July	10½	Sept. 6
No. 8	Imperial City, The	Aug.	9	Aug. 23
No. 9	Picturesque Hong Kong	Sept.	10	
No. 10	The Island Empire	Oct.	8	Sept. 6
No. 11	Japan In Cherry Blossom Time	Oct.	9	Nov. 22
No. 12	Java—The Fragrant Isle	Nov.	9	
No. 13	Charming Ceylon	Nov.	9	
No. 14	Honolulu to Havana	Dec.	10	
No. 15	Siam to Korea	Jan. '31	10	Jan. 3, '31

American Holiday Series

Abraham Lincoln	3
Armistice Day	3
Christopher Columbus	3
George Washington	3
Independence Day	3
Labor Day	3
Memorial Day	3
Mother's Day	3
Origin of Christmas	3
Thanksgiving	3

Movie Horoscope Series

One Release for Each Month of the Year

Title	Star	Rel. Date	Running Time Minutes	Reviewed
People Born In August			9	
People Born In September			11	
People Born In October			10½	
People Born In November			8	Nov. 9
People Born In December			8	
People Born In January			10	
People Born In February			10	
People Born In March			10	
People Born In April			8	
People Born In May			8½	
People Born In June			10½	
People Born In July			9	Aug. 2

Music Master Series

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Georges Bizet		Sept.	11	
George Frederick Handel		Oct.	11	
Frederick Chopin		Oct.	10½	
Johann Strauss		Nov.	6	Dec. 13
Guiseppe Vardi		Nov.	9½	Nov. 29
Felix Mendelssohn		Dec.	9	

FOX FILMS

Title		Rel Date	Running Time Minutes	Reviewed
Magic Carpet Series				
Down to Damascus	Near East		8	May 9, '31
Giants of the Jungle	Elephants		8	May 9, '31
Happy Days In the Tyrol	Bavarian Alps		8	May 9, '31
King's Armada, The	Great Britain's Fleet		9	May 9, '31
Pageant of Siam, The	Bangkok and the Siamese		9	May 9, '31
Wild Life on the Veldt	Govt. of South Africa		8	May 9, '31
Wild West of Today	Wyoming Mountains		8	May 9, '31
World at Prayer	Miracle at Lourdes		8	May 9, '31

METRO-GOLDWYN-MAYER

Air Tight	Boy Friends	May 9, '31	17	May 2,'31
Ambitious People	Colortone Revue	Mar. 21, '31		
Baby Talk	Boy Friends	Jan. 17, '31		
Bargain Day	Our Gang	May 2, '31	19	
Bark Brothers, The	Dogville			
Be Big	Laurel-Hardy	Feb. 7, '31	24	Mar. 28,'31
Big Dog House, The	Dogville	Mar. 14, '31	16	
Bigger and Better	Boy Friends	Oct. 25	19	
Blood and Thunder	Boy Friends	Jan. 17, '31	20	
Busy Barcelona	Holmes	Apr. 11, '31		Mar.14, '31
Chickens Come Home	Laurel-Hardy	Feb. 21, '31	30	Mar. 14,'31
China's Ola Man River	Holmes	Oct. 4	9	Dec. 13
Copy	Novelty	Oct. 11	20	Dec. 13
Crazy House	Dane-Moran	Nov. 1	16	Mar.14,'31
Cuckoo Murder Case, The	Flip the Frog Series	Oct. 18	8	Nov. 1
Devil's Cabaret	Revue	Dec. 13		Mar.14, '31
Dublin and Nearby	Holmes	Dec. 27	9	Apr. 4,'31
Fly My Kite			21	
Gems of M-G-M	Novelty	Jan. 3, '31	21	
Geography Lesson	Colortone Revue	Mar. 28, '31		
Helping Grandma	Our Gang	Jan. 3, '31		Nov. 1

High C's	Charley Chase	Dec. 27	29		
High Gear	Boy Friends	Feb. 28, '31	25		
Hoosegow	Laurel-Hardy			Oct. 25	
Laughing Gas	Flip the Frog Series	Mar. 14, '31		Mar.14, '31	
Laughing Gravy	Laurel-Hardy	Apr. 4, '31	21		
Let's Do Things			27		
Little Daddy	Our Gang	Mar. 28, '31	21	Mar. 14,'31	
Love Business	Our Gang	Feb. 14, '31	20	Dec. 13	
Love Fever	Boy Friends	Apr. 11, 31			
Love Tales of Morocco					
Old Man Trouble	Davidson-Nichols				
One of the Smiths	Charley Chase				
Our Wife	Laurel-Hardy		22	Apr. 11,'31	
Peeps at Peking	Holmes	Jan. 17, '31	8	May 9,'31	
Pip from Pittsburgh, The	Charley Chase	Mar. 21, '31	21	Mar. 14,'31	
Pups is Pups	Our Gang	Aug. 30	19	Oct.18	
Rough Seas	Charley Chase	Apr. 25, '31	26		
Rounder, The	Novelty	Nov. 22	20		
Roy Evans	Roy Evans		9	Apr. 11,'31	
School's Out	Our Gang	Nov. 22	21	Aug. 30	
Snappy Cabellero	Revue	Sept. 20			
So Quiet on the Canine Front	Dogville	Jan. 31, '31			
Soup Song, The	Flip the Frog Series	Jan. 31, '31	9		
Spain's Meddest Fiesta	Holmes	Sept. 13	10	Nov. 15	
Sultan's Comp of Victory	Holmes	Feb. 28, '31			
Tale of the Alhambra, A	Holmes	Feb. 7, '31			
Teacher's Pet	Our Gang	Oct. 11	21	Aug. 16	
That Little Bit of Heaven	Holmes	Mar. 21, '31			
Through the Yengtze Gorges	Holmes	Oct. 25	9		
Thundering Tenors	Charley Chase	Feb. 7, '31	21		
Village Barber, The	Flip the Frog Series	Sept. 27	9	Oct. 11	
Village Smithie, The	Flip the Frog Series	Jan. 31, '31	9		
What a Man	Charley Chase	Feb. 7, '31			
Who Killed Rover?	Dogville	Nov. 8	16	Dec. 13	

PARAMOUNT-PUBLIX

Title	Star	Rel Date	Running Time Minutes	Reviewed
Ace of Spades, The	Talkertoon	Jan. 17,'31	1 reel	
Accordion Joe	Talkartoon	Dec. 13	1 reel	Dec. 13
African Dodge, The	Tom Howard	May 4,'31	10 min	Mar. 14,'31
A Hunting We Did Go	Bruce Novelty	May 16,'31	1 reel	
Alexander's Rag Time Band	Screen Song	May 9,'31	1 reel	
All for the Band	Eddie Younger	Apr. 4,'31	1 min	Mar. 14,'31
Antique Shop, The	Burne and Allen	Mar. 7,'31	1 reel	Feb. 21,'31
Any Little Girl That's a Nice Little Girl	Screen Song	Apr. 18, '31	1 reel	
Around the Samovar	A Columbia Broadcasting Feature	Feb. 28, '31	1 reel	Feb. 28, '31
Anything But Ham	Smith and Dale	Jan. 24, '31	1 reel	Jan. 3, '31
Betty Co., Ed	Rudy Vallee		7	May 16,'31
Big Splash, The	Weismuller-Kruger	Jan. 17, '31	2 reels	
Broadwey Romeo, A	Jack Benny	Mar. 28,'31	2 reels	
Bum Bandit, The	Talkartoon	Apr. 4, '31	1 reel	
By Appointment	Craig-Bond	Nov. 1	1 reel	
By the Beautiful Sea	Screen Song	Jan. 24, '31	1 reel	
Cab Waiting	Jack Benny	June 20,'31	17 min	May 16,'31
Camera Trails	Bruce Scenic	Oct. 11	1 reel	Dec. 13
Climate Chasers	Bruce Novelty	July 11,'31	1 reel	
Clinching a Sale	Harry Richman	Apr. 18, '31	1 reel	
Confounded Interest	Raymond-Cavsrly	Oct. 11	1 reel	
Cow's Husband, The	Telkertoon	Mar. 14,'31	1 reel	8 Mar.28,'31
Crezy Compositions	Fuzzy Knight	Apr. 11, '31	1 reel	
Devil Sea	Ethel Merman & Leslie Stowe	Feb. 28,'31	1 reel	
Discovered	Sally Werd	Jan. 17, '31	1 reel	Jan. 17, '31
Drifting Along	Robert Bruce Scenic	Sept. 6	1 reel	Dec. 20
Elmer Takes the Air	Stubby Kreuger-Assaa-Jordanoff	July 18,'31	2 reels	
Excuses	Bruce Novelty	Nov. 29	1 reel	
Fair and Square Ways	Eddie Miller	May 2,'31	1 reel	
Fatal Card, The	W. & E. Howard	Nov. 8	1 reel	
French Line, The	Gina Melo	Jan. 24,'31	1 reel	
Gents of Leisure	Chester Conklin	May 9,'31	2 reels	
Go Ahead and Eat	Tom Howard	Jan. 3,'31	1 reel	Dec. 13
Go Ahead and Sing	Tom Howard	Oct. 25	1 reel	Dec. 13
Grand Uproar	Talkartoon	Oct. 4	1 reel	
Great Pents Mystery	Smith & Dale	Feb. 14,'31	2 reels	
Happiness Remedy	Ted Lewis	Feb. 14,'31	1 reel	
Headache, The	Billy House	Mar. 14,'31	2 reels	
He was Her Men	Glida Gray	Apr. 25,'31	2 reels	
Helping Hand, The	Sally Werd	June 27,'31	1 reel	
Herring Murder Case, The	Talkartoon	Oct. 4	1 reel	
His Price	Johnny Burke	Dec. 13	1 reel	Mar. 21,'31
His Wife's Birthday	Sally Werd	Oct. 26	2 reels	
Hot Air Merchant	Charlie Ruggles	Sept. 13	2 reels	
Hot Dog	Talkartoon	Mar. 29	1 reel	
Hudson and Its Moods	Leslie Stowe & Speed Young	Apr. 11, '31	reel	May 2, '31
Hurry Doctor			8 min	Mar. 14, '31
I'd Climb the Highest Mountain	Screen Song	Mar. 7,'31	1 reel	
I'm Telling You	Willie & Eugene Howard	Mar. 7, '31	1 reel	
In Again, Out Again	Cook-Bond	Dec. 20,	1 reel	Nov. 22
In My Merry Oldsmobile	Screen Song		6	Mar.21,'31
In the Good Old Summer Time	Screen Song	June 7	1 reel	
Introduction of Mrs. Gibbs	Lulu McConnell	Sept. 20	1 reel	
It Might Be Worse	Georgie Jessel	Jan. 3,'31	2 reels	
It's All Over	Merion Harris	Dec. 20	1 reel	
I Wonder Who's Kissing Her Now	Screen Song	Feb. 14,'31	1 reel	
Just a Pal	Miner Watson	Nov. 15	1 reel	
Knock, Knock, Knock (Tent.)	Talkartoon	Jnly 25,'31	1 reel	
Lady, You Slay Me	Perkins-Hilipot	Sept. 6	1 reel	
La Schnapps, Inc	Smith & Dale	Nov. 8	2 reels	
Laugh It Off	June MacCloy	Feb. 14,'31	1 reel	May 9,'31
Let's Stay Single	Frances Williams	Mar. 14,'31	1 reel	
Love in the Suburbs	Victor Moore	Jan. 31,'31	2 reels	
Make Up Your Mind	Alice Boulden	Jan. 10,'31	1 reel	
Male Man, The	Talkartoon	Apr. 25,'31	6	May 23,'31
Mariutch	Screen Song	Nov. 15	1 reel	Nov. 8
Merry or Else	Arthur & Morton Havell	Oct. 25	2 reels	
Melodies	Smith Bros., Singing		1 reel	
Miscast	James Kelso-Dolores DeMonde	Mar. 21,'31	1 reel	
Model Women	All Star	Dec. 6	1 reel	
My Gal Sal	Screen Song	Oct. 18	1 reel	
Moonlight and Romansa	Moreno-Martini	Feb. 21,'31	1 reel	
M'Lady	Irene Bordoni	Mar. 28,'31	1 reel	
Movie Memories No. 4—Sponsored by Chesterfield Cigarettes			10 min	May 16,'31
Movie Memories No. 5—Sponsored by Chesterfield Cigarettes			10 min	May 18,'31
My West	Bruce Novelty	Mar. 7,'31	1 reel	Mar.14,'31
Mysterious Mose	Talkartoon	Dec. 27	1 reel	Dec. 13
My Wife's Gone to the Country	Screen Song	June 13,'31		
New Rhythm	Azplazer & Band	Oct. 18	1 reel	
Noah's Lark	Talkartoon	Oct. 28	1 reel	
Office Blues	Ginger Rogers	Nov. 22	1 reel	
Oh Teddy	Billy House	Dec. 20	2 reels	
Ol' King Cotton	George Dewey Washington	Dec. 27	1 reel	
On a Sunday Afternoon	Screen Song	Nov. 29	1 reel	
Once Over, Light	Burns and Allen	May 23,'31	1 reel	May 16,'31
One Big Night	Ben Blue	Feb. 7,'31	1 reel	
Operatic Selections	Tito Schipa	May 24	1 reel	Nov. 22
Paramount Acts			1 reel	
Paramount Comedies			2 reels	
Paramount Pictorial No. 1	Clara Bow	Sept. 27	1 reel	
No. 2	Fish Faces; Munich Mannikins; Walrus Hunting in Siberia; Stars of To-morrow	Oct. 25	1 reel	
No. 3	In the Gloaming—Lowell Thomas-Jesse Crawford	Nov. 29	1 reel	
No. 4	Wheling In North Atlantic—Lowell Thomas-Leslie Thrasher	Dec. 27	1 reel	
No. 5	Up the River In Mexico—Lowell Thomas-John Phillip Sousa	Jan. 31,'31	1 reel	
No. 6	The Trout Harvest—The Children's Hour—Lowell Thomas	Feb. 28,'31	1 reel	
No. 7	Rudy Vallee—Lowell Thomas Marionette Show	Mar. 28,'31	1 reel	
No. 8	Jesse Crawford-Ruth St. Denis-Lowell Thomes			Apr. 25
No. 9	Harmonies of the Harp; Facts and Fancies in Sports—Lowell Thomas	May 2,'31	1 reel	
Paramount Sound News	(Two Editions Weekly)		1 reel	
Patient, The	The Three Swifts	Nov. 29	1 reel	
Pent House Blues	Muriel D'Or-Cy Kahn	Feb. 21,'31	1 reel	
Pest, The	Tom Howard	Mar. 14,'31	1 reel	
Plastered	Willie, West & McGinty	Nov. 22	1 reel	
Please Go 'Way and Let Me Sleep	Screen Song	Jan. 10,'31	1 reel	
Pulling A Bone	Burns & Allen	Jan. 10,'31	1 reel	Nov. 8
Pusher In The Face				28 Mar.28,'31
Putting Party, The	Juliet	Dec. 27	1 reel	
Radio Salutes				10 Mar.28,'31
Raising the Roof	Lillian Roth & Band	Aug. 24	1 reel	Oct 11
Real Estators, The	Smith & Dale	May 2,'31	1 reel	10 May 23,'31
Red, Green & Yellow	Lulu McConnell	Oct. 18	1 reel	
Row, Row, Row	Screen Song	Dec. 20	1 reel	
Runaway Boys	Bruce Novelty	Jan. 31,'31	1 reel	
Sailor's Luck, A	George Beatty	Sept. 13	1 reel	Nov. 15
Seeing Helen Home	Helen Lynd	Dec. 8	1 reel	
Seven In One	Juliet	May 21,'31	1 reel	
Silly Scandals	Talkcartoon	May 23,'31	1 reel	May 9,'31
Simply Killing	Willie & Eugene Howard	Jan. 31,'31	1 reel	
Sing, You Dancers	Puck & White	Sept. 20	1 reel	
Sky Scraping	Talkartoon	Nov. 1	1 reel	
Somebody Stole My Gal	Screen Song	Mar. 21,'31	1 reel	May 2,'31
Song Service	Lee Morse & Co.	Oct. 25	1 reel	
S. S. Malaria	Smith & Dale	June 6, '31	2 reels	
stateroom 19	Clute-La Mar	Jan. 17,'31	1 reel	
Stolen Jools	All Star		2 reels	
Story Book Parade, The	Children's Ballet	Oct. 4	1 reel	Aug. 23
Strike Up the Band	Screen Song	Sept. 27	1 reel	
Studio Sap	Chester Conklin	Feb. 28,'31	2 reels	
Sure Cure	Lynn Overman	Nov. 1	1 reel	Sept. 6
Swing You Sinner	Talkartoon	Sept. 20	1 reel	Oct. 11
Taxi	Chester Conklin	Apr. 11,'31	2 reel	
Teacher's Pest	Talkartoon	Feb. 7,'31	1 reel	
Tex in 1999	Texaco Company		7 min.	May 2,'31
13th Alarm, The	Chester Conklin	July 4, '31	2 reels	
That Old Gang of Mine	Screen Song	July 11, '31	1 reel	
Thou Shalt Not	Billy House	May 23,'31	2 reels	May 2,'31
Tongue Tied	Lulu McConnell	Dec. 13	1 reel	
Tons of Trouble	Rudy Muller and Rosie	Jan. 3,'31	1 reel	
Top Notes	Willy Robyn	Mar. 21,'31	1 reel	Mar.14,'31
Tree Seps	Talkartoon	Feb. 21,'31	1 reel	
Tune Detective, The	Dr. Sigmund Spaeth	Apr. 25,'31	1 reels	
Twenty Legs Under the Sea	Talkartoon	June 6, '31	1 reel	
Two's Company	Marion Harris	Feb. 7,'31	1 reel	Jan. 3,'31
Tune Detective, Tha	Dr. Sigmund Spaeth	Feb. 14,'31	1 reel	Nov. 22
Two A.M.	Tom Howard	May 2, '31	1 reel	
Up to Mars	Talkaroon	Nov. 22	1 reel	Nov. 22
Via Express	Tom Howard	July 4, '31	1 reel	
Why Continue the Struggle	Casey-McHugh	Nov. 15	1 reel	
You're In the Army Now	Johnny Burke	Oct. 11	2 reels	

RADIO PICTURES

Title	Star	Rel. Date	Length	Reviewed
Aunts In the Pents	W. Catlett	Nov. 22	2 reels	20 Dec. 13
Blondes Prefer Bonds	Louise Fazenda		2 reels	
Clean-Up on the Curb	Rosco Ates		2 reels	
County Seat, The	Charles "Chic" Sale		2 reels	
Dizzy Dates	Dane-Arthur	Dec. 7	2 reels	19
Dumbells In Derbies	Geo. K. Arthur-Karl Dane	Feb. 7, '31	1 reel	8 July 5
Fall to Arms, A	Louise Fazenda	Oct. 20		20
Hey Diddle Diddle	Benny Rubin	Aug. 22	1 reel	8 July 5
Humanette No. 2	Hutchinson-Lorch	Sept. 1	1 reel	10
Humanette No. 3	Clyde-Rubin	Oct. 1	1 reel	8
Humanette No. 4	B. T. Murray	Nov. 29	1 reel	8 Nov. 8
Humanette No. 5	All Star	Dec. 27	1 reel	
Humanetta No. 6	Benny Rubin	Jan. 25, '31	1 reel	9 Jan. 3,'31
Humanette No. 7	Nat Carr	Feb. 25, '31		10 Mar.14,31
Humanette No. 8	All Star	Mar. 22, '31		9 Mar.7,'31
Humanette No. 9		Apr. 15,'31	1 reel	
He Loved Her Not	Nick & Teny	Jan. 25, '31		20
Itching Hour, The	Louise Fazenda	Feb. 1, '31		22
Knights Before Xmas	Dane-Arthur	Nov. 15		18
Lime Juice Knights	Dane-Arthur	Mar. 22, '31		21 Mar. 7, '31
Lone Starved Ranger, The	Rosco Ates		2 reels	
Mickey's Bargain	Mickey Yule	Dec. 27		19 Dec. 13
Mickey's Crusaders	Mickey Yule	Apr. 12,'31	2 reels	
Mickey's Stampede	Mickey Yule	Feb. 7, '31		19
Moonlight & Monkey Business	Nick & Tony	Nov. 15		21 Nov. 15
Pure & Simple	Louise Fazenda	Sept. 15	2 reels	
Razored In Old Kentucky	Nick & Tony	Oct. 20		18 Nov. 8
Second Hand Kisses	Louise Fazenda	Mar. 29, '31		May 2, '31
She Went for a Tramp	Hugh Herbert-Rosco Ates	Mar. 15, '31		Mar. 7, '31
Society Goes Spaghetti	Nick & Tony	Sept. 15		20 Sept. 27
Strife of the Party, The	Ned Sparks		2 reels	
Talking Turkey	Benny Rubin	Jan. 25, '31		
Toby Hollowe'en	Toby, the pup	May 1, '31	6	Dec. 13
Toby In the Bugheuse	Toby, the pup	Dec. 7	6	
Toby In Circus Times	Toby, the pup	Jan. 25, '31	7	Mar. 7, '31
Toby In the Brown Derby	Toby, the pup	Mar. 22, '31	7	
Toby Down South	Toby, the pup	Apr. 15, '31	7	
Toby the Bull Thrower	Toby the Pup	May 31, '31		
Toby the Fiddler	Toby, the pup	Sept. 1	6	Nov. 15
Toby the Miner	Toby, the pup	Oct. 1	7	
Toby the Milkman	Toby, the pup	Feb. 25, '31	7	Nov. 8
Toby tha Showmen	Toby, the pup	Nov. 22	21	Dec. 13
Too Hot to Handle	Louise Fezende	Nov. 15	18	Dec. 13
Trader Ginsburg	Nat Carr	Dec. 27	7	May 23,'31
Trouble from Abroad	Ford Sterling, Lucien Littlefield		2 reels	Mar.14,'31
Way of All Fish	Ned Sparks			
Wife O'Reilly	Nick & Tony	Feb. 25, '31	20	Mar. 7,'31

RKO PATHE

(Note: RKO Pathe does not list running time on Shorts. The approximata running time of reels in the important series, however, follow:

2 reel comedies ..... 22 min.
Pathe News ..... 10 "
Pathe Review ..... 11 "
Aesop's Fables ..... 8 "
Grantland Rice Sportlights ..... 10 "

Title	Star	Rel Date	Running Time Minutes	Reviewed
Against the Rules	Rainbow Comedy		19	May 23,'31
All Gummed Up	Whoopee Comedy	May 23,'31	2 reels	May 16,'31
Angles on Angling	Sportlight	Dec. 28	1 reel	Jan. 3,'31
Animal Fair, The	Aesop Fable	Feb. 1,'31	1 reel	Jan. 31,'31
Backfield Aces	Rockne Football	Oct. 15	1 reel	
Bare Knees	Pollard	Mar. 8, '31	2 reels	Mar. 7,'31
Big Cheese, The	Fable	Oct. 26	1 reel	Nov. 8
Breakfast In Bed	Pollard-Pangborn	Nov. 16	2 reels	
Call of Mohammed	Vagabond Adventure	Apr. 7,'31	1 reel	Apr. 4,'31
Campus Champs	Nat Carr	Feb. 1,'31	2 reels	Feb. 14,'31
Chasing Trouble	Checker Comedy	Apr. 26,'31	2 reels	May 9,'31
Cinderella Blues	Aesop Fable	Apr. 12,'31	8 min.	Apr.11,'31
Circus Capers	Fable	Sept. 28	1 reel	Oct. 4

Title	Star	Rel Date	Running Time Minutes	Reviewed
Cebb Goes Fishing	Sportlight	Oct. 5	1 reel	Oct. 4
College Capers	Fable	Mar. 15, '31	1 reel	Mar. 21,'31
Cowboy Blues	Fable	Feb. 15,'31	1 reel	Feb. 7,'31
Dance With Me	Wanzer-Palmer	Nov. 23	2 reels	
Dangerous Youth	Pollard	Sept. 14	2 reels	Nov. 29
Diamond Experts	Sportlight		10	May 23,'31
Disappearing Enemies	Dot Farley-Rex Bell	March 1,'31	2 reels	Apr. 4,'31
Dixie Chase, The	Sportlight	Nov. 30	1 reel	Dec. 13
Dogs of Solitude	Vagabond Adventure	Feb. 6,'31	1 reel	Feb. 14,'31
Dude Ranching	Sportlight	Sept. 21	1 reel	Aug. 16
Duffer Swings	Farrell Golf Series	Feb. 22,'31	1 reel	Mar. 7,'31
Eve's Fall	All Star	Dec. 28	2 reels	
Flying Feet	Knute Rockne Football	Oct. 26	1 reel	Sept. 13
Forel	Farrell Golf	Feb. 15,'31	1 reel	Feb. 14'31
Frozen Face	Manhattan Comedy	Apr. 19,'31	2 reels	Apr. 18,'31
Frozen Frolic	Fable	Aug. 31	1 reel	Sept. 13
Gem of Agra	Vagabond Adventure	Oct. 19	1 reel	Sept. 27
Getting on the Green	Farrell Golf	Mar. 22,'31	1 reel	Apr.11,'31
Glory of Spain	Vagabond Adventure	Nov. 18	1 reel	Nov. 8
Gossipy Plumber, The	Folly Comedy	May 17,'31	2 reels	May 2,'31
Gypped in Egypt	Fable	Nev. 9	1 reel	Nov. 15
Half Pint Polly	Capital Comedy	May 3,'31	2 reels	
Help Wanted—Female	Pollard	Jan. 11,'31	2 reels	Jan. 10,'31
Hidden Goal, The	Reckne Football	Oct. 15	1 reel	Aug. 30
High Steppers	Sportlight	Nov. 18	1 reel	Dec. 13
Hold the Baby	Agnew-Crano-McPhail	Nov. 9	2 reels	
Hunting Thrills	Sportlight	Apr. 21,'31	1 reel	Apr. 11,'31
Hurricane Island	Vagabond Adventures	Apr. 21,'31	1 reel	Mar. 28,'31
In the Rough	Farrell Golf	Mar. 8,'31	1 reel	Feb. 28,'31
I'll Take That One	All Star	Oct. 5	2 reels	
Jungle Terror	Vagabond Adventure	Oct. 5	1 reel	Sept. 20
Kid the Kidder	Owsley-Marsh	Dec. 7	2 reels	Sept. 20
King of Bugs	Fable	Dec. 21	1 reel	Jan. 3,'31
Last Yard, The	Rockne Football	Oct. 12	1 reel	Aug. 30
Midnight	Fable	Oct. 12	1 reel	Oct. 25
Mad Melody	Fable	Apr. 26,'31	1 reel	May 2,'31
Monarcha of the Field	Sportlight	Dec. 14	1 reel	Dec. 20
Mystic Isles	Vagabond Adventure	Nov. 30	1 reel	Nov. 22
Neat and Tidy	All Star	Nov. 28	2 reels	
Next Door Neighbors	Housman-Deering	Jan. 28,'31	2 reels	Jan. 3,'31
Night Class	Campus Comedy	June 7,'31	2 reels	May 16,'31
Not So Loud	Melody Comedy	May 3,'31	2 reels	May 2,'31
Office Boy, The	Fable	Nev. 23	1 reel	Nov. 29
One Nutty Night	Wills-Carney	Nov. 30	2 reels	Nov. 22
Open House	Nick Stuart		20 min.	Apr.11,31
The Old Hekum Bucket	Aesop Fable	Mar.29,'31	7 min.	Apr.4,'31
Outboard Stunting	Sportlight Series		1 reel	May 16,'31
Over the Radio	Pangborn	Dec. 14	2 reels	Feb. 7,'31
Parading Pajamas	Johnny Arthur	Dec. 21	2 reels	Jan. 24,'31
Par and Double Par	Sportlight	Nev. 2	1 reel	Nov. 22
Pathe News	Released Twice Weekly		1 reel	
Parents Wanted	Folly Comedy	Mar. 15,'31	2 reels	Apr. 4,'31
Racqueteers	Sportlight	Oct. 19	1 reel	Oct. 11
Radio Racket	Fable	Mar. 1,'31	1 reel	Feb. 28,'31
Red Riding Hood	Fable	Jan. 18,'13	1 reel	Jan. 31,'31
Rough and Tumble	Sportlight	Jan. 25,'31	1 reel	Feb. 7,'31
Rough House Rhythm	Ed Kennedy	Apr. 5,'31	2 reels	Mar.14,'31
Royal Flush, The	All Star	Dee. 19	2 reels	Aug. 30
Sands of Egypt	Vagabond Adventure	Nev. 2	1 reel	
Seein' Injune	Pollard	Feb. 15,'31	2 reels	Jan. 3,'31
Self Defense	Sportlight	Sept. 7	1 reel	Sept. 13
Shadow of the Dragon	Vagabond Adventure	Mar. 8,'31	1 reel	Mar. 14,'31
Sink or Swim	Sportlight	Mar. 22,'31	1 reel 9	Mar. 28,'31
Ski Pilot	Sportlight	Feb. 8	1 reel	Feb. 14'31
Some Babies	Carle-Hiatt	Sept. 21	2 reels	Aug. 16
Speed Limit	Sportlight	Mar. 8,'31	1 reel	Mar. 14,'31
Spirit of Sho-Gun	Vagabond Adventure	Dec. 28	1 reel	Jan. 3,'31
Stage Struck	Walter Catlett	Jan. 18	1 reel	Feb. 28,'31
Stone Age Stunts	Fable	Dec. 7	1 reel	Dec. 13
Tale of Tutulla	Vagabond Adventure	Jan. 25,'31	1 reel	Feb 7'31
Tennis Top-Notchers	Tilden-Wills	Apr. 4,'31	1 reel	11 Apr. 4,'31
Thom the Unknown	Vagabond Adventure	Mar. 22,'31	1 reel	Apr. 4,'31
Three Wise Clucks	Glenn Tryon	Apr. 12,'31	2 reels	Apr. 18,'31
Touchdown	Reckne Football	Nov. 2	1 reel	
Toytown Tale	Fable	Jan. 4,'31	1 reel	Jan. 3,'31
Traffic Tangle	Carr-Farley	Nov. 2	2 reels	Nov. 8
Twisted Tales	Arthur Housman-Marion Douglas	Mar. 29,'31	22	Apr. 4,'31
Twe Minutes to Go	Rockne Football	Oct. 15	1 reel	
Under Cover	Sportlight	Jan. 11,'31	1 reel	Jan. 24,'31
Under Par	Farrell Golf	Mar. 15,'31	1 reel 9	Mar. 28,'31
Under the Cock-Eyed Moon	Carney-Wills	Oct. 28	2 reels	Nov 15
Water Bugs	Johnny Weismuller		10	May 23,'31
Well of Fortaleza, The	Vagabond Advonturo	Feb. 28,'31	1 reel	Feb. 21,'31
Winning Putts	Farrell Golf	Mar. 1,'31	1 reel	Apr. 4,'31
Wizard Land	Vagabond Adventure	Dec. 14	1 reel	Dec. 13

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Title	Star	Distributor	Running Time Minutes	Reviewed
At the Photographers	Harry Delf	Elbee	2 reels	
Beauty Secrets from Holly-wood—No. 1 (technicolor)		Welshay		Mar. 14,'31
Besides the Western Sea		Castle Film	1 reel	
Birds of a Faather		Ideal	8 min.	Apr. 4,'31
Blind Youth	Lou Tellegen	Capital	2 reels	
Bosem Friendship	Novelty	UFA	10 min.	
Bring on the Bride		Elbee	2 reels	Nov. 9
Broken Doll, The	Sadie Banks	Judea Films	1 reel	
Coast to Coast	Talker	Visugraphic	2 reels	Aug. 30
Down Hawaii Way	Color Novelty	Castle	1 reel	
Electric Ship	Educational	General Electric	9	Nov. 8
Ell-Ell	Cantor Waldman	Judea Film	10	
Evening in Jewish Camp	Eval Miller	Judea Film	12	
Felix Fernandino		Imoerial	9	Nov. 22
Friend Husband		Burr	2 reels	
Frost and Old Lace		UFA	1 reel	Sept. 20
In the Goold Old Summer Time		Ideal	8 min.	Apr. 4,'31
Jewish Gypsy	Hymie Jacobson	Judea Films	21	
Jewish Melody	Cantor Waldman	Judea Films, Inc.	1 reel	
Kids and Pots	Celer Novelty	Castle	1 reel	
Kol Nidre No. 1	Cantor Schmillkel	Judea Films	10	
Kol Nidre No. 2	Cantor Waldman	Judea Films	11	
Land of Freedem	Seymour Reltztelt	Judea Films, Inc.	2 reels	
Legend of the Skies		Ideal	8 min.	Mar. 14,'31
Mal-Ke Mashma-Lou	Harry Feld	Judea Films		
Measuring Tima		UFA Film	7 min.	Sept. 27
Meet the Family	Harry Delf	Elbee	2 reels	
Monkey Business			8 min.	Apr. 4,'31
Monkey Squawks		Burr		
Natascha	Pinchus Lavenda	Judea Films, Inc.	2 reels	
Niagara Falls		Essanay		Dec. 20
Oh Dector	Special Cast	Judea Films	20	
Ono Day		Visugraphic		Dec. 8
Peas and Qoes		Pro Patria		Dec. 8
Peculiar Pets		Ideal	8 min.	Apr. 4,'31
Poem in Stone, A		Ideal	7 min.	Mar. 14,'31
Polo		Visugraphic	10 min.	Nov 29
Sacred Elephants of India		Ideal	8 min.	Mar.21,'31
Sailors' Sweetheart	Hymie Jacopson	Judea Films, Inc.	2 reels	
Sheemaker's Romance		Judea Films	21	
Signed, Sealed & Delivered	Special Cast	Burr		
Sixty Minutes From Broad-way	Celer Novelty, Felix Fernandino &	Castle	1 reel	
Some Wild Appetites		Ideal	8 min.	Mar.21,'31
Spanish Rhythm	Orch.	Imoerial	9 min.	Nov 29
Spring Is Here		Ideal	8 min.	Mar.21,'31
Style and Class	Marty Barratz	Judea Films	23	
Summer Harmonies	Song Cartoon	Biophone	1 reel	Oct. 5
Talk-o-Graphs	Norman Brokenshire	Henry Sonenshine	9 min.	Nov. 29
Tae Time	Felix the Cat	Copley Films	1 reel	Apr. 5
Trouble from Abroad	Brock-Radio			Mar. 14,'31
Una-Sana-Takef	Cantor Waldman	Judea Films	11	
Wings of Tomorrow		Visugraphic	10 min.	May 2,'31
World Unseen, A	Scientific	UFA	12 min.	

SYNDICATE PICTURES CORPORATION

Alice Chops the Suey		Feb.	1,'31
Alice Gets Stage Struck		Jan.	15,'31
Alice Gets Stung		Oct.	15
Alice Loses Out		Mar.	1,'31
Alice on the Farm		Oct.	1
Alice Picks the Champ		Mar.	15,'31
Alice Plays Cupid		Apr.	1,'31
Alice Rattled by Rats		May	1,'31
Alice Selves the Puzzle		Apr.	15,'31
Alice the Jailbird		Nov.	1
Alice Wins the Derby		Nov.	15
Alice in the Jungle		Jan.	1,'31
Alice's Balloon Race		Dec.	15
Alice's Egg Plant		Dec.	1
Alice's Little Parade		Sept.	1
Alice's Mysterious Mystery		May	15,'31
Alice's Orphan		Feb.	15,'31
Alice's Tin Pony		Sept.	15
Broken Spur, The	Jack Hoxie	Feb.	1,'31 2 reels
Cyclone Bliss	Jack Hoxie	Oct.	15 2 reels
Desert Bridegroom	Jack Hoxie	Jan.	15,'31 2 reels
Desert's Crucible	Jack Hoxie	Oct.	1 2 reels
Dead or Alive	Jack Hoxie	Nov.	15 2 reels
Double-O, The	Jack Hoxie	Dec.	1 2 reels
Marshall of Money Mint	Jack Hoxie	Sept.	15 2 reels
Rider from Newhere	Jack Hoxie	Nov.	1 2 reels
Romantic Sheriff, The	Jack Hoxie	Jan.	1,'31 2 reels
Sparks of Flint	Jack Hoxie	Feb.	15,'31 2 reels
Two-Fisted Jefferson	Jack Hoxie	Sept.	1 2 reels
Western Romance	Jack Hoxie	Dec.	15 2 reels

TALKING PICTURE EPICS

Title	Star	Rel Date	Running Time Minutes	Reviewed
Animal World of Make Believe	Dr. Raymond L. Ditmars	Apr., '31	1 reel	May 2,'31
Bird Islands of Peru	Dr. Robt. Cushman Murphy	Feb. 12, '31	1 reel	Nov. 8
Fight to Live	Dr. Raymond L. Ditmars	Apr., '31	1 reel	
Freaks of Nature	Dr. Raymond L. Ditmars	June 14, '31	9	
In the Realm of Goblins	Dr. Raymond L. Ditmars	Aug. 31, '31	10	
Land of Evangeline	Wanderlust (No. 2)	Jan. 80, '31	1 reel	Feb. 14,'31
Let's Sing	Howard Wade Kimsey	Sept. 1	10	
Like a Beaver	Dr. Raymond L. Ditmars	Feb. 12, '31	10	Feb. 14,'31
Monkey Whoopee	Dr. Raymond L. Ditmars	Dec. 25	9	
Naked Man vs. Beast	Martin Johnsen	Oct. 15	10	
Seeing Bermuda on a Bicycle	(No. 1) Wanderlust	Oct. 15	10	Dec. 13
Today and Yesterday	Hearst News	Nov. 15, '31	30	

TIFFANY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Color Symphonies Series	6 In Technicolor		1 reel	
Chinese Flower Boat		July 5		
Dancing Bear		June 10		
Parisian Nights		June 25		
Kentucky Jubilee Singers	Series of 8			
Old Black Joe		May 1	2 reels	
Pickin' Cotton			1 reel	Dec. 13
Road Hemo, The			2 reels	
Slave Days			1 reel	Dec. 6
Welcome Home		Dec. 12	1 reel	Nov. 29
Musical Fantasies	Series of 8		1 reel	
Fire Worshippers		Aug. 10		Sept. 27
Memories		Apr. 23		
William Tell		Aug. 1		
Way Down South				Dec. 6
Paul Hurst Comedies	Series of 8			
De World's Champion				Dec. 8
Ono Punch O'Toolo		Mar. 23	18	Mar. 28,'31
Tale of a Flea, The				
Missing Link, The				
Rolling Stone Series	Series of 6			
In the Mountains		Sept. 25	1 reel	Sept. 6
Tho Desert		Dec. 18		
Tiffany Chimp Series	6 Monkey Comedies		2 reels	
1. Blimp Mystery, The				Sept. 27
2. Little Covered Wagon, Tho		Sept. 5		Aug. 30
3. Little Big House, The		Oct. 15		Oct. 4
4. Little Divorcee, The				Dec. 6
5. Nine Nights in a Bar Room		Jan. 26, '31		Jan. 3,'31
6. Chasing Around		Mar. 23,'31	16	Mar. 28,'31
7. Africa Squawks				
8. Apeing Hollywood				
Voice of Hollywood Series	Station S-T-A-R		28 1 reel each	
No. 16	Neil Hamilton	Aug. 10		
No. 17	Laura La Plante	Aug. 20		
No. 18	Gleason & Armstrong	Sept. 11		
No. 19	Johnny Hines			
No. 20	James Hall			Oct. 11
No. 21	Conklin & Christy			
No. 22	Ian Keith			
No. 23	Sammy Cohen-Tiffany Talking Chimps			Dec. 6
No. 24	Leon E. Janney	Dec. 21		
No. 25	Seben 'n' Leben	Jan. 20,'31		
No. 28	Kenneth Harlan	Mar. 2,'31	10	Mar. 28,'31

UNIVERSAL

Title	Star	Rel Date	Running Time Minutes	Reviewed
Arabian Knights	Slim Summerville	Apr. 8,'31	2 reels	Mar 28,'31
All Excited	Sidney-Murray	Mar. 25,'31	2 reels	Feb. 28,'31
Africa	Oswald Cartoon	Dec. 1		Nov. 29
Alaska	Oswald Cartoon	Dec. 15		Dec. 20
All for a Lady	Leather Pusher Series No. 6	Dec. 31	2 reels	Nov. 29
Band Master, The	Oswald Carteon		1 reel	
Butter in Yeggman, The	Sidney-Murray	May 8,'31	2 reels	Apr. 11,'31
Champion, The	Leather Pushers	Feb 25,'31	2 reels	
Cat's Paw, The	Red Star Comedy	July 8,'31	2 reels	Apr. 4,'31
China	Oswald Cartoon	Jan. 12,'31	1 reel	
Comeback, The	Leather Pusher Series No. 4	Dec. 3	2 reels	
Country School, The	Oswald Carteon	May 5,'31	1 reel	May 16,'31
Dangerous Daze	Red Star Comedy	Mar. 11,'31	2 reels	Mar. 14,'31
Detective, The	Oswald Cartoon	Sept. 22	1 reel	Oct. 11
Discontented Cowboys	Sidney-Murray	Nov. 12	2 reels	Oct. 11
Divorce A La Carte	Sidney-Murray	Apr. 15,'31	2 reels	Mar. 14,'31
Farmer, The	Oswald Cartoon	Mar. 23,'31	1 reel	Mar. 14,'31
Fireman, The	Oswald Cartoon	Aer. 8,'31	1 reel	
Fowl Ball, The	Oswald Cartoon	Oct. 18	1 reel	
Framed	Leather Pusher Series No. 7	Jan. 14,'31	2 reels	Dec. 13
Ge to Blazes	Sidney-Murray	Oct. 15	2 reels	Nov. 8
Hammer & Tonge	Leather Pusher Series No. 2	Oct. 8	2 reels	
Hello Russia	Slim Summerville	Jan. 7,'31	2 reels	Dec. 20
Hello Napoleon	Red Star Comedy	June 8,'31	2 reels	Nov. 29
Here's Luck	Slim Summerville	May 20,'31	2 reels	May 2,'31
Heroes of the Flames	Tim McCoy	June 2, '31	17	Apr. 4, '31
Hot and Bothered	Sidney-Murray	Mar. 4,'31	2 reels	
Howdy Mato	Red Star Comedy	July 22,'31	2 reels	
In Old Mazuma	Sidney Murray	Jan. 21,'31	2 reels	Jan. 3,'31
It Happened in Hollywood	Red Star Comedy	Feb. 2,'31	2 reels	Nov. 29
Kane Meets Abel	Leather Pushers	Feb. 11,'31	2 reels	

Kid Roberts	Leather Pusher Series No. 1.	Sept. 3	2 reels	
Knockout, The	Leather Pusher Series No. 3.	Nov. 5	2 reels	Oct. 11
Lady Killer, A	Leather Pusher Series No. 8.	Jan. 28,'31	2 reels	
Laughback, The	Red Star Comedy	Dec. 24	2 reels.	Jan. 3,'31
Let's Play	Slim Summerville	Apr. 29,'31	2 reels.	
Love Punch, The	Sidney-Murray	Dec. 10	2 reels	Nov. 22
Mardi Gras	Leather Pusher Series No. 5.	Dec. 17	2 reels	Nov. 22
Mars	Oswald Cartoon	Dec. 29	1 reel	
Mexico	Oswald Cartoon	Nov. 17	1 reel	Nov. 29
Navy, The	Oswald Cartoon	Nov. 3	1 reel	Nov. 15
No Privacy	Red Star Comedy	Apr. 22,'31	2 reels	
North Woods	Oswald Cartoon	June 1,'31	1 reel	
One Day to Live	Red Star Comedy	Apr. 1,'31	2 reels	
One Day to Live			10 min.	Apr. 11,'31
Parisian Galetlas	Slim Summerville	June 17,'31	2 reel	May 16,'31
Ou La La	Slim Summerville	Nov. 26	2 reels	Nov. 15
Parlez-Vous	Summerville	Sept. 10	2 reels	Aug. 16
Radio Rhythm	Oswald Cartoon	June 29, '31	1 reel	
Rolling Along	Sidney-Murray	Oct. 1	2 reels	
Royal Bluff	Slim Summerville	Feb. 18,'31	2 reels.	Feb. 28,'31
Sargie's Playmates	Slim Summerville	Mar. 8,'31	2 reels.	Feb 21,31
Scared Stiff	Red Star Comedy	May 13,'31	2 reels	May 2,'31
Stay Out, The	Sidney-Murray	May 24,'31	2 reel	May 16,'31
Shipwreck	Oswald Cartoon	Feb. 9,'31	1 reel	Feb. 21,'31
Singing Sap	Oswald Cartoon	Sept 15	1 reel	Sept. 20
Stay Out, The	Sidney-Murray	May 27,'31	1 reel	
Stone Age, The	Oswald Cartoon	June 15,'31	1 reel	
Strange as It Seems No. 1	Novelty	Sept. 1	1 reel	Sept. 20
Strange as It Seems No. 2	Novelty	Sept. 29	1 reel	Oct. 11
Strange as It Seems No. 3	Novelty	Nov. 3	1 reel	Nov. 22
Strange as It Seems No. 4	Novelty	Dec. 22	1 reel	Dec. 13
Strange as It Seems No. 5	Novelty	Jan. 19, '31	1 reel	Jan. 3,'31
Strange as It Seems No. 6	Novelty	Feb. 18,'31	1 reel	Feb. 7,'31
Strange as It Seems No. 7	Novelty	Mar. 16,'31	1 reel	Mar. 14,'31
Strange as It Seems No. 8	Novelty	Apr. 13,'31	1 reel	Apr. 11,'31
Strange as It Seems No. 9	Novelty	May 11,'31	1 reel	May 16,'31
Strange as It Seems No. 10	Novelty	June 8,'31	1 reel	
Sunny South	Oswald Cartoon	Apr. 20,'31	1 reel	May 2,'31
Talking Newsreel		Sept. 29	1 reel	
We We Marie	Slim Summerville	Oct. 29	2 reels	Oct. 11
You said it Sailor	Red Star Comedy	Nov. 19	2 reels	Nov. 15

VITAPHONE SHORTS

Title	Star	Rel Date	Running Time Minutes	Reviewed
Adventures in Africa	No. 1. Into the Unknown		2 reels	
Adventures in Africa	No. 2. An African Bema		2 reels	
Adventures in Africa	No. 3. The Lion Hunt		2 reels	
Adventures in Africa	No. 4 Shears of Death			
Africa Shrieks	Hugh Cameron		1 reel	
Ain't Nature Grand	Looney Tunes No. 7			Jan. 24,'31
Alaska—Laff Tsur	Eddie Lambert		1 reel	
Algiers	Novelty Scenic		1 reel	
Alpine Echoes	Douglas Stanbury		1 reel	Dec. 13
Angel Cake	A. Rasch Girls-C Land-, J. Ray Fourseme.		2 reels	Feb. 21,31
Animals of the Amazon	E. M. Newman Travel Talk			
At the Round Table	Hellinger-Hooper-Runyo- erbett		1 reel	Oct. 4
Baby Bandit, The	Bobby Watson-Ann Cornwall		1 reel	
Bard of Broadway, The	Walter Winchell		2 reels	Oct. 4
Barefoot Days	Cast of Children		1 reel	
Believe It or Not, No. 2	Robert L. Ripley		1 reel	Dec. 6
Believe It or Not, No. 3	Robert L. Ripley		1 reel	
Believe It or Not, No. 4	Robert L. Ripley		1 reel	Nov. 1
Believe It or Not, No. 6	Robert L. Ripley		1 reel	Mar. 28,'31
Believe It or Not, No. 7	Robert L. Ripley		1 reel	Feb. 21,'31
Believe It or Not, No. 8	Robert L. Ripley		1 reel	
Believe It or Not. No. 9	Robert L. Ripley		9	May 23,'31
Believe It or Not—No. 10	Robert L. Ripley		1 reel	
Big Deal, The	Harry Helman		1 reel	
Bigger They Are	Primo Carnero-Little Billy		2 reels	
Big Man From the North	Looney Tunes No. 6		1 reel	Jan. 10,'31
Border Patrol, The	Frisco-Knapp-Graham		2 reels	Jan. 24,'31
Booze Hange High, The	Looney Tunes No. 4		1 reel	Oct. 4
Bosko's Holiday	Luney Tunes No. 11		1 reel	May 9,'31
Box Car Blues	Looney Tunes No. 5		1 reel	
Cave Club, The	Leach, Merman-Pierlot		9	
Cold Turkey	H. Broderick-L. Crawford		1 reel	
College Capers			1 reel	Nov. 8
Compliments of the Season	Dressler-Lane-O'Brien		2 reels	
Court Plastered	Helen Broderick		1 reel	Jan. 24,'31
Crimes Square	Pat O'Brien-Mary Duncan		1 reel	
Cry Baby	Vernon-Treen		1 reel	
Curses	Moore-Clement-Blackwood		2 reels	Feb. 21,'31
Dandy and the Belle, The	Frank McGlynn, Jr.-Mary Murray		1 reel	
Dining Out	Kent-Lake		1 reel	
Donkey Business	Edgar Bergen-C. Graver		1 reel	
Down the Blue Danube	E. M. Newman Travel Talk		1 reel	Apr. 25,'31
Dumb Luck	Frank Orth-Ann Codie		1 reel	
Dumb Patrol	Looney Tunes No. 9		1 reel	Mar. 28,'31
Duel, The	Fields-Teasdale		1 reel	
Emergency Case	Hugh-Cameron		1 reel	Sept. 27
Envy	Dressler-Brent-Evans		1 reel	
Everything Happens To Me	Carson-Hoyt		1 reel	
Excuse the Pardon	Moroan-Alexander		1 reel	Dec. 13
Find the Woman	Hugh O'Connell			
Five Minutes From the Station	Overman-Churchill-Sidney		2 reels	
For Art'e Sake	Broderick-Crawford		1 reel	Sept. 27
For Two Cents	Oe Wolf Hopper		934	10
Fore	Ford-Lane		1 reel	
Fowl Triangle			1 reel	Feb. 14,'31
Framo, The	Boyd-Middleton		1 reel	
Freshman Love	Ruth Etting-Jeanie Lang-Don Tompkins		1 reel	20 Apr. 18,'31
Gangway	Joe Penner		2 reels	
Gates of Happiness	Arthur Pat West		1 reel	8 Sept. 27
Girls We Remember			1 reel	Dec. 13
Good Mourning	Eddie Fay-Dressler-White		1 reel	
Good Pie Forever	Billy Wayne-Selma White		1 reel	
Good Times	Madge Evans		1 reel	Mar. 14,'31
Grand Game, The	Patsy Kelly		1 reel	May 9,'31
Hanover, The	Neely Edwards-B. Granville		1 reel	
Handy Guy, The	Earl Sande		15	May 23,'31
Happy Hottentots, The	Joe Frisco		1 reel	Oct 25
Hard Guy	Seencer-Tracy, Katherine Alexander		1 reel	Sept. 6
Headache Man, The	Clements-Cavanaugh		1 reel	Jan. 17,'31
Heart Breaker, The	Eddie Foy, Jr.		15	Oct. 4
Hello Sucker	Hugh O'Connell		1 reel	
Hocus Pocus	Edgar Bergen-C. Graver		1 reel	
Hitting the High C's (Reviewed under the title "On the High 'C's' ")	Frank & Milt Britton & Band		1 reel	Apr. 4,'31
Home Maid	Hackett-Hall-Burley		1 reel	
Honeymoon Trail, The			1 reel	7 Apr. 4,'31
Hot Sands	Billy Wayne-Thelma White		1 reel	
How I Play Golf	Bobby Jones			
No. 1—The Putter			2 reels	Apr. 25,'31
No. 2—Chip Shots			1 reel	Apr. 25,'31
No. 3—The Niblick			1 reel	Apr. 25,'31
No. 4—The Mashie Niblick			1 reel	
I'll Fix It	Kent-Lake		1 reel	9 Mar. 28,'31
Inventor, The	Billy Wayne-Thelma White		1 reel	10 May 16,'31
Jay Walker, The	Chester Cluto		1 reel	10 Sept. 13
Jessel, George, and The Russian	Art Choir		1 reel	Feb. 21,'31
Kneeking 'Em Cold	Andrew Tombes		1 reel	
Last But Not Leased	Billy Wayne-Thelma White		1 reel	Mar. 21,'31
Lady Killer, The	Erie Oressler		1 reel	
Last Straw, The	Romney Brent		1 reel	8 May 2,'31
Let's Merge	Doree Leslie		1 reel	
Lodge Night	Phillips-Cox		1 reel	7 May 16,'31
Lonely Gigolo	Lotti Leder		9	Oct. 25
Looney Tunes				
No. 1—Sinkin' in the Bathtub			1 reel	
No. 4—Booze Hangs High, The			1 reel	Oct. 4
No. 5—Box Car Blues			1 reel	
No. 6—Big Man From the North			1 reel	Jan. 10,'31
No. 7—Ain't Nature Grand"			1 reel	Jan. 24,'31
No. 8—Ups 'n Downs			1 reel	Apr. 4,'31
No. 9—Oumb Patrol			1 reel	Mar. 28,'31
No. 10—Yodeling Yokels			1 reel	
No. 11—Bosko's Holiday			1 reel	
No. 12—Trees' Knees			1 reel	
Lost and Found	Oemarest-Bend		1 reel	
Love Nest, The	Billy Wayne-Thelma White		1 reel	Mar. 21,'31
Lucky Break	Fox		21	Oct. 25
Madame of the Jury	Judith Anderson		1 reel	
Maid to Order	Eleanor Shaler-Bob Lynn		1 reel	May 2,'31
Making Good	Joe Penner		1 reel	Apr. 4,'31
Married	Flint-Ridges-Foran		1 reel	
Masquerade	V. Osborn-R. D'Arcy-W. Lytell		2 reels	
Martinelli				
Aria from "Alda"			1 reel	
Pagliacci			1 reel	
Prison Scene from "Faust"			1 reel	Sept. 27
Temple Scene from "Alda"			1 reel	
The Shio's Concert			1 reel	
Troubadour, The			1 reel	7 May 9,'31
Two Peculiar Italian Sonos (Reviewed under the title—"Nina")			1 reel	Apr. 18,'31
Military Post, The	Roberto Guzman		1 reel	
Modern Fairy Tales			1 reel	
Merry Melodies			7 min.	Apr. 25,'31
No. 1—Lady Play Your Mandolin				
Modern Business			1 reel	
Money, Money, Money	Mason-Keeler			
Mooring In	Joe Penner		2 reels	
Mr. Intruder	Otto Kruger		1 reel	
Musle Racket, The	Lee Morse		1 reel	Oct. 25
My Mistake	Donald Brian, Pat O'Brien		1 reel	
Naggers' Day of Rest, The	Mr. & Mrs. Jack Norworth		1 reel	Jan. 17,'31
Naggers Go Rooting, The	Mr. & Mrs. Jack Norworth		1 reel	Jan. 10,'31
Naggers Go South, The	Mr. & Mrs. Jack Norworth		1 reel	
Naggers Go Camping, The	Mr. & Mrs. Jack Norworth		1 reel	8 Mar. 28,'31
Naggers in the Subway, The	Mr. & Mrs. Jack Norworth		1 reel	10
Naggers at the Dentist's, The	Mr. & Mrs. Jack Norworth		1 reel	May 2,'31
Naggers at the Ringside	Mr. & Mrs. Jack Norworth		10 min.	May 16,'31
Nightingale, The	Osborne-Tainht-O'Brien		2 reels	Jan. 31,'31
Ne-Account, The	Hardie-Hutchinson		9	
No Privacy	Lloyd Hamilton		20 min.	May 2,'31
No Questions Asked	Little Billy-Jed Prouty		1 reel	
Number, Please	Sheila Barrett-L. Barrie		1 reel	10 Mar. 21,'31
Office Scandal, The	Bergen-Graber		1 reel	Jan. 31,'31
Old Flame, The	Audray Dale-John Marsdon		1 reel	
One Good Turn	Ruth Etting-Jay Wello		2 reels	
One Way Out	Chas. Lawrence-Thelma White		1 reel	Feb. 21,'31
Only the Girl	Wattles-Marsh		6	
On the Job	Frank Orth-Ann Codee		1 reel	
Pa Gets a Vacation, Potter Series	Littlefield-Ward		14	
Painter, The	Frank Orth			
Partners	Wm. Gaxton-Geo. Haggerty		2 reels	21 Apr. 4,'31
Paulo, Paquita & Chiquita			9	
Peace and Quiet	Billy Wayne-Barbara Leonard		1 reel	
Perfect Understanding, A	May-Oaks		6	
Pest of Honor, The	Short-Fielding-Hall		1 reel	
Play Boy, The	Fox-Curtis		2 reels	
Playing With Fire	Jack Hazzard		1 reel	
Politics	George Jessel		2 reels	Dec. 13
Private Engagement, A	Yacht Club Boys		1 reel	8 Sept. 27
Purely an Accident	Brown-Kearns-Otto		1 reel	10 May 16,'31
Putting It On	Jarvis-Rond		1 reel	
Reno or Bust	Panohorn-Haeer		1 reel	Aug. 23
Riding Master, The	Poodles Hanaford		9 reels	Nov. 8
Romeo and Juliet	Chas. Hackett-Rosa Low		1 reel	
Recruits, The	The Three Sailors-Clements		1 reel	Feb. 21,'31
Revenge Is Sweet	L. Adams-Weeks-Allworth		2 reels	9 Mar. 28,'31
Roseland	Ruth Etting		2 reels	14
Rural Hospitality	Roger Imhof		1 reel	
Salesman, The	Orth Vernon		1 reel	
Santry, Henry, & Orchestra			1 reel	Feb. 28,'31
Sax Apneal	Joe Penner		1 reel	
Scotch Love	Blore-Swinburn-Collins		1 reel	
Scotch Taffy	Scott Sanders		1 reel	Oct. 25
Second Childhood	Mayall-Macklin		1 reel	
Seeing Off Service	Penner-Busley-McNaughton		2 reels	Nov. 1
Seeing Sarah Off	Sylvia Clark		1 reel	
Seeing Things	Oemarest-Auer-Fielding		1 reel	9 Oct. 18
Service Strines	Penner-Waddell		1 reel	Jan. 10,'31
Servant Problem, The	Murray-Oakland-Stauber		1 reel	
Ship Ahoy	All Star		1 reel	June 7
Showin' Off	Vitaphone Kiddies		1 reel	
Sitting Pretty	Joe Phillips-Ruth Donnelly		1 reel	May 9,'31
Sky High	Janet Reade-Dudley Clements		1 reel	10 Mar. 28,'31
Sleeny Head	Frank Orth-Ann Codee		1 reel	Feb. 21,'31
South Sea Pearl	Gaston Glass		2 reels	May 10
Spirits of 76th Street	Helen Broderick		1 reel	17 May 2,'31
Squaring the Triangle	Donald Brian-Mayo Metllot			
Stars of Yesterday	Old Film Stars		1 reel	Feb. 28,'31
Stepping Out	Penner-Phillips-Donnelly		1 reel	Oct. 25
Strange Case, The	Charles Halton		1 reel	8 May 16,'31
Strong and Willing	Trixie Friganza		1 reel	Sept. 27
Song Arm, The	Harrington-O'Neil		1 reel	
Stuttering Romance, A	Joe Penner-Dorothea Chard		1 reel	
Substitute, The	Chas. Lawrence		1 reel	Sept. 27
Surprise	Dugan-Leonard		12	
Suspicion	Lyens-Earle-Morne		1 reel	
Syncopated Sermon, A	Hall-Johnson Choir Willard Robinson		1 reel	Nov. 15
System	Clements-Knapp		1 reel	
Taking Chances	Billy Wayne-Thelma White		1 reel	May 9,'31
Talking It Over	Jack Osterman		8	
Thirteenth Prisoner, The	Willie Howard-Lee Kohimar			Nov. 15
Tintypes	Yorke & King		1 reel	Oct. 11
Tom Thumbs Down	Jarvis McNaughton		1 reel	
Tip to Paris, A	Jarvis-Taylor		1 reel	
Trees Knees	Looney Tunes No. 12		1 reel	
Trip to Tibet, A	Scenic		1 reel	May 2,'31
23 Skiddo	Lew Fields		4	10 May 2,'31
Twixt Love and Duty	Howard-Graham-Percival		10	May 2,'31
Two Rounds of Love	Rennie-Dixen		1 reel	
Unfair Sex, The	Healy-Gilbert		1 reel	
Ups 'n' Downs	Looney Tunes No. 8		1 reel	Apr. 4,'31
Varsity Vamp	Mike Ames		2 reels	
Victim, The	Orth-Howard		1 reel	
Wanderer, The	Douglas Stanbury		1 reel	9 Sept. 13
Watch Dog, The	Jack Hazzard		1 reel	
Where There's a Will	George Hassell		2 reels	
With Pleasure	Oolly Gilbert-Billy Wane		1 reel	18 Mar. 14,'31
Ye Old Time News Reel			1 reel	May 2,'31
Yodeling Yodels	Looney Tunes No. 10		1 reel	

VOICE OF THE INDUSTRY

Kid Pictures

WE HAVE JUST PLAYED "TOM SAWyer," and the reaction that we had from the experience with it is that if you must cater to children you may not expect many adults. The kids would rather have a bang-up good Western than all the "Tom Sawyers" that were ever made. It was very much of a disappointment at the box office and, as usual with Paramount when they have something they think will hit, they sell it for guarantee and percentage with the result that when you check up at the end of the engagement you are in the hole, plenty.

Another thing, for all of President Hoover trying to keep wages up, they have been reduced in this town far more than the cost of living and the box office is being affected worse today than any time in 1930, and that was bad enough.

The small town is in a tough spot right now with wool selling at 16 and other farm products the same ratio. For comparison, a good fleece will weigh 10 to 12 pounds and the farmer gets for a 10-pound fleece $1.60.

Figure it out for yourself how he can get money at that price. Where is he going to get the money for shows at the prices he is being paid for his produce, and that is what we depend on in the small towns, the farmer trade.

If other small town exhibitors are in the same boat that this town is in, silent prices for film are going to be too much.

Business since 1931 set in is fully 40 per cent down from what it was in 1930, and my books will show it.

Fox's "Fair Warning" is a very good action Western, a good story, an intelligent dog and a horse that knows his stuff. How we small exhibitors long for Fred Thompson and his Silver King. He was the ace of the Westerns. Fred for me was a mortgage raiser, and I believe every exhibitor will agree with me. We have missed him more than any Western star that has reached the screen.—A. E. Hancock, Columbia theatre, Columbia City, Ind.

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Wants Comedy in Comedies

JUST READ MR. HANCOCK'S REMARKS on the quality or lack of quality of the comedies released this year, and must say he has told the truth. I have run many of Paramount's two-reelers and one-reelers this year and have only got one laugh out of the whole bunch. That was when a little boy came out of the show after viewing a program with a one-reel and two-reel comedy in it. He came up to me and said "Haven't you got any comedy today?" They are putting big names in their comedies but what we need is big laughs.

Just a few remarks about the so-called "features" I have foisted on the unsuspecting public lately—

RANGO—Paramount—Did not draw—did not please. A good 2 reel novelty stretched to 59 minutes. Lions chasing monkeys—men chasing monkeys—monkeys chasing other monkeys, etc. Mr. Zukor came out with a statement in your magazines and sent us folders saying it would be the box office sensation of the year. They booked it at the Melba in Dallas for a week and after 2 days took it off, then they booked it in Corsicana, town of 15,000 at their class B 15 house for a big run of one consecutive day. What do you mean? "Sensation"? What I call an unpleasant sensation.

The SPY—Fox—No "draw" names in this. Story very good but cheaply produced. 61 minutes. Too short—needs some action in it, and there was lots of good chances for action in it.

STOLEN HEAVEN—Paramount—Great drama. Too hot for the children. One scene where Nancy Carroll in brief negligee crawls all over Phillip Holmes almost too hot. Did Brother Hays see this? Holmes great. Nancy Carroll a beautiful singing, dancing, musical comedy star is wasted in dramas. Anybody can be dramatical. Put her in more "Follow Thru" pictures.

PARAMOUNT ON PARADE—Paramount—Got them to give me this instead of "Follow The Leader" which I saw in another town and would not run. It's rotten. Paramount On Parade drew well and pleased very much. My folks ate up the colored song numbers. I believe song numbers in colors add 25 per cent to comedy or musical comedy productions, and we could use more of them. L. L. Levy, Iris Theatre, Kerens, Tex.

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A Refreshing Blast

IN THE MAY 9 ISSUE OF OUR "VOICE of the Industry" came a refreshing blast from one, Brown of Idaho; this broadside shook our old Rockies so hard that it has been snowing, hailing, blowing and raising h——l generally ever since, but I'll bet a bottle of prewar against a plugged nickel that Czar William of Hayesville never heard it, felt it, or saw it! Too bad! for Brother Brown, when he dwelt upon the ailments of Follywood's industry, hit the bull's eye every time he aimed his pen.

We independents ought to frame a copy of that letter and send it to producers, congressmen and to all the women's clubs of America, especially those who love to hear the czar tell them that the movies are now safe for democracy and the children.

Why, the titles alone of the last six months' pictures would tell the whole world that all America had gone gangster, bedroom and lingerie and that outside of bullets, bed linen and smut, we hadn't a single blessed thought.

Thank the Lord, Friend Brown decided to hold a spring house cleaning—for out here in Idaho, we kinda like things fresh, clean and decent! Too bad William and his crowd do not!—Philip Rand, Rex theatre, Salmon, Ida.

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An Old Point, But Still Good

SOME OF US RECENTLY WERE DIScussing motion pictures over a wassail bowl, when out of the fumes was blown a thought which seemed then—and also the next day, meritorious.

"Why don't producers print the cast of a picture at the end as well as at the beginning?"

It makes sense. After the cares of a busy day, when I endeavor to sink into a concrete-like seat of the average neighborhood house, I'm in no condition to memorize in 15 seconds a list of trick names as long as your arm a la Addison Sims, of Seattle.

Then as my mind descends to the level of the plot, and the story unfolds or creaks and cracks open, I begin to get interested in the prowess or pulchritude of some member of the cast. The figure seems familiar but the fact escapes me. I should like to see more of her or her work, but unless I sit there until the next show, if there is one, she is "but a ship that passes in the night" to me.

I am told that the plot of the average picture is allegedly keyed to the public's mentality. Then we must be told at least twice who's in it. Look what radio broadcasters do!—L. X.

(NOTE—*This suggestion comes from a bright young investment banker who has the honor of being a vice-president of a motion picture company, as well as a box office patron.*)

"Colored" Theatre Ads

AFTER THE COLLECTION PLATE HAD passed in church, a little boy was heard to exclaim: "Papa, I got 50 cents. How much did you get?"

Mr. Will Hays, socalled "czar" of the moving picture industry, and also, I understand, an elder in the Presbyterian church, is doubtless a pretty busy man who does not get much time for meditation. But after he has passed the collection plate, and has seen that no coins are taken out, or buttons dropped in, he might sit in his corner and meditate upon the following advertisement of a moving picture that I read some time ago:

"The greatest character since Robin Hood. A borderland bandit . . . riotous . . . rakish . . . languorous lover . . . lady killer and man killer . . . one bad hombre . . . but a good one to know. If you're a woman, he'll love you. If you're a man, he'll murder off your enemies. Any little favor to oblige a friend!"

Mr. Hays may see, with a very slight effort of thought, that this advertisement of "a good man to know" is not quite in accord with the spirit or teachings of the church he attends. A little further meditation may show him that such a public glorification of a criminal may have some bearing upon the terrible spread of crime in this country.

"Woe unto them that call evil good, and good evil; that put darkness for light, and light for darkness; that put bitter for sweet, and sweet for bitter."—Charles Hooper, Coeur d'alene, Idaho.

House Changes in Pitts. Region

The Granada, Bluefield, W. Va., is now being operated by the newly formed Commerce Theatre Corp., which succeeded Hokay Theatre Co. George Brown is manager.

Jack Maple of Barney's theatre, Pt. Marion, W. Va., has just taken the Arcade, Morgantown, W. Va.

David Miller, former owner of the Hiland, neighborhood Pittsburgh house, has taken over the Lincoln, Chester, W. Va.

The Greenbrier, a new house, is soon to be opened at Charleston, W. Va. The owners are J. C. Shanklin and D. S. MacQueens.

Radio on Stage Aids Feature

Manager Hugh Smart used a novel stunt to aid business at the Montgomery, Spartanburg, S. C., when he placed a radio set at one side of the screen on the stage, and just as the newsreel finished, flashed a spotlight on the radio and an usher began to turn the dial.

At the same time, a radio announcer told about "the good time in store for Montgomery theatre patrons" playing up the picture and added stage attractions.

H. L. Davidson Promoted

Hamilton, O.—H. L. Davidson, formerly manager of the Colfax, South Bend, Ind., has been appointed Paramount district manager covering southern Ohio, with headquarters at Hamilton, O.

Standees Entertained

Standees in the Cincinnati RKO Palace are entertained by a pianiste, who calls herself Barbara Fritchie.

CLASSIFIED Advertising



Ten cents per word, payable in advance. Minimum charge, $1.00. Copy and checks should be addressed Classified Ad Dept., Motion Picture Herald, 1790 Broadway, New York, N. Y.

The Recognized National Classified Advertising Medium

Mail Order Bargains

Sound-on-Film Heads, $198.50; Beaded Sound Screens 59c square foot; Samson No. 19 Amplifiers, $65.00; General Electric 6 Amp. Chargers, $13.50: R. C. A. Photophone Speakers ready to operate from 60 Cycle AC Current, complete with Transformer to match your amplifier or radio, a wonderful speaker for the front of the theatre complete with baffle ready to play, $22.50. Address THEATRE SOUND SERVICE, 130 Clinton Avenue South, Rochester, New York.

SPECIAL PURCHASE FROM LARGE CIRCUIT PERMITS THIS OFFER: Peerless Automatic Arcs, $118.75; Hertner Transverter Series Arc Generators 25/25, $75.00; Powers 6A Projectors Complete $50.00; Sound Screens, all sizes, 20c sq. ft.; G. E. High Intensity Automatic Arcs, $97.50; G. E. 125 ampere Generators complete, $135.00; Hall & Connolly Hilo Automatic Reflector Arcs, $147.00; Ward-Leonard Fader and Dummy, $37.50; Five ply Veneer Chairs, 75c; Simplex Projectors, $145.00; New Synchronous Motors, $21.75; Acme SVE Portable Projectors, $50.00; New 15" Sound Reels, $2.37; Many Other Items. Write for list. S. O. S. CORP., Dept. U, 1600 Broadway, New York City.

Projector Repairing

BEST SHOP for repairing projection machines Prompt service, reasonable prices. Address Movie Supply Co., 844 Wabash Ave., Chicago, Illinois.

SKILLED MECHANICS, specialized tools, and a shop equipped for but one purpose can offer you nothing but the best in repair work. That is what I have, and I can offer you the best in the overhauling of your motion picture machinery equipment. One of the oldest repair men in the territory, and serving some of the largest houses. Relief equipment furnished free. For results bring your work to Joseph Spratler, 12-14 E. Ninth St., Chicago, Illinois.

Equipment Wanted

WANTED: PORTABLE TALKING EQUIPMENT AND PROJECTORS. Holmes Preferred. Address BEN BRINCK, West Point, Iowa.

WANTED—Peerless or Simplex projectors, also Strong reflector arc lamps. State price, condition and number of machines. Will pay cash, or one third down and balance C.O.D. Address Box No 2 Motion Picture Herald, 1790 Broadway, New York.

HIGHEST PRICES paid for used opera chairs, projection machines, etc. Address Movie Supply Co., 844 Wabash Ave., Chicago, Illinois.

WANTED: Used Amplifiers; Automatic Arcs; Booth Equipment; Chairs; Cameras; Faders; Horns; Generators; Projectors; Rectifiers; Sound Heads; Speedometers; Motors; Turntables. State Makes, Price, Condition, Full Information. Simplex and Powers Projectors for sale at reasonable prices. Address Box No. 24, Motion Picture Herald, 1790 Broadway, New York.

Managers' Schools

LEARN Modern theatre management and theatre advertising. Through approved home-study methods, the Institute has successfully trained hundreds of theatremen. Free particulars. Address Theatre Managers Institute, 325 Washington St., Elmira, New York.

Theatres Wanted

WE ARE EXPERTS ON Theatre Sales and Purchases. Send particulars. Address ALBERT GOLDMAN, 5 South Wabash Avenue, Chicago, Illinois.

WANTED: THEATRE in town over 3,500 population in North Central States. No competition. Address Box No. 31, Motion Picture Herald, 1790 Broadway, New York.

BUY OR LEASE THEATRE. Address WALKER, 4354 Elston Avenue, Chicago, Illinois.

Sound Equipment Bargains

COMPARE OUR PRICES—REPLACEMENTS FOR ALL SOUND SYSTEMS—G. E. Exciter Lamps, 98c; Photocells, $12.95; Ample-Tone Optical Systems (fit all makes), $24.70; A. C. Head Amplifiers, $29.50; Torre Controls, $4.95; Wright-DeCoster Horns, $17.64; Pam 6 tube Amplifier, $53.00; Genuine Audak Pick-ups, $8.97. Write us your needs. S. O. S. Corp., Dept. E-H, 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

Chairs for Sale

1,250 HIGH GRADE SPRING CONSTRUCTED CHAIRS: Full upholstered backs, covered in green Velour; Spring Seats covered in imitation Spanish leather. 600 Heywood-Wakefield panel back chairs, spring seats newly upholstered and covered in green imitation Spanish leather, reasonable prices. Write to: ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue Chicago, Illinois

700 USED HARDWOOD PORTABLE CHAIRS in sections of two, 1400 Upholstered Chairs, backs fully covered in red Velour; Seats covered in imitation Spanish leather $2.00 each. 700 Leather Upholstered chairs, heavy panel backs covered in red imitation leather, $2.25 each. Five ply veneer chairs 90c each in any quantity. 400 Heywood-Wakefield upholstered panel back, squab seat covered in brown imitation leather, $2.25 each.
ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue Chicago, Illinois.

OPERA CHAIRS, seats and backs for all makes, five-ply, at prices that save you money. Jobs in new and used chairs. Address Redington Company Scranton, Penna.

BIG BARGAIN in used Opera Chairs. 600 upholstered, 800 veneer. Address Movie Supply Co., 844 Wabash Ave., Chicago, Illinois.

Theatres for Sale

FOR RENT: MY THEATRE, city 25,000. Ready to run except has no sound equipment. Address WALTER LEVI, Anniston, Alabama.

TWO HUNDRED FIFTY SEAT MOVING PICTURE THEATRE, soda fountain and lunch room in connection, good surrounding territory, nearest town sixty miles. Address J. S. WOODS, Manager, Merwood Theatre, Circle, Montana.

THEATRE IN ILLINOIS TOWN with drawing territory of 18,000 people, nearest competition ten miles, next 25 miles. House fully equipped for silents. Will lease or sell outright. Rigid investigation invited. Town has Sunday shows, with full co-operation of business men and entire community. For information, write Box 218, Flora, Illinois.

Equipment For Sale

USED 5 to 7-inch Cinephor Lenses, $30.00 per pair. Address Box No. 45, Motion Picture Herald, 1790 Broadway, New York.

BUY FROM AN ESTABLISHED SOURCE OF SUPPLY—S. O. S.—Sound-on-Film Heads, Choice of Five Standard Makes, $198.50; R.C.A. Photophone Speakers, $10.75; Motor Generators for Sound-on-Film, $69.75; Da-Tone Sound Screens, 39c sq. ft.; Beaded Sound Screens, 59c sq. ft.; Theatre Velvet Carpet, $1.11 per yd.; Acoustical felt, 27½c sq. yd.; Parts for Powers, Simplex, 20% discount; Automatic Reflector Arcs, each $79.50; Torre-O-Graph Sound-on-Film Heads, $49.50; Powers Aperture Masks, $1.90; Simplex Aperture Masks, 98c; Many Other Bargains. Write S. O. S. Corp., Dept. E-H, 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

THEATRE EQUIPMENT, new and used. Opera chairs, projectors, screens, generators, rectifiers, reflecting arc lamps, etc. Write for bargain list and catalog. Address Movie Supply Co., 844 Wabash Ave., Chicago, Illinois.

FOR SALE – ATTENTION INDEPENDENT DEALERS: Simplex large and small magazine rollers, and Asbestos Heat Shields, made of the best grade heat resisting material. Write for prices. Address Joe Spratler, 12-14 East Ninth St., Chicago, Illinois

BIG BARGAINS—Re-Built Simplex Motor Driven Machines with type "S" Lamp Houses, with late type Flat Belt friction drive Speed Controls, $300.00 each. Re-Built Powers 6B Motor Driven Machine, $235.00 each. DeLuxe Motiograph Machine, $250.00 each. Big Stock of Exhaust and Oscillating Fans for DC and AC current. Generators, all makes, ticket selling machines, film containers, etc., all at bargain prices for immediate shipment. Write—
ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue Chicago, Illinois.

FOR SALE—2 Late Model Peerless Reflector Arc Lamps like new, $130.00 each; 2 Simplex Projectors perfect condition, $195.00 each; Hertner Generator complete, $150.00. Address Box No. 485, Rochester, New York.

THEATRE OWNERS — Renew your seat covers while material is cheap. Get our prices and samples on request. Address SPECIALTY DEPARTMENT, FLORENCE BEDDING COMPANY, Florence, South Carolina.

Positions Wanted

PROJECTIONIST — EIGHT YEARS' EXPERIENCE. Western Electric. Will go anywhere at once, and stick to a good man. Twenty-five and married. Address LADSON E. MERRITT, 456 Gettys Street, Rock Hill, S. C.

MOTION PICTURE OPERATORS available; experienced on Western Electric. Write ASSOCIATED PROJECTIONISTS, 103 North Rowan Avenue, Los Angeles, California.

Renew Your Old Screen

HAVE YOUR OLD SOUND SCREEN RESURFACED—Old dirty screens made like new. Write or phone the RE-NU SCREEN SURFACE COMPANY, 5420 Potomac Avenue, Chicago, Illinois. Phone State 6130 and Mansfield 6875.

Help Wanted

WANTED—Film and supply salesmen, calling exclusively on theatres, to carry a fast selling line of laundry chair covers. Samples free. State territory covered and full information in first letter. Commissions monthly. Address SPECIALTY DEPARTMENT, FLORENCE BEDDING COMPANY, Florence, South Carolina.

J. C. Jenkins—His Colyum



Waukesha, Wis.

DEAR HERALD:

We note by a dispatch this morning that Russia is soon to become Americanized. Moscow is to have a typical American restaurant with an elaborate bar, and she will import American bartenders with cocktail shakers 'n' everything, who can mix Martinis, Manhattans and Bacardis and other concoctions to make whoopee where vodka has failed.

She is also to import an American jazz orchestra to furnish the noise in perfect rhythm with the cocktail shakers. Won't that be lovely!

We have had some hopes for Russia, but now they have vanished. There are a lot of radio jazz orchestras over here that ought to have been in Russia all the while. Let the exodus continue. Hurrah for Russia. They sent us Lenine and Trotsky and now we are getting even.

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Making Wisconsin Famous

Is prohibition a success? If you will travel Wisconsin and note the number of roadhouses scattered along the highways all over the state you will be able to arrive at a correct answer. A gasoline pump out front takes the place of that well-known advertisement "The Beer That Made Milwaukee Famous," and on the inside you can get home brew or "heedled beer" that is making Wisconsin famous and that will knock your hat off the first drink and make you wonder why Wisconsin has so many moons. It's nothing uncommon up here to see three or four moons at one time. That's why so many people travel by moonlight. The Badgers used to wear "Blue Ribbons" around their necks but now they carry a recipe for home brew.

Wisconsin has a problem on her hands. She used to have municipal control and regulation, but now she has rural speakeasies with no regulation at all. Up here if you want to satisfy your curiosity as well as your thirst, stop at almost any filling station along the highway. You can get gasoline or you can get something stronger. Is prohibition a success? We wonder.

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Say, listen to this. A German has invented a rocket that propels itself through the air and can be directed by radio to land at any point desired.

It carries enough dynamite to blow any town off the map and the inventor calls it a "Hochleiatungsdaeurbrandpulverrakete." He would have given it a longer name but that was all the letters there are in the Dutch alphabet, and besides that, he ran out of breath. Boys, if they ever turn those durn things loose on us we're sunk. Our hides won't be worth a nickle.

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Fourth for "Sit Tight"

While we were in Milwaukee last week we went to visit the new Warner theatre which is said to have cost $2,500,000. We didn't care so much about the theatre but we wanted to see Joe and Winnie again in "Sit Tight," which makes about the fourth time we have seen this picture. Winnie probably don't miss us but we are not going to miss Winnie.

Then we went to another theatre and saw a double bill for 15 cents and a chance in a drawing for a Pontiac sedan car, and if you call that good show business then codfish would taste as good to you as huckelberry pie.

The reason we went to that show was because Polly and Marie were playing in "REDUCING," and when we miss Polly and Marie you can call the doctor up to find out if there is any hope for us.

The Alhambra was playing Universal's "THE VIRTUOUS HUSBAND" with Jean Arthur, Betty Compson, Elliott Nugent, J. C. Nugent and Tully Marshall.

This one is a comedy drama of the better sort that is full of laughs and ridiculous situations, since the bridegroom didn't know just how he should act with a brand new bride, and he was therefore governed by a lot of instructions left him by his departed mother who evidently didn't know a great deal about it herself. If this guy would come out to our home town we could introduce him to some boys who could tell him just exactly what to do. We felt sorry for the bride, but couldn't help her any, for she was in Niagara Falls and we were in Milwaukee. It's a good show, you ought to see it, but probably it might have been better had it been Pasteurized in a few spots.

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Al Capone's Double

Harry Melcher is an old friend of ours. Harry used to sell us service out at Omaha. He is now the branch manager for Fox in Milwaukee. Harry is a good boy and we like him, but if the officers ever come up to Milwaukee looking for Al Capone they will nail Harry as sure as blazes, for two peas never looked nearer alike.

While in Milwaukee we met Jack Osserman, branch manager for Columbia.

Jack rode with us for about four days once when he was selling film in Northwest Iowa out of Des Moines, and when it was so cold you couldn't scratch a match on a redhot stove. It gets just that cold in Northwest Iowa, sometimes, and that's why they put Nebraska so far away from Northwest Iowa. Jack has become such a full-fledged Badger that he won't come out on groundhog day no matter what the weather is.

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Opposes Bunching 'Em

Why do they bunch 'em? They gave us "LITTLE CAESAR," "THE SECRET SIX," "THE LAST PARADE," "GUN SMOKE," "THE FINGER POINTS" and several other gangster pictures all in a bunch, and that's aplenty, if you interrogate us.

Why not give us a few pastoral scenes for a change. We'd like to see Uncle Josh sitting out on the front porch smoking his cob pipe and Aunt Lucy knitting the family socks while the hens and roosters were scratching for worms in the garden and Gertie and the neighbor's boy were marching down the shady lane, hand in hand, and dreaming of hollyhocks and honeysuckles blooming in the garden of love. We'd give 30 cents anytime to see a half dozen little pigs taking their lunch while the old mother sow was grunting contentedly in the shade of the old apple tree. Good gosh, let's have something REAL for a change.

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A Debt to Fred Meyer

The theatremen of Wisconsin owe Fred S. Meyer of Milwaukee a debt of gratitude that they should acknowledge and attempt to repay for his untiring efforts in defeating a number of bills before the Wisconsin legislature that would have been disastrous had they become a law.

We speak with a knowledge of the facts, having been with him when these matters came up for discussion before the committee, and we know that through his able presentation of the matter on behalf of the theatremen, he succeeded in getting the committee to indefinitely postpone action on the bills. This is another case where they depended upon George to do it, and George didn't fail them. You can take it from us that "George" is a pretty good guy.

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Wisconsin owes us a million dollars, but we doubt if they will pay us over half that amount. We have just brought 'em a million dollar rain, the first they have had all spring. It began raining as soon as we hit Milwaukee and kept it up all week and is still at it.

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We have just had a delightful visit with Mr. L. F. Thurwachter, manager of the Park and Avon theatres here in Waukesha, and his assistant manager, Mr. B. P. Schock. Both of these gentlemen remembered us from a former visit, which pleased us greatly, since we are seldom remembered by anyone outside the police department. Waukesha is fortunate in having two beautiful theatres and two managers of the calibre of these two gentlemen.

Mr. Thurwachter was one of the committee who made an argument before the public welfare committee of the legislature at Madison recently, and was largely responsible for the defeat of a bill that would have been disastrous to the small exhibitors and the industry is deeply indebted to Mr. Thurwachter for the interest he took in the matter. Waukesha will always be more than a whistling post to us hereafter. It will be one of our regular stops.

J. C. JENKINS
The HERALD Man

EASTMAN'S LATEST CONTRIBUTION...

. . . is a remarkable super-speed panchromatic negative film that simplifies production, yields finer sound pictures than ever... and sells at the same price as regular negative. The whole industry is the winner by this latest Eastman development. Eastman Kodak Company, Rochester, New York. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN *SUPER-SENSITIVE*

Panchromatic Negative, *Type 2*

BACK AGAIN!

those belligerent and amorous marines . . . VIC and EDDIE

in

RAOUL WALSH'S

WOMEN OF ALL NATIONS

with

VICTOR McLAGLEN · EDMUND LOWE

GRETA NISSEN · EL BRENDEL

FIFI DORSAY · MARJORIE WHITE

"Single men in barricks
Don't grow into plaster saints."
—KIPLING

▪ Not exactly plaster saints, but they've plastered new high records in theatres from coast to coast.

▪ Flagg and Quirt are on a new rampage in Sweden, France, Turkey and Nicaragua.

▪ Here's new tonic for sluggish box offices.

A comedy drama with the characters Quirt and Flagg originally created by Laurence Stallings and Maxwell Anderson.



ROXY

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FOX FILM CORP.

MOTION PICTURE HERALD

CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

BETTER THEATRES

A section devoted to theatre construction and equipment. In this issue: Financing the Small Theatre

HOLLYWOOD HERALD

Beginning publication June 8, it will chronicle day by day the life and activities of the production capital

Two Sections

Section One

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PLAY A RETURN ENGAGE-MENT OF TRADER HORN

Exhibitors who are doing it are making money!

Chevalier Is Bright Spot On Broadway

—Motion Picture Daily

With CHEVALIER —LUBITSCH "SMILING LIEUTENANT" S. R. O.

ıt $2. Criterion, N. Y., Now Comes News of Another $2 PARAMOUNT New Season Hit!

1931-2 BUY WORD.. PARAMOUNT

"American Tragedy"
(Paramount)

HOLLYWOOD — A dramatic smash with an involved tale that receives simple and effective screen treatment. Von Sternberg's direction is sincere, never allowing the spectacular to intrude upon the keynote of simplicity. In all respects the production is in good taste. Phillips Holmes contributes a splendid performance as Clyde Griffith who, for the love of a new girl, murders the old. Study in repressed adolescence is neatly achieved. Sylvia Sidney and Frances Dee reach new heights, and sterling characterizations are given by Irving Pichel and Charles Middleton as opposing attorneys. The audience evinced an enthusiastic reaction at the preview. Looks like a winner despite the tragic theme and death sentence ending, and is sure to receive high critical praise.

—Motion Picture Daily

Previewed in unedited, unpolished form at that!

THRILLS! CHILLS!



The true experiences of a modern Sherlock Holmes

William·J·Burns DETECTIVE MYSTERIES

"Very well done and are better than some of the big features shown on the same bills."

—PHOTOPLAY MAGAZINE

They're made of the stuff that makes detective stories the best selling books... no glorifying of crime here, but all its thrills and chills, and all the gripping suspense of the man hunt. And they're true . . . the most exciting episodes from the career of the greatest of modern detectives, William J. Burns. A series of 26 one-reel pictures that you can play up as a regular feature that will have them eagerly watching for the next one.

"THE DEATH HOUSE"
"THE STRANGLER"
"THE RING LEADER"
"THE TRIANGLE MURDER"

Educational Pictures
"THE SPICE OF THE PROGRAM"

Produced and directed by G. C. Reid

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, President

Member, Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President

It has always been—
It always will be—

THE BEST PROGRAM

ROXY

says→

In M. P. HERALD
May 30, 1931

"I foresee, as successful, a program of entertainment of motion pictures only; the feature and its complement of short features selected carefully for well rounded satisfaction, and offered to the public at a moderate price."

xy has built fame on the proper use of short subts to perhaps a greater extent than any other living ıibitor. And this master of mass psychology knows at nothing can take the place of a diversified proım of film entertainment made up of a fine feature :ture surrounded by well selected short features of ual quality.

you want the best for entertainment and the st for your box-office play ONE good feature and ild up the program with laughs and novelty from *lucational's* great line of short subjects.



Educational Pictures
"THE SPICE OF THE PROGRAM"

DUCATIONAL FILM EXCHANGES, INC., *E. W. HAMMONS, President*

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MOTION PICTURE HERALD

Vol. 103, No. 10 June 6, 1931

Success with Tragedy

SOMEWAY the word comes along the motion picture grapevine that Paramount's "An American Tragedy" is an exceptional picture. It has been seen only in the cutting room and a preview and its public test is before it. The career of the picture will be observed with an acute interest by many persons who are not ordinarily close students of the motion picture. One need not be an admirer of Mr. Theodore Dreiser to admit his place in American letters—to say nothing of his athletic standing in recent bouts. The transcription of Mr. Dreiser to the screen is an adventure both for literature and the art of the motion picture. If it is as decided a success as the forecasts promise, the industry will be happy and a number of professional objectors, including maybe even Mr. Dreiser, will be disappointed. In any event the screen will come in for attention from a usually apathetic sector.

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Just a Smile

ONCE upon a time we called on the late Mr. Hy Winik, then an exporter of motion pictures whose business had been interrupted by the World war. "How's business?", we with our great originality asked Mr. Winik. He shifted his feet from the rim of his desk to the floor and remarked: "Well, it is remarkable in this business. It can go bad, bad, bad until you think there's no end to it—and then, all of a sudden, it will take a turn and bang, it goes a lot worse." That was his laugh for the day. After a week of hearing how things are not quite as merry as they might be one comes to the conclusion that the amusement business these days tends to forget that it, and it alone, carries the responsibility for supplying the nation's cheer. We must not let Will Rogers supply all the smiles.

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Stratification

SLOWLY, tediously a process of stratification or classification is taking place in the motion picture industry. It extends, or tends to extend, through every functional subdivision of the business, from story to screen. It is a natural, wholesome and inevitable process, but it meets here and there some totally unnecessary resistances, largely because it is not clearly recognized. Some sharper insight in the beginning would have made this process a development, while now it seemingly has to be in the nature of a submerged revolution.

For nearly the whole of motion picture history every picture maker has been trying to make all of his pictures for everybody. All the creative and merchandising ability of the industry has been working as though there was only one public, one taste and one class in the United States, and perhaps it would not be too wide to say the whole world. It is, to be sure, true that there is one greater market offered by the grand average, but no other industry is content to address itself to but one class of customers.

It is all too painfully accurate to observe that destructive competition has always obtained in the picture business so simply and obviously because every maker and seller of films has had an eye to that greatest market and no other. It might now, after three and a half decades of experience, be admitted by some of our masters of the motion picture that no one can sell all the pictures to all of the people all of the time.

The publication business, with experiences of centuries for every decade of the motion picture, affords a clear demonstration of this stratification process. To name any great publishing house in America now immediately connotes, to anyone familiar with the printed word, a certain type or category of books. We know immediately when we see in the imprint of the House of Harper what the book is likely to be like, from physical makeup to content. Doubleday creates another picture, Putnam another. Each one has his special approach. Not even in the dark would one confuse a volume from Simon & Schuster with Houghton Mifflin & Company's product.

Again in the realm of the stage, before its days of decline as the major art began, this process of stratification was clearly in evidence, and it just so happened, the social and artistic aspects of the classification also followed a simple geographical pattern in the city of New York. It began down at the bottom of the burlesque line in the Bowery, ran up through the vaudeville of Fourteenth Street and achieved its zenith at the Century above Columbus Circle. Now every motion picture concern of note today is one which has once been, or has vigorously tried to be, "the biggest in the world." One may observe that Mr. Henry Ford became a very rich man, perhaps the richest in the world, with the least costly car addressed at the largest market. Every other motor maker in the industry did not, however, leap into competition with Mr. Ford. Several of them have done very well indeed making cars for other stratifications of the market.

Some years ago, before the coming of sound, which has for the time most considerably upset the classification process, there were at least the beginnings of a stratification pattern in the production and distribution arms of the industry. A very definite significance attached to corporate names then. "F. B. O. Melodrama" was a trademark of a very certain meaning. Pathe meant newsreel and serials. The words Paramount, Fox, Universal, Metro all had definite meanings of their own, with shades of special meaning and distinction each from the other. But the process had only begun then, and now in a production sense it is to start all over again.

Because of the sheer persistence of real estate and bricks and mortar, the classification process among theatres has developed and tends to develop much more rapidly than the pictures shown on their screens. Varying committees have by their selective patronage tended to create variant types of motion picture theatres, ranging from the slum houses of New York's lower East Side to the magnificences of Broadway, State street and Hollywood boulevard. And now again comes the Trans-Lux with experimental reversion to the nickelodeon on the traffic lanes.

There is not one public, not one standard of taste, not one market for motion pictures. There are many, many of them, and several besides the largest will ultimately be found profitable to serve. Only the force of experience, the weight of gravity, working through competition down the years will prove it.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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INSIDERS' OUTLOOK

THERE is a lot of talk around Hollywood these days that a famous star, who recently completed one of the best of the recent pictures, is about to walk out of the studio which at present has his services. It is admitted that he has had several flattering offers, and it also is admitted that his present employers would like to keep him. He was supposed to be perfectly happy and satisfied and the news that he might quit came as a bombshell.

The reasons for his present attitude seem to be both personal and financial, with the former the stronger. As the story goes, the star, knowing that his contract would expire soon, one day sought the production head of the studio for a friendly talk about the matter. He was received by the secretary of the production head, who said, in a somewhat lordly manner.

"You may leave the matter in my hands. "I'll take it up with Mr. Blank and we will let you know about it."

Whereupon the star, remarking emphatically that he would do business with the boss and not understrappers, walked out and made his way to the offices of a firm of agents known for being hard boiled. Although he never had had an agent before, he signed up with this firm and instructed the head of it to do his business thereafter.

So the star is wrathful, the company is worried about the case and the secretary is in bad—again.

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E. W. Hammons is known to feel just a wee bit unfriendly to Allied States Association because of that organization's entrance into the sponsored reel business, which lessens Education's short subjects sales possibilities at Allied theatres. As a matter of fact, Hammons dislikes any ad reel distributor.

But now, the Educational president must depend on Allied to a considerable extent in order to put over Tiffany Productions. Allied has a contract with Tiffany to play that product on a franchise basis, which deal was transferred to Educational when Hammons took over Tiffany operation. The number of Allied theatres which appear on the books of Tiffany as company accounts may not represent a majority of all theatres listed, but it does mean the difference between red and black, for the present, at least.

In other words, Allied is both competitor and customer of Educational-Tiffany.

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Peace Pipe Puff

B. P. Schulberg, Paramount West Coast studio chief, is supposed to be negotiating with Warners for the loan of John Barrymore for one picture. Which is further indication of the amicable situation which now exists since Paramount and Warners lit the peace pipe.

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What's in a Word!

RKO Pathe's home office publicity department concludes a current story to the press with this: "Well, the RKO Pathe lot is certainly a land of romance!"

Romance in Funk & Wagnalls' dictionary is described in this manner:

"To indulge in visionary fabrications; tell fanciful stories; any extravagant story; a falsehood; fabrication; fictitious and improbable."

While Funk & Wagnalls list these, among others, as synonymous:

"Airy, dreamy, extravagant, fanciful, fantastic, fictitious, imaginative, visionary, wild."

All of which places Charlie (Hollywood production chief) Rogers in the spot where he may have to rush to defend the Coast lot from the romance charges of the home office.

This Week

Kinograms ad newsreel tieup through Oscar Hanson will give Allied foothold in every section of U. S.; Twice-weekly issues will contain 70 per cent of news and 30 per cent advertising appeal. *Page 9*

Laboratories' setup hinges upon Consolidated's suit against Warner Brothers; Competitive attack by independents is expected if Consolidated wins and if six other defendant companies accept decision. *Page 11*

The Hollywood Herald starts next week, in completion of coverage and service of Quigley papers for the whole of the industry from studio to theatre. *Page 1*

Europe is not crying over economic situation and it is time to stop it in U. S., says Joseph Plunkett of RKO on return from overseas. *Page 21*

Operators in Chicago win delay in inquiry on charge of conspiracy to damage business of 150 independent theatre owners. *Page 24*

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THE world's champion resister of temptation has been found. He lives in Hollywood and his name is George Daly. He was a U. S. Marine for fourteen years and now he is the man who operates the machine guns in gangster pictures when it is necessary to show bullets chipping plaster off a wall or plunking into a door. For—believe it or not—when you see machine gun bullets doing their work in a picture, it's the real thing.

Daly has done his work in more than fifty pictures and, no matter what his personal desires may be, he hasn't hit an actor yet. Of course, he doesn't shoot straight at them as it seems in the picture. His machine guns are placed at angles which safeguard the players while they seem to be firing directly at him.

Cameras and everything else give way to Daly when he walks on a set. His guns are placed first, anything else afterwards. For interior work he uses the Thompson gun—the "Tommy." For exteriors he uses the regular Government equipment. He knows the exact power of penetration of every type of bullet and he always carefully pads his targets so that the bullets won't go through or glance off and hurt somebody.

It has taken him some time to impress actors with his skill so that they don't get nervous when they are targets, but he's pretty well set with all of them now. He never permits his shots to get too close to any human mark, although on one occasion he did cut a big "S" on a door, the last bullets coming within a few inches of the star, lying on the floor. If you don't believe he's good, just remember that insurance companies don't kick when he works in pictures with some of their risks.

Of one thing you may be sure: every actor who works in a gangster picture makes himself a close friend of George Daly.

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No Questions Asked

Ufa's entrance into the American theatre field last week and the simultaneous premiere of Jannings' new German talker is of more than passing interest to American electrics and our producer-distributors. The film was made with Klangfilm sound apparatus in Germany and shown over a Western Electric unit in the U. S. Klangfilm-Tobis has the market sewed up in Germany, where American sound films cannot be shown on German devices without paying a heavy royalty. Over here, the Germans show films on American machines and no questions are asked.

THE INSIDERS

KINOGRAMS TIEUP TO GIVE ALLIED FOOTHOLD IN EVERY PART OF U. S.

Brotherly Love To Music

The Rialto Theatre in Chicago is a two shift house employing two orchestras—one employed for 36 weeks—the other for 52.

The contract of the orchestra which is employed for 36 weeks terminated on May 14, leaving a balance of 16 weeks—from May 15 to Labor Day—to be played by the other orchestra, after which the second orchestra will return to work and the two-shift policy be resumed for another 36 weeks, commencing with Labor Day, 1931. But employment is scarce, and with this fact in mind, the orchestra engaged under the 52 weeks plan has, of its own volition, agreed to split the remaining 16 weeks, retaining but 8 weeks work for itself and transferring the remaining 8 weeks to the other orchestra, thus dividing the year's work equally between the two groups of players.

Last Columbia Meet Opens on Coast Saturday

Third and last divisional sales convention to be held by Columbia opens at the Roosevelt Hotel in Hollywood on Saturday, continuing until Monday. Coast and all Western branch offices will be represented by managers and salesmen, who will hear Jack and Harry Cohn talk on new season's product and the recent decision of company executives to maintain present wage scales, with the possibility of increasing salaries in the not distant future.

Jack Cohn arrived in Hollywood on Friday from Chicago where he attended the Midwestern meet with President Joe Brandt, who returned to New York on Tuesday.

120 British Features Due; 40 Per Cent U. S.-Imported

Great Britain will produce 120 features in the 1931-32 season, 40 per cent of its production being of American importation.

Paramount After Downey

Paramount is understood to be dickering with Morton Downey to appear in a series of musical shorts. The previous picture career of Downey, radio singer and night club crooner, was short lived, his "Mother's Boy" musical feature of two years ago failing to click.

Ad Reel, Lined Up by Oscar Hanson, Prompts Expansion Program—Twice-Weekly Issue Will Have 70 Per Cent News and 30 Per Cent Advertising

The proposed Kinograms newsreel which Oscar Hanson has tied up for Allied States as the medium of presenting screen appeals of national advertisers is the immediate cause of an expansion program, which MOTION PICTURE HERALD learns exclusively will give Allied representation in each and every territory in the United States. Allied now has state units in 23 out of 33 key city exchange spots and by August 1, when the Allied Kinograms contract becomes effective, the association will have established representatives, and possibly incorporated exhibitor bodies, in the remaining 10 territories. This will mark the first time in many years that any national exhibitor association will have countrywide representation.

Allied States, headed by Abram S. Myers and Al Steffes, will not follow the lead set by Paramount and Warner Brothers in terminating activities in the sponsored advertising reel field.

30 Per Cent Ad Appeal

The twice-weekly newsreel will run average length, approximating 700 feet, of which 70 per cent will be given over to news topics followed by 30 per cent in footage for the advertisers' pictorial message. Kinograms has contracted with Allied to sell the advertising space, produce the reel in its entirety and completely finance all production. It will have no contract with the exhibitor, turning over each release to Allied State units for distribution, although there is a possibility that a major distributor will take over physical handling. Allied State units would have supervision in the event that a deal is made with a distributor. Each Allied unit will continue with the present practice of selling and rental collection, with theatres paying between 25 cents and $10 each issue in rentals, dependent upon prices decided by vote of members of each state association. Part of this "rental" is turned over to the state association as membership dues and part goes to the national organization treasury, with the rest turned over to the Oscar Hanson Corporation, a wholly-owned subsidiary of the parent Allied body.

Hanson told MOTION PICTURE HERALD that, unlike the policy adopted by Paramount

(*Continued on page 29*)

RKO's Score Fee Policy Is to Stay

RKO will collect score charges as heretofore, and as previously mentioned, RKO Pathe, an affiliated company, will adopt the RKO policy of obtaining score fees in addition to the rental.



Charles Rosenzweig

RKO salesmen have been warned against underselling. "It is very apparent that some of our men when told not to oversell a small situation, but to sell product on an equitable basis, consider that we mean to give pictures away, stated Charles Rosenzweig, RKO vice president and sales chief, in a home office order to the field staff.

"If this is your thought, drive it right out of your heads," Rosenzweig told the sales crew. "We have no desire to give our film away," he said.

"We want to, and must get prices in small situations in keeping with what the man can afford to pay, and by that we don't mean to get any lesser amount of money per picture than we got last year. . . . Any exhibitor that is getting a better quality product, no matter how small his situation might be, can afford to pay the average 'Titan' price that he paid last year, and only in such exceptions, where conditions warrant it, will we accept anything but the average 'Titan' price that we got last year," stated Rosenzweig.

Closing of French Houses Threatens

Closing of all theatres in France in protest against the entertainment tax is threatened, with the Cinema Exhibitors Association asking the president of the General Association of Theatre Owners to shut down in a nationwide movement.

Joe Is In the Black

Initial reports from England listed the name of Joseph Kennedy, Boston, as the winner of $250,000 in the English sweepstakes on Wednesday. And the New York film colony immediately assumed it was Joseph Kennedy, formerly of F.B.O., First National, Pathe and other companies and now retired from picture activities. Later dispatches, however, revealed that the lucky Kennedy is a negro, which, of course, eliminates the "Joseph P" of film fame.

REBELLING AGAINST PICTURES

Jeannette Stratton Porter, daughter of Gene Stratton Porter whose vast popularity as a novelist attests to her knowledge of what the public wants, has written for MOTION PICTURE HERALD the following discussion of a certain type of motion picture story which has largely characterized recent product.

Jeannette Stratton Porter's views reflect those of an important segment of shrewd and intelligent public opinion and are submitted to the industry as a contribution to the discussion of where production is drifting.—M.Q.

By JEANNETTE STRATTON PORTER

A LONG time ago I had a pet theory. Womanlike, I still cling to the remnants of it. I expounded this idea at every opportunity in a very ardent, but which later proved to be, a very ineffective manner. I talked at clubs, luncheons and parties; I even convinced my mother, which was something; but the only result was much applause and no action, and in the end it is action that counts.

Being the mother of two growing daughters, I was confronted with the problem of selecting suitable pictures for them to see, and the task soon became a large order. The answer seemed simple enough. Why not persuade each producer to include on his yearly program a few pictures particularly for children? There were books, music, radio hours, and other entertainment exclusively for youngsters. Surely, it was not necessary to tax a child's mind with the satires and subleties the adult demands and deserves; neither was it necessary to insult the intelligence of an adult with the vagaries and insipid brand of humor designed for the delight of children. Certainly a sharp line could be drawn; the problem would be solved; there would be pictures for children which the adults might see if they chose, while children could be kept away from adult pictures unsuitable for undeveloped mentality and morality. But the answer was not so simple as I had thought: the bubble burst almost before it was blown. Producers found it impractical to make pictures for Saturday matinees only; it involved too much expense.

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With the talkies problems have increased —also the family. A youngster might have missed a printed title or a picturized inference, but the talkies leave little to the imagination. Now the old question of pictures for children is practically eliminated: we are forced to provide other diversion and amusement for them. I am now concerned with the much more important question of what pictures we adults may see which will not outrage our sense of decency and code of morals and insult our imagination, mentality and sense of humor. A few days ago I heard a very erudite gentleman say that we have no fundamental sense of sin. Why complicate it? Wrong is wrong; right is right; and "never the twain shall meet." Between right and wrong there is no compromise.

So had I no child at all, I should still have to rebel at such pictures as "My Past," "Illicit," "Strangers May Kiss," "Born to Love" and "A Free Soul." The sinister thing about these pictures is that they are dressed up to appeal to one's sense of beauty and artistry—acted by handsome men and gorgeously gowned women capably directed; attractive sets lavishly decorated, intriguingly lighted and marvelously photographed. But such stories! After uncontrolled living and loving, everything ends well and they live happily ever afterward; no apparent reason in the world to the flapper and her escort viewing it casually, why they should not go forth and do likewise!

I was interested in a remark made by one flapper of nineteen when I asked her how she liked "Strangers May Kiss," and she answered quickly, "A filthy story beautifully done—but very modern." The only mistake she made was the "modern." It is as old as the everlasting hills; it began with the beginning of man and it will last until the end of man. But why drag it out in the open? Personally, I hate to leave a picture with a bad taste in my mouth, and feeling as if I needed a mental catharsis.

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The injury and evil influence is not confined to the young people. There are men and women who have tasted the bitterness of the dregs of life; they have repented, decided to forget it and live decently. Their emotions and reactions are alive and keen; all they need is an idea or an inspiration to send them up or down. Certainly such pictures as I have mentioned are an unmistakable shove in the wrong direction: the youngsters get a thrill out of a new idea, and the aged have desires awakened which must remain unfulfilled. All of which is unnecessary, unkind and a good deal of a crime. Perhaps I speak too plainly, but if we are to get anywhere we must speak the truth and face the facts.

Producers have a tremendous responsibility. In the final analysis they have much for which to answer. It is a dangerous thing to broadcast wrong ideas, because fortunately or unfortunately we are prone to take our ideas seriously. A gangster cannot be a hero, and it is wrong to picture him as such. A man or woman may not sin and go on living as if nothing had happened either in real life or on the screen: there must be not only repentance and forgiveness, but retribution and punishment. It is wrong to picture it otherwise. There can be no successful story, play or picture without a theme about which it revolves; therefore let us have a theme with decency to dignify it, and a backbone of morality to hold it up and make it strong. And by this I do not mean that we want to be "preached at," or have our moral lessons hurled at us as an anarchist hurls bombs. There is no reason why any sane mind should react to a false premise; but all sane minds are not *strong* minds, and therein lies the danger—the strong are safe; the weak will suffer.

In a way making pictures is like sowing seeds—one cannot be sure which will take root, nor what will grow. But producers can keep their consciences clear by giving us only invigorating respectable pictures. Sordid, foul stories should not be written or published, but the fact that they are does not constitute a logical or reasonable excuse for picturizing them. We do not want our pictures to achieve the state of degradation our stage did. Producers fight censorship, yet sexy, salacious pictures cry for it with open arms. It is significant or not that two years ago seven states were considering censorship, and this year twenty state legislatures are concerned with that vital problem?

Producers make a mistake if they decide what the public wants *wholly* by box-office receipts. Many people go to pictures not knowing what they are likely to see; some do not read much, and if they did most of the story titles have been changed. More often than not, patrons see a picture they do not approve, or want for entertainment; yet they have done their bit toward increasing the receipts. Recently I knew twenty people who left a picture furious and disgusted; but still they had contributed twenty admissions which no doubt helped the producer to decide what the "public wants."

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I have heard producers sigh and complain because they "had to make pictures for morons"; it seems to be their favorite expression. To me it seems that they are trying to *make* morons out of those of us who have a spark of morality and a shred of intelligence left. I believe producers worry too much about what their public will "understand." I have always resented that; nothing makes me madder than to see a stunt in a picture, and then see it immediately repeated so that the "moronic minds" of the public will "get it." The first time it is good; the second time it is merely disgusting. We are a pretty keen public, and we "get" what is handed to us; we also "get" the *way* it is handed. If producers will concern themselves more about all phases pertaining to healthful, constructive pictures, and less about what audiences will understand, they will go farther and last longer.

I belong to the average picture public,

(*Continued on page* 29)

LABORATORIES' SETUP HINGES ON CONSOLIDATED'S SUIT vs. WARNER

Botsford Advises

With reports from the M.P.P.D.A. indicating that salacious and morally questionable advertising have not yet been completely eradicated (although nearly so), A. M. Botsford, Publix ad chief, urges his circuit managers to follow both the letter and the spirit of the advertising code in the preparation of all printed or drawn selling material.

Six Other Sued Concerns Wait Trial Results

Competitive Attack by Independents Expected If Consolidated Wins and Companies Accept

Upon the outcome of Consolidated Film Industries' forthcoming patent infringement suit against Warner Bros., which is scheduled for trial in U. S. District Court in Brooklyn on June 15, depends the entire future setup of the motion picture laboratory field. A decision favorable to Consolidated probably would completely revolutionize this branch of the industry.

Consolidated now has pending in U. S. District Court patent infringement actions against Warner Brothers, Paramount Publix, Fox Film, Columbia, DuArt Laboratory, Myer-Reiger Laboratory and Duplex Motion Picture Industries. The suits have been filed by H. J. Yates, Consolidated president, through the company's subsidiary, Cinema Patents Corporation, in which is vested control of all Consolidated laboratory patents. And if the Yates interests are victorious in the initial action against Warner Brothers, insiders in the laboratory field believe that the remaining six defendants, all named individually in suits, will accept the decision as applicable to their cases, without going to trial. They will then decide whether or not they will continue in the laboratory field by paying heavy royalties to Consolidated, or completely abandon developing work and turn it over to independents. In the event that Warner, Fox, Paramount and Columbia decide upon abandonment—if and when Consolidated wins the first of the series of threatening suits—there is expected to develop a bitter competitive battle between independent laboratories headed by Nat Saland's Craft Film, against Consolidated, to obtain the developing and printing business now done privately by the four major distributors mentioned in court actions.

One hundred per cent of all Warner Brothers laboratory work is done in the company's own plant at Brooklyn. Paramount does 95 per cent of its own release print work, while Fox handles the same amount. Columbia does 75 per cent of its own work.

West Coast laboratories, of which Howard Hughes' Multicolor and Yates' Consolidated plants are the largest, handle in Hollywood 90 per cent of all negative developing and first print work, while laboratories in New York, including those company-owned, concentrating chiefly on duplicate, or release prints, turn out 75 per cent of all work of that type.

In the suits filed by Consolidated-Cinema Patents, the company charges infringement of its Spoor-Thompson and Gaumont patents on developing and printing machinery.

Nat Saland, of Craft Film laboratories, has completed a deal with Gaumont, Paris, for 28 new developing and printing machines.

Debunking Openings

Filling the newspapers with photos and biographies of the big executives and the lesser officials on the occasion of a theatre opening is out, as far as Fox West Coast is concerned. Neither the photo nor the biography sells the show or the theatres, the managers have been told.

This policy was exemplified at the recent opening of the Fox Arlington in Santa Barbara, Cal.

Extended Runs in Chicago Average But Twelve Days

With the closing of the run of "Front Page," the United Artists theatre at Chicago completed playing of United Artists 1930-31 product. No more United Artists pictures will be available for the house until September, when the first of the company's new product will be released. From now until September the theatre will use other companies' pictures, with "Women of All Nations" (Fox), now current, the first to play the house on its "foreign" booking season.

Shorter duration of runs this year than last exhausted the United Artists product at this house at an earlier date than heretofore. The situation was not peculiar to the one theatre or the one company's product, but was generally noticeable at all Loop run houses during the year. The average run at extended engagement houses this year was 12 days, as compared with 18 days for the preceding year.

Another factor which contributed to the earlier completion this year of United Artists picture engagements at the theatre was the lack of Paramount product suitable for mid-season booking at the United Artists. In the preceding year several such productions, notably "The Vagabond King," were set in at the house in mid-season for good runs.

New Model of Televisor Introduced to Radio Trade

A console cabinet model of the Televisor is being introduced to the radio trade at the Chicago Trade Show this month by H. S. Baird. It will have an 8 x 10 picture for use in the home and before 20 or more individuals, the sponsors said.

Report Mix With Universal

Reports indicate that Tom Mix will star in a series of Universal Westerns, each to cost about $50,000. Mix, according to the report, is to put up part of the cost, and receive a percentage of the receipts.

"Free Soul" Follows "Trader"

The Broadway run in New York of M-G-M's "Trader Horn" was followed this week by the company's "Free Soul," Norma Shearer's newest work.

Confiscation of Houses Seen in Momand's Suit

Indications that confiscation of property will be sought as the method of procedure in Oklahoma in the anti-trust suit filed by Clarence Tankersley, county attorney, at the request of Momand Theatres, Inc., of Shawnee, against a number of individuals and companies, are seen in the announced plan of Tankersley to confer with Leon Hirsch, attorney employed by Governor Murray to seek confiscation of properties of several large gas corporations on charges of violating the Oklahoma anti-trust laws.

A. B. Momand charged in the suit in superior court that a trust agreement to "freeze out" independent theatres had been entered into by L. C. Griffith, R. E. Heffner, John B. Terry, Universal Film Exchange, Paramount Publix, Regal Theatres, and Griffith Amusement Company.

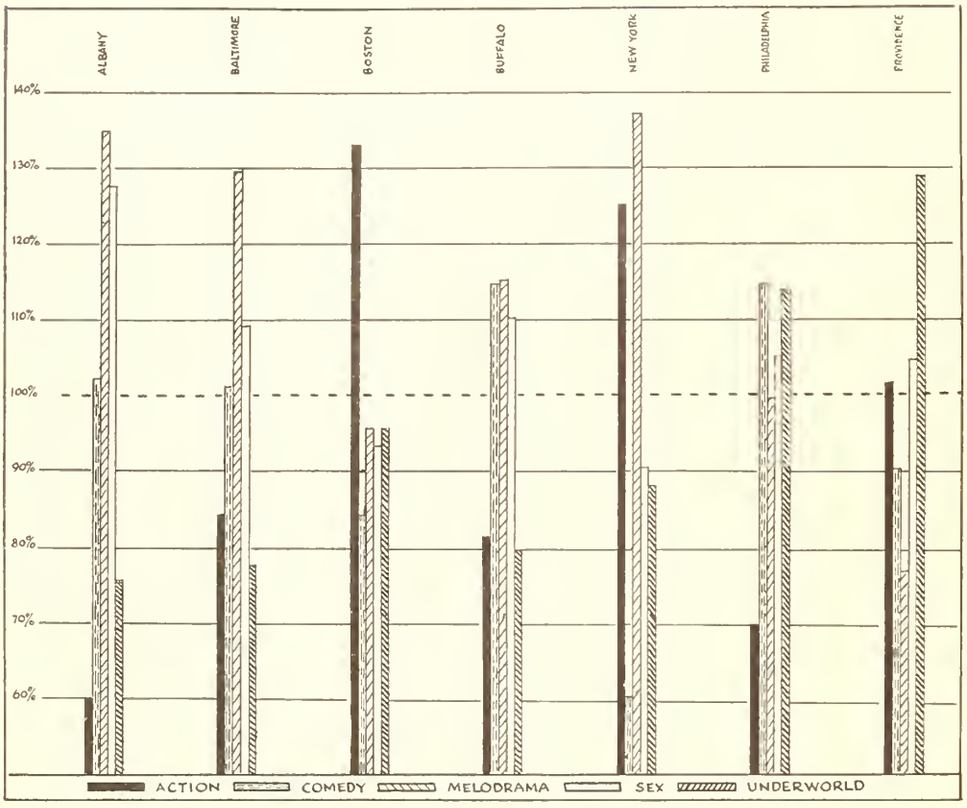
Appointment of a receiver is asked for the Bison, Criterion and Ritz theatres in Shawnee and other theatre properties affected by the agreement.

British Plan No Change In Quota Despite Sound

No change in the quota law is contemplated by the British government at this time, according to William Graham, president of the Board of Trade, London, who told the House of Commons that although he understood there was discussion about the advisability of amendment as a result of new conditions arising from the coming of sound, no definite recommendations had been made.

Milligan with Keystone

James Milligan has joined Keystone Engravers in New York. Milligan has sold ad space in the trade paper field for the past 18 years, representing at various times Billboard, Associated Publications, Moving Picture World and New York Telegraph.



The East likes its melodrama in pictures, with this type of attraction holding the key spot in four of the seven cities included in Motion Picture Herald's survey of grosses and audience reaction in the Eastern section of the country. Staid Boston has a leaning toward action films, with this type of picture holding second position in New York. In no instance in these seven cities do sex pictures lead in point of popularity. One hundred per cent in the above chart represents the average gross for all types of pictures.

Lee Readies for Expansion with British Talkers

Percy Waters this week joined Arthur A. Lee in what is expected will develop into the most pronounced effort to give widespread distribution in the United States to English talkers. Waters was a General Film chief before that company quit many years ago.



Arthur A. Lee

Lee's organization, Ameranglo Corp., reenters the field of importing British product to the States after an absence of three years, during which he concentrated on exporting American films to England. Quality of London talkers during that time reached a low form, Lee said, but since American producers have invaded London studios for quota production purposes and for the making of multi-linguals, the standards of entertainment value have been raised considerably.

Lee will handle product of Gaumont, Gainsborough, British Lion and Welsh-Pearson, all of London, and which combination will make 30 feature talkers in 1931-32. Ameranglo will pick approximately 20 which are suitable for the American market.

"Possibilities of good British product looks better than at any time in industry history," Lee stated, and "if they continue at the same pace as at present, English talkers will make greater inroads in the American market than ever before."

"Hollywood has been brought closer to England by American companies," said Lee, "which brings England product closer to American distributors."

Lee believes that English films suffered seriously in this country in the past because major U. S. companies had plenty of product for their circuit theatres, and paid no attention to importations, except in rare instances. "Now, however," Lee said, "they are more concerned with the jeopardizing of theatre properties because of a dearth in good product and economic conditions, and if England sends over talkers which are sure-fire box-office, the fact that they are of foreign studios will make little or no difference."

Lee has received the initial 1931-32 release, Edgar Wallace's "The Ringers," declared by Lee to be the first London talker to arrive in New York for the American market which is suitable for immediate release "without the editing of one single foot." He now is negotiating with a major distributor for handling the picture in this country.

All product imported will go through various national distributors, stated Lee. He has disposed of a series of four Harry Lauder song shorts to M-G-M, made at London by Gainsborough and Welsh-Pearson.

Ameranglo will not handle other foreign language talkers in the U. S..

Move on to Pick "Cream" of U.K. Films for Canada

English-Canadian interests are desperate over the situation which keeps from Canadian screens practically all releases from the Mother country.

So desperate are these British factors that, working secretly, they have reached an agreement whereby attempts to build up prestige of English product in Canada will be made through a system of selecting only the best English-made films for showing in the Dominion.

A series of feature releases has been worked out, with Regal Films, having exchanges in Canadian keys, handling distribution. The group will be sold in block, with but a few deals consummated singly.

British International, British and Dominion Films, British Lion Studios and Gainsborough, all of London, sponsored the movement.

A trade ban on British productions in Canada is charged by the film committee of the Imperial Order of the Daughters of the Empire, which says that British pictures are being purchased solely so that they will be shelved.

Double Features Suffer If Theatres Unventilated

With the advent of Chicago's first hot spell of the year cooling plants went into operation around the city and demonstrated the accuracy of predictions made here some weeks ago as to the effects of warm weather on the business of double featuring houses not equipped with the cooling systems.

Business was off appreciably in the latter type theatre, whereas the houses with cooling systems, although likewise using double features suffered appreciably less. The theory advanced is that the presumed "bargain" draw of double features ceases to exist when patrons are obliged to view them in the discomfort of an unventilated theatre during hot weather. A single feature program may be sufferable under these conditions, according to opinion here, whereas a double bill is regarded as a handicap under the same conditions.

Denies Stage Reports

Jean Harlow, in Detroit on her way to the Coast, denied reports that she would play in either Ziegfeld's Follies or Earl Carroll's Vanities, as was reported.

Der Grosse Tenor

Volle beschreibung des neueu Ufa Films befindetsich auf der 34 seite dieser nummer.

FOX'S GROSS OF $102,004,009 AND $10,251,827 NET BREAK ALL RECORDS

Assets Reach $201,354,574 Increase of 9 Millions

Non-recurring Expenses Lowers Net To $9,205,434, Equal to $3.64 a Share

Fox Film's 1930 gross of $102,004,009, and a net operating profit of $10,251,827, which appeared in the long-deferred annual company report this week, broke all previous records, the increase being attributed in part by "acquisition of additional properties, but much more to the fundamental stability and steady growth of the industry."

"Hardly another industry of this magitude could be mentioned in which growth has been so nearly uniform, or in which the ratio of gross income to costs has been so nearly constant," the report said. "The explanation of this experience undoubtedly lies in the fact that the industry satisfies universal human needs scarcely less essential than food and clothing. In fact, reports appear to indicate that the present depression has affected more seriously the demand for food and clothing than it has the demand for amusement, recreation and instruction."

The $102,004,009 gross for 52 weeks ended Dec. 27, 1930 compared with $83,184,112 for 1929 a net of $10,251,827 compares with $9,469,051, but an item of non-recurring expenses brought the net profit carried to surplus down to $9,205,434. This was equal to $3.64 a share on 2,525,660 shares of stock outstanding, compared with $10.78 a share on 920,660 shares at the end of 1929. Net 1930 operating profit before non-recurring expenses amounted to $4.06 per share.

The much discussed differences in methods of writing off of production costs between the method used by Touche, Niven, the corporation's accountants and that employed by Price, Waterhouse, who represented the bankers in the April refinancing program, were discussed by Harley L. Clarke, president of the corporation, who said:

$894,261 Amortization Difference

"If the proposed new write-off table of Price, Waterhouse were used, the difference between amortization obtained and that set up by the company, as determined and certified by Touche, Niven, would be $894,261 for 1930, and the net would be reduced by this amount. It is to be noted, however, that the effect of the change would be simply to add to the write-off against the income during the past year and to decrease by the same amount the write-off to be deducted from the income of subsequent years."

This would reduce the net to $8,311,173. Amortization, as contained in the Touche, Niven report, amounted to $27,305,357, compared with $24,158,544 in 1929 and depreciation on plant and equipment, exclusive of studio property, was $3,875,560, against $2,678,761.

Other differences between the company's report and that prepared for the bankers were the methods of auditing depreciation and including subsidiaries. Regarding depreciation, the difference between the basis used by the company and that of the bankers amounted to $805,607 for 1930. The company's method of including assets and liabilities of subsidiaries in the balance sheet has been to carry its interest in all properties not 100% owned as investments. If properties more than 85% owned were included, as in the bankers' audit, the property account would be increased by $2,500,000 and the funded debt by $1,700,000.

How Income a/c Was Handled

In the income account the company includes all American subsidiaries controlled regardless of the percentage of ownership, while the bankers' audit includes the proportionate part of net profits of companies in which Fox's interest exceeded 50%. In the case of companies owned 50% or less the bankers' report included only actually received by Fox as dividends.

Readjusting the surplus and profit and loss statement to the accounting principles of the bankers' auditors, Touche, Niven reported a reduction in earned surplus of about $6,047,169, of which $2,688,974 is applicable to 1930 and $3,358,195 to prior years. After deduction of $2,688,974 from the 1930 profit, this would leave $6,516,461, or $2.58 a share on the stock.

Explaining the company's stand on the two methods of amortization controversy over which delayed the annual report almost two months, the report said the company continued to write off its inventory during 1930 in exact harmony with the method recommended and accepted by public accountants for the sound films released in 1929.

"In spite of the substantial values of many pictures long after the 52 weeks of 'life' accorded them," the report said, "it is now the practice of Fox Film to write off completely the cost of all feature pictures at the close of 52 weeks after their domestic and foreign release dates."

$382,622 Lost by "Dead" Theatres

The item "non-recurring expenses" in the income account also came in for an explanation in the report. This, the report said, includes a considerable number of expenses which the management has cleared up and disposed of, some of which could have been written off at the close of the preceding year. The largest item ($382,622), the report said, consists of abandoned unprofitable theatre leases, while the remainder is made up of organization expenses, salaries in discontinued departments, fire losses, legal fees, and royalty and contract settlements of prior years.

Assets for Three Years

A comparison of the company's balance sheet as of Dec. 27, 1930, with that of June 30, 1930 and that of Dec. 28, 1929, shows a steady increase in total assets, the latest figures for this item being $201,354,475.50, compared with $192,524,313 on June 30, and $124,243,716 on Dec. 28, 1929.

Remarkable improvement in the net working capital position was brought about in the year. At the end of 1929 Fox had an excess of more than $19,000,000 in current liabilities over current assets, while as of Dec. 27, 1930, there was a net working capital of $15,494,118. Cash on hand at the end of 1930 amounted to $5,308,942, which, while off slightly from the June 30, 1930, figure, showed a substantial increase over the $2,492,599 cash reported as of December 28, 1929.

During the year, the report states, the pro-

(Continued on page 28)

Sixteen-year Summary of Fox Production Costs and Gross

YEAR	No. of Pictures	Cost of Negatives	Gross Rentals	Ratio of Costs to Rentals
1914	4	$ 53,250	$ 272,401	19.5%
1915	36	767,243	3,208,201	23.9 "
1916	52	1,289,785	4,244,558	30.4 "
1917	70	2,964,696	7,118,172	41.5 "
1918	73	3,212,684	7,300,301	44.0 "
1919	69	2,929,069	9,380,883	31.2 "
1920	71	4,317,403	12,509,725	34.2 "
1921	65	4,783,210	13,715,000	34.9 "
1922	66	4,350,083	12,327,957	35.3 "
1923	51	4,821,456	11,242,629	42.9 "
1924	46	3,610,433	9,926,025	36.4 "
1925	43	5,226,809	11,750,515	44.5 "
1926	51	8,328,252	14,274,234	58.3 "
1927	46	8,558,101	17,012,875	50.3 "
1928	55	10,379,365	22,626,747	45.9 "
1929	53	16,142,216	30,803,974	52.4 "
Total	851	$81,734,055	$187,810,297	43.5%

(In the foregoing table the column "Gross Rentals" includes all rentals from pictures released during the respective years, regardless of the fact that these rentals were received over a period of about two years. The table cannot include the pictures released in 1930 because they are still being exhibited. In fact, on the date of this report 20 pictures had not been released in foreign countries, from which 33 per cent total gross rentals are received.)

MARKET QUOTATIONS OF FILM STOCKS

(Week ended Thursday, June 4)

Stock Exchange

1931 High	1931 Low	Stock & Div.	Sales (in 100s)	High	Low	Thurs. Close	Net Change
9	4	Amer. Seating	1	4	4	4	— ½
15	3¾	Cons. Film	46	5	3¾	4⅜	— ¾
18⅞	10½	Cons. Film pf. (2)	56	13¾	10½	12⅜	— 1⅝
185¼	118	Eastman Kodak (8a)	423	134¾	118	132¼	— 1¼
134½	128¾	Eastman Kodak pf.	10	133	133	133	+ 1
38⅜	11⅝	Fox Film A (4)	960	16¾	13½	16⅝	+ 1⅝
15½	3⅜	Gen. Thea. Eq.	258	4¼	3⅝	4	+ ⅛
63½	36⅛	Loew's, Inc. (3b)	480	41¼	36⅛	40½	+ 1⅜
98	83	Loew's pf. (6.50)	15	87½	83	87½	+ 1½
27	22	M-G-M pf.	7	24	22	23	— 1
50¼	19⅝	Para.-Pub. (2.50)	735	24	19⅝	24	+ ⅝
2⅞	1	Pathe	19	1¼	1	1⅛	+ ⅛
6½	3	Pathe A	16	3⅝	3	3⅜	+ ⅛
24½	11¼	Radio-Keith-Or. A	1009	13⅞	11¼	13¾	+ ½
42	24	Univ. Pic. 1st pf. x (8)	10	30¼	27	27	— 4
20⅜	4¾	Warner Bros.	925	7⅜	5¾	7	
40½	10¾	Warner Bros. pf. (3.85)	8	19	16½	19	+ 1

(X) 10 share lots.
(a) including extras.
(b) plus extras.

Curb Exchange

23	10	Columbia Pic. (1½a)	4	11⅞	10	11⅞	— 2¼
22	10	Columbia Pic. vtc. (1½a)	8	11¼	10⅛	10⅛	— 1
6⅞	2⅛	Fox Theatres A	18	2⅞	2½	2¾	
31¼	5⅛	Gen. Thea. Eq. cv. pf. (3)	57	6⅜	5⅛	5⅞	— ⅜
24	19½	Nat. Screen Serv. (2)	1	19½	19½	19½	— ¾
3½	1	Sentry Safe Con.	23	1⅝	1	1⅛	+ ⅛
15¼	3⅝	Technicolor	50	7⅞	3⅝	7⅞	+ ¾
13¼	5¼	Trans-Lux DPS.	75	6⅝	5¼	6½	+ ⅛

(a) plus 5 p.c. in stock.

Bonds on Stock Exchange

1931 High	1931 Low	Bond & Maturity	Sales (in 1000s)	High	Low	Thurs. Close	Net Change
74	25	Gen. Thea. Eq. Cv. 6s '40	121	30	25	29¾	— ½
99¾	94	Loew's 6s '41	46	96	95⅜	95¾	+ ⅛
105	100	Para.-Bway. 5½s '51	30	101	100¼	101	
97	74	Para.-F-L 6s '47	84	80	74	80	+ 2
89¾	67	Para.-Pub. 5½s '50	58	72	67	71½	+ 1½
89	51	Pathe 7s '37 ww	75	82	79⅛	82	+ ⅞
74½	25	Warner Bros. cv. 6s '39	310	39¼	34½	38	— 1

Bonds on Curb Exchange

70	55	Amer. Seat 6s '36	1	63¼	63¼	63¼	

Produce Exchange

Color Pic.					Not quoted
Photocolor	1000	.24	.15	.24	—.09
Roxy					Not quoted

Over the Counter Stocks

	Bid	Asked
Roxy	¾	1¼
Roxy A (3.50)	9¾	11¾
Roxy units	10	12

PICTURE STOCKS REFLECT RECOVERIES

Reduced Volume of Turnover Indicates Less Pressure Exerted Against Motion Picture Issues

By THE ANALYST

A run in of shorts late this week brought about recoveries in film issues after some of the leaders on the New York Stock Exchange had dipped to new record lows. Although losses were in the majority at the end of the week, film shares were well up from recent lows. Reduced volume of turnover in amusement stocks, compared with accelerated trading in other groups, indicated that considerably less pressure was being exerted against picture issues.

Response of film shares to the strongest general rally since 1929 indicated that any substantial recovery would be participated in by amusements if for no other reason than the technical recovery they are in line for as a result of thorough deflation of the last few weeks. However, other reasons may be included. As indicated by 1930 and first quarter 1931 earnings reports, the industry was among the last to feel effects of general depression, so it may reasonably be assumed that the business will be among the first to stage a comeback—a possibility enhanced by recent evidences of sounder business management in the industry.

Some picture stocks looked upon favorably in the financial community sold off to new lows in the past week, but, aside from Eastman Kodak, always a wide mover in both directions, recessions were confined to narrow proportions, compared with the bad breaks that took place in other groups of stocks.

Kodak encountered aggressive support and scored a sharp recovery from the earlier low. Decline to a new low was said to be due to heavy selling from Rochester, but it was learned that no important unloading had come from upstate and the rebound in the stock suggested an overcrowded bear interest scurrying to cover as a result of general market improvement and a statement by George Eastman saying no change in dividend policy would be made.

Loew's, which has stood market pressure longer than others, was forced to a new low for the year, but later recovered. The stock is looked upon as one of the best in the group. A statement by *Standard Facts and Forecasts* said, "We see no reason to revise our previous estimate that as much as $7 a share may be earned in the full 12 months, 1931" by Loew's.

RKO was another strong spot which succumbed to bear pressure and touched a new low. Reaction was moderate. Paramount sold off to a new low at 19⅝, but came back to above 22. The company has received its first income from investment in Columbia Broadcasting, which declared a 15 per cent stock dividend, amounting to $825,000, payable in stock at 50.

Fox and Warners were steady features, former encountering strong support on the showing of the annual report. Interest now centers in the forthcoming directors' meeting and dividend action.

General Theatres was quiet, although its convertible 6 per cent bond sold off to a new low at 25, giving rise to reports of a possible readjustment in the company's capitalization after the Fox dividend meeting.

On the Curb Exchange, new lows were made by Columbia, Fox Theatres, National Screen, Technicolor and Trans-Lux, but all moved up from their lows late in the week.

Adversely Speaking

This has been a record year for adverse legislation. Speaking, of course, of the motion picture industry. More than 300 bills affecting the industry were introduced in the legislatures throughout the states during the 1931 sessions. This is approximately twice the number which generally finds its way into the hopper.

In an effort to put through reforms, sponsors of these measures went so far as to make them riders on game warden bills. "Bobtail" bills, you might call them.

Finale: A big majority were defeated.

MGM Net Profit Of $3,535,439 Covers 28 Weeks

The income account of Metro-Goldwyn-Mayer Pictures Corporation for the 28 weeks ended March 13, 1931, shows a net profit, after taxes, of $3,535,439.

Broken down, the report indicates figures of $7,004,382 gross profit and operating cost of $3,441,581, leaving operating profit of $3,562,801. Miscellaneous income totals $454,743 for the period, and a net profit before taxes, of $4,017,544. Federal taxes totaled $482,105.

Paramount Shares in Big Columbia Radio Dividend

Columbia Broadcasting Company, 50 per cent owned by Paramount, has declared a stock dividend of 15 per cent, totaling $825,000 and in addition to an initial quarterly dividend of $1 a share in cash.

THE CAMERA REPORTS



WED. *John McCormack, former First National associate producer who supervised production of the vehicles of his former wife, Colleen Moore, is shown with the new Mrs. McCormack, who was Mrs. John Gattis, Washington, D. C., society woman. They were married in Honolulu. (Acme photo)*



NEWSREELING IN SYRIA. *Fox Movietone field men scouting for news on the ancient plains outside Damascus, taking along a native bodyguard to cope with any roving tribes with flexible morals. Harry Squires (sitting) is cameraman, while Hollis Young is sound engineer.*



ON THIS SIDE AGAIN. *William R. Fraser, general manager of the Harold Lloyd Corporation, and Mrs. Fraser on the Acquitania, arriving in New York following a sojourn in England, where Fraser had gone in the interests of the Lloyd company. He intimated Lloyd might produce over there.*



UNCLE CARL AND JUNIOR. *As the film industry intimately refers to the Laemmles, father and son. The head of Universal is shown greeting Universal's production chief at Grand Central in New York, upon the latter's arrival on an extended business and pleasure trip.*





IN FILMS. *(Left) Louis Calhern, stage star, as he arrived in Hollywood to appear in Warner Brothers pictures. His first will be "The Other Man."*

DER GROSSE JANNINGS. *A scene from Emil Jannings' latest Ufa production, "Der Grosse Tenor," which has opened in New York at the Cosmopolitan. With Jannings are Renate Mueller and Hans Moser.*



IN CONFERENCE. *Division managers of United Artists who attended the company convention in New York. Seated are Harry Gold, assistant general sales manager; Al Lichtman, distribution chief, and Paul Lazarus, director of sales promotion. Standing are Division Managers J. D. Goldhar, Ben Fish, Paul Burger, H. M. Masters, Saul Resnick and L. J. Schlaifer.*



THE LURE. *But he resisted, did Death Valley Scotty, when J. L. Warner, Warner-First National production chief, tried to interest him in appearing in a picture during Scotty's studio visit.*

The King Is Dead—!

That mystery and romance have crept from the background of recent months, to the forefront of film production theme, superseding on that temporarily dominant but very shaky throne, the gang and underworld film of recent success, is indicated by the lately announced production schedules of the various companies. But immune from cycles, trends, and schemes of things, moves on unmolested the Western, unadulterated hero boy and heroine girl romance, where right triumphs, etc. And after the romance and mystery—what next!

Pathe News Drops Four from Staff

The operating staff of Pathe News was this week subjected to revision downward and in the Trans-Lux newsreel theatres allied with the Pathe reel a reversion to a policy of one change a week in program became effective. These theatres, two of which are now in operation, are served by Pathe News, and Universal and Paramount newsreels.

Four members of the staff of Pathe News received notice, stating that the discontinuance of their services was due to the "economic condition," according to a quotation of a note issued by Jack Connolly, general manager for Courtland Smith, the operating chief of Pathe News and the Trans-Lux theatres project. The four men involved are Major Ross Duff Whytock, first the contact man for Pathe News, joining the organization when it went into sound, Floyd Traynham, camera and contact man of long connection with Pathe, Yancey Cumings, a recordist formerly with Fox News and a more recent addition to the Pathe staff, and Tom Craven, a cameraman.

The Embassy Theatre, the Fox newsreel house, served by Fox Movietone News and the Fox-Hearst Metrotone News, continues a policy of continuous daily additions to the program, dependent on news developments.

Columbia, Educational Win Actions Against Exhibitor

Columbia and Educational were awarded $660 and $560 respectively in Manhattan municipal court by Judge Prince, on unplayed picture contract charges. The S. & E. Amusement Corporation, operating the Star in the Bronx, was defendant.

The court held that a theatre concern is liable for films, contracted for under one signature even though he serves notice on the distributor that two signatures are necessary, if he continues to play film bought under one signature.

Roy Scott Leaves Paramount

Further evidence that Paramount is through with sponsored reels is the resignation of Roy Scott, who has been in charge of sales.

HOLLYWOOD HERALD STARTS NEXT WEEK

New Publication Completes Coverage and Service of Quigley Papers Reaching Entire Industry

Next week sees the advent of The Hollywood Herald, third and newest of Quigley Publications in the service of the motion picture. The Hollywood Herald is launched as a daily attuned to the special interest of the current affairs of the producing community of the industry. The new publication is in completion of the coverage and service of the Quigley papers, with Motion Picture Daily in New York and Motion Picture Herald, the dominant national weekly periodical of the industry, reaching the whole of the industry from studio to exhibitor.

The launching of The Hollywood Herald is in consummation of plans formulated and announced by Martin Quigley, publisher and editor-in-chief of his publications, some months past upon the absorption of Motion Picture News by the Herald-World with their merging into Motion Picture Herald.

While The Hollywood Herald will cover world news as it may interest Hollywood, its special domain will be the presentation of the operations and interests of the motion picture makers in their own community, which regardless of geographical boundaries means wherever pictures are made.

The new West Coast Quigley daily is under the editorship of William A. Johnston, widely known writer on motion picture affairs and for many years editor of Motion Picture News. Leo Meehan, journalist, motion picture director and writer, is in charge of the general management. The staff include Frank Pope, formerly of New York, once an outstanding figure in the newspaper world of Park Row and later managing editor of Photoplay Magazine, and Lin Bonner, a newspaper and motion picture writer of wide experience east and west and more recently with the late New York World.

In format and style The Hollywood Herald will confirm with the best modern typographical practice, without indulgence in eccentricities of treatment for the sake of modernism.

"The Hollywood Herald," observes Martin Quigley, "is designed to be read by an intelligent following of busy people, intensely interested in the affairs of their industry and in each other, seeking information cheerily delivered and independently written."

Flinn to Appeal Dismissal Of Habeas Corpus Request

Appeal on behalf of John C. Flinn and H. F. Lally in the Pathe fire action will be taken to the appellate court of the State of New York from the dismissal of the request for a writ of habeas corpus by Justice Frankenthaler. The action cannot come to trial pending decision of the higher court.

A Retake's Fate!

At the MGM plant on the Coast, last year, 200,000 pounds, or 40,000,000 feet of film was burned to ashes, very valuable ashes, as it happens. It was all a lot of "retakes." MGM follows a practice of holding all retakes for three years, the normal life of a picture. Then it is burned, which is not at all wasteful, because something like 250 pounds of raw silver was extracted from the ashes of that 200,000 pounds of retakes. In case anything should go wrong with the negative, the retakes become valuable, which is a good reason for keeping them!

Weisfeldt Starts Picture Classics

Picture Classics, Inc. was organized this week to produce and distribute novelty features and short subjects. M. J. Weisfeldt, veteran producer, distributor and exhibitor, is president of the new company, which will make travel, science and song films, travesties, and novelties designed especially for juvenile patronage. No set number of releases has been determined, it being dependent upon the availability of suitable material, Weisfeldt stated.

Pictures will be recorded in several foreign languages in addition to English versions and color will be used in many.

Weisfeldt, who has been in the industry since its early days, is credited with conceiving the world tour of Mr. and Mrs. Martin Johnson, who brought back from Africa and other points feature travel material. He also supervised a number of other travel films and handled world distribution.

300 Chicago Theatres Vote Out Double Feature

More than 300 theatres of Chicago and vicinity are pledged to enforce a ban on double features as a result of a one-hour mass meeting following two months of negotiations. It was agreed to "end the practice at the earliest possible moment."

Committees were named to evolve a plan whereby pictures already contracted for can be played on deferred dates. Two hundred exhibitors joined in the decision.

Projectionists Walk Out

The Spokane Theatres, Inc., under the direction of Ray A. Grombacher, is operating with non-union projectionists, following a walk-out after wage reduction questions could not be settled.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

PARAMOUNT NEWS laboratory in New York is on the watch for a J. Grimm, who is supposed to be a member of the lab staff, and who is credited with having supervision over "every inch of film of a large newsreel" (supposedly Paramount)! . . . although no one at Paramount has ever hear dof the gent! . . .

A strange series of events began to unwind the other day when an anonymous contributor penned a missile to the *New York Graphic* in which the author explained at great length a strange "Svengali-like" chap named J. Grimm, who, among other things, including his newsreel activities, has great "powers and prowess over women," "conducts a bizarre cult," is a "globe-trotter" of no mean repute, "negotiated a 20-million-dollar loan between American bankers and the Polish government," negotiated a "systematic interchange of syndicated material between American and European periodicals," "speaks 20 languages," handles "many of the best stories and cartoons from abroad" for American publishers, "served in the German, Polish, Austrian, Czechoslovakian and Red armies and the French Foreign Legion," "works 20 hours a day and sleeps only every three or four nights," "conducts a translation and art service," etc., etc., and just about everything else that man or science can think of. . . .

Emanuel Cohen's office at Paramount knows nothing of the individual, nor has the news laboratory any record of a J. (Svengali-cultist, globe-trotter, banker, author, linguist) Grimm.

So, with curiosity aroused, Paramount sent a crew of "Sherlocks" to the lab to seek out this genius in their midst. . . . And though the "Sherrys" have searched and scoured every corner of the lab, to date they have discovered no trace of the strange Grimm. . .

Barrymore's "Svengali" is playing the Hollywood theatre in New York, not so many blocks away from the Paramount laboratory . . . which may or may not prove significant. . . .

▲ ▲ ▲

Only intimates know that Sally O'Neil, who stages a comeback in Tiffany's current "Salvation Nell," was out of the picture nursing a troubled eye ***for a year,*** *during which doctors gave up all hope on several occasions of saving the pupil. . . .*

▲ ▲ ▲

There's a new "mad on" in the picture business. . . . And it all started from a tilt over $1,000. . . . But involving two million-dollar names. . . .

▲ ▲ ▲

The publicity chief in a New York home office this week whipped into shape a "red hot" yarn for the press, but it never went any further than his desk. . . . Blame the new economy fad, which had all multigraph and mailing clerks tied up taking inventory. . . . . Pencils and rubber bands were counted and assorted while a possible good will builder decayed in the scrapheap. . . .

▲ ▲ ▲

Charlie Ruggles remembers way back when pictures were never taken in continuity. . . . They'd often take the last scenes before anything else, which was bewildering . . . especially when you killed a man in the morning and was introduced to him in the afternoon. . . .

▲ ▲ ▲

The p.a. of Loew's (Broadway) State reproduces on a lobby board out front a telegram of congratulations supposedly sent from Charles Chaplin, dated New York, to Douglas Fairbanks, and addressed to Doug at the Loew house in New York, patting Fairbanks on the back with heavy superlatives for the second-run main stem showing of "Reaching for the Moon." . . . Which is okay, except that every one knows, including the sometimes unsuspecting public, and particularly Chaplin, that Charlie is now in Europe. . . .

Energy Economizers

Since salary cuts hit Hollywood studios, the yes-men refuse to give any more than a nod.

BELIEVE it or not, Al Capone is the man behind the guns of a well known Hollywood independent producing outfit. . . . And some day he is going to announce a series of one-reel dramatic shorts . . . bearing the sales caption: "sure shot and sure-fire box office smashes!" . . . Al's life story would now be on the nation's screens had not industry leaders banded together and turned thumbs down. . . .

▲ ▲ ▲

One legit producing firm has examined more than 5,000 plays in five years and only 30 of the group were produced. Five made money. . . . Entire royalties paid to the authors would not cover cost of typing the manuscripts, although the would-be geniuses of the pen spent a half-million days turning out the tripe. . . . If royalties on the 30 produced were divided among the entire group each would receive less than fifty cents per day for their labors. . . . Shaw, according to Actor's Equity, gets 15% top royalty, with Barrie following up at 12½%. . . . Musical comedy royalties average 6%. Picture rights, of course, are in addition. . . .

▲ ▲ ▲

Career of Joseph Kilgour, veteran stage and screen character player, is this week's candidate for Life's Little Ironies. . . . Photoplay recently figured out that in 35 years of acting, Joe probably played more millionaire roles than any other actor in the U. S. . . . And today, broken in health by the death of his wife, and with his nest egg swept away in Wall Street, he is in the Williams Home for Aged Actors at East Islip, L. I. . . .

▲ ▲ ▲

Harold Lloyd, Charles Chaplin and Gloria Swanson are all that remain of the old star-producer school who are now active as star heads of their own companies. . . .

▲ ▲ ▲

Sid Skolsky's "Tintypes": . . . Nancy Carroll walked off the Paramount lot and stayed away four days; vacationing (she says). . . . Pearl White returned to her home in Egypt after an unsuccessful attempt at a comeback in Paris ('member Poil?). . . . George Jessel has given up his bodyguard and is now traveling with only one secretary, a friend and a few relatives. . . . Mussolini made a picture for Fox Movietone which will not be released until after his death. . . . Fox bought back J. Harold Murray's contract for $100,000. . . . Joseph (not RKO) Schnitzer changed his handle to Joe Ray to get a break on the stage (he's still waiting). . . . Hollywood parties are simplay deelighted to see Lowell Sherman strut his monocle and two-foot ciggie holder. . . . Mae Murray makes her own face cream (yet her daily income from California oil wells is reputed to exceed $3,000 daily)—some days. . . . Mort Downey was fired from his first job in a silverware factory (you guessed it). . . .

▲ ▲ ▲

Hal Skelly seen dozing in the Lambs' (N. Y.) Club lounge. . . . With nothing to do but wait, for what he says will be a knock-out comeback in pictures. . . . Hal contends that his split with Paramount (his unfinished contract having been bought up) was the fault of studio chiefs who "miscast" him. . . .

AN appeal sent out by the Hollywood Motion Picture Relief Fund told, among other things, how the charity organization had buried several extra people, two well known actors and one producer. . . . Presently came this reply from George Marion, Jr.: . . . "Inclosed find check for $100. . . . Please bury another producer!" . . .

▲ ▲ ▲

Independent distributors are reaping a harvest in the sales field . . . getting bigger and better prices than any time since sound temporarily skyrocketed them to oblivion. . . .

▲ ▲ ▲

Some day we're going to take a w k off to count up all the "fathers" of the motion picture business. . . .

▲ ▲ ▲

Fox executives think it unwise for managers to be drawn into local debates on the subject of films, and has told them to lay off. . . .

▲ ▲ ▲

'Member King Vidor? . . . This week, he was seen in Seattle launching a new 52-foot yacht.

▲ ▲ ▲

The economy ax reached the exchanges this week . . . and what a howl! . . .

▲ ▲ ▲

Was it Joe Schenck who was overheard saying (while visiting San Francisco recently) that United Artists' invasion of the theatre field has cost Fox West Coast "a cool $2,000,000." . . . The approximation takes into consideration principally the added revenue which, it is said, would have accrued to FWC had that circuit been showing U. A. pictures. . . .

▲ ▲ ▲

That sensational theatre acquisition program of all major circuits which existed less than two years ago has been placed in reverse, with RKO the only company definitely contemplating buying and building on a grand scale. . . . Not even low construction costs will entice the others. . . .

▲ ▲ ▲

Harley L. Clarke, Fox chief, is the author of the current movement to cut down on personal newspaper publicity (biogs, life achievements, etc.) for company executives. . . . Instead, the bigger companies are trying to obtain all available space to boost their theatre properties. . . .

▲ ▲ ▲

Twenty years ago this week: . . . Theatre owners were paying $2 royalty fees weekly to the Motion Picture Patents trust, which had sewed up films on patent rights. . . . Picture companies in New York fought neck-and-neck to secure a camera "scoop" of the town's street cleaners' parade. . . . Tom Moore and Julian Brylawski were big figures in Washington, D. C. . . . The Kaiser posed in London with King George for cameramen assigned to the Queen Victoria Memorial unveiling. . . . Harris circuit startled the trade with announcement of a $1,000,000 super-super, Class A, first run, de luxe theatre for Pittsburgh. . . . Pat Powers received a "heavy" setback when he lost $3,000 through fire which completely destroyed his studio (in a barn) in the Bronx, N. Y. . . . Current releases included: "A Pair of Pants," "His Last Crooked Deal," "Foxy Grandma," "Sue-Bonnet Sue," "Yiddisher Cowboy," "Dream in a Waxworks Show," "Johnnie Waters the Garden," "Smith's Marmalade," "Bill Loses His Mother-in-law," "A Day with An English Bargeman," "As Your Hair Grows Whiter," "Willie's Winning Ways" and "She Wanted a Man with Brains." . . . (Box-office, eh what!)

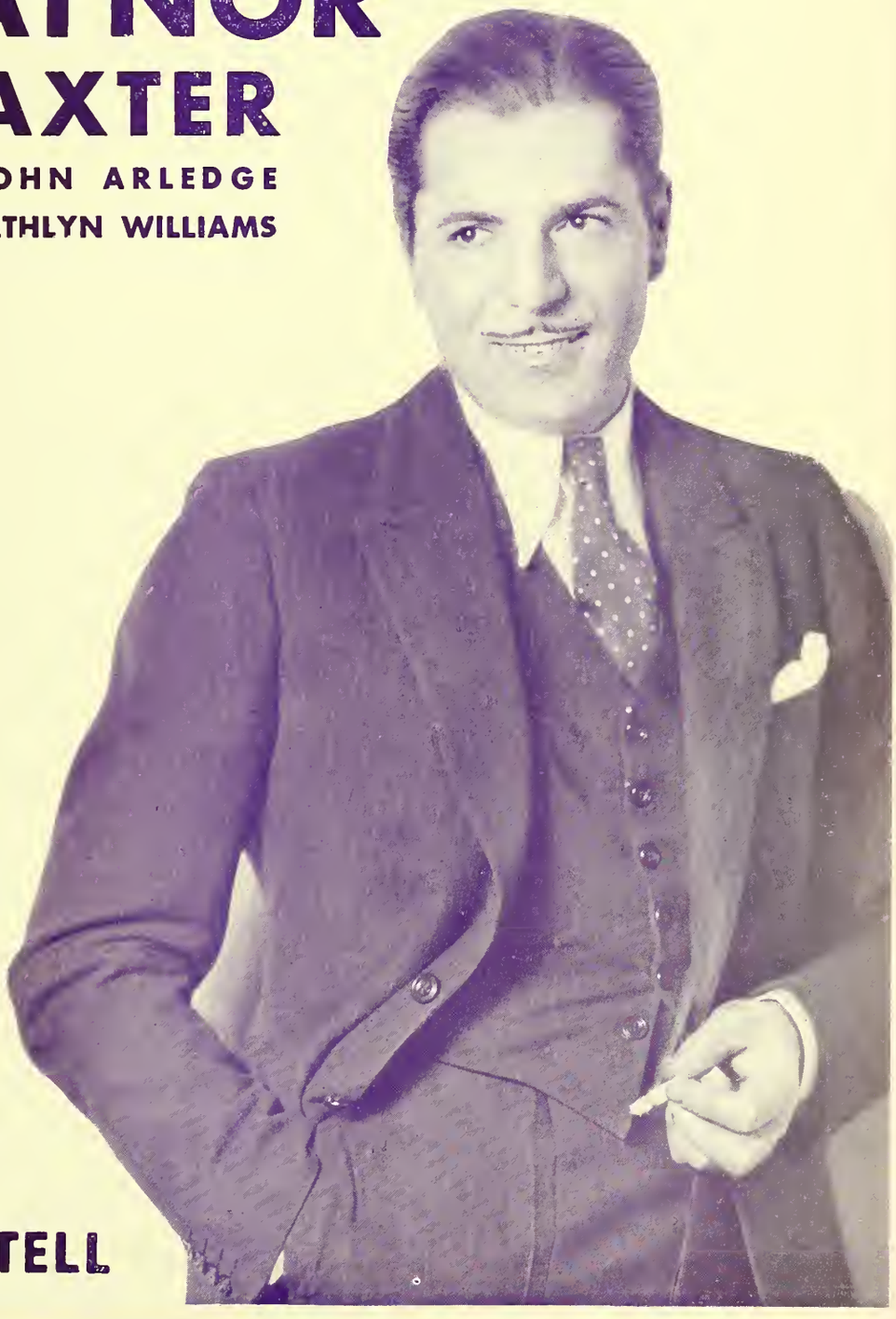
DADDY LONG LEGS

with

JANET GAYNOR
WARNER BAXTER

NA MERKEL • JOHN ARLEDGE

LAUDE GILLINGWATER, SR. • KATHLYN WILLIAMS



From play by
JEAN WEBSTER

Directed by
ALFRED SANTELL

OF SUCCESS, IT'S A BOON FOR
ICTURE BUSINESS!

REVIEWERS RAPTUROUS!

AMONG BEST PICTURES OF YEAR

"Certain to be numbered among best pictures of year . . . Has unlimited appeal . . . Sure fire story, bounteous mixture of laughs, thrills, tears and beauty . . . Splendid entertainment for man, woman or child . . . Janet Gaynor does best work since '7th Heaven' . . . Smart modern treatment, excellent dialog . . . Good for high school trade, family trade, downtown trade, neigborhood trade.

"If you like your pictures smart there is plenty of smartness. If you like some tears prepare to shed them. If you prefer laughs, you'll get your money's worth." —*Motion Picture Herald*

WILL BE HOUSEHOLD WORD

"For months this reviewer has been hoping against hope that at least one studio would turn out a picture that could measure up to every standard of acting, photography and decency and have real appeal to human interest without pandering to the sordid.

"Fox has done 'Daddy Long Legs' along lines that will make it a household word. Fathers and mothers can take their children to see it without squirming in their seats . . .

"Picture is probably finest work done by either Gaynor or Baxter . . . Fox can sit back, hear the thunderous applause, and listen to the merry clink of the dollars." — *Hollywood Daily Screen World*

ROXY
NOW

BEST SINCE "7TH HEAVEN"

"Janet's most satisfactory appearance since that memorable hit '7th Heaven' . . . Ought to have wide appeal and point the way back to the good graces of a considerable audience that has gotten out of the movie habit." — *Los Angeles Evening Herald*

FOX CAN BE PROUD OF IT

"A world of sweetness rolled like floating summer breezes across the silver sheet away from the general run of things cinema, such as sophisticated gangster and slapstick comedy stories. 'Daddy Long Legs' I predict will be received as welcome relief. Warner Baxter carries off title role in magnificent fashion. Personally I believe this to be Baxter's best screen work, certainly his most difficult role. Fox Film Co. and those who contributed to this production can be proud that their efforts will be appreciated. As sweet and refreshing as first breath of spring. You'll be the loser if you miss it." — *Los Angeles Evening Express*

FOX

Fox Orders All Ad Reels Out of Circuit Theatres

Fox's circuit of several hundred theatres has been thrown over to the anti-advertising film camp. Beginning immediately, houses operated by this organization will avoid booking sponsored reels, and those runs which have contracted for a series will abandon the practice upon expiration of existing contractural obligations. And with Fox's declaration to house managers, Paramount and Warners are joined in the list of major companies who have ordered sponsored reels tabooed on screens controlled by them.

"Screen advertising may be a source of revenue to the theatre—but it is a dangerous one," Fox tells its managers in the anti-ad reel order. "Even your best friends wouldn't tell you how unpopular and cheapening screen advertising is with theatre patrons," states the home office.

"Instead," executives point out, "they wisely choose to voice their disapproval of the practice by staying away from your theatre.

"People pay the price of admission with the main idea of receiving entertainment value. Screen advertising is not blessed with the least qualities of audience interest.

"Screen advertising is a bore to customers. It interrupts your entertainment. It has as much place on a theatre program as a boxing match in a grand opera concert recital.

"Screen advertising is taboo!

"Do away with whatever screen advertising you are now using, and turn down any that may be appear in the future. If you are under contract, eliminate this practice upon the contract's expiration.

"Every dollar that it yields is but an advance drain on future income of your house.

"If, and when, your theatre is not running screen ads, stress this fact to the public in your newspaper publicity. This information will be well received and well advertised by the newspapers—who have long felt the cutting in of screen advertising on their own revenues."

German Bill on Private Shows May Hit Foreigns

A bill has been passed in Germany classifying pictures as to those which may be shown in public and those for private presentation. The bill, which met sharp opposition, is seen as a particular threat against foreign pictures with German versions. Certain pictures, on which the censor previously had made only slight alterations, might automatically be placed under the second grouping.

In Belgium the experiment has been tried with certain films permitted only in theatres where minors are barred.

First Week of Salary Slash

Current week is the first under the new Paramount Publix policy of reduced salaries, cuts ranging from 30% down to 5%, depending upon amount earned. The entire organization, including production, distribution and exhibition branches, is affected.

Sound Free, But—

Sound equipment is being leased free of charge to exhibitors in France by Cinelux, a new company.

The ace in the hole is the requirement that exhibitors show only films rented by Cinelux, which markets a 17 mm stock called Ozophone.

Tom Guinan Heads Big 4 Sales Force

Appointment of Tom Guinan as sales manager of Big 4 Corporation is one of several changes in the sales personnel announced by John R. Freuler, president, before leaving New York for the Coast, in connection with the company's new product of 12 Westerns and 8 melodramas. Guinan, formerly assistant sales manager, has been in the industry since 1918, when he joined Vitagraph. He was with First National when he went to Big 4.



Tom Guinan

R. O. Jaynes has been named traveling auditor, after previous connections with Hodkinson and Warner Bros.

Freuler is stopping off at Cleveland and Milwaukee on his way to the Coast.

Ufa Raids London In Multi-Linguals

Carl Winston, assistant to Eric Pommer, chief supervisor of Ufa production, is in London seeking British players for English versions of forthcoming Ufa pictures, following decision of the German producers to launch direct competition in making pictures in several languages.

Sari Maritza, Gaumont-British star, will be in "Monte Carlo Madness" for Ufa; Erik Charell will direct "The Dancing Congress" with English players now being selected, and an English actress is sought to play opposite Emil Jannings in the third production.

W. E. Replacements Now Total 1754

Western Electric reports recent new Audiphone hard-of-hearing device installations in 13 theatres located in various parts of the South and West.

Replacements of other types of sound equipment with Western Electric total 1,754 throughout the world, of which 1,387 were in the United States and 367 in foreign countries.

Depression Due To Yellow Streak, Says Will H. Hays

A "yellow streak" and a "shameful exhibit of financial leadership" are responsible for the present economic condition, Will H. Hays, president of the MPPDA, told governors attending a conference at French Lick, Ind.

"We're not running on schedule because the old spirit isn't pressing on the throttle," he said. "My boyhood vividly recalls the graphic narratives of veterans who participated in the first and second battles of Bull Run. But I did not think I would ever witness a third Bull Run, destined to pass into history as the most shameful exhibit of financial leadership the country has ever witnessed.

"As long as our billions are held in restraint, dammed at the source, prosperity will keep gnawing at the hambone."

Reich Warns Contingent Grants Won't Be Extended

Companies exporting pictures to Germany have been notified by the Reich government that those holding unused contingent licenses for the year ending June 30, when all such licenses will expire, will not be able to gain extension either of license or contingent period.

They are warned that the exchange of previously registered and already censored films against other films, will be permitted only in unusual cases, and that therefore they should register only such pictures as they intend to distribute.

Gloria Swanson Sailing; Picture Starts August 1

Sailing Friday, June 5, for a vacation in Europe, Gloria Swanson is to return after three weeks to a month to start work on "Tonight Or Never," which Sam Goldwyn will produce for United Artists. Production date has been set at August 1, with Melvyn Douglas, of the stage play, again leading man.

A B C Takes 7 Houses

Associated British Cinemas, Ltd., London, purchased the seven house circuit of Regent Enterprises, Ltd., Liverpool. They include the Commodore, Coliseum, in Walton; New Coliseum, Padington; Gem Popular, Liverpool; Capitol, St. Helens; Regent, Tranmere, Birkenhead.

Open New Warner House June 15

Contractors are rushing work to complete the new Warner theatre in Morgantown, W. Va., by June 15. A new Warner house in Torrington, Conn., is slated for opening July 15.

Columbia Home Office Frolics

Personnel of Columbia's home office in New York attended a dance and swimming party Thursday night at the St. George Hotel, Brooklyn.

Katz Tells Managers to Leave Swivel-Chair and Work Out Front

"Economy does not mean inactivity," in the opinion of Sam Katz, Publix theatre chief, who, in a message to company operators, following recent salary slashes, states that "Merely because a necessary policy of economy has curtailed some of the media upon which you managers normally rely to put on a show and to sell it to your public, is no reason for inactivity. On the contrary, if ever there was a time when activity is acutely needed, it is now!

"In normal times," he said, "when a theatre can avail itself of its complete machinery for putting on and selling a show, the chances are that even without any activity on the part of the manager and his staff, a natural momentum would carry the gross to a more or less satisfactory level. But in times like these, when business is not only harder to get but the very machinery for getting it has become appreciably curtailed, the manager who resorts to inactivity is signing a death warrant for his theatre!

"That should be obvious to any thinking person," continues Katz. "Twice as much effort is required to support a heavy weight with ONE hand as with TWO. I should hate to think what would happen if BOTH hands were dropped.

"Of all possible activity around a theatre, there is one which, to my mind, takes precedence over all others. That is for the manager to be on the job every minute of the day, from opening to closing time. And when I say on the job, I mean that he should be where he can do his theatre the most good—on the floor."

If Americans Dominate British Picture Industry, What of It?

Needs More Foreign Influence, Not Less, Says Mooring—Gaumont-British Case Rouses Agitation

By W. H. MOORING, London

Further suggestions that Gaumont-British has come under American control through interlocking of financial holdings has been agitating the House of Commons. Parliament Member Remer asked the president of the Board of Trade whether he had discovered a remedy for the process by which Gaumont had passed into American hands by financial arrangements involving the Metropolis and Bradford Trust, the United American Investing Corporation and six other persons of whom some represented American interests. He pointed out that under the Articles of Association of Gaumont, there existed special provisions designed to prevent this—as he termed it—"disastrous state of affairs." Would the president of the Board of Trade consult the Wilfred Greene Committee (formed to study the national situation in relation to company law) with a view to receiving recommendations on the subject of amendments to the company law which would prevent companies controlled directly or indirectly by foreigners from calling themselves British in their trade name. Mr. Remer also asked whether a report presented to the Government by the London Trades Council, as to the control of the British film industry by American interests, would be published by the Board of Trade.

Cites Share Holdings

The Rt. Hon. William Graham, president of the Board of Trade, replied by repeating details he had laid before the House of Commons on April 21. These disclosed that the annual return of the Gaumont-British Picture Corporation dated October 30, 1930, showed that of the 5,000,000 ordinary shares of the corporation, 3,105,000 are held by the Metropolis and Bradford Trust, which is therefore in control. The annual return of the Metropolis concern, dated November 5, 1930, revealed that of the 10,000 "A" shares which alone carry voting rights, 4,950 are held by three persons of British nationality named Ostrer; 4,750 by American Investing Corporation, and 3,000 by three other individuals. According to a statement issued by Gaumont-British it appeared that 200 of these shares represented the American interest already mentioned, leaving 100 shares held by a British subject independently of the other interests.

Mr. Graham admitted that remedies if sought would involve the amending of the Companies Act: he was not willing to promise that he would lay the matter before the Wilfred Greene Committee without first inquiring further, but every consideration bearing on the amendments to the existing company law would be taken into account.

The report he had received from the London Trades Council was private and confidential, and its publication rested with the London Trades Council entirely, he said.

Politicians Don't Understand

By traditional rights the politicians of Great Britain have become immune to public inquisition. No one asks these M.P.'s what it means to the British public if Gaumont-British has come under the control of America. There are many in the industry itself who, assuming that active American influence had been brought to bear, and that some of the present British studio labor had either been displaced or put under Hollywood supervision, would feel that they could look forward to an improvement in the quality of the Gaumont output.

Politicians cannot be blamed: they do not understand, and with few exceptions there is little likelihood that they ever will. But if there are any doubts in trade circles as to the advantages or otherwise of a closer relationship between the film business of Great Britain, and that of the United States, it should be put on record that every progressive step made in the mechanics of British film production has been inspired by the United States. And in almost every case where the importation of American technicians has been tried out, the results have shown definitely to the advantage of the finished picture.

Quota pictures made here for American renting houses have certainly done more to discredit serious British film product than anything else could possibly have done. But nearly all these wretched trashy quota pictures have been made by British producers who are the prototypes of those politicians responsible for asking why any foreigner should be permitted to come here and do what a Britisher can do. They both make the same mistake: they assume that the Britisher can do that thing. But very largely experience has shown that he cannot. With regard to finance: American money seems to stink in the nostrils of the flag-waggers, yet money is wanted here—and sorely.

Within the past three weeks, two millionaires—British to the backbone, though their fortunes were made in foreign lands—have developed cold feet as a result of the disappointment experienced by a wealthy young friend of theirs in film deals. They would have been prepared to invest large sums in the British film industry, but withdrew when he told them of his losses. A year or so ago that young man backed one of the "all-British and proud of it" directors. He made a film which save for its dialogue and acting was 100% French. It was ridiculous and the French guillotine which figured largely in its inordinate length itself suggests public reaction to the film.

What the British film industry needs is not less foreign influence, but more.

Russia Planning Large Scale Picture Production, Report

Report has it that Russia is completing plans for motion picture production on a large scale, with $20,000,000 already appropriated by the government for film production within the next 18 months.

Three gigantic studios are now under construction, according to report, and agents are now viewing material in Hollywood and European film centers with a view to signing players and technical people.

14-Hour Policy Launched At MGM Empire in London

England is having its first 14-hour continuous film showing, with MGM on a 10 a. m. to midnight policy at the Empire, Leicester Square, London. The 3,500 seats were almost half sold before noon of the first day, and were filled the remainder of the day. The picture was "The Outsider."

Radio is contemplating a similar departure at the Leicester Square theatre.

Al Sherman Recovers

Al Sherman, motion picture editor of the New York Morning Telegraph, has recovered from a ptomaine poisoning attack.

THEY'RE NOT CRYING ABROAD, SO STOP IT HERE, PLUNKETT ADVISES

Seat Tax and Pool Before Exhibitors At Atlanta June 15

Concentrated opposition to any amusement tax and to night baseball as well as discussion of formation of a buying pool, separate from the Southeastern Theatre Owners' Association, but including its members, will highlight the association's third annual convention in Atlanta June 15 and 16 The convention comes one week ahead of the opening of the regular session of the Georgia general assembly.

Nominations proposed include O. C. Lam of Rome, Ga., as president, Hugh Manning of Etowah, Tenn., as vice-president, and Love B. Harrell for re-election as secretary. Nat Williams is the retiring president.

Sidney R. Kent, vice-president and general manager of Paramount Publix, will be one of the chief speakers.

Mangham Sales Manager Of Bromberg Attractions

John W. Mangham, Jr., is now sales manager of Arthur C. Bromberg Attractions, and in charge of the company's offices at Atlanta. Charlotte, Tampa, Birmingham and New Orleans. The new sales manager was formerly branch manager for Tiffany at Atlanta, and is the senior branch manager in the Atlanta territory, having served in that city for ten years with various companies.



J. W. Mangham

Mangham started in 1919 in association with Enterprise Distributing Corporation, one of the S. A. Lynch subsidiaries.

Ile de France Receives Motion Picture Delegation

Arrival of the Ile de France this week was an event in motion picture circles. Adolph Zukor was at the dock to greet his daughter, who has been vacationing on "the other side." Likewise, the RKO outfit were there with the "glad hand" for their chief, Joseph Plunkett, and Mrs. Plunkett.

Sheehan's Suit Against William Fox Postponed

Postponement for one week was taken Monday, June 1, in Winfield Sheehan's $310,000 suit against William Fox, when the case reached the supreme court calendar in New York.

Says RKO Is Not Seeking Theatres in Europe

General Manager of Circuit Calls Retrenchment Conference on Return from Vacation

"Stop crying!"

That is Joseph Plunkett's terse answer to the present economic situation.

"They're not crying abroad, and shouldn't here," said the vice president and general manager of RKO theatres, who has just returned with Mrs. Plunkett from a European trip.

In England, he pointed out, they accept the situation as one which is bound to occur from time to time and make the best of it. The same attitude, he said, should be taken in this country.

Plunkett put thumbs down on the persistent report that his mission abroad was for the purpose of acquiring theatres there. RKO, he contended, has plenty of work right here at home without looking to foreign fields.

The day the Ile de France docked Plunkett called a session of his department executives for the purpose of trimming summer operating expenses. This had been anticipated, and in several instances the executives were prepared to present new overhead schedules.

It is not expected, however, that the personnel of the departments will be hit by the retrenchment. The company is relying on the paring of other costs to meet reduced summer receipts. This policy, it is felt, will help to maintain a high morale among employes.

While you find the combination bill abroad, said Plunkett, it is not as general as in this country.

"Everyone in England," he said, "seems to be out for amusement today. As in America, they are shopping for their amusements and mediocrity is fatal, but the worthwhile things are being patronized in the legitimate, in the varieties and on the screen. In Germany, the slogan seems to be 'bread first, then the movies.'"

Owner Starts Counter Move After RCA Photophone Suit

George Carisch, of two Minneapolis houses, has begun counter suit against RCA Photophone, following its suit for the price of the complete sound equipment, after alleged payment default by Carisch.

The counter suit is for payments already made on the apparatus, on the ground that it was unsatisfactory and misrepresented at time of sale.

Exchange Manager Dead

S. E. Benson, Los Angeles exchange manager for United Artists, died suddenly of a heart attack last week.

Salaries to Stay, Declare Columbia, Fox, RKO Chiefs

Salaries shall not be cut. That is the dictum from headquarters at Fox, Columbia and RKO. The statement of Joe Brandt of Columbia at the sales convention in Chicago that "economies other than that of cutting employees' salaries can and should be effected in this business" reflects the attitude of chief executives in the other companies.

At the same time, managers of Fox West Coast theatres have been ordered to reduce their overhead 10 per cent. Among suggested methods of paring expenses are elimination of unnecessary employees in the theatres, elimination of official titles that tend to limit the field in which an employee will work, revision of the type of program, use of only effective lobby cards and heralds, rearrangement of relief hours so that the number of individuals on the payroll can be held down to a minimum.

Managers are instructed to establish relations with union officials in the possibility of effecting relief in the number of union men required.

Other suggested economies call for the use of theatre employees instead of outside labor for minor repairs, limiting ballyhoo to that which proves effective, reducing printing and engraving bills, eliminating telegrams where letters will serve just as well, cutting down on phone bills, on overtime, concentrating newspaper advertising on openings and decreasing fixed charges.

Universal will remove the cuts in salaries of employees "when and if the time comes that we can restore the salaries to their former levels," Carl Laemmle declared.

NVA Fight Nears Climax in N. Y.

Trustees of the NVA Fund, headed by Sam Katz and Pat Casey, are expected on Friday to answer demands of an insurgent group in NVA who have asked that all books and funds, totaling $500,000, be turned over to members.

The trustees several days ago ordered the NVA clubhouse closed because, they stated, the association's fund could no longer be used to run the headquarters building, but should go to charitable and sanitarium enterprises of NVA.

The insurgents, in retaliation, demanded that books and funds be turned over to them and insisted upon a decision on Friday. If the trustees refuse, the insurgents are said to have threatened court action.

PARAMOUNT





When a real star gives the greatest performance of his career, that means money for exhibitors. HERE *TWO* STRONG DRAWING CARDS—NANCY CARROLL AND FREDRIC MARCH—TOP BY FAR ANYTHING THEY'VE EVER DONE BEFORE! More—Edmund Goulding, creator of "The Trespasser", "The Devil's Holiday" and a score of other successes—rises to inspired heights!

THE BIG SHOWS . . .

Today . . Tomorrow . . Next Season

SMACKS THROUGH WITH GREAT LONG RUN* HITS!

Amazingly Different . . Important . .
Exciting . . The Kind You Need NOW!

"THE NIGHT ANGEL"

starring

NANCY CARROLL
FREDRIC MARCH

With Phoebe Foster, Alan Hale, big cast. Written and directed by Edmund Goulding.

Play "The Night Angel". Play "The Lawyer's Secret", "The Vice Squad", "Confessions of a Co-Ed", Ruth Chatterton's "The Magnificent Lie", "I Take This Woman", "The Secret Call", "The Girl Habit", "Women Love Once", "Forbidden Adventure", "Honeymoon Lane". All before August 1! FEEL THE THRILL OF S. R. O. *NOW!*

Starts June 11th at Rivoli, New York, on *First Long Run!

PARAMOUNT

Business Great At "Poor Man's Family Theatre"

Patrons Help One Another, and Anyone Can Write Pass for Children of Unemployed

Business is great at the "Poor Man's Family Theatre," Quincy, Mass. The answer? William Preston, manager, is the answer.



William Preston

Good times are here right now, says Preston, and the experience of the Merchant theatre (that's the real name) is his evidence.

Any adult anywhere is authorized to write a pass for any child whose parents are unemployed, and these children are treated to a complete show on Saturday mornings. Not once, writes Preston to MOTION PICTURE HERALD, has that privilege been abused.

Furthermore, when unemployment became a problem at Quincy, the Merchant Theatre management launched a Good Will Campaign, with patrons helping one another and the theatre acting as liason officer. More than one hundred families were fed and clothed. Best of all, no one knew who had helped him; no one was made to feel ashamed of his own misfortune. Merchants participated and everyone benefited.

Another thing. "Children are really taken care of by us," writes Preston, "and that means that we handle hundreds. They are not permitted to disturb adults with undue noises or running around. Parents have come to look upon us in such a light that it is quite an ordinary thing for a mother to stop in on an afternoon and check her several kiddies as you would your automobile, with the exception that the mother is permitted to place her children in their seats, then, when shopping is finished, to return for her children and take them home. There never has been a child misplaced and no one has been disappointed."

A further reason for calling the Merchant the "Poor Man's Family Theatre" might be found in this: "We charge 10 and 15 cents admission. That appeals to the usual 10 and 15 cent following. Then the next step is up to us. We give a real show, double features and excellent sound, all of which we advertise. We give courtesy to everyone, and that doesn't mean in a stilted manner a la some of the so-called picture palaces, but the kind of courtesy we would show toward any lady or gentleman visiting our own home.

"We try to radiate a contented personality, and avoid looking as if we were depressed. And by and by the public senses the fact that we are getting along tiptop, and they just can't resist climbing into the old flivver and coming for an evening's rest and enjoyment. We know every patron visiting our theatre, or at least he or she thinks we do even if they never came here before."

Dietrich Avenue!

In Cincinnati, Marlene Dietrich is very emphatically competing with herself. Her German language film, "Three Loves," is playing the Erlanger Grand Opera House and "Dishonored" Paramount picture, is at the RKO Family. As it happens, the two houses are almost directly across the street from each other. Presumably, that would be "sewing up" the market!"

Allied Backing Tax On Circuits

The Allied States organization is lobbying in the Ohio legislature for a tax on circuits based on the Indiana graduated chain store levy, recently declared valid by the United States Supreme Court. The Allied action is looked upon as a counter move against the 10 per cent admission tax being discussed in Washington.

The move is expected to sharpen fears among New York executives that the chain store tax will, in substance, be levied against the film industry.

Students of the Indiana tax see it as discriminatory in favor of independent operation at the expense of circuit operation.

I. H. Ruben of F. & R. Dies 4 Months After Partner

I. H. Ruben died this week at his home at Lake Minnetonka, near Minneapolis, after having survived by only four months M. L. Finkelstein, who was his partner in the development of the Finkelstein and Ruben circuit of 135 theatres. Funeral services were held Tuesday.

Ruben, who was 63, started as a newsboy in Syracuse, N. Y. He entered the show business with Finkelstein 23 years ago in Des Moines. The F & R houses are now a part of the Paramount Publix holdings.

Ontario Will Not Enforce British Quota Regulation

The British quota law will not be enforced in Ontario, in view of the insufficiency of British films to meet the requirements of five per cent of total pictures shown.

Manitoba also will not proceed with a proposed quota law because there are not enough available British films.

Iowa Owners Band In Group Booking Under MPTO Chief

Four Des Moines theatre owners have joined E. P. Smith, president of the Iowa MPTO, in a group of Iowa houses which are doing group buying.

Rialto Changing Policy

Publix will reopen the Rialto in New York shortly as soon as a new policy is worked out, according to Sam Dembow. The first announcement was that there would be an eight-weeks shutdown.

Operators Win Delay in Chicago Conspiracy Quiz

Attorneys for the Chicago operators' union have succeeded in sidetracking the inquiry launched a week ago by the state's attorney's office by raising a secondary issue after having defied a court order to surrender the records of the union. The records, taken by investigators for the racket bureau, have been returned to the union on a writ of replevin obtained before they could be examined by Charles E. Lounsbury, assistant state's attorney, conducting the investigation. He immediately obtained a subpena duces tecum ordering their surrender, but this was ignored by Michael Ahearn, of counsel for the union, even after a motion to quash the subpena had been turned down by Chief Justice McGoorty of the criminal court. Lounsbury then entered a contempt action against Tom Reynolds, president of the union. This was to be heard on Friday, but union attorneys stated that if Reynolds is found guilty they will go to the Supreme Court if necessary, as a test case.

Lounsbury had hoped through the union records to obtain indictments against union officials charging conspiracy to damage the business of 150 independent exhibitors who asked the state's attorney last week for relief from union demands, which they said would force them out of business for the summer or permanently.

New Contract to Carl Laemmle, Jr.

Carl Laemmle, Jr., is under a new contract as general manager of Universal City and head of production of Universal as he completes his second year in that capacity. He is also second vice-president of the corporation.



Carl Laemmle, Jr.

He first assumed duties as assistant general manager at Universal City in November of 1928, but before that date he had learned studio procedure and had written and supervised the series under the title "The Collegians."

Among his productions have been "Dracula," "Seed," "All Quiet on the Western Front" and "Iron Man." Two more pictures remain on this season's product.

Pass Ordinance to Allow 50,000 Film Feet in Booth

Fifty thousand feet of film storage in the projection room instead of the 5,000 maximum is provided in a new fire ordinance passed by the New York board of aldermen. Practically all theatres have been operating on appeals from the old code.

SOCIETY OF MOTION PICTURE ENGINEERS IN HOLLYWOOD



New Color Organ To Sway Emotion

Automatic conversion of music into changing colors to synchronize with the moods of the music is the objective of a new color organ described to the Institute of Radio Engineers in convention in Chicago June 4 by E. B. Patterson, research engineer of RCA Victor Company. The idea is to make a simultaneous appeal to both sight and sound for greater emotional effect.

The new instrument was made commercially possible by the use of thyratron tubes. By plugging in different switches on the color organ, the color combinations produced by the music may be varied according to individual taste.

Visualizing its applications to the concert stage, Patterson described a performance of the RCA Victor Color Organ with an orchestra. A microphone placed close to the solo instrument might be made to produce a single colored light of a given shade, while a second microphone brought different colors into play from the other instruments in the orchestra. The first light weaving a color pattern in rhythm with the solo part as the other colors formed the background in synchronization with the rest of the orchestra. Another application, he said, might be to water fountains.

Academy Speakers Discuss "Co-operation on the Set"

The Art and Technique Committee of the Academy of Arts and Sciences at the symposium in Hollywood held June 3, discussed "Co-operation on the Set."

Carey Wilson presided, with Adolph Menjou speaking for actors, B. P. Schulberg for producers, Douglas Shearer for sound engineers, Virgil Miller for photographers, Scott R. Beal for assistant directors.

Charles Goetz with Consolidated

Charles S. Goetz, independent producer-distributor, has joined American Recording, the disc-record subsidiary of H. J. Yates' Consolidated Film Industries in New York.

Improve Sound Reproduction, Or Lose Public, Says Crabtree

Producers Should Emphasize Projection Before Revival of Musicals, SMPE Is Told

Improvement of the quality of reproduced sound must be achieved if the public is to remain entertained, President J. I. Crabtree of the Society of Motion Pictures Engineers declared at the banquet of the Society, holding its Spring Meeting in Hollywood.

This requirement holds true particularly in reproduction of music, said Crabtree, who called the present standard of reproducing of speed "very satisfactory." Much is to be desired, he declared, in the presentation of music in pictures.

"If I were a producer," Crabtree declared, "before participating in the threatened revival of musicals, I should pay a great deal of attention to the subject of projection. Most producers are likewise exhibitors and realize that it is foolish to spend millions on a production and have the artistry of the picture destroyed by imperfect projection. The projectionist is one of the most important cogs in the complex motion picture mechanism, and he should be encouraged and educated."

Work for the Amplifiers

To attain greater realism, the said, "we engineers must extend the frequency and column-range of the reproduced sound, reduce ground noise still further, and add sound perspective." He pointed out that recent researches show the sound energy produced from a symphonic orchestra of moderate size may run as high as 50 watts in the louder passages, requiring 100 to 200 watts of undistorted power from the amplifiers. He added that many existing installations are capable of handling a maximum of only 10 watts.

Crabtree declared that larger projection rooms will be required for the increasing amount of apparatus that will be necessary. He explained that such equipment might include apparatus for reproducing sound "from a separate film record with multiple sound tracks to permit of sound perspective and special effects—with sound equipment having adequate reserve power to stimulate every type of natural sounds—and with projectors capable of giving depth to the picture."

"Color has not had a fair chance," the SMPE executive said. "I think that color inserts of pretty ladies are more fully appreciated, at least by the male public, than statistics would indicate. The sudden demand and the rush to obtain color prints without sufficient time for preparation make it difficult to get prints of satisfying quality."

Cooperation with Academy

Crabtree urged close co-operation, without rivalry, between the SMPE and the Academy of Motion Picture Arts and Sciences. "There is adequate room for all technical organizations in this great industry," he declared. "Each organization should draw attention to the publications of the other."

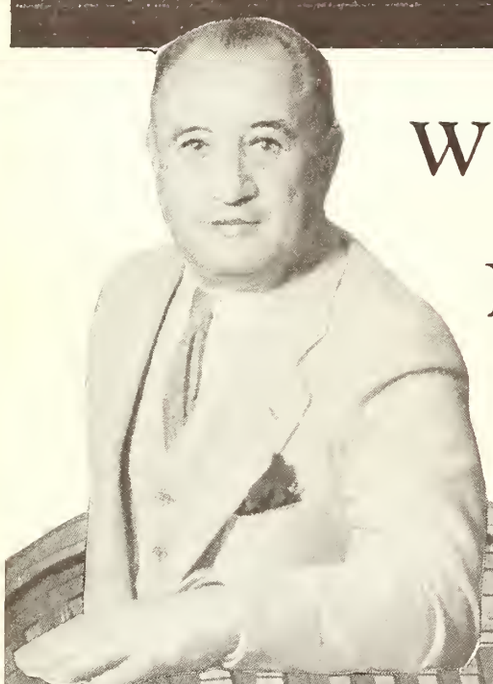
Sound Waves, Film Star!

Delegates and visitors to the spring meeting of the Society of Motion Picture Engineers in Hollywood were shown an unusual film picturing sound waves and air currents photographed at a speed of 40,000 pictures per second, which is 2,400,000 per minute. The film was taken at the laboratories of the Aeronautical Research Institute of Tokyo, Imperial University, Tokyo, Japan, under the direction of Baron Shiba, institute director. Showing the paths taken by the air when coming into contact with objects of various shapes, they are expected to be of value to airplane designers.

"I'VE SEEN ALL PROGRAMS OFFERED E

COLUMBIA LO

—I'M PROUD TO BE ONE



Wires A. C. Hayman

New Lafayette Theatr

Buffalo, N. Y.



COLUMBIA PICTURES

BE AS WISE AS HAYMAN — GE

VERY COMPANY FOR NEXT YEAR AND

OKS THE BEST

THE FIRST TO SIGN UP!"

RECEIVED AT

STANDARD TIME INDICATED ON THIS MESSAGE

Postal Telegraph

(THE MACKAY SYSTEM)

ALL AMERICA CABLES

TELEGRAMS CABLEGRAMS RADIOGRAMS

COMMERCIAL CABLES

This is a full rate Telegram or Cablegram unless oth indicated by signal in the check or in the addre

BLUE	DAY LETTER
NL	NIGHT LETTER
NITE	NIGHT MESSAGE
LCO	DEFERRED CABLE
NLT	NIGHT CABLE LETTER
WLT	WEEK END CABLE LETTER

Form 9Dbl

NB127 90

F BUFFALO NY 200P JUNE 1 1931

JOE BRANDT

PRES COLUMBIA PICTURES CORPN 729 SEVENTH AVE

IVE SEEN ALL THE PROGRAMS OFFERED BY EVERY COMPANY FOR NEXT YEAR AND COLUMBIA LOOKS THE BEST AND IM PROUD TO BE ONE OF THE FIRST TO SIGN UP STOP COLUMBIA MADE MONEY FOR THE LAFAYETTE THEATRE THIS YEAR KNOW THAT IT WILL REPEAT AGAIN THE COMING SEASON STOP OU HAVE A HAPPY FACULTY OF MAKING PICTURES THAT KEEP THE CASH REGISTERS BUSY AT THE X OFFICE THE NEXT SEASONS LINEUP LOOKS VERY GOOD TO ME KEEP UP THE GOOD WORK GRATULATIONS

A C HAYMAN NEW LAFAYETTE THEATRE

227P

SET WITH COLUMBIA NOW!

Fox Gross, Net Break Records

(*Continued from page 13*)

duction department of the business was put under budget control for the first time, and savings of at least $3,000,000 are expected to result therefrom in 1931.

During 1930, Fox Film declared dividends at the rate of $4 a year a share, totaling $10,102,240. This amount was barely covered by net operating profit before non-recurring charges, but is not covered by net after that charge. Further, it is $3,585,778 over the income if it had been calculated on the basis suggested by the bankers' accountants.

The company's annual meeting is scheduled for June 10, at which time banking interests who provided the recent financing for the company are scheduled to be named to the directorate.

Increase in Theatre Receipts

In recent years Fox has had an even more rapid increase in theatre receipts than it has had in film rentals. The following table gives an outline of the growth of this part of the Fox business so far as it relates to American theatres:

Year	No. Theatres	Gross Receipts
1927	2	$ 2,054,700
1928	249	33,923,783
1929	455	39,962,044
1930	532	51,414,002

This gives the number of theatres controlled by Fox Film but does not include theatres operated by Fox Theatres Corp., an affiliated company. The last column includes the receipts only from the dates of control of the various theatres and hence not necessarily the total receipts of the theatres during the year. The corporation owned or had an important interest in 1,013 theatres, of which 532 are in the U. S., 395 in Great Britain and 86 in Australia. (Fox Theatres properties are in addition.)

Revenues from Movietone News and the other Fox news services have increased 21% in 1930 over 1929, and 14% during the first three months of 1931, as compared with the corresponding period of 1930.

Investments in Movietone City, the Hollywood studio, laboratory, studios of the Movietone News, and the home office in New York exceed $14,750,000.

The total number of employees in all its departments is now 12,888.

The Budget System

The total cost of administration and the distribution of films has been a steadily declining percentage of film rentals, with the lowest relative costs last year in the history of your company. In 1930 the administration and distribution costs were more than 45% lower in comparison with film rentals than they were in 1925," Clarke stated.

Analysis of Profit and Loss

In this report there is a condensed consolidated statement of profit and loss. The first item of $96,446,346 includes $45,032,344 received from film sales and rentals, about two-thirds of which was from domestic sources and about one-third from foreign sources. It also includes $51,414,002 from theatre receipts, of which there were minority interests in the case of 141 theatres. It will be observed that a minority interest in profits of $790,057 is deducted near the center of the statement.

The other items of income are self-explanatory with the exception of "Other income." This item consists of income from a great variety of sources, the largest of which is interest on bank deposits and payment discounts of bills for purchases, these two together amounting to nearly $300,000.

In the first deduction under "Expenses" the largest item is $44,440,870, the cost of operating the theatres, office buildings, technical laboratories, etc., of your company. The next largest item is the expense of maintaining film exchanges throughout the world.

"There is one remaining material difference between the audit as of September 27, 1930, and the present report," Clarke said. "Subsidiaries of Fox having acquired isolated and small groups of theatres at various times, inherited special accounting practices pertaining to these properties, among which was the custom in some of them of setting up depreciation on theatre equipment (not buildings) of from 15% to 22.5 per cent per year. This is not only regarded as excessive for properties adequately maintained, as those operated by your company are maintained, but some of this property has already been fully depreciated, although it is yet in good condition and in use. Consequently, in its consolidated statement, your company sets up depreciation for these properties, until they are completely written off, at the rate of 10 per cent on their cost, or precisely the rate at which it sets up depreciation for other sim-

(*Continued on page 29*)

FOX FILM CORPORATION

(And Subsidiary Companies)

COMPARATIVE CONSOLIDATED BALANCE SHEET

ASSETS

	Dec. 27, 1930	June 30, 1930	Dec. 28, 1929
Current Assets	$5,308,943	$6,965,126	$2,492,599
Cash			
Accounts receivable	5,650,834	3,564,633	2,203,614
Inventories	21,627,176	19,914,362	17,712,351
Pre-paid expenses	1,118,725	.....	.....
Notes receivable	.....	.....	1,000,000
Cash value life insurance	292,269	573,873	489,828
Investments	107,413,012	114,151,145	60,436,219
Land, buildings, equipment, etc., (less depreciation)	53,661,979	43,876,642	37,563,876
Leasehold and rental deposits	852,207	652,109	618,397
Miscellaneous assets	1,202,599	723,480	.....
Deferred charges	1,624,269	2,102,943	1,726,832
TOTAL ASSETS	$201,354,475	$192,524,313	$124,243,716

LIABILITIES

Current Liabilities			
Notes payable	1,429,371	1,589,500	10,223,342
Accounts payable and current expenses	7,987,169	5,486,587	4,482,480
Dividends payable	2,525,560	2,525,560	920,560
Tax reserve	225,268	747,937	1,119,641
Funded debt due	4,528,261	2,202,549	12,000,000
Due associated companies	1,515,932	.....	.....
Liabilities in acquisition of investment	.....	.....	14,173,975
Deferred credits	710,356	.....	.....
*Liabilities to be refinanced	65,000,000	.....	.....
Funded debt of subsidiaries	11,988,721	(A)68,816,369	(A)15,202,980
Reserve for contingencies	2,999,396	5,990,706	3,250,000
referred stock of subsidiaries	46,000	.....	.....
Capital Stock	90,780,000	90,780,000	42,605,000
Surplus	11,618,442	13,627,806	19,929,809
Advance payments film service	.....	757,299	335,929
TOTAL LIABILITIES	$201,354,475	$192,524,313	$124,243,716

*These liabilities have since been liquidated
(A) Total funded debt

▲ ▲ ▲

SURPLUS AND PROFIT AND LOSS ACCOUNT

Following is the consolidated earned surplus and profit and loss account, as reported by Touche, Niven & Co. and comparisons with the preceding year:

	52 Weeks Ended Dec. 27, '30	52 Weeks Ended Dec. 28, '29
Film sales and rentals	$96,446,346	$.....
Rental stores and offices	1,469,828	.....
Dividends from investments	2,439,068	.....
Other income	1,648,767	.....
Total Income	$102,004,009	$83,184,112
INCOME CHARGES:		
Operating expenses	54,563,268	42,739,674
Amort. production costs	27,305,357	24,158,544
Depreciation	3,873,560	2,678,761
Interest funded debt	1,548,330	1,672,652
Minority interest	790,057	1,199,430
Interest on 6 per cent. notes	2,290,250	.....
Amortization of discount notes	1,133,106	.....
Taxes	248,254	1,266,000
Net Profit from operations	10,251,827	9,469,051
Non-recurring expenses	1,046,393	.....
Net Profit carried to Surplus	9,205,434	9,469,051
Dividends declared	10,102,240	3,682,440
Deficit	$896,806	*$5,786,610

*Surplus

▲ ▲ ▲

NET WORKING CAPITAL POSITION

	Dec. 27, 1930	June 30, 1930	Dec. 28, 1929
Current Assets	$33,705,678	$31,017,994	$23,898,392
Current Liabilities	18,211,560	12,552,133	42,919,998
Net Working Capital	15,494,118	18,465,861	*$19,021,606

*Excess of current liabilities over current assets

Fox Gross, Net Break Records

(*Continued from page 28*)

ilar properties, and a rate that is common in the industry. The difference in depreciation between that on the basis used in the audit of September 27, 1930, and that in this report, as determined and certified to by Touche, Niven amounts to $805,607.

"There are no other differences of importance between the methods used in the audit as of September 27, 1930, and those used in the preparation of this report," he said. "It is the position of your company that its statement as here presented gives an accurate and true account of its operations during the period covered by this report and of its condition at its close. In any case, the difference taken from the profit of the past year would reduce by the same amount the deductions to be taken from the profit of subsequent years."

In connection with the annual statement, Touche, Niven, company auditors, stated that "Referring to the bankers' offering circular, dated April 10, 1931, relating to the issuance by Fox of five-year six per cent gold debentures in the principal amount of $30,000,000, we have made a supplementary examination of the books of the corporation with particular reference to the accounting principles adopted by the accountants, engaged on the special audit for the bankers, and find that the application of adjustments necessary to reflect the earnings on the basis adopted by the said accountants would involve a reduction in surplus, as at December 27, 1930, of approximately $6,047,169, of which $2,688,973.92 is applicable to the year (52 weeks) then ended, and $3,358,195.08 is applicable to surplus at the beginning of the year, comprising, respectively, the following items:

	Applicable to year 1930	Applicable to prior years
Increase in the provision for amor. of prod. cost..	$894,260.56	$2,327,417.43
Increase in the provision for dep. of theatre equip. of sub. co. of Wesco (wholly owned sub.)....	805,606.54	1,063,629.86
Elimination of undistributed earnings of theatre cos., stocks of which are owned 50% or less although effectively controlled	130,032.89	260,483.17
Provision for poss. loss on investment in and advances to subs.....	879,451.53	... .
Elimination of net of misc. debit and credit adjustments	444,666.02	41,931.98
Reduction of income taxes by reason of foregoing adjustments	204,977.84	251,403.40
	$2,688,973.92	$3,358,195.08

Analysis of Balance Sheet

In the assets side of the balance sheet, the items listed under "Current Assets" are self-explanatory with the exception of "Inventories" which has been discussed in earlier paragraphs.

The major item included under "Investments securing 6% gold notes" is the investment in Loew's were transferred to Film Securities April 15, 1931, and in connection with this financing the holdings of stock by Fox in Loew's, were transferred to Film Securities Corp., in consideration of which Fox received $28,800,000 in cash and 462,000 shares of the Class A stock of Film Securities, being all the outstanding shares of Class A Stock. Film Securities has outstanding senior to the Class A Stock $20,000,000 two-year 6% Secured gold notes and 100,000 shares of $7 Dividend Cumulative Preferred Stock. The only other item under this head is the investment in theatre properties in England, amounting to $19,030,929.

The item "Investments in respect of which proportionate shares of profits are included" consists of the investment in theatres in the United States. The item "Other Investments" consists largely of an investment in Fox Hearst Corp. and investments in foreign theatres. The item "Land, buildings, leaseholds, equipment, furniture and fixtures" includes over $14,750,000 invested in studios, home office and laboratories, and over $34,500,000 in theatre properties. All these values in fixed assets are after the deduction of reserves for depreciation of over $13,900,000. The item "Deferred charges" consists of bond discount and uncompleted projects.

All items listed under "Current liabilities" are self-explanatory. The secured 6% gold notes, referred to under liabilities to be refinanced, were retired on April 15, 1931, from the proceeds of the sale of $30,000,000 five-year 6% convertible gold debentures and from the funds secured as a partial consideration for the transfer of Fox's interest in Loew's, to Film Securities. The note payable of Wesco Corp. was paid from part of the proceeds of the sale of $15,000,000 two-year 6% gold notes of Wesco. The portion of the funded debt maturing in 1931 is also to be retired partially from the proceeds of the same financing. The item "Funded debt of subsidiary companies" consists of the funded debt maturing later than 1931.

The item "Appropriation from surplus" is a temporary reserve for realization of inventories, set aside from earned surplus on the advice of the auditors to reflect the possibility that unexpected economic conditions during the natural life of the films may result in their bringing in less than the normal rentals for such pictures. At the close of the period this appropriation will be returned to earned surplus, and it will in no way affect future earnings of the company.

Rebelling Against Pictures

By JEANNETTE STRATTON PORTER

(*Continued from page 10*)

and I would like to assure the gentlemen who are responsible for our pictures that we are a fairly shrewd audience; we do not miss much, and we see the point more often than not—only a negligible percent goes over our heads. We want honest and genuine entertainment—a good laugh or a good cry—something that will live in our hearts that we can think about on our way to work in the morning, or while we rock the baby to sleep in the evening. We like smart, sophisticated pictures too—something to make us think; and we do not object to learning things when they are presented to us in a brilliant entertaining manner.

Sadly enough there is only one end for all unclean things, whether it be stories, pictures, or people, and that is the gutter.

We know there are cess-pools. Why stir them?

Vocalite Beaded Screens Shipped to Johannesburg

Nine Vocalite Beaded sound screens have just been shipped to African Theatres, Ltd., at Johannesburg, South Africa. Other recent installations include the Paramount Publix Kingston theatre, Kingston, Pa., and the Publix Broadway at Newburgh, N. Y.

Production Started on Story by Mike Simmons

Production has been started by Sono Art on "First Aid," a story by Mike Simmons, advertising manager of the company and president of Ampa.

The picture will glorify the ambulance services of metropolitan centers.

Allied Will Push Kinograms Tieup

(*Continued from page 9*)

and Warner Brothers, who charge advertisers for prints and transportation to and from New York, Allied will bill its clients for only 30 per cent of these expenses, this figure representing the amount of footage given over in each reel to the advertiser's appeal. Advertisers will pay 2½ cents a foot for prints, as compared with 7½ cents a foot charged by Paramount and Warners.

Actual production costs for advertisers will run less than one-third of competitors' prices.

Twenty-five hundred theatres already have contracted for the newsreel. Allied expects to have 4,000 accounts on its books by August 1, when the reel starts to function.

There will be but one advertising message in each reel. Deals already have been signed with a national cigaret advertiser and with five merchandisers of well known product. Space in the initial 38 issues has been sold.

Gets Permanent Financing

Allied occasionally will handle miscellaneous sponsored reels as a separate factor, booking them into theatres on the same basis as it charges its newsreel advertisers, that is, a flat fee per seat. Paramount and Warners charge $5 per 1,000.

Despite reports to the contrary, Kinograms is not in a financial "jam" which is supposed to have placed in jeopardy its contract to make Allied's reel. An unnamed syndicate of financiers, who already have placed $50,000 at Kinograms' disposal, this week subscribed to an issue of $500,000 which gives permanent financing.

Capt. George McL. Baynes, Kinograms chief, stated that the reel will cost approximately $30,000 a week to produce. He said that the reel will function in the same manner as newsreels, with production of the advertising footage handled by a separate unit. "Production and laboratory-print charges are being kept at an absolute minimum," stated Baynes, "with little or no profit coming from this source. Our financial remuneration will develop from distribution." Allies pays to Kinograms a certain percentage of distribution grosses.

Five-Year Contract

The contract signed with exhibitors by Allied's Oscar Hanson Corporation is for a five-year period, three years of which is non-cancellable and the remaining two optional. However, at the end of two years, either Allied or the exhibitor may cancel upon 90 days' notice. The agreement is automatically suspended while a theatre is dark. Rules for protection and run and other exhibition factors are practically the same as those listed in contracts of major companies. The exhibitor may make cuts in the news section of any reel, but is not permitted to touch the advertising sequence.

The contract states that no "reel shall ever contain any political propaganda or national propaganda on such subjects as prohibition, religion, education, or any subject of national controversy for which payment is received, but shall be an independent newsreel as known to the trade." Quality of advertising appeals is to be determined by a national Allied committee.

UNIVERSAL

(No. 630 Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation)

THE WHOLE TRADE KNOWS THAT UNIVERSAL TURNED ITS PRODUCTION POLICY upside down last year and made good at it!

IN THE HISTORY OF THE MOTION PICTURE BUSINESS THERE NEVER HAS BEEN such a revolutionary effort which met with such suprising success.

EXHIBITORS ADMIT WITH THE UTMOST FRANKNESS THAT THEY MADE MORE money on Universal's 1930-1931 list of pictures than on those of any other producing company.

MANY OF THEM ARE SO DELIGHTED WITH THE PROFITABLE RESULTS THAT they are voluntarily offering testimonials of success with Universal product—even before they sign up again for the 1931-1932 list!

AND UNIVERSAL MARCHES ON!

OUR NEXT LIST SHOWS ON ITS VERY FACE THAT IT WILL SURPASS EVEN THE success of the current line-up.

THE BEST AND FINEST THEATRES IN THE WORLD HAVE FOUND IN COUNTLESS instances that their very biggest profits were made on Universal pictures. They are eager for more of the same kind.

BUT WE ARE GOING TO GIVE THEM SOMETHING EVEN BETTER!

THE SMARTEST, LIVEST AND MOST SHOWMANLIKE BRAINS IN THE PRODUCING business are concentrating on stories, directors and casts for the new Universals.

ON THE OPPOSITE PAGE YOU WILL SEE SOME OF THE FIRST FRUIT OF TH search for material.

I AM SATISFIED WITH THEM! BUT I AM STILL SCOURING THE MARKET F anything new that comes out, and if I substitute for any picture in this list it will be because I have found something better to deliver than I agree to deliver.

UNIVERSAL MARCHES ON—AND EVERY EXHIBITOR WHO SIGNS UP WITH new Universal marches on with us to the road back to prosperity!

UNIVERSAL PICTURES

- - ride with

MARCHES ON!

BACK STREET

★ The whole world is throbbing to see Fonnie Hurst's greotest novel on the screen . . . now o best seller everywhere! Starring **Rose Hobart.** Directed by John Stohl. ★ ★ ★ ★

FRANKENSTEIN

★ The story that hos thrilled the world for yeors . . . surpassing even "Droculo." Storring **Bela Lugosi** (Droculo Himself). Adopted by John L. Balderston, from the ploy by Peggy Webling.

EAST OF BORNEO

★ Unporolleled dramo of thrilling eye-to-eye experiences in terrible tropic jungles. Storring **Charles Bickford, Rose Hobart** and **Lupita Tovar.** Directed by George Melford.

EAGLES

★ Storring **Lew Ayres,** the wistful Poul Boumer of "All Quiet on the Western Front," in which the idol of the millions dons o unifarm ogoin. ★ ★ ★

MURDERS IN THE RUE MORGUE

★ Companion piece to "Droculo" and "Frankenstein"... From Edgor Allen Poe's hoir-roising story reod by countless millions . . . in a closs by itself for o hundred yeors! ★ ★

A LADY OF RESOURCE

★ Arthur Somers Roche wrote this sensotional story about the Queen of the Bootleggers . . . seriolized in Collier's Mogozine . . . now hitting the best-seller records. Starring **Rose Hobart.** Directed by Edword Loemmle. ★ ★

IMPATIENT MAIDEN

★ Written by Donold Henderson Clorke, outhor of "Millie" ond "Louis Beretti". Storring **Sidney Fox.** Directed by Cyril Gordner.

WATERLOO BRIDGE

★ Robert E. Sherwood's sensotionol stoge ploy, with Kent Douglos, Moe Clork, Bette Dovis, Enid Bennett ond Doris Lloyd. Directed by Jomes Whole, who gove you "Journey's End."

COHENS & KELLYS IN HOLLYWOOD

★ **George Sidney** ond **Charlie Murray** home ot lost! . . . moking the loughs where the loughs grow thickest. ★ ★ ★

DERAILED

★ Wodsworth Comp's greatest story . . . crommed with oction, thrills, ond two-fisted, red-blooded melodromo! Storring **Rose Hobart.** ★ ★

HEAVEN ON EARTH

★ **Lew Ayres,** Slim Summerville, Anito Louise, Horry Beresford ond others, directed by Russell Mock, in o greoter story thon "Seventh Heoven." ★ ★

THE GREAT AIR ROBBERY

★ A thrill o minute... 20,000 feet obove the eorth . . . doring, devil-moy-core freebooters of the air moke Jesse Jomes and Coptoin Kidd turn over in their groves! ★ ★ ★ ★

THE SPIRIT OF NOTRE DAME

★ Dedicoted to the incomporoble **Knute Rockne.** Storring **Lew Ayres.** By speciol orrongement with Christy Welsh. ★ ★ ★

BARBARY COAST

★ Ployed ogoinst the glomorous, romontic, sensotionol bockground, where men kill for o smile, ond die for o kiss. ★ ★ ★ ★

LASCA OF THE RIO GRANDE

★ 10,000 frenzied cottle thunder over the plains . . . while bod men . . . bold men . . . fight for Losco, Queen of the Rio Grande. Storring **Leo Carillo,** Dorothy Burgess, John Mock Brown, Slim Summerville, Frank Compeou. Directed by Eddie Loemmle.

HOMICIDE SQUAD

★ Thrilling os the sound of o police siren . . . the untold story of the heroes of the low . . . for the first time in motion pictures! ★ ★ ★

LEW AYRES in MAN HUNT

★ Whot more con you osk thon the stor who appeols to everybody . . . in o story just crying to be filmed. Directed by Williom Wyler. From Bret Horte's "Outcasts of Poker Flot." ★ ★ ★

NICE WOMEN

★ Screened with oll the loughs ond thrills thot kept the oudiences flocking to New York's Fulton Theotre for months . . . The story of o modern girl's bottle to get her mon. ★ ★ ★

UNIVERSAL and you ride with a winner!

PASSING IN REVIEW

This department does not attempt to predict the public's reactions to pictures. It does, instead, present detailed and accurate information on product, together with the frank and honest opinion of the reporter.

An American Tragedy

(Paramount)

Drama

Conducting the case of Clyde Griffiths versus humanity, Paramount through Josef von Sternberg delineates in a few strokes the character which occupies two volumes of text in Theodore Dreiser's "An American Tragedy."

The audience is introduced to Clyde (as portrayed by Phillips Holmes) at the point of his career when he is a foreman in the collar factory of his uncle. His adolescent reactions to the awakening of sex are revealed. He is merely a normal boy interested and attracted by feminine charms, but the rules of the factory prohibit "department chiefs" from associating with the girls employed in their offices. This ruling, coupled with Clyde's innate shyness and inexperience, leaves him without social contacts. His own relatives barely tolerate him.

The inarticulate longing of Clyde for feminine companionship is conveyed to the audience by his covert glances at the legs of the shop girls, his interest in lingerie and bathing suit displays in department store windows. He is passing through the stage preliminary to maturity when all that occupies his mind is girls and more girls.

Then he finds THE girl, Bert, an untutored miss direct from the country, who comes to work in the factory. They meet after hours, despite the rules, and throughout the summer engage in a harmless, joyous affair. But with the arrival of cold weather, they are forced indoors and seek a private meeting place in her room.

Their romance has not run its course when Clyde meets Sandra, daughter of wealth. He is dazzled and flattered by her interest in him, and Bert suffers the consequences of his infatuation for another. She might have taken his desertion of her like a good sport but for the fact that she is to have a child.

Clyde sends Bert away while he seeks a solution of their tangled affairs. The solution seems to present itself in a newspaper headline which tells of a young couple drowning in the lake. That's it; he will drown Bert and cover his tracks so that it will appear to have been an accident.

He plans the crime in every minute detail. Decoying Bert to a strange locality, he is about to execute the murder when he has a change of heart. But Bert in her alarm upsets the boat herself, and drowns.

Clyde's plans have gone awry. He is arrested and is tried for murder, a trial scene aimed to expose a farce in American "justice." At the same time, no attempt has been made to glorify the character of Clyde or his plot.

The spectacular never intrudes upon simplicity in the direction of this production.

Repression high-lighted by dramatic scenes characterizes the playing of Phillips Holmes as Clyde. Individual applause was won from the preview audience by Sylvia Sidney, Frances Dee, Irving Pichel as the district attorney and Charles Middleton as the defense counsel.

From all sides, among the non-professional members of the audience, came expressions of enjoyment of the picture, and not one dissenting voice was heard. And the theme of the picture is tragedy.

Running time at preview, 95 minutes. Release date, August 29, 1931.

Produced and distributed by Paramount. Directed by Josef von Sternberg. Based on novel by Theodore Dreiser. Screen play by Samuel Hoffenstein. Photographed by Lee Garmes.

CAST

Clyde Griffiths.....Phillips Holmes
Roberta Alden.....Sylvia Sidney
Sondra Finchley.....Frances Dee
Orville Mason.....Irving Fichel
Samuel Griffiths.....Frederick Burton
Mrs. Samuel Griffiths.....Claire McDowell
Gilbert Griffiths.....Wallace Middleton
Myra Griffiths.....Vivian Winsten
Belknap.....Emmett Corrigan
Mrs. Asa Griffiths.....Bodil Rosing
Jephson.....Charles B. Middleton
Titus Alden.....Albert Hart
Mrs. Alden.....Fanny Midgley
Bella Griffiths.....Arline Judge

Newly Rich

(Paramount)

Comedy

Following the lines of "Skippy" in juvenile theme, but with gags and situations for adults, is "Newly Rich," seen in preview in Hollywood.

The original story was "Let's Play King," by Sinclair Lewis. It tells of the rivalry between the mothers of two child stars of the screen, Mitzi Green and Jackie Searl. The mothers, played by Edna May Oliver and Louise Fazenda, are formerly home town friends but now bitterly opposed in a battle for social and professional supremacy. This situation opens the way for much filmtown satire.

The rival mothers plan European trips so that Mitzi and Jackie may meet a child king and benefit by the publicity thus derived. Separately they seek a royal audience in the London hotel where the boy monarch is staying, but discover that their progeny, film stars or no film stars, mean nothing to royalty.

While the mothers are planning the next steps in their campaigns, Mitzi employs her own methods to meet the king. The children check stories and find that the restrictions placed upon young kings and young stars are much the same. They aren't permitted to play and have good times when they want them. So they decide to run away and Jackie, though not wanted, manages to join them. Dressed in old clothes, they set out for the big adventure.

Meeting a waterfront gang, they enroll after the king has pummeled the gang leader. With their new companions, they spend a happy, eventful day, but it ends with the kidnaping of Jackie by a pair of toughs. Then comes the rescue scene. The gang, led by Mitzi and the king, outwits the thugs and Jackie escapes.

A young newcomer, Bruce Line, plays the part of the king.

Miss Fazenda plays a straighter role than usual.

Running time in preview, 85 minutes. Release date, June 20.

Produced and distributed by Paramount Publix. From the story "Let's Play King" by Sinclair Lewis. Adaptation by Edward Paramore, Jr. Continuity and dialogue by Norman McLeod and Joseph L. Mankiewicz. Directed by Norman Taurog. Photography by Charles Lang.

CAST

Daisy Tait.....Mitzi Green
Bessie Tait.....Edna May Oliver
Maggie Tiffany.....Louise Fazenda
Tiny Tim Tiffany.....Jackie Searl
King Max.....Bruce Line
Queen Sidonia.....Virginia Hammond

The Five Year Plan—Russia's Remaking

(Amkino)

Pictorial Record

Amkino, American distributor of Russian produced films, is showing at the Central Theatre in New York "The Five Year Plan—Russia's Remaking," a pictorial silent record of conditions in Russia today as the result of the Five Year Plan, now in its third year of operation.

In this country, dialogue, written by an American economist and rendered by Mark Hawley, was synchronized. The audience at the Central was noticeably composed of what might be termed the radical element of New York. They were unmistakably thrilled by the record of industrial progress shown them, and reacted with vigorous applause when Stalin and other well-known Soviet figures appeared on the screen.

The Union of Soviet Socialist Republics, composed, we are told, of 160,000,000 people of all races, is introduced with short sequences meant to be illustrative of the enormous size of the country, its highly varied geographical conditions, and its unusually diversified population, ranging from the Eskimo of Siberia to the peasant of the Tibetan steppes.

With the verbal description keeping rapid and uninterrupted pace with the moving cameras, the audience is presented with a picture of a vast industrial development, including in its scope the building of factories, for automobiles, tractors, farm implements, the production of steel, and so on down the line of the necessities of an industrial and agricultural economic effort.

Pictured also are the efforts being made in the direction of social betterment, including the building of schools and the attempts to bring the rudiments of education to the masses, the erection of workers' homes and apartment houses, the construction of sanitariums and workers' clubs, in the cities.

We are told by the economist, via the voice of the announcer, that Russia will reach its five-year objective before 1933, the time set. Dams are shown in the course of construction, and power plants are seen rising from the previously barren plains. American engineers are the backbone of the industrial development, we are informed, and American products, automobiles and tractors, farm machinery and similar commodities are shown being unloaded from ships, and in use on the so-called cooperative farms, of the Russian peasantry, which appears much the same to the American eye as it did before the revolution.

There is no attempt at drama, cohesion or the human struggle in the film, nor is there any semblance of continuity. Rather, it is a record, in newsreel style, of mechanical and industrial methods and the results of those methods up to the present.

The only credit lines appearing on the film are one noting the synchronization by Pathe News, Inc., and the other advising that the dialogue recording was done with RCA Photophone equipment.



HELL BOUND

for Complete Coverage!

PUBLIX

N. Y. Paramount Theatre
Brooklyn Paramount Theatre
Wasbington St. Olympia, Boston, Mass.
Century Theatre, Rochester, N. Y.
Princess or Paramount Theatre, Toledo, Ohio
Saenger Theatre, New Orleans, La.
Olympia Theatre, Miami, Fla.
Paramount Theatre, Cheyenne, Wyo.
Paramount Theatre, Colo. Springs, Colo.
Avalon Theatre, Gr. Junction, Colo.
Rex Theatre, Greeley, Colo.
Academy Theatre, Waukegan, Ill.
Palace Theatre, Peoria, Ill.
Empress Theatre, Decatur, Ill.
Majestic Theatre, Bloomington, Ill.
Princess Theatre, Joliet, Ill.
State Theatre, So. Bend, Ind.
Orpheum Theatre, Quincy, Ill.
Paramount Theatre, Cedar Rapids, Iowa.
Paramount Theatre, Waterloo, Iowa.
Wysor-Grand Theatre, Muncie, Ind.
Lyric Theatre, Duluth, Minn.
Princess Theatre, Alton, Ill.
Victory Theatre, Salt Lake City, Utah
Pinney Theatre, Boise, Idaho
Strand Theatre, Stamford, Conn.
Regent Theatre, Norwalk, Conn.
Capitol Theatre, New London, Conn.

PUBLIX—NEW ENGLAND

Paramount or Capitol, Worcester, Mass.
Strand or Brockton, Brockton, Mass.
Embassy or Central Sq., Waltham, Mass.
Paramount or Broadway, Springfield, Mass.
Olympia Theatre, New Bedford, Mass.
Paramount or Salem, Salem, Mass.
Dudley or Rivoli, Roxbury, Mass.
Allston or Brighton, Brighton, Mass.
Paramount or Capitol, Pittsfield, Mass.
Oriental or Liberty, Dorchester, Mass.
Paramount or Strand, Newport, R. I.
Broadway or Olympia, Chelsea, Mass.
Hanes City Opera House, Waterville, Me.
Star Theatre, Westbrook, Me.
Jamaica Theatre, Jamaica Plains, Mass.
Paramount Theatre, Needham, Mass.
Rialto Theatre, Roslindale, Mass.
Wollaston Theatre, Wollaston, Mass.
Opera House, Bath, Me.
Strand or Northshore, Gloucester, Mass.
Gorman Theatre, Framingham, Mass.
Elm Theatre, Chicopee, Mass.
Park Theatre, Rockland, Me.
Temple Theatre, Houlton, Me.
Paramount Theatre, Ft. Fairfield, Me.
Strand Theatre, Rutland, Vt.
Park Theatre, Barre, Vt.
Tennessee Theatre, Knoxville, Tenn.
Publix Comerford Circuit of Pennsylvania
Publix Saenger Circuit

R. K. O. THEATRES

Hippodrome Theatre, N. Y. C.
81st St., N. Y. C.
Jefferson Theatre, N. Y. C.
58th St. Theatre, N. Y. C.
86th St. Theatre, N. Y. C.
Regent Theatre, N. Y. C.
125th St. Theatre, N. Y. C.
Hamilton Theatre, N. Y. C.
Coliseum Theatre, N. Y. C.
Fordham Theatre, N. Y. C.
Franklin Theatre, N. Y. C.
Royal Theatre, N. Y. C.
Chester Theatre, N. Y. C.
Proctors 23rd St. Theatre, N.Y.C.
Park Lane Theatre, N. Y. C.
Kenmore Theatre, Brooklyn, N.Y.
Prospect Theatre, Brooklyn, N. Y.
Greenpoint Theatre, B'klyn, N.Y.
Orpheum Theatre, B'klyn, N. Y.
Bushwick Theatre, B'klyn, N. Y.
Tilyou Theatre, Brooklyn, N. Y.
Madison Theatre, B'klyn, N. Y.
Dyker Theatre, Brooklyn, N. Y.
Kingsway Theatre, B'klyn, N. Y.
Flushing, L. I.
Richmond Hill, L. I.
Merrick Theatre, Jamaica, L. I.
Freeport, L. I.
R. K. O., Yonkers, N. Y.
R. K. O., Mt. Vernon, N. Y.
R. K. O., New Rochelle, N. Y.
R. K. O., White Plains, N. Y.
Orpheum Theatre, Champaign, Ill.
Trianon Theatre, Birmingham, Ala.
Capitol Theatre, Dallas, Tex.
Capitol Theatre, Davenport, Iowa
Orpheum Theatre, Des Moines, Iowa
Main St., Racine, Wisc.
State or Strand, Dayton, Ohio
Regent or Empress, Grand Rapids, Mich.
Orpheum or Main St., Kansas City, Mo.
Palace, Chicago, Ill.
Hennepin, Minneapolis
Palace, St. Paul
Hippodrome, Cleveland, Ohio
Majestic, Columbus, Ohio
Strand, Cincinnati, Ohio
Orpheum, Oakland, Calif.
Golden Gate, San Francisco, Calif.
Providence, R. I.

R. K. O. CENTURY CIRCUIT
Brooklyn and Long Island

LOEW GREATER NEW YORK THEATRES

Elsmere Theatre, N. Y. C.
Woodside Theatre, Woodside, L. I.
Melba Theatre, Brooklyn, N. Y.
Century Theatre, Brooklyn, N. Y.
Loew's New York, N. Y. C.
Rio Theatre, N. Y. C.
Circle Theatre, N. Y. C.
42nd St., N. Y. C.
Greely Theatre, N. Y. C.
Astoria Theatre, Astoria, L. I.
Corona, Corona, L. I.
Borough Park, Brooklyn, N. Y.
Broadway Theatre, B'klyn, N. Y.
Bedford or Brevort, B'klyn, N. Y.
Grand, Bronx
Victory, Bronx

FOX WEST COAST

Los Angeles Division
All subsequent runs in Los Angeles

Wilshire or Beverly Theatre, Beverly Hills, Calif.
Pantages or Egyptian Theatre, Hollywood, Calif.
Colorado or Strand Theatre, Pasadena, Calif.
Dome, Ocean Park, Calif.
Alhambra or Temple Theatre, Alhambra, Calif.

F & R Division

D & R Theatre, Aberdeen, Wash.
Fox or Liberty Theatre, Centralia, Wash.
Everett or Granada Theatre, Everett, Wash.
7th St. or Liberty Theatre, Hoquiam, Wash.

Seattle Division

Rialto or Rex Theatre, Bremerton, Wash.
Liberty or Capitol Theatre, Olympia, Wash.
Capitol or Liberty Theatre, Yakima, Wash.

Southern Rocky Mt. Division

Cannon City, Colo.
Delta, Colo.
Durango, Colo.
Florence, Colo.
La Junta, Colo.
Montrose, Colo.
Rocky Ford, Colo.
Trinidad, Colo.
Walsenburg, Colo.
Las Cruces, New Mexico
Las Vegas, New Mexico

Northern Rocky Mt. Division

Boulder, Colo.
Ft. Collins, Colo.
Longmont, Colo.
Loveland, Colo.
Sterling, Colo.
Kemmerer, Wyo.
Rawlins, Wyo.
Rock Springs, Wyo.
Sheridan, Wyo.
McCook, Neb.
No. Platte, Neb.
Alliance, Neb.

Portland Division

Astoria, Oregon
Corvallis, Ore.
Medford, Ore.
Pendleton, Ore.

Montana Division

Butte, Montana
Great Falls, Montana
Lewistown, Montana
Missoula, Montana
Pocatello, Idaho

Northern California Division

Wilson Theatre, Fresno, Calif.
Fox Theatre, Hanford, Calif.
Calif. Theatre, Richmond, Calif.
Senator or Capitol, Sacramento, Calif.
Fox Theatre, Turlock, Calif.
Vallejo Theatre, Vallejo, Calif.
Fox Theatre, Visalia, Calif.
Appleton Theatre, Watsonville, Calif.

Southern California Division

Fox Theatre, Bakersville, Calif.
Imperial Theatre, El Centro, Calif.
Plaza Theatre, Hawthorne, Calif.
Granada Theatre, Englewood, Calif.
Granada Theatre, Ontario, Calif.
Fox Theatre, Pomona, Calif.
Redland Theatre, Redland, Calif.
Redondo Theatre, Redondo, Calif.
Fox Theatre, San Bernardino, Calif.
Hippodrome Theatre, Taft, Calif.
Granada Theatre, Wilmington, Calif.
Lyric Theatre, Bisbee, Ariz.
Grand Theatre, Douglas, Ariz.
Globe Theatre, Globe, Ariz.
Nogales Theatre, Nogales, Ariz.
Fox Theatre, Tucson, Ariz.
Rialto Theatre, Calexico, Calif.
Eckel Theatre, Syracuse, N. Y.
Cataract Theatre, Niagara Falls, N. Y.
Fox Theatre, Detroit, Micb.

WARNER BROS.

Ritz Theatre, Albany, N. Y.
Troy Theatre, Troy, N. Y.
Stanley Theatre, Jersey City, N. J.
Fabian Theatre, Paterson, N. J.
Montauk Theatre, Passaic, N. J.
Fabian Theatre, Hoboken, N. J.
Regent Theatre, Elizabeth, N. J.
Wellmount Theatre, Montclair, N. J.
Royal Theatre, Bloomfield, N. J.
Cranford Theatre, Cranford, N. J.
Sanford Theatre, Irvington, N. J.
Embassy Theatre, Orange, N. J.
Lincoln Theatre, Union City, N.J.
Grand Theatre, Lancaster, Pa.
Stanley Theatre, Chester, Pa.
Strand Theatre, York, Pa.
(All Phila. Subsequent Theatres)
Aldine Theatre, Wilmington, Del.
Trenton Theatre, Lynchburg, Va.
Warner Theatre, Oklahoma City, Okla.
New Theatre, Youngstown, Ohio
Majestic Theatre, Shehoygan, Wisc.
(All Newark subsequent runs)
Coston Circuit, Chicago
Strand Theatre, New Britain, Conn.
Palace Theatre, Lawrence, Mass.

INDEPENDENT FIRST RUNS

Olympic Theatre, Utica, N. Y.
Academy Theatre, Fall River, Mass.
Strand Theatre, Haverhill, Mass.
Ritz Theatre, Holyoke, Mass.
Lafayette Theatre, Buffalo, N. Y.
Capitol Theatre, Elmira, N. Y.
Strand Theatre, Canton, Ohio
Quilna Theatre, Lima, Ohio
Ritz Theatre, Mansfield, Ohio
Palace Theatre, Marion, Ohio
Capitol Theatre, Steubenville, Pa.
Rialto Theatre, Louisville, Ky.
Rialto Theatre, Hamilton, Ohio
Palace Theatre, Huntington, W. Va.
Virginia Theatre, Parkersburg, W. Va.
Hollywood Theatre, Ft. Worth, Tex.
Martini Theatre, Galveston, Tex.
Arkansas Theatre, Little Rock, Ark.
Tabor or Aladdin Theatre, Denver, Colo.
Apollo Theatre, Indianapolis, Ind.
Rialto Theatre, Washington, D.C.
Los Angeles Theatre, Los Angeles, Calif.
Strand Theatre, Green Bay, Wisc.
Garden Theatre, Milwaukee, Wisc.
Music Box, Portland, Ore.
Blue Mouse Theatre, Seattle, Wash.
Rivoli Theatre, Baltimore, Md.
Park Theatre, Reading, Pa.
Steel Pier, Atlantic City, N. J.
Lyceum Theatre, Bayonne, N. J.
Honolulu, Hawaiian Islands
Schine Circuit, New York
Rogers-Sparks Circuit
Glen Dickenson Circuit, Kansas
Lasker & Sons Circuit, Chicago
L. Reinheimer Circuit, Chicago
Universal's Capitol Theatre, Atlanta, Ga.
Newark Theatre, Newark, N. J.

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ALTER LANG
Produced by
MUEL ZIERLER
Recorded by
PHOTOPHONE

James Cruze Production

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FORD STERLING	MACK SWAIN
CHESTER CONKLIN	CLYDE COOK
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RKO PATHÉ

RKO PATHE Pictures pre-sold direct to the whole family every Friday night; 10:30 Eastern Daylight Saving Time. RKO THEATRE OF THE AIR 42 stations, coast to coast N. B. C.

Der Grosse Tenor

(Ufa)

Drama (German)

Ufa opened its recently leased New York Ufa Cosmopolitan theatre with the German language dramatic film, "Der Grosse Tenor," featuring Emil Jannings.

The premiere was something of an event, by reason of the presence in the audience of Mayor James J. Walker of New York and Dr. Kiep, German consul general in New York, both of whom made short addresses.

Jannings is seen as Albert Winkelman, featured and pampered *kammer-sanger* (singer to royalty).

The story is quite devoid of thrills, such as our American audiences are accustomed to and expect. There are only a few instances which stir the emotions of the audience to any appreciable degree. The very absence of such thrills calls for a truthful and vivid interpretation of Jannings' part.

He is supported by beautiful Renate Mueller as Agathe, his devoted wife, whom he terms his Muttchen (little Mother). The love of a devoted wife would not suffice to forgive Winkelmann, the light hearted artist, who is not at all conscious of wrongdoing in accepting the attentions of a host of adoring women. He looks upon these incidents as part of his profession and fame, not, however, without causing dismay to his devoted Muttchen. Only once does she show serious resentment, threatening to leave him to his adorers and to his life. She comes upon him in his studio during the presence of Olga von Dagomirska, a Russian countess, one of his most persistent adorers, who begs him to forsake Agathe and flee with her. This he promptly refuses to do, to the dismay of the beautiful woman.

Amusing are the nervous and solicitous antics of Winkelmann's valet, Kratochwil, in trying to hide one and then the other in adjoining rooms as Agathe appears upon the scene, only to be discovered by her. This and the ovations of his feminine adorers on the week of his departure for a South American tour, prompt his Agathe to say to Winkelmann, "What you want is not a wife but women, and all is over between us." This shocks Winkelmann, but it is soon forgotten in the turmoil and excitement to follow.

The heat of the tropics, his increasing indulgence of wine, women and song finally bring about his collapse, just as Agathe and her doctor uncle had feared and predicted. He collapses on the stage when his vocal chords refuse to function. He is carried from the stage and his career is ended. When he recovers sufficient strength he returns to his Muttchen, disheartened and defeated.

To his astonishment he finds the inhabitants of his home town in an uproar of excitement. He is greeted everywhere with great acclaim. They are ignorant of the true state of affairs, due to the cleverness of Colwyn, the impressario, who provides the newspapers with reports of new triumphs of their idol. Quite noteworthy of this celebration are the antics of a bevy of young girls of a boarding school, who line every window in their building, excitedly waving welcome. Amusing also is a chorus of these girls, who sing Winkelmann's favorite song "I am so happy, am so gay," from a balcony in his honor.

He is greeted by his forgiving wife, her voice and actions showing deep emotion and infinite joy. She induces him to retire with her to their beautiful estate at St. Wolfgame where she experiences the happiest days of her life. She is happy in the belief that he has given up his career to enjoy the life of a country gentleman, not knowing the true cause of the change in him. Winkelmann's robust constitution soon asserts itself. Free from excitement he regains his former health. One day, his former valet Kratochwil appears under orders from the opera director to induce him to come back to the stage. He refuses.

In the enjoyment of this new happiness, he hums his old favorite, when he discovers to his consternation that his voice has come back to him stronger than ever. His old love for the stage reasserts itself, and he returns to the stage, this time with the consent of Muttchen, who realizes she must share him with the world.

Produced and distributed by Ufa. Eric Pommer production. Directed by Hanns Schwarz. Screen story by Hans Mueller, Robert Liebmann. Photography, Guenther Rittau, Konstantin Tschet. Musical director, Willy-Schmidt-Gentner.

CAST

Albert Winkelmann.....Emil Jannings
Agathe.....Renate Mueller
Olga von Dagomirska.....Olga Tschechowa
Kratochwil, Winkelmann's Valet.....Hans Moser
Agathe's Uncle.....Max Guelstorff

Laughing Sinners

(MGM)

Drama

The religious angle has been soft-pedaled in MGM'S picturization of "Torch Song," Kenyon Nicholson's stage play. Filmed under its original title, the feature was ordered back for retakes when, after its first preview, it was deemed too strong fare for screen audiences and likely to arouse unwelcome controversy.

The audience received "Laughing Sinners" as acceptable entertainment, though in the nature of preachment. Comment was made that the second title, "Complete Surrender," would have fitted the subject matter more aptly. Joan Crawford was applauded for her work as the entertainer in a cheap cabaret.

The entertainer for two years has been carrying on an affair with a traveling salesman, Neil Hamilton. Though there is no talk of marriage, they love one another devotedly, the devotion on Joan's side approaching worship.

Then Hamilton decides to break up. Partly for business reasons he is marrying the daughter of his boss. He wishes to be gentle in telling Joan but lacks the courage to face her. He scribbles a note on the back of a menu card and leaves while Joan is singing a "torch song" about "what I wouldn't do for my man."

Joan's grief leads her to attempt suicide but a Salvation Army man (played by Clark Gable) intervenes. At a children's picnic he reawakens her interest in living and she joins the Army.

A year later Hamilton, still on the road, finds himself for the week-end in a town in which Joan and other Salvation Army workers are conducting services. Hamilton learns that he and Joan are occupying adjoining rooms in the hotel. Refusing to believe that she is in earnest regarding her new beliefs and work, he coaxes her into his room and, playing the cad, makes love to her. As the second title phrased it, she completely surrenders.

Joan decides in the morning to go back to her old kind of living. Taking her first drink in a year, she derides her attempts at reformation and dances to a jazzed version of "Brighten the Corner Where You Are."

Then Gable intervenes again. He floors Hamilton and orders the other revelers to leave. To Joan's intimation that she is unfit to continue in the service of the Army, Gable replies that anyone is likely to slip once. His ability to forgive causes her to see Hamilton in an entirely different light. She chooses Gable and returns to the service of the Army.

The difficulty of casting the Salvation Army man is attested by the fact that Gable was the second player chosen for the role. Johnny Mack Brown played it in the first version.

Guy Kibbee's role as the salesman of undertaker's supplies—"underground novelties," he calls them—has less prominence than in the stage play, as is also the case with Roscoe Karns' part.

Running time, 72 minutes. Release date, May 30. Seen in Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Adapted from the play "Torch Song." Continuity by Bess Meredyth. Additional dialogue by Edith Fitzgerald. Directed by Harry Beaumont. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Photographed by Charles Rosher. Film editor, George Hively. Gowns by Adrian.

CAST

Ivy.....Joan Crawford
Howard.....Neil Hamilton
Carl.....Clark Gable
Ruby.....Marjorie Rambeau
Cass Wheeler.....Guy Kibbee

SHORTS

Animals of the Amazon

(Vitaphone)

Travelogue

Another travelogue in the series of "E. M. Newman Traveltalks," which Warners has added to the new season's list. The interest is high in this pictorial record of typical river life along the Amazon, coupled with shots of some of the strange animal species which make the river banks their home. Newman's own rendition of the accompanying dialogue brought comment as being effective.—Running time, 10 minutes.

Rough Seas

(M-G-M)

Comedy

A Charley Chase comedy short in which the comedian, returning from France with the A. E. F., smuggles Thelma Todd, as a French girl, and a monkey aboard ship with him. The story is based on this situation, with the monkey taking a rather prominent part.—Running time, 20 minutes.

Lemon Meringue

(RKO Pathe)

Comedy

Edgar Kennedy is the comedian star in this effort, with Florence Lake playing his talkative wife. Assisting as mother-in-law and brother-in-law respectively, are Dot Farley and William Eugene. The whole group undertake the restaurant business, and finish it with an unlimited pie-throwing contest in which no one in particular is declared winner.—Running time, 20 minutes.

That's My Line

(RKO Pathe)

Comedy

The first number of a new series, the Traveling Salesmen comedies. Louis John Bartels plays the salesman, while Paul Hurst enacts a Mexican bandit in love with Doris McMahon, and threatening with death anyone seen with her. Bartels manages to escape the Mexican wrath and leaves in a hurry. There are few lines in the comedy.—Running time, 20 minutes.

For Two Cents

(Vitaphone)

Comedy

This comedy number concerns two offers made to the star, De Wolf Hopper, by a morning and an evening paper to die in time for one or the other edition to get a "scoop" story, after his physician allows him 10 hours to live. Hopper finally decides to favor the morning journal with his death story.—Running time, 10 minutes.

Into the Unknown

(Vitaphone)

Travelogue

The first number of the new series, "Adventures in Africa," produced under Wynant D. Hubbard's supervision, and photographed by W. Earle Frank. Synchronized dialogue and

dubbed sound effects have been added. Most of the short is taken up with preparations for the jungle trip. One scene shows a fierce battle between a lioness and hyena over an animal carcass.—Running time, 18 minutes.

The Strangler

(Educational)

William Burns

One of the William J. Burns Detective Mystery series, in which the well known detective recounts the story of the apprehension of a murderer, who had killed a woman when her husband left her alone for a few minutes. Actors silently enact the events described by Burns.—Running time, 12 minutes.

A College Racket

(Educational)

Comedy

Glenn Tryon plays the college leader who gets into difficulty with the dean when the latter attempts to close the Pirates' Den Club. Betty Lorraine and Vernon Dent support Tryon. Several musical numbers are spotted through the short.—Running time, 19 minutes.

The Fly Guy

(RKO Pathe)

Cartoon

An Aesop Fable animated cartoon, with the insects as principal players. Jazz tunes run through the short, accompanying the antics of the fly and its mate. One sequence pictures a cabaret in full swing in a bottle.—Running time, 7 minutes.

The Foolish Forties

(Educational)

Comedy

A pair of blackmailers almost succeed in getting away with $10,000 from Ford Sterling, leading player in this comedy. But they are both adorned with police bracelets before they are able to make good a getaway.—Running time, 21 minutes.

2,000 B. C.

(Educational)

Cartoon

A number of the Terry Toon animated cartoon series, in which the animals enjoy themselves in a prehistoric setting, with their usual collection of antics. Frank Moser and Paul Terry are responsible for the drawings, and Phillip A. Scheib prepared the music.—Running time, 6 minutes.

New Picture Companies

The following charters were filed in the State House at Dover, Del.:

Thomas Prod., Ltd., to deal in devices for coloring motion pictures; 1,320 shares, no par value; represented by C. S. Peabbles, L. H. Herman and H. H. Snow of Wilmington.

Play-Goers' League, Inc., to operate theatres, opera houses and places of amusement; 1,000 shares, no par value; represented by M. S. Cook, A. L. McGinnes and J. M. Townsend of Dover.

Amusement Concessions, Inc., to deal in amusement devices; 800 shares, no par value; represented by J. Vernon Pimm, Albert G. Bauer of Philadelphia and R. L. Spurgeon of Wilmington.

Mascot Cast on Location

Breezy Eason, Mascot director, has taken a group to Kernville, California, from the Coast studio, for exteriors on "Vanishing Legion," first serial.

General Talking Denied Review of Ries Patent Case

The United States Supreme Court has denied General Talking Pictures' petition for a writ of certiorari for a review of the decision favorable to Western Electric that was given by the Court of Appeals of the Third circuit.

The suit originated in an infringement action taken by General Talking Pictures in June, 1929, against Stanley Company of America because of its use of Western Electric sound equipment. Western Electric undertook defense of the suit. The infringement charge was upheld by Judge Morris in the U. S. district court at Wilmington, Del., but this decision was reversed by the court of appeals. A petition to this court for rehearing was denied in April.

Judge Morris held that there was no infringement in the case of three other patents on which infringement was claimed in district court.

Western Electric states it will continue with its suit for infringement against General Talking Pictures as filed some time ago in the U. S. district court for the southern district of New York.

Kendell-Dasseville Resume

After several months of inactivity, the acoustical engineering firm of Kendell and Dasseville, Inc., has again opened a midtown New York office at 6 East 46th street.

Its service involves the use of neither materials nor additional equipment in making acoustical corrections in sound-equipped houses.

Schools Keen on Educationals

Industrial and advertising motion pictures are being used to a greater extent than heretofore by schools and colleges for educational purposes, according to reports received by Visugraphic Pictures, New York.

Several universities, including New York University, are using commercial "shorts" as a definite part of the curriculum.

Cosman, Cole Open Supply House

Fred Cosman and Tom Cole, veteran theatre equipment dealers, have opened a new equipment office at Kansas City to be known as Cole Theatre Supply Co.

Cole has been operating the Bonner Theatre at Bonner Springs, Kans.

To Make Eight in Color

Eight six-reel features will be made entirely in color by Pioneer Pictures, using Multicolor. First, "Yesterday in Santa Fe," has gone into production with Norman Kerry and Carmelita Geraghty heading the cast. Jacques Jaccard is directing.

Tiffany Completes Third Maynard

Tiffany has completed "Alias the Bad Man," third Ken Maynard western in the series of eight. Phil Rosen, director.

Gene Morgan Returns to Films

Gene Morgan, stage comedian, will wind up a current vaudeville tour at Universal City on July 6, to begin work on a written series of two-reel comedy that will star him.

Edward Kaufman will supervise the series, which he is now preparing. The first of these Universal comedies will be "The Lovable Chiseler."

3 Companies on Location

All three Columbia units at work on current productions were absent on location this week from the Coast plant. The three pictures are "Arizona," "Lover Come Back," and "Branded."

Bids Released on RKO Lab

Radio has released 14 bids for the proposed printing and developing laboratory to be erected on the Coast lot by RKO. Immediate construction is planned, with the return of bids on July 2.

Arkansas Saenger Unit Quits

Stockholders of Publix-Saenger Theatres of Arkansas have signed a consent for dissolution of the corporation, which will be wound up out of court. Liquidators named are E. V. Richards and Norman L. Carter.

Will Make Sound Productions

Melophone Film G. m. b. H. of Berlin, Germany, which recently joined the Tobis group, is starting on a series of sound productions, specializing on educational and newsreels.

May Enter Legitimate Field

Reports in Seattle indicate that Ray Grombacher, chief eastern Washington exhibitor, may branch out as a stock company producer.

Bowes at Herbert Memorial

Major Edward Bowes of the New York Capitol and his "Family" participated in the annual Victor Herbert memorial at the Ritz-Carlton Hotel on Sunday, May 31.

Two-A-Day, Then Dark

L. K. Brin's Majestic at Milwaukee is showing "Dirigible," Columbia special, on a two-a-day policy, after which the house will close for the summer, until September.

Gilbert Adrian in New York

Gilbert Adrian, costume designer and fashion expert at Mayer studios, has arrived in New York on a vacation trip.

Burr to Make Four

C. C. Burr will produce four features starring Johnny Hines. First will be "The Cub Reporter."

National Takes House

California circuit, National Theatres Syndicate, has taken a lease on the Stockton, Calif., house now being built.

Follies at Neighborhood

Ches Davies' Chicago Follies are playing the Tivoli in New Orleans, first musical outfit to play a neighborhood house there

Theatre Down, Golf Course Up

The old Palace in Boston has been wrecked to make way for a miniature golf course.

Another World Figure Joins Fox Movietone News Hall of Film Fame!



From FOX MOVIETONE NEWS
VOL. 4, NO. 74

Heinrich Bruening, Chancellor of Germany and the man of the hour in Europe, upon whom in large part depends the solution of the world's financial and political problems (and just now front page news everywhere) delivers a good-will message to America in

FOX MOVIETONE NEWS

"The Voice of the World"

THEATRE RECEIPTS

The theatres are feeling their first reaction of hot weather. Grosses again dropped .05% under a week ago. The same decrease in receipts also was noted last week. After the initial warm period, however, business is expected to remain steady through the summer.

There were 15 new low grosses during "Current Week" as against 13 during "Previous Week." Only one theatre registered a new high, this being the Golden Gate in San Francisco, with the Columbia picture, "Subway Express." The gross was $19,000.

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Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross (Tabulation covers period from March, 1930, to June, 1931)
Albany							
Harm-Bleecker..	2,300	35c-50c	"Young Sinners" (Fox) (6 days)	7,400	"The Secret Six" (MGM) (6 days)	9,200	High 1-24-30 "Reducing"...$ 18,500 Low 4-4-31 "Passion Flower"... 6,100
Leland	1,350	25c-35c	"Trader Horn" (MGM) (6 days)	5,100	"Not Exactly Gentlemen" (Fox) (6 days)	5,500	High 5-2-31 "Strangers May Kiss'... 8,100 Low 4-4-31 "Dancers" and "Girls Demand Excitement"... 4,550
Proctor's RKO..	1,500	25c-60c	"Tarnished Lady" (Para.) (3 days)	2,700	"City Streets" (Para.) (3 days)	2,900	High 3-14-31 "Millie"... 8,600
			"The Royal Bed" (Radio) (3 days)	2,600	"Virtuous Husband" (U.) (3 days)	2,600	Low 4-25-31 "Bachelor Apartment" and "Bad Sister"... 4,700
Ritz	1,146	25c-35c	"The Lady Who Dared" (F. N.).. (6 days)	3,900	"Hell Bound" (Tiff.) (6 days)	4,160	High 12-13-30 "The Cat Creeps"... 4,750 Low 4-4-31 "Viennese Nights"... 3,250
Strand	1,900	35c-50c	"Seed" (U.) (6 days)	8,720	"Svengali" (W. B.) (6 days)	8,100	High 4-25-31 "The Finger Points"... 9,300 Low 4-4-31 "My Past"... 5,850
Baltimore							
Auditorium	1,600	35c-1.00	"Svengali" (W. B.) (9 days and Sun. midnite show)	6,186	"Seed" (U.) (6 days—2nd week)	3,360	.....
Keith's	2,500	25c-50c	"Finn and Hattie" (Para.) (6 days and Sun. midnite show)	5,840	"Kick In" (Para.) (6 days & Sun. midnite show)	5,600	High 5-9-31 "Bachelor Apartment"... 16,080 Low 5-17-30 "King of Jazz"... 3,000
Little	267	35c-50c	"The Girl from the Reeperbahn" (Sono-Art) (6 days)	900	"Rocket to the Moon" (Ufa) (6 days)	900	High 5-3-30 "Hallelujah"... 1,900 Low 1-10-31 "Waterloo"... 400
Loew's Century.	3,076	25c-60c	"Never the Twain Shall Meet" (MGM) (6 days)	22,500	"The Finger Points" (F. N.) (6 days)	19,000	High 4-11-31 "A Tailor Made Man"... 30,000 Low 11-1-30 "Her Wedding Night"... 14,000
Loew's Parkway	987	15c-35c	"The Front Page" (U. A.) (6 days)	4,600	"Shipmates" (MGM) (6 days)	4,500	High 1-3-31 "Follow the Leader"... 5,500 Low 8-9-30 "Love Among the Millionaires"... 2,900
Loew Stanley....	3,522	25c-60c	"Indiscreet" (U. A.) (6 days)	19,300	"Daybreak" (MGM) (6 days)	17,000	High 4-11-31 "Strangers May Kiss"... 33,500 Low 5-3-30 "Honey"... 12,500
Loew's Valencia.	1,487	25c-35c	"Misbehaving Ladies" (F. N.) (6 days)	2,750	"Shipmates" (MGM) (6 days)	3,500	High 7-26-30 "Sins of the Children"... 7,300 Low 11-29-30 "Only Saps Work"... 1,800
New	1,600	25c-50c	"Always Goodbye" (Fox)	7,000	"Young Sinners" (Fox) (25c-30c—4 days—2nd week)	5,000	High 8-30-30 "Common Clay"... 18,500 Low 12-27-30 "Princess and Plumber".. 2,800
Rivoli	1,982	25c-50c	"The Sky Raiders" (Col.) (6 days)	6,800	"Aloha" (Tiff.) (6 days)	6,800	High 3-16-30 "Green Goddess"... 14,000 Low 6-14-30 "Golden Dawn"... 3,200
W. B. Metropol.	1,300	15c-50c	"The Hot Heiress" (F. N.) (6 days)	4,500	"The Millionaire" (W. B.) (6 days—2nd week)	5,700	High 3-16-30 "Green Goddess"... 9,000 Low 7-26-30 "Sweet Kitty Bellairs"... 2,100
Boston							
Keith's	2,800	30c-65c	"Seed" (U.)	22,000	"Bachelor Apartment" (Radio)	23,000	High 10-11-30 "Half Shot at Sunrise".. 34,500 Low 12-6-30 "Sin Takes a Holiday"... 16,500
Keith-Boston ...	2,500	25c-60c	"The Good Bad Girl" (Col.)	18,500	"Subway Express" (Col.)	20,000	High 1-10-31 "Danger Lights"... 22,000 Low 4-4-31 "Bad Sister"... 17,000
Loew's Orpheum	3,100	25c-50c	"The Secret Six" (MGM)	21,000	"Trader Horn" (MGM)	22,000	High 1-17-31 "Hell's Angels"... 31,500 Low 6-28-30 "Lady of Scandal"... 17,500
Loew's State....	3,700	25c-50c	"Daybreak" (MGM)	21,500	"Shipmates" (MGM)	24,800	High 10-18-30 "Three French Girls"... 30,000 Low 6-28-30 "Bad One"... 18,000
Metropolitan	4,350	25c-60c	"Up Pops the Devil" (Para.)	33,500	"Svengali" (W. B.)	43,000	High 10-11-30 "Sea God"... 49,000 Low 6-7-30 "True to the Navy"... 26,000
Olympia	2,500	25c-50c	"Gold Dust Gertie" (W. B.)	15,000	"The Public Enemy" (W. B.) (2nd week)	15,000	High 7-5-30 "With Byrd at South Pole" 28,000 Low 2-21-31 "Sit Tight"... 12,000
Scollay Square..	1,800	25c-50c	"The Public Enemy" (W. B.)	15,000	"The Millionaire" (W. B.)	17,500	High 10-11-30 "Numbered Men"... 20,000 Low 7-5-30 "Shadows of the Law"... 11,000
Uptown	2,000	25c-60c	"Gold Dust Gertie" (W. B.)	12,500	"The Public Enemy" (W. B.) (2nd week)	14,000	.....
Buffalo							
Buffalo	3,500	25c-60c	"Doctors' Wives" (Fox)	24,000	"Tarnished Lady" (Para.)	22,000	High 3-28-31 "My Past"... 39,500 Low 4-4-31 "Man of the World"... 20,000
Century	3,000	25c-35c	"Bad Sister" (U.)	9,200	"The Public Enemy" (W. B.)	16,300	High 2-14-31 "Cimmaron"... 25,600 Low 4-4-31 "Mother's Cry"... 5,900
Great Lakes....	3,000	25c-60c	"Daybreak" (MGM)	18,500	"Young Sinners" (Fox)	18,100	High 4-18-31 "Strangers May Kiss"... 30,000 Low 12-27-30 "Remote Control"... 13,400
Hippodrome	2,100	25c-50c	"Mr. Lemon of Orange" (Fox)	18,200	"Ladies Man" (Para.)	18,000	High 2-14-31 "Free Love"... 26,300 Low 12-27-30 "Along Came Youth"... 15,900
Lafayette	3,300	25c-35c	"Drums of Jeopardy" (Tiff.)	16,100	"The Lady Refuses" (Radio)	9,400	High 4-11-31 "Ten Cents a Dance"... 24,100 Low 4-18-31 "Lonely Wives"... 9,200
Charlotte							
Broadway	1,167	25c-50c	"God's Gift To Women" (W. B.) (3 days)	4,250	"The Millionaire" (W. B.) (3 days)	5,000	.....
			"Public Enemy" (W. B.) (3 days)	4,250	"Seed" (U.) (3 days)	4,500	
Carolina	1,441	40c-50c	"Young Sinners" (Fox) (3 days)	6,250	"Daybreak" (MGM) (3 days)	6,750	.....
			"Up Pops the Devil" (Para.) (3 days)	6,000	"Kick In" (Para.) (3 days)	6,500	

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(THEATRE RECEIPTS--CONT'D)

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to June, 1931)	
			Picture	Gross	Picture	Gross		
Chicago								
Castle	299	40c-60c	"The Spy" (Fox) (6 days)	2,980	"Man From Chicago" (Col.) (2nd week)	3,745	High 4-27-30 "White Cargo" Low 4-13-30 "High Treason"	10,600 2,650
Chicago	4,000	35c-85c	"Never the Twain Shall Meet" (MGM)	37,250	"Young Sinners" (Fox)	38,200	High 9-6-30 "Anybody's Woman" Low 4-18-31 "Doctors' Wives"	64,800 37,000
McVicker's	2,284	35c-85c	"The Secret Six" (MGM) (2nd week)	28,425	"Secret Six" (MGM) (1st week)	34,450	High 7-12-30 "Big House" Low 4-13-30 "Son of the Gods"	50,800 17,500
Oriental	3,940	35c-85c	"Big Business Girl" (F. N.)	32,400	"Dude Ranch" (Para.)	36,900	High 7-19-30 "Our Blushing Brides" Low 5-24-30 "Adventures of Dr. Fu Manchu"	60,600 21,500
Orpheum	665	35c-75c	"The Finger Points" (F. N.)	3,260	"Woman Hungry" (F. N.) (6 days)	2,100	High 4-18-31 "Little Caesar" Low 4-11-31 "Hot Heiress"	8,790 2,090
Palace	2,509	35c-85c	"Subway Express" (Col.)	23,725	"Beyond Victory" (Pathe)	23,150	High 6-7-30 "On the Level" Low 7-19-30 "Shooting Straight"	31,200 16,200
Roosevelt	1,591	35c-85c	"Svengali" (W. B.) (2nd week)	11,175	"Svengali" (W. B.) (1st week)	17,200	High 7-5-30 "With Byrd at South Pole" Low 11-22-30 "Up the River"	32,800 13,300
State Lake	2,776	35c-85c	"Seed" (U.)	28,500	"Last Parade" (Col.) (6 days)	17,500	High 10-18-30 "Half Shot at Sunrise" Low 5-23-31 "Last Parade"	45,300 17,500
United Artists	1,700	35c-85c	"Front Page" (U. A.) (3rd week)	14,250	"The Front Page" (U. A.) (2nd week)	22,725	High 3-21-31 "City Lights" Low 9-6-30 "Eyes of the World"	46,562 13,200
Woods	1,166	35c-85c	"Women Men Marry" (State Rights)	5,375	"Six Cylinder Love" (Fox)	9,150	High 4-27-30 "Ladies of Leisure" Low 5-30-31 "Women Men Marry"	25,500 5,375
Cincinnati								
Erlanger	1,600	30c-50c	"Three Loves" (German)	3,600	"Dirigible" (Col.) (50c-$1.50)	10,500		
Keith's	1,600	30c-50c	"Kiss Me Again" (F. N.)	4,500	"Gun Smoke" (Para.)	5,300	High 11-20-30 "Africa Speaks" Low 3-7-31 "Numbered Men"	13,000 4,000
RKO Albee	3,300	30c-75c	"Dude Ranch" (Para.)	23,550	"God's Gift to Women" (W. B.)	23,756	High 1-3-31 "Remote Control" Low 12-20-30 "Silver Horde"	33,321 20,150
RKO Capitol	2000	30c-50c	"Indiscreet" (U. A.)	12,375	"Ladies Man" (Para.)	11,952	High 9-20-30 "Common Clay" Low 3-14-31 "Fighting Caravans"	22,000 9,200
RKO Family	1,140	20c-35c	"Dishonored" (Para.) (4 days) "Sky Raiders" (Col.) (3 days)	2,714 1,461	"City Streets" (Para.) (4 days) "The Sin Ship" (Radio) (3 days)	2,624 1,412	High 11-1-30 "Men Without Law" and "Undertow" Low 3-7-31 "Captain Applejack" and "The Lion and the Lamb"	5,600 2,500
RKO Lyric	1,400	30c-50c	"Svengali" (W. B.) (7 days and Sat. midnite show)	11,500	"Strangers May Kiss" (MGM) (2nd week—7 days & Sat. midnite show)	12,702	High 10-25-30 "The Big House" Low 2-7-31 "Little Caesar"	23,900 8,655
RKO Palace	2,700	30c-50c	"Kick In" (Para.) (7 days and Sat. midnite show)	13,300	"The Front Page" (U. A.) (7 days and Sat. midnite show)	15,760	High 11-1-30 "Check and Double Check" Low 4-25-31 "The Finger Points"	28,100 12,493
RKO Strand	1,350	25c-40c	"Bad Sister" (U.)	4,648	"River's End" (W. B.)	4,034	High 10-11-30 "Common Clay" Low 2-21-31 "A Lady's Morals"	6,940 3,001
Cleveland								
Allen	3,300	30c-60c	"Young Sinners" (Fox)	16,000	"Daybreak" (MGM)	13,000	High 7-19-30 "Let Us Be Gay" Low 5-9-31 "Ladies Man"	31,000 12,000
Cameo	1,200	25c-50c	"Gentlemen's Fate" (MGM)	5,000				
RKO Hippodrome	4,500	25c-75c	"Hell Bound" (Tiff.)	15,000	"Skippy" (Para.)	16,000	High 4-27-30 "High Society Blues" Low 4-25-31 "Cracked Nuts"	46,000 10,000
RKO Palace	3,100	25c-75c	"The Good Bad Girl" (Tiff.)	21,500	"Gun Smoke" (Para.)	21,000	High 3-23-30 "Harmony at Home" Low 12-6-30 "Heads Up"	47,000 18,000
State	3,400	30c-60c	"Six Cylinder Love" (Fox)	18,000	"Kick In" (Para.)	18,000	High 1-3-31 "Princess and the Plumber" Low 12-6-30 "Oh for a Man"	25,000 14,500
Stillman	1,900	40c-75c	"Trader Horn" (MGM)	18,000	"The Secret Six" (MGM) (2nd week)	16,000	High 1-3-31 "Min and Bill" Low 4-13-30 "Putting On the Ritz"	33,000 10,000
Warner's Lake	800	40c-60c	"Svengali" (W. B.)	7,500	"The Public Enemy" (W. B.)	9,000		
Denver								
Denver	2,300	25c-65c	"The Secret Six" (MGM)	16,500	"Kick In" (Para.)	16,000	High 3-7-31 "The Easiest Way" Low 12-27-30 "Remote Control"	20,000 13,000
Huff'n's Aladdin	1,500	35c-75c	"Seed" (U.)	8,000	"Born To Love" (Pathe)	6,000	High 4-11-31 "Connecticut Yankee" Low 5-9-31 "God's Gift To Women"	12,000 4,500
Huffman's Tabor	1,900	25c-50c	"Svengali" (W. B.)	10,000	"Public Enemy" (W. B.)	10,000	High 5-21-31 "City Lights" Low 12-27-30 "Sinners Holiday"	14,000 8,000
Paramount	2,000	25c-50c	"Tarnished Lady" (Para.)	11,000	"Indiscreet" (U. A.)	12,500	High 1-10-31 "Hell's Angels" Low 4-25-31 "A Tailor Made Man"	22,000 10,000
Rialto	1,040	25c-50c	"The Hot Heiress" (F. N.) (3 days) "Finn and Hattie" (Para.) (4 days)	750 1,750	"Gun Smoke" (Para.)	4,250	High 3-28-31 "Trader Horn" Low 5-30-31 "The Hot Heiress" and "Finn and Hattie"	8,000 2,500
Des Moines								
Des Moines	1,600	25c-60c	"Secret Six" (MGM)	10,000	"Indiscreet" (U. A.)	9,000	High 2-14-31 "Cimarron" Low 4-27-30 "Rogue Song"	18,000 5,000
Orpheum	2,000	25c-50c	"Seed" (U.) (25c-40c)	9,000	"Meet the Wife" (Tiff.) (3 days) "Hell Bound" (Tiff.) (4 days)	5,000 8,000	High 2-14-31 "Cimarron" Low 12-20-30 "Sin Takes a Holiday"	18,000 6,500
Paramount	1,700	25c-60c	"Six Cylinder Love" (Fox) (2 days) "Tarnished Lady" (Para.) (2 days) "Finger Points" (F. N.) (2 days)	2,000 6,000 5,000	"Young Sinners" (Fox) (3 days) "Kick In" (Para.) (4 days)	6,000 6,000	High 6-14-30 "Lady of Scandal" and "Safety in Numbers" Low 12-6-30 "Three French Girls" and "Derelict"	22,000 8,000
Strand	1,100	20c-30c	"Dude Ranch" (Para.) (4 days) "Making Good" (W. B.) (3 days)	1,700 700	"The Bat Whispers" (U. A.) (4 days) "Never the Twain Shall Meet" (MGM) (3 days)	2,500 950	High 3-23-30 "Evidence" and "Road-house Nights" Low 3-28-31 "Gentleman's Fate" and "Boudoir Diplomat"	9,007 1,540
Hollywood								
Egyptian	1,800	10c-65c	"A Connecticut Yankee" (Fox)	6,100	"Mr. Lemon of Orange" (Fox)	3,500	High 3-23-30 "The Love Parade" Low 3-21-31 "Stolen Heaven"	15,600 3,200
Pan. Hollywood	3,000	35c-65c	"City Streets" (Para.)	13,500	"Cracked Nuts" (Radio)	13,000	High 6-14-30 "The Floradora Girl" Low 7-19-30 "True to the Navy"	30,000 8,800
W. B. Hollywood	3,000	35c-65c	"Svengali" (W. B.) (35c-50c)	14,000	"Public Enemy" (W. B.)	17,000	High 2-7-31 "Little Caesar" Low 5-2-31 "God's Gift to Women"	30,000 12,000

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to June, 1931)	
			Picture	Gross	Picture	Gross		
Houston								
Kirby	1,654	25c-50c	"Svengali" (W. B.)	9,000	"Indiscreet" (U. A.)	8,500	High 11-29-30 "Hell's Angels"	16,000
							Low 10-4-30 "Bright Lights"	4,500
Loew's State	2,700	25c-60c	"Daybreak" (MGM)	11,500	"Shipmates" (MGM)	13,200	High 5-2-31 "Trader Horn"	19,800
							Low 12-12-30 "Lion and Lamb"	7,000
Metropolitan	2,512	25c-60c	"Tarnished Lady" (Para.)	9,000	"Kick In" (Para.)	7,500	High 1-24-30 "Love Parade"	18,000
							Low 3-11-30 "Gentlemen of the Press"	7,000
RKO Majestic	2,250	25c-60c	"Subway Express" (Col.)	10,500	"Quick Millions" (Fox)	7,500	High 10-24-30 "Check and Double Check"	20,000
							Low 5-23-31 "Quick Millions"	7,500
Indianapolis								
Apollo	1,100	25c-50c	"The Public Enemy" (W. B.)	6,000	"Svengali" (W. B.)	3,500	High 4-11-31 "A Connecticut Yankee"	10,000
							Low 5-23-31 "Svengali"	3,500
Circle	2,600	25c-50c	"The Bad Sister" (U.) (9 days)	8,750	"Reno" (Sono Art) (4 days)	2,500	High 11-1-30 "Check and Double Check"	22,000
							Low 5-23-31 "Reno"	2,500
Indiana	3,300	35c-65c	"Man of the World" (Para.) (25c-65c)	19,000	"Seed" (U.)	21,000	High 3-21-31 "Unfaithful"	21,000
							Low 2-14-31 "Gang Buster"	16,500
Lyric	2,000	25c-50c	"The Good Bad Girl" (Col.)	8,500	"Six Cylinder Love" (Fox)	8,500	High 5-2-31 "Quick Millions"	11,000
							Low 12-6-30 "The Dancers"	7,500
Palace	2,800	25c-50c	"Kiki" (U. A.)	9,500	"The Front Page" (U. A.)	12,000	High 5-2-31 "Trader Horn"	22,000
							Low 2-14-31 "Passion Flower"	8,000
Kansas City								
Loew Midland	4,000	25c-50c	"The Secret Six" (MGM)	15,900	"Young Sinners" (Fox)	12,500	High 11-29-30 "Hell's Angels"	29,000
							Low 5-9-31 "Quick Millions"	7,500
Mainstreet	3,067	35c-60c	"Bachelor Apartment" (Radio)	16,500	"Seed" (U.)	17,000	High 2-14-31 "Cimmaron"	24,750
							Low 4-13-30 "Framed"	11,000
Newman	2,000	25c-60c	"The Millionaire" (W. B.)	13,500	"Public Enemy" (W. B.)	13,500	High 9-13-30 "Animal Crackers"	23,500
							Low 4-13-30 "Light of Western Stars"	7,000
Orpheum	1,550	20c-40c	"Woman Hungry" (F. N.) (3 days)	2,500	"Painted Desert" (Pathe) (3 days)	2,300		
			"The Lady Refuses" (Radio) (4 days)	3,500	"Single Sin" (Tiff.) (4 days)	3,700		
Royal	900	25c-60c	"Svengali" (W. B.)	4,500	"Dude Ranch" (Para.)	4,500	High 5-9-31 "Gun Smoke"	6,705
							Low 4-27-30 "Clancy In Wall Street"	1,350
Uptown	2,200	25c-50c	"Virtuous Husband" (U.)	5,400	"The Spy" (Fox)	7,000	High 9-27-30 "King of Jazz"	10,200
							Low 11-1-30 "Last of Lone Wolf"	4,000
Los Angeles								
Fox Criterion	1,652	35c-65c	"Secret Six" (MGM) (4th week)	11,200	"Secret Six" (MGM) (3rd week)	12,500	High 5-24-30 "The Divorcee"	29,700
							Low 1-31-31 "Royal Family of Bdw'y"	7,000
International	2,000	25c-50c	"Su Noche De Bodas" (Ind.)	5,100	"En Cada Puerto Un Amor" (MGM)	6,000		
Loew's State	2,418	35c-65c	"Shipmates" (MGM)	29,200	"Young Sinners" (Fox)	25,000	High 5-10-30 "Caught Short"	48,000
							Low 10-18-30 "Three French Girls"	15,000
Los Angeles	2,100	25c-65c	"City Lights" (U. A.)	10,500	"East Lynne" (Fox) (2nd week)	10,000		
Orpheum	2,750	35c-65c	"Donovan's Kid" (Radio)	13,200	"Born To Love" (Pathe) (2nd week)	7,000	High 2-14-31 "Cimarron" (5 days)	32,000
							Low 12-27-30 "Ex-Flame"	6,000
Paramount	3,596	35c-65c	"Up Pops the Devil" (Para.)	12,500	"Dude Ranch" (Para.)	15,500	High 9-6-30 "Animal Crackers"	40,000
							Low 5-30-31 "Up Pops the Devil"	12,500
RKO	2,700	35c-65c	"Good Bad Girl" (Col.)	14,000	"Tailor Made Man" (MGM)	15,000	High 8-16-30 "Hell's Island"	17,500
							Low 9-27-30 "For the Love of Lil"	10,500
United Artists	2,100	35c-65c	"Dishonored" (Para.) (2nd week)	9,000	"Dishonored" (Para.) (1st week)	16,000	High 9-20-30 "What a Widow"	30,000
							Low 10-11-30 "Heads Up"	8,000
W. B. Downtown	2,400	35c-65c	"Svengali" (W. B.) (35c-50c)	12,000	"Public Enemy" (W. B.)	15,000	High 9-27-30 "Office Wife"	30,000
							Low 3-14-31 "Captain Applejack"	8,000
Milwaukee								
Alhambra	2,660	25c-60c	"A Tailor Made Man" (MGM)	8,500	"The Secret Six" (MGM) (9 days)	13,500		
Garden	1,150	25c-60c	"The Millionaire" (W. B.) (2nd week)	10,000	"The Millionaire" (W. B.) (1st week)	12,000		
Majestic	1,990	15c-50c	"Mr. Lemon of Orange" (Fox)	8,000	"The Naughty Flirt" (F. N.) and "Jaws of Hell" (Sono-Art)	7,500		
Palace	2,587	25c-60c	"Young Donovan's Kid" (Radio)	9,500	"Kismet" (F. N.)	9,800		
Riverside	2,180	25c-60c	"Laugh and Get Rich" (Radio)	15,000	"One Night at Suzie's" (F. N.)	14,000		
Strand	1,406	25c-60c	"Strangers May Kiss" (MGM) (2nd week)	7,000	"Strangers May Kiss" (MGM) (1st week)	8,500		
Warner	2,500	25c-60c	"Party Husband" (F. N.)	13,500	"Svengali" (W. B.)	16,500		
Wisconsin	3,275	25c-65c	"Young Sinners" (Fox)	14,500	"Kick In" (Para.)	18,000		
Minneapolis								
Aster	812	20c-35c	"Drums of Jeopardy" (Tiff.)	1,500	"The Spy" (Fox)	1,500	High 3-30-30 "The Aviator"	8,500
							Low 4-18-31 "Men Call It Love"	900
Century	1,640	50c-$1.50	"Dirigible" (Col.) (8 days)	16,500			High 3-21-31 "Trader Horn"	17,000
							Low 1-24-31 "The Blue Angel"	8,000
Lyric	1,238	20c-40c	"Kiki" (U. A.)	4,000	"Stepping Out" (MGM)	2,500	High 3-23-30 "They Learned About Women"	5,000
							Low 1-24-31 "Men On Call"	1,200
Minnesota	4,025	30c-75c	"The Secret Six" (MGM)	24,000	"Shipmates" (MGM)	22,000	High 7-5-30 "So This Is London"	45,000
							Low 2-28-31 "Dance, Fools, Dance"	18,000
RKO Orpheum	2,900	25c-50c	"Seed" (U.)	15,500	"Iron Man" (U.)	16,500	High 2-14-31 "Cimarron"	30,000
							Low 5-2-31 "Bachelor Apartment"	12,000
State	2,300	25c-50c	"Daybreak" (MGM)	8,500	"Indiscreet" (U. A.)	8,500	High 4-20-30 "Benson Murder Case"	26,600
							Low 12-20-30 "River's End"	5,000
Montreal								
Capitol	2,670	25c-60c	"Bachelor Apartment" (Radio) and "Cracked Nuts" (Radio)	11,500	"City Streets" (Para.) and "Finn and Hattie" (Para.)	13,000	High 5-2-31 "A Connecticut Yankee" and "Don't Bet On Women"	15,750
							Low 5-9-31 "Man of the World" and "June Moon"	9,000
Imperial	1,914	15c-40c	"Aloha" (Tiff.) and "Virtuous Husband" (U.)	3,800	"Not Exactly Gentlemen" (Fox) and "The Repentant Lover" (W. B.)	4,500	High 1-17-31 "The Office Wife" and Oh Sailor Behave"	7,000
							Low 5-30-31 "Aloha" and "Virtuous Husband"	3,800
Loew's	2,982	25c-75c	"It's a Wise Child" (MGM)	12,500	"Tailor Made Man" (MGM)	14,000	High 1-31-31 "Derelict"	16,000
							Low 12-21-30 "Half Shot at Sunrise"	11,000
Palace	2,600	25c-99c	"Trader Horn" (MGM)	14,000	"Shipmates" (MGM)	14,000	High 2-21-31 "Man Who Came Back"	19,000
							Low 8-30-30 "Romance"	12,000

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to June, 1931)	
			Picture	Gross	Picture	Gross		
Montreal (Cont'd)								
Princess	2,272	25c-65c	"The Front Page" (U. A.)	15,500	"Indiscreet" (U. A.) (2nd week)	8,000	High 4-11-31 "City Lights"	22,500
Strand	750	15c-50c	"The Finger Points" (F. N.)	3,400	"Ten Cents a Dance" (Col.) and "A Soldier's Plaything" (W. B.)	3,500	Low 12-13-30 "Up the River"	8,500
							High 1-31-31 "Captain Thunder"	5,300
							Low 12-20-30 "Golden Dawn"	3,100
New York								
Astor	1,120	50c-$1.50	"Trader Horn" (MGM) (17th week)	9,970	"Trader Horn" (MGM) (16th week)	12,940	High 7-5-30 "Big House"	24,860
Capitol	4,700	35c-$1.50	"Shipmates" (MGM)	67,982	"It's a Wise Child" (MGM)	76,639	Low 11-1-30 "War Nurse"	20,319
Central	910	50c-$2.00	"Dirigible" (Col.) (8th week)	10,138	"Dirigible" (Col.) (7th week)	9,743	High 8-30-30 "Romance"	98,322
Criterion	850	50c-$2.00	"The Smiling Lieutenant" (Para.)	16,800			Low 3-21-31 "Great Meadow"	49,789
Embassy	598	25c	All Newsreel	8,206	All Newsreel	8,006	High 1-3-31 "Reaching for the Moon"	22,675
Globe	1,050	35c-85c	"Everything's Rosie" (Radio)	8,000	"Good Bad Girl" (Col.)	10,500	Low 5-24-30 "Silent Enemy"	10,800
Hollywood	1,549	65c-85c	"Svengali" (W. B.) (5th week)	14,151	"Svengali" (W. B.) (4th week)	17,867	High 11-29-30 Newsreels	9,995
Mayfair	2,300	40c-$1.00	"Donovan's Kid" (Radio)	27,200	"Bachelor Apartment" (Radio)	15,750	Low 8-16-30 Newsreels	6,625
Paramount	3,700	40c-$1.00	"Kick In" (Para.)	46,200	"Up Pops the Devil" (Para.)	49,500	High 10-18-30 "Half Shot at Sunrise"	28,000
Rialto	1,904	40c-$1.00	"Indiscreet" (U. A.) (2 days—4th week)	3,500	"Indiscreet" (U. A.) (3rd week)	22,500	Low 5-30-31 "Everything's Rosie"	8,000
			"The She Wolf" (U.) (5 days)	5,700			High 11-8-30 "Check and Double Check"	51,000
Rivoli	2,103	40c-$1.00	"Seed" (U.) (2nd week)	27,900	"Seed" (U.) (1st week)	37,100	Low 4-4-31 "Laugh and Get Rich"	15,000
Roxy	6,200	50c-$1.50	"Always Goodbye" (Fox)	85,400	"Six Cylinder Love" (Fox)	67,200	High 8-23-30 "Anybody's Woman"	91,300
Strand	3,000	35c-$1.00	"Public Enemy" (W. B.) (5th week)	24,275	"Public Enemy" (W. B.) (4th week)	27,335	Low 5-30-31 "Kick In"	46,200
Warners	1,490	35c-75c	"Beggar's Opera" (Tobis) (2nd week)	4,374	"Beggar's Opera" (Tobis-Warners) (1st week)	5,200	High 9-6-30 "Animal Crackers"	62,500
Winter Garden	1,493	35c-$1.00	"Party Husband" (F. N.) (2nd week)	18,655	"Party Husband" (F. N.) (1st week)	16,867	Low 7-26-30 "Raffles"	17,000
							High 12-27-30 "Royal Family"	67,000
							Low 3-14-31 "River's End"	9,519
							High 1-10-31 "Man Who Came Back"	130,430
							Low 2-14-31 "Girls Demand Excitement"	57,315
							High 11-8-30 "Doorway to Hell"	46,445
							Low 5-17-30 "The Wedding Bells"	15,017
							High 8-30-30 "Old English"	22,203
							Low 5-2-31 "The Flood"	3,732
							High 7-19-30 "Dawn Patrol"	51,128
							Low 11-8-30 "Life of the Party"	10,750
Oklahoma City								
Capitol	1,200	10c-50c	"Tarnished Lady" (Para.) (10c-35c)	6,500	"Sit Tight" (W. B.)	5,200	High 11-8-30 "Check and Double Check"	17,000
Criterion	1,800	10c-50c	"Shipmates" (MGM)	5,500	"Ladies Man" (Para.)	6,000	Low 4-6-30 "Party Girl"	3,800
Liberty	1,500	10c-35c	"Lion and the Lamb" (Col.) (3 days)	600	"Too Young to Marry" (F. N.) (3 days)	900	High 2-21-31 "Cimarron"	15,500
			"Meet the Wife" (Col.) (4 days)	700	"Subway Express" (Col.) (4 days)	800	Low 4-6-30 "Locked Door"	4,400
Mid-West	1,500	10c-50c	"Young Sinners" (Fox)	4,500	"Born to Love" (Pathe)	6,000	High 11-29-30 "Truth About Youth"	8,500
Warner	1,700	10c-50c	"Party Husband" (F. N.)	6,700	"The Spy" (Fox)	7,200	Low 5-30-31 "Lion and the Lamb" and "Meet the Wife"	1,300
							High 8-9-30 "Dawn Patrol"	15,000
							Low 11-8-30 "Last of the Duanes"	3,800
Omaha								
Orpheum	3,000	25c-60c	"Seed" (U.)	14,500	"Bachelor Apartment" (Radio)	13,000	High 11-1-30 "Check and Double Check"	26,400
Paramount	2,900	25c-60c	"Shipmates" (MGM)	8,750	"The Front Page" (U. A.)	10,000	Low 4-4-31 "Lonely Wives"	11,500
State	1,200	25c-40c	"Fifty Million Frenchmen" (W.B.) (25c—4 days)	850	"Ten Nights in a Barroom" (Goetz) (4 days)	1,700	High 12-13-30 "Hell's Angels"	12,750
			"The Lottery Bride" (U. A.) 25c—3 days)	750	"Father's Son" (F. N.) (3 days)	800	Low 9-27-30 "Song of My Heart"	5,950
World	2,500	25c-45c	"The Public Enemy" (W. B.) (25c-40c)	5,250	"Kick In" (Para.)	9,250	High 3-14-31 "Trader Horn" (at 50c-$1.50)	10,000
							Low 5-30-31 "Fifty Million Frenchmen" and "The Lottery Bride"	1,600
							High 4-11-31 "Men Call It Love"	16,000
							Low 5-30-31 "The Public Enemy"	5,250
Ottawa								
Avalon	990	15c-35c	"Hell's Angels" (U. A.) (3 days)	1,800	"A Lady's Morals" (MGM) (3 days)	1,400	High 3-23-30 "Disraeli" and "Cockeyed World"	3,555
			"Body and Soul" (Fox) (3 days)	1,500	"Reducing" (MGM) (3 days)	1,700	Low 5-3-30 "Oh Yeah" and "Navy Blues"	1,810
B. F. Keith's	2,592	15c-60c	"The Iron Man" (U.) (3 days)	3,600	"Fifty Million Frenchmen" (W. B.) (3 days)	3,300	High 3-30-30 "Sacred Flame" and "Love Comes Along"	9,900
			"Men Call It Love" (MGM) (3 days)	3,500	"My Past" (W. B.) (3 days)	3,500	Low 4-11-30 "Don't Bet On Women" and "Man to Man"	4,900
Centre	1,200	15c-60c	"The Hot Heiress" (F. N.) (5 days)	3,800	"City Lights" (U. A.) (6 days)	5,700	High 1-24-31 "Madam Satan and "Du Barry, Woman of Passion"	8,800
Imperial	1,200	10c-50c	"The Prodigal" (MGM) (6 days)	3,000	"The W Plan" (Brit. Int.) (6 days)	2,700	Low 12-13-30 "Remote Control"	2,400
							High 5-9-31 "Trader Horn"	7,000
							Low 12-20-30 "East Is West"	2,050
Regent	1,225	15c-75c	"Seed" (U.) (6 days)	6,200	"Strangers May Kiss" (MGM) (6 days)	6,200	High 5-24-30 "High Society Blues"	6,600
							Low 12-20-30 "Scotland Yard"	3,200
Philadelphia								
Arcadia	600	50c	"Skippy" (Para.) (4 days—2nd week)	2,000	"Skippy" (Para.) (6 days—1st week)	4,000	High 11-22-30 "Anybody's Woman"	5,500
			"Doctors' Wives" (Fox) (2 days)	1,000			Low 5-30-31 "Skippy" and "Doctors' Wives"	3,000
Boyd	2,400	35c-75c	"Seed" (U.) (6 days—2nd week)	13,000	"Seed" (U.) (6 days—1st week)	18,000	High 2-21-31 "Illicit"	28,000
Chestnut	1,860	35c-75c	"The Viking" (Masterpiece) (4 days)	6,500			Low 12-13-30 "Sin Takes a Holiday"	12,000
Earle	2,000	25c-65c	"The Lady Refuses" (Radio) (6 days)	19,000	"Laugh and Get Rich" (Radio) (6 days)	21,000	High 9-6-30 "Sap from Syracuse"	25,000
Fox	3,000	35c-75c	"Young Sinners" (Fox) (6 days)	20,000	"Charlie Chan Carries On" (Fox) (6 days)	25,000	Low 2-14-31 "Ex-Flame"	15,500
Karlton	1,000	40c-50c	"Indiscreet" (U. A.) (6 days)	5,000	"Svengali" (W. B.) (6 days)	5,000	High 2-7-31 "Man Who Came Back"	40,000
Keith's	1,800	35c-75c	"Tarnished Lady" (Para.) (4 days)	8,000	"Tarnished Lady" (Para.) (2 days)	6,000	Low 5-30-31 "Young Sinners"	20,000
			"City Streets" (Para.) (2 days)	5,000	"The Front Page" (U. A.) (4 days—3rd week)	8,000	High 10-25-30 "Whoopee"	10,000
							Low 3-21-31 "Resurrection"	3,000
							High 1-3-31 "Tom Sawyer"	24,000
							Low 3-7-31 "It Pays to Advertise" and "Stolen Heaven"	8,000

SOUND REPRODUCTION

The BLUEBOOK School

Answer to Question No. 79

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 85—Note: At the suggestion of several of our correspondents it has been decided to include a plain projection question occasionally. I believe one out of every four should be about right. Here is the first one: (A) Explain just how you determine when your intermittent movement is in need of adjustment. (B) Describe, in minute detail, just how you proceed to adjust the intermittent movement of your projection, telling us what make it is. (C) Just atwhat point do you ask for a renewal, or make a renewal of your intermittent sprockets, explaining, in detail, how you determine whether or not they need renewing.

The question was: (A) Under what condition is it desirable to have two sets of sound projectors—horns? (B) What should be done when the horns are flown to clear stage? (C) When sound projectors are mounted upon horn towers or dolly trucks, what should be done to secure correct re-location after they have been moved? (D) Why should the theatre manager make periodic inspection of horn location where they are subject to being moved about the stage?

The following made substantially correct replies. Lester Borst, Leslie Yates, S. Evans and C. Rau, Herman Billings, Ed Hollister, Samuel Kay, Richard Singleton, Bill Doe, P. L. Toeping, George Thompson, G. E. Doe, N. D. Garling, Tom Turk, William Bogert, F. T. Earneman, L. MacArthur, John Williams, Nic Granby, Frank Gardner, T. Van Vaulkenburg, Thomas Peters, William Gibson, Alonzo Zerach, G. L. Walker, D. T. Wyley, Lewis Henderson, B. G. Anden, S. Hackett, James McGuire, Robert Lester, Robert Manning, Frank D. Broyce, T. T. Tittling, James Pendone, G. Morgan, R. B. Whitnath, Roy D. James, D. Johnson and Paul Danning, L. Jameson, L. D. Lansaw, George Peterson, F. D. Tipping, Alex Tipping, Lory Wright, Andy F. Boe, Robert L. Banning, T. D. McCarthy, Peter Cermak, D. Fausett, J. L. Whitman, G. Leissler and Charles Kane.

These were all very good answers. I have selected the replies of Herman Billings, Evans and Rau, Lester Borst, L. MacArthur, Tom Turk, G. E. Doe and Bill Doe as of about equal excellence. Laid them together in a pile, shut my eyes and pulled out Brother Billings. Here it is:

"A. In theatres where a combination policy of vaudeville and pictures is in use it is often necessary to use a screen in one, while a set is being placed behind it. If it is necessary to run a whole feature on the screen in front it will be necessary to use a second set of horns. If, however, just a single reel or so is to be run, the horns on the rear screen can be used.

"B. When horns are flown to clear the stage, some way of marking its location is necessary. Such a way is to knot the ropes to show the height from the stage.

"C. Horns mounted on horn towers or dolly trucks should be marked so that their exact location can always be found. A method used most generally, I find, is to run a rod down opposite corners of the truck and into holes in the floor. This insures the horns being in the exact location each time they are moved.

"D. In the theatres where the horns are moved around the stage it is good policy for the manager to visit the stage and inspect the horn placement. The average stage crew does not realize the importance of replacing the horns in their exact locations."

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ENGLAND INTRODUCES ONE

In the *Bioscope*, London, England, I just read an account of what seems to me to be a decidedly excellent stunt. It seems to be a British invention. At least, the makers are the Electro Products, Ltd., presumably of London. The thing consists of a low-priced device, by means of which, according to the *Bioscope* investigator, an excellent phonograph record may be made by the theatre manager himself. This record may then be used on the non-sync, and thus the manager is himself enabled to make personal announcements to his audiences.

The making of a record, which is permanent, is, according to the *Bioscope* investigator, accomplished with no difficulty and consumes only a few seconds of time. I would presume that, taken as a whole, that would probably mean a minute or two.

Bioscope says:

"There are several uses to which such home-made records may be put. In the motion picture theatre many exhibitors are still using silent trailers. An ingenious manager may often make use of the talkie record for announcements of forthcoming productions. It is of course possible to do that now by means of a microphone, assuming no objections would be made to the connection of a mike to the equipment. However, this obliges the manager to be present in person every time an announcement is to be made, or to delegate the duty to some substitute, and substitutes are not always dependable.

"In the same way records may be used in making announcements at regular intervals in the foyer, or even outside the theatre, as well as special announcements to be made from the stage.

"The record outfit can be used on any sort of gramaphone."

It seems to me that this device is most excellent. As I understand it, the thing may be attached to any gramaphone. The records are six inches in diameter. They will run for from 80 to 90 seconds. Eight-inch records may be procured if desired. They are of aluminum and double sided. The blank records retail at 6d, or 6 pence, which is, I believe, about equal to six of our own cents, though I am no expert in British coin values.

The record is placed on the machine, lightly covered with a special lubricant and the needle lowered into position. After the needle has made one revolution the recording may begin. No subsequent treatment of the disc is necessary. It may be instantly played back on any gramaphone, either with or without amplification, provided only that Electro-color needles be used. The record may be played a great many times. In fact, the *Bioscope* investigator declares that there is no wear whatsoever on the record. He also says that results of astonishing quality may be obtained after a little practice in modulating the voice.

A disc prepared in this way by a member of the *Bioscope* staff was tried out through the talking equipment. The manager made the statement that the amount of ground noise was no greater than that presented by the majority of talking discs he receives. He also declared that there is ample volume and that the sound is clear.

MUSIC AND TALENT

OPPOSE BURYING OF HEADLINE ACTS

Fox Managers Told to Keep Units Intact

Added Attractions Are to Be Given All Possible Support, Says Home Office

By ED DAWSON

The home office of Fox Theatres has issued a warning which might well apply generally. "Give your special bookings all the play possible," is a general conception of the edict.

The basis for this warning is that theatres, playing the Fanchon & Marco units, have buried added attractions where such acts were booked to bolster up trade.

Objection has been made to the splitting of a unit show so that the headliner might perform in the middle of the show, thus detracting from the show value of unit and the act.

It is the opinion of the Fox home office that when added attractions are booked they should be given all possible advertising and exploitation support, and in no way should they be grouped with the regular units.

In issuing its instructions to managers the company says:

"The important thing to remember is that, whether a unit or a vaudeville act, it should be presented by itself and be given all the support the house can possibly give; that it should be exploited and played as an individual act, and that units which are put together with a lot of thought on the Coast, and which are gone over carefully in Milwaukee, should be left intact, and played by themselves.

"It can be arranged in any theatre, which can have the local organist start a specially conceived program, followed by the local M. C. doing a fine overture in the pit, using as much time as the management wishes to allot to him, and giving him every opportunity to make good.

"This can be followed by an announcement by the local M. C. introducing and selling the additional feature act, using his ingenuity to make the most of this attraction; then any short subject on the screen such as newsreel, trailers, etc., followed by the F. and M. unit intact.

"In this way it will avoid all the stage presentation and feature acts being thrown into one and turned into a conglomeration instead of a clean-cut, well defined stage entertainment, and it is our opinion that until this is done as above, we are ruining each week any number of good acts who are in the habit of appearing by themselves and cannot be interpolated into a background in which they cannot and should not be shown at any time."

Publix Books F & M Unit

Fanchon & Marco stage units will play the Publix at Denver, marking the third Publix house to book Fanchon & Marco "Ideas."

Billye Deaton Lamb



The dust which had settled on the keys of the console at the Criterion theatre in Oklahoma City was dusted off recently by the charming little Mrs. Billye Deaton Lamb, who shortly will celebrate her 22nd birthday. Billye, as she is known to most her public, opened the first of a series of organ programs to an enthusiastic audience a few Saturdays ago, and since she is an old favorite (in point of service and not age) to the theatregoers in that city, her return to the organ was just about a gala event.

She has been playing organs at various theatres for the last five years. She received her instruction through private tutoring and did her first public work at the Criterion. She also has played in theatres in Tulsa and Enid, Okla. She is about five feet in height—and you would know she loves her work if you could see her reaching for the pedals.

Cliff Hess, of Remick's, Puts Over a News Beat

Here's a choice bit of gossip. Cliff Hess, special service manager of Remick Music Corporation, and well known throughout the country, slipped away last Wednesday without telling any of the boys his intentions and got himself married to the charming Miss Dorothy Travers of San Antonio, Texas. Cliff returned the other day all wreathed in smiles—in fact, none of us ever saw him so happy—and then he stunned us with the aforementioned confession.

Bigger Stage for "Women Of All Nations" Prologue

To provide a stage show commensurate with the amount of interest created by the new Flagg and Quirt adventures in "Women of All Nations," the Roxy theatre, New York, presented its stage show this week on what is said to be the largest stage on Broadway. This was achieved by elevating the orchestra pit to the level of the stage and combining the pit and stage into one huge arena. Another novelty presented for the first time was the inclusion of the orchestra as part of the entire stage performance. Special platforms and stages were built in the rear of the stage to accommodate the orchestra, which was banked up along the cyclorama as part of the spectacle. The unusual effect thus achieved was to bring the performers and performance forward into the auditorium and into closer proximity with the audience itself. The stage spectacle took the form of an atmospheric prologue to the picture, "Women of All Nations."

Music from "Smiling Lieut." Featured on Paramount Hour

Oscar Straus' music, written for "Smiling Lieutenant," was played by Domenico Savino's orchestra on this week's program on the Paramount hour, broadcast over Columbia's chain on Tuesday. Helen Nugent sang a number of songs, among them "When Your Lover Has Gone" and "Were you Sincere?"

The complete program: Overture, "One Night Alone With You," orchestra; "When Your Lover Has Gone," Helen Nugent and orchestra; organ solo, Jesse Crawford; march from "The Smiling Lieutenant," orchestra; "Same As We Used to Do," special arrangement by Savino orchestra; "Were You Sincere," Helen Nugent and orchestra; gossip of the stage and screen, Jerry ("Closeup") Madison; "Bon Soir," orchestra.

French Government Honors William Morris, Showman

William Morris, New York theatreman, has been honored by the French Government with an official decoration, "Officier de L'Instruction Publique," for services in the promotion of good will between the amusement fields of the two countries.

Presentation was made by the Minister of Education at a formal dinner in Paris.

Organist Plays Original

Don George, organist at the RKO Orpheum, San Francisco, is reported doing well with "Hollywood Close-ups," original composition.

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way N. Y. City

STAGE SHOWS

San Francisco Fox

Week ending June 3

This week's stage act at the Fox marks the return of Fanchon & Marco entertainment, after an absence of several months. The elaborate offering, the "North, South, East and West Idea," seems made to order to fit in with the screen attraction, "Women of All Nations," displaying as it does the beauties of many lands.

The concert of Walt Roesner and the Fox Orchestra is a medley of Victor Herbert compositions and is dedicated to the memory of this composer who passed away seven years ago. Joaquin, tenor soloist, offers a delightfully confident number, "I'm Going to Get You."

The stage act, as its title suggests, is in four divisions, each with elaborate scenic effects, probably the finest yet seen in a Fanchon & Marco production.

North is a bit of romantic Canada, with stately firs and shimmering waterfalls, the latter patterned after those of the Yosemite, however. The Sunkist Beauties, with six stalwart boys, come on in their striking uniforms and do a song and drill, led by Glen Dale.

A bit of nonsense follows, with Jack Waldron and Miss Harriet getting a lot of laughs for their stunt of telephoning from New York to San Francisco. The scene shifts to the Sunny South and the Sunkist Beauties, now ravishing blondes, dance on the lawn before a stately home and listen to the boys, who sing "Would You Like to Take a Walk?"

Helen O'Shea, formerly of the Ziegfeld Follies, offers a delightful toe dance and the scene shifts to the Far East. Elvira Tanzi, star of the "Desert Song," sings "Love for Sale" and slave girls dance before a potentate at the bidding of the slave dealer.

A broadcasting stunt by Jack Waldron and Miss Harriet supplies comedy relief, and after the uncorking of a lot of snappy stories the scene representing the West comes on. A pair sing before an old Spanish Mission and this gives way to a California orange orchard laden with luscious fruit. The opening song of the Sunkist Beauties and the ensemble is "Orange Blossom Time," but as the curtain goes down this changes to "I Love You, California."

Edmund Lowe makes a personal appearance at the opening performances and gets a great reception as the visit is in the nature of a home coming.

Milwaukee Wisconsin

Week ending May 27

The Wisconsin theatre orchestra under the direction of Don Wilkins, offering "If You Can't Sing, Whistle," opens Fanchon and Marco's "Submarine" Idea. The opening episode presents the chorus of 12 in Spanish costumes performing before a submarine base. They are augmented by a male dancer who steps to the tune of "The Peanut Vender" and a tango by male and feminine dancers.

Ward & Pinkie offer a bit of snappy comedy accompanied by some snappy dancing. They give way to the chorus attired in spangled costumes with a setting representing the bottom of the sea. Claire Lea & Richard Stuart augment this episode with some excellent dancing.

Radcliffe & Bob engage in a line of comedy patter and wind up with singing "Give Me Something to Remember You By," "When Irish Eyes Are Smiling," "Cherie" and "You're Driving Me Crazy." The one member of the troupe plays the piano.

For the next number the chorus is attired in pirate costumes of black and red. The finale features the Aerial Bartletts who perform from a submarine which is suspended above the floor of the ocean.

New York Paradise

Week ending June 5

The presentation this week opens to one of the most novel and entertaining overtures this reviewer has heard. The title of it is "Melodies on Parade," with Al Evans and his Melody Boys doing the presenting. Evans conducts his orchestra of 20 musicians in a number of melodic and novel arrangements of popular tunes and then surprises the audiences by singing, in a most pleasing voice, "Yours Is My Heart Alone," first in English and then in German. The way this audience reacted is conclusive proof that this means of presentation is a good bet for nearly all theatres.

The title of the stageshow this week is "Crazy Rhythms" and the show is aptly named because Teddy Joyce and his stageband play nothing but "crazy" tunes throughout the show. Bellett and Lamb, comedienne and comedian, respectively, present a laugh-provoking type of eccentric and acrobatic dancing and other comedy antics. Glenn and Jenkins, blackface comedy singers and dancers, do well with their well known "floor-sweeping" dance. Barto and Ardell offer a well-routined ballroom waltz and Teddy Joyce and the Chester Hale Girls do a few good dance routines. Joyce worked hard throughout the show and it was he who was mainly responsible for the success of it. For the finale, the band played "Soldier on the Shelf" as Joyce, in toy soldier suit, led the Chester Hale Girls, also in soldier uniforms, through an entertaining drill.

Boston Metropolitan

Week ending May 27

This week brought the sparkling personality of the stage and screen star, Gilda Grey, to entertain in person in a presentation entitled "Shakin' the Blues," together with Harrison and Elmo, the Three Blue Blazes, and the Bobby Sanford Girls.

Arthur Martel started things off in the proper atmosphere by playing "Evolution of the Dance" on the organ. Then the curtain rose on a modernistic stage scene with the Bobby Sanford Girls doing some sort of rhythmic stepping on a flight of steps leading from the stage up to another entrance higher up and in the center of the stage. Here Gilda entered, came down the steps and sang "Low Down," dancing accompaniment by the Sanford Girls.

Next came a selection by the jazz band entitled "Now You're in My Arms," with a tenor chorus. Harrison and Elmo, two darkies with some good entertainment, amused by shooting dice and wisecracking. Harrison swore he never had shot dice before in his life, but as the game went on and he came out with some of the proverbial sayings of dice shooters and in the end cleaned out Elmo, somehow things were different. They got a good encore.

After this came the girls again, dressed as orchestra leaders, and carrying batons. They showed in a tap dance how simple it is to wave a stick around and direct an orchestra.

Then came another entrance by Gilda Grey, who wore a beautiful silver and blue costume that set off her blonde beauty to advantage. After another song and a little dance, the orchestra leader invited her to say a few words to the audience, so she made a little thank-you speech.

The Three Blazes next showed some snappy footwork. They did their tap steps in perfect unison, and very tricky steps at that. They got a great hand from the audience.

The finale showed all the girls in Hula Hula costumes and Gilda in a similar outfit doing some hot dancing. Then Gilda went up the steps again and gave a real example of her ability to do the shimmy.

FEATURE FEIST SONGS

Timely topical novelty
MOONLIGHT SAVING TIME

The top notch waltz ballad
THE WALTZ YOU SAVED FOR ME

Delightfully different
LOVE IS LIKE THAT

My word, 'ow they play
THE KING'S HORSES

A "Blue Heaven" Ballad, good too!
AS LONG AS YOU'RE THERE

A great novelty idea
THE BIRTHDAY OF A KISS

Something to "croon" about
A LITTLE LOVE SONG

Simple, sentimental, sure fire!
I'M ALL DRESSED UP WITH A BROKEN HEART

You don't have to be Irish—everybody loves it
THAT'S HOW I SPELL IRELAND

It's beautiful
HEAVENLY NIGHT

For the ballad spot
MOTHER'S APRON STRINGS

Everybody loves
SKIPPY

Any audience can sing
LET'S PRETEND WE'RE SWEETHEARTS

With a bow to Ben Bernie
I HOPE YOU'LL LIKE IT

Chevalier's song
RIGHT NOW!

Adds class to your program
YOU'RE JUST A LOVER

Made to order for the kids
THE SLEEPY TOWN EXPRESS

LEO. FEIST, INC
1629 BROADWAY NEW YORK CITY
"YOU CAN'T GO WRONG WITH ANY 'FEIST' SONG"

SLICES OF MELLIN

By BOBBY MELLIN

Freddie Rose, popular piano playing and composing songster heard on KYW, was presented with a "bud" weighing seven pounds last Sunday morning. Wife and son are both doing well. Freddie claims to have worn out three carpets and two rugs "waiting." . . . Jew's harps made in Austria are the only harps that Dad Pickard, head of the famous hill-billy family, will use during a broadcast. Dad has found in his wide range of experience that the Austrian Jew's harp has a finer ring by far, when heard over the air, than any other made. The Pickard family are now broadcasting from the New York NBC studios instead of the Chicago studios. . . . East and Dumke, known to radio as the Sisters of the Skillett, are threatening to resign. They have received the last insult, the two jovial and corpulent comedians declare after reading the following inquiry received by NBC, "Please inform me what is meant by 'Eastern Donkey?'"

Marvin Lee, who is known as the "Globe Trotter" of the music business, is now connected with the Con Conrad Music Publishers Ltd. of California, in the capacity of General Eastern Sales Manager. . . . Don Marcotte and the missus, drove down to the Kentucky Derby. Don said that he returned a little "hoarse" from rooting for the horse he bet on that never came in. . . . George Devron, brings to the radio world through the medium of his renowned orchestra, music that mingles in a like degree the speed and flash of jazz and the depth and color of the modern classic. George's deep and ingratiating voice, singing the dance tunes played by his band, is now heard from the LaSalle Hotel, and over stations WJJD, WENR and the National Broadcasting System.

Wynken, Blynken and Nod, popular Columbia Broadcasting Chain artists, heard thrice weekly on coast-to-coast hookups, are rapidly winning nation-wide recognition among radio listeners for their dynamic personality and clever harmony arrangements. These beautiful girls sing many types of music, and do them well enough to please the most critical listeners. These girls also cook delicious meals; at least, that's what they tell me. (I hope that some day I may be tempted by a sample). . . . Russ and Van, of station KYW are now on NBC chain every Thursday over a twenty-two station hookup. These boys are very clever and should go a long way in making a great radio name for themselves.

Charlie Agnew, the conductor of the marvelous orchestra heard daily over station KYW from the Terrace Gardens, is rapidly winning nation-wide recognition among radio listeners for his winning personality and original entertainment specialties. Although Charlie is still a young man, his accomplishments are many. He plays many of various instruments in the band, including the trumpet, and can sing a song that would do credit to a seasoned trouper. Has also written a great song which he has titled "Slow But Sure" and slowly but surely this song is destined to be one of the biggest hits of the year. Charlie is a sure comer and should prove a great drawing card wherever he plays. . . . Jimmy Green, popular radio orchestra leader, has engaged Meryle Cullen, tenor, who can really sing a great song.

Benny Ross in Toledo

Benny Ross took over the m. c.'s post at the Toledo, Ohio, Paramount house when stage shows were resumed there.

ORGAN SOLOS

NELSON SELBY (Buffalo Shea's Bailey) offered an original presentation entitled "Flying High," the basic idea of which was a trip around the world, but this time in an airplane. A moving cloud effect and an airplane in the center of the screen and a motor sounding in the background gave the impression of a plane in flight. Specially written lyrics were used to popular songs to explain to the audience that they were to sing their way on a trip around the world. The countries over which the plane flew were represented by humorous gags and followed by appropriate songs. Although the idea was an old one, the manner of its presentation made it interesting. The audience proved they were pleased with their trip by the way they sang and by the applause which greeted the organist at the close.

MARLIN (Brooklyn Loew's Metropolitan) introduced "A Personal Presentation" as his solo this week. A straight community-sing interspersed with gags, spoken over the mike, as Marlin introduced each number, led to the introduction of a guest singer, Bon Walker, who pleasingly sang that rhythmic ballad, "In Perfect Harmony," to a most gratifying reception from the audience. The audience-singing numbers were: "You Didn't Have to Tell Me," "I'm Happy When You're Happy," "For You," "By My Side," "Moonlight Saving Time," "Got the Bench" and a final chorus of "My Baby Just Cares for Me." The audience sang well, and Marlin got a good reception.

DICK BETTS (Stamford (Conn.) Publix Palace) presented an entertaining solo called "A Popular Song-Fest," which consisted of the audience singing of a number of popular tunes. It was a straight community sing, with nothing outstanding in the way of novelty, but everyone in the audience joined in the singing and that was Betts' intention so nothing more need be said regarding that. Betts is billed as "The Singing Organist" and his fine voice and good playing lead the audience in each song. His program this week consisted of "Walkin' My Baby Back Home," "Ho-Hum," "Kings' Horses," "Whistling in the Dark" and "Wabash Moon." Betts is the only organist in this town at the present time and it is his popularity and box-office draw that is keeping him on the job.

IRIS WILKINS (Milwaukee Wisconsin) offered for her organ selections, "When Your Hair Has Turned to Silver," "Two Hearts In Waltz Time" and "Anchors Aweigh." The words to the various selections were flashed upon the wide screen and the number got a good hand.

RAY McNAMARA (Publix Saenger, New Orleans) replaces "Herbie" Koch as organ soloist during the latter's vacation, and while his offering for the current week, "My Diary" lacks originality and suffers from an apologetic attitude, his playing is a refreshing change from the ballyhoo type of solo which has held forth at the Saenger for over a year. McNamara opens with a request for the audience to sing, gets a hearty response with "Wabash Moon," plays the sentimental "Please Don't Talk About Me When I'm Gone" in fine style, introduces a tongue twisting parody on "Sweethearts on Parade" which makes use of the "ixnay-ungay-arget" and closes with "Walkin' My Baby Back Home." He ranked a heavy hand with the singing audience.

UP AND DOWN THE ALLEY

HELLO EVERYBODY

"Have you Forgotten?"—Well, everyboly else has. . . . It seems that nobody remembers anything any more. . . . Why don't you remember or "Have You Forgotten?" Anyhow, **Harms, Inc.,** publishes a song by this name and it is claimed by **Will Rockwell** that this number has been given the honor of reviving street-corner singing, for so long a time comparatively non-existent. . . . So if, after all these years, "Have You Forgotten?" can bring the old quartet back, it must be **some** song . . . **Remick Music Corporation** is all dressed up in new finery, its offices having been rearranged and redecorated within the past few weeks. . . . **Little Jack** (so long, N-B-C-ing you) **Little** has done right well by **Remick's** and **Danny Winkler,** executive vice-president of that company. . . . His "Dancing with the Daffodils" is becoming one of the most pleasing epidemics this country has ever heard. . . . Aside from being a topic of conversation, like operations, "Daffodils" has been signally honored as one of the "must have" tunes in orchestra leaders' and organists' books. . . . And you don't have to be told that this song packs a whale of a stage unit and production idea.

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A lot of out-of-town organists are in town right now, waiting new assignments. . . . Among them are **Lee Weber, Johnny Winter** and **Con Maffie.** . . . These boys are **Publix organists** and according to the main office will be back on their jobs or have new ones real soon. . . . Let's hope so, for everybody's losing out when boys of their caliber are not working. . . . Just heard from **Clarence W. Leverenz,** organist at the **State, Kalamazoo, Mich.,** who has just returned to the State after touring as guest organist in his circuit's houses. . . . Good for you, Clarence, and drop me a line again soon. . . . Was talking to **Henrietta Kamern,** organist at **Loew's 175th street** theatre, the other day when a hurdy-gurdy interrupted our conversation. . . . Miss Kamern wisecracked, "Oh Oh, not enough competition from other theatre organists, but must have competition brought right in front of the house in which I'm working." . . . **Bernie Cowham,** organist at the **RKO Flushing,** wants to give **Mr. Lanahan,** his manager, a mention because he (Lanahan) is one of the managers who believe in plenty of music in theatres. . . . In fact, so much so, that he has had workmen taking out the entire first row of seats in his house so that the orchestra and organ can have more room in which to work. . . . Let's give Lanahan three rousing cheers.

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One of the surest indications of a hit is when the little three or four piece "orchestras" on the ferry boats and Coney Island Steamboats start to plug a song. . . . The "piece-de-resistance" of these itinerant musicians at this time is **Feists** "Moonlight Saving Time." The verdict is in!—It's a hit! . . . **Dave Ringle** is the composer of that logical successor to that old favorite, "Alabamy Bound." . . . The new tune is called "Roll On Mississippi, Roll On" and **Shapiro, Bernstein** publishes it. . . . I have seen this staff enthused but never more so than it is over this song. . . . **Ben Edwards,** vice-president and general manager of **Master Music, Inc.,** tells me that this company was formed originally to exploit and sponsor **Charles Maduro's** compositions, which are "In Old Granada," "I Love the Rain," "Oh Senorita," "Colombiana" and last but not least "Bonsoir," that song that Maurice Chevalier made well known.

ED DAWSON

Five New Teams to Appear In 1931-32 Fox Films

Five new teams are scheduled to appear in the Fox program for 1931-32. These will be in addition to the Janet Gaynor-Charles Farrell team, which will appear in three, "Delicious," "Merely Mary Ann" and "Sunny Jane."

The new teams are: Warner Baxter and Elissa Landi, to be co-starred in "Cheating" and "In Her Arms," both to be directed by William Cameron Menzies and Kenneth MacKenna.

Hardie Albright and Joan Bennett, to be featured in "Surrender" and "Lipstick."

Edmund Lowe and Greta Nissen. in "Disorderly Conduct," "Transatlantic" and "Silver City."

Frank Albertson and Maureen O'Sullivan in "The Royal Road to Romance" and "Young America."

Allan Dinehart and Linda Watkins, both newcomers, in "The Rainbow Trail," "Rogues Gallery," "Charlie Chan's Chance" and "Sob Sister."

Paramount Adds Six to Mystery Picture Parade

Paramount has added to the mystery film vogue with six new titles, just acquired for production on the 1931-32 program. They are:

"Murder by the Clock," by Rufus King; "Daughter of the Dragon," by Sax Rohmer; "The Glass Key," by Dashiell Hammett; "Dr. Jekyll and Mr. Hyde," by Robert Louis Stevenson; "Uncertain Women." by Edgar Wallace; and "Twenty-Four Hours," by Louis Bromfield.

Chicago Massacre of Past Theme for Universal Film

Universal is to tell a part of the history of Chicago in a feature production built around the massacre of Fort Dearborn. The idea for the picture rose out of the present construction of a replica of the fort as a feature of the World's Fair of 1933. The fair commission is cooperating.

Columbia Buys Two Stories For '31-32 Feature Release

Columbia has acquired rights to the Ursula Parrott story, "Love Affair," and "Blonde Baby," by Wilson Collison.

These are the latest on Columbia's 1931-32 schedule.

Named Legislative Committee

Cleveland M. P. Exhibitors' Association has elected a committee to watch tax legislation, composed of Fred Desberg, E. C. Flanagan, Henry Greenberger, J. J. Harwood and George W. Erdmann.

Anna Wong Drops Play Role

Anna May Wong left the Philadelphia company of the Edgar Wallace play, "On the Spot," to fulfill a Paramount engagement in "The Daughter of the Dragon."

Radio Teams Three Stars

Radio will star Adolphe Menjou, Erich von Stroheim and Lily Damita in "The Sphinx Has Spoken" Victor Schertzinger will direct.

CHICAGO FILM ROW

HEARST GETS DEFI ON FAN NEWS SECTIONS

WABASH AVE.

CHICAGO

"WELL," said a west-side exhibitor with unconcealed satisfaction, "I got my first break of the year yesterday."

"Business good?" he was asked.

"Naw. It was the poorest night I've had in a year."

"And you call that a break?"

"Sure," he beamed. "I was playing the picture on percentage."

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Fred Martin almost missed the first vacation he has had in years. The inconsiderate actions of the amusement stocks 10 days ago took the vacation spirit out of him momentarily. It returned, however, and Freddie packed up and beat it for the sunburn belt.

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The sparrows are following Tom Gilliam around. He's been over the country territory so much of late that oats keep dropping out of his pockets even after he's been back in town a week.

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Jack Miller carries a commutation ticket between Chicago and Springfield.

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Cecil Maberry's new "Lou-Mo" theatre, opened a few weeks ago at Louisiana, Mo., was damaged to the extent of $10,000 in a recent bombing. Another Maberry house, the K. P. Opera House at Pittsfield, Ill., received a warning of some sort in the placing of a pineapple (vegetable variety) with a shoestring fuse attached, at an exit, a few days later.

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Tess Heraty, vacationing now, will take her formal departure from the Exhibitors' Association office, June 26.

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The Pinochle Club has attracted a new membership now. Exchangemen are coming in in such numbers that an exhibitor can't get a seat any more. (Except in his own theatre.)

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Office reductions at Warners have banished a dozen familiar faces from both exchange and theatre departments.

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Frank Young has been week-ending at that summer cottage of his'n again. A sure sign that summer is here.

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Gallos Brothers' new Ray theatre (formerly the Windsor Park) is a new customer for Henri Ellman's buying group. The house reopened Decoration Day after extensive remodelling.

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"Fidlovacka," the first Bohemian dialogue picture to play Chicago, is cleaning up for the houses properly located. The Ritz played to capacity with it at a 75-cent top, and with a bad weather handicap. At 50 cents, the Villas ran it three days, with matinees added, to standouts. The Roxy, Thalia, and others are also reported to have sold plenty of tickets on it. Joe Koppel has all the facts on it.

KANE

Chicago's Papers Out for New Circulation

Tribune, News and Times Increase Space Given to Personality And Studio Publicity

Chicago independent newspapers are beginning to challenge the Hearst publications here for fan circulation by carrying new studio correspondence and film personality copy. Local theatres are also benefiting by the policy changes which include increased space devoted to theatre publicity and listings.

Heretofore, the Hearst papers have been the acknowledged favorites of the fan circulation in Chicago. Their Hollywood correspondence and film news service, coupled with the theatre publicity of a local character, were not matched in any other Chicago daily.

Recently, the *Chicago Tribune* made a bid for the fan circulation by inaugurating a daily column by George Shaffer, the publication's Hollywood correspondent. Increased use of movie news and publicity has also marked the paper's challenge to the Hearst publications locally. Heretofore, the *Tribune* has carried little movie news except in Sunday theatrical sections.

The *Daily Times* is also in the field with contracts for movie material to be run serially. Most of the copy will be of a biographical nature. The paper's policy will also include increased use of Associated Press Hollywood news, and local theatre publicity.

The *Daily News* is also increasing theatrical publicity space, particularly in its Saturday editions. This paper also runs Jack Casey's Hollywood column, but the feature is not regarded here as fan circulation winner because of its "panning" attitude, which is not relished by the real fans.

Bill Regulating Admission Of Children Faces Defeat

The house judiciary committee at Springfield, Ill., has recommended that the bill regulating child admissions be not passed. The bill provides penalties for admitting children under 16 to a theatre exhibiting a picture wherein a crime or any act punishable under the laws of Illinois is depicted.

The operators' bill which would require a projectionist for every machine appears not to have the required strength for passage, despite evidences of a powerful lobby. This bill has been reported out of committee favorably and is now awaiting a final house reading. The state censorship bill, still in committee, has been tabled momentarily.

Tritle Elected Vice-President

At a meeting of the board of Westinghouse Electric, J. S. Tritle was elected vice-president and general manager in charge of manufacturing, sales and engineering operations.

J. C. Jenkins—His Colyum



La Crosse, Wis.

DEAR HERALD:

The time has come when you should go
Out where all Nature is aglow
With radiant beauty, rare and sweet,
That lures you from the busy street;
Where you can sense the joy of life
And be immune from the city's strife.

All Nature beckons you to come
Where clover blossoms are ahum
With music by the busy bees;
Where birds are warbling in the trees.
And wood and dale along rippling rills
Are all decked out with daffodils.

If you could sense this joy so rare
You'd break away from all life's care
And come on out where Nature smiles;
Where wood and dale for miles and miles
Are ringing with the hum of bees
And a million songsters in the trees.

If you'd come away from the busy street
And the constant tramp of a million feet
Upon the sidewalks everywhere,
And breathe a while this fresh, pure air,
And enjoy yourself, as we know you can,
You'd go back home a better man.

There, if that won't bring you, then it's you and the undertaker for it.

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Is Something Wrong?

What's the matter with California? We are in receipt of a letter from one of the "FOUR HORSEMEN" who is soaking up some of California's sunshine in Los Angeles for a time, and he says that theatres out there are running double features and in some instances three features, trying to stimulate business. If you can imagine anything that will kill the business any quicker than by that method, then you have a greater imagination than "JUST IMAGINE" and you should go out to Hollywood and cash in on it.

He tells us that the Chinese theatre has been closed and that the Carthay Circle is playing to the ushers mainly at $1.50 and $2 prices, and it is also about ready to take the count. These producer-owned theatres seem to be skating on thin ice as well as the common herd.

Motion pictures have been, and always will be, a popular priced entertainment. By popular prices we mean from 10 to 35 cents, and when they build theatres costing two and a half million dollars and try to run popular-priced entertainment in them at a dollar and a half and two-dollar prices, it's the last word in damphoolishness, if you care to know what we think about it, which you probably don't.

The heads of these producer-owned theatres have had their sights set on Mars, and El Brendel and a couple of other guys are the only ones who have been up there, and they didn't bring anything back that was worth pickling in brine, and they have gone hogwild on building theatre palaces and will continue to go hogwild as long as a fool public are suckers enough to buy stock in two and a half million dollar theatres in which to show 25-cent entertainment. We would like to own a theatre that didn't cost to exceed $40,000 and with a capacity of 1,500 located alongside of some of those palaces and we'd shoot 'er at 10 and 20-cent prices and see which one went into the hands of a receiver first. Wouldn't it be fun to watch results, Gertie?

▲ ▲ ▲

Just Jealous

Don't it beat all how soft some people have it, while us common folks have to dig our toenails into the sod to keep ahead of the wolves?

For instance, you take George W. Huebner of Oconomowoc. He is not only a swell guy, but he has a swell theatre and a swell home with a back lawn sloping right down to the shore of a beautiful lake. Just think of going out there on the shore with a rod and reel of a morning and yanking out a four-pound black bass while your wife was getting the frying pan all het up for business and breakfast. Ach du lieber, Louie, bring on the chloroform; we'll take anything.

"THE MAN WHO CAME BACK," with Charles Farrell and Janet Gaynor.

We are a little hesitant about saying anything about this picture for fear we will slop over, but the facts are that we were so thoroughly disgusted to think that they would take two such capable stars as those two, who had made "SUNNYSIDE UP" and "HIGH SOCIETY BLUES" and who had become the idols of the fans, and put them in such trash as this, that we felt like kicking the varnish off the seats and using language for which we could be arrested.

Farrell plays the part of the millionaire's wayward son, who goes down the line from one drunken whoopee party to another until he finally winds up in a Chink opium dive in San Francisco and he drags Janet Gaynor down with him until you see them in all the degradation of derelicts drifting with the scum of humanity. What is there about that kind of stuff to make entertainment, can any one tell? Miss Gaynor has always impressed us as being a delightful lady, and we still want to regard her as such, but pictures such as this one will eventually cast a haze over our vision and we may become prejudiced. We dislike to have idols shattered in this way. You remember what "SPARROWS" did for Mary Pickford after she played in that grime and filth, and we shudder to think what this one might do for these two delightful stars. Raoul Walsh should have known better.

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Talent in the "Hicks"

It may surprise you to know that the little town of Viroqua, Wis., has a high school band of 80 pieces, and that this band takes first prize at all the band concerts in this country. B. C. Brown of the Temple theatre and his brother are sponsors for this band, and his brother is the director and instructor. This proves that you don't have to go into the cities to find talent any more. No you don't. We know some hammerheaded goofs in the cities who go around with stiff necks from trying to see the tops of the buildings and who think that Erie, Pa., is "away out West."

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We like this town of La Crosse. They claim a population of 40,000 and we are not going to dispute it. It probably has more wealth per capita than any town of like size in Wisconsin, Iowa or Minnesota, and if it will please La Crosse any better, we will include Nebraska, although we are making a pretty big concession when we do it.

This is the town that was made famous by the John Gund Brewing company, but now they have to fall back on near-beer and disappointments, which makes it tough for La Crosse.

Perhaps one reason why we like this town is because we were invited to dinner tonight at the home of Mr. and Mrs. Friese, and that dinner was one of those dinners you occasionally read about but seldom come face to face with. They may get 'em up better, but we don't know who does, and we can see no reason why any one should. Mr. Friese is the assistant manager for the five theatres here in La Crosse and we judge he has his time pretty well occupied. And tomorrow we are to have dinner with Guy Beach, who used to play our house some years back. Then Carl Dalton just called us up and wants us to come see him tomorrow, which looks like a pretty strenuous day for us. Carl played our house years ago with "Tillie Olson" and other attractions, but that was back in the days of the old "Opera House Reporter," and as El Brendel says, "Them was the good old days."

J. C. JENKINS
The HERALD man

THE HERALD covers the FIELD LIKE an APRIL SHOWER

MANAGERS' ROUND TABLE CLUB

CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

Showmen and Business Men!

SHOWBUSINESS is as much of a business as any commercial line, yet many dyed-in-the-wool showmen refuse to handle themselves in a good, businesslike way.

A merchant in a commercial field conducts his affairs in such a manner that he is always prepared, no matter what comes along. If it's automobiles he's selling, he keeps records and files which immediately disclose everything there is to know about the line he is handling. If it's clothing, he is likewise prepared with all the information at his fingertips.

Why can't showmen, selling entertainment, handle themselves the same way? Why should they turn up their noses at the proper filing of information about the pictures and attractions they must sell. Why must they find themselves entirely unprepared for a sudden switch in attractions without the slightest information about the new picture they must sell to the public?

One of the keenest showmen we ever met was city manager for a certain chain with four houses under his supervision. Our first surprise came when we entered his office. It was as clean as a pin and every detail of it was as well laid out as a banker's office. His files, at first glance, appeared to be too numerous for the position he occupied, but a brief survey of what they contained and the part they played in his administration of those houses soon dispelled any notions that he was going in for too much efficiency.

His regular correspondence was filed in proper order. Then he had a folder in which he placed every bit of information pertaining to pictures not as yet released or ready for showing in his town. A five by seven card file revealed a brief outline of each picture as soon as such information was available. These cards showed the exact length and running time. Type of production. Cast, director, author. And other important dope, together with his own notes jotted down as he went along.

Still another part of his filing system was the so-called tickler file, which was laid out to fit most any kind of picture or event. Anniversaries. Carnival Weeks. Blue Ribbon Campaigns. Celebrations. Merchants' tie-ups. Ballyhoo gags. Exploitation of different kinds. In short, any item dealing will show merchandising was filed away in proper, neat order.

From the moment a trade paper carried any information regarding a picture in production, right up to the time it was reviewed and played elsewhere, he made sure that his files included such information.

That is what we would call applying commercial methods to showbusiness. And it is also why this showman advanced from an assistant manager to city manager, and will continue to advance to the highest posts in his chosen field. He is efficient, thorough and businesslike in the conduct of his position.

To such men trade publications mean more than just newspapers. They look to the trade papers for every bit of information they can secure. And then they put that information where it will help them when the time arrived.

All of this did not require a large staff of office workers. By no means. Just this one man with the office assistant he employed handled the entire layout. And they were not crowded for time, either.

In addition to all the valuable dope he had on attractions to come, he also had complete records dealing with pictures already played. He could tell you at a moment's notice just what types of stars and stories were best liked in his city. He could tell you (without revealing figures) whether this or that picture played to average, above average or below average business. And he could also tell you whether too much or too little had been spent to merchandise those pictures.

Other showmen would do well to profit by this man's methods. They, too, can run their offices and theatres in a more businesslike manner. And they, too, would soon leave the rut and climb to the top.

The sooner showbusiness is put on a more businesslike basis, the sooner it will be a pleasure to be a part of it. No matter what the restrictions may be that are piled on to a manager, he will never be criticized for running his theatre like any other well-run business.

"Chick"

Managers' Round Table Club!

A PUBLICATION WITHIN A PUBLICATION

Devoted Exclusively to the Interests of the

HOUSE MANAGER

and all others participating in theatre management, exploitation and advertising.

THE INDUSTRY'S CLEARING HOUSE FOR IDEAS!

A GOLD MINE OF VALUABLE "DOPE" EVERY WEEK FOR THE LIVE-WIRE SHOWMAN WHO SEEKS TO GET AHEAD IN A BUSINESS WHERE "YOU HAVE TO GO LIKE HELL TO STAY WHERE YOU ARE"

And our slogan is typical of our organization:

"All for One and One for All"

Al Knopp Puts Over "Fighting Caravans" With Pioneer Wagon

An old covered wagon, used in pioneer days to haul beer and freight from nearest freight depots, was successfully adapted to exploitation of "Fighting Caravans" by Albert Knopp, advertising director of the Palace Theatre, Fredericksburg, Texas.

Five days prior to opening of the picture the old wagon was parked in front of the Palace and immediately became the object of much attention on the part of Fredericksburg citizens. Appropriate banners were strung along side of the wagon and old pioneer cooking utensils added a further touch of old days' color. A display frame of stills on the current attraction completed the exhibit. The



wagon was not something built for the occasion, but was really donated by one of the old pioneer Texan families. The local newspaper gave Knopp a nice write-up that did not bear the slightest taint of advertising.

The local paper and city authorities also co-operated with Knopp in putting on a tin can matinee during "clean-up week." Each kid that collected a dozen old tine cans and who brought the junk and five cents to the theatre was entitled to see the current show. Knopp secured some front page stories for the stunt.

During Easter week Knopp tied up with a rabbit-breeding farm and gave away real live rabbits at a special matinee for the kiddies. The rabbits did not cost Knopp one cent as the breeder was more than satisfied with the publicity received for his farm. Prior to the matinee a pen of rabbits was placed on display in the Palace lobby.

Thanks, Al, for keeping the Club informed about your activities in Fredericksburg. We hope you will keep up the good work, for we are interested in what fellow members are doing.

Hemphill Uses Gag With Radio Station To Boost "Dracula"

W. H. Hemphill got plenty of mention over a local broadcasting station at the cost of one pass to advertise "Dracula" playing at the Ellanay Theatre, El Paso, Tex.

Station KTSM mentioned a special midnight matinee for three days in advance. And then on Sunday night, on opening day of picture, the theatre put on a program over the same station from 10:10 to 10:50 at no cost to the theatre.

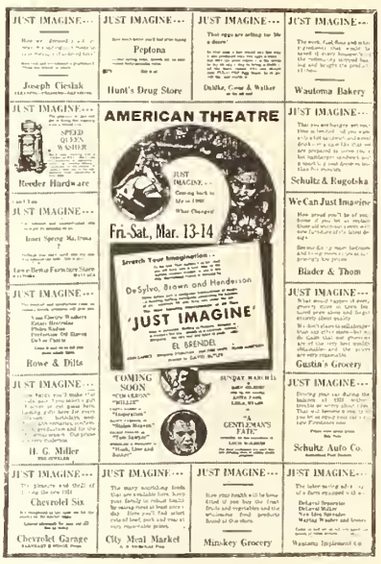
Dance music was played with announcer breaking in to mention the "Dracula" matinee and also to say that every tenth person appearing at the box-office for the Monday matinee and mentioning the call letters of the broadcasting station would receive a guest ticket to see the picture.

Most persons are somewhat timid when it comes to asking for a possible ticket. In fact, only 15 persons mentioned the call letters of the station at the box-office and only one of these fifteen received a guest ticket to see the picture. This proved a very economical way in publicizing a picture.

Thompson Gives Us Newspaper Ads From Small Town Papers

Through the kindness of Ken W. Thompson of Adams, Wis., a former showman who forsook the game to get into the newspaper racket, we are enabled to pass along these few examples of the newspaper advertising being turned out by showmen in towns in Ken's vicinity. A quotation from his letter follows:

Ken, in his letter, states: "Being a strong believer in the possibilities of newspaper advertising, I study the Round Table thoroughly each issue of the Herald. Thought perhaps you could use a few newspaper displays from theatres in small towns, so am sending you copies of the Hancock News and the Waushara Argus, Wautoma, Wis., containing what I consider excellent displays from newspapers in towns of 1,000 population or less."



So here they are. And though the showmen making up the ads are handicapped as to mechanical facilities with which to turn out the displays that are seen in the large cities we are sure that you will agree with us they certainly make the most of what they have. You'll notice in the full page co-operative ad for "Just Imagine" that the showman, though he didn't have lots of mats and cuts with which to work, nevertheless turned out a pleasing layout through the use of well chosen copy, and a large advertising mat. We want to thank Ken for passing these along to us and we hope that we'll hear some more from him. How do you like the newspaper business these days, K. W., or, are you thinking of returning to your first love?



Carlos Frias' Ice Box Tie-Up Garners Plenty Free Space

Carlos Frias effected a splendid tie-up with a frigidaire dealer that resulted in lots of publicity for "Dishonored" playing at the Plaza Theatre, El Paso, Tex.

Advertising campaign on the picture was started three days before opening with the theatre securing a 100-inch newspaper tie-up which ran in two papers the afternoon the picture opened—and on Sunday, the second day of picture.

The newspaper tie-up was worked with a local frigidaire dealer who paid for the ads in exchange for a lobby display.

About half the ad was used in showing a cut of Marlene Dietrich and Victor McLaglen as well as forceful sales copy about the picture, name of theatre and playdates.

Lobby Display And Street Ballyhoo Are Effective On 'Skippy'

J. P. Harrison of the Waco Theatre, Waco, Tex., had an unusually attractive lobby display and also put on a street ballyhoo that helped to sell many extra tickets for "Skippy."

In the lobby was placed a piano box. This piano box was cut out at one end for a door with a cloth hanging down in front of it. A fishing cane protruded up on either end of the box with wires running across as an aerial. The cut-out figures of Jackie Searl, Robert Coogan and Mitzi Green leaned against the box and such words as, "Beware!"—"Mad Dog"—Keep Out" and "Poison"—were painted on the box as well as the title of picture and names of cast. On top of the box was a chimney with the head of Jackie Cooper bobbing up and down from behind it.

For two days during the run of the picture there were ten dogs, in cases, placed on the sidewalk in front of the theatre. These dogs were to be shot at the "pound" but arrangements were made to display them in front and sell them for one dollar, the amount of the pound tax. As a result of the touching episodes in the picture, most of the dogs were sold. A story also appeared in the newspaper about these dogs being sold at the theatre.

Eight boys about 11 years of age each, dressed in overalls, knickers and carrying fishing poles and bearing signs of names of the boys in the picture paraded the streets. The boys also towed a wagon on which placards were tacked, reading, "Patrol Wagon—Dog wagon—Poison gas—and Beware." The boys also took cut-out letters, one for each man, reading "S K I P P Y—W A C O—N O W." These letters were four feet high and had handles on them. The ballyhoo caused much comment because of its unusualness.

New Orleans House Used Antique Engine To Plug '3rd Alarm'

An old city fire engine, a horse-drawn vehicle now an antique in this auto era, was used by the Laurel Theatre, New Orleans, to ballyhoo "The Third Alarm." On this page we are reproducing a photo which shows the old steamer parked on a city thoroughfare, a gentleman standing along side whom we guess to be the Laurel's proprietor. Should this paragraph be brought to his attention we hope that he will substantiate or correct our surmise. And since this showman seems to be a live member of the fraternity, we will also look forward to receiving further account of his activities in the Crescent City.



"The Showman's Calendar"

AN EXCLUSIVE CLUB FEATURE

Check up on these dates each week and see how you can turn them into "money dates" for your theatre.

Each new month offers new days of untold opportunities.

JUNE

June 10th	Franklin drew lightning from clouds (1752)
June 11th	Kamehameha Day—Hawaii
June 14th	Harriet Beecher Stowe's Birthday (1811)
June 14th	Flag Day
June 15th	Pioneer Day—Idaho
June 15th	Arkansas admitted to Union (1836)
June 15th	Boy Scouts of America incorporated (1916)
June 17th	Battle of Bunker Hill (1775)
June 18th	Battle of Waterloo (1815)
June 18th	Declaration of War of 1812
June 20th	West Virginia admitted to Union (1863)
June 21st	Longest Day in Year (first day of Summer)
June 21st	Fathers' Day
June 23rd	William Penn signed treaty of peace with Indians (1683)
June 25th	Genl. Custer's defeat by Indians (1876)
June 26th	First American Troops to land in France (1917)
June 30th	Congress granted Yosemite Valley and Mariposa Big Tree Grove to California for a public park (1864)

Can you tie any of the above events into your theatre's activities?

And don't overlook the many local events that are constantly turning up right in your own town, county or state.

Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.

Exchange House Programs!

Members who would like to receive copies of other theatre's programs are requested to advise Club headquarters. We will then select a variety of programs and see that your name is placed on their mailing lists.

The exchange of this courtesy is available to all members and they are urged to cooperate in every possible way. If we ask you to put certain names on your list, we know you will want to help us carry out this service just as you would expect the other fellow to do likewise.

This kind of cooperation will be extended to other angles besides house programs until the Club, as part of its service to theatremen, will be assisting them materially in many ways. But only the wholehearted aid of the membership will make this possible. And we know we will have that aid.

ORLOVE'S KID MINSTREL SMASHES B. O. RECORDS!

Here Is a Profitable Idea for Showman Not Afraid of Hard Work and the Answer To Just What Is "Institutional"

As long as we've made up our minds to plug the institutional angle, we might just as well unburden ourselves on the subject to the extent of giving our interpretation of just what *is* Institutional.



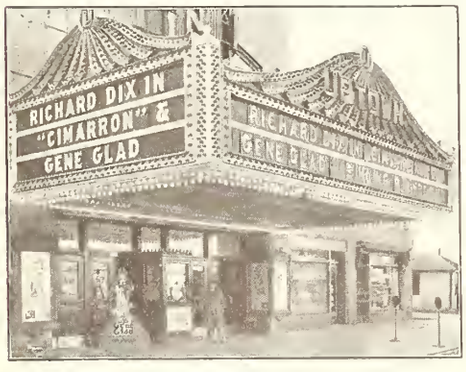
Here is the man—L. W. Orlove, Manager, Uptown Theatre, Milwaukee, Wisc.

Briefly, it is that form of exploitation or propaganda in which anything but a particular picture is being sold. Such as the activity of E. S. C. Coppack at the Paramount Theatre on Staten Island, N. Y., and described a few week's back.

So up steps L. W. Orlove, managing director of the Midwesco-Uptown Theatre in Milwaukee, Wisc., with what he claims to be the World's First Kid Minstrel Show. We're not going to argue the claim for it being the first because if it isn't, friend Orlove will hear about it soon enough when others "pop" up and claim the honors. But whether it is the first, second or fiftieth, matters little to us. The fact that it is a good business getter, creates plenty of interest, is marvelous entertainment and last, but far from least, sells seats without tagging a picture on to it, is sufficient to make us feel that it warrants our especial attention.

Takes Plenty of Work

Like most everything else worth-while, plenty of work is necessary to the real success of these gags. This one took two and a half months to produce, stage and direct, and played the house for two days only. And what grief handling those kids! They had to be hunted out of the most unusual places whenever they were needed, 'cause who can beat a youngster when it comes to discovering hard-to-find spots around a theatre.



and here is the theatre he runs. The Uptown, a modern, beautiful showhouse of 2,000 seats and equipped with every up-to-the-minute apparatus for theatre construction and comfort.

As for the actual business results, it almost cost Orlove a spell in jail because of the way he had to pack them in in order to take care of the crowds. But the number of fathers, mothers and relations, to say nothing of the friends, of those kiddies who wanted to see them perform made it next to impossible to turn them away. So he did his best to satisty them all.

As the picture of the cast on the stage shows, it was "some minstrel" and what's more, there were plenty of them in the cast. No denying that this gag had it all over the usual amateur follies, or those other local shows. The kid appeal made that part of it certain.



Here is the Bunny-Pen erected in the Uptown's spacious lobby. It featured an Easter angle that had the kiddies talking about it for weeks. Many of them carried a rabbit home as a momento from the theatre. We rather like the neatness usd in constructing this display.

But this Minstrel Show was not the only stunt engineered by Orlove. As witness the photo of his lobby with a crowd of kids looking into the specially constructed Rabbit pen, while other youngsters are holding the Bunneys in their arms. Apparently, Orlove has found the children angle, in all its branches, a profitable one for the theatre he is managing. And likewise apparently, many other managers are going to find out the same thing.



Here is the Orlove-Kid-Minstrel-Cast ready to deliver the goods for two days to packed houses as a result of this keen showman's ability to build up interest in his theatre through his institutional activity.. Worked out to best suit local conditions and requirements, we heartily recommend this idea to other theatres looking for something new.

Gets Good Paper Breaks

Practically everything engineered by Orlove breaks in the papers, with the result that many thousands of free inches are reaped as an additional reward to the theatre. How we have all hoped, in the past, that our pet "stunt" should get us front page breaks. And when we were fortunate enough to get such a break we could well be proud of our achievement. Therefore this showman has attracted attention because of his ability to create a business-getting stunt and then see it through to a successful conclusion. A man-sized task any time.

Newspaper tear sheets, enclosed with these bare details of Orlove's most recent activity carried pictures and stories about this great minstrel show. If other showmen are anxious to start some healthy word-of-mouth talk going the rounds of the town, they too can get together with the right people and start work on a kid minstrel show. Keep in mind that certain laws are to be observed in connection with kids appearing or performing on the stage. You should know your own local requirements on this angle. Keep out of trouble, but keep on plugging for business.

We'll be telling you more about Orlove and his money-making showmanship in future issues of the Club pages. And if YOU have something that sounds like an institutional plug for the theatre, send it along for the benefit of the other members. Push this slant as much as possible. Try a "crazy-clock-contest," a popularity contest, local movie stunts, or any of those other business builders.

Notice to Members

PLEASE be sure to notify the Chairman of any change of address.

—THANK YOU

Haas Changes Show Five Times Per Week, But Exploits Livest

Here is one that should make those five-change-a-week managers sit up and take notice. Walter Haas is running one of those houses where he has to change picture more often than he probably changes his shirt. (Don't take us too seriously.) And this showman is holding forth at the Strand Theatre in Freehold, N. J., surrounded by much and powerful opposition. Yet he succeeds in engineering at least one exploitation stunt a week.

The week ending April 4, Haas was particularly active. He capitalized upon Easter Week and the unemployment situation. The first day of the showing of "Reaching for the Moon," Haas offered free admissions to children who brought four eggs in lieu of the usual admission price. Haas used the line "A Thought for Easter" in putting over this stunt. He announced his offer in his newspaper advertising and elsewhere.

165 kids responded, bringing a total of 660 eggs. This stunt created considerable interest and comment due to its novelty. Several advance publicity stories were carried by the local newspapers —and two stories appeared the following day, telling of the success of the stunt. Each story mentioned the feature picture.

The eggs were turned over to the needy families of Freehold by the county nurse.

On Thursday night, April 2, "Amateur Night" was held. The average Thursday night receipts were doubled.

Trailers were run on the screen in advance announcing "Amateur Night." It was mentioned in the ads, and newspapers carried publicity stories. It is interesting to note that the receipts were doubled, in spite of the fact that a picture of less than average quality was presented.

Haas says that "Amateur Nights" will be made a regular Thursday night feature as long as they prove popular.

Archibald Obtained A Co-Operative Page To Help Put Show Over

Practically all of the leading merchants of Pocatello, Ida., were sure that it pays to advertise; for they decided to take space in the co-operative page that was featured by R. E. Archibald of Fox Theatres as a plug for the Fox Orpheum showing of "It Pays to Advertise."

One of the most valuable moves in conjunction with the selling of the picture was a tie-up with the local newspaper whereby for three days free space was given the theatre and picture.

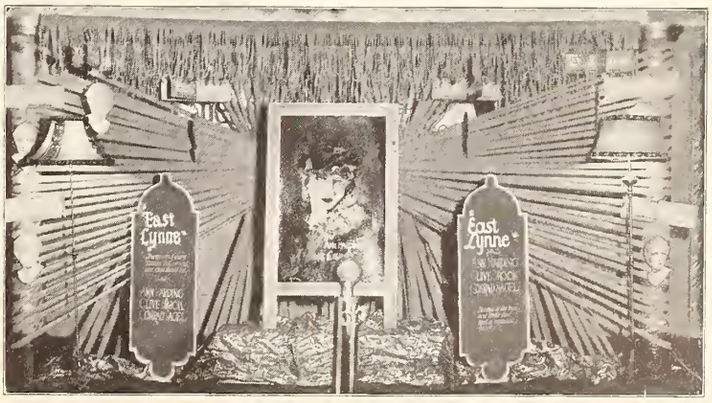
In order to plug the want ad section of the paper, and boost the daily intake, the paper agreed to run small tease boxes throughout the paper. The reader, after turning to the designated page, was requested to turn to page seven, where he found a plug on the ads and an announcement to the effect that any one placing a want ad in the paper would be given a free ticket to the theatre. This stunt went over very well.



The other stunt that proved valuable is shown. This was a full-page co-operative ad in which prizes were offered for the reader's correctly filling in the names and addresses of the dealers whose trademarks were represented. Like the want ad gag, this, too, bowled them over, and its success was so marked that it is quite possible it will be used again in the near future, revamped so as to fit some other picture.

Now here's some of the art work that is turned out by F. A. Olson, at the Fox houses. The photo shows an advance display on "East Lynne," and the clever way in which the display was set helped a lot towards putting the film across to the results wanted. The display was placed at the top of the ramp in the entrance foyer. The background was of orange crepe paper, and the picture of Ann Harding, an oil painting.

It has been quite some time since we have last heard from Mr. Archibald and learned what's going on at the various theatres in Pocatello, and now that he's again represented, we hope he'll continue, as his work always contains something of interest to his fellow Club members.



MOVIE MANAGERS ARE BEST!

Motion picture theatre managers outstep those in the legitimate field, is the opinion of Thoda Cocroft, special correspondent of "The Quill," official house organ of the Theatrical Press Representatives of America.

In a forceful article, appearing in that publication's issue of May, 1931, he discusses some of his experiences with the aforementioned type of theatre manager while he was handling the press work for the Mrs. Fiske company on the road.

Here is a part of what Mr. Cocroft has to say on this important subject:

Business on the Road Hurt by Old-Timers in "Legit" Theatres

It has been a grand experience on the road this year and would have been much more profitable except for the stick-in-the-mud local managers—old "legit" managers, mind you —who still think in terms before the days of motion picture theatres. They refuse to stir out of the hackneyed ruts.

My TPR brethren may want to boil me in oil for saying it, but some of these old-timers are positively hopeless. They are the hangovers from the "legit" days when attractions sold themselves and agents used mimeograph and a cut trunk.

Occasionally there is a live-wire local manager and then we pack the theatre. Poke fun at your picture house managers if you will, but those trained in the Publix school for house managers know their stuff.

Jim Barnes, our company manager—you know Jim, always on the job and "regular"—tells a story of coming back to Broadway after a long tour.

"What was your greatest opposition this season?" asked another back-with-the-company expert.

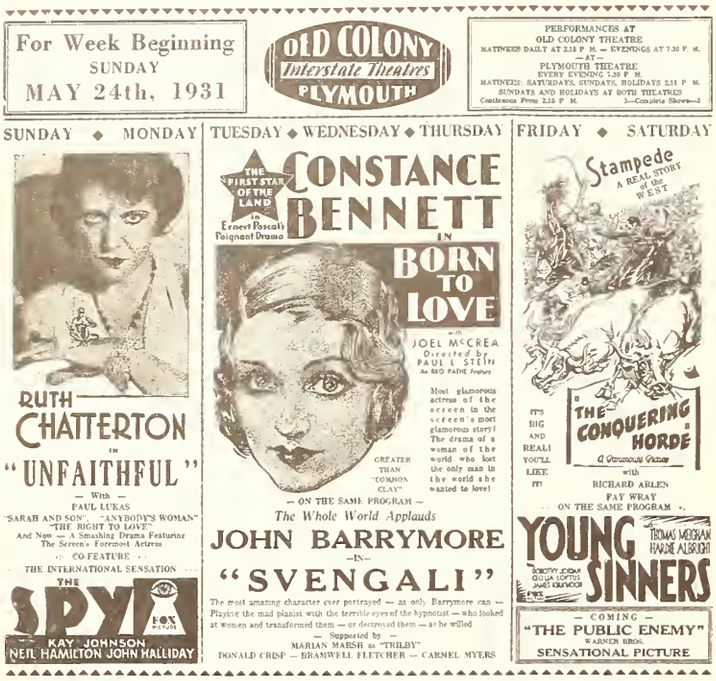
"The local managers," he says was always the answer.

Had lunch with a dramatic editor in one of our important cities the other day. He reads our press agents' paper and knows the road, and pointed out that the worst handicap on the road comes from the "legit" managers themselves. You'd think in these days that theatres playing legitimate attractions would have managers willing to go after the business as the movie managers do.

It's a pleasure to meet a manager trained in exploitation, like Richard Watson at the Gladmer Theatre, Lansing, Mich., to name only one. Nothing is too much trouble for Manager Watson. He wanted to show that his city appreciates a visit from a star with a New York company. His middle name must have been "efficiency." Forgot to ask him.

It was not so many years ago that the legitimate manager turned up his nose at the boys handling vaudeville and picture houses, but the movie manager was by far the most progressive and soon stepped far ahead of the so-called old-timers. We heartily agree with Mr. Cocroft's views. The legitimate field would be much better off with wide-awake managers of the type who are making theatrical history in the exploitation of motion pictures and movie theatres. The "old-timers" ought to forget some of that tradition applesauce and get to learn that the business has changed and they must keep stepping with it.

PROGRAM AND CIRCULAR COMBINED!



Something like a combination of circular and broadside in this throwaway turned out by Eddie Ansen's manager for the Old Colony in Massachusetts.

This Interstate house is certainly giving away plenty in entertainment if the attractions listed here count for anything.

As a one-piece edition of a house program and throwaway all rolled into one, this circular (measuring 14 by 15 inches) covered plenty of territory.

Hostler's One Man Lobby Creation On "Father's Son" A Hit

Jack of several trades and master of them all is the way we'd describe Alvin Hostler, manager of the Warner Theatre, Altoona, Pa. It isn't often that you find a manager, artist, stage director, carpenter and builder all rolled into one, but that's just what Alvin is. Moreover, it isn't the first time that attention has been called to this fact on Club pages.

We are reproducing on this page a cut of a flashy lobby display on "Father's Son," painted, designed and erected by Hostler. We can believe him when he says that it looked like a million bucks and attracted plenty of attention.



The title was constructed in red foil paper with a silver outline and this combination produced a striking effect. The background was in pink and lettering among the top in silver with a black background.

We know every man isn't as versatile as Hostler but that's no reason why we shouldn't take this opportunity to show members a bit of his handicraft. Oke? And let's hear from you again, Alvin.

We are particularly interested in reproducing photos of attractive theatre fronts such as the one above and believe that all your brother showmen are likewise interested. Let's hear from other members on this subject.

Read of Colorado Uses Novel Gag On "Lemon Of Orange"

John P. Read of the Rialto Theatre, Colorado Springs, Colo., used a novel stunt in advertising "Mr. Lemon of Orange."

On opening day of picture, he put on a special street ballyhoo in which he distributed 1,000 oranges and lemons. Each orange and lemon was labeled with a gum sticker which carried copy giving cast, playdates, title of picture and name of theatre.

The oranges and lemons were given away from a truck which was enclosed in art posters made up in the form of oranges and lemons.

The stunt received much favorable reaction and received lots of attention.

From reports we are told that the stunt attracted sufficient interest and attention to bring about much favorable comment, and, if for no other reason, Read deserves credit for the way he handled this one.

We're looking forward to some more of this showman's fine activities and feel quite certain that we will not be looking in vain.

How about this, Read? Can the Club depend on you to keep it posted on show business in Colorado Springs?

Rosenthal Promoted A Display That Was A Wow For Theatre

Everything was jake for Morris Rosenthal recently, and all because he effected a corking tie-up with his local General Electric branch in Wilkes-Barre, Pa., and promoted electrical apparatus and appliances for display on the mezzanine of the Capitol Theatre.

Some party! And some tie-up! Here's what Morris received as a result of the stunt. First, ten thousand heralds, printed by the dealers on the opening week and distributed. Next, all of the dealers in on the electrical exhibit allowed banners to be placed on their trucks. This was followed by mention of the theatre during the dealer's weekly radio time. The dealers donated prizes including demonstrators, electric clocks, sun lamps, washing machines and vacuum cleaners, which were given away weekly, one at a time.

Newspaper publicity was plentiful as was advertising. Of paid space, the dealers took a full-page ad for the opening smash and followed it up with a half page thereafter.

As a special treat for the patrons, coffee, waffles, frozen desserts, and ice cream was dispensed. A hostess was dispatched from Philadelphia, and a beautiful girl, Miss Hot Point, known over the air and in various key cities, acted as demonstrator of the appliances. The show was so good that General Electric sent their officials from around all of Pennsylvania to see it, and stage the same sort of show in their respective territories. And that, says we, is somepin what am somepin!

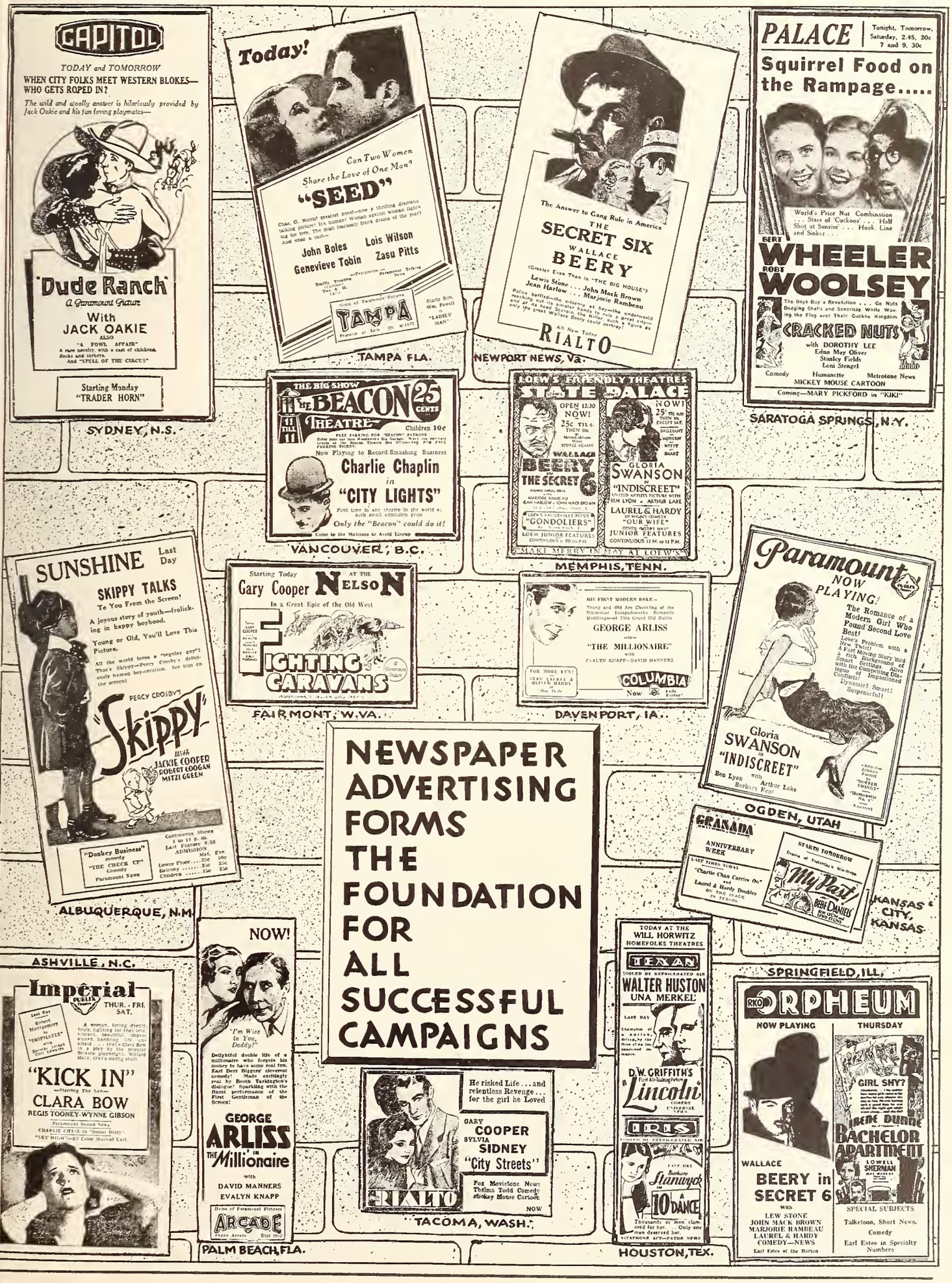
Sam Silverman Had Fine Campaign On "Skippy" That Hit

On "Skippy," a fine campaign was turned out by Samuel Silverman, manager of the Rivoli Theatre in Schenectady, New York, that proved not only a box-office builder but a marvelous good-will boost as well.

He tied-up the local schools and obtained permission to place in the class rooms and on the bulletin boards, placards and heralds announcing the showing of the popular kid picture. The Parent-Teachers Association gladly placed upon the picture its seal of approval, and with this behind him, Silverman had quite a powerful weapon with which to go further ahead on his campaign.

A special kiddie matinee was planned for the school children, and through contacting a manufacturer of a popular ice cream, he obtained small cup samples which were passed out to the kids. What a hit they made with the youngsters! Then inside the show house, just before the picture unreeled, Silverman gave them a songfest in the form of an organ and slide performance of the new song "Skippy" obtainable from a New York publisher (Feist, Inc.) at no cost to the showman.

The show was a success from the moment Silverman planned it. Everything fitted in perfectly, in one, two, three order. The kids were happy and pleased, and the local Parent-Teachers Association more than handed the theatre a flock of good-will that will help in subsequent campaigns. Right, Sam?


CAPITOL
TODAY and TOMORROW
WHEN CITY FOLKS MEET WESTERN BLOKES—WHO GETS ROPED IN?
The wild and woolly answer is hilariously provided by Jack Oakie and his fun loving playmates—
"Dude Ranch"
A Paramount Picture
With
JACK OAKIE
ALSO
"A FOWL AFFAIR"
A rare novelty, with a cast of chickens, ducks and turkeys.
And "SPELL OF THE CIRCUS"
Starting Monday
"TRADER HORN"
SYDNEY, N.S.
Today!
Can Two Women Share the Love of One Man?
"SEED"
John Boles
Lois Wilson
Genevieve Tobin
Zasu Pitts
TAMPA
TAMPA FLA.
The Answer to Gang Rule in America
THE SECRET SIX
WALLACE BEERY
(Greater Even Than in "THE BIG HOUSE")
Lewis Stone . . . John Mack Brown
Jean Harlow . . . Marjorie Rambeau
All New Today
RIALTO
NEWPORT NEWS, Va.
PALACE
Tonight, Tomorrow, Saturday, 2.45, 20c
7 and 9, 30c
Squirrel Food on the Rampage.....
World's Prize Nut Combination . . . Stars of 'Cuckoos' . . . Half Shot at Sunrise . . . Hook, Line and Sinker . . .
BERT WHEELER
ROBT WOOLSEY
CRACKED NUTS
with DOROTHY LEE
Edna May Oliver
Stanley Fields
Leni Stengel
Comedy
Humanette
Metrotone News
MICKEY MOUSE CARTOON
Coming—MARY PICKFORD in "KIKI"
SARATOGA SPRINGS, N.Y.
THE BIG SHOW
THE BEACON THEATRE
25 CENTS
11 TILL 11
Children 10c
Now Playing to Record-Smashing Business
Charlie Chaplin
in
"CITY LIGHTS"
First time in any theatre in the world at such small admission price.
Only the "Beacon" could do it!
Come to the Matinees to Avoid Lineup
VANCOUVER, B.C.
LOEW'S FRIENDLY THEATRES
STATE PALACE
OPEN 12:30 NOW! 25c TIL 6 THEN 50c
NOW! 25c TIL 6:30 THEN 50c EXCEPT SAT
WALLACE BEERY
THE SECRET 6
GLORIA SWANSON
in
"INDISCREET"
LAUREL & HARDY
in
"OUR WIFE"
"GONDOLIERS"
JUNIOR FEATURES
CONTINUOUS 12 M. to 11 P.M.
"MAKE MERRY IN MAY AT LOEW'S"
MEMPHIS, TENN.
SUNSHINE Last Day
SKIPPY TALKS
To You From the Screen!
A joyous story of youth—frolicking in happy boyhood.
Young or Old, You'll Love This Picture.
All the world loves a "regular guy"! That's Skippy—Percy Crosby's delightful only human boy-creation. See him on the screen!
PERCY CROSBY'S
"Skippy"
with
JACKIE COOPER
ROBERT COOGAN
MITZI GREEN
"Donkey Business" comedy
"THE CHECK UP" Comedy
Paramount News
Continuous Shows 1 to 11 p.m.
Last Feature 8:30
ADMISSION
Mat. Eve.
Lower Floor 25c 35c
Balcony 25c 35c
Children 10c 25c
ALBUQUERQUE, N.M.
Starting Today
Gary Cooper
AT THE NELSON
In a Great Epic of the Old West
FIGHTING CARAVANS
FAIRMONT, W.VA.
HIS FIRST MODERN ROLE—
Young and Old Are Chuckling at the Financial Escapades—the Romantic Meddlings—of This Grand Old Duffer
GEORGE ARLISS
in
"THE MILLIONAIRE"
with
EVALYN KNAPP—DAVID MANNERS
FOR MORE FUN! STAN LAUREL & OLIVER HARDY in "Our Wife"
COLUMBIA
Now
DAVENPORT, IA.
Paramount
NOW PLAYING
The Romance of a Modern Girl Who Found Second Love Best!
Love's Problem with a New Twist!
A Fast Moving Story and Smart Background of Settings. Also with the Compelling Drama of Impassioned Conflicts! Dynamic! Smart! Suspenseful!
Gloria SWANSON in "INDISCREET"
Ben Lyon with Arthur Lake
Barbara Kent
OGDEN, UTAH
GRANADA
ANNIVERSARY WEEK
LAST TIMES TODAY
"Charlie Chan Carries On"
and
Laurel & Hardy Doubles
ON THE STAGE IN PERSON
STARTS TOMORROW
Drama of Tomorrow's Big Screen
My Past!
BEBE DANIELS
KANSAS CITY, KANSAS
NEWSPAPER ADVERTISING FORMS THE FOUNDATION FOR ALL SUCCESSFUL CAMPAIGNS
ASHVILLE, N.C.
Imperial
PLELIX
THUR. - FRI. SAT.
Last Day
Robert Montgomery
in
"INSULTED"
with
Dorothy Jordan
Cliff Edwards
A woman, loving deeply, truly, fighting for the love of a vibrant, beautiful impulsive scamp, handing life and love over to Clara Bow in a play by the popular Broadway playwright, Willard Mack. She's a sterling star!
"KICK IN"
—Starring The New—
CLARA BOW
REGIS TOOMEY-WYNNE GIBSON
Paramount Sound News
CHARLIE CHASE in "Dollar Dizzy"
"SKY HIGH"—All Color Musical Unit
NOW!
"I'm Wise to You, Daddy!"
Delightful double life of a millionaire who forgets his money to have some real fun. Earl Derr Biggers' cleverest comedy! Made excitingly real by Booth Tarkington's dialogue! Sparkling with the finest performance of the First Gentleman of the Screen!
GEORGE ARLISS
in
THE Millionaire
with
DAVID MANNERS
EVALYN KNAPP
Home of Paramount Pictures
ARCADE
Vegas Arcade Dial 3062
PALM BEACH, FLA.
He risked Life . . . and relentless Revenge . . . for the girl he Loved
GARY COOPER
SYLVIA SIDNEY
"City Streets"
Fox Movietone News
Thelma Todd Comedy
Mickey Mouse Cartoon
NOW
RIALTO
TACOMA, WASH.
TODAY AT THE WILL HORWITZ HOMEFOLKS THEATRES
REXAN
COOLED BY REFRIGERATED AIR
WALTER HUSTON
UNA MERKEL
LAST DAY
D.W. GRIFFITH'S
Lincoln
COMEDY
UNIVERSAL
IRIS
COOLED BY REFRIGERATED AIR
LAST DAY
Barbara Stanwyck
in
10 A DANCE
Thousands of men clamored for her. . . Only one man deserved her.
VITAPHONE ACT—PATHE NEWS
HOUSTON, TEX.
SPRINGFIELD, ILL.
RKO ORPHEUM
NOW PLAYING
WALLACE
BEERY in SECRET 6
With
LEW STONE
JOHN MACK BROWN
MARJORIE RAMBEAU
LAUREL & HARDY
COMEDY—NEWS
Earl Estes at the Barton
THURSDAY
GIRL SHY?
IRENE DUNNE
BACHELOR APARTMENT
LOWELL SHERMAN
SPECIAL SUBJECTS
Talkatoon, Short News, Comedy
Earl Estes in Specialty Numbers

Summer and the Kiddies!

With school-closing right around the corner, showmen should realize that the one-matinee-a-week schedule for kids is changed to six-a-week.

Outdoor and action pictures are what the youngsters crave and many an adult has the same weakness, even if they hate to admit it.

This appears to be one summer when no theatre need suffer from a shortage of western and action pictures. From recent surveys, plenty of mighty fine product is available and this same survey also shows that many sections of the country are going to give this type of entertainment the play it deserves, if present contracts and booking is to be accepted as a guide.

Outdoor and action pictures, backed by intelligent exploitation campaigns, ought to prove a boom to many a theatre this summer on the question of filling the seats, and not the least of this revenue is going to be, naturally, the kiddies and the matinee trade.

So long as you keep that house open you are duty-bound to do everything possible to keep it in the black. Give the outdoor pictures a chance to prove how much they can help you boost business during the warm weather.

Medd Contributes Samples of Art On 2 Current Pictures

Two examples of the very striking art work he is doing for the Carolina Theatre, Lumberton, N. C., are sent to the Club by E. R. Medd, general manager of this house. We are reproducing both photographs on this page.

They are both made of beaver board, the one of Fairbanks in "Reaching for the Moon" painted by airbrush in water colors of green shaded with black. The flowers and trim are in silver and green tinsel; the dome trimmed with silver, gold, green and lilac tinsel. The cutout of Fairbanks made from a three-sheet. The colors and make-up on the "Behind Office Doors" display consist of beaver board trimmed with silver tinsel, the main part in green tinsel with the circle backed up with pale green paper.



As a matter of fact, Medd sent us three photographs but the fine detail on "Devil to Pay" would scarcely reproduce so as to be legible. We are therefore publishing the two sharpest photographs and you may be sure, E. R., that your work on the other picture is not being left out for lack of appreciation. The Club would like to have you continue to send in examples of your work from time to time as members are constantly asking for material along these lines. Thanks for this contribution and we will expect to hear from you again in the near future.

The consistent use of displays such as described will enhance the general attractiveness of any theatre lobby, and while there's many a house that cannot afford the steady services of an artist on its staff a little ingenuity on the part of the manager can produce results which cannot fail to measure up in dollars and cents. By this we do not mean work which only a capable artist can turn out, but displays of a grade that can be made by the layman after a small amount of experimentation in the theatre work-shop.



The Club is delighted to know that so many managers are going in for this sort of work and the fact is evidenced by the large number of photos received showing samples of different managers' handicraft. So keep that camera on the job, members, and submit a photo of any display which you think deserves to be passed along to your brother showmen.

Exploitation Hard To Get In Finland, Says R. C. Schoham

A striking contrast in exploitation methods in certain European countries is seen in a communication from R. C. Schoham, Metro-Goldwyn-Mayer exchange manager, Helsingfors, Finland. Not only are exhibitors more or less indifferent as regards the publicizing of a picture but the City authorities are very strict where the issue of a ballyhoo permit is concerned.

Schoham sends the Club several photos, a sample of which is reproduced on this page. It will be seen that a donkey or pony is the popular means of calling public attention to the showing of a film. A small auto ballyhoo truck has been used on one or two occasions but it took a great deal of persuasion on Schoham's part to obtain a city permit for this vehicle. A cut of the truck, used in connection with "Broadway Melody," was reproduced on a Club page in the issue of February 21.



Schoham reminds the Club that "he is no showman" but represents M-G-M in Helsingfors. In addition to regular duties he tells us that he is doing his utmost to overcome local objection to the publicizing of pictures, and the exhibitor's indifference along this line.

Club members in this country, aware of the co-operation which can be obtained here in the way of publicizing a picture, will get a large-sized kick out of this pony ballyhoo of Schoham's. But suppose you fellows were up against a proposition of this kind. Wouldn't be so nice, would it boys?

Glad to hear from you again, Schoham. Let us know how your campaign for better ballyhoos works out. We are sure that your persistent efforts will eventually reap the desired results.

Carlson Uses Many Good Tie-Ups With "Father's Son" Drive

In connection with the showing of "Father's Son" Gustave W. Carlson, manager of the Peoples Theatre, Superior, Wis., made a drive which included the Boy Scout organization, the Public Library, schools and Parent-Teachers' Association. That it netted the desired results is testified to in Carlson's letter.

Three hundred fifty letters, multigraphed in red ink and advertising that "Father's Son" was an ideal picture for a boy to see, were mailed through the local Scout secretary to members of the organization. This, Carlson reminds us, must be done entirely by the Scout official as their mailing list is kept secret. The letter also called attention to the fact that the featured player, Leon Janney, was a member of Scout troop 90 of Los Angeles. There was also a reproduced testimonial letter from the Chief Scout Master in the lower left hand corner headed "A Great Endorsement."

Bookmarks also played an important part in Carlson's campaign, 7,500 of them being distributed in all schools through the principals of these institutions. One was enclosed in each of the Boy Scout letters and the Public Library was also generously supplied. In connection with the school plug a special ad was run in the daily paper calling parents' and teachers' attention to the showing of the picture.

Those are nicely gotten-up book marks, Gus, and bear the marks of your originality. Sorry we cannot reproduce one, but believe us when we tell you that they're too doggone long and narrow for a run-around. By the way, while on the subject of your originality as applied to little gags of this sort, we received one of your "Mind Photo" cards from Tommy Phelan, manager of the Paramount at Long Branch, N. J., who has been using it with William Powell's "Man of the World." More power to you, Gus, and be sure to keep the Club posted.

Glaser's Heavy Ad Campaign Is Getting Box Office Results

Just to show our brother Club members that Will J. Glaser is on the job out in Faribault, Minn., where he manages the Paramount Theatre, we are reproducing on this page a layout of some of his recent newspaper advertising. Glaser is taking plenty of space, you will all agree, but his efforts are reaping the desired results at the box office.

The Club would particularly like to call members' attention to the top center ad on "Fifty Million Frenchmen" in which Glaser has incorporated some lines of a nature which the Club has been plugging for some time. We have reference to the lines carrying a local message. Note by the cut that "Faribault is being taken for a Laff Ride." You can see for yourselves that this gets away from the cut and dried lines we've all been using for a so long a time and we believe that a sprinkling of this sort of stuff here and there will materially aid the box office through catching the reader's eye with a locally directed message.

That Glaser also is receiving strong support from his newspapers we can see by the tear sheets he enclosed. He is getting a great break on readers and a separate column headed "Screen News." We also note that he consistently plugs coming attractions through the use of boxed teaser ads.

Another little gag he sends along is a sample of an envelope used to exploit "Dracula." It contained sand or dirt, but the message read:

You're Wrong If You Think This Is Ordinary Dirt! This Is "Dirt of Satanic Power! It Sustains the Life of a Monster who Feasts on Lovely Youth! This Monster Is Count Dracula, the Un-Dead Vampire! By Night He Seeks Young Victims with Soft White Throats. By Day He Must Return to His Earthen Bed! WHY?

Learn the Story of—The Strangest Passion the World Has Ever Known! (The name of theatre and play date follows.)

The Club appreciates the fact that you remembered it on the occasion of its Third Anniversary, Will, and knows that you will continue to keep up the good work out in Faribault. Keep the Club posted on what else you are doing to sell shows in your town.

But to get back to the subject of Glaser's newspaper advertising. That is the topic we like best to discuss because of its importance to the industry in general. Glance over the layout and see whether you like the style he uses. Also, whether he is giving his various pictures the best possible display for the amount of space used.

We have already commented on the "local slants" injected into this showman's advertising, but we go back to it again because of it's real importance. Try it yourself for a week or two, see if it doesn't add a different touch to your ads and attract more attention, especially where and when you inject the town's name into your scare heads.

However, no matter how much you seem to pick these ads to pieces you'll have to admit in the end that Glaser has turned out some fine work; as a matter of fact, these ads would fill the bill for any deluxe key-city house, so fine is the make-up and general layout of them. And then, don't lose sight of the fact that the beauty of these ads are due to sensible use of exchange mats and good type selection rather than art work. That's the point we've often tried to impress upon our many members and readers. Especially those who always insist that without an ad artist a theatre can never turn out attractive advertising. Here's the answer, pure and simple. If some of the grumblers would devote their grumbling time to doping these things out and watching what the other fellows are doing they would have less time to growl all over the place.

We will be showing you more of Bill's ads in some of the future ad layouts that are published on the Club pages from week to week. In the meantime, those of you Club members who have never done any experimenting along these lines, take a leaf out of Glaser's book and try dressing up your ads. We believe that this little extra effort will reap its own reward at the box office.

How About Local "Shots"?

At this time of the year, many street and outdoor events are staged by schools, high schools, local organizations, etc., and if you are on your toes you ought to arrange to "shoot" as many of those events as possible.

You know you can take regulation standard film yourself and save the expense of a cameraman, especially if you are located where it is hard to get a good man. So there is no reason why you should not take such local pictures of events bringing out large crowds, or of parades, etc. (especially parades), and if you use a car, have appropriate banners or signs telling the crowds when and where they can see the pictures.

Don't overlook the spectators at such events. Get slow panorama shots of them; they'll surely want to see what they look like. All representative groups attending these outdoor rallies should also be taken separately.

Cohen Pulls Fast One Cashing In On Lost Ball Game Bet

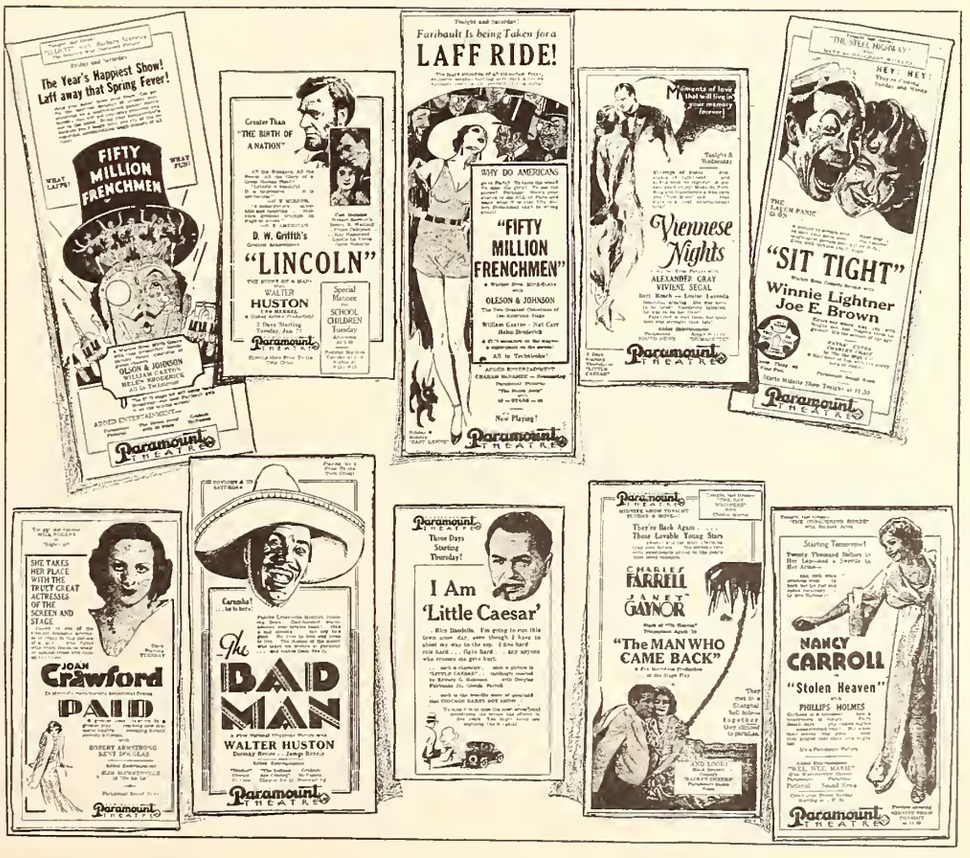
Ben Cohen pulled a smart one in advertising "Reaching for the Moon" playing at the Capitol Theatre, Hazleton, Pa. So good was the stunt that it evoked a lot of comment and proved an excellent medium in publicizing the picture.

Interest was at a high pitch on the outcome of the Hazleton-Allentown basketball game. The teams were evenly matched and it was not an uncommon thing to overhear people saying that they had placed a bet on their favorites.

Consequently, Cohen grabbed a couple of unemployed men and had them make a bet on the outcome of the game. They then promenaded the streets with signs on their back stating that if his favorite team lost he would sit on top of the theatre marquee Reaching for the Moon.

After the outcome of the game was decided, the loser sat on top of the theatre marquee sign. His sign, in large letters, read: "Allentown wins; I lost my bet; so I'm 'Reaching for the Moon.' Anybody catching me down from my perch will receive a guest ticket to the Capitol to see Douglas Fairbanks in 'Reaching for the Moon,' starting Monday."

How's this for pulling a novel gag? Come on, you other managers; see if you can't pull something similar for your own houses. Ben succeeded and so can you if you make a try at it.



Nat Silver Gives Haverhill Kiddies Colossal Egg Hunt

Nat Silver, manager of the Publix-Colonial theatre, Haverhill, Mass., who admits he has been missing from Club pages for a while, comes through with two corking publicity stunts which he put over ace high in his home town. There may be nothing new in an Easter egg hunt, nor can the appearance of a double truck in the local rag be classed as a new gag of showmanship, but, when an egg hunt assumes the proportions of Silver's and new slants are introduced to the double truck idea—coupled with the fact that it was the first time this particular newspaper ever fell for a like idea, then we know that other Club members will find Silver's efforts most interesting.

What an egg hunt! More than 2,000 Haverill youngster's joined in the festivities and what a time they had! It was Haverill's first egg hunt, and, according to several special stories in the "Haverill Gazette," the whole town looked upon the affair as a gala event. Silver not only secured newspaper co-operation, but enlisted aid from the local Park and Police departments.

And now let's see just what damage Silver did to the expense account. From a local drug company he secured 3,000 Easter eggs gratis and a beverage concern donated 10 cases of liquid refreshment for the kids. The entire cost in real money to the house consisted of three prizes for the winners, one of $5 in gold, $2.50 in gold and a new $1 bill. In addition, there were 30 passes handed out for the Colonial and Paramount theatres.

Well, Nat, we call that getting away with something worth while at very little cost. Was everybody satisfied? Take a look at the accompanying photo taken by the Gazette's star photographer. At Nat's left stands Haverill's Park Commissioner, and Al Brodie, manager of the Publix-Paramount.



Crashing a newspaper with a new advertising-publicity idea is not an easy task, but that's just what Silver accomplished—and how! Two double trucks on "It Pays to Advertise," and you can see for yourself by the reproduced pages that the merchants all fell in line with the idea. Note that the first spread carried box ads asking "Who Is the Dealer" for some advertised brand of merchandise. At the top of the page were run streamer ads of the attraction. At the bottom the message read: "Guest tickets to 'It Pays to Advertise' for correct answers." Five days later the spread was again run with the correct answers.

A sure-fire stunt, Nat, and one that is just bound to secure further co-operation from the local paper. Let's have some more, "N. S.," the other members will appreciate it.

Trade Board Snubs Ernie Smithies, But He Makes The Party

They almost got Ernie Smithies in a corner up in Kingston, Ontario, not so long ago, but the matter boomeranged around, came back and kissed him on both cheeks to the tune of the Merry Cash Register. It's a good little story and we are passing it along to fellow members as Anniversary material.

The long-whiskered bugaboo about a theatre taking money out of a town was the thorn in Ernie's flesh a few weeks ago. It seems that the Board of Trade, like all other boards of trade, was about



to start some kind of a drive to combat hard times. So it began to make Kingston hum with that well known slogan, "Buy Made-in-Kingston Products and Spend Your Money With Those Who Keep It in the City." It was a great and concerted movement with but one off-note. The board forgot to ask Ernie to the party, which, as he tells us, made him feel as though he was one of those fellows who had sent all the dough out of town.

Being made of sterner stuff, Ernie hiked right over to the secretary of the board with a little campaign of his own. He suggested that he could greatly help the organization with its campaign (and at the same time get the theatre some good publicity rather than bad) by using the lobby of the house to display "Made in Kingston Goods." He also suggested that he supply a suitable trailer and show it at every performance during the week. To make a long story short, the board fell for the idea, hook, line and sinker. Following is the copy used for special trailer:

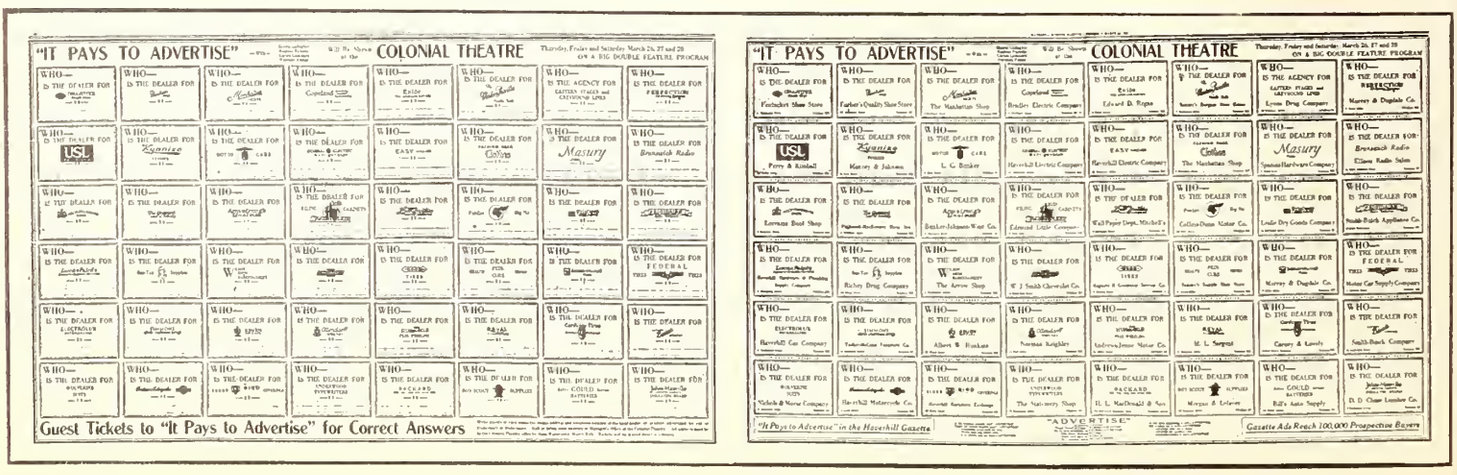
TO EVERY LOYAL CITIZEN

Demand products manufactured in Kingston.
Result:
(1) Your dollars do double duty.
(2) One hundred more people will be employed.
(3) The pay check stays in Kingston.
(4) This will help you; it is your business.
(5) Will you do your part?

Mr. Purchasing Agent, Mr. Employer of labor, and last, but not least, the Housekeeper, spend your dollars in Kingston.

Kingston Chamber of Commerce.

Not only did Ernie gain the good graces of the local Board of Trade, but through this lobby display (a cut of which we are reproducing) secured daily mention in the Kingston papers, an editorial on his community spirit for permitting use of his screen to promote trade, and he garnered plenty of coin of the realm.



Long Tailed Dogs Boost "Skippy" B.O. For Chas. O'Donnell

We're not nearly as concerned over the picture that he tied on to this piece of showmanship as the fact that it constitutes excellent material for lots of other pictures. So don't shy away just because you may have played "Skippy" and feel that the stunt is of no further use. Keep it handy and you'll soon find a spot for it on your early schedule of show-merchandising activities.

So, with this elaborate introduction we want you to know that Charlie O'Donnell, live-wire manager of the Paramount Theatre in Baton Rouge, La., is the guy we're shouting about and we won't be quieted, either.

Contest—contests—contests—! We've heard of so many that we are almost ready to turn into a contest ourselves, but when we hear of one that takes on so many new slants we're all attention again. So here goes:

One of the contests pertained to dog owners. Every kid in the city that owned a dog was given an opportunity of winning a guest ticket to see "Skippy." The only details were that the 10 owners of dogs that had the longest tails would win the tickets. As the story article read, the dogs with the longest tails would win the prizes because the dog in the picture had a long tail and that's why he was so beloved by one of the kid actors.

The dog contest brought an avalanche of dogs of various descriptions to the Paramount theatre on Saturday afternoon on opening day of picture where each dog's tail was measured. The stunt also attracted the attention of passers-by as well as being a good publicity item through the columns of the paper.

The other contest showed different close-up views taken from the picture. Contestants—boys and girls—were required to fill in the balloons with copy as if the character portrayed, was saying some special thing. The ones coming closest to guessing what was actually said received $5 in gold to the first prize winner and one guest ticket each to the next 20 winners.

So well? Anybody want to pick this one to pieces? Let 'em start now and we'll get into the thick of the battle ourselves. But instead of trying to pick it to pieces we suggest you try using something like this yourself. It will click for you just as it clicked for Charlie. Feed us lots more like this one, O'Donnell, and you can have all the space your stuff needs on our pages. Is it a bargain?

Need Some Russian Dressing? Try Dave Walsh's New Brand

Here's one from Dave Walsh of the Strand Theatre in Pittsfield, Mass., that ought to be food for thought and the box office in many other spots throughout the country. If your house is going to feature a picture with a Russian twist this one is made to order; if it be any other kind of nationality, just hire the boy related to said language and let him do the rest. Good rules always work more than one way. Right?

Walsh engaged a young Russian boy for a small pittance; the boy canvassing the Russian section of the city. He told all his callers about the picture as well as handing them heralds on which was imprinted the title of picture, theatre and playdates.

Walsh also tied up with a book store on Tolstoy's works in which the book, "Resurrection," occupied a prominent spot in the window.

Nice work, Dave, let's have lots more like it. Those gags with the slightly "different" slant are what the boys in the field are always looking for, especially on these Club pages.

Local Pastor Wins Hands' Casting Gag; Clicks With Public

The star casting contest of 17 Paramount players sponsored by E. B. Hands, Jr., of the Paramount Theatre, Texarkana, and the *Daily Twin City News* was won by Rev. Frank O'Brien, Sacred Heart church pastor.

Seventeen Paramount players were listed and contestants were asked to write briefly about each star, what particular parts they should portray on the screen and why.

The contest was widely advertised and publicized through the newspaper columns resulting in hundreds of answers which indirectly was a plug for the Publix-Paramount Theatre.

The very fact that the local pastor won this contest makes it all the more worth-while. It directs public attention towards the fact that this theatre stands well with the church. Hands used excellent judgment in the way he handled the entire affair and no small wonder that it clicked. Send us more like this one, "E. B."

Dirty Bulbs and the Front!

Talking about keeping your theatre in tip-top shape brings to mind the thought that you ought to devote a morning or afternoon to cleaning all the electric bulbs on the outside of the theatre.

Maximum brilliancy can never be attained from your signs if the bulbs are coated with dirt and soot. And while discussing this subject, may we inquire when you last walked out of the theatre, on an evening, to the opposite side of the street to look over the front of your house?

We suggest you develop the habit. In fact, it's worth doing several times a week, just to get the patron's slant on what the front of the house looks like. Is it inviting? Are there a lot of lamps not burning? Perhaps the letters of your theatre's name sign is sadly in need of a coat of white paint. Maybe the attraction letters could stand a good cleaning.

These represent but a few of the angles that every wide-awake showman should make it a point to watch. Whatever else you may do, DON'T wait for one of your bosses to tell you that your theatre looks like a "dump." Such news generally spoils your appetite for dinner and jars the nerves.

Landsborough Used Newspaper Plug On Co-Op. Ad 6 Months

For the past six months Ed Landsborough, manager of the Capitol Theatre, Galt, Ontario, Canada, has been using a newspaper gag which has proven an excellent plug for theatre, merchant and paper. It has been clicking along in great shape ever since put in effect and all concerned are more than gratified with results.

All he did to get the idea under way, Landsborough tells the Club, was to sell the advertising manager of the newspaper on the getting up of a co-operative ad page and supply 10 guest tickets each week. The newspaper man did all the rest of the work.



In one section of the paper appears a regular display ad of the Capitol Theatre on the current attraction. In the center portion of the co-op page is a large box reading: "Check Over the Advertisements on This Page. . . . See If You Can Find the Name of the Picture Playing at the Capitol Theatre" (the days are inserted here and fit the house play dates). Five pairs of guest tickets are awarded each week. A morticed box sets forth the particulars.

The advertising manager of the newspaper has informed Landsborough that the paper receives between 350 and 400 written replies each week the ad was run through the six months' contract. It is difficult to estimate how many more worked out the answers just to pass away some time. not bothering to send a letter to the newspaper.

We are reproducing a portion of Landsborough's co-op page in order that other members may follow out the same, should they so desire. As he tells the Club, it required but little effort and expense to put this over and there can be no doubt that a steady six months' plug of this kind will not only result in much valuable publicity for the theatre, but also serves to impress the reader with the title and name of star in the next feature attraction. Thanks for sending this one in for the Club Anniversary, Landsborough, and for the Club spirit you display in coming through. What gag are you going to use to follow up this one? Let the Club know.

Goodwin Paves Way To Double Truck By Preview Performance

Fortune finally smiled on Manager J. Goodwin, of the Ritz Theatre. He got a break with a newspaper. No, it isn't the first break he has had with a newspaper, but it was the first with the *Scranton Republican.*

The advertising staff of the *Republican,* together with advertising heads of various mercantile firms, were invited to a special preview screening of "It Pays to Advertise."

The result of the preview screening resulted in the newspaper selling a double-page truck to the merchants on "It Pays to Advertise." This double broke on morning of opening day of picture, and as this was the first double truck in over a year in the town of Scranton, it was only natural that Goodwin should feel highly elated.

The double truck was mounted on a special 33 inch by 60 inch art panel with the top line reading: "THESE SCRANTON MERCHANTS SAY." And at the bottom appeared: "READ THE ABOVE ADVERTISEMENTS CAREFULLY—GREAT VALUES AWAIT YOU." This was displayed in a prominent position in the lobby during the week's engagement of picture.

Magazzu Uses Full Page Co-Operative Plug On 'Big Money'

Pete Magazzu of the Grbnd Theatre, Hazleton, Pa., got an excellent full-page layout of co-operative ads that greatly helped to publicize "Big Money."

As staged in one of the ads, "Big Money doesn't necessarily mean that you need big money to share in the wonderful values that these merchants are now offering. No, indeed, you don't need big money, and what's more, your dollar will do double duty in many instances. Read these ads carefully."

Practically every ad tied up with the title of the picture in one form or another and also carried stills from the picture.

The main theatre ad occupied the center of the page and every merchant who advertised offered some special inducement whereby a savings would be made on the purchase of some particular merchandise.

CLUB EMBLEM PIN!!!

Use This Blank:

Managers' Round Table Club
1790 Broadway, New York

Kindly send me, postpaid, ... Club pins, for which I enclose payment at $1.00 per pin.

Name of Member .....

Theatre .....

Address .....

City ..... **State** .....

Kandy Kisses Prove A Very Sweet Morsel For Wally Caldwell

Catering to the sweet-toothed citizens in his town was the means used by Wally Caldwell, manager of Loew's Valentine Theatre, Toledo, Ohio, when exploiting "Strangers May Kiss."

With the aid of his capable usher staff, Wally literally flooded the city with candy kisses and he tells the Club that the men and boys—and girls, too—went for these kisses in a great big way. Each smacker was dennison tagged as follows:



"Here's a genuine kiss from Norma Shearer. Don't miss her Greatest Picture, 'Strangers May Kiss.' Robert Montgomery and Star Cast. Loew's Valentine—Now Showing."

The girls were stationed at principal street intersections or any place where circulation of foot or vehicle traffic was thickest. As Caldwell tells the Club, the stunt proved an excellent means of creating a live interest in the picture, with an additional value of publicity for the theatre, and he heartily recommends use of it to his brother showmen.

Well, Wally, the Club opines that candy kisses will meet with lots of approval in practically every town so it's a tip to some of you other fellows to equip your ushers as per the reproduced cut and cash in the same way Wally did. Thanks for sending the photos, Wally, and be sure to let us hear from you again in the near future. Remember us to all Club members in your town.

Old Round Tabler Whyte Active Again Down On Long Island

Way back in the days when the Round Table was about as big as a dime, and the membership proportionately as large, one of the good old stand-bys was W. A. Whyte, then located in a suburban theatre at Hartford, Conn. Today, we find Whyte show-selling on all 12 cylinders at the Capitol Theatre, Riverhead, L. I., and not many miles away from another good old Connecticut showman, Charlie Maxfield.

Whyte, we should explain at this time, has not been active on the Club pages for a while, chiefly due to his getting accustomed to new surroundings and supervising the renovation of the theatre. But with that job completed, he took a well-earned vacation and trotted back to Connecticut to see whether everything was going along all right there.

Getting back on the job found him chock-full of pep and the very first thing he engineered was a big dollar day campaign whereby every merchant in the town was solidly behind the theatre and the gag. In addition to an elaborate street parade which included a calliope and two clowns for the event, he sponsored the decoration of the entire town and Main Street to make the entire affair a gala occasion.

This street parade was particularly good, consisting of floats representing practically all of the merchants, and Whyte took advantage of the fact that he was playing "Fighting Caravans" that day, and gave as his entry a covered wagon that carried copy on the banners which plugged the theatre and the show.

For an usual ballyhoo in front of the theatre he erected a cage with black window-shades to plug the "Bat Whispers" and the copy on the shade when they were drawn to the bottom of the cage advised the passersby to "Sh-h-h-h—The Bat Whispers." The idea was when a sufficient number of people gathered around to peek in a chap on the inside dressed in black hood would let the shades fly up with a bang and jump on the bars screaming. Undoubtedly this attracted plenty of attention and gave Riverhead something to talk about theatrically.

Let's hear some more of your interesting activities, Whyte, and be sure to remember us to Maxfield and the rest of the boys out Long Island way. With the advent of summer we know that the east end of the Island will soon be humming with a flock of summer residents and therefore are aware that you are going to be real busy. But take off enough time to keep the Club informed.

SHOWMANSHIP — FIFTEEN YEARS AGO!

Creating patron-interest in the theatre and it's attractions via a very unique method was the achievement of the Victoria Theatre in Buffalo, N. Y. . . . Here's the gag; they invited criticism of their pictures through the theatre's house organ. . . . A well laid-out form did the trick . . . and from records before us it was a peach of a stunt, too. . . . Jimmy Pilling of the Orpheum Theatre in Vancouver, back in 1916 BR (before Radio) admitted all war veterans free to witness the official Canadian War Pictures when they played at his theatre. . . . Another of his local good-will stunts was the inviting of opposing ball teams on the opening day of the season. . . . These and other local twists helped make the Orpheum the outstanding theatre of that city for many years. . . . Now we learn that Johnny McNear, Jr., guiding the destinies of the Mystic Theatre out in Petaluma, Cal., decided that a vest-pocket house organ was a good idea and forthwith put in into operation. . . . He was a great believer in the patron carrying those little programs around with them as he always felt the larger programs were discarded or lost about the home. . . . Well . . . they still think the same way in many spots right now and we've many a vest-pocket program to prove it. . . . Ballyhoo being the order of the day, Manager Mendenhall of the Opera House (my gosh, where have all those opera houses gone to?) in Pacific Junction, Iowa, dressed a flock of youngsters in appropriate outfits and sent them through the town to sell some interest in "Overalls." . . . Now some one up and ask us what those kids wore. . . . Here we are asking modern showmen to pay more attention to the possibilities of local shots for interesting events in town and lo! and behold! (with apologies to Oscar Doob) we find that another showman of 15 years ago found this a marvelous slant in his business. . . . We have reference to W. W. Watts, owner and manager of the Vaudette (there's another name that's getting hard to find) in Springfield, Ill. . . . He had a cameraman on hand whenever a big event was taking place in Springfield . . . and how he cashed in on this stuff is everybody's business and should be right now. . . . And now, Eddie Hitchcock please note. . . . Here we come with Manager Von Herberg of Seattle, Wash., and we want you to know how he tied up with the exchange to give "The Island of Surprise" a great send-off. . . . He arranged for the delivery of the films via a sled and dog team. . . . Now we ask you . . . wouldn't that be a great gag, even today? . . . Sure it would and it was just as good then. . . . Of course, we almost forgot to tell you that snow is important for this stunt, so if you are ready to pull it, you will have to make pretty definite arrangements with your local weather-man. . . . Oh, well! . . . Good old "Von" is still setting a pace or two in Seattle. . . . If your local electric plant goes flooey and you have no juice for your machines, take a tip from Manager Hyde of the Rink theatre in Lindsey, Cal., and run your auto into the theatre and let the headlights give the necessary illumination while a vaudeville act entertains the cash customers. That's what he did back in 1916. . . . With all the fan-fare of the present-day movie premiere, Manager Rhodes of the Coliseum Theatre in Seattle started off "The Great Divide" with a smash opening. . . . But how could they do it without the usual radio announcer? . . . you will ask, . . . but keep on asking; . . . we can't answer it anyway . . . and then again . . . who cares? . . . Get ready for a great, big, unusual surprise. . . . In the immortal year of 1916 the startling discovery was made that Courtesy was an asset in conducting a theatre . . . and now in the less startling year of 1931 a lot of managers still don't know anything about it. . . . To add atmosphere to his showing of "Aloha Oe," Manager Graham of the Merrill Theatre in Milwaukee carted a victrola from a local music store and concealed in back of this screen where it played Hawaiian music. . . . It was "a decided hit with the spectators." . . . That's what the story said . . . and why should we doubt it? . . . "How does he do it" is the title of this little antique. . . . It seems that a showman, answering to the name of C. White, and doing business in the town of Clarkson, Neb., with a total population of 800, conducted, profitably, a theatre of 600 seats . . . again we ask . . . "How did he do it?" . . . Programs, newspapers and the use of telephone calls, constitute his chief assistants in accomplishing this seemingly impossible job of running a 600-seat theatre in a town of 800. A. H. Brown (seems as though everyone with the initial A. H. made money in the show business) and R. A. Babbitt pulled a good one when they started operation of two theatres known as "The Washington-Regent" in Washington, D. C. . . . The same program was presented in both houses . . . thereby making up the necessary capacity needed for the booking of expensive pictures. . . . C. W. Taylor, of Omaha, asked, "What woman is not interested in clothes?" . . . We don't know the kind of answers he received . . . but kidding aside, it was in connection with playing up the gowns which Edna Mayo wore in the picture "The Strange Case of Mary Page," . . . which lent itself nicely to fashion tie-ups . . . and right at this time we all know the value of this angle. . . . Oh, well . . . we've said about enough for one week and our fingers (two of them) are getting tired of pounding this l——sy typewriter, so we'll sign off until next week, when we will be back with a fresh crop of 15-year-ago gags. . . . 'Slong.

Morris Kaufman Is Good Detective For Red Headed Femmes

A followed-out threat to go right down in the audience and pick out every red-headed girl in the house brought a great kick to the Brooklynites attending a show recently put on by Manager Morris Kaufman, of the Fox-Stratford Theatre, Brooklyn, N. Y. And we're here to tell you that Morris carried out his threat.

Morris was staging a "Millie" contest, in connection with the showing of the picture by that name, and had made a tie-up with a local beauty parlor to make awards to the girls possessing the most beautiful head of red hair. A trailer, lobby decorations and heralds spread the news of the event.

On the night of the contest Kaufman announced from the stage that unless all red-headed girls immediately stepped upon the stage he'd personally do a bit of investigating. And he did, with the aid of his projectionist who followed him through the audience with a spotlight, making certain that all red heads make a move towards the stage. The stunt made such a hit that most husbands voluntarily encouraged their wives out of sheer sense of pride in the occasion. Inasmuch as each red head had her own boosters in the audience, the box office played a merry melody.

Oke, Morris! Maybe you have the makings of an M. C. or a movie actor, who knows?

Another tie-up recently made by Kaufman at the Stratford Theatre was a deal put over with a perfume shop whereby a sample package of perfume and face powder was given to all female patrons for four days prior to the opening of "Inspiration." This also made a hit with Stratford patrons and materially helped boost business for this picture.

All right, Morris. We'll do just as you tell us—tell the world of showmen that you are not asleep and that you are going to continue to shower the Club with plenty of good merchandising ideas. The Club knows that you are on your toes and will look forward to hearing from you regularly. We'll be checking up on you. As you make your rounds be sure to remember us to all Club members.

The Club Presents Charles J. Holtz, North Sacramento

Charles J. Holtz, manager of the Del Paso Theatre, a Blumenfeld Circuit house in North Sacramento, Calif., sends the Club his photo, which we are reproducing on this page. We are glad to note that a Round Table membership certificate occupies a prominent position on the right hand corner of Charley's desk. That's the proper spirit! We also note the well appointed office and the gold fish. We like fish, too, C. J., but never had any for pets. We guess they're all right.



Charley sends along some program material which we have closely scanned. We will state right here that C. J. is one of the best programmed managers we've written about in some time. He uses a well laid out monthly calendar, calling attention to China and Silver Nights, a weekly program, and a vest pocket edition of the monthly program. Oke! Charley, your patrons will never go wrong on dates with this system. Another thing we'd like to mention concerns the reader in the local paper. You and the editor must be hitting it up all right, judging from the length of the article. Let's hear what else you are doing out in North Sacramento. And thanks for sending the photo.

More New Members Swell Our Ranks!

FRED E. McSPADDEN is the manager of the North Park Theatre, San Diego, Calif., and is another Coast Service Corporation man to apply for membership in this Club. We note that the North Park is advertised as "San Diego's Finest Suburban Theatre," so we are going to bank on receiving a lot of interesting material from this new member. Let's go, McSpadden! We will await that first contribution.

———*Wear Your Club Pin ! ! !*———

R. L. DIMMICK manages the Lang Theatre, 'way out in Kingman, Arizona. He's a brand new member of this outfit and we believe that he intends to become a regular contributor of show-selling ideas to these pages. How about this, R. L., can we count on receiving some Kingman gags that went over the top for you? And how about a photo of yourself next time you write the Club?

———*Wear Your Club Pin ! ! !*———

MARTY FINGER is the assistant manager of the Colonial Theatre, Natick, Mass., and a cordial letter from N. G. Harris, manager of the Colonial, proposes that Marty be elected a member of this Club. Before Finger came to this theatre he did publicity for Paramount Publix in the Boston office and Manager Harris informs us that he is turning out some remarkably fine exploitation work in connection with his present job. All the boys will be interested in your work, Marty, so don't forget to send along some samples.

JOIN NOW!!

Here's the Blank

Application For
Membership In

"MANAGERS' ROUND TABLE CLUB"

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to 1790 Broadway, New York)

WHAT ARE YOU WAITING FOR?

P. C. SPENCER is Division Publicity Director for Fox Manhattan and Bronx theatres. We are just setting down the fact that he has become a member of this organization of showmen and with the wealth of exploitation matter at this new member's command it would seem that the Club just can't miss out. Let's hear from you regularly, Spencer, and remember us to all our friends among the local Fox houses.

———*Wear Your Club Pin ! ! !*———

J. S. McREYNOLDS is in charge of the Liberty Theatre, Malvern, Ark., and he now joins the ranks of this organization in the Southeast. McReynolds house is a 400 seater and is equipped with all that is latest in sound. It is a link in the Arkansas Theatres Corp., and we are going to look forward to hearing from this new member at the first opportunity he has to forward the Club some of his show-selling ideas.

———*Wear Your Club Pin ! ! !*———

ALLAN E. DUMMER is the manager of the Strand Theatre, Minot, South Dakota, a theatre unit of the Publix chain. The Club welcomes your application to become a member, Allan, and hopes that you let your brother members know what you are doing to sell shows out your way. How about a photo of yourself so we give you a proper introduction?

———*Wear Your Club Pin ! ! !*———

L. L. PEARCE is the assistant manager of the St. Francis Theatre, San Francisco, Calif., a house managed by Joseph F. Enos. Pearce was promoted from the ranks to his present position and we believe it will not be long before he will be a full-fledged manager under Enos's able coaching. In the meantime, keep the Club informed as to who you are doing to help Enos put shows over the top at the St. Francis.

———*Wear Your Club Pin ! ! !*———

FRED J. SARR is the City Manager of Fox Theatres in Oswego, N. Y., a live show town up-state. Fred, you are now a member of this organization of fast-stepping showmen of the world and we will expect you to do your duty in the way of letting your brother members know how shows are sold in Oswego. Last time we were in your town, Fred, we were most graciously received at that very nice Elks Club you have. After that we bridged the gap to Syracuse in record time. How about a photo next time you write?

———*Wear Your Club Pin ! ! !*———

ALLEN E. GARDNER manages the Granada Theatre, Stuart, Neb., and the Club takes this opportunity to welcome him as a member of this great army of showmen. If you have not already become acquainted with the methods Gardner uses to sell shows in his town you shortly will for the reason that some of his material has just recently been set up in type. Send along a photo the next time you send the Club some gags, Alien, so we can properly introduce you.

———*Wear Your Club Pin ! ! !*———

GERALD BROWNFIELD (Mrs.) is the manager and part owner of the De Soto Theatre, Mansfield, La., and is one of the latest members of the Club's Southern unit to forward her application for membership. Mrs. G, there are quite a number of lady-managers among your fellow members and we are proud to include your name with theirs. Let us know how you are selling your shows down in Mansfield and why not send us a photo for future use with your biography.

FRANK K. SCHAEFFER is proposed for membership in the Club by Frank M. Boucher, manager of the Maryland Theatre, Hagerstown, Md. Schaeffer is the assistant manager at the Maryland and with Boucher's able coaching it surely won't be long before this new member will be wearing the title of full-fledged theatre manager. At any rate, that is the Club's sincere wish and we will look forward to hearing about what Schaeffer is doing to help Frank sell shows at the Maryland. Don't forget to send along a photo next time you write.

———*Wear Your Club Pin ! ! !*———

EARL H. CROTHER is the assistant manager of the Coconut Grove Theatre, Coconut Grove, Miami, Fla., and is proposed for Club membership by his brother, Ted Crowther, manager of this theatre. Well, Earl, you and Ted are indeed brother showmen and under Ted's capable direction we will soon expect to welcome you as a full-fledged manager. Give our best regards to brother Ted and tell him we wish him lots of luck with the new job in "America's Most Beautiful Suburban Theatre." What about that photo of yourself?

———*Wear Your Club Pin ! ! !*———

JAMES "JIMMY" BITTLES manages the Granada Theatre, Greencastle, Indiana, and is proposed for membership in this Club by Arthur B. Clark, of the Vonderschmitt Amusement Enterprises. The Club welcomes you, "Jimmy," and as you are one of a live bunch of showmen on your circuit it will expect some snappy accounts of what you are doing to sell shows for the Granada. How about this, can the Club depend on you? And don't forget that photo next time you write so we can give you a proper introduction.

———*Wear Your Club Pin ! ! !*———

H. M. FRANCISCO is the manager of the Mabini Theatre, Manilla, Philippine Islands, and the Club extends sincere welcome to this new member from those far distant islands. We are sure that Francisco's contributions to these pages will lend color and shall await with interest his first accounts of how shows are sold in the P. I. We would also like to have a photo to file for future use, Francisco, if you can spare one next time you write the Club.

———*Wear Your Club Pin ! ! !*———

CARL F. NARATH manages the Fox Criterion Theatre in Santa Monica, Calif., and heeded the warning not to be left on the "outside." We are therefore chalking his name up among the go-getting, live-wire members of this Club with a hope that he will live up to his pledge to inform his brother managers of what it takes to put shows over in Santa Monica. What about this, Carl, can the Club count on you? And give the Club regards to all Round Tablers in your section.

———*Wear Your Club Pin ! ! !*———

JOHN ELY is the advertising director of the New Lillian Theatre, Clarksville, Tenn., and he, too, is now enrolled among this big organization of showmen. We note that there are four changes weekly at John's house so infer that this new member is on his toes in order to keep abreast of the parade. He also ought to have a lot of gags up his sleeve to pass on to other members and we are going to look forward to hearing from him in the near future. We can also use one of your photos, John, if you have one to spare.

THE RELEASE CHART

Productions are listed acording to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1930, unless otherwise specified.

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Breed of the West	Wally Wales	Nov. 12	60	
Canyon Hawks	Yakima Canutt	Aug. 26	60	Oct. 18
Hell's Valley	Wally Wales	Mar. 18,'31	60	
Red Fork Range	Wally Wales	Jan. 12,'31	60	Mar. 7,'31
Sheer Luck	Ralston-Stuart	Feb. 7,'31	60	Mar. 9,'31
So This Is Arizona	Wally Wales	Apr. 24,'31	60	
Trails of Danger	Wally Wales	Sept. 30	60	
Trapped	Stuart-Quartaro-Dean-Santschi	Apr. 14,'31	62	

Coming Feature Attractions

Big City Shadows	6 reels
Devils' Decoy	6 reels
Diamond Mystery	6 reels
Masters of Steel	6 reels
Midnight Prowlers	6 reels
Railroad Mail Limited	6 reels
Riders of the Cactus — Wally Wales	60

COLUMBIA

(Available sound-on-film and sound-on-disc)

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Africa Speaks		Sept. 15	74	Sept. 27
Atlantis		Jan. 17,'31	63	Oct. 11
Avenger, The	Buck Jones	Mar. 6,'31	65	Mar. 28,'31
Brothers	Lytell-Sebastian	Oct. 25	76	Nov. 1
Charley's Aunt	Ruggles-Collyer	Dec. 28	88	Dec. 6
Criminal Code, The	Holmes-Hueten-Doran	Jan. 15,'31	88	Dec. 13
Dawn Trail, The	Buck Jones-Miriam Seegar	Nov. 28	66	Dec. 27
Desert Vengeance	Buck Jones-Barbara Bedford	Jan. 25,'31	65	Feb. 28,'31
Dirigible	Holt-Graves-Wray	Apr. 4,'31	Mar.	14,'31
Fighting Sheriff, The	Buck Jones-Loretta Sayers	May 15,'31		
For the Love O' Lil	Mulhall-Starr-Nugent	Oct. 5	72	Oct. 4
Good Bad Girl, The	Mae Clark-James Hall	May 20,'31	73	May 23,'31
Last Parade, The	Holt-Moore-Cummings	Feb. 28,'31	80	Feb. 14,'31
Lightning Flyer, The	James Hall-D. Sebastian	Mar. 20,'31	64	Apr. 11,'31
Lion and the Lamb, The	Byron-Myers-Hatton-Love	Jan. 1,'31	80	Feb. 14,'31
Madonna of the Streets	Brent-Amos	Dec. 1	70	Dec. 6
Man From Chicago				
Men Without Law	Buck Jones	Oct. 15	70	Nov. 29
Meet the Wife	Lew Cody & Laura La Plante	Apr. 17,'31	73	Apr. 4,'31
Middle Watch, The		Mar. 3,'31		
Murder		Oct. 24	91	Nov. 1
Shadow Ranch	Buck Jones	Sept. 1	58	Nov. 15
Subway Express	Holt-Kelsey-Pringle	May 1,'31	68	May 9,'31
Sweethearts on Parade	White-Hughes	Aug. 16	67	Sept. 6
Ten Cents A Dance	Barbara Stanwyck-Cortez	Mar. 6,'31	79	Mar. 14,'31
Texas Ranger, The	Buck Jones	Apr. 10,'31		Apr. 25,'31
Tol'able David	Cromwell-Beery-Peers	Nov. 15	70	Nov. 15
Young Weedlay	Carroll-Lawton	Sept. 26	73	Oct. 4

Coming Feature Attractions

Arizona	John Wayne-Laura La Plante
Ex-Ranger	Buck Jones
Fifty Fathoms Deep	Richard Cromwell
Fleet, The	Boardman-Blue
For the Defense	Evelyn Brent
Lover Come Back	Jack Mulhall, C. Cummings, B. Bronson
Miracle Woman, The	Barbara Stanwyck
Sky Raiders, The	Lloyd Hughes- Marceline Day
Virtue's Bed	

CONTINENTAL PICTURES CORP.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Defenders of the Law	Catherine Dale Owen-Holland-Gleckler	May 1,'31	6reels	May 23,'31
Fourth Alarm, The	Nick Stuart-Ann Christy	Oct. 25	61	Oct. 18
Sea Devils	Molly O'Day-Edmund Burns	Jan. 15,'31	58	
Second Honeymoon, The	Josephine Dunn	Sept.	67	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Eagles			6 reels	
Hellion's Last Cruise, The			8 reels	
Mystery Train, The			6 reels	
Rose of Chinatown			6 reels	
Streets of Shadows			6 reels	

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Lovers	Whiting-Nixon	Oct. 5	63	Sept. 6
Father's Son	Janney-Stone-Rich	Mar. 7,'31	77	Oct. 4
Finger Points, The	Barthelmess-Wray	Apr. 11,'31	88	Mar. 21,'31
Going Wild	Joe E. Brown	Dec. 21	72	Aug. 23
Gorilla, The	Joe Frisco	Nov. 2	63	Oct. 4
Hot Heiress, The	Lyen-Munson	Mar. 28,'31	78	Jan. 24,'31
Kismet	Otis Skinner	Jan. 18,'31	92	Nov. 8
Kiss Me Again	Clare-Pidgeon	Feb. 23,'31	75	Jan. 10,'31
Lash, The	Richard Barthelmess	Dec. 28	80	
	(Reviewed under title "Adios," issue of Oct. 4)			
Little Caesar	Edw. G. Robinson	Jan. 25,'31	81	Jan. 17,'31
Misbehaving Ladies	Lee-Lyon	Apr. 18,'31	72	Mar. 14,'31
Men of the Sky	Irene Delroy-Jack Whiting	June 20,'31	86	
Mothers Cry	Peterson-Manners	Jan. 4,'31	75	Dec. 13
Naughty Flirt	Alice White	Jan. 11,'31	76	
One Night at Susie's	Dove-Fairbanks, Jr.	Oct. 19	64	Nov. 1
Party Husband	Dorothy Mackaill	June 6,'31	66	Apr. 18,'31
Right of Way, The	Nagel-Young	Feb. 7,'31	68	
Sunny	Marilyn Miller	Nov. 23	81	Oct. 11
Too Young to Marry	Young-Withers	May 8,'31		
Truth About Youth	Young-Tearle	Nov. 30	69	Nov. 29
Widow From Chicago	Neil Hamilton	Nov. 9	65	Oct. 25
Woman Hungry	Lee-Kohler-Blackmer	Apr. 4,'31	68	Mar. 28,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As Good As New	All Star			
Big Business Girl	Loretta Young-Ricardo Cortez	July 4,'31	80	Mar. 14,'31
Blue Moon Murder	Huston-Young			
Broadminded	Joe E. Brown	Aug. 1,'31		Apr. 11,'31
Chances	Douglas Fairbanks, Jr.	July 18,'31		May 9,'31
Fame	Lewis Stone-Dorie Kenyon			Apr. 18,'31
	(Reviewed under title "You and I")			
Five Star Final	Edward G. Robinson			
Honor of the Family	Bebe Daniels			
I Like Your Nerve	D. Fairbanks Jr.-L. Young			
Last Flight	R. Barthelmess			
Local Boy Makes Good	Joe E. Brown			
Merry Wives of Reno	Chas. Butterworth-L. Young			
Our Social Whirl	Marilyn Miller			
Penrod and Sam	Leon Janney			
Reckless Hour	Dorothy Mackaill-Conrad Nagel	Aug. 15,'31		May 2,'31
Upper Underworld	Husten-Young-Kenyon			
We Three	Ben Lyon-Rose Hobart			
World Changes, The	Edw. G. Robinson			

FITZPATRICK PICTURES, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lady of the Lake	Percy Marmont-Benita Hume	Nov. 1	45	Oct. 25

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Always Goodbye	Landi-Stone	May 24,'31		Apr. 25,'31
Are You There?	Lillie-Garrick	May 3,'31	80	Nov. 29
Big Trail, The	Wayne-Churchill-Marshall	Nov. 2. Standard	123	Oct. 11
		Grandeur	158	
Black Camel	Warner Oland-Ellers	June 7,'31		May 15,'31
Body and Soul	Farrell-Landi	Feb. 22,'31	82	Mar. 7,'31
Charlie Chan Carries On	Oland-Churchill	Apr. 12,'31	69	Mar. 28,'31
Connecticut Yankee, A	Will Rogers	Apr. 5,'31	96	Mar. 21,'31
Daddy Long Legs	Gaynor-Baxter	June 14,'31		May 23,'31
Dancers, The	Moran-Holmes-Byron	Nov. 9	83	Oct. 4
Doctors' Wives	Baxter-Bennett	Mar. 15,'31	82	Apr. 4,'31
Don't Bet on Women	McDonald-Lowe-Merkel	Feb. 15,'31	70	Feb. 21,'31
East Lynne	Harding-Brook-Nagel	Mar. 1,'31	104	Feb. 28,'31
Fair Warning	O'Brien	Feb. 1,'31	62	
Girls Demand Excitement	Wayne-Cherrill	Feb. 8,'31	68	Feb. 14,'31
Just Imagine	Brendel-Sullivan	Nov. 23	111	Oct. 18
Lightnin'	Will Rogers-Oresser	Dec. 7	94	Oct. 25
Lillom	Farrell-Taylor	Oct. 5	94	Sept. 13
Man Who Came Back	Gaynor-Farrell	Jan. 11,'31	81	Jan. 3,'31
Men on Call	Edmund Lowe-Clarke	Jan. 18,'31	70	Mar. 7,'31
Mr. Lemon of Orange	Brendel-Dorsay	Mar. 22,'31	67	Mar. 7,'31
Not Exactly Gentlemen	McLaglen-Wray-Cody-Gribbon	Mar. 8,'31	61	Apr. 11,'31
Oh, For A Man!	MacDonald-Denny-White	Dec. 14	86	Nov. 6
Once A Sinner	Dorothy Mackaill-Joel McCrea	Jan. 25,'31	70	Jan. 24,'31
Part Time Wife	Lowe-Hyams	Dec. 28	72	Dec. 6
Princess and the Plumber, The	Farrell-O'Sullivan	Dec. 21	72	Oct. 18
Quick Millions	Tracy-Churchill-Ellers	May 3,'31	70	Apr. 4,'31
Renegades	Baxter-Beery-Ley	Oct. 26	93	Oct. 4
Scotland Yard	Lowe-Bennett	Oct. 19	75	Oct. 4
Seas Beneath	O'Brien-Lessing-Marlo	Mar. 29,'31	91	Feb. 7,'31
6 Cylinder Love	Spencer Tracy-Merkel	May 10,'31		Apr. 18,'31
	(Reviewed under Title "The Minute Man")			
Soup to Nuts	Healy-Winninger-Smith	Sept. 28	70	Oct. 25
Spy, The	Hamilton-Johnson	Apr. 26,'31	58	
Their Mad Moment	Baxter-Mackaill-Pitts	July 12, '31		
Three Girls Lost	Wayne-Young	Apr. 19,'31	71	Apr. 18,'31
Under Suspicion	Murray-Moran	Jan. 4,'31	64	Nov. 22
Up the River	Luce-Begart-Tracy	Oct. 12	92	Oct. 11
Wyoming Wonder, The	George O'Brien	July 19,'31		
Young As You Feel	Will Rogers-Dorsay			Apr. 18,'31
Young Sinners	Meighan-Jordan-Kirkwood	May 17,'31		

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annabelle's Affairs	McLaglen-MacDonald	June 21,'31	79	May 30,'31
Bad Girl	Sally Eilers			
Goldie	Harlow-S. Tracy-W. Hymer	June 28,'31		
Hush Money	J. Bennett-J. Kirkwood-Hardie Allbright	July 5,'31		
Over the Hill	Lane, Dilloway, Marsh, Kirkwood			
Women of All Nations	McLaglen-Lowe-Nissen	May 31,'31	72	May 30,'31

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor Father, The	Davies-Forbes	Jan. 10,'31	91	Dec. 13
Billy the Kid	John Mack Brown	Oct. 18	82	Sept. 13
Complete Surrender	Joan Crawford	May 9,'31	81	
Dance, Fools, Dance	Joan Crawford	Feb. 21,'31	81	Jan. 3,'31
Daybreak	Ramon Novarro	May 2,'31	76	Apr. 18,'31
Easiest Way, The	Bennett-Menjou-Montgomery	Feb. 7,'31	73	
Gentleman's Fate	Gilbert-Welhelm	Mar. 7,'31	93	Jan. 31,'31
Great Meadow, The	Brown-Beardman	Jan. 24,'31	80	Nov. 29
Inspiration	Greta Garbo	Jan. 31,'31	76	Dec. 27

Title	Star	Rel Date	Running Time Minutes	Reviewed
It's a Wise Child	Marion Davies	Mar. 21,'31	75.	Feb. 28,'31
Lady's Morals, A	Grace Moore	Nov. 8	88.	Oct. 4
(Reviewed under title "The Soul Kiss")				
Laughing Sinners	J. Crawford-N. Hamilton	May 30,'31		
Men Call it Love	Myams-Menjou-Duncan-Foster	Mar. 14,'31	71.	Feb. 28,'31
Men of the North	Leonard-Roland	Sept. 27	60.	Oct. 25
Min and Bill	Dressler-Beery	Nov. 29	67.	Oct. 18
New Moon	Tibbett-Moore	Jan. 17,'31	78.	Oct. 25
Never the Twain Shall Meet	Montenegro-Smith-Howard	May 16,'31	80.	May 30,'31
Outsider, The	Harold Huth		90.	May 2,'31
Paid	Crawford-Armstrong	Dec. 20	87.	Nov. 15
(Reviewed under title "Within the Law")				
Parlor, Bedroom and Bath	Keaton-Ellers-Denny	Feb. 28,'31	72.	Jan. 31,'31
Passion Flower	Francis-Johnson-Bickford	Dec. 8	80.	Oct. 25
Prodigal, The	Lawrence Tibbett	Feb. 21,'31	83.	Jan. 17,'31
(Reviewed under title "The Southerner")				
Reducing	Dressler-Moran	Jan. 3,'31	77.	Dec. 13
Remote Control	Haines-Doran	Nov. 15	68.	Oct. 11
Secret Six, The	Beery-Harlow	Apr. 18,'31	83.	Apr. 25,'31
Shipmates	Montgomery-Jordan-Torrence	Apr. 25,'31	72.	Mar. 28,'31
Stepping Out	Denny-Greenwood-Hyams	Apr. 11,'31	73.	Mar. 21,'31
Strangers May Kiss	Norma Shearer	Apr. 4,'31	77.	Feb. 28,'31
Tailor Made Man, A	William Haines	Mar. 28,'31	80.	Mar. 7,'31
Their First Mistake	Laurel and Hardy			Sept. 27
(Reviewed under title "The Rap")				
This Modern Age	Joan Crawford	May30,'31		Apr. 25,'31
(Reviewed under title "Girls Together")				
Those Three French Girls	Reginald Denny	Oct. 11	76.	Oct. 18
Trader Horn	Harry Carey-Renaldo-Booth		120.	Jan. 24,'31
War Nurse	Walker-Page-Montgomery	Nov. 22	82.	Sept. 20
Way for a Sailor	John Gilbert	Nov. 1	89.	Sept. 20

Coming Feature Attractions

Cheri-Bibi	John Gilbert-Leila Hyams		
Five and Ten (Tent)	Marion Davies	June13,'31	Apr. 25,'31
Flying High			
Free Soul, A	Norma Shearer Leslie Howard	June20,'31	
Great Lover, The	A. Menjou	July18,'31	
Horseflesh		July11,'31	
Just a Gigolo	William Haines	June 6,'31	63. Apr. 25,'31
(Reviewed under Title "Dancing Partner")			
Lullaby		Aug.8,'31	
Man in Possession, The	Robert Montgomery	July11,'31	
Pigboats	Wm. Haines		
Politics	Dressler-Moran	July4,'31	
Sea Eagles	Beery-Rambeau		
Sidewalks of New York	Buster Keaton	July18,'31	
Squaw Man, The	Roland Young-Velez-Baxter		
Son of India	Ramon Novarro	July25,'31	
Susan Lenox, Her Rise and Fall	Greta Garbo		

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Data	Running Time Minutes	Reviewed
Ships of Hate	L. Hughes-D. Sebastian	June 20,'31	7 reels	
Dugan of the Badlands	Bill Cody	June 27,'31	6 reels	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Partners of the Trail	Tom Tyler		6 reels	
Vanishing Men	Tom Tyler		6 reels	

PARAMOUNT PUBLIX

Features

Title	Star	Rel Date	Running Time Minutes	Reviewed
Along Came Youth	Charles Rogers	Dec. 20	73.	Oct. 18
Blue Angel, The	Emil Jannings-Marlene Dietrich	Jan. 3,'31	109.	Nov. 22
City Streets	Sylvia Sidney-Gary Cooper	Apr. 18,'31	80.	Apr. 11,'31
Conquering Horde, The	Arlen-Wray	Mar. 7,'31	72.	Feb. 21,'31
Derelict	Bancroft-Francis	Nov. 22	75.	Oct. 18
Dishonored	Marlene Dietrich-McLaglen	Apr. 4,'31	91.	Mar. 7,'31
Dude Ranch, The	Jack Oakie	May 16,'31	67.	Apr. 18,'31
Fast and Loose	Hopkins-Starrett-Lombard-Morgan	Nov. 8	71.	Nov. 29
Feet First	Harold Lloyd	Nov. 8	93.	Jan. 17,'31
Fighting Caravans	Cooper-Damita	Feb. 14,'31	91.	Feb. 7,'31
Finn and Hattie	Errol-Green	Feb. 28,'31	90.	Oct. 11
Follow the Leader	Ed Wynn	Dec. 13	65.	Dec. 13
Gang Buster, The	Dakia-Arthur	Jan. 17,'31	68.	Dec. 13
Gun Smoke	Arlen-Brian	Apr. 11,'31	64.	Mar. 14,'31
Heads Up	Rogers-Kana	Oct. 11	76.	Sept. 27
Her Wedding Night	Clara Bow	Oct. 18	75.	Sept. 27
Honor Among Lavers	Colbert-March-Ruggles	Mar. 21,'31	75.	Mar. 7,'31
It Pays to Advertise	Foster-Gallagher-Lombade	Feb. 28,'31	61.	Feb. 14,'31
June Moon	Jack Oakie-Frances Dee	Mar. 21,'31	70	Feb. 28,'31
Kick In	Clara Bow	May 23,'31	74.	Apr. 25,'31
Ladies' Man	Wm. Powell-Kay Francis	May 9,'31	75.	Apr. 4,'31
Laughter	Nancy Carroll	Oct. 25	90.	Nov. 1
Lawyer's Secret, The	Clive Brook	June 6,'31	63.	May 23,'31
L'Enimatique Mr. Parkas (Slightly Scarlet)	A. Meajou-C. Colbert		71.	Sept. 6
Man of the World	Wm. Powell-Lambard	Mar. 28,'31	70.	Mar. 7,'31
Monte Carlo	Buchanan-MacDonald	Oct. 4	85.	Aug. 8
Morocco	Cooper-Dietrich	Dec. 6	92.	Oct. 11
No Limit	Clara Bow	Jan. 24,'31	72.	
Only Saps Work	Errol-Arlen-Brian	Dec. 6	74.	Nov. 29
Playboy of Paris	Maurice Chevalier	Oct. 18	73.	Sept. 13
Rango		Mar. 7,'31	61.	Jan. 24,'31
Right to Love, The	Ruth Chatterton	Dec. 27	79.	Dec. 6
Royal Family of Broadway	Ina Claire-Fredric March	Jan. 31,'31	91.	Jan. 3,'31
Scandal Sheet, The	Bancroft-Brook-Francis	Feb. 7,'31	73.	Dec. 20
Sea God, The	Arlen-Wray	Sept. 13	73.	Aug. 30
Sea Legs	Jack Oakie	Nov. 29	90.	Nov. 15
Skippy	Mitzi Green-Jackie Searl-Jackie Cooper	Apr. 25,'31	88.	Mar. 21,'31
Smiling Lieutenant, The	M. Chevalier-C. Colbert	Aug. 1,'31		
Spellars, The	Cooper-K. Johnston-B. Compson	Sept. 20	92.	Aug. 30
Stolen Heaven	Nancy Carroll-Phillip Holmes	Feb. 21,'31	76.	Feb. 21,'31
Tabu	South Sea Island natives and Chinese half castes	Aug. 1,'31	81.	Mar. 21,'31
Tarnished Lady	C. Brooks-Tallulah Bankhead	May 2,'31	80.	May 9,'31
Tom Sawyer	Jackie Coogan	Nov. 15	88.	Oct. 18
Unfaithful	Chatterton-Lukas	Mar. 14,'31	85.	Feb. 28,'31
Up Pops the Devil	N. Foster-Carola Lombard	May 30,'31	75.	
Virtuous Sin, The	Huston-Francis	Nov. 22	81.	Oct. 4
Vice Squad	Lukas-Francis	June 13,'31	70.	May 9,'31

Coming Feature Attractions

Title	Star	Rel Date	Running Time Minutes	Reviewed
An American Tragedy	Phillips Holmes-Sylvia Sydney-Frances Dee	Aug. 29,'31		
Caught	Richard Arlen-L. Dresser	Aug. 8,'31		
Confessions of a Co-Ed	Phil Holmes-Sylvia Sidney	July 11,'31		
Daughter of the Dragon	Warner Oland-Anna May Wong	Sept. 12,'31		
Girl Habit, The	Charles Ruggles	June 27,'31		
Honeymoon Lane	Eddie Dowling	July 25,'31		
Huckleberry Finn	J. Coogan-M. Green	Aug. 15,'31		
I Take This Woman	Gary Cooper-Carole Lombard	June 27,'31		
Magnificent Lie	Ruth Chatterton	July 25,'31		
Monkey Business	Four Marx Bros.	Sept. 25,'31		
Murder by the Clock	Wm.Boyd-L. Tashman	Aug. 8,'31		
Night Angel	Nancy Carroll-Fredk. March	July 18,'31		
Newly Rich	Mitzi Green-Jackie Searl	June 20,'31		
Personal Maid	Nancy Carroll	Sept. 19,'31		
Rich Man's Folly	G. Bancroft-Kay Francis	Aug. 22,'31		
Road to Reno (Tent)	Charles Rogers	Sept. 5,'31		
Secret Call, The, (Tent)	Peggy Shannon-Richard Arlen	July25,'31		
Secrets of a Secretary	C. Colbert	Sept. 5,'31		
Silence	Clive Brook-Mary Brian	Sept. 12,'31		
Women Love Once	Lucas-Boardman-Tashman	July 4,'31		

RADIO PICTURES

Features

Title	Star	Rel Date	Running Time Minutes	Reviewed
Bachelor Apartment	Lowell Sherman-Irene Dunne	Apr. 15,'31	77.	Feb. 28,'31
Beau Ideal	Vall-Forbes-Stengel-Rich-Young	Jan. 25,'31	79.	Dec. 13
Behind Office Doors	Astor-Ames-Cortez	Mar. 15,'31	82.	
Check and Double Check	Amos n' Andy-Carol-Rich	Oct. 25	75.	Oct. 24
Cimarron	Richard Dix-Irene Dunn	Feb. 9,'31	124.	Jan. 3,'31
Cracked Nuts	Wheeler-Woolsey	Apr. 19,'31	64.	Feb. 14,'31
Donovan's Kid	R. Dix-Shilling-Sheridan Jackie Cooper	June 6,'31	77.	May 9,'31
Half Shot at Sunrise	Wheeler-Woolsey	Oct. 4	79.	Sept. 27
Hook, Line & Sinker	Wheeler-Woolsey	Dec. 27	75.	Dec. 8
Kept Husbands	Dorothy Mackaill-J. McCrea	Feb. 22,'31	76.	Jan. 24,'31
Lady Refuses, The	Betty Compson-John Darrow	Mar. 8,'31	72.	
Laugh and Get Rich	Edna May Oliver-Dorothy Lee	Apr. 20,'31	72.	Mar. 7,'31
Leathernecking	Foy, Jr.-Rubin-Irene Duane	Sept. 22	81.	Sept. 6
Pay Off, The	Lowell Sherman	Oct. 15	70.	Sept. 13
Millie	Helen Twelvetrees	Feb. 8,'31	85.	Jan. 17,'31
Perfect Alibi	All Star	Apr. 1,'31	76.	
Royal Bed, The	Sherman-Astor	Jan. 15,'31	76.	Dec. 13
Silver Horde	Brent-Wolheim	Oct. 25	75.	Sept. 27
Sin Ship, The	Wolheim - Mary Aster - Ian Keith	Apr. 18,'31	65.	
White Shoulders	Astor-Cortez-Holt	June 6,'31	81.	May 30,'31
W Plan, The	All Star	Mar. 15,'31	98.	Apr. 4,'31

Coming Feature Attractions

Everything's Rosie	Robert Woolsey-Anita Louise	June 13,'31	76. May 9,'31
High Stakes	Lowell Sherman-Mae Murray		May 9,'31
Marchita	Dix-Dunne		
Million Dollar Swindle, The	Richard Dix		
Nancy's Private Affairs	Mary Aster		
Three Who Loved	B. Compson-R. Ames-C. Nagel		
Too Many Cooks	Bert Wheeler-Dorothy Lee		
Transgression	Kay Francis-Ricardo Cortaz		
Traveling Husbands	Evelyn Brent		May 2,'31
Waiting At The Church	Kerr, Prevost, Brian, Hines		May 9,'31
Woman Between, The	Lily Damita-Lester Vail		Apr. 25,'31

RKO PATHE

Features

(Available sound-on-film and sound-on-disc)

Title	Star	Rel Date	Running Time Minutes	Reviewed
Beyond Victory	Boyd	Apr. 12,'31	73.	Apr. 18,'31
Big Money	Quillan-Armstrong-Gleason	Oct. 26	82.	
Born to Love	Constance Bennett	Apr. 17,'31		
Lonely Wives	Horton-Ralston-Laplante-Miller	Feb. 22,'31		Jan. 24,'31
Painted Desert	Boyd-Twelvetrees	Jan. 18,'31	85.	Jan. 17,'31
Sin Takes a Holiday	Constance Bennett	Nov. 23	81.	Nov. 29

Coming Feature Attractions

Common Law	Constance Bennett	
Devotion	Ann Harding	
Gangster's Wife	Helen Twelvetrees	
Iron Chalice	Bill Boyd	
Kid from Madrid	Eddie Quillan	
Rebound	Ina Claire	
Suicide Fleet, The	Bill Boyd	
Whoop-Te-De-Kid	Eddie Quillan	
Woman of Experience	Helen Twelvetrees	Apr. 25,'31

SONO ART-WORLD WIDE

Features

Title	Star	Rel Date	Running Time Minutes	Reviewed
Air Police	Kenneth Harlan-J. Duna	Apr. 1,'31	60.	Mar. 21,'31
Costello Case	Tom Moore-Lola Lane	Oct. 15	78.	Oct. 18
Damaged Love	Collyar	Dec. 15		Jan. 24,'31
Hell Bent for 'Frisco	Delaney-Reynolds			
In Old Cheynne	Rex Lease-Dorothy Gulliver	May 15,'31		
Jaws of Hell	McLaglen-Hume	Dec. 30	100.	Jan. 10,'31
Just for a Song	Davis-Carpenter	Dec. 20		
Rena	Reland-Thomson-Love	Oct. 1	80.	Oct. 11
Rogue of the Rio Grande	Hatton-Loy Bohr	Oct. 15	70.	Dec. 8
Symphony in Two Flats	Novelle-Logan	Apr. 15,'31		
Swanee River	Withers-Todd	Mar. 15,'31	58.	Jan. 31,'31

STATE RIGHTS

Features

Title	Star	Dist'r	Rel Date	Running Time Minutes	Reviewed
Alibi	Austin Trevor	Gaumont-W & F		74.	May 30,'31
Alma de Gauche	Special Cast	Edw. L. Klein			Sept. 6
Bali		J. C. Jackson	Nov. 15	7 reels	
By Rocket to the Moon		Ufa	Feb. 6,'31	97.	Feb. 14,'31
Chess Player, The	Johanna-Blanchard	Unusual Pict.			
Clearing the Ranga	H. Gibson-S. Ellers	M. H Hoffman, Jr.			Apr. 25,'31
Comrades of 1918		Forenfilm			Feb. 28,'31
Docks of Hamburg	Jugo-Fritsch	Ufa Film			
Ex-Flame		Liberty Pred.		72.	Nov. 29
Figare		Franco-Americas		71.	Dec. 7
Der Grosse Tenor	Emil Jannings	Ufa Film			
Heart's Melody	Fritsch-Parlo	Ufa Film			
Immortal Vagabond	Hald-Froelich	Ufa Film			
Jade Casket, The	French Cast	Cosmos	Oct. 31	64.	
Let's Love and Laugh	Gene Gerrard	Wardour Films		84.	May 30,'31
Latus Lady		Audible		68.	Nov. 15
Lost Patrol		Pro Patria		57.	Dec. 21
Love Waltz, The	Willy Fritsch	Ufa Film	May 15,'31		
Madonna of the Sleeping Cars	Claude Frane	LittlePlayhouse Film Co.			Oct. 19,'29
Mad Parade, The	M. Day-L. Fazenda	Liberty Prod.			May 2,'31
Manxman, The	Carl Brisson	Ufa	Dec. 21	76.	Dec. 14
Midnight Special, The		Chesterfield	Dec. 15	60.	Dec. 6
Mysteries of Natura		Ufa		71.	
No Lady	Lupino Lane	Gaumont-British		72.	May 30,'31
Pagliacci	Italian Opera	Audio Cinema			Mar. 7,'31
Passion Song, The	Olmstead-N. Baery	Excellent		56.	
Peacock Fan, The	Dorothy Dwan	Chesterfield		60.	
Peri	Special Cast	Ufa Films			
Primrose Path, The	Foster-Darrow	Hollywood Films	Mar.	94.	Jan. 24,'31
Pueblo Terror	Buffalo Bill Jr.	West Coast Studios	Apr. 15,'31	60.	Apr. 11,'31

Title	Star	Rel Date	Running Time Minutes	Reviewed
Queen of Sparta, The		Italafilm	9 reels	
Queens Necklace		Protex	9 reels	
Rosenmmontag	Mathias Wieman, Lien Dyers	UFA	8 reels	
Saddle King, The	Cliff Tex Lyon	Anchor		Oct. 12
Sea Fury	Mildred Harris	Tom White	58	Dec. 7
Slums of Tokio	Japanese Cast	Moviegraphs		
Smoke Bellew	Conway Tearle	First Division	73	
South of Panama	Carmelita Geraghty	Chesterfield	70	
Student Days	Anita Oorris-Fred Louis Lorch	Holnz Paul	Apr. 27,'31	
Tea Nights In a Barroom		Goetz	8 reels	
Thunder God	Cornelius Keefe	Crescent	66	
Tilly of Bloomsbury	Sydney Howard	Sterling		May 16,'31
Today	Nagel-Owen	Majestic	Nov. 1	74 Oct. 25
Trails of the Golden West		Cosmos Exchange	Feb. 5,'31	55 Jan. 31,'31
Treasure, The		Film Arts Guild		Nov. 30
Two Hearts In Waltz Time	Janssen-Thelmer	Asso. C. of A	Oct. 10	98 Oct. 25
Two Worlds	Nora Baring-John Longdon	E. A. Dupont	Nov. 21	82 Nov. 29
White Devil	Mosjukin-Cagovor	UFA Films		
Wien du Stadt Der Liedor	Max Hansen	Protex	8 reels	
Wild West Whoopee	Jack Perrin	Allied		Feb. 28,'31
Women Men Marry	Harlan-Blaine	Headline Pic		Mar. 7,'31
Yiddish Mama, The	Mao Simon	Judea Films	45	

SERIALS

NAT LEVINE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Eagle's Shadow, The			12 episodes	
Galloping Ghost, The	Harold Red Grange	Sept. 1,'31	12 episodes	
Lightning Warrior, The	Rin Tin Tin		12 episodes	
Lone Defender, The	Rin Tin Tin	Sept. 1,'30	12 episodes	
Phantom of the West	Tyler-Gulliver	Nov., 1930	10 episodes	
Vanishing Legion, The	Harry Carey-Edwina Booth	June 10,'31	12 episodes	

SYNDICATE PICTURES CORPORATION

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mystery Trooper, The	Robt. Frazer-B. Mehaffy	Apr. 1,'31	10 episodes	

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Danger Island	Kenneth Harlan-Lucille Brown		10 episodes	
Fingerprints	Kenneth Harlan	Mar. 23,'31	10 episodes	Dec. 20
Heroes of the Flames	Tim McCoy	June 2,'31	12 episodes	
Indians Are Coming, The	Tim McCoy	Oct. 20	12 episodes	Aug. 23
Spell of the Circus	F. Bushman, Jr.-A. Vaughn	Jan. 12,'31	10 episodes	
Tarzan the Tiger	Merrill-Kingston	Dec. 9,'29	10 episodes	

SYNDICATE PICTURES CORP.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond the Law	Robert Frazer	Oct. 1	50	Nov. 8
Breezy Bill	Bob Steele		50	Sept. 20
Code of Honor	Mahlon Hamilton	Oct. 1	50	Nov. 15
Code of the West	Bob Custer		57	
Convict's Code, The	Cullen Landis		56	Oct. 4
God's Country and the Men	Tom Tyler	May 1,'31	6 reels	
Lonesome Trail, The	Chas. Delaney	Sept. 15	65	Sept. 13
Phantom of the Desert	Jack Perrin	Nov. 1	6 reels	Feb. 14,'31
Riders of the North	Bob Custer	Mar. 1,'31	67	Apr. 11,'31
Rider of the Plains, A	Tom Tyler	Apr. 1,'31	6 reels	May 9,'31
Son of the Plains, A	Bob Custer	May 15,'31	6 reels	
Under Texas Skies	Bob Custer	Nov. 15		Jan. 17,'31
West of Cheyenne	Tom Tyler	Jan. 15,'31	6 reels	Mar. 7,'31
Westward Bound	Buddy Roosevelt		6 reels	Jan. 24,'31

Coming Feature Attractions

Title	Star	Rel Date	Running Time Minutes	Reviewed
Frontier Days				
Honor of the Texas Ranger, The				
Last of the Pawnees				
Law of the Rio Grande				
Red Coats of Canada				

TALKING PICTURE EPICS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
*Across the World with Mr. and Mrs. Martin Johnson		Feb.	1,'30 93	
Bottom of the World, The	Robt. Cushman Murphy	Aug.	1 45	
Break Up, The	Capt. Jack Robertson	Aug.	1 60	
Girl from the Reeperbahn	German Import	Mar.	6,'31	Feb. 14,'31
*Hunting Tigers in India	Comm. G. M. Dyott	Nov.	15,'29 82	
Lost Gods	Byron De Provok	July	1 55	
Monsters of the Deep	Cap. Jack Austin	July	4,'31 59	May 23,'31
To the South Seas	Mr. & Mrs. Gifford Pinchot	Sept.	15 60	
Wild Men of Kalihari	Dr. C. Ernest Cadle	Jan.	1,'31 50	

[Note—Features marked with asterisks are also released as serials. Exhibitors have the choice of booking either the feature versions or as serials.]

TIFFANY

Features

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aloha	Torres-Lyon	Feb.	16,'31 87	
Caught Cheating	Murray-Sidney	Jan.	21,'31 63	Mar. 7,'31
Command Performance, The	Hamilton-Merkel	Jan.	16,'31 79	
Drums of Jeopardy	Oland-Collyer-Hughes	Mar.	2,'31 68	Feb. 21,'31
Extravagance	Hughes-Collyer	Oct.	10 66	Sept. 20
Fighting Thru	Maynard-Loff	Dec.	25 61	Dec. 20
Headin' North	Bob Steele	Nov.	1 55	Nov. 8
Hell Bound	Carrillo-Lane-Hughes	Mar.	7,'31 70	Feb. 7,'31
Just Like Heaven	Louise-Newell	Oct.	22 65	Oct. 11
Land of Missing Men	Bob Steele	Oct.	13 58	Oct. 4
Love Trader	Leatrice Joy	Oct.	9 64	Oct. 18
Ridin' Fool	Bob Steele	Mar.	23,'31 64	
Salvation Nell	Graves-Chandler			
She Got What She Wanted	Glass-Compson	Dec.	18 88	Oct. 18
Single Sin, The	Johnson-Lytell	Feb.	23,'31 73	Feb. 21,'31
Sunrise Trail, The	Bob Steele	Feb.	7,'31 67	
Third Alarm, The	Hall-Louise	Nov.	17 64	Nov. 8
Under Montana Skies	Kenneth Harlan	Sept.	19 57	Nov. 15
Utah Kid	Rex Lease-Dorothy Sebastian	Oct.	27 49	Nov. 22

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alone At Last				
Alias the Bad Man				
Arizonian, The				
Barbarian, The				
Branded Men				
Fighting Mad				
Gangster Girl				
Hijack				
Husband Hunters				
Leftover Ladies				
Luxury Girl, The				
Morals For Women				
Moran of the Lady Letty				
Price, The				
Range Saw				
Sunset Trail				
Two Gun Man, The	Ken Maynard			
Unpardonable Sin, The				
Wild Youth				
X Marks the Spot				

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bat Whispers, The	Chester Morris	Nov. 29	66	Nov. 15
City Lights	Charlie Chaplin		88	Feb. 14,'31
Devil to Pay	Ronald Colman	Jan. 31,'31	74	Dec. 6
Du Barry, Woman of Passion	Norma Talmadge	Oct. 11	90	Nov. 1
Front Page	Adolphe Menjou	Apr. 4,'31	90	Mar. 28,'31
Hell's Angels	Lyon-Hall-Harlow	Nov. 15	116	June 7
Indiscreet	Gloria Swanson	Apr. 25,'31		Mar. 14,'31
Kiki	Mary Pickford	Mar. 14,'31	89	Feb. 21,'31
Lottery Bride, The	MacDonald-Garrick	Oct. 25	83	Nov. 22
One Heavenly Night	Evelyn Laye-John Boles	Jan. 10,'31	82	Oct. 25
(Reviewed under title "Queen of Scandal")				
Reaching for the Moon	D. Fairbanks-Bebe Daniels	Feb. 21,'31	91	Dec. 20
What a Widow	Gloria Swanson	Sept. 13	90	Sept. 20

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age for Love, The	Billie Dove			
Arrowsmith	Ronald Colman			
Corsair	Chester Morris			
Greeks Had a Name for Them	Ina Claire			
Ground Hogs	Spencer Tracy			
Palmy Days	Eddie Cantor			
Scarface	Paul Muni			
Street Scene	Nancy Carroll-W. Collier, Jr.			
Tonight or Never	Gloria Swanson			
Unholy Garden, The	Ronald Colman			

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Sister	Nagel-Fox-Davis	Mar. 23,'31	67	Mar. 14,'31
Boudoir Diplomat	Compson-Keith-Duncan-Loff	Dec. 25	67	
Cat Creeps	Twelvetrees-Hersholt-Hackett	Nov. 10	73	Sept. 20
Cohens and Kellys in Africa	Sidney-Murray	Jan. 19,'31	80	Nov. 8
Concentratin' Kid	Hoot Gibson	Oct. 26	57	Nov. 1
East Is West	Lupe Velez-Lew Ayres	Oct. 23	75	Sept. 27
Ex-Bad Boy	R. Armstrong-Jean Arthur	July 15,'31		
Dracula	Lugosi-Manners-Chandler	Feb. 14,'31	75	Jan. 3,'31
Free Love	Nagel-Tobin	Jan. 5,'31	72	Dec. 6
The Iron Man	Lew Ayres	Apr. 30,'31		Mar. 28,'31
Lady Surrenders, A	Nagel-Tobin-Rathbone-Hebart	Oct. 6	95	Sept. 27
Many A Slip	Ayres-Bennett	Mar. 2,'31	74	Feb. 28,'31
Resurrection	Boles-Velez	Feb. 2,'31	77	Jan. 10,'31
She Wolf, The	May Robson			Feb. 28,'31
(Reviewed under the title "Mother's Millions")				
See America Thirst	Langdon-Love-Summerville	Nov. 24	84	Oct. 16
Seed	John Boles-Genevieve Tobin	May 11,'31	97	Apr. 25,'31
Up For Murder	Ayres-Tobin	June 15,'31		
Virtuous Husband	Compson-Elliot Nugent	Apr. 12,'31	76	Mar. 21,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
East of Borneo	Rose Hobert-Charles Bickford			
Fate				
Heaven on Earth	Lew Ayres-Anita Louise			
Lasca of the Rio Grande	Leo Carillo- J. M. Brown			
Mystery of Life	Clarence Darrow			
Strictly Dishonorable	John Boles-Sidney Fox			
Waterloo Bridge	Mae Clarke			

WARNER BROTHERS

Features

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Thunder	F. Wray-V. Vareonl	Apr. 26, '31	67	May 16,'31
Divorce Among Friends	All Star	Dec. 27	66	Oct. 4
Doorway to Hell	Lewis Ayres	Oct. 18	78	Sept. 20
Fifty Million Frenchmen	W. Gaxton, H. Broderick	Feb. 14, '31	74	Jan. 3,'31
God's Gift to Women	Fay-LaPlante	Apr. 25, '31	75	Mar. 14,'31
Illicit	Stanwyck-Rennie	Feb. 14, '31	81	Oct. 25
Jazz Singer, The	Jolson-May-McAvoy			
Life of the Party	Winnie Lightner	Oct. 25	79	Oct. 25
Maybe It's Love	Brown-Bennett	Oct. 4	73	Oct. 25
Man to Man	Holmes-Mitchell	Dec. 8	69	Oct. 4
(Reviewed under title "Barber John's Boy")				
Millionaire, The	George Arliss	May 1, '31	81	Mar.14,'31
My Past	Daniels-Lyon	Mar. 14, '31	74	Dec. 20
(Reviewed under title "Ex-Mistress")				
Office Wife	Mackaill-Stone	Aug. 23	59	Oct. 4
Other Men's Women	Astor-Withers	Jan. 17, '31	71	Oct. 4
(Reviewed under title "Steel Highway")				
Outward Bound	Leslie Howard	Nov. 29	83	Sept. 20
Public Enemy, The	Harlow-Cagney	May 15, '31	97	
River's End	Bickford-Knapp	Nov. 8	74	Oct. 4
Royal Box (German)	Moissi-Horn		89	Dec. 28
Sit Tight	Lightner-Brown	Feb. 28, '31	79	Oct. 4
Sinners Holiday	Withers-Knapp	Oct. 11	62	Oct. 4
Soldier's Plaything, A	Loder-Langdon-Lyon	Nov. 1	57	
Svengali	John Barrymore-M. Marsh	May 22, '31	83	May 9,'31
Three Loves	Marlene Deitrich	May 26,'31		

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander Hamilton	George Arliss			
Bought!	Constanco Bennett-Ben Lyon	Aug. 22,'31		
Expensive Women	Dolores Costello			
Gold Dust Gertie	Winnie Lightner	June 27, '31	68	May 9,'31
Lady from New Orleans, The	All Star			
Larceny Love	James Cagney-J. Blondell			
Mad Genius, The	John Barrymore			
Maltese Falcon, The	Bebe Daniels-R. Cortez	June 13, '31		Apr. 18, '31
Mouthpiece, The	All Star			
Mr. Hercules	All Star			
Night Nurse	Barbara Stanwyck	Aug. 8, 31		
Other Man, The	Wm. Powell			
Side Show	Lightner-Butterworth			
Smart Money	Edw. G. Robinson	July 11,'31		May 16,'31
Star Witness, The	All-star			

High C's	Charley Chase	Dec. 27	29	
High Gear	Boy Friends	Feb. 28, '31	25	
Hoosegow	Laurel-Hardy			Oct. 25
Laughing Gas	Flip the Frog Series	Mar. 14, '31		Mar.14, '31
Laughing Gravy	Laurel-Hardy	Apr. 4, '31	21	
Let's Do Things			27	
Little Daddy	Our Gang	Mar. 28, '31	21	Mar. 14,'31
Love Business	Our Gang	Feb. 14, '31	20	Dec. 13
Love Fever	Boy Friends	Apr. 11, 31		
Love Tales of Morocco				
Old Man Trouble	Davidson-Nichols			
One of the Smiths	Charley Chase			
Our Wife	Laurel-Hardy		22	Apr. 11,'31
Peeps at Peking	Holmes	Jan. 17, '31	8	May 9,'31
Pip from Pittsburgh, The	Charley Chase	Mar. 21, '31	21	Mar. 14,'31
Pups is Pups	Our Gang	Aug. 30	19	Oct.18
Ragtime	Flip the Frog Series		9	May 30,'31
Rough Seas	Charley Chase	Apr. 25, '31	26	
Rounder, The	Novelty	Nov. 22	20	
Roy Evans	Roy Evans		9	Apr. 11,'31
School's Out	Our Gang	Nov. 22	21	Aug. 30
Snappy Cabellero	Revue	Sept. 20		
Se Quiet on the Canine Front	Dogville	Jan. 31, '31		
Soup Song, The	Flip the Frog Series	Jan. 31, '31	9	
Spain's Maddest Fiesta	Holmes	Sept. 13	10	Nov. 15
Sultan's Camp of Victory	Holmes	Feb. 28, '31		
Tale of the Alhambra, A	Holmes	Feb. 7, '31		
Teacher's Pet	Our Gang	Oct. 11	21	Aug. 16
That Little Bit of Heaven	Holmes	Mar. 21, '31		
Through the Yangtze Gorges	Holmes	Dct. 25	9	
Thundering Tenors	Charley Chase	Feb. 7, '31	21	
Village Barber, The	Flip the Frog Series	Sept. 27	9	Oct. 11
Village Smithie, The	Flip the Frog Series	Jan. 31, '31	9	
What a Man	Charley Chase	Feb. 7, '31		
Who Killed Rover?	Dogville	Nov. 6	16	Dec. 13

PARAMOUNT-PUBLIX

Title	Star	Rel Date	Running Time	Minutes Reviewed
Ace of Spades, The	Talkartoon	Jan. 17,'31	1 reel	
Accordion Joe	Talkartoon	Dec. 13	1 reel	Dec. 13
African Dodge, The	Tom Howard	May 4,'31	10 min.	Mar. 14,'31
A Hunting We Did Go	Bruce Novelty	May 18,'31	1 reel	
Alexander's Rag Time Band	Screen Song	May 9,'31	1 reel	
All for the Band	Eddie Younger	Apr. 4,'31	1 min.	Mar. 14,'31
Antique Shop, The	Burns and Allen	Mar. 7,'31	1 reel	Feb. 21,'31
Any Little Girl That's a Nice Little Girl	Screen Song	Apr. 18, '31	1 reel.	
Around the Samovar	A Columbia Broadcasting Feature	Feb. 28, '31	1 reel	Feb. 28, '31
Anything But Ham	Smith and Dale	Jan. 24, '31	1 reel	Jan. 3, '31
Betty Co., Ed	Rudy Vallea		7	May 16,'31
Big Splash, The	Weismuller-Kruger	Jan. 17, '31	2 reels	
Broadway Romeo, A	Jack Benny	Mar. 28,'31	2 reels	
Bum Bandit, The	Talkartoon	Apr. 4, '31	1 reel.	
By Appointment	Craig-Bond	Nov. 1	1 reel	
By the Beautiful Sea	Screen Song	Jan. 24, '31	1 reel	
Cab Waiting	Jack Benny	June 20,'31	17 min.	May 16,'31
Camera Trails	Bruce Scenic	Oct. 11	1 reel	Dec. 13
Climate Chasers	Bruce Novelty	July 11,'31	1 reel	
Clinching a Sale	Harry Richman	Apr. 18, '31	1 reel.	
Confounded Interest	Raymond-Caverly	Dct. 11	1 reel	
Cow's Husband, The	Talkartoon	Mar. 14,'31	1 reel	6 Mar.28,'31
Crazy Compositions	Fuzzy Knight	Apr. 11, '31	1 reel	
Devil Sea	Ethel Merman & Leslie Stowe	Feb. 28,'31	1 reel	
Discovered	Sally Ward	Jan. 17, '31	1 reel	Jan. 17, '31
Drifting Along	Robert Bruce Scenic	Sept. 6	1 reel	Dec. 28
Elmer Takes the Air	Stubby Kruger-Assan-Jordanoff	July 18,'31	2 reels	
Excuses	Bruce Novelty	Nov. 29	1 reel	
Fair and Square Ways	Eddie Miller	May 2,'31	1 reel	
Fatal Card, The	W. & E. Howard	Nov. 8	1 reel	
French Line, The	Gina Malo	Jan. 24,'31	1 reel	
Gents of Leisure	Chester Conklin	May 9,'31	2 reels	
Go Ahead and Eat	Tom Howard	Jan. 3,'31	1 reel	Dec. 13
Go Ahead and Sing	Tom Howard	Oct. 25	1 reel	Dec. 13
Grand Uproar	Talkartoon	Oct. 4	1 reel	
Great Pants Mystery	Smith & Dale	Feb. 14,'31	2 reels	
Happiness Remedy	Ted Lewis	Feb. 14,'31	1 reel	
Headache, The	Billy House	Mar. 14,'31	2 reels	
He was Her Man	Glide Gray	Apr. 25,'31	2 reels	
Helping Hand, The	Solly Ward	June 27,'31	1 reel	
Herring Murder Case, The	Talkartoon	Oct. 4	1 reel	
His Price	Johnny Burke	Dec. 13	1 reel	Mar. 21,'31
His Wife's Birthday	Solly Ward	Oct. 26	2 reels	
Hot Air Merchant	Charlie Ruggles	Jan. 13	2 reels	
Hot Dog	Talkartoon	Mar. 29	1 reel	
Hudson and its Moods	Leslie Stowe & Speed Young	Apr. 11, '31	1 reel	May 2, '31
Hurry Doctor			8 min.	Mar. 14, '31
I'd Climb the Highest Mountain	Screen Song	Mar. 7,'31	1 reel	
I'm Telling You	Willie & Eugene Howard	Mar. 7,'31	1 reel	
In Again, Out Again	Cook-Bond	Dec. 20,	1 reel	Nov. 22
In My Merry Oldsmobile	Screen Song			6 Mar.21,'31
In the Good Old Summer Time	Screen Song	June 7	1 reel	
Introduction of Mrs. Gibbs	Lulu McConnell	Sept. 20	1 reel	
It Might Ba Worse	Georgie Jessel	Jan. 3,'31	2 reels	
It's All Dver	Marion Harris	Dec. 20	1 reel	
I Wonder Who's Kissing Her Now	Screen Song	Feb. 14,'31	1 reel	
Just a Pal	Minor Watson	Nov. 15	1 reel	
Knock, Knock, Knock (Tent.)	Talkartoon	Jnly 25,'31	1 reel.	
Lady, You Slay Me	Perkins-Hilliard	Sept. 6	1 reel	
La Schnapps, Inc.	Smith & Dale	Nov. 8	2 reels	
Laugh It Off	June MacCloy	Feb. 14,'31	1 reel	May 9,'31
Let's Stay Single	Frances Williams	Mar. 14,'31	1 reel	
Love in the Suburbs	Victor Moore	Jan. 31,'31	2 reels	
Make Up Your Mind	Alice Boulden	Jan. 10, '31	1 reel	
Male Man, The	Talkartoon	Apr. 25,'31	6	May 23,'31
Mariutch	Screen Song	Nov. 15	1 reel	Nov. 9
Marry or Else	Arthur & Morton Havell	Oct. 25	2 reels	
Melodies	Smith Bros., Singing		1 reel	
Miscast	James Kelso-Dolores DeMonde	Mar. 21,'31	1 reel	
Modal Women	All Star	Dec. 6	1 reel	
My Gal Sal	Screen Song	Dct. 18	1 reel	
Moonlight and Remanse	Moreno-Martini	Feb. 21,'31	1 reel	
M'Lady	Irene Bordoni	Mar. 28,'31	1 reel	
Movie Memories				
No. 4—Sponsored by Chesterfield Cigarettes			10 min.	May 16,'31
No. 5—Sponsored by Chesterfield Cigarettes			10 min.	May 16,'31
My West	Bruce Novelty	Mar. 7,'31	1 reel	Mar.14,'31
Mysterious Mose	Talkartoon	Dec. 27	1 reel	Dec. 13
My Wife's Gone to tha Country	Screen Song	June 13,'31		
New Rhythm	Azplazer & Band	Dct. 18	1 reel	
Noah's Lark	Talkartoon	Oct. 26	1 reel	
Office Blues	Ginger Rogers	Nov. 22	1 reel	
Oh Teddy	Billy House	Dec. 20	2 reels	
Ol' King Cotton	George Dewey Washington	Dec. 27	1 reel	
On a Sunday Afternoon	Screen Song	Nov. 29	1 reel	
Once Over, Light	Burns and Allen	May 23,'31	1 reel	May 16,'31
One Big Night	Ben Blue	Feb. 7,'31	1 reel	
Operatic Selections	Tito Schipa	May 24	1 reel	Nov. 22
Paramount Acts			1 reel	
Paramount Comedies			2 reels	
Paramount Pictorial No. 1	Clara Bow	Sept. 27	1 reel	
No. 2	Fish Faces; Munich Mannikins; Walrus Hunting in Siberia; Stars of To-morrow	Oct. 25	1 reel	
No. 3	In the Gloaming—Lowell Thomas-Jesse Crawford	Nov. 29	1 reel	
No. 4	Whaling in North Atlantic—Lowell Thomas-Leslie Thrasher	Dec. 27	1 reel	
No. 5	Up the River in Mexico—Lowell Thomas-John Phillip Sousa	Jan. 31,'31	1 real	
No. 6	The Trout Harvest—The Children's Hour—Lowell Thomas	Feb. 28,'31	1 reel	
No. 7	Rudy Vallee—Lowell Thomas Marionette Show	Mar. 28,'31	1 reel	
No. 8	Jesse Crawford-Ruth St. Denis-Lowell Thomas			Apr. 25
No. 9	Harmonies of the Harp; Facts and Fancies in Sports—Lowell Thomas	May 2,'31	1 reel	
Paramount Sound News	(Two Editions Weekly)		1 reel	
Patient, The	The Three Swifts	Nov. 29	1 reel	
Pent House Blues	Muriel D'Or-Cy Kahn	Feb. 21,'31	1 reel	
Pest, The	Tom Howard	Mar. 14,'31	1 reel	
Plastered	Willie, West & McGlaty	Nov. 22	1 reel	
Please Go 'Way and Let Me Sleep	Screen Song	Jan. 10,'31	1 reel	
Pulling A Bone	Burns & Allen	Jan. 10,'31	1 reel	Nov. 8
Pusher In The Face				26 Mar.28,'31
Putting Party, The	Juliet	Dec. 27	1 reel	
Radio Salutes				10 Mar.28,'31
Raising the Roof	Lillian Roth & Band	Aug. 24	1 reel	Oct. 11
Real Estators, The	Smith & Dale	May 2,'31	1 reel	10. May 23,'31
Red, Green & Yellow	Lulu McConnell	Oct. 18	1 reel	
Rew, Rew, Row	Screen Song	Dec. 20	1 reel	
Runaway Boys	Bruce Novelty	Jan. 31,'31	1 reel	
Sailor's Luck, A	George Beatty	Sept. 13	1 reel	Nov. 18
Seeing Helen Heme	Helen Lynd	Dec. 6	1 reel	
Seven In One	Juliet	May 21,'31	1 reel	
Silly Scandals	Talkcartoon	May 23,'31	1 reel	May 9,'31
Simply Killing	Willie & Eugene Howard	Jan. 31,'31	1 reel	
Sing, You Dancers	Puck & White	Sept. 20	1 reel	
Sky Scraping	Talkartoon	Nov. 1	1 reel	
Somebody Stole My Gal	Screen Song	Mar. 21,'31	1 reel	May 2,'31
Song Service	Lee Morse & Co.	Dct. 25	1 reel	
S. S. Malaria	Smith & Dale	June 6, '31	2 reels	
Stateroom 19	Clute-La Mar	Jan. 17,'31	1 reel	
Stolen Jools	All Star		2 reels	
Story Book Parade, The	Children's Ballet	Oct. 4	1 reel	Aug. 23
Strike Up the Band	Screen Song	Sept. 27	1 reel	
Studio Sap	Chester Conklin	Feb. 28,'31	2 reels	
Sure Cure	Lynn Overman	Nov. 1	1 reel	Sept. 8
Swing You Sinner	Talkartoon	Sept. 20	1 reel	Oct. 11
Taxi	Chester Conklin	Apr. 11,'31	2 reel	
Teacher's Pest	Talkartoon	Feb. 7,'31	1 reel	
Tex in 1999	Texaco Company		7 min.	May 2,'31
13th Alarm, The	Chester Conklin	July 4, '31	2 reels	
That Old Gang of Mine	Screen Song	July 11, '31	1 reel	
Thou Shalt Not	Billy House	May 23,'31	2 reels	May 2,'31
Tongue Tied	Lulu McConnell	Dec. 13	1 reel	
Tons of Trouble	Rudy Muller and Resle	Jan. 3,'31	1 reel	
Top Notes	Willy Robyn	Mar. 21,'31	1 reel	Mar.14,'31
Tree Saps	Talkartoon	Feb. 21,'31	1 reel	
Tune Detective, The	Dr. Sigmund Spaeth	Apr. 25,'31	1 reels	
Twenty Legs Under the Sea	Talkartoon	June 6, '31	1 reel	
Two's Company	Marion Harris	Feb. 7,'31	1 reel	Jan. 3,'31
Tune Detective, The	Dr. Sigmund Spaeth	Feb. 14,'31	1 reel	Nov. 22
Two A.M.	Tom Howard	May 2, '31	1 eel	
Up to Mars	Talkaroon	Nov. 22	1 reel	Nov. 22
Vla Express	Tom Howard	July 4, '31	1 reel	
Why Continue the Struggle	Casey-McHugh	Nov. 15	1 reel	
You're In the Army Now	Johnny Burke	Dct. 11	2 reels	

RADIO PICTURES

Title	Star	Rel. Date	Running Time	Minutes Reviewed
Aunts In the Pants	W. Catlett	Nov. 22	2 reels.	20. Dec. 13
Blondes Prefer Bonds	Louise Fazenda		2 reels.	
Clean-Up on the Curb	Rosco Ates		2 reels.	
County Seat, The	Charles "Chic" Sale		2 reels.	
Dizzy Dates	Dane-Arthur	Dec. 7	2 reels.	19.
Dumbells in Derbies	Geo. K. Arthur-Karl Dane.	Feb. 7, '31		19. Mar.1,'31
Fall te Arms, A	Louise Fazenda	Oct. 20		20.
Hey Diddle Diddle	Benny Rubin	Dec. 7	1 reel	8. July 5
Humanette No. 2	Hutchinson-Lorch	Sept. 1	1 reel	10.
Humanette No. 3	Clyda-Rubin	Dct. 1	1 reel	8.
Humanette No. 4	B. T. Murray	Nov. 20	1 reel	6. Nov. 8
Humanette No. 5	All Star	Dec. 27	1 reel	
Humanette No. 6	Benny Rubia	Jan. 25, '31	1 reel.	9. Jan. 3,'31
Humanette No. 7	Nat Carr	Feb. 25, '31		10. Mar.14,31
Humanette No. 8	All Star	Mar. 22, '31		9. Mar.7,'31
Humanette No. 9		Apr. 15,'31	1 reel	
Humanette No. 11	Eddie Lambert	June 13,'31		10.
He Loved Her Not	Nick & Tony	Jan. 25, '31		20.
Itching Hour, Tha	Louise Fazenda	Feb. 1, '31		22.
Knights Before Xmas	Dane-Arthur	Nov. 15		18.
Lime Juice Knights	Dane-Arthur	Mar. 22, '31		21. Mar. 7, '31
Lone Starved Ranger, The	Rosco Ates		2 reels.	
Mickey's Bargain	Mickey Yule	Dec. 27		19. Dec. 13
Mickey's Crusaders	Mickey Yule	Apr. 12,'31	2 reels.	
Mickey's Stampede	Mickey Yula	Feb. 7, '31		19.
Moonlight & Monkey Business	Nick & Tony	Nov. 15		21. Nov. 15
Pura & Simple	Louise Fazenda	Sept. 15	2 reels.	
Razored In Old Kentucky	Nick & Tony	Oct. 20		18. Nov. 8
Second Hand Kisses	Louise Fazenda	Mar. 29, '31		May 2, '31
She Went for a Tramp	Hugh Herbert-Rosco Ates	Mar. 15, '31		Mar. 7, '31
Society Goes Spaghetti	Nick & Tony	Sept. 15		20. Sept. 27
Strife of the Party, The	Ned Sparks		2 reels.	
Talking Turkey	Benny Rubin	Jan. 25, '31		
Toby Hollowe'en	Toby, the pup	May 1, '31		6. Dec. 13
Toby in the Bughouse	Toby, the pup	Dec. 7		8.
Toby in Circus Times	Toby, the pup	Jan. 25, '31		7. Mar. 7, '31
Toby in the Brown Derby	Toby, the pup	Mar. 22, '31		7.
Toby Down South	Toby, the pup	Apr. 15, '31		7.
Toby the Bull Thrower	Toby the Pup	June 7, '31		7. May 23,'31
Toby the Fiddler	Toby, tha pup	Sept. 1		6. Nov. 15
Toby the Miner	Toby, tha pup	Oct. 1		7.
Toby the Milkman	Toby, the pup	Feb. 25, '31		7. Nov. 6
Toby tha Shewman	Toby, the pup	Nov. 22		21. Dec. 13
Too Hot te Handle	Louise Fazenda	Nov. 15		18. Dec. 13
Trader Ginsburg	Nat Carr	Dec. 27		7. May 23,'31
Trouble from Abroad	Ford Sterling, Lucien Littlefield		2 reels.	Mar.14,'31
Way of All Fish	Ned Sparks			
Wife D'Reilly	Nick & Tony	Feb. 25, '31		20. Mar. 7,'31

RKO PATHE

(Nota: RKO Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

2 reel comedies	22 min.
Pathe News	10 "
Pathe Review	11 "
Aesop's Fables	8 "
Grantland Rice Sportlights	10 "

Title	Star	Rel Date	Running Time	Minutes Reviewed
Against the Rules	Rainbow Comedy	May 31,'31		19. May 23,'31
All Gummed Up	Whoopee Comedy	May 23,'31	2 reels.	May 18,'31
Angles on Angling	Sportlight	Dec. 28	1 reel	Jan. 3,'31
Animal Fair, Tha	Aesop Fable	Feb. 1,'31	1 reel.	Jan. 31,'31
Backfield Aces	Rockna Football	Oct. 15	1 reel	
Bara Knees	Pollard	Mar. 8, '31	2 reels.	Mar. 7,'31
Big Cheese, Tha	Fable	Dct. 28	1 reel	Nov. 8
Breakfast in Bed	Pollard-Pangborn	Nov. 16	2 reels.	
Call of Mohammed	Vagabond Adventure	Apr. 7,'31	1 reel	Apr. 4,'31
Campus Champs	Nat Carr	Feb. 1,'31	2 reels.	Feb. 14,'31
Chasing Trouble	Checker Comedy	Apr. 26,'31	2 reels.	May 9,'31
Cinderella Blues	Aesop Fable	Apr. 12,'31	6 min.	Apr.11,'31
Circus Capers	Fable	Sept. 28	1 reel	Oct. 4

THE SHORT PICTURE

BIG 4 FILM CORPORATION

Title	Star	Rel. Date	Running Time	Reviewed
Radio Razzberry, A	Jamison-Murdock	Feb. 7,'31	2 Reels	
Wages of Gin, The	Jamison-Murdock	Apr. 28,'31	2 Reels	

COLUMBIA

Title	Star	Rel Date	Running Time	Reviewed
Apache Kid, The	Krazy Kat Kartoon	Oct. 9	1 reel	
Bandmaster, The	Krazy Kat Kartoon	Sept. 8	1 reel	Nov. 8
Birthday Party	Mickey Mouse	Jan.6,'31	1 reel	Feb. 7,'31
Busy Beavers, The	Silly Symphonie			
Cama the Pawa	Eddie Buzzel	Oct. 1	1 reel	Nov. 29
The Castaways	Mickey Mouse	Apr.6,'31	1	
Cat's Away	Silly Symphonie			
Check and Rubber Check	Specialties (Eddie Buzzell)	Mar.13,'31	1 reel	
China Plate	Silly Symphony	May 25,'31		
Cinderella	Krazy Kat Kartoon	Aug. 14	1 reel	Nov. 15
Crystal Gazer	Specialties (Eddie Buzzell)	Nov. 18	1 reel	Nov. 8
Curiosities No. C 212		Aug. 29	1 reel	
Curiosities No. C 214		Oct. 2	1 reel	
Curiosities No. C 215		Nov. 10	1 reel	
Curiosities No. C 218	Novelty by Walter Futter	Jan. 8,'31	1 reel	Feb. 21,'31
Curiosities No. C 217		Jan. 24,'31	1 reel	
Curiosities No. C 218		Feb. 9,'31	1 reel	
Curiosities No. C 219		Feb. 29,'31	1 reel	
Curiosities No. C 220		Mar. 26,'31	1 reel	
Curiosities No. C221		May 25,'31	1 reel	
Delivery Boy	Mickey Mouse			
Disarmament Conference	Krazy Kat	Apr. 27,'31	1	
Dutchman's Paradise	Rambling Reporter	Nov. 18	1 reel	
Expressman, The	Mickey Mouse			
Father Nile	Rambling Reporter	May 11,'31		
Gorilla Mystery	Mickey Mouse	Oct. 10	1 reel	Dec. 6
Hard Boiled Yeggs	Specialties (Eddie Buzzell)	Oct. 10	1 reel	Nov. 15
Home of the Sheikh	Rambling Reporter	Jan.29,'31	1 reel	
Hot and Bothered	Specialties (Eddie Buzzell)	Sept. 26	1 reel	Nov. 8
Jerusalem, City of Peace	Rambling Reporter	May 11,'31		
Jewel of Asia	Rambling Reporter	Sept. 23	1 reel	Nov. 8
Kings or Better Specialities	Eddie Buzzell	May 1,'31	8 min.	May 30,'31
Lambs Will Gambia	Krazy Kat Kartoon	Nov. 1	1 reel	Nov. 29
Last of Moe Higgins	Eddie Buzzell			
Laughing With Bedbury in Africa			9 min.	Apr. 25,'31
Let's Talk Turkey	Rambling Reporter	Nov. 11	1 reel	Nov. 29
Little Trail, The	Krazy Kat Kartoon	Dec. 3	1 reel	Feb. 7,'31
Lone Star Stranger	Specialties (Eddie Buzzell)	Dec. 27	1 reel	Feb. 7,'31
Midnight in a Toy Shop	Silly Symphoay	July 3	1 reel	May 2,'31
Monkey Melodies	Silly Symphony	Aug.10,'31	1 reel	Oct. 18
Moose Hunt, The	Mickey Mouse	May 8,'31		May 30,'31
Mother Goose Melodies	Silly Symphony	Apr. 17,'31	1 reel	May 9,'31
Picnic, The	Mickey Mouse	Oct. 1	1 reel	Nov. 29
Pioneer Days	Mickey Mouse	Dec. 10	1 reel	
Playful Pan	Silly Symphony	Dec. 26	1 reel	
Redea Dough	Krazy Kat Kartoon	Feb.13,'31	1 reel	Mar.7,'31
Soda Poppa	Krazy Kat Kartoon			
Stork Market	Krazy Kat Kartoon			
Streets of Cairo	Rambling Reporter	Apr. 14,'31	7 min.	May 30,'31
Subway Jam	Krazy Kat Kartoon			
Swiss Movements	Krazy Kat Kartoon			
Vagabond Salesman, The	Specialties (Eddie Buzzell)		1 reel	
Wild Man's Land	Rambling Reporter	Nov. 18	1 reel	
Wine, Woman—But Na Song	Specialties (Eddie Buzzell)	Feb. 14,'31	1 reel	

EDUCATIONAL

(Available sound-on-film and sound-on-disc)

Title	Star	Rel Date	Running Time	Reviewed
An Anonymous Letter	Wm. J. Burns Detective Mysteries	Jan. 4, '31	10½	Feb. 7,'31
Asbury Park Murder Mystery, The	Wm. J. Burns Detective Mysteries	Dec. 21	10½	Jan.24,'31
Back Page, The	Geo. Chandler, Virginia Brooks	May 24, '31	20	Apr. 11,'31
Bank Swindle, A	Wm. J. Burns Detective Mysteries	Jan. 18, '31	11	
Black Widow, The	Wm. J. Burns Detective Mysteries	Feb. 15, '31	11	Mar.14,'31
Blues	Terrytoon	June 28, '31	6	
Bluffer, The	Clyde-Stodman	Sept. 28	11	Oct. 25
Bride and Gloomy	Bert Roach-Eleanor Huat	Mar. 22, '31	20	
Brida's Mistake, The	Beebe-Dent-Thomson	Mar. 1, '31	13	Jan. 17,'31
Clowning	Terry-Toon	Apr. 5, '31	6	Mar.28,'31
Club Sandwich	Terry-Toon	Jan. 25, '31	5½	Jan.24,'31
College Cuties	Tamblyn-Randall	Dec. 28	19	Dec. 7
College Racket, A	Glenn Tryon	June 14, '31	20	
Callega Vamp, The	Clyde-D'Avril	Feb. 15, '31	22	Feb. 7,'31
Came to Papa	Ford Sterling	Feb. 22, '31	20	Feb. 21,'31
Cow Catcher's Daughter	Clyde-Gribbon-Beebe	May 10, '31	22	Apr. 4,'31
Crashing Hollywood	Rita Flynn-Phyllis Crane	Apr. 5, '31	20	Mar.21,'31
Cross Roads	Romantic Journeys	May 3, '31	11	Apr. 11,'31
Dance Hall Marge	Gribbon-Baeba	Jan. 18, '31	19	Jan. 3,'31
Day to Live, A	Terry Toon	May 31, '31	6	
Death House, The	Wm. J. Burns Detective Mysteries	Apr. 12, '31	10	
Divorced Sweathearts	Christy-Irwin-Pollard-Beebe	Oct. 26	21	Jan. 17,'31
Dog Doctor, The	Clyde-O'Leary-Farley	Mar. 15, '31	22	Nov. 1
Don't Bite Your Dentist	Clyde-Pollard	Nov. 9	18	Jan. 17,'31
Don't Give Up	Buster and John West	Oct. 26	22	Sept. 27
Don't Leave Hama	Johnny Hines	Dec. 28	19	Oct. 11
Don't Divorce Him	Clyde Cook	May 31, '31	18	May 2, '31
Dutch Treat	Terry-Toon	Sept. 21	6	
Expansive Kisses	Bert Roach	Dec. 7	18	Dec. 8
Explorer, The	Terry-Toon	Mar. 22, '31	8	Feb. 28,'31
Ex-Plumber	Lloyd Hamilton	Mar. 8, '31	21	Feb. 24,'31
Ex-Sweeties	Gribbon-Beebe	Apr. 12, '31	19	Mar. 7,'31
Fireman's Bride, The	Terry Toon	May 3, '31	5	
Flying Trip, A	Hodge Podge	Sept. 7	10	
Foolish Forties	Ford Sterling-June McCloy	June 28, '31	21	
Fowl Affair, A	Gayety Comedy	Apr. 26, '31	6	Mar.21,'31
French Fried	Terry-Toon	Sept. 7	6	Oct. 18
Freshman's Goat, The	Bobby Agnew	Sept. 7	19	
Fried Chicken	Terry-Toon	Oct. 18	8	Sept. 27
Ghost Parade	Clyde-Gribbon-Beebe	May 24, '31	22	May 2, '31
Girls Will Be Boys	Charlotte Greenwood	Jan. 25, '31	21	Jan. 24,'31
Gall Nuts	Terry-Toon	Dec. 14	6	Nov. 22
Go West Big Boy	Terry-Toon	Feb. 22, '31	6	Feb. 21,'31
Grandma's Girl	Clyde-Stuart-Kane	Oct. 12	21	Oct. 25
Happy Little Honeymoon, A	Glenn Tryon	Feb. 15, '31	21	Feb. 7, '31
Hie Error	Barnes-Collins	Sept. 14	20	
Hold 'er Sheriff	Beebe-Murray	June 7,'31	21	
Hollywood Theme Song	Gribbon-O'Leary-D'Avril	Dec. 7	20	Nov. 1
Honeymoon Land	Romantic Journeys	Feb. 1,'31	10	Mar.28,'31
In Conference	Clyde-Gribbon-Wilson	Apr. 26,'31	21	Apr. 11,'31
Irish Stew	Terry-Toon	Oct. 5	6	Oct. 11
Johnny's Week End	Johnny Hines	Sept. 14	18	
Jumping Beans	Terry-Toon	Nov. 2	6	Oct. 25
Just a Bear	Clyde-Gribbon-O'Leary	Mar. 29, '31	20	Feb. 21,'31
Lave a La Mode	Granville-Drew	Nov. 2	19	
Lava Bargain, The	Alberta Vaughn-B. Agnew	Jan. 11, '31	21	Jan. 17,'31
Love Your Neighbor	Lloyd Hamilton	Oct. 12	22	Sept. 27
Marriage Rows	Lloyd Hamilton	Jan. 18, '31	21	Jan. 24,'31
Medley of Rivers, A	Hodge-Podge	Nov. 9	10	
My Harem	Moran-Bradbury	Nov. 16	19	
No, No Lady	Clyde-Christy	Jan. 4, '31	20	Dec. 6
One Yard to Go	Beebe-Ben Crosby	Feb. 1, '31	21	Jan. 31,'31
Our Nagging Wives	Ford Sterling	Nov. 9	19	Oct. 25
Over the Air	Hodge-Podge	Oct. 12	10	Sept. 27
Pete and Repeat	Harrisen-Elms	Mar. 1, '31	20	Feb. 21,'31
Philadelphia Lancaster Counterfeiters, The	Wm. J. Burns Detective Mysteries	Feb. 1, '31	9	Feb. 21,'31
Pigskin Capers	Terry-Toon	Dec. 28	6	
Popcorn	Terry-Toon	Jan. 11, '31	6	Jan. 17,'31
Poor Fish, A	Beebe-Stewart-Stone	Jan. 4, '31	12	
Quack, Quack	Terry-Toon	Mar. 8, '31	6	Feb. 21,'31
Racket Cheers	Clyde-Irwin-Pollard	Nov. 23	22	Nov. 8
Razzberries	Terry-Toon	Feb. 8, '31	6	Feb. 7, '31
Ringleader, The	Wm. J. Burns Detective Mysteries	Mar. 15, '31	11	Apr. 11,'31
Rough Idea of Love	Beebe-Eastman	Dec. 21	21	Jan. 3, '31
Salt Water Taffy	Terry-Toon	Nov. 30	6	
Scotch Highballs	Terry-Toon	Nov. 16	6	
Shotgun Wedding, A	Buster & John West	Apr. 19, '31	20	Mar.14,'31
Shooting of Dan the Duck, The	Cook-McPhail	Feb. 22, '31	20	Feb. 21,'31
Si, Si Senor	Tem Patricola	Sept. 21		
Sing Sing Song	Terry-Toon	Apr. 19, '31	8	Mar.28,'31
Speed	A. Clyde-M. Beebe	May 10, '31	22	Apr. 11,'31
Speed Up	Hodge-Podge	Dec. 21	8	
Strange Birds	Beebe-Eastman-Alberni	Nov. 23	10	Feb. 7,'31
Strangler, The	Wm. J. Burns Detective Mysteries	Mar. 29, '31	12	May 2,' 31
Sultan's Cat, The	Terry-Toon	May 17, '31	6	May 2, '31
Suppressed Crime, The	Wm. J. Burns Detective Mysteries	Nov. 23	11	Jan. 3, '31
Take Your Medicine	Andy Clyde	Oct. 28	10	Oct. 25
Their Wives' Vacation	Kelton-Murray	Dec. 14	21	
Three Hollywood Girls	L. Lane- R. Flynn-P. Crane	Jan. 4, '31	21	Jan. 3, '31
Triangle Murder, The	Wm. J. Burns Detective Mysteries	Mar. 1, '31	11	Apr. 11,'31
2000 B.C.	Terry-Toon	June 14, '31	6	
Up a Tree	Lloyd Hamilton	Nov. 30	19	
Vacation Loves	Clyde-Betty Boyd	Sept. 28	21	
Wilkins Murder Mystery	Wm. J. Burns	Dec. 7	11	Sept. 27
Windy Riley Goes Hollywood	Jack Shutta-Louise Brooks	May 3, '31	21	Apr. 11,'31
Woa by a Nock	Lloyd Hamilton	Oct. 5	21	Oct. 11

FITZPATRICK PICTURES, INC.

Traveltalk Series

No. 1	From Barcelona to Valencia	Sept	11	
No. 2	From Valencia to Granada	Oct.	11	Oct. 12,'31
No. 3	From Granada to Toledo	Nov.	11	Nov. 18,'31
No. 4	In Old Madrid	Dec.	10	Feb. 8
No. 5	Egypt—The Land of the Pyramids	May	11	June 21
No. 6	Gateway to India, The	June	9½	
No. 7	Temple of Love, The	July	10½	Sept. 8
No. 8	Imperial City, The	Aug.	9	Aug. 23
No. 9	Picturesque Hong Kong	Sept.	10	
No. 10	The Island Empire	Oct.	8	Sept. 6
No. 11	Japan In Cherry Blossom Time	Oct.	9	Nov. 22
No. 12	Java—The Fragrant Isle	Nov.	9	
No. 13	Charming Ceylon	Nov.	9	
No. 14	Honolulu to Havana	Dec.	10	
No. 15	Siam to Korea	Jan. '31	10	Jan. 3, '31

American Holiday Series

Abraham Lincoln	3
Armistice Day	3
Christopher Columbus	3
George Washington	3
Independence Day	3
Labor Day	3
Memorial Day	3
Mother's Day	3
Origin of Christmas	3
Thanksgiving	3

Movie Horoscope Series

One Release for Each Month of the Year

Title	Star	Rel. Date	Running Time	Reviewed
People Born In August			9	
People Born In September			11	
People Born In October			10½	
People Born In November			8	Nov. 9
People Born In December			8	
People Born In January			10	
People Born In February			10	
People Born In March			10	
People Born In April			8	
People Born In May			8½	
People Born In June			10½	
People Born In July			9	Aug. 2

Music Master Series

Title	Star	Rel. Date	Running Time	Reviewed
Georges Bizet		Sept.	11	
George Frederick Handel		Oct.	11	
Frederick Chopin		Oct.	10½	
Johann Strause		Nov.	6	Dec. 13
Guiseppe Verdi		Nov.	9½	Nov. 29
Felix Mendelssohn		Dec.	9	
Johanaes Brahms			11	
Franz Liszt			11	
Ludwig Van Boethoven			7½	

FOX FILMS

Title	Rel Date	Running Time	Reviewed
Magic Carpet Series			
Down to Damascus	Near East	8	May 9, '31
Giants of the Jungle	Elephants	8	May 9, '31
Happy Days In the Tyrol	Bavarian Alps	8	May 9, '31
King's Armada, The	Great Britain's Fleet	9	May 9, '31
Pageant of Siam, The	Bangkok and the Siamese	9	May 9, '31
Wild Life on the Veldt	Govt. of South Africa	8	May 9, '31
Wild West of Today	Wyoming Mountains	8	May 9, '31
World at Prayer	Miracle at Lourdes	8	May 9, '31

METRO-GOLDWYN-MAYER

Title	Star	Rel Date	Running Time	Reviewed
Air Tight	Boy Friends	May 9, '31	17	May 2,'31
Ambitious People	Colortone Revue	Mar. 21, '31		
Baby Talk	Boy Friends	Jan. 17, '31		
Bargain Day	Our Gang	May 2, '31	19	
Bark Brothers, The	Dogville			
Be Big	Laurel-Hardy	Feb. 7, '31	24	Mar. 28,'31
Big Dog House, The	Dogville	Mar. 14, '31	16	
Bigger and Better	Boy Friends	Oct. 25	19	
Blood and Thunder	Boy Friends	Jan. 17, '31	20	
Busy Barcelona	Holmes	Apr. 11, '31		Mar.14, '31
Chickens Come Home	Laurel-Hardy	Feb. 21, '31	30	Mar. 14,'31
China's Old Man River	Holmes	Oct. 4	9	Dec. 13
Copy	Novelty	Oct. 11	20	Dec. 13
Crazy House	Dane-Moran	Nov. 1	16	Mar.14,'31
Cuckoo Murder Case, The	Flip the Frog Series	Oct. 18	8	Nov. 1
Devil's Cabaret	Revue	Dec. 13		Mar.14, '31
Dublin and Nearby	Holmes	Dec. 27	9	Apr. 4,'31
Fly My Kite			21	
Gems of M-G-M	Novelty	Jan. 3, '31	21	
Geography Lesson	Colortone Revue	Mar. 28, '31		
Helping Grandma	Our Gang	Jan. 3, '31		Nov. 1

Title	Star	Rel Date	Running Time	Reviewed
Cobb Goes Fishing	Sportlight	Oct. 5	1 reel	Oct. 4
College Capers	Fable	Mar. 15, '31	1 reel	Mar. 21,'31
Cowboy Blues	Fable series	Feb. 15,'31	1 reel	Feb. 7,'31
Dance With Me	Terrier-Pay	Nov. 23	2 reels	
Dangerous Youth	Pollard	Sept. 14	2 reels	Nov. 29
Diamond Experts	Sportlight	May 17,'31	10.	May 23,'31
Disappearing Enemies	Dot Farley-Rex Bell	March 1,'31	2 reels	Apr. 4,'31
Dixie Chase, The	Sportlight	Nov. 30	1 reel	Dec. 13
Dogs of Solitude	Vagabond Adventure	Feb. 6,'31	1 reel	Feb. 14,'31
Dude Ranching	Sportlight	Sept. 21	1 reel	Aug. 16
Duffer Swings	Farrell Golf Series	Feb. 22,'31	1 reel	Mar. 7,'31
Eve's Fall	All Star	Dec. 26	2 reels	
Flying Feet	Knute Rockne Football	Oct. 26	1 reel	Sept. 13
Feral	Farrell Golf	Feb. 15,'31	1 reel	Feb. 14'31
Frozen Face	Manhattan Comedy	Apr. 19,'31	2 reels	Apr. 18,'31
Frozen Frolic	Fable	Aug. 31	1 reel	Sept. 13
Gem of Agre	Vagabond Adventure	Oct. 19	1 reel	Sept. 27
Gatting on the Green	Farrell Golf	Mar. 22,'31	1 reel	Apr.11,'31
Glory of Spain	Vagabond Adventure	Nov. 18	1 reel	Nov. 8
Gossipy Plumber, The	Folly Comedy	May 17,'31	2 reels	May 2,'31
Gypped in Egypt	Fable	Nov. 9	1 reel	Nov. 15
Half Pint Polly	Capital Comedy	May 3,'31	2 reels	
Help Wanted—Female	Pollard	Jan. 11,'31	2 reels	Jan. 10,'31
Hidden Goal, The	Rockne Football	Oct. 15	1 reel	Aug. 30
High Steppers	Sportlight	Nov. 18	1 reel	Dec. 13
Hold the Baby	Agnew-Crana-McPhail	Nov. 9	2 reels	
Hunting Thrills	Sportlight	Apr. 21,'31	1 reel	Apr. 11,'31
Hurricane Island	Vagabond Adventures	Apr. 21,'31	1 reel	Mar. 28,'31
In the Rough	Farrell Golf	Mar. 8,'31	1 reel	Feb. 28,'31
I'll Take That One	All Star	Oct. 5	2 reels	
Jungle Terror	Vagabond Adventure	Oct. 5	1 reel	Sept. 20
Kid the Kidder	Owsley-Marsh	Dec. 7	2 reels	Sept. 20
King of Bugs	Fable	Dec. 21	1 reel	Jan. 3,'31
Last Yard, The	Rockne Football	Oct. 12	1 reel	Aug. 30
Midnight	Fable	Oct. 12	1 reel	Oct. 25
Mad Melody	Fable	Apr. 28,'31	1 reel	May 2,'31
Monarchs of the Field	Sportlight	Dec. 14	1 reel	Dec. 20
Mystic Isles	Vagabond Adventure	Nov. 30	1 reel	Nov. 22
Neat and Tidy	All Star	Nov. 28	2 reels	
Next Door Neighbors	Housman-Deering	Jan. 28,'31	2 reels	Jan. 3,'31
Night Class	Campus Comedy	June 7,'31	2 reels	May 16,'31
Not So Loud	Melody Comedy	May 3,'31	2 reels	May 2,'31
Office Boy, The	Fable	Nov. 23	1 reel	Nov. 29
One Nutty Night	Wills-Carney	Nov. 30	2 reels	Nov. 22
Open House	Nick Stuart	Mar. 22,'31	20 min.	Apr.11,'31
Old Hokum Bucket, The	Aesop Fable	Mar.29,'31	7 min.	Apr.4,'31
Outboard Stunting	Sportlight Series	May 3,'31	May 31,'31	
Over the Radio	Pangborn	Dec. 14	2 reels	Feb. 7,'31
Parading Pajamas	Johnny Arthur	Dec. 21	2 reels	Jan. 24,'31
Par and Double Par	Sportlight	Nov. 2	1 reel	Nov. 22
Pathe News	Released Twice Weekly		1 reel	
Parents Wanted	Folly Comedy	Mar. 15,'31	2 reels	Apr. 4,'31
Play Ball	Aesop Fable		10.	May 30,'31
Racqueteers	Sportlight	Oct. 19	1 reel	Oct. 11
Radio Racket	Fable	Mar. 1,'31	1 reel	Feb. 28,'31
Red Riding Hood	Fable	Jan. 18,'13	1 reel	Jan. 31,'31
Rough and Tumble	Sportlight	Jan. 25,'31	1 reel	Feb. 7,'31
Rough House Rhythm	Ed Kennedy	Apr. 5,'31	2 reels	Mar.14,'31
Royal Flush, The	All Star	Dec. 19	2 reels	Aug. 30
Sands of Egypt	Vagabond Adventure	Nov. 2	1 reel	
Seein' Injuns	Pollard	Feb. 15,'31	2 reels	Jan. 3,'31
Self Defense	Sportlight	Sept. 7	1 reel	Sept. 13
Shadow of the Dragon	Vagabond Adventure	Mar. 8,'31	1 reel	Mar. 14,'31
Sink or Swim	Sportlight	Mar. 22,'31	1 reel 9	Mar. 28,'31
Ski Pilot	Sportlight	Feb. 8	1 reel	Feb. 14,'31
Some Bebies	Carle-Hiatt	Sept. 21	2 reels	Aug. 16
Speed Limit	Sportlight	Mar. 8,'31	1 reel	Mar. 14,'31
Spirit of Sho-Gun	Vagabond Adventure	Dec. 28	1 reel	Jan. 3,'31
Stage Struck	Walter Catlett	Jan. 16	1 reel	Feb. 28,'31
Stone Age Stunts	Fable	Dec. 7	1 reel	Dec. 13
Stout Hearts and Willing Hands	Frank Fay		20.	May 30,'31
Tale of Tutulin	Vagabond Adventure	Jan. 25,'31	1 reel	Feb. 7,'31
Tennis Too-Notchers	Tilden-Wills	Apr. 4,'31	1 reel	Apr. 4,'31
That's News to Me	Frank McHugh		20.	May 30,'31
Thom the Unknown	Vagabond Adventure	Mar. 22,'31	1 reel	Apr. 4,'31
Three Wise Clucks	Glenn Tryon	Apr. 12,'31	2 reels	Apr. 18,'31
Touchdown	Rockne Football	Nov. 2	1 reel	
Toytown Tale	Fable	Jan. 4,'31	1 reel	Jan. 3,'31
Traffic Tangle	Carr-Farley	Nov. 2	2 reels	Nov. 8
Twisted Tales	Arthur Housman-Marion Douglas	Mar. 29,'31	22.	Apr. 4,'31
Two Minutes to Go	Rockne Football	Oct. 15	1 reel	
Under Cover	Sportlight	Jan. 11,'31	1 reel	Jan. 24,'31
Under Par	Farrell Golf	Mar. 15,'31	1 reel 9	Mar. 28,'31
Under the Cock-Eyed Moon	Carnay-Wills	Oct. 26	2 reels	Nov 15
Water Bugs	Johnny Weismuller		10.	May 23,'31
Well of Fortaleza, The	Vagabond Adventure	Feb. 28,'31	1 reel	Feb. 21,'31
Winning Putts	Farrell Golf	Mar. 1,'31	1 reel	Apr. 4,'31
Wizard Land	Vagabond Adventure	Dec. 14	1 reel	Dec. 13

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Title	Star	Distributor	Running Time	Reviewed
At the Photographers	Harry Delf	Elbee	2 reels	
Beauty Secrets from Hollywood—No. 1 (technicolor)		Welshay		Mar. 14,'31
Besides the Western Sea		Castle Film	1 reel	
Birds of a Feather		Ideal	8 min.	Apr. 4,'31
Blind Youth	Lou Tellegan	Capital	2 reels	
Bosom Friendship	Novelty	UFA	10 min.	
Bring on the Bride		Elbee	2 reels	Nov. 8
Broken Doll, The	Sadie Banks	Judea Films	1 reel	
Coast to Coast	Talker	Visugraphic	2 reels	Aug. 30
Down Hawaii Way	Color Novelty	Castle	1 reel	
Electric Ship	Educational	General Electric	9	Nov. 8
Ell-Ell	Cantor Waldman	Judea Film	10	
Evening in Jewish Comp.	Eval Millier	Judea Film	12	
Felix Fernandino		Imperial	9	Nov. 22
Friend Husband		Burr	2 reels	
Frost and Old Lace		UFA	1 reel	Sept. 20
In the Goold Old Summer Time		Ideal	8 min.	Apr. 4,'31
Jewish Gypsy	Hymie Jacobson	Judea Films	21	
Jewish Melody	Cantor Waldman	Judea Films, Inc.	1 reel	
Kids and Pets	Color Novelty	Castle	1 reel	
Knights in Khaki		Falcon Prod.	22.	May 23,'31
Koi Nidre No. 1	Cantor Schmilikel	Judea Films	10	
Koi Nidre No. 2	Cantor Waldman	Judea Films	11	
Land of Freedom	Seymour Reitzteit	Judea Films, Inc.	2 reels	
Legand of the Skies		Ideal	8 min.	Mar. 14,'31
Mai-Ko Mashma-Lou	Harry Feld	Judea Films		
Measuring Time		UFA Film	7 min.	Sept. 27
Meet the Family	Harry Delf	Elbee	2 reels	
Monkey Business			8 min.	Apr. 4,'31
Monkey Squawks		Burr		
Natascha	Pinchus Lavenda	Judea Films, Inc.	2 reels	
Niagara Falls		Essanay		Dec. 20
Oh Doctor	Special Cast	Judea Films	20	
One Day		Visugraphic		Dec. 8
Peas and Ques		Pro Patrie		Dec. 8
Peculiar Pets		Ideal	8 min.	Apr. 4,'31
Poem in Stone, A		Ideal	7 min.	Mar. 14,'31
Pole		Visugraphic	10 min.	Nov. 29
Sacred Elephants of India		Ideal	8 min.	Mar.21,'31
Sailors' Sweetheart	Hymie Jacobson	Judea Films, Inc.	2 reels	
Shoemaker's Romance		Judea Films	21	
Signed, Sealed & Delivered	Special Cast	Burr		
Sixty Minutes From Broadway	Color Novelty, Felix Fernandino &	Castle	1 reel	
Some Wild Appetites		Ideal	8 min.	Mar.21,'31
Spanish Rhythm	Orch.	Imperial	9 min.	Nov. 29
Spring Is Here		Ideal	9 min.	Mar.21,'31
Style and Class	Marty Barratz	Judea Films	23	
Summer Harmonies	Song Cartoon	Biophene	1 reel	Oct. 8
Talk-o-Graphs	Norman Brokenshire	Henry Senenshine	9 min.	Nov. 29
Tee Time	Felix tha Cat	Copley Films	1 reel	Apr. 5
Trouble from Abroad	Brock-Radio			Mar. 14,'31
Una-Sene-Takof	Cantor Waldman	Judea Films	11	
Wings of Tomorrow		Visuographic	10 min.	May 2,'31
World Unseen, A	Scientific	UFA	12 min.	

SYNDICATE PICTURES CORPORATION

Alice Chops the Suey		Feb.	1, '31	
Alice Gets Stage Struck		Jan.	15, '31	
Alice Gets Stung		Oct.	15	
Alice Loses Out		Mar.	1, '31	
Alice on the Farm		Oct.	1	
Alice Picks the Champ		Mar.	15, '31	
Alice Plays Cupid		Apr.	1, '31	
Alice Rattled by Rats		May	1, '31	
Alice Solves the Puzzle		Apr.	15, '31	
Alice the Jailbird		Nov.	1	
Alice Wins the Derby		Nov.	15	
Alice in the Jungle		Jan.	1, '31	
Alice's Balloon Race		Dec.	15	
Alice's Egg Plant		Dec.	1	
Alice's Little Parade		Sept.	1	
Alice's Mysterious Mystery		May	15, '31	
Alice's Orphan		Feb.	15, '31	
Alice's Tin Pony		Sept.	15	
Broken Spur, The	Jack Hoxie	Feb.	1, '31	2 reels
Cyclone Bliss	Jack Hoxie	Oct.	15	2 reels
Desert Bridegroom	Jack Hoxie	Jan.	15, '31	2 reels
Desert's Crucible	Jack Hoxie	Dec.	1	2 reels
Dead or Alive	Jack Hoxie	Nov.	15	2 reels
Double-O, The	Jack Hoxie	Dec.	1	2 reels
Marshall of Money Mint	Jack Hoxie	Sept.	15	2 reels
Rider from Nowhere	Jack Hoxie	Nov.	1	2 reels
Romantic Sheriff, The	Jack Hoxie	Jan.	1, '31	2 reels
Sparks of Flint	Jack Hoxie	Feb.	15, '31	2 reels
Two-Fisted Jeffersen	Jack Hoxie	Sept.	1	2 reels
Western Romance	Jack Hoxie	Dec.	15	2 reels

TALKING PICTURE EPICS

Title	Star	Rel Date	Running Time	Reviewed
Animal World of Make Believe	Dr. Raymond L. Ditmars	Apr., '31	1 reel	May 2,'31
Bird Islands of Peru	Dr. Robt. Cushman Murphy	Feb. 12, '31	1 reel	Nov. 8
Fight to Live	Dr. Raymond L. Ditmars	Apr., '31	1 reel	May 30,'31
Freaks of Nature	Dr. Raymond L. Ditmars	June 14, '31	9	
Heart of the Nation	(Gov't Bldgs.)	May 25, '31	9	
In the Realm of Goblins	Dr. Raymond L. Ditmars	Aug. 31, '31	18	
Killing the Killer	Dr. Ray L. Ditmars	June	9	
Land of Evangeline	Wanderlust (No. 2)	Jan. 30, '31	1 reel	Feb. 14,'31
Let's Sing	Howard Wade Kinsey	Sept.	10	
Like a Beaver	Dr. Raymond L. Ditmars	Feb. 12, '31	10.	Feb. 14,'31
Monkey Whoopee	Dr. Raymond L. Ditmars	Dec. 25	9.	May 30,'31
Naked Man vs. Beast	Martin Johnson	Oct. 15	10	
Seeing Bermuda as a Bicycle	(No. 1) Wanderlust	Oct. 15	10	Dec. 13
Sunny Sweden	Natives	June 15, '31	9	
This Is Australia	Natives	June 15, '31	15	
Today and Yesterday	Hearst News	Nov. 15, '31	30	
Up and Donw New York	(Empire State Bldg.)	May 25, '31	9	

TIFFANY

Title	Star	Rel. Data	Running Time	Reviewed
Color Symphonies Series	6 in Technicolor		1 reel	
Chinese Flower Boat		July 5		
Dancing Bear		June 10		
Parisian Nights		June 25		
Kentucky Jubilee Singers	Series of 8			
Old Black Joe		May 1	2 reels	
Pickin' Cotton			1 reel	Dec. 13
Road Home, The			2 reels	
Slave Days			1 reel	Dec. 6
Welcome Home		Dec. 12	1 reel	Nov. 29
Musical Fantasies	Series of 6		1 reel	
Fire Worshippers		Aug. 10		Sept. 27
Memories		Apr. 23		
William Tell		Aug. 1		
Way Down South				Dec. 6
Paul Hurst Comedies	Series of 6			
De World's Champion				Dec. 6
One Punch O'Toole		Mar. 23	18.	Mar. 28,'31
Tale of a Flea, The				
Missing Link, The				
Rolling Stone Series	Series of 6			
In the Mountains		Sept. 25	1 reel	Sept. 6
The Desert		Dec. 18		
Tiffany Chimp Series	8 Monkey Comedies		2 reels	
1. Blimp Mystery, The				Sept. 27
2. Little Covered Wagon, The		Sept. 5		Aug. 30
3. Little Big House, The		Oct. 15		Oct. 4
4. Little Divorcee, The				Dec. 6
5. Nine Nights in a Bar Room		Jan. 28, '31		Jan. 3,'31
6. Chasing Around		Mar. 23,'31	16.	Mar. 28,'31
7. Africa Squawks				
8. Aping Hollywood				
Voice of Hollywood Series	Station S-T-A-R		26.	1 reel each
No. 16	Neil Hamilton	Aug. 10		
No. 17	Laura La Plante	Aug. 28		
No. 18	Gleason & Armstrong	Sept. 11		
No. 19	Johnny Hines			
No. 20	James Hall			Oct. 11
No. 21	Conklin & Christy			
No. 22	Ian Keith			
No. 23	Sammy Cohen-Tiffany Talking Chimps			Dec. 6
No. 24	Leon E. Janney	Dec. 21		
No. 25	Seben 'n' Leben	Jan. 20,'31		
No. 26	Kenneth Harlan	Mar. 2,'31	10.	Mar. 28,'31

UNIVERSAL

Title	Star	Rel Date	Running Time	Reviewed
Arabian Knights	Slim Summerville	Apr. 8,'31	2 reels	Mar. 28,'31
All Excited	Sidney-Murray	Mar. 25,'31	2 reels	Feb. 28,'31
Africa	Oswald Cartoon	Dec. 1		Nov. 29
Alaska	Oswald Cartoon	Dec. 15		Dec. 20
All for a Lady	Leather Pusher Series No. 6	Dec. 31	2 reels	Nov. 29
Band Master, The	Oswald Cartoon		1 reel	
Butter in Yeggman, The	Sidney-Murray	May 6,'31	2 reels	Apr. 11,'31
Champion, The	Leather Pushers	Feb. 25,'31	2 reels	
Cat's Paw, The	Red Star Comedy	July 8,'31	2 reels	Apr. 4,'31
China	Oswald Cartoon	Jan. 12,'31	1 reel	
Comeback, The	Leather Pusher Series No. 4	Dec. 3	2 reels	
Country School, The	Oswald Carteon	May 5,'31	1 reel	May 16,'31
Dangerous Daze	Red Star Comedy	Mar. 11,'31	2 reels	Mar. 14,'31
Detectiva, The	Oswald Cartoon	Sept. 22	1 reel	Oct. 11
Discontentad Cowboys	Sidney-Murray	Nov. 12	2 reels	Oct. 11
Divorce A La Carte	Sidney-Murray	Apr. 15,'31	2 reels	Mar. 14,'31
Farmer, The	Oswald Cartoon	Mar. 23,'31	1 reel	Mar. 14,'31
Fireman, The	Oswald Cartoon	Apr. 8,'31	1 reel	
Fowl Ball, The	Oswald Cartoon	Oct. 15	1 reel	
Framed	Leather Pusher Series No. 7	Jan. 14,'31	2 reels	Dec. 13
Go to Blazes	Sidney-Murray	Oct. 15	2 reels	Nov. 8
Hammer & Tongs	Leather Pusher Series No. 2	Oct. 8	2 reels	
Hello Russia	Slim Summerville	Jan. 7,'31	2 reels	Dec. 20
Hallo Napoleon	Red Star Comady	June 3,'31	2 reels	
Hera's Luck	Slim Summerville	May 20,'31	2 reels	May 2,'31
Heroes of the Flames	Tim McCoy	June 2, '31	17.	Apr. 4, '31
Hot and Bothered	Sidney-Murray	Mar. 4,'31	2 reels	

Howdy Mate	Red Star Comedy	July 22,'31	2 reels
In Old Mazuma	Sidney Murray	Jan. 24,'31	2 reels. Jan. 3,'31
It Happened in Hollywood	Red Star Comedy	Feb. 2,'31	2 reels. Nov. 29
Kane Meets Abel	Leather Pushers	Feb. 11,'31	2 reels
Kid Roberts	Leather Pusher Series No. 1.	Sept. 3	2 reels
Knockout, The	Leather Pusher Series No. 3.	Nov. 5	2 reels. Oct. 11
Lady Killer, A	Leather Pusher Series No. 8.	Jan. 23,'31	2 reels
Laugh back, The	Red Star Comedy	Dec. 24	2 reels. Jan. 3,'31
Let's Play	Slim Summerville	Apr. 29,'31	2 reels
Love Punch, The	Sidney-Murray	Dec. 10	2 reels. Nov. 22
Mardi Gras	Leather Pusher Series No. 5.	Dec. 17	2 reels. Nov. 22
Mars	Oswald Cartoon	Dec. 29	1 reel
Mexico	Oswald Cartoon	Nov. 17	1 reel. Nov. 29
Navy, The	Oswald Cartoon	Nov. 3	1 reel. Nov. 15
No Privacy	Red Star Comedy	Apr. 22,'31	2 reels
North Woods	Oswald Cartoon	June 1,'31	1 reel
One Day to Live	Red Star Comedy	Apr. 1,'31	2 reels
One Day to Live			10 min. Apr. 11,'31
Parisian Galeties	Slim Summerville	June 17,'31	2 reel. May 16,'31
Ou La La	Slim Summerville	Nov. 28	2 reels. Nov. 15
Parlez-Vous	Summerville	Sept. 10	2 reels. Aug. 16
Radio Rhythm	Oswald Cartoon	June 29, '31	1 reel
Rolling Along	Sidney-Murray	Oct. 1	2 reels
Royal Bluff	Slim Summerville	Feb. 16,'31	2 reels. Feb. 28,'31
Sargie's Playmates	Slim Summerville	Mar. 8,'31	2 reels. Feb. 21,31
Scared Stiff	Red Star Comedy	May 13,'31	2 reels. May 2,'31
Stay Out, The	Sidney-Morray	May 24,'31	2 reel. May 16,'31
Shipwreck	Oswald Cartoon	Feb. 9,'31	1 reel. Feb. 21,'31
Singing Sap	Oswald Cartoon	Sept. 15	1 reel. Sept. 20
Stay Out, The	Sidney-Murray	May 27,'31	1 reel
Stone Age, The	Oswald Cartoon	June 15,'31	1 reel
Strange as It Seems No. 1	Novelty	Sept. 1	1 reel. Sept. 20
Strange as It Seems No. 2	Novelty	Sept. 29	1 reel. Oct. 11
Strange as It Seems No. 3	Novelty	Nov. 3	1 reel. Nov. 22
Strange as It Seems No. 4	Novelty	Dec. 22	1 reel. Dec. 13
Strange as It Seems No. 5	Novelty	Jan. 19,'31	1 reel. Jan. 3,'31
Strange as It Seems No. 6	Novelty	Feb. 16,'31	1 reel. Feb. 7,'31
Strange as It Seems No. 7	Novelty	Mar. 16,'31	1 reel. Mar. 14,'31
Strange as It Seems No. 8	Novelty	Apr. 13,'31	1 reel. Apr. 11,'31
Strange as It Seems No. 9	Novelty	May 11,'31	1 reel. May 16,'31
Strange as It Seems No. 10	Novelty	June 8,'31	1 reel
Strange as It Seems No. 11	Novelty	July 6,'31	1 reel
Sunny South	Oswald Cartoon	Apr. 20,'31	1 reel. May 2,'31
Talking Newsreel		Sept. 29	1 reel
We We Marie	Slim Summerville	Oct. 29	2 reels. Oct. 11
You said It Sailor	Red Star Comedy	Nov. 19	2 reels. Nov. 15

VITAPHONE SHORTS

Title	Star	Rel Date	Running Time Minutes	Reviewed
Adventures in Africa	No. 1. Into the Unknown		2 reels	
Adventures in Africa	No. 2. An African Boma		2 reels	
Adventures in Africa	No. 3. The Lion Hunt		2 reels	
Adventures in Africa	No. 4. Spears of Death			
Adventures in Africa	No. 5. Trails of the Hunted		2 reels	
Adventures in Africa	No. 6. The Buffalo Stampede		2 reels	
Adventures in Africa	No. 7. The Witch Doctor's Magic		2 reels	
Adventures in Africa	No. 8. Flaming Jungles		2 reels	
Africa Shrieks	Hugh Cemeron		1 reel	
Ain't Nature Grand	Looney Tunes No. 7			Jan. 24,'31
Alaska—Laff Tour	Eddie Lambert		1 reel	
Algiers	Novelty Scenic		1 reel	
Alpine Echoes	Douglas Stanbury		1 reel	Dec. 13
Angel Cake	A. Rasch Girls-C. Landry, J. Ray Fourseme.		2 reels.	Feb. 21,31
Animals of the Amazon	E. M. Newman Travel Talk			
At the Round Table	Hellinger-Hopper-Runyon-Corbett		1 reel	Oct. 4
Baby Bandit, The	Bobby Watson-Ann Cornwall		1 reel	
Bard of Broadway, The	Walter Winchell		2 reels	Oct. 4
Barefoot Days	Cast of Children		1 reel	
Believe It or Not, No. 2	Robert L. Ripley		1 reel	Dec. 6
Believe It or Not, No. 3	Robert L. Ripley		1 reel	
Believe It or Not, No. 4	Robert L. Ripley		1 reel	Nov. 1
Believe It or Not, No. 6	Robert L. Ripley		1 reel	Mar. 28,'31
Believe It or Not, No. 7	Robert L. Ripley		1 reel	Feb. 21,'31
Believe It or Not, No. 8	Robert L. Ripley		1 reel	
Believe It or Not, No. 9	Robert L. Ripley		1 reel	May 23,'31
Believe It or Not, No. 10	Robert L. Ripley		1 reel	
Believe It or Not, No. 11	Robert L. Ripley		1 reel	
Big Deal, The	Harry Holman		1 reel	
Bigger They Are	Primo Carnero-Little Billy		2 reels	
Big Men From the North	Looney Tunes No. 6		1 reel	Jan. 10,'31
Border Patrol, The	Frisco-Knapp-Graham		2 reels	Jan. 24,'31
Booze Henge High, The	Looney Tunes No. 4		1 reel	Oct. 4
Bosko's Holiday	Luney Tunes No. 11		1 reel	May 9,'31
Box Car Blues	Looney Tunes No. 5		1 reel	
Cave Club, The	Leach, Merman-Pierlot		9	
Cold Turkey	H. Broderick-L. Crawford		1 reel	
College Capers			1 reel	Nov. 8
Compliments of the Season	Dressler-Lane-O'Brien		2 reels	
Court Plastered	Helen Broderick		1 reel	Jen. 24,'31
Crimes Square	Pat O'Brien-Mary Duncan		1 reel	
Cry Baby	Vernen-Treen		1 reel	
Curses	Moore-Clement-Blackwood		2 reels	Feb. 21,'31
Dandy end the Belle, The	Frank McGlynn, Jr.-Mary Murray		1 reel	
Dining Out	Kent-Lake		1 reel	
Donkey Business	Edgar Bergen-C. Graver		1 reel	
Down the Blue Danube	E. M. Newman Travel Talk		1 reel	Apr. 25,'31
Dumb Luck	Frank Orth-Ann Codle		1 reel	
Dumb Patrol	Looney Tunes No. 9		1 reel	7. Mer. 28,'31
Duel, The	Fields-Teasdale		1 reel	
Emergency Case	Hugh Cemeren		1 reel	Sept. 27
Envy	Dressler-Brent-Evans		1 reel	
Everything Happens To Me	Carson-Hoyt		1 reel	
Excuse the Pardon	Morgan-Alexander		1 reel	Dec. 13
Find the Woman	Hugh O'Connell			
Five Minutes From the Station	Overman-Churchill-Sidney		2 reels	
For Art's Sake	Broderick-Crawford		1 reel	Sept. 27
For Two Cents	De Wolf Hopper		934	10
Fore	Ford-Lane		1 reel	
Fowl Triangle			1 reel	Feb. 14,'31
Frame, The	Boyd-Middleton		1 reel	
Freshmen Love	Ruth Etting-Jeenie Lang-Don Tompkins		1 reel	20 Apr. 18,'31
Gangway	Joe Penner		2 reels	
Gates of Happiness	Arthur Pat West		1 reel	8. Sept. 27
Girls We Remember			1 reel	Dec. 13
Good Mourning	Eddie Fay-Dressler-White		1 reel	
Good Pie Forever	Billy Wayne-Selma White		1 reel	
Good Times	Madge Evans		1 reel	Mar. 14,'31
Grand Dame, The	Patsy Kelly		1 reel	May 9,'31
Hangover, The	Neely Edwards-B. Granville		1 reel	
Hendy Guy, The	Earl Sande		15	May 23,'31
Happy Hottentots, The	Joe Frisco		1 reel	Oct. 25
Hard Guy	Spencer-Tracy, Katherine Alexander		1 reel	Sept. 6
Headache Man, The	Clements-Cavanaugh		1 reel	Jan. 17,'31
Heart Breaker, The	Eddie Foy, Jr.		15	Oct. 4
Hello Sucker	Hugh O'Connell		1 reel	
Heeus Pocus	Edgar Bergen-C. Graver		1 reel	
Hitting the High C's (Reviewed under the title "On the High 'C's' ")	Frank & Milt Britton & Band		1 reel	Apr. 4,'31
Home Maid	Hackett-Hall-Burley		1 reel	
Honeymoon Trail, The			1 reel	7. Apr. 4,'31
Hot Sands	Billy Wayne-Thelma White		1 reel	
How I Play Golf	Bobby Jones			
No. 1—The Putter			2 reels	Apr. 25,'31
No. 2—Chip Shots			1 reel	Apr. 25,'31
No. 3—The Niblick			1 reel	Apr. 25,'31
No. 4—The Mashie Niblick			1 reel	
No. 5—The Medium Irons			1 reel	
No. 6—The Big Irons			1 reel	
I'll Fix It	Kent-Lake		1 reel	9. Mar. 28,'31
Inventor, The	Billy Wayne-Thelma White		1 reel	10. May 18,'31
Jay Walker, The	Chester Clute		1 reel	10. Sept. 13
Jessel, George, and The Russian Art Choir			1 reel	Feb. 21,'31
Just a Gigalo	Cameron, Crosbie-Austin J. Young		1 reel	
Knocking 'Em Cold	Andrew Tombes		1 reel	
Last But Not Leesed	Billy Wayne-Thelma White		1 reel	Mar. 21,'31
Lady Killer, The	Erlo Dressler		1 reel	
Last Straw, The	Romney Brent		1 reel	8. May 2,'31
Let's Merge	Doree Leslie		1 reel	
Lodge Night	Phillips-Cox		1 reel	7. May 16,'31
Lonely Gigole	Lottl Loder		9	Oct. 25
Looney Tunes				
No. 1—Sinkin' In the Bathtub			1 reel	
No. 4—Booze Hangs High, The			1 reel	Oct. 4
No. 5—Box Car Blues			1 reel	
No. 6—Big Man From the North			1 reel	Jan. 10,'31
No. 7—Ain't Nature Grand"			1 reel	Jan. 24,'31
No. 8—Ups 'n Downs			1 reel	Apr. 4,'31
No. 9—Dumb Patrol			1 reel	Mar. 28,'31
No. 10—Yodeling Yokels			1 reel	
No. 11—Bosko's Holiday			1 reel	
No. 12—Trees' Knees			1 reel	
Lost and Found	Demarest-Bond		1 reel	
Love Nest, The	Billy Wayne-Thelma White		1 reel	Mar. 21,'31
Lucky Break	Fox		21	Oct. 25
Madame of the Jury	Judith Anderson		1 reel	
Maid to Order	Eleanor Shalor-Bob Lynn		1 reel	May 2,'31
Making Good	Joe Penner		1 reel	Apr. 4,'31
Married	Flint-Ridges-Foran		1 reel	
Mesquerade	V. Osborn-R. D'Arey-W. Lytell		2 reels	
Martinelli				
Aria from "Alda"			1 reel	
Pagliacci			1 reel	
Prison Scene from "Faust"			1 reel	Sept. 27
Temple Scene from "Alda"			1 reel	
The Ship's Concert			1 reel	
Troubadour, The			1 reel	7. May 9,'31
Two Popular Italian Songs (Reviewed under the title—"Nina")			1 reel	Apr. 18,'31
Military Post, The	Roberto Guzman		1 reel	
Milky Way, The	Neely Edwards-Muriel Abbott, Dancers		1 reel	
Modern Fairy Tales			1 reel	
Merry Melodies			7 min.	Apr. 25,'31
No. 1—Lady Play Your Mandolin				
Modern Business			1 reel	
Money, Money, Money	Mesen-Keeler			
Mooring In	Joe Penner		2 reels	
Mr. Intruder	Otto Kruger		1 reel	
Music Racket, The	Lee Morse		1 reel	Oct. 2b
My Mistake	Donald Brian, Pat O'Brien		1 reel	
Naggers' Day of Rest, The	Mr. & Mrs. Jack Norworth		1 reel	Jan. 17,'31
Naggers Go Rooting, The	Mr. & Mrs. Jack Norworth		1 reel	Jan. 10,'31
Naggers Go South, The	Mr. & Mrs. Jack Norworth		1 reel	
Naggers Go Camping, The	Mr. & Mrs. Jack Norworth		1 reel	8. Mar. 28,'31
Naggers In the Subway, The	Mr. & Mrs. Jack Norworth		1 reel	10
Naggers at the Dentist's, The	Mr. & Mrs. Jack Norworth		1 reel	May 2,'31
Naggers at the Ringside	Mr. & Mrs. Jack Norworth		10 min.	May 18,'31
Nightingale, The	Osborne-Talbot-O'Brien		2 reels	Jan. 31,'31
Nine o'Clock Folks	Whitey & Ford		1 reel	
No Account, The	Hardie-Hutchinson		9	
No Privacy	Lloyd Hamilton		20 min.	May 2,'31
No Questions Asked	Little Billy-Jed Prouty		1 reel	
Number, Please	Sheila Barrett-L. Barrie		1 reel	10. Mar. 21,'31
Office Scandal, The	Bergen-Graber		1 reel	Jan. 31,'31
Old Fleme, The	Audray Dale-John Marsdon		1 reel	
One Good Turn	Ruth Etting-Jay Valle		2 reels	
One Way Out	Chas. Lawrence-Thelma White		1 reel	Feb. 21,'31
Only the Girl	Wattles-Marsh		8	
On the Job	Frank Orth-Ann Codee		1 reel	
Pa Gets a Vacation, Potter Series	Littlefield-Ward		14	
Painter, The	Frank Orth			
Partners	Wm. Gaxton-Geo. Heggerty		2 reels	21. Apr. 4,'31
Paulo, Paquita & Chiquita			9	
Peace and Quiet	Billy Wayne-Barbara Leonard		1 reel	
Perfect Understanding, A	Mey-Oaks		8	
Pest of Honor, The	Short-Fielding-Hall		1 reel	
Play Boy, The	Fox-Curtis		2 reels	
Playing With Fire	Jack Hazzard		1 reel	
Politics	George Jessel		2 reels	Dec. 13
Private Engagement, A	Yacht Club Boys		1 reel	8. Sept. 27
Purely en Accident	Brown-Kearns-Otto		1 reel	10. May 16,'31
Putting It On	Jarvis-Bond			
Reno or Bust	Pangborn-Hager		1 reel	Aug. 23
Riding Master, The	Poodles Hanaford		9 reels	Nov. 8
Romeo and Juliet	Chas. Hackett-Rosa Low		1 reel	
Recruits, The	The Three Sailors-Clements		1 reel	Feb. 21,'31
Revenge Is Sweet	L. Adams-Weeks-Allworth		2 reels	9. Mar. 28,'31
Roseland	Ruth Etting		2 reels	14
Rural Hospitality	Roger Imhof		1 reel	
Salesman, The	Orth Vernon		1 reel	
Santry, Henry, & Orchestra			1 reel	Feb. 28,'31
Sax Appeal	Joe Penner		1 reel	
Scotch Love	Blore-Swinburn-Collins		1 reel	
Scotch Taffy	Scott Sanders		1 reel	Oct. 25
Second Childhood	Mayall-Mackin		1 reel	
Seeing Off Service	Penner-Busley-McNaughton		2 reels	Nov. 1
Seeing Sarah Off	Sylvia Clark		1 reel	
Seeing Things	Demarest-Auer-Fielding		1 reel	9. Oct. 18
Service Stripes	Penner-Waddell		1 reel	Jan. 10,'31
Servant Problem, The	Murray-Oakland-Stauber		1 reel	
Ship Ahoy	All Star		1 reel	June 7
Showin' Off	Vitaphone Kiddies		1 reel	
Sitting Pretty	Joe Phillips-Ruth Donnelly		1 reel	May 9,'31
Sky High	Janet Reade-Dudley Clements		1 reel	10. Mar. 28,'31
Sleepy Head	Frank Orth-Ann Codee		1 reel	Feb. 21,'31
South Sea Pearl	Gaston Glass		2 reels	May 16
Spirits of 76th Street	Helen Broderick		1 reel	17. May 2,'31
Squaring the Triangle	Donald Brian-Maye Metlot			
Stars of Yesterday	Old Film Stars		1 reel	Feb. 28,'31
Stepping Out	Penner-Phillips-Donnelly		1 reel	Oct. 25
Strange Case, The	Charles Halton		1 reel	8. May 16,'31
Strong and Willing	Trixie Friganza		1 reel	Sept. 27
Strong Arm, The	Harrington-O'Neil		1 reel	
Stuttering Romance, A	Joe Penner-Dorothea Chard		1 reel	
Substitute, The	Chas. Lawrence		1 reel	Sept. 27
Surprise	Dugan-Leonard		12	
Suspielen	Lyons-Earle-Morne		1 reel	
Syncopated Sermon, A	Hall-Johnson Choir Willard Robinson		1 reel	Nov. 15
System	Clements-Knapp		1 reel	
Taking Chances	Billy Wayne-Thelma White		1 reel	May 9,'31
Talking It Over	Jack Osterman		8	
Thirteenth Prisoner, The	Willie Howard-Lee Kohlmar			Nov. 15
Tintypes	Yorke & King		1 reel	Oct. 11
Tom Thumbs Down	Jarvis McNaughton		1 reel	
Tip to Paris, A	Jarvis-Taylor		1 reel	
Trees Knees	Looney Tunes No. 12		1 reel	
Trip to Tibet, A	Scenic		1 reel	May 2,'31
23 Skiddo	Lew Fields		1 reel	10. May 2,'31
Twixt Love and Duty	Howard-Graham-Percival		10	May 2,'31
Two Rounds of Love	Rennie-Dixon		1 reel	
Unfair Sex, The	Healy-Gilbert		1 reel	
Ups 'n' Downs	Looney Tunes No. 8		1 reel	Apr. 4,'31
Varsity Vamp	Mike Ames		2 reels	
Victim, The	Orth-Howard		1 reel	
Wanderer, The	Douglas Stanbury		1 reel	9. Sept. 13
Watch Dog, The	Jack Hazzard		1 reel	
Where There's a Will	George Hassell		2 reels	
With Pleasure	Dolly Gilbert-Billy Wane		1 reel	18. Mer. 14,'31
Ye Old Time News Reel			1 reel	May 2,'31
Yodeling Yodels	Looney Tunes No. 10		1 reel	

CLASSIFIED Advertising



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WANTED—Peerless or Simplex projectors, also Strong reflector arc lamps. State price, condition and number of machines. Will pay cash, or one-third down and balance C.O.D. Address Box No. 2, Motion Picture Herald, 1790 Broadway, New York.

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WANTED: Used Amplifiers; Automatic Arcs; Booth Equipment; Chairs; Cameras; Faders; Horns; Generators; Projectors; Rectifiers; Sound Heads; Speedometers; Motors; Turntables. State Makes, Price, Condition, Full Information. Simplex and Powers Projectors for sale at reasonable prices. Address Box No. 24, Motion Picture Herald, 1790 Broadway, New York.

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TO BUY OR LEASE THEATRE give full particulars first letter. Address EDW. SMITH, MINNEAPOLIS, KANSAS.

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COMPARE OUR PRICES—REPLACEMENTS FOR ALL SOUND SYSTEMS—G. E. Exciter Lamps, 98c; Photocells, $12.95; Ample-Tone Optical Systems (fit all makes), $24.70; A. C. Head Amplifiers, $29.50; Torre Controls, $4.95; Wright-DeCoster Horns, $17.64; Pam 6 tube Amplifier, $53.00; Genuine Audak Pick-ups, $8.97. Write us your needs. S. O. S. Corp., Dept. E-H, 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

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FOR SALE—THEATRES at Villa Grove, Newman and Chrisman, Illinois. Populations 2,500—1,300—1,200. Fifteen miles between towns. Will sell separately or as chain. All sound equipped. No competition. For details, write STAR THEATRE, VILLA GROVE, ILLINOIS.

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WARREN
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HARLOW

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TRACY: "Yeah, and we start *right now*."
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FOX

MOTION PICTURE HERALD

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--WILL H. HAYS

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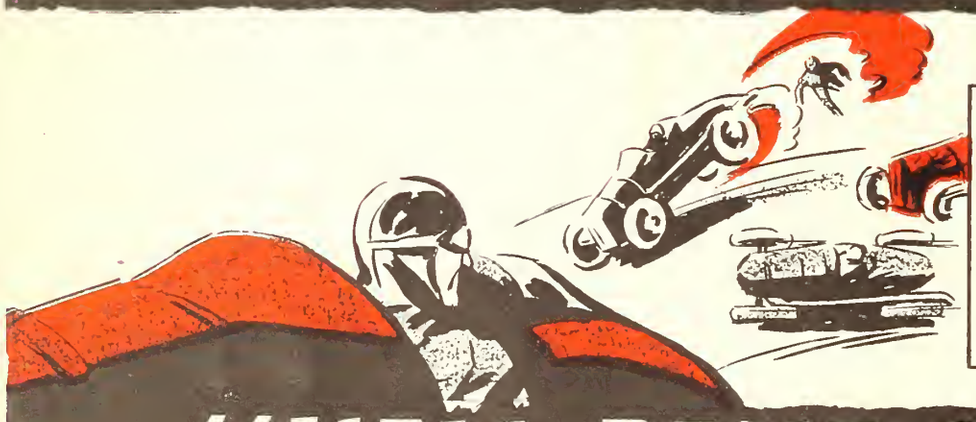
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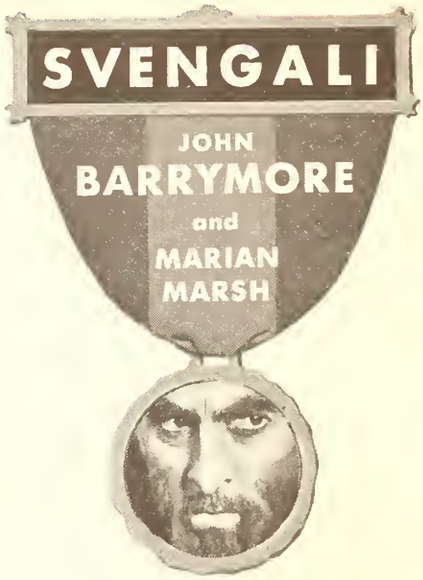


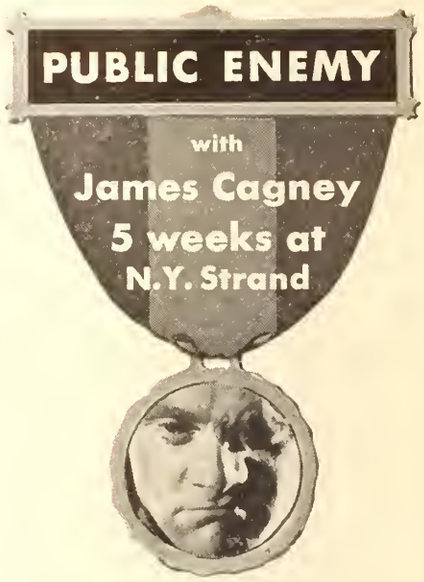
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Starring
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Ben Lyon Joan Blondell
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Allan Lane

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MOTION PICTURE HERALD

Vol. 103, No. 11 June 13, 1931

Romance From Rochester

OUT of far away Stockholm comes a tale that should carry a thrill for Mr. George Eastman and his co-workers of Kodak Park. In the year of 1897, one year after the screen was born, the Andrée Expedition floated away into the Arctic skies, equipped with roll films from Rochester, the same raw stock that founded the motion picture industry. When the bones and shards and relics of the Andrée party were found among them were several of these rolls of film, exposed and stowed in metal tubes. For thirty-three years they had laid among the icy stones of that fated scene of adventure and tragedy. Now Dr. J. Hertzberg in Sweden has succeeded in saving and developing the pictures recorded there so long ago. An undeveloped image in photographic emulsion has been described as only a state of stress. There is strange magic in that flashing impress of light, acting for mayhap but a hundredth part of a second, which can so survive within a few thousands of an inch of silver salts and gelatine for a third of a century.

▲ ▲ ▲

From the Scrapbook!

A HOLLYWOOD critic digs up the interesting fact that foreign settings in a recent picture—very artistic and credited altogether to the creative genius of the director—are exact duplicates of illustrations in a back number of Travel Magazine.

There is nohing alarming about this. For years the research departments of all the studios have supplied just such photographic material to directors, art directors, construction, wardrobe and property department. Writers—the best of them—make it their business to take what they want from the records and work of the past.

That is one thing, however. It is another matter when an individual sits back and silently acknowledges credit for artistry that someone else created. There is too much false credit in Hollywood. It breeds magalomania, downright dishonesty, and certainly it must dispirit those creators who are so outrageously robbed of the praise due sincere and successful effort.

Some one individual generally gets the credit for a good picture; and there are many instances where another's hand did the trick.

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A Broadway Example

IT IS pleasant to record that the hit of the Broadway stage now is "The Band Wagon" by George S. Kaufman and Howard Dietz, of M-G-M fame, and that, with this coloration of motion picture contact, it is seen by the critics as a conspicuously clean production.

"No devastating wise cracks, no smutty jokes, no heavy handed gags and no laboriously assembled jests," observes J. Brooks Atkinson in the *New York Times*.

The success of this piece is somewhat of an answer to the more recent insistence that Broadway and New York audiences demand strong meat and spice beyond decency. A triumph of the sort may well have a staying influence on ill-advised trends and yearnings among the seekers of picture material.

Mr. Sherwood's Forecast

WE HAVE said it before, and Mr. Robert E. Sherwood has said it before, but it seems it cannot be said too often, and so, quoting from his article in the forthcoming issue of McCall's Magazine, he can say again:

"It is the fixed and immovable rule in the movie business that the unique successes of one season will become the monotonous repetitions of the next. Whenever some random prospector in Hollywood digs up a 'theme' that finds favor with the public, the entire industry indulges in a frantic, helter-skelter gold rush, and multitudes are soon surging over the new field, where the lucky strike was made.

"Next season we may look forward to a superabundance of films of two distinct types: tales of illicit love and its bitter consequences, an imitation of 'The Easiest Way,' 'Strangers May Kiss' and 'Millie'; and a vast number of sentimental comedies about children, designed to cash in on the prestige attained by 'Tom Sawyer' and 'Skippy'."

And so it is likely to be forever and ever—for that is the way of the world and of all businesses serving the mass public.

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Spending vs. Giving

THESE rainy days we are beset with a terrible uprising of amateur economists and a vast deal of advice about business from persons who never did any. A curious but typical line of thought is presented at last Sunday's sermon at St. Andrew's in New York by the Reverend Dr. Frederick B. Newell, executive secretary of the New York Society of the Methodist Episcopal Church, who remarked: "New York City justly prides itself on raising $8,000,000 to succor the jobless last Winter, but at the same time two men spent $4,000,000 in constructing racing yachts for their amusement." Now may not one observe that the four millions spent on building the yachts went mostly to payrolls, spread through many industries. If the millionaires concerned had denied themselves the yachts there would have been a lot more unemployment and no fun at all. Money spent on amusement created by labor and talent is probably about as ultimately constructive as contributions to dole funds. A dollar spent at a motion picture box-office must not be considered an economic waste—if the show is worth the dollar.

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A Success of Sincerity

THE passing of Mr. George Kleine brings one to the abrupt realization that the motion picture has come to the span of a full generation. And in the whole of the story of the industry there has been no more clean cut and consistently successful career than his. As one of the founders of the industry from its obscure beginnings in 1895-6, he was, through all the formative years, one of the more substantial and businesslike influences, and with a cultural attitude which early exerted important influence on production. Probably his most significant single venture was with "Quo Vadis," roadshowed to an astonishing and trail blazing success at the dawn of the feature era. His reward for long and earnest endeavor has been a substantial fortune, a life happy beyond the average, a good library, and the general esteem of all who associated or contacted with him.

MOTION PICTURE HERALD MARTIN QUIGLEY, Editor-in-Chief and Publisher

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"The real Wealth of a People is not in the Strong Boxes but in its Guts!"

WILL H. HAYS

IN ringing words of exhortation to confidence and courage Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., addressed an audience of the governors of twenty-two states, gathered in conference at French Lick, Indiana, last week. Mr. Hays put an unwonted fervor and pungency into his words, striking out at the timidity of capital, today "skulking in non-productive areas." It was an utterance delivered with the zeal of a son of Indiana with his feet firm on his native soil and with the earnestness of deep conviction achieved by observation and experience. Mr. Hays' utterance is receiving wide attention in the daily press.

THE EDITOR



WILL H. HAYS

French Lick, Ind.

Following is the text of Will H. Hays' address before the meeting of governors of twenty-two states:

In the earlier days of this hotel, the distinguished owner overheard a customer order a beefsteak three inches thick, tender, ripe, bursting with juice, broiled to a golden brown and rare all through, lightly kissed with spring onions and caressed by a dab of sweet butter. Interrupting the customer, the owner observed: "My dear sir, if we could turn out a steak like that in this house, I'd eat it myself." The analogy is obvious between this anecdote and any individual's ability to offer a complete and practical solution for present conditions.

If I could tell you how to start hay-making, I'd be doing it myself. I am still young enough to believe in rainbows, and yet old enough to remember the pots of gold that have rewarded all the greater American industries and promotions that subscribe to the elder Morgan's creed, "Don't sell America short."

My boyhood vividly recalls the graphic narratives of veterans who participated in the first and second battles of Bull Run. But I did not think I would ever witness a third Bull Run, destined to pass into history as the most shameful exhibit of financial leadership that the country has ever witnessed.

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For the first time in our record, the stewards of popular opinion have totally repudiated the great commanders under whom we have smashed every obstacle and conquered the bitterest circumstances—General Confidence and General Enthusiasm—and enlisted in the ranks of General Doubt.

God Almighty can't help a community which has ceased to believe in itself.

The real wealth of a people is not in the strong boxes, but in its guts.

All the billions on earth are impotent in the hands of folk ready to admit that yesterday was bigger than tomorrow, or that predecessor intelligence exceeded contemporary capacity.

All capital now skulking in non-productive areas is an ingrate to the opportunity which bred it, and a distruster of America's destiny. While the field marshals of American finance and industry continue to dollar-doubt that we shall steadily continue to advance and expand, mass opinion will remain in its pessimistic present attitude and national saving and spending will be inspired by their sneers at optimism and their fears for the future.

With all due respect to the executives of the twenty-two commonwealths here tonight, the most important state is not officially represented in this assemblage. It is marked on no map and has no boundary lines—it is the optimistic state of mind. And without its concurrence, your twenty-two states and the remainder of the forty-eight can do little to improve conditions.

There has been a lot of faulty cement which has cracked and there have been many weak timbers which have broken in our structure since 1929—but our knowledge of construction and repair is all that is necessary to rebuild the structure which we thought we had. We have more ready cash than any kingdom or republic ever possessed, our working plant is intact, our natural resources are unimpaired—but we have lost faith, and until we recover it and resume our march under its banner, watch prices fall, see machinery stall, and hear Wall street bawl.

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And the first spot where the banners of faith must be raised is over capital.

As long as our billions are held in restraint, dammed at the source, prosperity will keep gnawing the hambone.

Labor must have the same purchasing wage and labor must have the same comfort capacity, and money must work and must work for proper wages. Business isn't getting any of the 1 per cent money that the newspapers are talking about. In many places the only security that can write a note today is a listed stock exchange security. In many places business is at a standstill because there is no mortgage money. In too many places character loans simply are not.

America wasn't built that way—its expansion program was not conducted under any such system of finance and its further progress must be stalled under such a system of finance.

Depression can not afford present costs of federal administration or state government; it can't afford national, state, county or municipal costs any more than it can afford the idleness and reduced spending for which Uncle Sam and his forty-eight daughters are as much to blame as any one else.

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A definite help in business revival has been rendered by governors and legislatures in making their major purpose the efficiency of the business administration of their own state government. Much of the discussion of the last few years arguing for more efficient and economic public administration is being translated into action and into legislation for the definite betterment of the business of state government. The federal government is wisely showing business that it can cut expenses legitimately

(Continued on page 27)

INDUSTRY'S CAPITALIZATION REACHES BILLION; CONCENTRATION REFLECTED

15 Companies Are Capitalized at $942,809,650

Growth of the listed stock and bond investment in the film and equipment branches of the motion picture industry over a two-year period, shown by large individual capitalization gains, is illustrated in the compilation which follows: (Totals embrace par value of total capital stock of all classes, and where there are funded debts, all bond issues. Securities of all subsidiaries are included):

MOTION PICTURE COMPANIES

COMPANY	End of 1930	1929	1928
Columbia	$ 2,487,948	$ 2,487,948	$ 887,948
Fox	167,814,721	53,705,832	50,885,987
Loew's	88,849,225	90,674,372	81,338,458
M-G-M	7,565,675	7,666,682	7,767,662
Paramount	224,899,991	168,088,491	124,685,132
Pathe	6,989,104	7,546,079	7,761,102
RKO	97,605,570	74,382,203	54,338,731
Universal	8,348,051	8,405,051	10,993,051
Warner Bros.	187,219,691	187,652,461	5,089,652

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COMPANIES IN EQUIPMENT AND ALLIED FIELDS

COMPANY	End of 1930	1929	1928
Cons. Film	$ 9,000,000	$ 9,000,000	$ 6,000,000
Eastman Kodak	28,776,000	28,779,900	26,726,890
Gen. Theatres	103,227,930	93,073,288	47,590,000
Nat'l Screen	228,832	266,647	266,648
Technicolor	3,872,447	3,828,491	3,559,734
Trans-Lux	5,924,465	5,944,965	5,938,660
TOTALS	$942,809,650	$741,502,410	$433,829,655

Graham Says No More Paramount English Houses

J. C. Graham, Paramount chief in England has stated on his return to London that Paramount plans no further acquisition of theatres in England, confining itself to the approximate 12 it now controls in various key cities.

Paramount Pictures, Ltd., of which Graham is managing director, plans 70 features this year, with two or three reels of shorts per week.

Graham stated a larger budget than ever before was being allowed for these films.

RKO Trailers for Chicago Shows May Be Made There

RKO's Chicago theatre trailers announcing coming attractions may be made in Chicago in the future, instead of elsewhere, and then routed over group houses of the circuit, as is now the custom. The reason lies in the uncertainties of shipping which, last week, deprived the Palace of its announcement trailers.

Independents in Search of Silent Recording Units

Independent sound units have jumped on the noiseless recording band-wagon with Western Electric and RCA Photophone, both of which made available "silent" recording for licensees many weeks ago.

Although others are understood to be working on the development, Verne Bramen's Blue Seal Sound System, New York, is the first independent device to incorporate noiseless recording, both in its portable and studio recording apparatus.

"Junior" Leaves in 2 Weeks; "Senior" Will Stay Home

Carl Laemmle, Sr., this week suddenly decided to visit Europe and just as suddenly cancelled reservations. Laemmle has not decided whether he will sail in a few weeks or return to Universal City.

"Junior" Laemmle, now in New York for story material and home office conferences, may return to the Coast in two weeks. He originally had intended to leave on Saturday.

Paramount Most Heavily Capitalized Unit

Expansion and Concentration Raises Total of Listed Capitalization $500,000,000 in Two Years

Par value of total outstanding and authorized stock and bond capitalization of film, equipment and allied branches of the industry now reaches $1,000,000,000, of which $942,809,650 is listed by 15 companies and approximately $57,000,000 by companies other than major producer-distributors and equipment companies.

Based on "listed" securities of 15 companies, capitalization of major interests increased from $437,598,596 in 1928, to $741,501,370 in 1929, and to $942,809,650 in 1930. These totals represent increases of $303,000,000 in 1929 over 1928; and $201,000,000 in 1930 over 1929.

The $500,000,000 increase over the two-year period in listed capitalization of the 15 companies reflects the rapid expansion and concentration which has taken place within the industry during this period. While a large share of the half-billion figure represents actual upbuilding of properties and investment in new theatres and equipment, an important part of the tremendous increase in capitalziation of the 15 units was brought about through acquisition of important theatre companies. Paramount's acquisition of the Comerford circuit and transfer of Stanley holdings to Warners, represent typical instances where important increases were made in listed capitalization of major interests, although, in reality, Comerford and Stanley capitalization already had existed as part of the industry's "unlisted" capitalization structure.

Warner Brothers, talking pioneers, showed the largest individual gain in capitalization, the total spurting from $5,089,652 in 1928 to $187,652,461 in 1929, from which there has been little change.

Paramount is revealed as the most heavily capitalized unit at the present time, stocks and bonds of this company and its subsidiaries totaling $224,899,991. This compares with $168,088,491 in 1929 and $124,685,132 in 1928.

Expansion of General Theatres Equipment in its Fox acquisition is reflected in a rise in capitalization from $47,590,000 in 1928 to $93,073,288 in 1929 and $103,227,930 in 1930.

Growth of the stock and bond investment in the industry over the two-year period, shown by other large capitalization gains, is illustrated in the chart which appears elsewhere on this page.

Music Arrangers Organize

Music arrangers, copyists and transposers in Chicago have become unionized, joining the musicians' local in that town.

INSIDERS' OUTLOOK

SOME weeks ago this palladium of truthful purpose exclusively presented the charming story of the English gardens with purling brooks constructed at vast expense in a Hollywood studio for the nourishment of the soul of Mr. P. G. Wodehouse, the merry writer of lightsome stories and novels. It was with some journalistic misgivings that the story might be a wee bit overdrawn. But now comes Mr. Wodehouse, himself, with a tale of his own, as purveyed by the Associated Press to the New York Sun:

> HOLLYWOOD, June 8 (A. P.)—P. G. Wodehouse, English humorist, looked back today over a year's work in motion pictures just completed, and confessed "it dazes me."
>
> "They paid me $2,000 a week—$104,000—and I cannot see what they engaged me for," he said. "They were extremely nice to me, but I feel as if I had cheated them.
>
> "You see, I understood I was engaged to write stories for the screen. After all, I have twenty novels, a score of successful plays and countless magazine stories to my credit. Yet apparently they had the greatest difficulty in finding anything for me to do.
>
> "Twice during the year they brought completed scenarios of other people's stories to me and asked me to do some dialogue. Fifteen or sixteen people had tinkered with those stories. The dialogue was really quite adequate. All I did was to touch it up here and there.
>
> "Then they sent me to work on a story called 'Rosalie,' which was to have some musical numbers. It was a pleasant little thing and I put three months on it. When it was finished they thanked me politely and remarked that as musicals didn't seem to be going so well they guessed they would not use it.
>
> "That about sums up what I was called upon to do for my $104,000. Isn't it amazing?
>
> "Personally, I received the most courteous treatment. But see what happened to my friend, Tommy Roland Pertwee. He did a story and they slapped him on the back and said it was great. He returned to the studio, as usual, next morning, and was informed by the policeman at the gate that he could not be let in, as he was fired.
>
> "It's all so unbelievable, isn't it?"

This is the first unemployment complaint of the kind to come to the attention of the Insiders. Once again Mr. Greeley is vindicated in his: "Go west, young man, go west."

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Pointing the Way

Mrs. Anne Bennett, president of the Citizen's League for Better Motion Pictures of Baltimore, which represents the ardent censorship advocates of that region, calls upon Gov. Ritchie to reorganize the Board of Censors and to provide a more rigid censorship. In her letter she says, according to the *Baltimore American* of May 10, 1931: "The fact that our censor board is not an expense to the State, but maintains itself out of the fees collected from the motion picture producers is no excuse for its members to be subservient to these producers and do their bidding.

"According to the Board's own report, the percentage of eliminations has decreased from 22.5 per cent in 1921 to 4.2 per cent. in 1929."

This Week

"The real wealth of a people is not in the strong boxes but in its guts," Says Will H. Hays. *Page 8*

Motion picture industry's capitalization reaches one billion; Concentration reflected. *Page 9*

George Kleine's death removes able founder of motion picture business. *Page 12*

Secret report arouses M.P.'s in England to new fight on the Gaumont deal. *Page 11*

Fox is out as a member of the board of directors; Clarke announces a cut in dividends. *Page 20*

Double feature program is approved by independents; It brings back family patronage, they say. *Page 13*

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Way Down in the Depths

The four petty larceny salary-snatchers at 729 7th Ave., New York film building, continue to give the industry a black eye. These self-called "independents," are in reality cheap "fly-by-nighters," who attempt to work in on the state rights market with short subjects, boasting proudly of their sensational box-office pullers while their clerks and assistants plead pathetically for back salary. One has a group of under paid clerks whose salary envelopes are always five or six weeks in arrears—and if they quit they lose everything. Another is being sued for a $100 salary check for a film editing job, while a third recently chuckled heartily when an assistant threatened court action unless she received at least half of the four weeks salary due her.

IT is a fact that no person's voice, when played back after recording, sounds as the owner expected it to sound. No one ever recognizes his voice the first time it is heard. That is one thing that has made the making of talkers difficult.

Frances Starr, quite accidentally, has discovered how to have a playback of her voice without going near a microphone. She was sitting on the edge of her empty tiled swimming pool, repeating lines from a forthcoming picture, when she noticed that her voice bounced back at her with a strange quality. She experimented and found that, if she stood in the empty pool and read her lines, her voice came back to her with exactly the same quality as it had in a playback in the studio.

Consequently, all those picture players fortunate enough to possess swimming pools are using them as rehearsal halls.

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Recording a Dusty Noise

Persons of experience with the jitters that come from party gin all have heard the poignant story of the unhappy young man who sat head in hand over black coffee in the morning with Old Man Remorse at his elbow, when a dainty kitten came mincing into the dining room across a deep pile carpet, only to look up startled and scream at the little cat: "Quit stamping your feet."

Until this week that stood as the world's high mark for sensitivity in sound detection.

Now a new record, or at least an endeavor at one, is being made by the experts of the somewhat sound picture. The other day a perplexed contact man supervising a newsreel picture under production at a studio over Sherman avenue way called the desk at the New York office.

"Say, now on this make-up picture, with the girl in the boudoir, what kind of sound do you want to get?"

The expert on the desk stalled and puzzled a moment, and then glibly handed out a ruling. "Strictly natural sound, that's our policy, and be sure you get the real sounds of make up—you know, the powder puff an' everything."

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Job Insurance

There's a young man drawing $1,000 a week for the making of comedies, not because he is so funny, but, because his superior has an item of $25,000 on a loan to collect. The collection rate is $500 a week, so apparently this particular funny business will be in effect about fifty weeks. Debts to the company or debts to the boss have been used as job insurance before, in both Hollywood and New York.

THE INSIDERS

SECRET REPORT HAS AROUSED M. P.'S. TO NEW FIGHT ON GAUMONT DEAL

Columbia One-Up on RKO and Fox By Slicing 1¾ Hours from Work Schedule

It looks like a competitive battle between RKO, Fox and Columbia in the race to bolster personnel morale, with Columbia one-up at the close of this week's session.

RKO, Fox and Columbia have definitely tabooed salary slashes, with Columbia this week gaining a lap by reducing working periods 1¾ hours weekly. Columbia's home office closing hour, beginning immediately, will be 5:30 P.M. daily, instead of 5:45, while the office will close at 1:00 P.M. on Saturdays, instead of 1:30 P.M.

Schlesinger Finds Way to Mint But Gold Isn't There

M. A. Schlesinger is at it again—counting the potential millions which he, and apparently he alone, believes lie ahead in the form of royalties on alleged patent violations of another Lee DeForest device.

Last year, Schlesinger, who purchased various DeForest patents, started suit against Western Electric claiming violation of the Ries sound patent. At that time he said he was all set to hire a corps of assistants and auditors to aid him in handling the tremendous bookkeeping job in counting the millions which he expected would come from victory against the Bell interests.

Schlesinger lost that suit on appeal and forgot about the royalty business until this week when the U. S. court of appeals on patents gave to Schlesinger priority rights to a certain sound-on-film printing machine invented by a former DeForest engineer. And, though the court's decision had barely reached the press, Schlesinger began to figure out who's going to pay on this one and how much.

"It's the biggest thing we've got," said Schlesinger, but even that failed to cause a ripple in the laboratory field.

The decision, Schlesinger pointed out, will be administered fairly and equitably, but what he failed to state is that the patent is being violated by only interests which are very inconspicuous in the industry, and does not at all concern the large and more important laboratories which do not use the device.

Publix and RKO May Try Plan to Lease Transfers

Although the theatre pooling plan of Publix and RKO was stopped in its formative stages through legal objection, it is understood that after further discussions a new arrangement has been arrived at whereby the leases of one company will be turned over to the other in various localities.

It is said that the plan will be tried first in Chicago, with RKO at the receiving end.

Universal After Juveniles with 1931-32 Serials

Universal will concentrate in serials all production and financial resources which are available for juvenile appeal in next season's product.

Starting with "Battling with Buffalo Bill," the company intends to line up "name" casts for the four serials planned for 1931-32 release.

John Wayne will star in the initial release, with Johnny Mack Brown playing "Bill" and either Dorothy Revier or Marceline Day as the female lead. Jim Thorpe, Indian athlete, is spotted for a lead in support.

"Heroes of the Law," "Airmail Mystery" and "Danger Island" will complete the quartet of serials for 1931-32.

In the Good Ol' Days

Sponsored reels are exactly 31 years old!

Back in 1900, Tom Crahan contracted with the Edison interests on behalf of Northwest Transportation Company, to make an eight reeler, paying $5 a foot for the negative.

The Alaskan gold rush had just started and Northwest, which operated a string of boats between Puget Sound and Alaska, wanted a picture for promotional purposes.

When Crahan and Robert Bonine, Edison's man, arrived at Alaska, their first sight was a huge sign, freshly painted by Harry and Herbert Miles and reading:

Miles Brothers
PHOTYGRAFTERS & MUG ARTISTS
Cabinets, $27 a Dozen
Cash, Dust or Nuggets

Trade Asks Why Facts Are Not Revealed

British Coal Magnate's Son Reported Loser by Half Million on Film—Warner Shakeup Rumored

By W. H. MOORING, London

Unless present plans are modified in the light of subsequent revelations, there is to be further parliamentary agitation here concerning the process by which Gaumont-British is alleged to have come under American domination and its effect on the British industry generally.

Those M. P.'s leading this agitation are Messrs. Remer and Muggeridge, and both are understood to be basing their case on the secret and confidential report prepared at the instigation of the London Trades Council, acting in liaison with the Trades Union Congress.

Already this report has been received and examined by the Board of Trade, who, however, have no authority to make its contents public. Alfred M. Wall, secretary of the London Trades Council, is not disposed to issue the report to the press, though he has agreed to consider doing so. The trade on this side is asking: Why all the secrecy?

The report was prepared for the London Trades Council by Geo. T. Slow, a member of the staff (without officer's status) of the statistical department of the Customs and Excise. Mr. Slow is therefore a civil servant in the employment of the Government, and presumably in making the report on Gaumont he drew on certain sources of information not usually open to the Trades Council.

Assuming that the executive of the London Trades Council entertains no doubt concerning the analysis of the situation which Mr. Slow has put before them with the utmost confidence and assurance, why should not the full facts so revealed be immediately released to the public?

In New York it is stated that Fox is to sue Gaumont in connection with the recent financial deals arranged between the two. The point is made that Fox executives purchased certain Gaumont stock under the impression that by so doing they would gain a hold on Gaumont sufficiently strong to insure blanket of playdates for their product. Actually Fox alleges, in addition to a 49 per cent stock held by Gaumont interests, the chairman of a financing (subsidiary) company, the Metropolis and Bradford Trust, holds a balancing influence through a 2 per cent share. If this reveals the true state of affairs, can the Trades Council report, which states definitely that Gaumont-British is under American influence through these same financial deals, remain unchallenged? Is the Trades Council now dubious concerning the accuracy of the report which already has been sent with

(*Continued on page 27*)

GEORGE KLEINE'S DEATH REMOVES ABLE FOUNDER OF FILM BUSINESS

World's Largest Dealer in Film in First Decade of Industry Dies After Year's Illness — Pioneered for Education Progress

By TERRY RAMSAYE

George Kleine, a leader among the founders of the business institution of the motion picture, died at midnight Monday, in New York. The funeral was held Thursday.

Mr. Kleine had been ill for more than a year. The end came at the home of his daughter, Mrs. Helen Bold, 64 East 86th street. His wife, Beatrice Oldfield Kleine, died here in 1923. He is survived by only his daughter and a sister, Mrs. J. J. Thompson of Bloomfield, N. J.

Mr. Kleine was born February 18, 1863 in New York, the son of Mr. and Mrs. Charles E. Kleine. He was educated in the city and was graduated from the College of the City of New York in the class of 1882.

The elder Kleine was engaged in the optical and scientific instrument business and the son took up the same pursuit, establishing the Kleine Optical Company at State and Randolph streets in Chicago, an address which in years to come was a local center of motion picture activities and influence.

In 1895-6 Edwin Hill Amet, a Waukegan, Ill., inventor, engaged in the making of a projection machine, with the collaboration and financial support of George K. Spoor. The machine was brought to the attention of Mr. Kleine, while under development, and was christened by him the "Magnoscope." This machine did not achieve commercial success but it became the inspirational source of considerable motion picture activity and development of far reaching influence in the industry.

Became Largest Dealer

The Kleine Optical Company, already in contact with the amusement business through dealing in limelight illuminations, stereopticons and like devices, launched into the budding motion picture industry handling films and equipments. Mr. Kleine was an aggressive merchandiser and organizer and became the world's largest dealer in motion picture films in the first decade of the screen. He became the American distributing agent for all of the major European producers, and also made strong personal and commercial ties with Thomas A. Edison's picture production interests on the one hand and the American Mutoscope and Biograph Company on the other.

The equipment trade of today bears the impress of Mr. Kleine's influence in the widely known Simplex projector, which was born of the Edengraph, invented by Frank Cannock, a Scotch mechanic in the service of the Eden Musee in Twenty-third street. Cannock developed the machine, which later became the Simplex, under the patronage of Mr. Kleine, but ultimately was detached from the picture because between the Scotchman's demand for microscopic precision and his penchant for re-inventing the machine while it was in work, production was unsatisfactory.

Mr. Kleine's first sally into production was with the formation of the once-famous



Kalem Company of New York in 1907, which took its name from the initials of the three participants, Kleine, Long and Marion. Mr. Kleine's participation, as he once humorously remarked, consisted of loaning his credit to the new company for the price of a camera. Kalem, like the other pioneers of the period, became vastly prosperous with the swift rise of the nickelodeon theatres which began in 1905 and reached a tremendous climax about 1911. Mr. Kleine, however, being engaged in many and larger enterprises, sold his interest in Kalem for the profits on one week's operation, which when the bookkeepers got the total was just $5,000.

Through the days of the wars of the early movie kings, Mr. Kleine was a strong influence toward a clarification of the terrific tangles and problems of the industry, and operating largely behind the scenes became the chief instrument of peace which resulted in an Edison-Biograph peace and the formation of the Motion Picture Patents Company in December of 1908.

Having the friendship and confidence of Mr. Edison and of Jeremiah J. Kennedy and Henry Norton Marvin of Biograph from the opposing battle lines, Mr. Kleine's plans, influence and counsel entered more importantly into the constructive movements of the period than is generally known in this age of the motion picture. With his extensive experience in matters of distribution he was also a large factor in the background of plans and operation of the General Film Company which became the merchandising arm of the Patents Company federation of producers.

In this period the Chicago trio, George Kleine, George K. Spoor and Colonel William N. Selig, was a unit of large power in the industry.

Had Larger Vision

Mr. Kleine was among the first to enjoy a vision of the motion picture as the instrument of a business far greater in scope and scale than the nickelodeon of the early General Film days promised. His extensive European connections kept him decidedly abreast of the more pretentious progress in the art abroad.

One of Mr. Kleine's larger services to the motion picture industry relates to a tale of the tariff and the days of the Wilson administration in Washington, which can not be written yet for many a year, because of the personages of high and low degree involved. But it can be here recorded now that Mr. Kleine's eleventh hour intervention in a star chamber session in Washington

(*Continued on page* 43)

George Kleine occupied a position by himself in the motion picture industry and was an important contributor to its progress in the earlier days, not only directly but by the influence of his views on the proper direction of development.

JEREMIAH J. KENNEDY.

The motion picture industry owes to the late George Kleine a debt of esteem. He brought to the business, and its inception, a fine sense of honor. He was a cultured gentleman, a man of great ability. His contribution to the motion picture is written large in its annals.

WILL H. HAYS.

George Kleine was a valid pioneer. It was through his enthusiasm and effort that the motion picture industry was first brought from chaos to an organized institution. I had the privilege of knowing his social and domestic life aside from our association in business, and a more noble, more generous and more honorable man never held the high esteem of all who enjoyed his acquaintance.

GEORGE K. SPOOR.

DOUBLE FEATURE RESCUES FAMILY THEATRE, DECLARE INDEPENDENTS

Clearing the Books

Program changes of two and three times a week are supplanting weekly changes in a number of circuit theatres, according to information reaching insiders.

Several reasons are assigned for this policy change. One is that the houses originally were not in weekly change spots. Another is that the dull period has made the more frequent change of picture imperative.

It is suggested also that with the 1930-31 season drawing to a close, some houses find themselves stocked with unplayed films, and find this time ripe to clear their books.

Sack Resurrects San Antonio Unit

Following several years of dormancy, Sack Amusement Enterprises, a film distributing and theatrical booking agency established in 1920, was revived here with the opening of offices at 304 Main Avenue in San Antonio's film district.

The company was founded by Alfred N. Sack, former theatre-owner, who still heads the business as president and general manager. Associated with him now is his brother, Lester J. Sack, former newspaperman and theatre press-agent, as vice-president and sales manager.



Alfred N. Sack

As southern states representatives for United Film Agencies, of Hollywood, and other independent producers, the firm is distributing a group of native-made Spanish talking features and shorts in the Texas-Oklahoma-Louisiana-Arkansas-Mississippi territory. The product also includes several talking and silent features with all-negro casts and a group of new talker "westerns."

Alfred Sack heads the San Antonio civic committee to secure 250 guarantors, with a total pledge of $25,000, for the Lyric League, the local civic body which brings the Chicago Civic Opera Company to San Antonio every year.

Walter B. Lovelace, who has been associated with the Sack Brothers for the past five years, is booker for Sack.

Myers In Hollywood

Abram S. Myers, Allied States Association chief, is due in Hollywood the end of June to confer with officers of the Southern California Exhibitors' Association, Allied unit.

Tides House Over Three Or Four Bad Weeks

Only Good Attractions Bracketed, Says One Operator, With Extra Picture During Dinner Hour

With the public economy-minded, the double feature in the family theatre is an asset, in the opinion of several independent circuit operators.

This opinion, however, is in contrast to the one generally held by theatre men regarding a subject which has aroused a controversy throughout the trade.

In discussing the question, one important circuit operator said:

"The double feature often is the difference between profit and loss. We have found it a good policy to double two good features, rather than one good picture and one mediocre film. By billing two good attractions you gather enough momentum to carry the theatre over three or four bad weeks.

"We know that in one family, for example, the parents may like one type of picture and the children another. By double featuring pictures carefully chosen for the individual neighborhood you get the entire family into your house.

"Of course, we seldom run the two features throughout the day, for even with a double feature the program must be well balanced with shorts. We generally show the added attraction during the dinner or some other off hour. We have found that after establishing such a policy we receive no complaints from our patrons."

Nord, French Firm, Increases Capital

Nord Film, French film concern, plans an increase in capitalization from 5,000,000 francs to 25,000,000. The company's activities include both renting and exhibiting.

The large coal companies of the north of France are believed behind the increase. Nord, which owns only five houses, will immediately acquire 40 more, mainly from Franco Aubert, a Gaumont firm.

Iowa Exhibitors Planning For Protection Test Cases

Reports from Des Moines, Iowa, indicate that a test case on protection is planned for the near future. The United States Supreme Court decision of last year would be a factor in seeking alleged damages due to alleged unfair practices in zoning and protection schedules.

The litigation is expected to be followed very soon by a number of other test cases on other phases of the contracts.

Greatest Thrill: Ho Hum!

Life has given its greatest thrill to Charles "Buddy" Rogers and James Hall. There's nothing more to live for. They've been guests of Al Capone! At least so says Carol Frink, motion picture critic of the Chicago Herald and Examiner.

A "marvelous" host and "lavish, too," she quotes Hall. "I've never been to a Hollywood party that was half as princely as Al's party. 'Bubbly' flowing like Niagara. He's so different from the movie characterizations of his type."

Ho hum!

Seek Settling of Wanger Contract;

Negotiations are under way for settlement of the unexpired part of the contract of Walter Wanger, head of Eastern production for Paramount Publix following the announcement in the first issue of The Hollywood Herald that Wanger is definitely out of Paramount.



Walter Wanger

The Astoria studios will close July 13 and all production will center in Hollywood with B. P. Schulberg in complete charge under Jesse L. Lasky, The Hollywood Herald stated.

The new status follows the Denver conference which Sidney R. Kent and Schulberg attended. Recently Wanger was acknowledged as head of the production activities of Paramount.

Erno Rapee Joins NBC As Director of Radio Music

Erno Rapee, appointed musical director of National Broadcasting Company, is placed in charge of the quality of all music broadcasts and of all musicians employed by NBC. He terminates his services as conductor of the Roxy symphony orchestra June 15, when he reports to John Royal, NBC program director.

Rapee, who was born in Budapest in 1891, and played with the Budapest, Berlin and Vienna philharmonic orchestras and was assistant conductor of the Dresden orchestra, came into close association with S. L. Rothafel when he became conductor at the Rialto theatre in New York. Last year he was in Hollywood as music director for Warner Bros. and First National.

MARKET QUOTATIONS OF FILM STOCKS

(Week Ended Thursday, June 11)

Stock Exchange

1931 High	1931 Low	Stock & Div.	Sales (in 100s)	High	Low	Thurs. Close	Net Change
...	...	Amer. Seating	...	...	...	...	...
15	3¾	Cons. Film	17	4¾	4¼	4½	+ ⅛
187⅝	10¾	Cons. Film pf. (2)	11	14	12¼	13	+ ⅝
185¾	118	Eastman Kodak (8a)	297	133	124⅛	132	+ 2¾
383⅛	115¾	Fox Film A (2.50)	1591	201½	157⅝	193⅜	— 2⅝
151⅛	3¾	Gen. Thea. Eq.	249	45⅝	33¾	41⅝	+ ⅛
63⅛	36⅝	Loew's, Inc. (3b)	866	431½	383¼	425⅝	+ 35⅜
98	83	Loew's pf. (6.50)	1	87½	87½	87½	....
...	...	M-G-M pf.	...	...	...	...	...
50¼	19⅝	Para.-Pub. (2.50)	885	25⅝	21⅝	23	— ⅜
2⅞	1	Pathe	12	1⅜	1⅛	1⅛	— ⅜
6⅛	3	Pathe A	3	3½	3⅜	3½	— ⅜
24¼	11¼	Radio-Keith-Or. A	799	14½	12⅜	13½	— ¼
...	...	Univ. Pic. 1st pf. X (8)	60	31	31	31	+ 4
203⅜	43¼	Warner Bros.	747	71½	68½	73⅜	+ 3⅜
...	...	Warner Bros. pf. (3.85)	2	26	...	...	+ 1

X—10 share lots.
a—Including extras.
b—Plus extras.

Curb Exchange

23	10	Columbia Pic. (.75)	1	10	10	10	— 1⅞
22	9¼	Columbia Pic. vtc. (.75)	11	10½	9¼	9¼	— ⅞
6⅜	2⅛	Fox Theatres A	63	3⅜	2⅝	3⅜	+ ⅝
51¾	5⅛	Gen. Thea. Eq. cv. pf. (3)	83	7¾	6	7¾	+ 1⅞
...	...	Nat. Screen Serv. (2)	...	...	...	...	...
3⅛	1	Sentry Safe Con.	6	1⅛	1	1	— ⅛
15¾	3⅝	Technicolor	14	7	5¼	6¼	— 1¼
13¾	5¼	Trans-Lux DPS.	42	6½	5¾	6¼	— ¼

A—Plus 5% in stock.

Bonds on Stock Exchange

1931 High	1931 Low	Bond & Maturity	Sales (in $1000)	High	Low	Thurs. Close	Net Change
74	25	Gen. Thea. Eq. cv. 6's '40	163	41	30	40½	+10¾
99⅜	94	Loew's 6's '41 xw	21	96½	95¾	96½	+ ¾
105	100	Para.-Bwy. 5½'s '51	19	101¾	100½	101½	+ ½
97	74	Para.-F.-L. 6's '47	62	91¼	79½	91	+11
89⅜	67	Para.-Pub. 5½'s '50	71	82	71	80½	+ 8¼
89	51	Pathe 7's '37 ww	20	83	80¼	80¼	— 1¾
74⅛	25	Warner Bros. cv. 6's '39	360	41¼	38	40¾	+ 2¾

Bonds on Curb Exchange

70	55	Amer. Seat. 6's '36	1	60	60	60	— 1

Produce Exchange Stocks

...	...	Color Pic.	...	...	...	...	...
...	...	Photocolor	...	...	...	...	...
...	...	Roxy	...	...	...	...	...

Over the Counter Stocks

			Bid	Asked
...	...	Roxy	...	...
...	...	Roxy A (3.50)	...	...
...	...	Roxy units	...	...

STRONG RALLY PUSHES FILM STOCKS

Amusement Issues in the Strongest Rally Since Early Spring, With Fox Leading Upward Move

Amusement stocks rallied late in the week and made the strongest showing since early spring, the entire group moving up under leadership of Fox, which spurted on announcement of the new directorate representing powerful financial interests.

The dividend cut in Fox was a foregone conclusion in the "Street" and the stock was a firm feature throughout the week, moving up from a low of 15⅞ to above 20.

Eastman Kodak gyrated widely, selling off sharply, but recovering about eight points on brisk covering and new buying later. Loew's was strong after a dip.

Paramount's stocks and bonds were strong, particularly bond issues. Paramount 6s spurted about 11 points and 5½s of 1950 more than eight points, while the stock, after dipping to a low of 21⅝, rallied to around 23.

RKO came back after selling off to 12⅜. This issue was in large supply. The company, however, is regarded in the "Street" as being in a favorable position.

Warners continued steady as reports stated that its financial condition had been considerably misrepresented by recent rumors of difficulties in meeting current obligations. A statement by Warners indicated that position was secure and that the brothers were putting plenty of their personal money into the company, as needed.

Amusements on the curb market were not firm, Technicolor showing up weak spots. However, the list held well above the year's lows, with the exception of Columbia, which dipped to 10¼ on announcement of the dividend cut. However, a statement by directors indicated that Columbia earnings were well above the dividend requirements, but, in view of current conditions, it was deemed advisable to cut the rate. This was in line with a recent statement by Joe Brandt, president of the company, who advocated dividend slashing as an alternative to wage cutting in meeting present conditions.

Frank C. Walker Named Notre Dame Lay Trustee

Frank C. Walker of New York, general counsel for the Comerford interests and a director of Motion Picture Theatre Owners of America, has been elected one of the eight lay trustees of Notre Dame University.



Frank C. Walker

Announcement of his election was made at the annual commencement exercises in South Bend.

He was the choice of the alumni for representation on the board, which governs all of the activities of the University.

NVA Goes to Court in Fight Over Sanitarium

NVA (National Vaudeville Artists) has taken to court in New York its demand that the NVA Fund turn over for an accounting all books, moneys and properties belonging to the NVA, including the deed for the Saranac Sanitarium. Judge Valente signed an order to show cause, returnable Friday.

Postpone Board Meeting

The Paramount Publix monthly board meeting has been postponed from last Monday to June 15, out of respect for the memory of Mortimer Schiff, Kuhn, Loeb & Company official.

G T E Defers Dividend

General Theatres Equipment has deferred payment of its regular quarterly dividend of 75 cents on the $3 preferred stock which was to have been payable June 2.

Columbia Cuts Dividend

Columbia has reduced its quarterly dividend on the common and voting trust certificates to 75 cents per share. Previous figure was $1.50.

THE CAMERA REPORTS



SIGNED. (*Above*) *Elda Vokel, who went from her Texas home to Hollywood, then to Broadway, and now is back in pictures, signed by Fox for feature roles.*



[ACME PHOTO]

HOME PORT. (*Right*) *Mrs. Adolph Zukor and her niece, Miss Adele Vogel, arriving in New York on the Ile de France from Europe, where they have been vacationing.*



UNDER CONTRACT (*Above*) *Among the new faces of the screen, Vivienne Osborne will be seen in Paramount productions for some time to come, having won a contract.*

THE LINE-UP. (*Below*) *Columbia executives in Los Angeles for the company convention to discuss the* 1931-32 *program and sales campaign. (Names given beneath picture.)*



Left to right: Lou Young, director of West Coast publicity; Charles Mintz, producer of "Krazy Kat" comedies; Lou Metzger, director of sales; Sam Briskin, assistant general manager of studio; Jack Cohn, company treasurer; Harry Cohn, vice-president in charge of production; Joe Goldberg, general sales manager; Rube Jackter, assistant general sales manager; Hal Hodes, director of sales promotion; W. C. Riter, manager of Los Angeles branch; H. P. Brunet, director of exchanges; and Charles M. McDonald, general manager of Wafilms.



AT HOME. *(Left) Another celebrity's home, that of Marlene Dietrich, with the Paramount star, who recently returned from Europe, waiting to receive us.*



BOARD OF STRATEGY. *Planning the action for Paramount's Ruth Chatterton vehicle, "The Magnificent Lie." Director Viertel at left, Miss Chatterton between Charles Boyer and Francoise Rosay.*



CAROLING CARRILLO. *Leo Carrillo, stage and screen star, and a group of friends gathered in New York in honor of Carrillo's current starring picture, Tiffany's "Hell Bound." Shown are (standing) Joe Rivkin of Tiffany's publicity staff; Morton Downey, radio star; Freeman Gosden, radio's "Amos"; Carrillo, Charles Correll, radio's "Andy"; John Johnston, vice president of NBC; (seated) Leo Morrison, Carrillo's manager; Jerry Wald and Nick Kenny, newspapermen.*



STYLE MAKER. *A mere man, but he has designed many a gown worn on the screen—and, therefore, later worn, as copied, on Main Street and Broadway. He is Gilbert Adrian and is shown in his studio at M-G-M.*

NEW SELLING SEASON IS WEDGE ON PROTECTION AND RELEASE JAM

Patron Good Will and Friendship Paramount in Effective Exploitation

FROM FOX'S THE LAST WORD

EXPLOITATION stunts that outwardly smack of good showmanship, and that apparently achieve their primary object in the way of arousing patron interest and curiosity, may ofttimes do the theatre more harm than good.

If a stunt pulled in connection with any picture leaves a bad taste in the mouths of those whom it affects, that bit of exploitation has failed in its purpose despite the amount of attention it focuses on the picture.

The theatre manager who strews "dead man dummies" about his lobby to advertise the "X marks the spot" theme of his current ganster picture fails to take into consideration the finer sensibilities of his women patrons.

Likewise, a negative value is often achieved in the use of letter writing to patrons commonly resorted to by managers in calling attention to current and coming attractions.

In exploiting pictures centered around the theme of domestic triangles, there have been instances where managers have sent "teaser" letters to husbands or to wives, supposedly written and signed by some unknown paramour, and vaguely referring in the body of the love missile to the picture. In the majority of instances, this reference to the picture has been so vague as to foster suspicions and ill feelings in families where the letters have appeared.

When the stunt was unclothed, the reactions of patrons in many instances have not been the best in the way of sponsoring good will and friendly feeling toward the manager and the theatre.

These are but two of innumerable instances where the manager may unintentionally offend his patrons by such hoaxes.

In every instance, the good showman carefully weighs in his mind each proposed stunt, and its effects, and only carries it out after he is definitely decided that it conforms to the paramount consideration of patron good will and friendship.

Ufa to Sponsor Only Key Houses To Exhibit 20 German Versions

Own Circuit of 200 Theatres Denied —Expansion Plans Await Fall With 20 Features Available

Reports that Ufa-Film will build up a circuit of between 200 and 300 theatres in the United States are unfounded. The American branch of the German company will, however, sponsor a string of "show" houses in each of the principal key cities, where all-German versions will be screened, similar to the initial experiment at the Ufa-Cosmopolitan in New York.

No expansion plans will be considered until Fall, after which Ufa's headquarters in Germany will make available for the American circuit 20 of its proposed 40 features for 1931-32 series. There will be few, if any, simultaneous showings because of cost of extra prints.

Showing in the company's own circuit here will mark the end of American distribution for the German group of 20, although for next season Ufa will have in addition a minimum of eight English versions for

(*Continued on page 27*)

Report Gaumont Is Planinng Radical Organization Shift

Gaumont-P. C. T. is believed contemplating a radical rearrangement of the present theatre control system. The company owns approximately 200 houses in England.

It is expected that A. F. Moss, now London inspector, will control the London and Southwest houses; E. H. Lundy, present controller, will handle the Midlands and North; and Scotland will be under G. Luxton, at present in the statistical department.

Ad Federation In Session; Sponsored Reel Talks Out

The Advertising Federation of America will meet in New York, beginning Sunday, in annual convention.

Because of the recent decision of major companies, including Paramount, Fox and Warners, to refrain from further use of ad films in company theatres, it is believed unlikely that the sponsored reel will come in for as much discussion as at first planned.

Exhibitors Hope to End Special Privileges

Chicago Exhibitors Ask Advance for Subsequent Runs When B & K Waives Loop Protection

Controversies over protection and release which have raged in Chicago all spring are slated to be ironed out by exchanges and exhibitors as the selling of new product gets under way this summer.

Situations of a particularly controversial nature, which have been an irritation to distributors for weeks and are due for settlement when new contracts are written up, involve the Pantheon, Vogue and Sheridan on the central north side; the Howard, Norshore and Ridge on the far north, and the Symphony and West End on the west. Other situations involving less obstinate claims than the foregoing are also due for settlement before the new playing season opens.

Objection to the Balaban & Katz practice of waiving Loop protection in favor of its own pre-release houses, and thereby permitting those theatres to play two to four weeks earlier without corresponding benefit to subsequent run houses, is also expected to bring about the cessation of that policy in the near future. Both local exhibitor associations are demanding that subsequent run houses be advanced a corresponding period whenever Balaban & Katz waives Loop protection and plays pictures in its "A" houses immediately after the Loop. B & K is unwilling to advance release schedules; consequently, the supposition is that the circuit will abandon the practice rather than chance being forced to submit to earlier releases for the subsequent runs if the policy is persisted in.

Objections also have been voiced to Balaban & Katz juggling of double feature release dates so that pictures double featured at the Granada and Marbro immediately after the Loop were not made available for simultaneous double featuring in subsequent houses.

The maneuvering is accomplished by the circuit demanding of exchanges different release dates for whatever two pictures played the same program at either the Granada or Marbro. Thus two pictures double featured at the Granada or Marbro would not be available in the same week for double featuring by subsequent houses, and a comparable duplication of Granada and Marbro programs was made impossible.

Abolishing of double featuring on a city-wide scale by August 1, as now seems almost a certainty, will obviously eliminate this grievance.

Turnstile Houses for H-F

Hughes-Franklin has announced plans for a new automat theatre in Hollywood, with four others in prospect.

"WEAK SISTERS" WEAKEN RECEIPTS ON WEEK-ENDS

Fox West Coast to Reverse Policy Of Spotting Light Features on Saturdays and Sundays

Fox West Coast takes the lead in revolutionizing that antiquated policy which places weak films on the screens of circuit theatres on Saturday and Sunday in the belief that those days have the biggest natural draw.

Hereafter, the policy will practically be reversed, because, as executives state, "weak sisters for week-ends is a doubtful policy. Please your Saturday-Sunday family crowds first of all with good pictures."

In recent years, it has been customary throughout the industry for houses that have two or more changes a week to book second and third-rate pictures on Saturdays, Sundays and holidays, using the best pictures on other days of the week. The theory behind this is that Saturdays, Sundays and holidays can take care of themselves, whereas the weaker days need what assistance they can get from superior product.

The Fox West Coast executives contend that "on the face of things, this theory looks plausible and practical, but now that business everywhere in the United States has gone off, this theory, along with a number of others, seems to have lost its value. Certainly it is true that no house in the country can claim to have held its business by adhering to this method of booking."

"One of the greatest problems before the industry today," they point out, "is to keep the public in the habit of going to pictures, not in your house alone, but in houses everywhere. That habit, where it is strong enough, is one of our biggest assets, for it is admitted that not all pictures can draw crowds and it is the movie-going habit which holds things up when you are playing an inferior picture."

Keep Your Reputation With Crowds

It is the thought of Fox chiefs that the best pictures ought to be played on the days when most people can get to the theatre. "In the first place," they state, "this will not make the weaker days worse and in the second place it will start to give your house a better standing with the larger number of people—who are those who can only get to your theatre on days when they are not working.

"The reputation which your theatre can earn by showing its best product on the days when the whole family can pass through your doors together is of extreme importance.

Week End "Weakies" Kill Patronage

"Do not forget that the man or woman who works hard all week and who can get in your house only on a Saturday, Sunday or holiday, judges your house entirely by what you show on those days and they are, after all, every bit as important as the other patrons whom you attract.'

Cinema Not Suing Paramount, Plans Suit vs. M-R Lab

Paramount Publix is a licensee under the Gaumont patents and is not defending any suit filed by Cinema Patents, as previously reported.

"Cinema and Paramount are working in absolute harmony, and under the agreement between the two, Cinema, backed by the endorsement of Consolidated Film, guarantees to defend any suit ever brought against Paramount and to hold Paramount harmless from any judgment based on infringement arising from its use of the Cinema patented machines," according to H. A. Huebner, vice-president of Cinema Patents.

Cinema gives similar protection to its other licensees, which include M-G-M, H. E. R., and, obviously, Consolidated, its parent company.

"It is true" said Huebner, "that Cinema now has pending actions against Warners, Fox, Columbia, Du-Art, and Duplex, but not against Meyer-Reiger Laboratory. However, it is intended to institute suit against that laboratory as soon as certain facts are available."

An infringement suit against Craft Laboratory awaits final argument June 29th. The plaintiff's attorneys filed their opening brief this week, and the defendants' brief is due the 20th.

"The validity of the Gaumont patents will not be affected by a decision either way in the Craft case, since the defendants admitted in court that the patents are valid," Huebner said.

"The plaintiff's brief," stated Huebner, "stressed the point that the normal life of a developing machine is five years and that the Craft machines had been in use so long they had been reconstructed. Three of their machines went into use in 1909, three more in 1911, and 20 additional ones in 1921.

"Plaintiff's counsel in the brief asserts the law to be that the original purchaser of these machines had the right to repair them but not to replace the important and essential parts or to replace separately patented parts such as the driving sprockets without the consent of the patent owner.

"To avoid any similar situations occurring with its licensees. Cinema grants a special license allowing unlimited replacements of parts, and where machines are leased, as to Paramount and H. E. R., Cinema actually furnishes all needed repair and replacement parts without cost to the user," Huebner concluded.

Jason Due in New York

Leigh Jason, director of Louis Brock comedy production, is en route to New York on a business trip.

Cheer in Foreign Grosses

The foreign departments of distributors are optimistic at this time, with reports of increases of from 50 per cent to 70 per cent in grosses from abroad. Business in the Latin countries is responsible for considerable of the increase.

In one instance in particular the newsreel is credited with producing greater grosses from the foreign field.

Germany Favored By France, With No Reciprocation

The motion picture industry in Europe is speculative over the very obvious lack of reciprocity by Germany with France, particularly in view of the fact that the French trade has been making vigorous efforts to build up German film imports into French territory.

In 1924, when the pains of war were still fresh in the hearts of Frenchmen, Germany succeeded in disposing of only 20 features on the French market. This number has grown steadily until last year when it reached 111.

On the other hand, French picture imports to Germany were at their height in 1924 when Germans purchased 44 features for marketing, but the persistent deflation reached its low in 1923 with 13.

A recapitulation of feature imports and exports involving both countries follows:

German Imports to France	Films	French Imports to Germany	Films
1924	20	1924	44
1925	29	1925	30
1926	33	1926	23
1927	91	1927	28
1928	122	1928	23
1929	130	1929	15
1930	111	1930	13

Irish Free State Holds Tax On Reels as Only Concession

It is understood the Irish Free State tax on newsreels will remain at 1d (2 cents) per foot. This is the only concession so far accorded the industry by the Chancellor.

The economic policy in the country is such that the presentation of talking films has become an uneconomic venture.

Aylesworth Address Topic Is Television, When, Where, Why

H. H. Aylesworth, president of the National Broadcasting Company, spoke on "Television, When, Where and Why" on Friday, June 12, before delegates to the annual convention of the National Electric Light Association, at Atlantic City.

The Aylesworth address was not broadcast.

Australian Manager Leaves

Bill Scott, Australian general manager for Radio leaves San Francisco on June 11, arriving in Sydney July 2. He conferred with President Schnitzer on the Coast.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

THE Hudson Bay Fur Co., which for years has been the financial father and holder of the money bag at Educational, is practically out of the picture, holding but $200,000 in bonds. . . . Dillon-Read, Wall Streeters, are the successors, having approximately $12,000,000 tied up in E. W. Hammons' combined Educational-Tiffany-Sono Art interests. . . . Hammons, incidentally, placed $500,000 on the line (secured from Dillon, Read) when he took over operating charge of Tiffany. . . . And although L. A. Young, Detroit wire manufacturer, still is in that company to the tune of millions Hammons is understood to have secured final say-so and control of the purse strings of Tiffany. . . .

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A top-notch executive is ailing plenty more than Paramount's home office will admit. . . .

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Universal was all set to cash in on the title "Mississippi" when some one at the home office discovered that "Show Boat" was released a few years ago in Europe by "U" as "Mississippi" . . . because the furiners over there had never heard of a showboat and Universal thought—at that time—that "Mississippi" would be the next best title. . . . So the new "Mississippi" becomes "Heaven on Earth!" . . . Draw your own conclusions. . . .

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The company which spent the most on 1931-32 announcement books, sent to theatres to sell exhibitors "smash" titles for the new season, inserted this caption, buried within the elaborately prepared manual:

"All titles are tentative. No titles are guaranteed. Subject to change without notice."

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"Camerad's" newest nursery rhyme for the kiddies:

He who yesses, and won't say nay,
Stays on the lot and draws his pay.

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Ufa paid Western Electric royalties of $5,000 *to market "Blue Angel" in the States. . . . Erpi collects from Ufa or other German companies a royalty payment on pictures released in America which are made in Germany with Klangfilm-Tobis recorders and shown here over Erpi devices. . . . Klangfilm-Tobis, as is generally known, collects royalties on American-made sound films shown in Germany over Klangfilm sound units. . . .*

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Maurice Chevalier's wife does her own washing! . . . And if you don't believe it, ask Walt Winchell. . . .

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Josef (of the old days) Swickard teaches elocution in San Francisco. . . . and has a flock of admirers whenever he entertains at women's luncheon clubs. . . .

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If producers would save thousands monthly, why not abandon that antiquated practice of regularly mailing tons of direct-sales literature to theatre owners? . . . On but rare occasions do these weak appeals get over their sales messages. . . . The majority of exhibitors discard the poorly written, unattractive looking trash even before unwinding wrappers. . . .

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Paramount paid Hagar Wilde $22,500 for her "Breakup" novel and gave her a contract of $1,000 weekly to write scenarios . . . although "Breakup" is her first published work, and, at that, literary insiders believe that the ax will have to be wielded vigorously on the Park Avenue orgies before it will be presentable in film form. . . .

Shades of Hades

"Up Pops the Devil" popped up twice in the same town this week. . . . At Columbus, Ohio, where Loew's United Artists theatre opened on Monday to find plenty of competition at the Hartman, which is playing a legit version. . . . And to lend an agitating hue, both are running in the red. . . .

ONE important national circuit has 62 houses in the East which have store or office space available. . . . Of which 30% is non-paying (19% of the space being untenanted and 11% of present tenants owing plenty). . . . Only 22% of all available space pays 100% rental. . . . Others owing the circuit landlord between one and several months' rent. . . . When the first of the month rolls around, the books show four theatres collecting less than 30% of the rent, one collecting less than 40%, four less than 50% and three less than 60%. . . . What price theatre buildings! . . .

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Who's responsible for the planting of "communist" messages among Warner home office employees? . . . An attempt was made to sow the seed of dissession in the ranks following the pay cut. A "dirty" trick! . . .

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Isn't it true that the most tragic feature of a useless idea is that it takes as much time and effort as an idea that proves profitable? . . . It requires just as much originality, just as much thinking out, and just as much running around.

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The Erpi-producer plan to rehabilitate down-but-not-out theatres, supplying them with films on a franchise basis, and Western Electric sound equipment is coming along very nicely, thank you. . . .

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Three years ago, during initial months of sound, there were on the market 192 sound devices. . . . And now, there are far, far less.

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They're talking about the well-known fan magazine which hasn't paid its staff for three weeks. . . .

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If Mary Nolan would cut the parachute loose from temperament she could make at least four features with Johnny Walker. . . .

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Walter Wanger received a resolution from the New York AMPA electing him to honorary membership "in warm appreciation of his good offices" almost simultaneously with the appearance of a yarn stating that he is 'out' as Eastern production chief for Paramount.

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There's a fighter on the West Coast tagged "Young Carl Laemmle," and another called "Young Harry Brand," says Camerad. . . .

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Major circuits have practically tabooed switching of managers every few months, an old practice. . . . It costs too much, keeps the manager in a mental muddle and fails to develop community goodwill . . . which is plenty important. . . .

ONE of the four major companies in the second-string class is nominated as the one who will benefit most by the present so-called economic depression. . . .

Heretofore, this outfit took plenty of time to pay its bills . . . while now, it's taking plenty from 10 to 30-day discounts alone.

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Few know that on the day when Knute Rockne reached the airport en route to that fatal crash he actually had completed all of the yarns to be used in Universal's new All-American Sports series. . . . He had a date for the following morning to iron out a few remaining details at breakfast with Carl Laemmle in Los Angeles. . . . And when the "U" chief was informed of Rockne's death he suffered a physical setback which took him many days to recover.

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The ad director of a New York home office quit recently and switched to another, taking with him lock, stock and barrel from company filing cabinets. . . . And when his successor arrived on the scene, he searched high and low for the usual thing in ad copy scrap books, but found not a line of what had gone before. . . . A phone call to the chap who had quit revealed that he had taken all the records "because they are my personal property!" . . . A summons to court is due any day . . . unless he returns them . . . pronto!

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The industry does not benefit even a little bit by the almost simultaneous appearance of news stories mentioning salary reductions, which were followed by others quoting P. G. Wodehouse, English author now in Hollywood, as having received $104,000 in salary for doing nothing. . . . "They paid me $2,000 a week and I cannot see what they engaged me for," he said. "They were extremely nice to me, but I feel as if I had cheated them. Isn't it amazing?" . . . Sortta! . . .

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Brutally frank, and just typical of that very small class which is so obnoxious to the picture industry is the author of the following advertisement which appeared in an alleged West Coast trade journal:

WANTED!
A GAMBLER!
Willing to Risk $5,000.00 to Make 100%
The First Year on a 50-50 Basis.

Call GRanite ——

▲ ▲ ▲

"Colonel" Hiram S. (RKO president) Brown lost several baby foxes last weekend when unknown robbers raided his country estate at Chestertown, Md. . . .

▲ ▲ ▲

Joe Brandt, president, refused to allow minor Columbia executives to attend Jack Alicoate's Film Daily golf tourney this week. . . . When Brandt discovered that some of his lieutenants had already entered, he ordered them to withdraw. . . . Incidentally, the golf committee member who sent out those instructions explaining how best to reach the Fenimore Country Club, certainly started something with that part of the road instructions which stated: . . . "Turn sharp left on Palmer Ave. and GO UNTIL YOU CANNOT GO ANY FURTHER," etc. . . . At that point, we presume, you're supposed to stop! . . .

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And now we know why major companies nurse a headache each time they discuss foreign versions of American talkers. . . . M-G-M experts discovered that in Europe alone 125 *languages are spoken! . . .*

FOX OUT AS MEMBER OF BOARD; CLARKE ANNOUNCES DIVIDEND CUT

President Hopes to Return To Dollar Basis

Stockholders Get Chuckle From Movietone Shots of "Fifi" And Her Groom

Wednesday's annual meeting of the stockholders of Fox Film Corporation marked the complete retirement of William Fox from active participation in the affairs of the company.

Although he remains a member of the advisory committee, this is purely a legal device under the provisions of which Fox receives deferred payments of $500,000 annually (erroneously considered as a salary) for a period of five years. This agreement was reached in the sale of the company to Harley L. Clarke, now president.

The directors, meeting just prior to assemblage of the stockholders, declared a quarterly dividend of 62½ cents, payable July 15 to stock of record June 30. This is on a basis of $2.50 a year. Clarke stated, however, that in the third quarter he hoped to return to the basis of $4.00 annually.

On Thursday following the announcement of the new directorate, Fox stock moved up three points.

"Fifi" Stillman McCormick, and her youthful husband, Fowler, delayed the stockholder proceedings. Before President Clarke's entrance into the meeting Fox Movietone News of the newlyweds, and two short pictures, were screened for the investors and the newspapermen. Scheduled for 2 o'clock, the meeting did not get under way until 3:30.

Interesting in the new line-up of Fox directors is the election of David K. E. Bruce, son-in-law of Andrew Mellon, secretary of the treasury. The complete personnel, which brings several men of international note into the picture business, follows:

Harley L. Clarke, president of Fox and also head of Utilities Power & Light Company.

Albert H. Wiggin, chairman of the governing board of the Chase National Bank of the City of New York.

Cornelius Vanderbilt, country gentleman and reputed to have large interests in railroads and other utilities.

Philip R. Clarke, president of Central Trust Company of Illinois, Chicago.

Frank O. Watts, chairman of the board of directors of First National Bank of St. Louis.

George M. Moffett, president of Corn Products Refining Company.

Matthew C. Brush, president of American International Corporation.

C. W. Higley, president of Hanover Fire Insurance Company.

Winfield Sheehan, vice-president and general manager of Fox.

David K. E. Bruce, son-in-law of Andrew Mellon, secretary of the treasury.

Edward R. Tinker, president of Interstate Equities Corporation.

Samuel W. Fordyce, Fordyce, Holliday & White, attorneys.

The stockholders' meeting, attended by about 80 investors, was brief. Following its adjournment, a statement was issued by President Clarke.

Officers of the corporation will be elected at the next meeting of the directors, which will be held in one to three or four weeks, depending upon the return of the entire personnel to New York.

In his statement Clarke said:

"The annual report . . . is the financial record of a trying time and your company was fortunate in being able to show gross income and net operating profits in excess of any previously reported.

"The motion picture industry has not been immune from the effects of a business depression lasting nearly two years. Fortunately, it suffered less than almost any other business. The prospect of the business is altogether encouraging.

"Your company has not found it necessary to take drastic steps of retrenchment that would handicap production and impair the value of its product, but every practical economy within these limits has been effected. Under our system of budgeting production, it is expected that more than $3,000,000 a year can be saved. This plan has been in effect for more than five months and 1931 should fully reflect its benefits."

Schnitzer Remarks!

Joseph I. Schnitzer addresses his organization in this reassuring manner from the Coast:

"We are not considering salary reductions in RKO-Radio Pictures.

"In these trying times everybody must put his shoulder to the wheel and effect most rigid economies consistent with maintaining quality in our productions and rendering efficient service to our customers.

"I don't want members of our organization to think depression and talk panic. Let each man get to work and save every possible dollar of gross. In this way only will we be able to overcome present conditions."

Zanft Quits Trans-Lux; No Word on Successor

John Zanft has resigned as vice-president of the Trans-Lux Movies Corporation. He said he had no comment to make on the situation, or on any future plans he may have.

Courtland Smith could not be reached for the name of a possible successor to Zanft.

Report Warner Closing Plant

Coast reports indicate the Warner studio is preparing for an early and indefinite closing. Many employees at the plant are seeking new jobs.

Death Takes Hamm, Last F. & R. Partner

William Hamm, 72, third partner of the former Finkelstein & Reuben circuit of St. Paul, and wealthy backer of that enterprise, followed his two partners by less than one month when he died at his St. Paul home Wednesday evening of heart failure, the same disease which carried off his two associates.

Hamm was born in St. Paul, the son of Theodore Hamm, leading brewer. Entering his father's business at the age of 13, he built it into one of the largest in the Northwest. Following the coming of Prohibition, he became interested in the Finkelstein & Ruben string of houses in the Twin Cities. The circuit was built to 150 houses in Minnesota, the Dakotas and Wisconsin, and was later sold to Paramount for a reported sum of $1,000,000. Hamm was the silent partner in the enterprise.

He was prominent in politics and civic affairs. He is survived by his widow, one son, three daughters and five sisters.

Balaban Denies He Will Take Immerman's Post

Barney Balaban, treasurer of Balaban & Katz, Public subsidiary, has denied reports that he would succeed Walter Immerman as Chicago-Detroit Publix district manager.

"The report is a pure fabrification and can only have the effect of discrediting its purveyors," Balaban said. "The irresponsible circulation given it has made it necessary to advise all district officers and theatre managers by letter of its utter disregard of fact."

Brothers' Funds Ample For Warner, Says Jack L.

Jack L. Warner, on the Coast, has stated that the brothers are "cheerfully putting back" the money they have taken out of the business, that the company has at its disposal ample funds, and that its position is "solid and secure."

He claims Warner Brothers is meeting the present situation with certain economies which are "simply those any well run business endeavors to effect."

Fox Will Close Theatres Rather Than "Double Bill"

Fox Theatres has manifested its intention of sticking firmly to the one-feature policy, by the decision to close during the summer, those houses which cannot make ends meet with that method.

In Wisconsin, where Fox Midwesco houses have been playing vaudeville with the feature, all stage bills have been eliminated for the 10-week summer period. If they cannot stand up on one feature alone, they will be closed. Warners, RKO and Universal, in the same section, subscribe to the same single feature policy.

CHILD ATTENDANCE HELPS FAMILY HOUSES, NOT DELUXE, SAY CIRCUITS

A Monkey School!

Tiffany is establishing a monkey school. Young chimps who have aspirations in the motion picture direction are forced to attend—whether they like it or not. Between production are school hours, where the long-armed stars are broken in on how best to handle series gestures before the camera. They haven't a chance to play "hookey," either. A wardrobe department for them has also been established, where Mistress Caroline presides over humans' suits for them. Cowboy outfits have just been made for the jungle actors for "Cinnamon" a burlesque, which Sig Neufeld is at the moment directing. Wonder if they are temperamental?

Shorter Extended Runs Blamed to Twin Featuring

Leading Chicago distributors and theatre men are explaining the shortening of the average run of extended engagement pictures there as being due to the citywide scope of double featuring attained during the past year. Average runs there this year were 12 days, as compared with 18 days a year ago.

The increased demand for pictures brought about by double featuring forced earlier releases and made pictures available to the neighborhoods in much more rapid succession than heretofore. The situation thus created, together with the bargain aspect of double features during a time of economic depression, attracted neighborhood patronage and withheld it from the Loop. Consequent shortening of Loop runs was inevitable this year, it was agreed.

Ethel Levey Returns West From Miss Cohan's Bedside

Ethel Levey, wife of Claude Grahame-White and mother of Georgette Cohan, has returned to Hollywood after several weeks in New York with her daughter, dangerously ill.

Georgette Cohan is the victim of a mysterious malady, which may result in her becoming a cripple for life. If she regains strength sufficiently, she will be brought to the Coast to live, otherwise she will be taken abroad.

Fire Prevention Week Set

Fire Prevention Week for 1931 is scheduled for week of October 4-10.

Matinees Prevent Loss Up to $500 at Times

But Damage to Furnishings in Deluxe Theatres and Holding Out Adults at Higher Prices Are Cited

Is large juvenile attendance profitable?

Circuit executives answer that question with a "yes" and a "no."

"Yes" in the case of the average theatre and "no" in the deluxe.

"In 1928-29," said one circuit owner, who requested that his name not be used, "the exhibitors got together to keep the kids out of their houses, but they soon learned that they had killed the goose that laid the golden egg.

"Of course, in the deluxe house there are other things besides the box office to take into consideration. There you have your elaborate furnishings, and a host of youngsters are unintentionally destructive. The cost of repairing damage often is more than the returns from childrens' admissions.

"But in the average or family house you do not have to take that into consideration.

"Kid attendance does bring in matinee business, for the matinee is the children's show. Without these matinees there are times when we would lose as high as $500 on a picture.

"Yes, I would say that large juvenile attendance is worth going after."

Another circuit executive, however, was emphatic in saying "no."

"You get 100 children in a theatre," he pointed out, "and that means that those 100 seats are not available for adults who pay perhaps twice as much at the box office. I consider large juvenile attendance as a losing proposition."

One executive said that his company had found it wise to direct theatre advertising to everybody, with no special appeal to the children. "However," he said, "we have found that when we play some picture that has a juvenile appeal our matinee business is big."

Edison On the Air

Thomas A. Edison spoke over a nationwide NBC hookup last Thursday, June 11, from his home in Fort Myers, Fla. The inventor addressed leaders of the electrical industry, in convention of the National Electric Light Association at Atlantic City, N. J.

Holmes Due in New York

Phillips Holmes, Paramount player, will leave Hollywood for New York next week for four weeks' vacation, after which he will return to play the lead in "The Man I Killed," under direction of Ernst Lubitsch.

"Yoo Hoo, Prosperity!"

Eddie Cantor is at it again. Since his "Caught Short," a learned treatise on the financial situation, he has been too busy to devote much time to helping the country out of its spot. But now, he has again communed with his typewriter, and the result is "Yoo Hoo, Prosperity!" which Simon & Schuster will shortly publish. There will be 7,500 words of "Cantorian wisdom" in the volume, and Eddie was assisted by David Freedman, playwright and novelist, who is on the Coast for the purpose of moving Cantor's latest film, "Palmy Days," more rapidly screenward!

$100,000 Quiz in Canada Is Headed For Pigeon Hole

Shelving of the investigation to determine whether an illegal combination existed in the industry in Canada is the net result expected, after $100,000 expenditures in legal fees, traveling costs and court fees. The commissioner's report of findings, submitted May 4, was to have been acted upon within two weeks. All companies were represented. Evidence was not collected to compare film rentals paid by Famous Players-Canadian and the independents.

German Radio Firms Testing Ultra Short Wave Receiving

German radio companies are collaborating with the postal department in experimenting with short waves. The greatest difficulty yet to be overcome is the interference caused by a running motor when the receiving set is placed close to it.

Ultra short wave receivers may be purchased in Berlin at prices ranging from $10 to $50.

Biro Joinville Story Head

Lajos Biro, continental playwright, has been named scenario head at Paramount's Joinville studio in France. Alexander Korda, formerly with First National and Fox, has been given a contract as producer at the same plant. "Marius" will be his next

Anna May Wong Returns

Anna May Wong, Chinese film player, has returned to Hollywood after four years abroad. She has been spending hours each day sitting for Paramount publicity stills since her arrival.

Saving by Budget Is Factor in Fox Ban on Pay Cuts

Budgeting of production one year ago, thereby effecting a saving of several millions of dollars, is one of the factors responsible for the Harley L. Clarke order, "No cuts in salaries in Fox Film Corporation," according to a man prominent in the organization.

Further comment on the subject is contained in the current issue of *The Last Word,* the Fox Theatre house organ. It reads:

"The new management believes that good business sense calls for no decreases in salaries. It is convinced that a good management of any enterprise can find other means of cutting expenses than slashing the pay of men and women working for it. It believes that for a management to reduce salaries is a confession of inefficiency."

Cautioned to Watch Outgo

However, Fox managers are cautioned to watch expenditures. In this connection, *Last Word* says:

"We must cut down the nut. Expenditures must be brought down commensurate with the decrease in grosses.

"One good turn, then, deserves another. If the new management sees fit to keep salaries intact, everybody in the organization should strive to eliminate every item of expense that can be dropped without crippling business.

"The next question that arises is how we are to go about it. The first thing to do is to sit down and calmly analyze the situation. Get out your budget and your payroll and go over them carefully.

"Don't Cut Arbitrarily"

"The chances are that your budget can be reduced. But it is not smart to slice indiscriminately. Go right down your list, but don't cut arbitrarily. Study the various items in your budget, weigh their value and what they mean to the box office.

"The arbitrary method is dangerous. It can work irreparable damage, especially in the matter of causing dissatisfaction among employes and crippling staffs. The right way to handle the problem is not arbitrarily to cut off $100 here or $50 there, but to analyze your operation as a whole. Determine where you might eliminate whole departments or whole activities."

Propose World Exhibitors Meet in London Next Year

That the 1931 International Exhibitors' Conference be conducted in London was proposed at the recent session of the Conference in Rome.

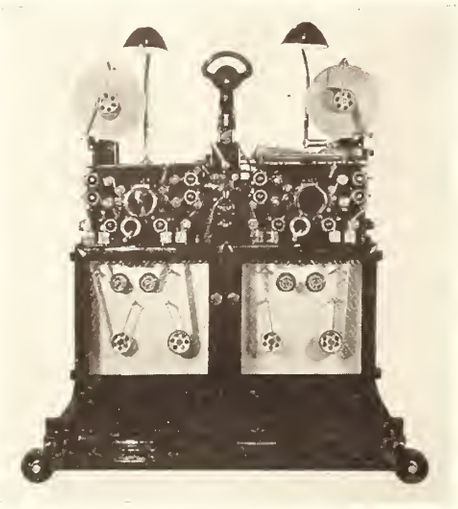
Ryan and Sheehan Confer

J. P. Ryan, Fox home office representative in Cuba and Central America, is in New York conferring on sales matters in his territory.

Jay Looking at Plays

Colonel Jason Jay, Hays office contact man on the Studio Code, is remaining in New York for three weeks, looking at plays purchased for filming.

A New Printer



A new 35 mm. automatic sound and picture production printer is being exhibited by Bell and Howell. The device prints both sound and picture in one operation. Notches on the edge of the film are eliminated. All the operator has to do, says Bell and Howell, is to thread the machine, push the interlocked lever and walk away. If the film breaks or a lamp burns out, the machine stops automatically. Two features emphasized are the use of a "traveling matte" between the printing light and the negative film to control the printing value of the light without notches, and densitometric control of printing light values.

Duffy-United Artists Deal Expected To Be Completed

Final arrangement of details and signing of contracts is expected at any time in the deal made between Henry Duffy, San Francisco legitimate operator and United Artists, whereby Duffy's plays and players will be available for the film company, and the latter's stories and stars, will be at Duffy's disposal.

Duffy operates the Alcazar, in San Francisco and the El Capitan in Hollywood. Contracts have already been drawn, it is understood.

First Bob Steele Done

"Near the Trail's End," first of eight Bob Steele Tiffany Westerns being produced by Trem Carr, has been completed on the Coast. Wallace Fox directed. The next, "South of Santa Fe," will get under way shortly.

"Marty" Schiff Back From Europe

Martin Schiff, traveling auditor for Universal, returned this week from an eight months' stay at the company's London office.

General Film Moves

The American General Film Corporation, formerly at 1440 Broadway, New York, has opened new offices at 729 Seventh Avenue.

Tri-State MPTO May Launch Own Paper Exchange

Exhibitors in the Tri-State MPTO (Arkansas, Mississippi and Tennessee) will open their own exploitation paper exchange and sell direct to the members, if the large producing and distributing companies copyright their paper and other exploitation material, as one recently stated, it was decided at the Little Rock convention Sunday and Monday.

Minimum protection of 90 days over theatres charging ten cents admission day or night was also agreed upon.

The theatre owners decided to call upon the producers to eliminate sad endings to pictures, declaring that the box office suffers from the depressing effect of such productions on many patrons.

Obtaining of service charge reductions from Electrical Research Products was highly commended and the MPTOA was urged to continue its efforts on that problem.

M. A. Lightman, MPTOA president, who attended and reported the meeting Tri-State's best attended and most successful convention, will also be at the sessions of the Southeastern Theatre Owners June 15 and 16 at the Ansley hotel in Atlanta.

Rialto to Show "Hits"

The New York Rialto, closed for one week, has reopened with a new continuous policy, showing outstanding films of the past year. Prices have been reduced to 25 cents to five o'clock; 40 cents from five to closing; 50 cents for all Saturday, Sunday and holiday performances.

Depinet Back in New York

Ned E. Depinet, vice president and general sales manager of RKO Pathe, has returned to the home office after a business trip to Canada, during which he conferred with Henry Nathanson of Regal Films and Tom Brady, Canadian representative.

"Viking" at Central Park

"The Viking," set in Newfoundland and produced by Varick Frissell, will follow "Tabu" into the New York Central Park theatre on June 16. George Melford directed.

Buys Two Indiana Houses

Wank Theatre Corporation has purchased the Grand and Colonial theatres in Peru, Indiana. Deal was arranged through Albert Goldman of Chicago.

Pass "Hell Bound"

The Chicago censor has issued a permit for Tiffany's "Hell Bound," after four weeks of deliberation. Still not passed are "Public Enemy," Warner, and Fox's "Quick Millions."

Outing for Pep Club

The Paramount Pep Club, home office employee organization, held its annual outing Saturday, June 13, at Asbury Park, N. J.



STARS in SHORT SUBJECTS

★

The crowning glory of

1931 M·G·M 1932



STARS *that are known!*

STARS *that you can advertise!*

STARS *that belong in electric lights!*

That is the keynote of Metro-Goldwyn-Mayer's 1931-32 short feature program.

Every time you book pictures without star values, you are betraying your sense of showmanship! Stars in shorts, as well as features, mean extra profits. And now Metro-Goldwyn-Mayer has made it possible for you to fill your every short feature requirement with the biggest names in the finest product in the short feature field.

Names like Laurel and Hardy, Our Gang, James P. FitzPatrick, Sir Harry Lauder, and all the rest—they're names that mean business. Five great comedy series from Hal Roach—his name on a comedy is like "sterling" on silver—it means box office. Three amazing short feature series from the Metro-Goldwyn-Mayer studios where the industry's great features are made—Dogville Comedies, Fisherman's Paradise and Sport Champions.

And in the news department "The Globe Trotter" of Hearst Metrotone News is the sensation of the newsreel field. Every short feature series built around stars and personalities that the public of the entire nation, not just their own home town, knows and will pay to see.

Forget the unknowns! Pick your shorts from the greatest stars of short features in

The Crowning Glory of METRO-*Goldwyn*-MAYER SHORTS for 1931-32

STAN LAUREL & OLIVER HARDY

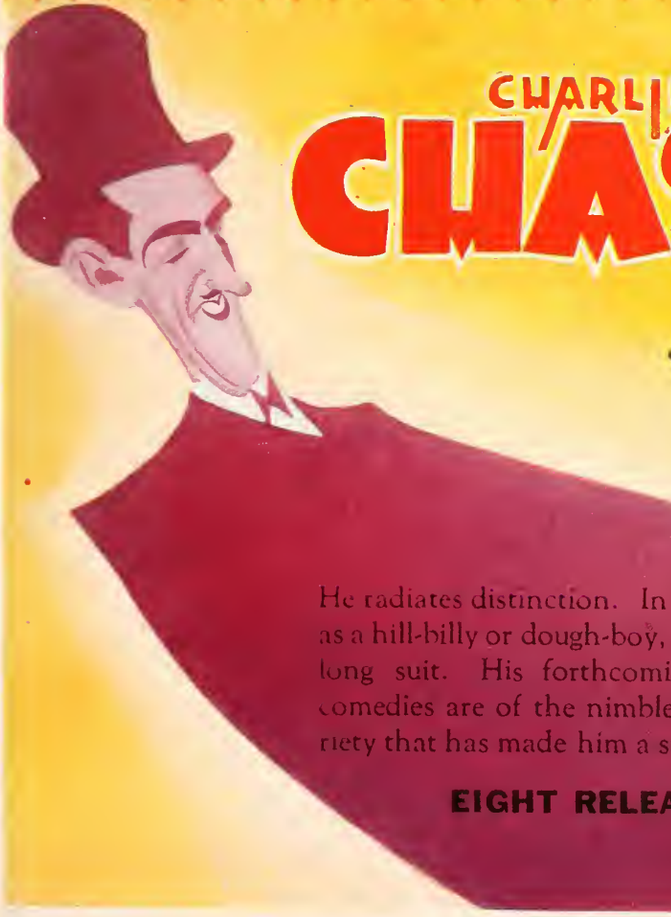




The funniest and most popular comedy team in screen history! Theatres advertise them like features. Inspired by the ever greater approval of the public, Hal Roach is increasing the number of their releases from six to eight for 1931-32.

EIGHT RELEASES

CHARLIE CHASE





He radiates distinction. In dress clothes or as a hill-billy or dough-boy, versatility is his long suit. His forthcoming Hal Roach comedies are of the nimble, debonaire variety that has made him a star to advertise.

EIGHT RELEASES

OUR GANG

10th ANNIVERSARY SERIES



EIGHT RELEASES

1931-32 is Our Gang's tenth birthday party. For a decade Hal Roach has produced these comedies that bring in the children as well as adults. They're better than ever now—new ideas, new faces, new heart-tugs. Advertise them and note the extra business.







ZASU PITTS THELMA TODD

Hal Roach had another brilliant inspiration when he signed two of the screen's outstanding comediennes as a team. Zasu Pitts, the girl whose comedy steals the features from the stars—and Thelma Todd, the ravishing blonde. Pals but what a pair! Truly the Laurel & Hardy of comediennes!

EIGHT RELEASES





THE BOY FRIENDS



EIGHT RELEASES

Comedies of youth with a note of thrill and action. Designed to fill a long felt want on theatre programs. A continuation of the series of the current season featuring Mary Kornman, Mickey Daniels, Grady Sutton, Gertrude Messinger, and Betty Bolen. Exhibitors praise them and audiences demand more of their exhilarating fun.

SIR HARRY LAUDER

The favorite in every nation and the idol of millions in America



M-G-M has captured the most celebrated entertainer of the world today! By himself he packs the largest theatres and concert halls. In this series of favorite old songs and humorous monologue your audiences will respond to his warmth of personality as never before. An entertainment scoop! One reel each.

FOUR RELEASES



DOGVILLE COMEDIES--



LOVE TAILS OF MOROCCO



TWO BARKS BROS.



TRADER AIREDALE







THIRTEEN RELEASES

FITZPATRICK TRAVELTALKS



America's favorite traveler-adventurer has just returned from a trip 'round the world with a complete library of amazing scenes far off the beaten track of tourist travel. He promises you travel thrills such as the talking screen has never shown before. Only the best from M-G-M! *One reel each.*

SIX RELEASES

Six more canine comedies featuring the dog stars of the talkies—because their last series was a panic. M-G-M's original animal comedies of the talkies still setting the pace for laughs and profits. Produced at the M-G-M Studios where the industry's great features are made. *Two reels each.*



TWELVE RELEASES

In a single year "Flip the Frog" has leaped to stardom. This funny little fellow from the pen of Ub Iwerks of "Mickey Mouse" and "Silly Symphony" fame brings millions of laughs to movie-goers. Perfect sound and action synchronization. The class of the animated-cartoon field. *One reel each.*

TWELVE RELEASES

SPORT CHAMPIONS



WM. T. TILDEN, II, greatest of all tennis champions



LEO DIEGEL with Dorothy Jordan, Cliff Edwards, John Mack Brown in "A Lesson in Golf."



Scene from "Splash", fancy diving by champs.

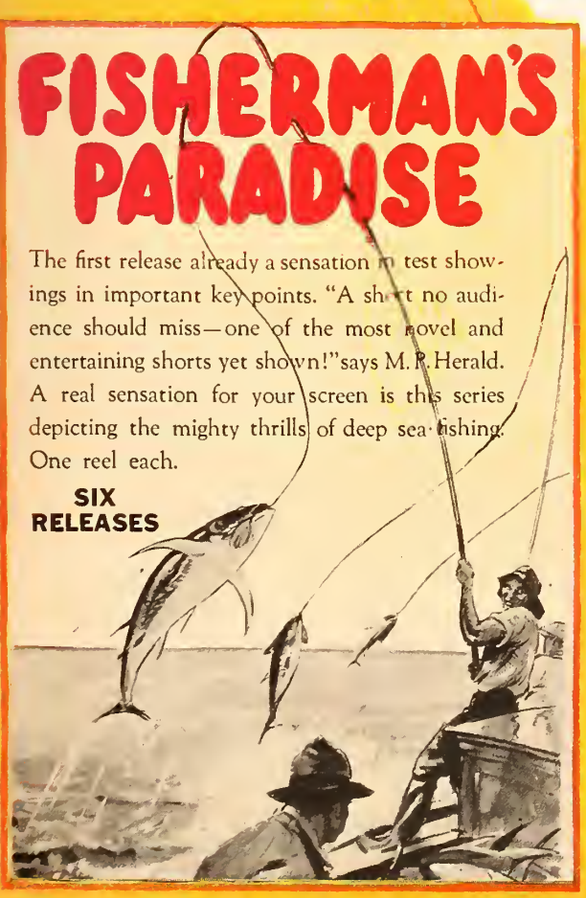
1931-32 will be a sports year! This series covers sports most enjoyed by the American public, featuring champions and supporting casts of well known players, Leo Diegel, William T. Tilden, II, Jack Dempsey, and others covering golf, tennis, swimming and diving, track, broncho-busting and wrestling. Get your share of record-breaking sport receipts with the stars the public loves. *One reel each.*



FISHERMAN'S PARADISE

The first release already a sensation in test showings in important key points. "A short no audience should miss—one of the most novel and entertaining shorts yet shown!" says M. P. Herald. A real sensation for your screen is this series depicting the mighty thrills of deep sea fishing. One reel each.

SIX RELEASES



HEARST METROTONE NEWS

THE GLOBE TROTTER

The greatest combination of news resources ever conceived! The world-wide news gathering and disseminating resources of the world's most powerful news agencies—

NEWSPAPERS

RADIO

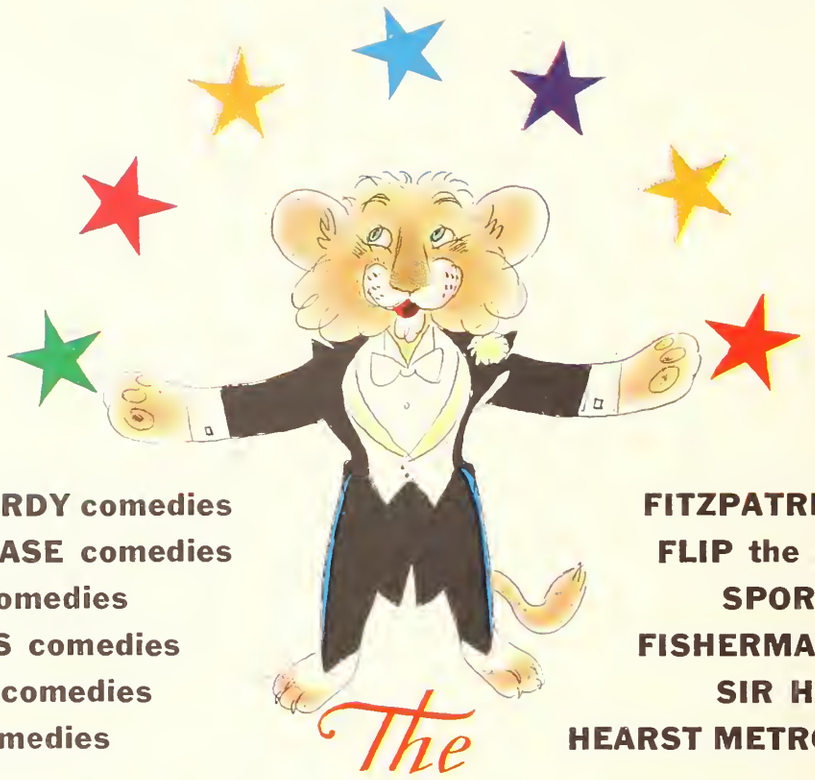
AND

SCREEN

combined to produce the new, modern super-newsreel in which is incorporated "The Globe Trotter". The greatest forward step of the year in theatre enterprise.

TWICE EACH WEEK





8 LAUREL & HARDY comedies
8 CHARLEY CHASE comedies
8 OUR GANG comedies
8 BOY FRIENDS comedies
8 PITTS-TODD comedies
6 DOGVILLE comedies

FITZPATRICK Traveltalks 13
FLIP the FROG cartoons 12
SPORT CHAMPIONS 12
FISHERMAN'S PARADISE 6
SIR HARRY LAUDER 4
HEARST METROTONE NEWS 104

The

SHORT FEATURES

with the

BIG STARS

for 1931-32 are

METRO *Goldwyn* MAYER

Announcing

olumbia's Showmanship Group



E BRANDT
President



RRY COHN
ce-President



CK COHN
Treasurer

Columbia this year offers its most ambitious program:

—smash hits from the current Broadway theatrical season!

—novels, magazine stories, and newspaper serials by authors whose readers number in the millions!

—original screen stories by screen authors of peerless reputation!

—magnetic star personalities in productions that will be their crowning achievement!

—Aimed at box-office results and public satisfaction, this program is made possible by the determination and guidance of Columbia's three chief executives — Joe Brandt, Harry Cohn and Jack Cohn—who have proven their ability as producers of Showmanship Pictures!

A record of eleven years of achievement is the best guarantee for future delivery that it is possible to offer. It represents a stability that assures profitable business; an acumen of showmanship that reveals real ability; and a knowledge of entertainment that satisfies public demand in any theatre anywhere.

Columbia's Program Season



A FRANK CAPRA PRODUCTION

by the man who made "Dirigible" and other outstanding smash hits!



A BARBARA STANWYCK FRANK CAPRA PRODUCTION

The screen's greatest combination together again!

BARBARA STANWYCK in "SHOPWORN"

A great dramatic actress in a great story!



JACK HOLT

in 3 powerful dramas—

"In The SECRET SERVICE"

and 2 others!





"THE ARTIST'S MODEL"

From the sensational Cosmopolitan Magazine story, "The Rented Body," by RUPERT HUGHES



"LOVE AFFAIR"

by

URSULA PARROT

author of "Ex-Wife," and "Strangers May Kiss"

TWO SMASHING STORIES FROM TRUE STORY MAGAZINE!

Millions of readers are waiting to see these stories on the screen!



"THE MEN IN HER LIFE"

From the sensational novel by WARNER FABIAN

author of "Flaming Youth"





"UNWANTED"

A powerful drama of thrills and throbs, by BELLA MUNI and ABEM FINKEL



"THE HALFWAY GIRL"

From the smashing best selling novel, "Via Manhattan," by HAWTHORNE HURST



"THE SUBSTITUTE WIFE"

From the Red Book Magazine Serial Story, "Help Yourself To Happiness" by FRANK R. ADAMS

Its millions of readers are a ready-made audience!

"THEN HELL BROKE LOOSE"

An epic of the sea—a love story you will never forget!



f Box-Office Winners 1931 - 1932



JACK HOLT
The team that never fails
—in a super special
production!
RALPH GRAVES



"PAGAN LADY"
With Evelyn Brent, Conrad Nagel,
Charles Bickford, Roland Young,
William Farnum and Lucille Gleason
Directed by John Francis Dillon
From the play by William DuBois and Alice Kauser





"VANITY STREET"
by
FANNIE HURST
From the story, "Park Avenue".



"BLONDE BABY"
with
JEAN HARLOW
From the best selling novel
by WILSON COLLISON



"ZELDA MARSH"
Portrait of a woman
who drove men mad!
From the novel by CHARLES G. NORRIS
author of "Seed"

TWO STORIES BY
EDGAR WALLACE
World's most versatile writer,
with a billion readers!



"THE
UILTY GENERATION"
new dramatic and romantic angle!
From the Broadway play by
MILWARD and JAMES KERBY HAWKES



"HOLLYWOOD SPEAKS"
The inside story of glamorous
Hollywood — a gay, audacious
drama of gorgeous, glorious girls!



THE FINAL EDITION"
A powerful dramatic story of the
drama behind the printed page!





"GENTLEMEN
FOR SALE"
Just Gigolos — this is their story,
romantic, dramatic, heart-piercing!



BUCK JONES
The Ace of the West!
In 8 rip-snorting, rough-riding,
swift-action stories!

TIM McCOY
The thriller star, in 8
great outdoor productions!



COLUMBIA PICTURES

FOLLOW THE ARROW

COLUMBIA

HAS THE BEST FEATURETTES



KRAZY KAT Cartoons
Produced by Charles Mintz



SCREEN SNAPSHOTS
The greatest number of stars in the greatest reel ever made



SCRAPPY Cartoons
Produced by Charles Mintz



Walter Futter's CURIOSITIES
Only reel of its kind! Produced by Wafilms Inc



Walter Futter's "TRAVELAUGHS"
with dialogue by John P. Medbury
Produced by Wafilms Inc



EDDIE BUZZELL in
"BED TIME STORIES"
All for laughs



Bryan Foy's "MONKEYSHINES"
Greatest variety of animal actors ever screened!

WALT DISNEY'S FAMOUS

MICKEY MOUSE Cartoons

SILLY SYMPHONY Cartoons





For the season 1931-1932, Columbia offers, as in the past, a line-up of featurette entertainment that cannot be matched elsewhere in the industry!

Covering the entire gamut of variety, oddity, travel, laughs, thrills, interest, and uniqueness, Columbia's featurettes are genuine box-office attractions with a high quality of entertainment that will please audiences everywhere.

They are the top cream of the business, best by the actual test of performance!

COLUMBIA PICTURES

IT'S GLORIOUS DAY FOR ONE WHO WON "FILM DAILY" GOLF TOURNEY

"BIRDIES"

Jerry Beatty found that the putter was as mighty as the pen, when his score-card showed a surprising (sez he) low for the morning 9.

▲ ▲ ▲

Arthur Abeles was tripped up by old man Fate about halfway through the early play, and his score started mounting toward the century, which is familiar to him, in a theatre-way but not in his usual game of the links. He is general manager of the Century Circuit.

▲ ▲ ▲

Morton Van Praag of National Screen Service, styling himself "World's Worst Golf Player" didn't even grace the morning list.

▲ ▲ ▲

Isador Schwartz, vice president, commiserated with him. The putting contest brought out a lot of oh's and ah's, but chiefly oh's, or was it ah's?

▲ ▲ ▲

P. L. Thomson, of Western Electric four, shot par at luncheon in preparation of the fifth play of the afternoon.

▲ ▲ ▲

The ground, from the clubhouse to the first tee, was strewn with the corpses of weathermen—in effigy or something.

▲ ▲ ▲

But 50,000 weather prophets can't be wrong and it cleared up considerably at noon—if a cessation of rain can be called that.

▲ ▲ ▲

E. W. Hammons, president of Educational, could not be bothered by rain drops, and went right through the morning round without a halt (except to jump over puddles).

▲ ▲ ▲

Speaking about weather—and there was occasional mention of it in the forenoon—several "noahed" over the waterway, with umbrellas for arks.

▲ ▲ ▲

The Fenimore Club is a beautiful spot, rain or shine.

▲ ▲ ▲

F. Wynne-Jones, of Ufa, puttered, puttered and putt-puttered.

▲ ▲ ▲

The FILM DAILY *staff did a royal job of entertaining. Jack Alicoate didn't miss a single opportunity to take care of anyone and Don Mersereau was an able follow-up.*

▲ ▲ ▲

A. L. Selig did some good ones and some bad ones—and that bad.

▲ ▲ ▲

Hank Linet almost set a record in his early foresome but one of his competitors took a few more strokes than he did.

AT THE 19th HOLE

Alicoate, Charles C.
Alicoate, Jack
Andrus, Winfield
Abeles, Arthur S.
Ascher, Maurey
Barr, James
Beatty, Jerry
Beatty, Russell
Benjamin, Paul
Bolig, Sam
Blair, Geo. W., Sr.
Blair, Geo. W., Jr.
Blumenthal, Lou
Bonn, Mr.
Bowen, Jack
Brady, Richard
Brandt, Harry
Brandt, Wm.
Braumberg, S.
Bunn, C. W.
Burger, Paul
Byrnes, Gene
Clarke, James
Clifford, Geo.
Cohen, Julius
Cohen, Max
Cohn, Arthur
Cron, James
Curtis, Edward P.
De Fabritus, Walter
Dembow, George F.
Dickinson, Arthur
Eagan, Jos.
Eberhardt, Walter
Edwards, Sol
Einfeld, S. Chas.
Enslen, J. C.
Everets, Wm.
Fawcett, Capt. Roscoe
Fecke, Herb
Ferguson, D. C.
Ferguson, Wm. R.
Finney, Ed
Fisher, Jos.
Fitch, E. W.
Fleisler, Jos. R.
Frankel, Wm.
Franseen, L. E.
Gafney, Leo
Gallagher, Ray
Gallup, Bruce
Gerety, Tom
Gilbert, Dr. Harry
Glucksmann, Jacobo
Goetz, Ben
Goetz, Charles
Golden, Ed
Golub, Larry
Goodfield, Evans
Gourley, Jeff
Greenhalgh, Paul J.
Guttfreund, Jack
Haage, Robert A.
Hall, Harold
Hammons, Earl W.
Harrower, Jack
Heins, N.
Hoerl, Arthur
Hornstein, Joe
Hubbard, R. C.
Hyndman, Don
Keyser, Jerry
Kleid, Bernard
Kutinsky, Morris
Lewis, Chas. E.
Lichtman, Al
Linet, Hank
Madan, Frederic
Malcolm, Joe Rice
Martin, James,
Massce, Wm.
Mastroli, Frank,
May, Mitchell, Jr.
Mersereau, Don
McCarthy, Geo.
Milligan, James A.
Mountan, David J.
Mountan, David J., Jr.
Nelson, S. F.
Ostendorff, John
Pelterman, Arthur
Pelterman, Melvin
Rabel, Bill
Reddy, George
Rogers, Chas. A.
Romer, Charles
Roso, M.
Rovelstadt, Ernest
Rothenberg, Fred
Rubenstein, Saml
Sawyer, Chester
Schwartz, Isador
Sears, E. L.
Selig, A. L.
Sobel, Larry
Seebeck, A. C.
Segal, Henry
Semels, Al
Shapiro, Myron
Sobel, Jos.
Stebbins, Arthur W.
Thomson, P. L.
Van Praag, Morton
Weaver, Harvey
Weldon, E. C.
Weyer, Clint
White, Arthur
Williams, J. D.
Wolff, Wm. A.
Wynne—Jones, F.
Yates, H. J.

More Than 120 Members Of Industry There

Banquet at Fenimore Country Club Is Joyous Climax to Annual Affair

(MOTION PICTURE HERALD pictures of tournament will be published next week.)

Representatives of the film industry in the East joined in making the 19th *Film Daily* golf tournament, Thursday, June 11, one of the most successful of the series. The dinner funfest was voted the most enjoyable in seven years of the event. More than 100 braved a steady rain that drenched the golfers through the morning play of the tourney, which was held at the Fenimore Club at White Plains, N. Y.

Other tournaments may have had a larger attendance, but the fact that the number of players reached a total of 120 before the day was over, with many more at the dinner, was a credit to those who participated and to those who were in charge of the affair, headed by Jack Alicoate and Bruce Gallup, who has been overseer of the handicap and awards throughout the nine years of the tournaments. Those on the committee were Al Lichtman, master of Jack Alicoate and Bruce Gallup, who has been ("Red") Kann and Don Mersereau.

Following is a list of the prize winners:

Low Net, Afternoon

Winner, William Rabell. Leg on Film Daily cup and permanent possession of Stebbins, Leterman & Gates cup.

First runner-up, Tom Gerety. J. P. Muller Advertising Agency cup.

Second runner-up, Ed Curtis, Herb Fecke and D. C. Ferguson tied. Ufa special cup.

Low Gross, Afternoon

Winner, Arthur W. Stebbins and Mitchell May tied. Motion Picture Herald cup. (Loser awarded DuPont Class A cup.)

Low Net, Morning

Winner, Paul Burger, Arthur S. Dickinson, Capt. Roscoe Fawcett, Bill Ferguson, and J. D. Williams tied. National Theatre Supply Company cup.

Low Gross, Morning

Winner, Arthur Cohen. William Massce cup.

Runner-up, George Blair, Jr. Malcolm Laboratory cup.

Other Awards

M. P. Daily cup—Given for low net, afternoon. Winner, Harry Brandt.

Birdies—Mitchell May, Eastman Kodak trophy.

Low gross exhibitor—Henry Segal, Electrical Research Products trophy.

Putting—Winner, Vic Brady, RCA cup. First runner-up, Sam Azurtine, Continental Theatres Accessory cup. Second runner-up, William Brandt, Associated Publications cup.

Driving contest—Winner, John Ostendorff, Jack Cosman cup. Runner-up, Arthur S. Dickinson, Craft Film Laboratories cup.

Best dressed golfer—Al Lichtman, Nat Lewis prize.

Low gross member of M. P. Club—Arthur W. Stebbins, Al Lichtman plaque.

Booby prize—Joe Fleisler.

Best team match play—Winner, Motion Picture Club team (Henry Segal, J. D. Williams, Ed Curtis, Jack Guttfreund), T. F. Albee cup.

Prizes for 35 flight winners and runners-up also were awarded.

OPEN BIG

OR CLOSE BEHIND THE EIGHT BALL

Don't Look for Alibis. Look for Grosses. Be a Showman Every Day in the Year... Build the Full Weeks... Build the Split Weeks... If You Don't, the Outdoor Showman Will Outsell You Like Grant Took Richmond.

60,000 Attended the Kentucky Derby at Top Prices and Shouted Themselves Hoarse.

70,000 Packed the Yankee Stadium to See a Ball Game Last Week.

Giants and Cubs Drew 55,000 May 9th.

Ringling Show Is Grabbing Plenty.

Outdoor Amusements Look for a Boom Year Near the Big Cities.

Nothing Wrong With the Public If You Have What They Want and Know How to Sell 'Em.

Show business is changing with all the bewildering effect of a kaleidoscope . . . Only the Showman with a punch is packing away the winning grosses.

This Flashing Era is putting a premium on brains . . . FOR OPENINGS WERE NEVER SO IMPORTANT AS THEY ARE TODAY.

The exhibitor who hangs out a one-sheet, changes the bulbs in his marquee, plants a reader in his daily paper with a pansy ad . . . and lets it go at that . . . will take the licking of his life.

RADIO PICTURES URGES EVERY SHOWMAN IN AMERICA TO TAKE OFF THE WRAPS AND WORK LIKE HELL.

There's no such thing as depression in show business for the man who won't be licked . . . If you sold automobiles or yachts or diamonds there'd be something to cry about.

BUT YOU ARE IN THE GRANDEST BUSINESS IN THE WORLD . . . SELLING ENTERTAINMENT TO A PLANET FULL OF PEOPLE WHO ARE CRAZY ABOUT AMUSEMENTS.

If you don't sell your public hard, fast and with sure-fire effect you can bet your last dime that the out-door showman will out-sell you.

Ditch the old routine . . . pull new stuff . . . write a new act and sock 'em plenty.

You've got to get openings . . . big openings . . . or close behind dat ol' davil eight ball.

WHEN YOU TIE UP WITH THE RADIO TITANS SENSATIONAL NEW LINEUP YOU BUY THE GREATEST TICKET SELLING SUPPORT THE SHOW WORLD HAS EVER KNOWN.

RKO-RADIO PICTURES

Legislators to Address Wisconsin's Exhibitors

Leading legislators of Wisconsin are to address the MPTO of the state at the two-day convention opening June 16 at the Hotel Pfister in Milwaukee. Fred S. Meyer, president, promises the exhibitors a convention for business only, with the building code and billboard advertising among topics for discussion.

Speakers Tuesday include Don V. Smith, chairman of the committee on public welfare; Senators Thomas M. Duncan, Bernard Gettelman and Oscar H. Morris and Assemblyman John Grobschmidt, victor in a six-year fight to obtain a referendum on the blue law. Frank B. Metcalfe, chairman of the Milwaukee censors, speaks on gangster pictures at the banquet Tuesday. Others are Mrs. Agnes Charbonneau, the state's one-woman legislator, and "Count" Enrico Russo, entertainer. A Fanchon & Marco unit will appear, also acts from RKO's Riverside theatre and radio talent.

Hays Man Working to End French Film Restrictions

Harold Smith, in Paris representing the Hays organization, is working toward the elimination of all film import duties and restrictions. The purpose of conferences now under way is to draft a new accord to succeed that expiring next October.

American distributors have been forced to handle a large number of French films in order to get into the French market. Changed conditions and language limitations are noted by Smith as indicative of the inability of the French market to supply sufficient pictures to meet its quota.

General Film Company Will Handle Kingsley Apparatus

The General Film Company has opened offices in Memphis, Tenn., to handle distribution of Kingsley sound reproducing and recording equipment in Tennessee, Arkansas, Mississippi, Louisiana and Alabama.

According to Chester F. Kingsley, president and general manager, the apparatus will sell for under $2,000 installed, both film and disc. Kingsley has been previously identified with the engineering department of General Talking Pictures and RCA.

SMPE Plans Discussions to Improve Theatre Buildings

The Society of M. P. Engineers has started a co-operative drive for improved theatres with particular emphasis to be placed on construction and location of projection booths, and acoustical problems.

J. I. Crabtree, president, will name a committee to discuss the situation with the American Institute of Architects and the Architectural League, to obtain better co-operation.

James H. Scott Is Dead; Father of Harry Scott

James H. Scott of Chicago, father of Harry Scott, sales manager for the Van Beuren Corporation, died last week in Chicago, following an operation, in his seventy-first year.

Quammen Promoted

D. J. Quammen has been appointed manager of the Philadelphia district office of Cutler-Hammer, manufacturers of electric motor control and allied apparatus — whose headquarters are at Milwaukee. Quammen succeeds F. J. Burd, who has been made assistant manager of the Chicago Office in charge of industrial sales in Chicago, and of the C-H (Harland) paper machine drive, throughout the country.

Quammen has been connected with Philadelphia office for past five years as sales engineer. He is a graduate of the University of Wisconsin, Class of '24.

Little Improvement Seen In Televisors at Exhibit

Little improvement in commercial-type televisors over the same equipment of half a year ago was evidenced in the demonstrations at the annual exhibit of the Radio Manufacturers' Association in Chicago this week at the Stevens hotel.

The two exhibits of commercial televisors were by Jenkins-DeForest Company and the Short Wave and Television Corporation. As the equipment of each is built on the 60-line scanning standard and the Chicago stations use the 45-line, the Short Wave and Television concern had to take improvised broadcasting apparatus from its Boston offices. The image, on a 6 x 10 inch screen, was of only the head and shoulders of the performers, though the equipment is said to be able to reproduce two figures at the same time. Faces were hazy but figure outlines wers uniformly clear. Demonstrations made with laboratory, not commercial, equipment brought out reproductions on screens 10 feet square and 7 x 9 inches.

Independent Office For Ohio Censor Is Defeated

Efforts to create an independent office of chief censor for Ohio at $3,600 a year, because of the protests against the decisions of John L. Clifton, head of the department of education and of censorship, have been defeated and the state finance committee has slashed $5,000 from the $58,000 censorship appropriation.

Fox Case Jury Selected

The jury has already been chosen for the suit of Winfield Sheehan against William Fox for alleged conversion of Fox Film stock worth $310,000. This case will be called Monday, June 15.

Radio Promotes Kutinsky

Lou Kutinsky, New York branch salesman for Radio, has been transferred to the home office as special representative. Bernard G. Kranze, comes from Paramount to Radio to replace Kutinsky.

Grand Jury Action Near In Chicago Union Inquiry

The investigation of Chicago's projectionists' union, being conducted by assistant State's Attorney Charles E. Lounsbury, has resulted in the possibility of Joe Maloy, head of projectionists' examiners of the city electrical department, and brother of Tom Maloy, business agent of the union, facing the grand jury for an accounting and suspension.

The records, according to Lounsbury, indicate connivance between department officials and applicants for projectionists' licenses. The law requires one year of apprenticeship in the same theatre, before being eligible for examination. Records show, it is said, that the department examined men unable to spell and licensed them prior to their year's apprenticeship.

Sol Letzler Treasurer Of Visugraphic Pictures

Sol Letzler is the new treasurer of Visugraphic Pictures, Inc. The new executive has been treasurer of Prudential Oil Company for 14 years and associated with Standard Oil Company in the United States and Europe. Other officers of Visugraphic are Edward Ford Stevenson, president; Frederic F. Stevenson, vice-president, and Nicholas R. Hardy, secretary and assistant treasurer.

The dropping of sponsored films by several leading producer-exhibitor companies has served to emphasize the standards of distribution used by producers of commercial pictures, President Stevenson told the meeting Wednesday.

Eastman Puts New Splice Process on the Market

Eastman has developed its new sound track patching and splicing process for general use. A material consisting of a very thin clear film base, coated with emulsion and exposed to produce opacity is used.

The patches are five perforations long and are cut in a shape designed to cover the track completely for a distance equal to the width of a standard splice, but tapering toward each extremity until the sound track is completely exposed.

Columbia Has Four in Work; Eight Are in Preparation

Four major productions are under way at the Columbia Coast studios, including "Arizona," "Fifty Fathoms Deep," "Pagan Lady" and "Ex-Ranger." Eight are in course of preparation.

Short subjects in production are No. 8 of "Screen Snapshots," "The Delivery Boy," Mickey Mouse number; "The Busy Beavers," Silly Symphony; No. 222 of "Curiosities," "Soda Poppa," of the "Krazy Kat" series and a new Eddie Buzzell, "Bed Time Stories for Grown-ups."

Sears, Smith On Trip

Gradwell L. Sears and A. W. Smith, Jr., Warner-First National Western general sales manager and Southern sales manager, respectively, are on an extended Middle-western trip from the home office.

Ufa to Sponsor Key City Runs For German Films

(Continued from page 17)

sale on the American market to U. S. distributors. In the first group of four, already in New York, are "White Devil," with Ivan Mosjoukine; "Last Company," Conrad Veidt; "Immortal Vagabond," starring Lucien Haid and Gusta Froehlich; and "Love Waltz," co-featuring Lillian Harvey and Joan Batton.

In the second group of English versions will be three Erich Pommer productions: "Monte Carlo," a musical comedy; "Congress Dances," an operetta, and an untitled Emil Jannings picture. The fourth will be "Ronny," another operetta.

Ufa, it is understood, will give as much thought next season to the American market as it will to invasion of France, where serious inroads already have been made. In fact, English companies who have been close to the French situation have become alarmed over Ufa's rapidly developing hold on the Parisian market.

Ufa executives in Germany cannot understand what prompts American companies to take so seriously multi-linguals in any versions other than French and German. Ufa will not make any Spanish talkers, believing them to be economically unsound. There is a demand for Spanish films, but they feel that it is not of sufficient strength to offer paying returns.

Ufa now has 150 theatres, mostly key first-runs, scattered through Germany and the Continent.

Gives School a Theatre

Harry M. Warner and Mrs. Warner have given $250,000 to Worcester Academy, Worcester, Mass., for the erection of an auditorium to be known as the Lewis J. Warner Memorial Auditorium, in honor of their son, a 1928 graduate who died last April.

Tobis in Action in U. S.

Tobis Company of America, which has just obtained a charter at Albany, N. Y., will handle all patent and commercial questions arising from the Paris agreement reached last year on sound patents.

Milestone on Coast

Lewis Milestone, Howard Hughes director, has arrived in Hollywood, with Nate Watt, as assistant. Milestone will handle two more for Hughes.

"77 Park Lane" In Canada

Arrangements have been made, it is understood, for United Artists to distribute the talking version of "77 Park Lane" in Canada, Australia and the English colonies.

George Cukor on Coast

George Cukor, Paramount director, is in Hollywood to direct, following one year at the company's Eastern studio.

Few Denver Golf Courses

Denver reports indicate that only about one-fourth of the miniature golf courses open last year have so far opened this year.

STRONG BOXES AND CUTS

By WILL H. HAYS

(Continued from page 8)

without lowering basic wage scales. And very well, too, can state legislatures and the congress aid business further by declaring a moratorium on all legislation which would add undue specific or general additional burdens on business. Of all times in this generation, this is the one for more business in government and less government in business.

The templates for prosperity are right behind us—the patterns for the recovery of business and the resumption of employment are on file in the history of the United States and in the biographies of shrewd, bold enthusiasts who brought us to the peaks of '29. There's nothing the matter with America except stupidity, timidity and "some yellow streak," but as Roy Howard said to the American Club in Paris last week: "We do not propose to add it to our national emblem." Fear has seized the wheel of progress and jammed the brakes. We're not running to schedule because the old spirit isn't pressing on the throttle and keeping the gas tank filled with get-up-and-go. Let's lower the banner of Fear and raise the banner of Faith.

If Patrick Henry is right—if there's no way to judge the future except by the past—all that we need is to shut up the croakers, start up the band and keep up our dander.

Boost for Sylvia Sidney

Sylvia Sidney, who won a prominent part in "City Streets" when Clara Bow was taken ill, and then was given the feminine lead in "An American Tragedy," has another big assignment supplanting Nancy Carroll in "Street Scene" for Sam Goldwyn.

Philadelphia Boyd Closes

Stanley-Warner is closing the Boyd theatre at Philadelphia, second only to the Mastbaum in the circuit, on Saturday, for an indefinite period. Other Stanley-Warner houses within a radius of two blocks have given the Boyd serious competition.

Independents Get Cut

Projectionists' local No. 306 of New York is giving independent owners the same consideration as accorded circuits in cutting projectionists' salaries during the summer. The cut is 5 to 7½ per cent for 10 weeks.

Weber Sees Slight Success

Joseph N. Weber, president of the American Federation of Musicians, in Chattanooga, Tenn., declared the fight against "canned music" has been successful "in a measure."

To Test Protection

The Allied unit of Des Moines, Iowa, plans test cases against the Hays organization to test the legality of extended protection.

Secret Report Arouses M. P.'s To New Fight

(Continued from page 11)

official blessings to the president of the Board of Trade? The report is also, according to earlier intentions, to form the basis of the case upon which the Trades Union Congress will build in serious conferences which are due to be held between the Film Group of the Federation of British Industries and the Unions. There evidently has to be explaining one side or the other!

▲

Mansfield Markham, son of a British millionaire coal and iron master, who recently backed Reginald Fogwell Productions, Ltd., responsible for the production of the none too impressive "Madame Guillotine," is to stay in Paris indefinitely. His resignation from the Fogwell concern is believed to be imminent, and already Mr. Markham is backing Rex Ingram in the production of a new story of the French Foreign Legion, exteriors for which are to be shot in Africa.

Markham is known to have got cold feet as a result of the lack of success attained by the initial Fogwell picture, and his losses in the whole venture are said to amount to upwards of $500,000. Several stories were acquired, and treatments worked out, but that is where they still stand.

A staff of scenarists also was recruited, but their work has not yet justified the period of their service, which in several cases has been terminated.

▲

Shakeup in Warner

Gus Schlesinger, foreign sales manager for the past five years or so for Warner and more recently for Warner-First National, is reported out of the concern. Leila Stewart, one of the slickest publicity chiefs this side, also is reported leaving Warners, because, when the two units Warner and First National come closer together within the next few weeks, Frederick J. Allen, for some time publicity chief for First National, takes over the combined jobs.

David E. Griffiths, general sales manager of First National, is in the running for the managing directorship of this concern, and as a newly created director of Warners will take active part in the control of both units. F. H. Bandy, appointed managing director of Warner when Arthur Clavering stepped out three weeks back, probably is returning to the U. S. A. to take up a new job there. It is said that Warners will send over some one from America to succeed him.

Clara Bow Denies "No More Films," Schulberg Statement

In connection with Coast reports that Paramount had broken Clara Bow's contract following several requests from the actress, Florabel Muir, Coast news writer, reports Clara as having said: "I'm positively not through with pictures, not by a long shot. Metro-Goldwyn-Mayer has made me an offer, and I think Schulberg has a lot of nerve to say that I want to quit."

The contract called for two more films. Hollywood reports indicate the star's Paramount salary had been between $2,000 and $3,000 per week. She had made eight films.

PASSING IN REVIEW

This department does not attempt to predict the public's reactions to pictures. It does, instead, present detailed and accurate information on product, together with the frank and honest opinion of the reporter.

The Squaw Man

(M-G-M)

Melodrama

The production of "The Squaw Man" by Cecil B. DeMille, in its talking version for MGM, here reviewed, marks an interesting cycle of the motion picture art. One day in 1913 Jesse Lasky, Arthur Friend, Samuel Goldwyn and Mr. DeMille went in a diffident delegation to Edwin Milton Royle, the author of the then famous play, to see the papers signed on the motion picture rights. They had staked a then tremendous five thousand dollars on that story, a thousand in cash and a thousand now-and-then, if when and as. They decoyed Dustin Farnum into an agreement to play the title role, offering a quarter interest in the project. Mr. Farnum decided on $5,000 in real money.

Westward went Mr. DeMille and Mr Farnum, bound for Flagstaff, Arizona, chosen as their location. They got off the train, looked at Flagstaff and fled westward to Hollywood where they rented a barn for a studio. The barnyard became the famous "Lasky Lot." And from "The Squaw Man" grew the great production machine that is now the West Coast Paramount plant. The first version of "The Squaw Man" had frame line and sprocket hole trouble, and the humorously jovial Sigmund Lubin of Philadelphia and the General Film Company saved the young company by making the prints.

Cecil B. DeMille, who directed the silent version of "The Squaw Man," is again the director of this familiar story as it appears in the all-talking form, with the action in places giving way to dialogue. The picture was seen in preview at the Alexander theatre in Glendale.

The preview audience showed that it considered the production entertaining.

The story starts in England and gathers momentum after it shifts to America. Warner Baxter as a young English officer is in love with Eleanor Boardman, wife of Paul Cavanaugh. Baxter hides his love and decides to go to America to be out of the way. Before sailing, however, he learns that Cavanaugh has misappropriated some charity funds. Baxter assumes the guilt.

On a ranch in the wild and wooly West, Baxter makes his home, and he spends his time protecting his rights against Cash Hawkins (Charles Bickford) and his associates. It is in a battle with Bickford that Baxter comes to the aid of an Indian girl (Lupe Valez), and she in turn saves Baxter's life by shooting Hawkins when he goes to kill Baxter.

Miss Valez, now a fugitive from justice, seeks shelter at Baxter's ranch. After a lapse of several years, in which Cavanaugh has been mortally injured in a fall from a horse we find Miss Valez married to Baxter, and he has the name of "Squaw Man.'

Miss Boardman and her brother Roland Young, come to the Baxter ranch and find Baxter is the father of a young boy (Dickie Moore).

The sheriff discovers that Miss Valez is the one who killed Hawkins, and comes to take her to jail. She escapes to the mountains. Baxter plans to send Dickie back to England to be educated by Miss Boardman and her brother. Miss Valez returns and when she learns that she cannot break up the plans for Dickie she kills herself.

Miss Valez as the Indian maid is shown maintaining the same broken English through her years as the wife of Baxter.

Produced and distributed by Metro-Goldwyn-Mayer. From the play written by Edwin Milton Royle. Screen play by Lucien Hubbard and Lenore Coffee. Dialogue by Elsie Janis. Directed by Cecil B. DeMille. Photography by Harold Rosson. Film editor, Anne Bauchens.

CAST

James Wyngate.....Warner Baxter
Naturich.....Lupe Velez
Diana.....Eleanor Boardman
Cash Hawkins.....Charles Bickford
Sir John.....Roland Young
Henry.....Paul Cavanagh
Shorty.....Raymond Hatton
Mrs. Jones.....Julia Faye
Sheriff Hardy.....DeWitt Jennings
Big Bill.....J. Farrell McDonald
Little Hal.....Dickie Moore
Tabywana.....Mitchell Lewis
Andy.....Victor Potel
Grouchy.....Frank Rice
Dowager Lady Kerhill.....Eva Dennison
Babs.....Lillian Bond
Shanks.....Luke Cosgrave
Clark.....Frank Hagney
General Stafford.....Lawrence Grant

This Modern Age

(M-G-M)

Comedy-Drama

A cast of wellknown leads has turned out MGM's "This Modern Age" under the direction of Nicholas Grinde. Joan Crawford plays the difficult role of the playgirl who has Paris for her playground, and Marjorie Rambeau is her mother. The two like their good times and are "Girls Together," which was the title of the Mildred Cram story upon which the picture is based.

Monroe Owsley, irresponsible young American, is infatuated with Miss Crawford, but she, after an auto accident in Owsley's car, meets Neil Hamilton and falls madly in love with him. She meets Hamilton's sedate and conventional parents (Hobart Bosworth and Emma Dunn) and they take to her, as she has given up her fast life and friends.

With the marriage plans set, his parents are invited to her home and meet her mother. All is well until Owsley and the old crowd comes on the scene and proceeds to make merry. The mother's sweetheart (Armand Kaliz) also appears. The result is that Joan and Neil break their engagement because of the mother's friends. Joan decides to return to the old life and tells him that she will join him in the trip to Normandy that he so long has desired. They make the trip but Owsley becomes conscience stricken when he sees that Joan is giving herself to him without loving him. He refuses to stay. Then she realizes his sincerity and her own love for him. As her mother arrives on the scene to break up the wild adventure she finds them being married.

The audience registered that it found the first part of the picture much to its liking.

Produced and distributed by Metro-Goldwyn-Mayer. Story by Mildred Cram. Dialogue and continuity by Sylvia Thalberg and Frank Butler. Directed by Nicholas Grinde. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Photographed by Charles Dosher.

CAST

Valentine.....Joan Crawford
Bob.....Neil Hamilton
Diane.....Marjorie Rombeau
Tony.....Monroe Owsley
Louise.....Sandra Ravel
Mr. Blake.....Hobart Bosworth

Three Who Loved

(RKO Radio)

Problem Drama

Audience reaction at the preview of this problem drama of "Three Who Loved" was moderately favorable. They appeared to consider the performances of the three principals —Betty Compson, Conrad Nagel and Robert Ames—as acceptable. The photography was criticized.

The story, originally titled "Helga," tells of the love of a young bank teller (Conrad Nagel) for his girl from the old country (Betty Compson). Nagel scrapes and saves to send her passage money and after her arrival he concentrates all his resources on building the home that is to be hers after their marriage in the new country.

That she may not be lonseome while he is devoting his time to his business, he encourages her friendship with his best friend (Robert Ames), fellow teller in the bank. Betty grows to care for Ames and he, not adverse to a clandestine affair, accepts the love of the girl.

Nagel has been playing the stock market and on the day that he makes his first payment to the building contractors his brokers call for additional margin. To cover, Nagel "borrows" $10,000 from the till. The same evening he discovers Bettv's love for Ames and is told she intends to marry his friend. But Ames is of a different mind. A casual affair he regards as amusing, but marriage is something else, so he departs, bag and baggage.

The shortage is discovered at the bank and Ames is suspected. Nagel permits things to take their course and Ames is sentenced to prison.

Several years pass, with Nagel sensationally successful financially. Betty has been a good wife but secretly she still loves Ames. And Nagel's crime weighs upon his mind continuously.

Ames escapes, makes his way to their home and demands protection from Betty, at the same time admitting that he never loved her. Nagel, learning of the escape, decides to confess, calls the police, and surrenders. Ames attempts a getaway and is shot, but Nagel is still determined to face the consequences of his theft. As he is arrested, Betty assures him of all her love and pledges him that she will await his release from the penitentiary.

Important assignments in the cast are handled by Robert Emmett O'Connor, again cast as a detective, and by Dickie Moore, youngster who scored in "Seed" and "Passion Flower."

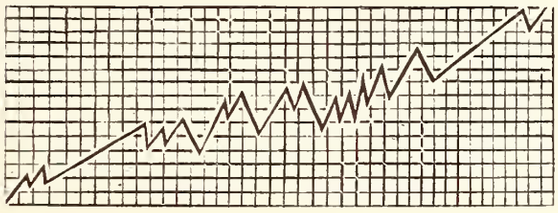
George Archainbaud directed the picture, which ran 78 minutes in preview.

Produced and distributed by Radio Pictures. Associate producer, Bertram Millhauser. Adaptation and continuity by Buelah Marie Dix from the story by Martin Flavin. Dialogue by Buelah Marie Dix. Photography by Nick Musuraca. Sound engineer, Clem Partman. Directed by George Archainbaud. Art director, Max Ree.

CAST

Helga.....Betty Compson
John.....Conrad Nagel
Phil.....Robert Ames
Rooney.....Robert Emmett O'Connor
Annie.....Bodil Rosing
Sonny.....Dickie Moore

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PARAMOUNT SHORTS

Alexander Hamilton

(Warner Bros.)

Comedy-Drama

Reports gained considerable circulation during the filming of "Alexander Hamilton" that both Republican and Democratic parties were closely scrutinizing the development of certain historical characters in the script. It was said that the activities of Hamilton and Thomas Jefferson in their political rivalry caused a qualm or two for modern-day party leaders, and that telegrams flew back and forth between political headquarters and Hollywood, each requesting that the producers do right by their historical gentlemen.

Finally, to avoid controversy, an entirely fictitious character called "Senator Roberts" was invented. No such politician is known to history, and upon his shoulders fall the villainies of the picture. It is he who "framed" Hamilton much in the way we are told political leaders are framed today.

George Arliss makes a character study of the statesman of post-revolutionary days that blends the human and humorous qualities with the more serious side of his nature.

The story is told with simplicity and might well be a story of a political intrigue of today were the characters differently costumed.

For example, following the prologue in which George Washington says goodbye to his troops, a group of malcontents are pictured at a tavern. Over their drinks they disconsolately discuss "hard times" and "after-the-war depression." The incongruity of bewigged men in knee breeches talking in terms one hears daily aroused some of the audience to laughter.

Hamilton calls a meeting of Jefferson, Munroe and the fictional "Senator Roberts" to introduce his plan of stabilizing the finances of the new government. As secretary of the treasury he is sponsoring a bill calculated to relieve conditions, but he finds himself politically opposed. Senator Roberts is willing to dicker, though not on terms Hamilton can honorably accept. Hamilton is blunt in calling Roberts a scoundrel and the "Senator" swears vengeance.

He obtains his revenge by chicanery. Conniving with a dissolute scamp, he "frames" Hamilton into an affair with a lady while Mrs. Hamilton is visiting a sister in England. Scandal impends and Hamilton is forced to pay blackmail.

Meanwhile, however, he has learned to play politics. He proposes a trade with Jefferson and Munroe wherein he will use his influence to establish the nation's Capitol on a spot "near the Potomac" in return for support of his treasury bill.

The blackmail scheme nearly ruins his plans at the last moment. Roberts misrepresents Hamilton's reasons for paying hush money and Jefferson and Munroe seem about to withdraw their support. But backed by his courageous wife, Hamilton sacrifices himself and his political career that the country may profit. Upon this note, the picture ends.

Doris Kenyon plays the role of the charming and beautiful Mrs. Hamilton. June Collyer is in the role of a siren, an unusual part for her. It is said that Arliss personally urged the casting of Miss Collyer as his conception of Hamilton could not reconcile the idea that an obvious seductress would even vaguely interest the man.

Comment was heard on the make up achievement in the case of Arliss as well as the George Washington of Alan Mowbrey. Arliss looks like a man in his early thirties.

The preview audience received "Alexander Hamilton" with unmistakable signs of delight. They laughed at Arliss' witicisms, broad or subtle. They sorrowed with him in his setbacks, exulted at his triumphs and applauded his patriotic utterances.

Running time, 71 minutes in preview.

Produced and distributed by Warner Bros. Based on the play by George Arliss and Mary Hamlin. Adaptation and dialogue by Julian Josephson and Maude Howell. Directed by John Adolphi. Photographed by James Van Trees. Film editor, Owen Marks.

CAST

Alexander Hamilton	George Arliss
Mrs. Hamilton	Doris Kenyon
Senator Roberts	Dudley Digges
George Wasbington	Alan Mowbray
Mr. Reynolds	Ralf Harolde
Mrs. Reynolds	June Collyer
Thomas Jefferson	Montagu Love

The Man in Possession

(M-G-M)

Risque Farce

"The Man in Possession," previewed at the Criterion in Santa Monica, Cal., received a good reception from an audience that apparently found the performance by Robert Montgomery to its liking.

Spicy dialogue is accompanied by swift tempo under the direction of Sam Wood.

The locale is London, where Montgomery returns to his family after serving a term in prison for selling property which did not belong to him. His father and brother (C. Aubrey Smith and Reginald Owen) try to persuade him to go to a foreign land, but Montgomery prefers to stay in England and gets a job as a sheriff's man. His first duties make him "man in possession" at the home of Irene Purcell, poor but beautiful, whom Owen loves. Owen does not know of Montgomery's duties. When Montgomery's family comes to dine, Miss Purcell drafts him to enact the butler role. His family does not acknowledge his identity, nor does he. This provides a situation for comedy, including slapstick.

Montgomery has found himself in love with Miss Purcell and declares himself after his family has departed. She reciprocates to a degree. Alan Mowbray, a former suitor, phones and Montgomery tells him that she is out. In the morning Owen comes to the house and Montgomery advises him that Miss Purcell is not wealthy. This is after Owen has paid Montgomery a thousand pounds to leave the country. Then Montgomery informs Miss Purcell of his identity, and the two leave England with the money Owen has given him.

All the principals except Montgomery speak with a very pronounced English accent. Why not Montgomery also? members of the audience asked.

Maude Eburne and Forrester Harvey add comedy touches to the picture.

Produced and distributed by Metro-Goldwyn-Mayer. Screen adaptation by Sarah Y. Mason. Additional dialogue by Sarah Y. Mason and P. G. Wodehouse. Recording director, Douglas Shearer. Directed by Sam Wood. Art director, Cedric Gibbons. Gowns by Adrian. Photographed by Oliver T. Marsh. Film editor, Ben Lewis.

CAST

Raymond Dabney	Robert Montgomery
Clara	Charlotte Greenwood
Crystal Wetberby	Irene Purcell
Mr. Dabney	C. Aubrey Smith
Mrs. Dabney	Beryl Mercer
Claude Dabney	Reginald Owen
Sir Charles Cartwright	Alan Mowbray
Esther	Maude Eburne
A Sheriff's Officer	Forrester Harvey
A Butcher	York Sherwood

Sweepstakes

(RKO Pathe)

Comedy-Drama

Eddie Quillan, James Gleason and Marion Nixon top the cast in RKO Pathe's "Sweepstakes," previewed at the Belmont theatre in Hollywood. Comment was that "The Whoop-De-Doo Kid," the title under which the picture was made, was more suitable than "Sweepstakes."

Quillan is the ranking jockey, Gleason plays the role of a veteran racehorse trainer, and Miss Nixon a night club singer.

The jockey, who has a habit of winning races with Six Shooter, is known far and wide for his singing of a "whoop-de-doo" refrain into the ear of his mount.

The night club singer is attracted to him, and the jockey, brought up under rigid rules that barred girl affairs, finds he loves her.

By a frameup, Quillan is brought unwillingly under the colors of Miss Nixon's employer, who owns a string of horses. Quillan discovers the trick but is forced to ride the night club owner's horse in the big Handicap against his favorite, Six Shooter. Quillan deliberately yells "whoop-de-doo" down the home stretch and Six Shooter wins. He is suspended, and blames Miss Nixon, thinking she has conspired with her employer.

Quillan becomes a drifter and is prohibited from riding at even the lowest type of tracks. Then he becomes a singing waiter in a Tijuana saloon. Here he is found by Gleason, who, with three bartenders—an Irishman, an Italian, and a Chinese—buys Six Shooter.

Quillan's suspension is lifted but he refuses to ride again. Suddenly the girl appears on the scene. He discovers she really loved him and she takes the blame for his loss of prestige.

The big money race of the season finds Quillan again astride Six Shooter who, with "whoop-de-doo" ringing in his ear, runs away from the other mounts. The final scene shows Quillan and Miss Nixon teaching a curly-haired youngster how to yell "whoop-de-doo" into the ear of a hobby horse.

Lew Cody portrays the night club operator, and Paul Hurst supplies comedy as the Irish bartender.

Produced and distributed by RKO-Pathe. Story and adaptation by Lew Dipton. Dialogue by Ralph Murphy. Directed by Al Rogell. Photography by Edward Snyder. Sound engineer, C. O'Laughlin. Film editor, Joe Kane.

CAST

Bud Doyle	Eddie Quillan
"Sleepy" Jones	James Gleason
Babe Ellis	Marion Nixon
Wally Weber	Lew Cody
Bartender	Paul Hurst
Pop Blake	Fred Burton

Chance of a Night-Time

(British and Dominions—Gaumont)

Ralph Lynn Again

[*Comment by W. H. Mooring, London*]

Take pieces of "Rookery Nook," season with a little "Plunder," turn inside out, mix well together and leave it to brew, then you have "The Chance of a Night-Time."

Ralph Lynn was never funnier: he always is funny, and the public expects him to keep it up. But with slight story material of this kind, it is doubtful whether he can hold public favor indefinitely. It will be a pity if Britain waits till he is a fallen idol before giving him just a slightly different story.

Here Lynn is a dude lawyer who, while on a professional visit to a country client, gets himself stranded at a wayside railway station. There he meets, falls in love with, and parts from a perky young lady. Later he finds himself at a large country house near by, where he has been erroneously accepted as the male part of a dancing act. He finds that his "station girls" is the femme part, so he decides to go through with the turn. And how!

The real dancer fellow turns up: bogus Bill is exposed and the chase begins. Upstairs, downstairs all over the place time and time again, until our terpsichorean lawyer and his newly found dancing girl make their getaway in the inevitable car. Not even an airplane which would at least have given us a flash of novelty. Laughs are plentiful. As farce goes, it is well produced, and audiences at the Paramount Plaza, London, where the picture has had a successful run, have enjoyed it.

Settings are mainly in the studio, and, apart from Winifried Shotter as the dance girl, supporting players are not great. It is a good comedy offering, but cannot stand up to feature rank in the best theatres. With a good dramatic subject co-featuring, or as second, it will be safe anywhere. Certainly Paramount has paid the picture a significant compliment by putting it into the Plaza bill even apart from the fact that the Plaza must take its quota of British films.

Produced by British and Dominions Film Corp. Distributed by Gaumont-W. & F. Film Service. Directed by Herbert Wilcox and Ralpb Lynn.

CAST

Ralph Lynn	Winifred Shotter
Robert Erglish	Kenneth Kove

Dino Galvani.

"Am sending check

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CATSKILL, N. Y.

May 27, 1931.

Mr. Al. Herman,
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Albany, N. Y.

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This picture we had under contract, but it was worth more than the contract price and I am therefore sending our check for twice the amount called for in the contract.

Very truly yours,

C. G. Abramson,
Manager.

LETTER NO. 1

UNIVERSAL PICTURES

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or twice amount"

writes C. G. Abramson



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LEW AYRES
in
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with GENEVIEVE TOBIN, Dorothy Peterson. Directed by Monta Bell . . . the best Ayres picture since "All Quiet on the Western Front."

EX-BAD BOY
ROBERT ARMSTRONG
JEAN ARTHUR
Lola Lane, George Brent, Joson Rohards. A swell comedy drama of the timid soul whose girl wanted a man with experience. From the story by John Emerson and Anita Loos . . . directed by Vin Moore.

FATE
by the author of "All Quiet on the Western Front" . . . and his first romantic drama.
Wait for "Fate" it's Great.

STRICTLY DISHONORABLE
the play that staad New York an its head with thrills, laughter and excitement far nearly twa years . . . starring
SIDNEY FOX
with Lewis Stone and
Roy Meeker (of original stage play).
Directed by JOHN STAHL who gave you "Seed."

Nothing Succeeds like a
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UNIVERSAL and you ride with a winner!

The Two-Gun Man

(Tiffany)

Western

Ken Maynard is a rough-riding, straight-shooting and fighting cowboy in this Western. As in others of this star's pictures, his horse, Tarzan, plays an important part.

Ken and his pal, Lafe McKee, come to the range to help the small cattlemen in a fight with a powerful syndicate. They hire out as two-gun men to protect the ranch from the depredations of the syndicate's desperadoes. When the ranch foreman is murdered after surprising the crooked foreman bent on sabotage, suspicion fastens on Ken. He makes his getaway and robs the syndicate office to get evidence that the crooked foreman and murderer is on the company payroll. Maynard is revealed as a United States marshal.

The picture is highlighted by a fistfight in the saloon between Maynard and Tom London, several horseback chases and much shooting. Comedy is supplied by Lafe McKee.

Running time, 63 minutes. Release date, May 15, 1931.

Produced and distributed by Tiffany. From the story by John F. Natteford. Adaptation by Earle Snell. Directed by Phil Rosen. Photography by Arthur Reed.

Rebound

(Pathe)

Comedy-Drama

It is inevitable that "Rebound" will draw comparisons to the sensationally successful "Holiday." The two stories have much in common; in fact, "Rebound" might be called a sequel in the general theme of marital problems. Much the same kind of characters move through both pictures.

"Rebound" gets off to a flying start as a high comedy. The many characters are introduced as they come down to breakfast on the last morning of a house party. We meet in turn Ina Claire, her sister, Hedda Hopper, sister's husband, Leigh Allen, a millionaire business man, Hale Hamilton, a not-so-wealthy young chap, Robert Ames, who is engaged to Myrna Loy, and a struggling architect, Robert Williams.

Ina is secretly in love with Williams, who is leaving for Paris. She sees him off and he sails without making the declaration of love she hopes to hear. Meeting Ames for lunch, Ina learns Myrna Loy has broken her engagement to marry the millionaire Hamilton. Ina and Ames console one another and, both being on the "rebound" from other loves, they marry.

They are in Paris on the occasion of the aninversary of their first month of marriage. Ina is very much in love with her husband and plans a little celebration. But Ames get drunk with Myrna Lov, whom he chances to meet, and is several hours late in returning. It is the beginning of a series of such neglects.

Ina sincerely attempts to laugh herself out of caring but finds even the sympathy and attentions of Williams are not consolation enough for the loss of Ames' love. In a highly dramatic scene she tells Ames just what their marriage has done to her and of her resolution to divorce him that she may regain her self respect. A reconciliation is achieved only after she has filed divorce action. This happy ending comes as somewhat of an anti-climax.

The preview audience seemed thoroughly to enjoy the gay comedy of the opening sequences but was a bit restless during the latter dramatic moments, comment being that the closing scenes seemed overlong.

"Rebound" is something in the nature of a triumph for Ina Claire. It will be remembered she played the piece on the local stage somewhat as a gesture (Shanghai, of course) to the motion picture industry after her comparative failure in her first talking film venture. Her appearance on the Hollywood stage led to a number of things. Pathe bought "Rebound" for Ann Harding, Ina Claire was signed by Paramount for "The Royal Family" and finally, when Miss Harding refused the "Rebound" lead, Claire returned to Pathe to play Sara. It was to be expected that she would enact the role as though she enjoyed it. She does.

Robert Ames contributes a straight-forward portrayal. Robert Williams' lighter comedy reading brought more favorable audience response than his other work. There is a memorable moment with Louise Closser Hale as the mother and there are some others with Walter Walker as the father. The rest of the cast have little more than bit assignments.

The original dialogue done in the usual manner of Donald Ogden Stewart has been adapted by Horace Jackson.

The direction of Edward H. Griffith was considered on a par with his handling of "Holiday."

Produced and distributed by RKO-Pathe. From the play by Donald Ogden Stewart. Screen play by Horace Jackson. Directed by Edward H. Griffith. Photographed by Norbert Brodine. Edited by Dan Mandell. Length, 6,750 feet. Running time (preview), 75 minutes.

THE CAST

Sara ..... Ina Claire
Bill ..... Robert Ames
Evie ..... Myrna Loy
Johnny ..... Robert Williams
Liz ..... Hedda Hopper
Lyman ..... Hale Hamilton
Mr. Jaffrey ..... Walter Walker
Mrs. Jaffrey ..... Louise Closser Hale
Les ..... Leigh Allen

Hush Money

(Fox)

Melodrama

A surprise ending has been added to a formula plot (the past-will-get-you-if-you-don't-watch-out formula) and the finished product titled "Hush Money." A few members of the preview audience left in the early reels, but not one during the later sequences.

Joan Bennett is pictured as a young girl who, to avoid starvation, takes the easiest way. She is living with Owen Moore and with him working a genteel hold up racket when the whole gang runs afoul the law. To save himself, Moore turns state's evidence.

On her release, Joan, with the help of a kindly cop, goes straight. She meets and is married to a young scion of wealth, Hardie Albright, without telling him of her past. Then there is a baby.

Into this happy home comes Owen Moore, bent on collecting "hush money." He calmly walks out with Joan's jewels, including a necklace which she must wear that night in honor of her wedding anniversary.

Joan appeals to her detective friend and he promises return of the jewels by six o'clock. To this end, he pits the old leader of the gang, who has just been released from prison, against Moore. This is achieved in a barber shop where the gang leader is having a scalp treatment for his thinning hair. He always has had that one vanity.

The tip-off completed, the detective wanders in on the coroner and engages him in a game of checkers while awaiting news of the inevitable killing. The jewels are returned to Joan by the copper posing as a newspaper subscription solicitor.

Joan Bennett completely unbends from the hauteur which sometimes characterizes her work. Her love scenes with Hardie Albright are highlighted by a tickling episode for which Sidney Lanfield, the director, shared in the applause.

Owen Moore is his suave self as the crook and Douglas Cosgrove contributes a quiet portrayal of the detective. C. Henry Gordon is the gang leader and Myrna Loy has a small assignment.

Running time, 72 minutes in preview in California. Release date, July 5.

Produced and distributed by Fox. Associate producer, A. L. Rockett. Scenario by Phillip Klein and Courtney Terrett. Dialogue by Dudley Nichols. Directed by Sidney Lanfield. Photography by John Seitz. Sound engineer, E. C. Ward.

CAST

Janet ..... Joan Bennett
Stewart Elliot ..... Hardie Albright
Steve ..... Owen Moore
"Slow" Curtis ..... Myrna Loy
Curtis ..... C. Henry Gordon
Don Emmett ..... Douglas Cosgrove
Maxie ..... George Raft
Puggie ..... Hugh White
Flannigan ..... George Byron
Silvio ..... Andre Cheron
Bootlegger ..... Henry Armetta
Mr. Stockton ..... George Irving
Mrs. Stockton ..... Nella Walker
Miss Stockton ..... Joan Castle

Five and Ten

(M-G-M)

Drama

Marion Davies, heretofore associated primarily with stories of a distinctly comedy nature, has a more dramatic role in "Five and Ten," adapted from the Fannie Hurst novel of the same name. The picture met with a receptive audience at the Belmont theatre in Hollywood, where it was previewed.

Leslie Howard and Kent Douglass shared honors with Miss Davies, Douglass particularly winning approval.

The story follows the book rather closely. It concerns the family of a multimillionaire five and ten cent store magnate, played by Richard Bennett. The family, hailing from Kansas City, tries to break into New York's Four Hundred via the money route, and with little success.

Miss Davies falls in love with Howard, a blueblood. She arranges that his architectural talent be applied to planning the new skyscraper for her father. This permits her to be near him, but her efforts to win are at first unsuccessful.

The mother, (played by Irene Rich) also finds that breaking into society is difficult, though she does receive the attentions of a fortune hunter, Theodore von Eltz, when her husband is too busy to go places with her.

Miss Davies wins Howard's love but it's only for a short time, because Mary Duncan, Howard's former sweetheart, tells him that Miss Davies has bought his attentions with her money. Howard marries Miss Duncan though he still loves Miss Davies.

At the dedication of the skyscraper Miss Davies and Howard find themselves accidentally locked on the roof. All is quite proper but Howard's wife threatens a scandal suit unless she is given a large sum of money by Bennett. He is ready to pay, but Miss Davis stops the deal, saying she will take the disgrace rather than have her father pay blackmail.

The mother has planned to elope with von Eltz, and Douglass, the son, despondent at the way his family has broken up, takes his plane aloft and intentionally crashes it. His act brings the family together at his deathbed. They go to Europe to forget their sorrows, but not before Howard at the dock has told Miss Davies that he is divorced and will be waiting for her.

The audience did not seem to take kindly to the sad ending in Douglass's death, several commenting that it was not necessary.

Robert Z. Leonard injected comedy touches in his direction.

Produced and distributed by Metro-Goldwyn-Mayer. From the story by Fannie Hurst. Adaptation by A. P. Younger Continuity and dialogue by Edith Fitzgerald. Directed by Robert Z. Leonard. Photography by George Barnes. Sound engineer, Douglas Shearer. Film editor, Margaret Booth.

CAST

Jennifer Rarick ..... Marion Davis
Berry Rhodes ..... Leslie Howard
John Rarick ..... Richard Bennett
Jenny Rarick ..... Irene Rich
Avery Rarick ..... Kent Douglass
Muriel Presotn ..... Mary Duncan

SHORTS

The Headache
(Paramount)
Comedy

Billy House fills the leading spot in this comedy. The corpulant actor gets into difficulties with his former wife, at the same time having a second "headache." The two wives meet in the husband's apartment, and have it out.—Running time, 20 minutes.

The Way of All Fish
(Radio)
Comedy

Ned Sparks plays an amateur fisherman with Addie McPhail opposite. After someone tells him anyone using worms to catch trout is worse than a worm himself, he proceeds to hit the next fish that appears, and is jailed for it. He defends himself in the courtroom scene which follows.—Running time, 18 minutes.

The Meal Ticket
(Vitaphone)
Comedy

Jackie Pearl speaking, or more correctly, sputtering in a most decided German dialect, seems to be about all there is to this short comedy.—Running time, 21 minutes.

The Tune Detective
(Paramount)
Novelty

An Italian composer is suing another for plagiarizing a melody, in this short set in a courtroom. As expert witness, Dr. Sigmund Spaeth, noted New York composer, who is billed as star, seats himself at the piano and proves that the melody in question has been used for many years as characteristic of most diversified types of melody.—Running time, 8 minutes.

Clean Up to the Curb
(Radio)
Comedy

Roscoe Ates, comedian, carries the lead in this number, playing the part of the janitor who climbs to the roof to commit suicide, and instead becomes sadly mixed in a complication between a bootlegger and his feminine friend, in a penthouse apartment. A truck load of chickens on the street below, becomes the resting place for two of the bootlegger's henchmen, and finally for Roscoe himself.—Running time, 20 minutes.

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MICKEY MOUSE

than in scores of feature length comedies

WALT DISNEY'S "Silly Symphonies"

too, will tone up any serious program



"From the Depot to the Barn"

Following closely on the heels of a tremendous exploitation ballyhoo and outdoor ad campaign on "Trader Horn," which, it is understood, saved that picture from a threatening "red" play on key city road show engagements, MGM has launched a more elaborate billing drive on the new Norma Shearer picture, "A Free Soul."



140-Sheet Used by MGM

Immediately after the talker opened its initial engagement at the Astor theatre in New York City, MGM sent out Phil DiAngelis to paper the town and suburban localities with 140-sheets, the largest single outdoor paper display used anywhere in this country in ten years. Working with William R. Ferguson, MGM exploitation chief on Howard Deitz's staff, DiAngelis erected forty 140-sheet stands, with letters of the title running a full story in depth. This was followed by the erection of 100 28-sheets in New York and suburban districts, in addition to the usual smaller sized paper.

I'd Clip the Highest Mountain
(Paramount)
Novelty

This Paramount Screen Song shows the characters jumping around the mountain peaks in tune with the melodies of the various numbers recorded.—Running time, 6 minutes.

Just a Gigolo
(Vitaphone)
Novelty

A song novelty short number in which an organist and singer render the tune in accord, while animated sketched figures form a moving background.—Running time, 6 minutes.

Permit Sunday Showings

The Chatham, N. Y., board of trustees has passed an ordinance amendment permitting Sunday showings after 2 p. m.

ON THE DOTTED LINE...

Columbia

Jack Holt, Richard Cromwell in "Fifty Fathoms Deep"; R. William Neill, direction.

Fox

Earl Pingree in "Wyoming Wonder." . . . Arnold Lucy in "Merely Mary Ann." . . . Joel McCrea, Jed Prouty in "The Plutocrat." . . . Stanley Fields, Donald Dillaway, Jack Kennedy, Alice Ward in "Skyline"; Sam Taylor, direction. . . . George O'Brien, Marguerite Churchill, Yvonne Pelletier in "Riders of the Purple Sage"; Benjamin Stoloff, direction. . . . Lucien Littlefield, Sally Eilers, Minna Gombell, William Pawley in "Bad Girl." . . . Elissa Landi, Paul Cavanagh in "The Yellow Ticket"; Rowland Brown, direction. . . .

M-G-M

Madge Evans, Lew Cody in "Horseflesh"; Charles Brabine, direction. . . . Edgar Rice Burroughs, to do original based on "Tarzan" story. . . . Alfred Lunt, Lynn Fontanne in "The Guardsman"; Sidney Franklin, direction. . . . William Haines in "The New Adventures of Get Rich Quick Wallingford"; Sam Wood, direction. . . . W. S. Van Dyke, direction "Guilty Hands." . . . Marie Dressler in "Emma"; Charles F. Reisner, direction. . . . Maria Alba, Yola D'Avril in "Just a Gigolo." . . .

Paramount

Walter McGrail, Lenita Lane in "Murder by the Clock." . . . Arthur Sheekman, additional dialogue; S. J. Perelman, Will B. Johnstone, adaptation, "Monkey Business." . . . Ernst Lubitsch, direction, "The Man I Killed." . . . Tallulah Bankhead, Frederic March in "My Sin"; George Abbott, direction. . . . Claudette Colbert in "Uncertain Women"; Monta Bell, direction; Edgar Wallace, adaptation. . . . Nancy Carroll, Terry Carroll in "Personal Maid." . . . Adrienne Ames, new contract. . . . Carmen Barnes, Charles Rogers in "The Road to Reno"; Richard Wallace, direction; Virginia Kellogg, original story; Josephine Lovett, adaptation; Brian Marlow, dialogue. . . . Marjorie Rambeau, Peggy Shannon, Charles Starrett in "Silence." . . .

Radio

Genevieve Tobin, Ralf Harolde, Arthur Edmund Carew, Colin Campbell in "Strange Woman." . . . Hope Williams, Dolores De Rio, Laurence Olivier, Jill Esmond, Ricardo Cortez in "The Sphinx Has Spoken." . . . Charles O'Malley, Josephine Wittell in "Full of Notions." . . . Lal Chand Mehra, technical supervisor, "The Sphinx Has Spoken." . . . Helen Chandler, Arnold Korff, Florence Roberts in "Fanny Foley Herself." . . . Ivan Lebedeff, Herbert Brenon, Lowell Sherman, new long-term contracts. . . . Robert Emmett O'Connor in "The Middle Dollar Swindle." . . .

United Artists

Osgood Perkins in "Scarface." . . . Harry Woods in "Palmy Days." . . . Frank Lloyd, directorial contract (long term), handling "The Age for Love." . . . Mervyn LeRoy, direction, "Tonight or Never," with Gloria Swanson. . . . Joan Blondell, Ina Claire, Carole Lombard, David Manners, Lowell Sherman in "The Greeks Have a Word For It." . . .

Universal

Enid Bennett, Doris Lloyd, Kent Douglas, Mae Clarke, Ethel Griffies, Frederic Kerr, Rita Carlisle in "Waterloo Bridge." . . . Lewis Stone, John Boles, Sidney Fox, George Meeker in "Strictly Dishonorable." . . .

Warner-First National

Murray Kinnell in "Blue Moon Murder." . . . Edward G. Robinson in "The World Changes." Winnie Lightner in "Big-Hearted Bertha." . . .

THEATRE RECEIPTS

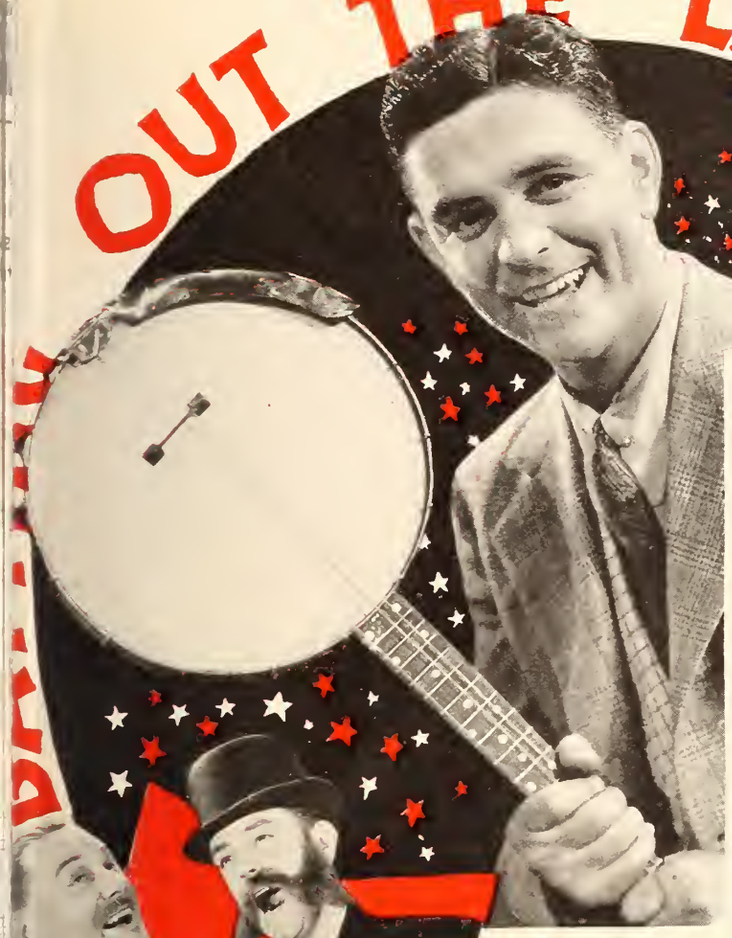
Only one new high registered during "Current Week," although in several instances grosses topped those of last week. Pictures such as "Women of All Nations" drew heavy in comparison with the business done in "Previous Week."

On the other hand seventeen lows were chalked for "Current Week." This represents only a normal action to the summer weather. Shortly, the new s son's product will be showing and it is expected t business will show a trend upward.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, to June, 1931)
			Picture	Gross	Picture	Gross	
Albany							
Harmanus-Bleecker..	2,300	35c-50c	"Women of All Nations" (Fox).... (35c-60c—6 days)	8,200	"Young Sinners" (Fox)..... (6 days)	7,400	High 1-24-30 "Reducing" .....$ 1
Leland	1,350	25c-35c	"The Seas Beneath" (Fox)..... (6 days)	5,100	"Trader Horn" (MGM)..... (6 days)	5,100	Low 4-4-31 "Passion Flower" ..... High 5-2-31 "Strangers May Kiss"..... Low 4-4-31 "Dancers" and "Girls Demand Excitement" .....
Proctor's RKO..	1,500	25c-60c	"Many A Slip" (U.)..... (3 days)	2,600	"Tarnished Lady" (Para.) ..... (3 days)	2,700	High 3-14-31 "Millie" ..... Low 4-25-31 "Bachelor Apartment" and "Bad Sister" .....
			"Gun Smoke" (Para.)..... (3 days)	2,600	"The Royal Bed" (Radio)..... (3 days)	2,600	
Ritz	1,146	25c-35c	"Party Husband" (F. N.)..... (6 days)	3,190	"The Lady Who Dared" (F. N.).. (6 days)	3,900	High 12-13-30 "The Cat Creeps"..... Low 6-6-31 "Party Husbands".....
Strand	1,900	35c-50c	"Gold Dust Gertie" (F. N.)..... (6 days)	6,200	"Seed" (U.) ..... (6 days)	8,720	High 4-25-31 "The Finger Points"..... Low 4-4-31 "My Past" .....
Baltimore							
Auditorium	1,600	35c-$1.00	"Ten Nights in a Barroom" (Goetz) (35c-60c—6 days and Sun. midnite show)	3,720	"Svengali" (W. B.)..... (9 days and Sun. midnite show)	6,186	.....
Keith's	2,500	25c-50c	"Donovan's Kid" (Radio) ..... (6 days and Sun. midnite show)	6,080	"Finn and Hattie" (Para.)..... (6 days and Sun. midnite show)	5,840	High 5-9-31 "Bachelor Apartment"..... 1 Low 5-17-30 "King of Jazz" .....
Little	267	35c-50c	"Murder" (Brit. Int.)..... (6 days)	500	"The Girl from the Reeperbahn" (Sono-Art) (6 days)	900	High 5-3-30 "Hallelujah"..... Low 1-10-31 "Waterloo" .....
Loew's Century.	3,076	25c-60c	"Ladies Man" (Para.)..... (6 days)	22,000	"Never the Twain Shall Meet" (MGM)	22,500	High 4-11-31 "A Tailor Made Man"... 3 Low 11-1-30 "Her Wedding Night".... 1
Loew's Parkway	987	15c-35c	"The Secret Six" (MGM)..... (6 days)	4,800	"The Front Page" (U. A.)..... (6 days)	4,600	High 1-3-31 "Follow the Leader"..... Low 8-9-30 "Love Among the Millionaires" .....
Loew Stanley....	3,522	25c-60c	"Lawyer's Secret" (Para.)..... (6 days)	18,200	"Indiscreet" (U. A.)..... (6 days)	19,300	High 4-11-31 "Strangers May Kiss".... Low 5-3-30 "Honey" .....
Loew's Valencia.	1,487	25c-35c	"The Secret Six" (MGM)..... (6 days)	3,000	"Misbehaving Ladies" (F. N.).... (6 days)	2,750	High 7-26-30 "Sins of the Children" .... Low 11-29-30 "Only Saps Work".....
New	1,600	25c-50c	"Women Of All Nations" (Fox)..	12,000	"Always Goodbye" (Fox).....	7,000	High 8-30-30 "Common Clay" ..... Low 12-27-30 "Princess and Plumber"..
Rivoli	1,982	25c-50c	"Good Bad Girl" (Col.) ..... (6 days)	6,000	"The Sky Raiders" (Col.)..... (6 days)	6,800	High 3-16-30 "Green Goddess"..... Low 6-14-30 "Golden Dawn" .....
W. B. Metropol.	1,300	15c-50c	"Gold Dust Gertie" (W. B.)..... (6 days)	5,100	"The Hot Heiress" (F. N.)..... (6 days)	4,500	High 3-16-30 "Green Goddess"..... Low 7-26-30 "Sweet Kitty Bellairs" ....
Boston							
Keith's	2,800	30c-65c	"Seed" (U.) ..... (2nd week)	17,500	"Seed" (U.) ..... (1st week)	22,000	High 10-11-30 "Half Shot at Sunrise"... 3 Low 12-6-30 "Sin Takes a Holiday".... 1
Keith-Boston ...	2,500	25c-60c	"Party Husband" (F. N.).....	18,000	"The Good Bad Girl" (Col.).....	18,500	High 1-10-31 "Danger Lights"..... 2 Low 4-4-31 "Bad Sister" 1
Loew's Orpheum	3,100	25c-50c	"Shipmates" (MGM)	21,000	"The Secret Six" (MGM).....	21,000	High 1-17-31 "Hell's Angels" ..... 3 Low 6-28-30 "Lady of Scandal"..... 1
Loew's State.....	3,700	25c-50c	"It's a Wise Child" (MGM).....	21,500	"Daybreak" (MGM)	21,500	High 10-18-30 "Three French Girls"..... 3 Low 6-28-30 "Bad One"..... 1
Metropolitan	4,350	25c-60c	"Young Sinners" (Fox)	32,000	"Up Pops the Devil" (Para.).....	33,500	High 10-11-30 "Sea God" ..... 4 Low 6-7-30 "True to the Navy"..... 2
Olympia	2,500	25c-50c	"Women of All Nations" (Fox)....	14,000	"Gold Dust Gertie" (W. B.).....	15,000	High 7-5-30 "With Byrd at South Pole" 2 Low 2-21-31 "Sit Tight" 1
Scollay Square..	1,800	25c-50c	"Quick Millions" (Fox)	14,500	"The Public Enemy" (W. B.)....	15,000	High 10-11-30 "Numbered Men" ..... 2 Low 7-5-30 "Shadows of the Law"..... 1
Uptown	2,000	25c-60c	"Women of All Nations" (Fox)....	12,000	"Gold Dust Gertie" (W. B.).....	12,500	.....
Buffalo							
Buffalo	3,500	25c-60c	"Indiscreet" (U. A.)..... (30c-65c)	21,000	"Doctors' Wives" (Fox).....	24,000	High 3-28-31 "My Past" ..... 3 Low 4-4-31 "Man of the World"..... 2
Century	3,000	25c-35c	"Svengali" (W. B.).....	10,000	"Bad Sister" (U.).....	9,200	High 2-14-31 "Cimmaron" ..... 2 Low 4-4-31 "Mother's Cry" .....
Great Lakes.....3,000		25c-60c	"Women of All Nations" (Fox)....	21,000	"Daybreak" (MGM)	18,500	High 4-18-31 "Strangers May Kiss".... 3 Low 12-27-30 "Remote Control" 1
Hippodrome	2,100	25c-50c	"Party Husband" (F. N.).....	17,800	"Mr. Lemon of Orange" (Fox)....	18,200	High 2-14-31 "Free Love" ..... 2 Low 12-27-30 "Along Came Youth"..... 1
Lafayette	3,300	25c-35c	"Ex-Flame" (Liberty)	11,000	"Drums of Jeopardy" (Tiff.).....	16,100	High 4-11-31 "Ten Cents a Dance"..... 2 Low 4-18-31 "Lonely Wives" .....
Charlotte							
Broadway	1,167	25c-50c	"Subway Express" (Col.) ..... (3 days)	3,500	"God's Gift To Women" (W. B.).. (3 days)	4,250	.....
			"Svengali" (W. B.)..... (3 days)	5,000	"Public Enemy" (W. B.)..... (3 days)	4,250	
Carolina	1,441	40c-50c	"The Lawyer's Secret" (Para.).... (3 days)	5,500	"Young Sinners" (Fox)..... (3 days)	6,250	.....
			"Women of All Nations" (Fox).. (3 days)	5,250	"Up Pops the Devil" (Para.)..... (3 days)	6,000	

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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 19 to June, 1931)	
			Picture	Gross	Picture	Gross		
Chicago								
Castle	299	40c-60c	"The Sin Ship" (Radio)	3,150	"The Spy" (Fox) (6 days)	2,980	High 4-27-30 "White Cargo"	10.
							Low 4-13-30 "High Treason"	2.
Chicago	4,000	35c-85c	"Laughing Sinners" (MGM)	47,275	"Never the Twain Shall Meet" (MGM)	37,250	High 9-6-30 "Anybody's Woman"	64.
							Low 4-18-31 "Doctor's Wives"	37.
McVickers	2,284	35c-85c	"The Secret Six" (MGM) (4 days—3rd week)	9,650	"The Secret Six" (MGM) (2nd week)	28,425	High 7-12-30 "Big House"	50.
			"Daddy Long Legs" (Fox) (1 day)	4,365			Low 4-13-30 "Son of the Gods"	17.
Oriental	3,940	35c-85c	"Up Pops the Devil" (Para.)	35,400	"Big Business Girl" (F. N.)	32,400	High 7-19-30 "Our Blushing Brides"	60.
							Low 5-24-30 "Adventures of Dr. Fu Manchu"	21.
Orpheum	665	35c-75c	"God's Gift to Women" (W. B.)	3,375	"The Finger Points" (F. N.)	3,260	High 4-18-31 "Little Caesar"	8.
							Low 4-11-31 "Hot Heiress"	2.
Palace	2,509	35c-85c	"Good Bad Girl" (Col.)	26,900	"Subway Express" (Col.)	23,725	High 6-7-30 "On the Level"	31.
							Low 7-19-30 "Shooting Straight"	16.
Roosevelt	1,591	35c-85c	"Tabu" (Para.)	10,100	"Svengali" (W. B.) (2nd week)	11,175	High 7-5-30 "With Byrd at South Pole"	32.
							Low 6-6-31 "Tabu"	10.
State Lake	2,776	35c-85c	"Seed" (U.) (2nd week)	16,500	"Seed" (U.) (1st week)	28,500	High 10-18-30 "Hali Shot at Sunrise"	45.
							Low 5-23-31 "Last Parade"	17.
United Artists	1,700	35c-85c	"Women of All Nations" (Fox)	28,350	"Front Page" (U. A.) (3rd week)	14,250	High 3-21-31 "City Lights"	46.
							Low 9-6-30 "Eyes of the World"	13.
Woods	1,166	35c-85c	"Women Men Marry" (State Rights) (5 days—2nd week)	2,185	"Women Men Marry" (State Rights) (1st week)	5,375	High 4-27-30 "Ladies of Leisure"	25.
							Low 5-30-31 "Women Men Marry"	5.
Cincinnati								
Erlanger	1,600	30c-50c	"The Dance Goes On" (German)	3,000	"Three Loves" (German)	3,600		
Keith's	1,600	30c-50c	"Virtuous Husband" (U.)	5,000	"Kiss Me Again" (F. N.)	4,500	High 11-20-30 "Africa Speaks"	13.
							Low 3-7-31 "Numbered Men"	4.
RKO Albee	3,300	30c-75c	"Three Girls Lost" (Fox)	25,600	"Dude Ranch" (Para.)	23,550	High 1-3-31 "Remote Control"	33.
							Low 12-20-30 "Silver Horde"	20.
RKO Capitol	2,000	30c-50c	"White Shoulders" (Radio)	10,820	"Indiscreet" (U. A.)	12,375	High 9-20-30 "Common Clay"	22.
							Low 3-14-31 "Fighting Caravans"	9.
RKO Family	1,140	20c-35c	"Divorce Among Friends" (W. B.) (4 days)	2,762	"Dishonored" (Para.) (4 days)	2,714	High 11-1-30 "Men Without Law" and "Undertow"	5.
			"The Spy" (Fox) (3 days)	1,488	"Sky Raiders" (Col.) (3 days)	1,461	Low 3-7-31 "Captain Applejack" and "The Lion and the Lamb"	2.
RKO Lyric	1,400	30c-50c	"The Secret Six" (MGM) (7 days and Sat. midnite show)	13,690	"Svengali" (W. B.) (7 days and Sat. midnite show)	11,500	High 10-25-30 "The Big House"	23.
							Low 2-7-31 "Little Caesar"	8.
RKO Palace	2,700	30c-50c	"Shipmates" (MGM) (7 days and Sat. midnite show)	14,570	"Kick In" (Para.) (7 days and Sat. midnite show)	13,300	High 11-1-30 "Check and Double Check"	28.
							Low 4-25-31 "The Finger Points"	12.
RKO Strand	1,350	25c-40c	"A Connecticut Yankee" (Fox)	5,970	"Bad Sister" (U.)	4,648	High 10-11-30 "Common Clay"	6.
							Low 2-21-31 "A Lady's Morals"	3.
Cleveland								
Allen	3,300	30c-60c	"Lawyer's Secret" (Para.)	15,000	"Young Sinners" (Fox)	16,000	High 7-19-30 "Let Us Be Gay"	31.
							Low 5-9-31 "Ladies Man"	12.
Cameo	1,200	25c-50c	"The Spy" (Fox)	4,000	"Gentlemen's Fate" (MGM)	5,000		
RKO Hippodrome	4,500	25c-75c	"White Shoulders" (Radio)	14,000	"Hell Bound" (Tiff.)	15,000	High 4-27-30 "High Society Blues"	46.
							Low 4-25-31 "Cracked Nuts"	10.
RKO Palace	3,100	25c-75c	"Everything's Rosie" (Radio)	21,000	"The Good Bad Girl" (Col.)	21,500	High 3-23-30 "Harmony at Home"	47.
							Low 12-6-30 "Heads Up"	18.
State	3,400	30c-60c	"Up Pops The Devil" (Para.)	18,000	"Six Cylinder Love" (Fox)	18,000	High 1-3-31 "Princess and the Plumber"	25.
							Low 12-6-30 "Oh for a Man"	14.
Stillman	1,900	40c-75c	"Trader Horn" (MGM) (2nd week)	14,000	"Trader Horn" (MGM) (1st week)	18,000	High 1-3-31 "Min and Bill"	33.
							Low 4-13-30 "Putting On the Ritz"	10.
Warner's Lake	800	40c-60c	"The Lady Who Dared" (F. N.) (5 days)	4,000	"Svengali" (W. B.)	7,500		
Denver								
Denver	2,300	25c-65c	"Laughing Sinners" (MGM) (6 days)	13,000	"The Secret Six" (MGM)	16,500	High 3-7-31 "The Easiest Way"	20.
							Low 6-6-31 "Laughing Sinners"	13.
Huff'n's Aladdin	1,500	35c-75c	"Quick Millions" (Fox)	5,500	"Seed" (U.)	8,000	High 4-11-31 "Connecticut Yankee"	12.
							Low 5-9-31 "God's Gift To Women"	4.
Huffman's Tabor	1,900	25c-50c	"Women of All Nations" (Fox)	12,500	"Svengali" (W. B.)	10,000	High 3-21-31 "City Lights"	14.
							Low 12-27-30 "Sinners Holiday"	8.
Paramount	2,000	25c-50c	"Up Pops The Devil" (Para.) (6 days)	10,000	"Tarnished Lady" (Para.)	11,000	High 1-10-31 "Hell's Angels"	22.
							Low 6-6-30 "Up Pops the Devil"	10.
Rialto	1,040	25c-50c	"Dude Ranch" (Para.)	3,750	"The Hot Heiress" (F. N.) (3 days)	750	High 3-28-31 "Trader Horn"	8.
							Low 5-30-31 "The Hot Heiress" and "Finn and Hattie"	2.
					"Finn and Hattie" (Para.) (4 days)	1,750		
Des Moines								
Des Moines	1,600	25c-60c	"Laughing Sinners" (MGM)	11,500	"Secret Six" (MGM)	10,000	High 2-14-31 "Cimarron"	18.
							Low 4-27-30 "Rogue Song"	5.
Orpheum	2,000	25c-40c	"White Shoulders" (Radio) (4 days)	8,000	"Seed" (U.)	9,000	High 2-14-31 "Cimarron"	18.
							Low 12-20-30 "Sin Takes a Holiday"	6.
			"Single Sin" (Tiff.) (3 days)	6,000				
Paramount	1,700	25c-60c	"Woman Hungry" (F. N.) (3 days)	6,000	"Six Cylinder Love" (Fox) (2 days)	2,000	High 6-14-30 "Lady of Scandal" and "Safety in Numbers"	22.
			"Public Enemy" (W. B.) (4 days)	4,000	"Tarnished Lady" (Para.) (2 days)	6,000	Low 12-6-30 "Three French Girls" and "Derelict"	8.
					"Finger Points" (F. N.) (2 days)	5,000		
Strand	1,100	20c-30c	"Always Goodbye" (Fox) (3 days)	2,300	"Dude Ranch" (Para.) (4 days)	1,700	High 3-23-30 "Evidence" and "Road-house Nights"	9.
			"Explain" (Tiff.) (4 days)	750	"Making Good" (W. B.) (3 days)	700	Low 3-28-31 "Gentleman's Fate" and "Boudoir Diplomat"	1.
Hollywood								
Chinese	2,030	25c-75c	"Women of All Nations" (Fox)	9,600			High 6-7-30 "Hell's Angels"	40.
							Low 6-6-31 "Women of All Nations"	9.
Egyptian	1,800	10c-65c	"Daybreak" (MGM)	3,300	"A Connecticut Yankee" (Fox)	6,100	High 3-23-30 "The Love Parade"	15.
							Low 3-21-31 "Stolen Heaven"	3.
Pan. Hollywood	3,000	35c-65c	"Ladies Man" (Para.)	12,700	"City Streets" (Para.)	13,500	High 6-14-30 "The Floradora Girl"	30.
							Low 7-19-30 "True to the Navy"	8.
W. B. Hollywood	3,000	35c-50c	"Party Husband" (F. N.)	12,800	"Svengali" (W. B.)	14,000	High 2-7-31 "Little Caesar"	30.
							Low 5-2-31 "God's Gift to Women"	12.

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to June, 1931)	
			Picture	Gross	Picture	Gross		
Houston								
Kirby	1,654	25c-50c	"Father's Son" (F. N.)	8,000	"Svengali" (W. B.)	9,000	High 11-29-30 "Hell's Angels"	16,000
							Low 10-4-30 "Bright Lights"	4,500
Loew's State	2,700	25c-60c	"Never the Twain Shall Meet" (MGM)	7,000	"Daybreak" (MGM)	11,500	High 5-2-31 "Trader Horn"	19,800
							Low 6-6-31 "Never the Twain Shall Meet"	7,000
Metropolitan	2,512	25c-60c	"Party Husband" (F. N.)	10,000	"Tarnished Lady" (Para.)	9,000	High 1-24-30 "Love Parade"	18,000
							Low 3-11-30 "Gentlemen of the Press"	7,000
RKO Majestic	2,250	25c-60c	"Bad Sister" (Radio)	11,000	"Subway Express" (Col.)	10,500	High 10-24-30 "Check and Double Check"	20,000
							Low 5-23-31 "Quick Millions"	7,500
Indianapolis								
Apollo	1,100	25c-50c	"Women of All Nations" (Fox)	6,000	"The Public Enemy" (W. B.)	6,000	High 4-11-31 "A Connecticut Yankee"	10,000
							Low 5-23-31 "Svengali"	3,500
Circle	2,600	25c-50c	"Dude Ranch" (Para.)	5,500	"The Bad Sister" (U.) (9 days)	8,750	High 11-1-30 "Check and Double Check"	22,000
							Low 5-23-31 "Reno"	2,500
Indiana	3,300	25c-65c	"Kick In" (Para.)	21,000	"Man of the World" (Para.)	19,000	High 6-6-31 "Kick In"	21,000
							Low 2-14-31 "Gang Buster"	16,500
Lyric	2,000	25c-50c	"Always Goodbye" (Fox)	9,000	"The Good Bad Girl" (Col.)	8,500	High 5-2-31 "Quick Millions"	11,000
							Low 12-6-30 "The Dancers"	7,500
Palace	2,800	25c-50c	"Daybreak" (MGM)	9,400	"Kiki" (U. A.)	9,500	High 5-2-31 "Trader Horn"	22,000
							Low 2-14-31 "Passion Flower"	8,000
Kansas City								
Loew Midland	4,000	25c-50c	"Shipmates" (MGM)	16,500	"The Secret Six" (MGM)	15,900	High 11-29-30 "Hell's Angels"	29,000
							Low 5-9-31 "Quick Millions"	7,500
Mainstreet	3,067	35c-60c	"Donovan's Kid" (Radio)	17,000	"Bachelor Apartment" (Radio)	16,500	High 2-14-31 "Cimmaron"	24,750
							Low 4-13-30 "Framed"	11,000
Newman	2,000	25c-60c	"Tarnished Lady" (Para.)	12,500	"The Millionaire" (W. B.)	13,500	High 9-13-30 "Animal Crackers"	23,500
							Low 4-13-30 "Light of Western Stars"	7,000
Orpheum	1,550	20c-40c	"Caught Cheating" (U.) (3 days)	2,000	"Woman Hungry" (F. N.) (3 days)	2,500		
			"The Royal Bed" (Radio) (4 days)	2,500	"The Lady Refuses" (Radio) (4 days)	3,500		
Royal	900	25c-60c	"Svengali" (W. B.) (2nd week)	4,000	"Svengali" (W. B.) (1st week)	4,500	High 5-9-31 "Gun Smoke"	6,705
							Low 4-27-30 "Clancy in Wall Street"	1,350
Uptown	2,200	25c-50c	"It's a Wise Child" (MGM)	7,000	"Virtuous Husband" (U.)	5,400	High 9-27-30 "King of Jazz"	10,200
							Low 11-1-30 "Last of Lone Wolf"	4,000
Los Angeles								
Carthay Circle	1,650	75c-1.50	"Daddy Long Legs" (Fox) ($5.00 premiere)	10,000			High 3-21-31 "Strangers May Kiss"	28,000
							Low 6-6-31 "Daddy Long Legs" ($5 Premier)	10,000
Fox Criterion	1,652	35c-65c	"Women of All Nations" (Fox)	12,200	"Secret Six" (MGM) (4th week)	11,200	High 5-24-30 "The Divorcee"	29,700
International	2,000	25c-50c	"Drama Atriveda" (F. N.)	5,600	"Su Noche De Bodas" (Ind.)	5,100	Low 1-31-31 "Royal Family of B'way"	7,000
Loew's State	2,418	35c-65c	Strangers May Kiss" (MGM)	28,000	"Shipmates" (MGM)	29,200		
							High 5-10-30 "Caught Short"	48,000
Los Angeles	2,100	25c-65c	"Drums of Jeopardy" (Tiff.)	8,500	"City Lights" (U. A.)	10,500	Low 10-18-30 "Three French Girls"	15,000
Orpheum	2,750	35c-65c	"Young Donovan's Kid" (Radio) (2nd week)	9,000	"Donovan's Kid" (Radio) (1st week)	13,200		
							High 2-14-31 "Cimarron" (5 days)	32,000
Paramount	3,596	35c-65c	"Lawyers Secret" (Para.)	16,500	"Up Pops the Devil" (Para.)	12,500	Low 12-27-30 "Ex-Flame"	6,000
							High 9-6-30 "Animal Crackers"	40,000
RKO	2,700	35c-65c	"Stepping Out" (MGM)	14,400	"Good Bad Girl" (Col.)	14,000	Low 5-30-31 "Up Pops the Devil"	12,500
							High 8-16-30 "Hell's Island"	17,500
United Artists	2,100	35c-65c	"Dishonored" (Para.) (3rd week)	7,500	"Dishonored" (Para.) (2nd week)	9,000	Low 9-27-30 "For the Love of Lil"	10,500
							High 9-20-30 "What a Widow"	30,000
W. B. Downtown	2,400	35c-50c	"Party Husband" (F. N.)	11,600	"Svengali" (W. B.)	12,000	Low 10-11-30 "Heads Up"	8,000
							High 9-27-30 "Office Wife"	30,000
							Low 3-14-31 "Captain Applejack"	8,000
Milwaukee								
Alhambra	2,660	25c-60c	"Shipmates" (MGM)	11,000	"A Tailor Made Man" (MGM)	8,500		
Davidson	1,437	25c-50c	"Up Pops The Devil" (Para.)	7,000				
Garden	1,150	25c-60c	"Hell Bound" (Tiff.)	8,000	"The Millionaire" (W. B.) (2nd week)	10,000		
Majestic	1,990	15c-50c	"Dirigible" (Col.) (50c-1.50)	7,000	"Mr. Lemon of Orange" (Fox)	8,000		
Palace	2,587	25c-60c	"White Shoulders" (Radio)	9,000	"Young Donovan's Kid" (Radio)	9,500		
Riverside	2,180	25c-60c	"Beyond Victory" (Pathe)	14,000	"Laugh and Get Rich" (Radio)	15,000		
Strand	1,406	25c-60c	"Dude Ranch" (Para.)	6,000	"Strangers May Kiss" (MGM) (2nd week)	7,000		
Warner	2,500	25c-60c	"The Maltese Falcon" (W. B.)	14,000	"Party Husband" (F. N.)	13,500		
Wisconsin	3,275	25c-65c	"Laughing Sinners" (MGM)	16,000	"Young Sinners" (Fox)	14,500		
Minneapolis								
Aster	812	20c-35c	"The Lady Who Dared" (F. N.)	1,500	"Drums of Jeopardy" (Tiff.)	1,500	High 3-30-30 "The Aviator"	8,500
							Low 4-18-31 "Men Call It Love"	900
Lyric	1,238	20c-40c	"A Tailor Made Man" (MGM)	2,500	"Kiki" (U. A.)	4,000	High 3-23-30 "They Learned About Women"	5,000
							Low 1-24-31 "Men On Call"	1,200
Minnesota	4,025	30c-75c	"The Lawyer's Secret" (Para.)	21,000	"The Secret Six" (MGM)	24,000	High 7-5-30 "So This Is London"	45,000
							Low 2-28-31 "Dance, Fools, Dance"	18,000
RKO Orpheum	2,900	25c-50c	"White Shoulders" (Radio)	15,000	"Seed" (U.)	15,500	High 2-14-31 "Cimarron"	30,000
							Low 5-2-31 "Bachelor Apartment"	12,000
State	2,300	25c-50c	"The Finger Points" (F. N.)	9,000	"Daybreak" (MGM)	8,500	High 4-20-30 "Benson Murder Case"	26,600
							Low 12-20-30 "River's End"	5,000
Montreal								
Capitol	2,670	25c-60c	"Charlie Chan Carries On" (Fox) and "Three Girls Lost" (Fox)	10,000	"Bachelor Apartment" (Radio) and "Cracked Nuts" (Radio)	11,500	High 5-2-31 "A Connecticut Yankee" and "Don't Bet On Women"	15,750
							Low 5-9-31 "Man of the World" and "Tune Moon"	9,000
Imperial	1,914	15c-40c	"The Great Meadow" (MGM) and "Can Love Decide?" (W. B.)	4,000	"Aloha" (Tiff.) and "Virtuous Husband" (U.)	3,800	High 1-17-31 "The Office Wife" and "Oh, Sailor, Behave"	7,000
							Low 5-30-31 "Aloha" and "Virtuous Husband"	3,800
Loew's	2,982	25c-75c	"Behind Office Doors" (Radio)	11,500	"It's a Wise Child" (MGM)	12,500	High 1-31-31 "Derelict"	16,000
							Low 12-21-30 "Half Shot at Sunrise"	11,000
Palace	2,600	25c-99c	"Tarnished Lady" (Para.)	12,000	"Trader Horn" (MGM)	14,000	High 2-21-31 "Man Who Came Back"	19,000
							Low 6-6-31 "Tarnished Lady"	12,000

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from March, 1 to June, 1931)
Montreal (Cont'd)							
Princess	2,272	25c-65c	"The Front Page" (U. A.) (2nd week)	9,000	"The Front Page" (U. A.) (1st week)	15,500	High 4-11-31 "City Lights" 22
Strand	750	15c-50c	"City Lights" (U. A.) and "Fighting Caravans" (Para.)	3,800	"The Finger Points" (F. N.)	3,400	Low 12-13-30 "Up the River" 8 High 1-31-31 "Captain Thunder" 5 Low 12-20-30 "Golden Dawn" 3
New York							
Astor	1,120	50c-$1.50	"Free Soul" (MGM) (50c-$2.00—5 days)	15,184	"Trader Horn" (MGM) (17th week)	9,970	High 7-5-30 "Big House" 24
Capitol	4,700	35c-$1.50	"Daybreak" (MGM)	60,831	"Shipmates" (MGM)	67,982	Low 6-6-31 "Free Soul" 15 High 8-30-30 "Romance" 98
Central	910	50c-$2.00	"Five Year Plan" (Amkino) (50c-$1.50)	10,910	"Dirigible" (Col.) (8th week)	10,138	Low 3-21-31 "Great Meadow" 49
Criterion	850	50c-$2.00	"Smiling Lieutenant" (Para.) (2nd week)	16,400	"The Smiling Lieutenant" (Para.) (1st week)	16,800	High 1-3-31 "Reaching for the Moon" 2 Low 5-24-30 "Silent Enemy" 10
Embassy	598	25c	All Newsreel	7,433	All Newsreel	8,206	High 11-29-30 Newsreels 9 Low 8-16-30 Newsreels 6
Geo. M. Cohen	1,500	25c-50c	"City Lights" (Return Engagement)	3,084			High 2-14-31 "City Lights" 6 Low 12-20-30 "Sleeping Partners" 3
Globe	1,050	35c-85c	"Up For Murder" (U.)	10,500	"Everything's Rosie" (Radio)	8,000	High 10-18-30 "Half Shot at Sunrise" 28 Low 5-30-31 "Everything's Rosie" 8
Hollywood	1,549	65c-85c	"Svengali" (W. B.) (6th week)	10,247	"Svengali" (W. B.) (5th week)	14,151	
Mayfair	2,300	40c-$1.00	"Donovan's Kid" (Radio) (2nd week)	16,600	"Donovan's Kid" (Radio) (1st week)	27,200	High 11-8-30 "Check and Double Check" 51 Low 4-4-31 "Laugh and Get Rich" 15
Paramount	3,700	40c-$1.00	"The Lawyer's Secret" (Para.)	61,600	"Kick In" (Para.)	46,200	High 8-23-30 "Anybody's Woman" 91 Low 5-30-31 "Kick In" 46
Rialto	1,904	40c-$1.00	"The She Wolf" (U.) (3 days—2nd week)	2,800	"Indiscreet" (U. A.) (2 days—4th week) "The She Wolf" (U.) (5 days 1st week)	3,500 5,700	High 9-6-30 "Animal Crackers" 62 Low 7-26-30 "Raffles" 17
Rivoli	2,103	40c-$1.00	"Seed" (U.) (3rd week)	17,400	"Seed" (U.) (2nd week)	27,900	High 12-27-30 "Royal Family" 57 Low 3-14-31 "River's End" 9
Roxy	6,200	50c-$1.50	"Women Of All Nations" (Fox)	74,800	"Always Goodbye" (Fox)	85,400	High 1-10-31 "Man Who Came Back" 130 Low 2-14-31 "Girls Demand Excitement" 57
Strand	3,000	35c-$1.00	"Gold Dust Gertie" (W. B.)	11,348	"Public Enemy" (W. B.) (5th week)	24,275	High 11-8-30 "Doorway to Hell" 46 Low 6-6-31 "Gold Dust Gertie" 11
Warners	1,490	35c-75c	"Three Loves" (German)	5,463	"Beggar's Opera" (Tobis) (2nd week)	4,374	High 8-30-30 "Old English" 22 Low 5-2-31 "The Flood" 3
Winter Garden	1,493	35c-$1.00	"The Maltese Falcon" (W. B.)	16,692	"Party Husband" (F. N.) (2nd week)	18,655	High 7-19-30 "Dawn Patrol" 51 Low 11-8-30 "Life of the Party" 10
Oklahoma City							
Capitol	1,200	10c-50c	"Public Enemy" (W. B.)	5,400	"Tarnished Lady" (Para.) (10c-35c)	6,500	High 11-8-30 "Check and Double Check" 17
Criterion	1,800	10c-50c	"Behind Office Doors" (Radio)	6,500	"Shipmates" (MGM)	5,500	Low 4-6-30 "Party Girl" 3 High 2-21-31 "Cimarron" 15
Liberty	1,500	10c-35c	"Captain Thunder" (W. B.) (4 days)	600	"Lion and the Lamb" (Col.) (3 days)	600	Low 4-6-30 "Locked Door" 4 High 11-29-30 "Truth About Youth" 8
			"Good Bad Girl" (Col.) (3 days)	800	"Meet the Wife" (Col.) (4 days)	700	Low 5-30-31 "Lion and the Lamb" and "Meet the Wife" 1
Mid-West	1,500	10c-50c	"Women of All Nations" (Fox)	5,500	"Young Sinners" (Fox)	4,500	High 8-9-30 "Dawn Patrol" 15
Warner	1,700	10c-50c	"Six Cylinder Love" (Fox)	6,600	"Party Husband" (F. N.)	6,700	Low 11-8-30 "Last of the Duanes" 3
Omaha							
Orpheum	3,000	25c-60c	"The Iron Man" (U.)	12,000	"Seed" (U.)	14,500	High 11-1-30 "Check and Double Check" 26
Paramount	2,900	25c-60c	"Women of All Nations" (Fox)	7,000	"Shipmates" (MGM)	8,750	Low 4-4-31 "Lonely Wives" 11 High 12-13-30 "Hell's Angels" 12
State	1,200	25c	"Gun Smoke" (Para.) (4 days)	1,200	"Fifty Million Frenchmen" (W.B.) (4 days)	850	Low 9-27-30 "Song of My Heart" 5 High 3-14-31 "Trader Horn" (at 50c-$1.50) 10
			"Ex-Flame" (Tiff.) (3 days)	800	"The Lottery Bride" (U. A.) (3 days)	750	Low 5-30-31 "Fifty Million Frenchmen" and "The Lottery Bride" 1
World	2,500	25c-40c	"Indiscreet" (U. A.)	6,500	"The Public Enemy" (W. B.)	5,250	High 4-11-31 "Men Call It Love" 16 Low 5-30-31 "The Public Enemy" 5
Ottawa							
Avalon	990	15c-35c	"The Bachelor Father" (MGM) (3 days)	1,300	"Hell's Angels" (U. A.) (3 days)	1,800	High 3-23-30 "Disraeli" and "Cockeyed World" 3
			"Connecticut Yankee" (Fox) (3 days)	1,300	"Body and Soul" (Fox) (3 days)	1,500	Low 5-3-30 "Oh Yeah" and "Navy Blues" 1
B. F. Keith's	2,592	15c-60c	"Young Sinners" (Fox) (3 days)	3,600	"The Iron Man" (U.) (3 days)	3,600	High 3-30-30 "Sacred Flame" and "Love Comes Along" 9
			"Kick In" (Para.) (3 days)	2,900	"Men Call It Love" (MGM) (3 days)	3,500	Low 4-11-30 "Don't Bet On Women" and "Man to Man" 4
Centre	1,200	15c-60c	"Indiscreet" (U. A.) (6 days)	5,700	"The Hot Heiress" (F. N.) (5 days)	3,800	High 1-24-31 "Madam Satan" and "DuBarry, Woman of Passion" 8
Imperial	1,200	10c-50c	"The Lightning Flyer" (Col.) (6 days)	2,800	"The Prodigal" (MGM) (6 days)	3,000	Low 12-13-30 "Remote Control" 2 High 5-9-31 "Trader Horn" 7
Regent	1,225	15c-75c	"Born to Love" (Pathe) (6 days)	5,700	"Seed" (U.) (6 days)	6,200	Low 12-20-30 "East Is West" 2 High 5-24-30 "High Society Blues" 6 Low 12-20-30 "Scotland Yard" 3
Philadelphia							
Arcadia	600	50c	"The Front Page" (U. A.) (2 days)	1,000	"Skippy" (Para.) (4 days—2nd week)	2,000	High 11-22-30 "Anybody's Woman" 5
			"Doctor's Wives" (Fox) (4 days)	1,800	"Doctors' Wives" (Fox) (2 days)	1,000	Low 6-6-31 "The Front Page" and Doctors' Wives" 2
Boyd	2,400	35c-75c	"Gold Dust Gertie" (W. B.) (5 days)	16,000	"Seed" (U.) (6 days—2nd week)	13,000	High 2-21-31 "Illicit" 28 Low 12-13-30 "Sin Takes a Holiday" 12
Chestnut	1,860	35c-75c	"The Viking" (Masterpiece) (6 days—2nd week)	5,500	"The Viking" (Masterpiece) (4 days—1st week)	6,500	
Earle	2,000	25c-65c	"Six Cylinder Love" (Fox) (6 days)	19,000	"The Lady Refuses" (Radio) (6 days)	19,000	High 9-6-30 "Sap from Syracuse" 25 Low 2-14-31 "Ex-Flame" 15
Fox	3,000	35c-75c	"Always Goodbye" (Fox) (6 days)	24,000	"Young Sinners" (Fox) (6 days)	20,000	High 2-7-31 "Man Who Came Back" 40 Low 5-30-31 "Young Sinners" 20
Karlton	1,000	40c-50c	"Lady Who Dared" (F. N.) (6 days)	4,000	"Indiscreet" (U. A.) (6 days)	5,000	High 10-25-30 "Whoopee" 10 Low 3-21-31 "Resurrection" 3
Keith's	1,800	35c-75c	"City Streets" (Para.) (4 days)	10,000	"Tarnished Lady" (Para.) (4 days) "City Streets" (Para.) (2 days)	8,000 5,000	High 1-3-31 "Tom Sawyer" 24 Low 3-7-31 "It Pays to Advertise" and "Stolen Heaven" 8

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to May, 1931)	
			Picture	Gross	Picture	Gross		
Philadelphia (Cont'd)								
Eastbaum	4,800	35c-75c	"The Secret Six" (MGM) (6 days)	39,000	"Big Business Girl" (F. N.) (6 days)	38,000	High 1-3-31 "Going Wild"	58,000
							Low 10-18-30 "Madame Satan"	35,000
Stanley	3,700	35c-75c	"The She Wolf" (U.) (5 days)	9,000	"The Public Enemy" (W. B.) (6 days—2nd week)	12,000	High 2-14-31 "Cimarron"	26,000
							Low 6-6-31 "The She Wolf"	9,000
Stanton	1,700	25c-65c	"Bachelor Apartment" (Radio) (6 days)	7,500	"Never the Twain Shall Meet" (MGM) (6 days)	9,000	High 3-21-31 "The Last Parade"	16,500
							Low 6-6-31 "Bachelor Apartment"	7,500
Portland, Ore.								
Fox Broadway	1,912	25c-50c	"Women of All Nations" (Fox)	9,000	"Charlie Chan Carries On" (Fox) (7 days and Sat. midnite show)	3,800	High 1-10-31 "Min and Bill"	21,000
							Low 4-4-31 "The Prodigal"	3,000
Fox Paramount	3,068	25c-60c	"Kick In" (Para.)	14,800	"City Streets" (Para.)	14,900	High 1-3-31 "Paid"	26,000
							Low 4-20-30 "Ladies Love Brutes"	9,456
Fox Rialto	1,498	25c-35c	"Quick Millions" (Fox) (3 days)	1,500	"Three Girls Lost" (Fox) (3 days)	1,600	High 10-18-30 "Road to Paradise"	12,800
							Low 4-18-31 "Right of Way"	3,000
			"June Moon" (Para.) (4 days)	1,900	"Finn and Hattie" (Para.) (4 days)	1,900		
Hamrick's Music Box	1,800	25c	"The Public Enemy" (W. B.)	5,300	"The Millionaire" (W. B.) (3rd week)	4,200		
RKO Orpheum	1,700	25c-50c	"Donovan's Kid" (Radio)	9,800	"Seed" (U.)	9,800	High 2-14-31 "Cimarron"	20,000
							Low 5-23-31 "Iron Man"	8,500
United Artists	945	25c-60c	"Never The Twain Shall Meet" (MGM)	3,500	"Ladies' Man" (Para.)	6,300	High 12-13-30 "Hell's Angels"	16,400
							Low 6-6-31 "Never the Twain Shall Meet"	3,500
Providence								
Loew's State	3,800	10c-50c	"Never The Twain Shall Meet" (MGM)	12,000	"Daybreak" (MGM)	15,000	High 12-13-30 "Hell's Angels"	28,000
							Low 6-6-31 "Never the Twain Shall Meet"	12,000
Majestic	2,400	10c-50c	"The Millionaire" (W. B.) and "God's Gift To Women" (W. B.)	13,000	"The Finger Points" (MGM)	13,500	High 3-7-1 "Little Caesar"	18,000
							Low 4-4-31 "Love of Aloha" and "Costello Case"	8,000
Paramount	2,300	10c-50c	"Up Pops The Devil" (Para.)	8,000	"Gentlemen's Fate" (MGM)	6,900	High 7-19-30 "Son of the Gods"	18,000
							Low 5-30-31 "Gentlemen's Fate"	6,900
RKO Albee	2,300	10c-50c	"White Shoulders" (Radio)	7,500	"Donovan's Kid" (Radio)	8,000	High 8-2-30 "All Quiet on Western Front"	20,000
							Low 4-18-31 "Bachelor Apartment"	7,000
RKO Victory	1,600	10c-50c	"Donovan's Kid" (Radio)	2,800	"Drums of Jeopardy" (Tiff.)	3,500	High 4-6-30 "Golden Calf"	13,500
							Low 6-6-31 "Donovan's Kid"	2,800
St. Paul								
Paramount	2,300	25c-50c	"The Secret Six" (MGM)	8,500	"Shipmates" (MGM)	8,500		
Riviera	1,600	25c-50c	"Indiscreet" (U. A.)	8,500	"Daybreak" (MGM)	7,500		
RKO Orpheum	2,600	25c-50c	"White Shoulders" (Radio)	12,500	"Seed" (U.)	13,000		
Tower	1,000	15c-25c	"Gun Smoke" (Para.)	2,500	"Doctors' Wives" (Fox)	3,000		
San Francisco								
El Capitan	3,100	25c-60c	"Not Exactly Gentlemen" (Fox)	13,250	"Doctors' Wives (Fox)	14,000	High 12-6-30 "Up the River"	17,000
							Low 3-14-31 "Part Time Wife"	12,000
Fox	4,600	50c-$1.00	"Women of All Nations" (Fox)	38,000	"Six Cylinder Love" (6 days)	30,000	High 1-3-31 "Lightnin'"	70,000
							Low 5-3-30 "Children of Pleasure"	18,000
Golden Gate	2,800	35c-65c	"Meet the Wife" (Col.)	14,300	"Subway Express" (Col.)	19,000	High 5-30-31 "Subway Express"	19,000
							Low 9-20-30 "The Storm"	9,800
Orpheum	3,000	25c-50c	"Donovan's Kid" (Radio) (2nd week)	9,000	"Donovan's Kid" (Radio) (1st week)	15,000	High 2-14-31 "Cimarron"	30,000
							Low 9-6-30 "Outside the Law"	7,000
Paramount	2,740	35c-90c	"Trader Horn" (MGM) (2nd week)	28,000	"Trader Horn" (MGM) (1st week)	31,000	High 2-7-31 "Morocco"	35,000
United Artists	1,300	25c-60c	"City Lights" (U. A.)	22,000				
Warfield	2,700	50c-90c	"Up Pops the Devil" (Para.) (25c-50c)	20,000	"Too Young To Marry" (F. N.)	19,000	High 5-24-30 "All Quiet on Western Front"	41,000
							Low 4-5-30 "Bishop Murder Case"	9,500
Warners	1,385	35c-50c	"Svengali" (W. B.)	14,000	"Public Enemy" (W. B.) (2nd week)	9,100	High 1-21-31 "Illicit"	14,500
Seattle								
Fifth Avenue	2,750	25c-75c	"Women of All Nations" (Fox)	13,000	"Tarnished Lady" (Para.)	11,000	High 4-18-31 "Trader Horn"	17,000
							Low 3-14-31 "Inspiration" (10 days)	10,000
Fox Coliseum	2,000	25c-50c	"Quick Millions" (Fox) (4 days)	3,000	"Mr. Lemon of Orange" (Fox)	6,000		
Liberty	2,000	15c-30c	"The Flood" (Col.)	6,000	"The Avenger" (Col.) (6 days)	5,500	High 1-10-31 "The Lash"	11,500
							Low 5-30-31 "The Avenger"	5,500
Music Box	950	25c-75c	"The Public Enemy" (W. B.) (2nd week)	5,000	"The Public Enemy" (W. B.) (1st week)	7,500	High 2-28-31 "City Lights"	14,000
							Low 4-4-31 "Drums of Jeopardy"	5,500
Paramount	3,150	25c-75c	"City Streets" (Para.)	12,500	"The Prodigal" (MGM)	12,000	High 9-13-30 "Animal Crackers"	21,900
							Low 10-11-30 "The Bad Man"	10,000
RKO Orpheum	2,650	25c-75c	"Seed" (U.)	13,000	"Bachelor Apartment" (Radio)	12,000		
Toronto								
Imperial	3,444	15c-75c	"My Past" (W. B.) (6 days)	14,000	"Young Sinners" (Fox) (6 days)	15,000	High 9-27-30 "The Spoilers"	22,000
							Low 6-6-31 "My Past"	14,000
Loew's	2,200	15c-75c	"Strangers May Kiss" (MGM) (6 days—2nd week)	10,000	"Strangers May Kiss" (MGM) (6 days—1st week)	18,000	High 4-18-31 "City Lights"	22,000
							Low 10-4-30 "Love in the Rough"	10,500
Shea's	2,600	30c-75c	"Dude Ranch" (Para.) (6 days)	12,500	"Bad Sister" (U.) (6 days)	14,000	High 3-7-31 "Those Three French Girls"	16,500
							Low 3-28-31 "Madonna of the Streets"	10,000
Tivoli	1,600	15c-75c	"Born to Love" (Pathe) (6 days)	12,000	"The Millionaire" (W. B.) (6 days—2nd week)	9,000	High 2-28-31 "Cimarron"	19,500
							Low 12-20-30 "Alf's Button"	9,000
Uptown	3,000	15c-60c	"Behind Office Doors" (Radio) (6 days)	11,500	"The W Plan" (Brit. Int.) (6 days)	12,000	High 8-16-30 "For the Defense"	17,500
							Low 1-31-31 "Young Woodley"	9,500

World Institute Seeking Data on Educational Films

The Motion Picture Producers and Distributors of America, Inc., is cooperating with the International Educational Cinematograph Institute of Rome in providing it with a list of educational pictures made since 1925. The catalogues of the Institute, which is under the direction of the League of Nations, will be divided into subjects and published in five languages for circulation in every country. The catalogues will contain all information obtainable on each picture and the terms on which it can be rented.

The Institute asks for "all details, even of a commercial kind, referring to each film, such as title, a short account of the plot, the footage, name of manufacturing company, renter, price of hire, etc."

The aim of the Institute in this compilation, as stated by Dr. Luciano de Feo, director, is "to facilitate international exchange and thus create an excellent form of international cooperation with a view to a higher intellectual and moral development of mankind."

Baltimore to Vote on Blue Law

Baltimore will decide whether it wants a continuance of present blue laws, or new regulations permitting amusements on the Sabbath. E. Lester Muller, president of the city council, has signified his intention to name a committee to draw up a new code which will provide for legalization of Sunday entertainment, the code to be referred to the people at the polls.

Receiver For Laboratories

Supreme Court Justice James C. Cropsey, Brooklyn, has declared he will appoint a receiver for Intercontinental Film Laboratories, Inc., and Duplex Motion Picture Industries, after witnesses reported financial loss on an exchange of stock.

RKO to Dominate Cincinnati

RKO will have complete dominance of the field at Cincinnati when it takes over operation of the new Paramount through lease from Publix and without any pooling arrangement.

Ed Dubinsky in Charge

When the Dubinsky circuit becomes Publix-Dubinsky July 5, Ed Dubinsky will be president and general manager, with Barney, Irwin and William Dubinsky as associates.

DeMille Receives Degree

Cecil B. DeMille, MGM director, received an honorary degree of Doctor of Letters from Pennsylvania Military College last week. He will sail for Europe in two weeks.

Start Steele Western

Production has begun on a new Trem Carr production for Tiffany release starring Bob Steele, titled "Near the End of the Trail." Marion Shockley has the lead. Wally Fox is directing.

ALONG WABASH AVE.

CHICAGO

Tom Gilliam, back from country travels, relates that rural exhibitors are in a buying mood and that country towns, apparently, have turned that Prosperity Corner. Accordingly, he moved to Maywood soon after returning.

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Leonard Grossman, formerly a Wisconsin circuit man, is now with Schoenstadt theatres.

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Grad Sears and his lieutenant, Andy Smith, were here in the course of a tour of central territory.

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Wholesale theatre closings of the past few weeks are giving exhibitors some care-free days. Aaron Saperstein led a caravan to South Haven recently that included Nate Wolf and Henri Ellman, and their wives.

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The Bobby Jones shorts series have been booked by Publix for everything in this territory.

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Percy Barr looks like the winner of that set of Bobby Jones autographed clubs being awarded the winner of the Sam E. Morris Month drive for Vitaphone Varieties sales and play dates. On May 16, Barr was nine points behind the leader. His record up to the closing of the drive on June 6 should put him on top with plenty to spare.

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Douglas Leishman, supervisor of Universal exchanges, who was taken seriously ill during the company's sales meeting here, recovered sufficiently during the week to return to his New York home. Leishman was confined to Michael Reese hospital for almost three weeks.

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Joe Woodward, an oldtimer on the Pathe sales force, resigned recently. Ernie Pickler, formerly of United Artists, replaces him.

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Sol Strauss, formerly of the Alcyon (Highland Park), will vacation in Europe this summer.

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United Artists exchange may take half a floor in the Warner-First National building soon.

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Out-of-town theatre closings of recent date include the Star, Watseka; Lincoln, Sterling, and Colonial, Danville.

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Frances James, Mayor Cermak's appointee to the censor board, is reported to have been Al Jolson's leading lady at one time. Effie Sigler was an ensemble girl in musicals. We are told that's all they have in common.

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Mrs. Sam Gorelick is under observation for an illness in a local hospital.

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The Monroe Theatre is cutting itself in on some of the worth while patronage about town for German dialogue pictures. The Punch & Judy's original idea for making them come out of the beaten path to see a picture appears to have benefited every side street theatre in the downtown area. "Zwei Herzen," repeating on the P. & J., did a nice seven weeks at the Cinema.

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Felix Mendelssohn recently addressed a College of Commerce class at the University of Chicago on the subject "Distribution."

KANE

Radio To Offer 56 Short Films During 1931-32

Radio will release 56 short subjects for the 1931-32 season, comprising seven series. Louis Brock, short subject production chief, will produce 24 two-reelers and Larry Darmour will do six.

Amedee J. Van Beuren will contribute 26 numbers, 13 cartoons and 13 novelties, both sets one-reelers. Of the 24 two-reelers from Brock, six will be "Headliners," six "Ned Sparks," six Roscoe Ates and six Chic Sale.

Clark & McCullough, W. C. Fields, Rae Dooley and Jimmy Savo are among the featured players in the "Headliner" group.

Brock will be able to utilize the services of regular Radio Pictures staff cameramen and engineers, who will work on shorts production between features.

Franklin Announces 4 New Theatres for H-F Circuit

Harold B. Franklin, at the managers' meeting of the Hughes-Franklin circuit, in Dallas, announced four new houses for Texas.

Harold Robb and Edward Rowley, Texas division managers, are conducting a state survey, with a view to recommending new locations.

Hayakawa Resuming Career

Sessue Hayakawa, Japanese actor of the silent days, who has been engaged by Paramount to play a lead in Sax Rohmer's 'Daughter of the Dragon," arrives in San Francisco Thursday from Japan, to begin work on the new production.

Acquitted in Dynamiting

Four projectionists have been acquitted by a superior court jury at Sacramento, Cal., after a month's trial on a charge of conspiracy to dynamite the Mission theatre last October.

Tibbett in Coast Concert

Lawrence Tibbett is on the Coast to sing in concerts at Long Beach and Los Angeles, whence he will return to New York for phonograph recording and radio engagements, after which he'll hurry to Hollywood to make his next M-G-M picture.

Artclass Signs Carey

Harry Carey has been signed by Artclass Pictures to star in a series of eight, which will be sold on the state rights market as "Super Epics," increasing the company's schedule to 20 features.

Peg Foley Is Secretary

Miss Peg Foley is the new secretary of the Des Moines Film Board of Trade. She was assistant to Miss Regina Molseed, Omaha secretary.

Maynard Back at Tiffany

Ken Maynard is back at the Tiffany lot in Hollywood to make "The Arizonian," his fourth Western for Tiffany.

Harry Cohn Tells Columbia Salesmen to Help Exhibitor

Harry Cohn, at Columbia's Western sales convention in Hollywood, declared salesmen must do more than "merely sell the exhibitor"; they should do everything in their power to help showmen make money.

One of the highlights of the session last Monday, was a novelty speech by John P. Medbury. Home office executives are on their way back to New York.

Academy Rules Single Award To Any Individual Company

No company shall be entitled to more than one nomination for the best production of the year, according to revised award plans of the Academy of M. P. Arts and Sciences.

The production receiving the greatest number of votes for any one company shall be that company's entry. There are five nominations for this award.

Vitaphone Arbitration Hearings to Resume Soon

Hearings for arbitration of the complaint of Vitaphone Corporation (Warner Bros.) against Erpi will be reopened soon in New York, says George E. Quigley, Vitaphone vice president, who denied reports that a settlement, with a large sum for Warner Bros., had been effected. Vitaphone's charge was that royalties had been impaired by less diligence than possible in manufacture and sale of reproducers.

Loew 14-Day Protection Fought by Independents

Insistence upon 14 days protection over second-runs by the Loew circuit, instead of seven days as heretofore, is protested by independent exhibitors in New York. A concerted appeal to exchange managers is expected to be one outcome.

Hays Talks on Industry's Condition at White House

Will H. Hays, in a 45-minute conference with President Hoover at the White House, last week-end, told the Chief Executive the industry is doing everything in its power to help the government.

During the discussion of economic conditions within the industry, politics was not discussed, it was stated.

Myers Studies Contracts For Signs of Illegality

The various contracts offered by distributors for the new product is being studied by Abram F. Myers, president of Allied States, and it is reported that suit will be started if any evidence of illegality is found. Allied's Pittsburgh organization has protested against clauses in the contracts of several companies.

Fox Deal for Ten Tobis Talking Films Reported

A Fox deal with Tobis for production of ten talking pictures in Berlin is reported from London, the first to start this month.

Clayton Sheehan, Fox foreign manager, is on his way to London from New York.

KLEINE PASSES

By TERRY RAMSAYE

(*Continued from page* 12)

saved the motion picture from what might have developed into its gravest error.

In the exploitation of the Italian-made "Quo Vadis," one of the earliest of feature length productions, Mr. Kleine exerted important influence on picture destiny. He opened "Quo Vadis" at a dollar top admission at the Astor theatre in New York April 21, 1913 and played it through a run of twenty-one weeks, establishing a milestone in motion picture history. This picture, and other features which followed, he exploited across the country in large legitimate theatres and contributed importantly to a more appreciative public acceptance of the screen.

Aided in Educational Field

Mr. Kleine was probably first in America to make a serious effort to make the motion picture a contribution to educational endeavors. He made large investments in educational material and published expensive catalogues in the pioneering of this yet undevelopment ramification of the industry.

One of his most spectacular ventures in production was the now historic serial "Gloria's Romance," starring Billie Burke. This picture, most pretentious of all serials, with a story by Rupert Hughes and an imposing supporting cast, became the high-water mark of serial production. It was the last of the great serials. It went into the market with a storm of pre-release success in selling but for a combination of reasons did not make a marked ultimate triumph.

Following the decay of General Film, the imposing concern in which he had been so important an organizer and one-time president, Mr. Kleine established and operated a distributing system under his own name and variously with the short-lived K.E.S.E. which took the place of the V.L.S.E. concern that had sought to fill the place of General. Mr. Kleine's last motion picture participation was in Ritz Carlton Pictures with J. D. Williams, in the period when that concern had a somewhat transient possession of the services of the late Rudolph Valentino.

A History of the Industry

For the last several years Mr. Kleine had maintained offices in New York in Forty-fifth street. A few years ago, with a feeling for pictures of historic value, he made an arrangement for the exploitation and distribution of all the earliest of Thomas A. Edison's pictures, including the famous 'May Irwin-John C. Rice Kiss," "The Great Train Robbery," first of all photoplays, produced for Edison by Edwin S. Porter in 1903 and other like productions. In the last years however, Mr. Kleine contented himself largely with attention to his extensive investments, largely outside the motion picture industry, and to the classification and cataloguing of his business records, which in themselves constitute practically a history of the industry. A large portion of those records have been given into the custody of the drama department of the New York Public Library, where Frank J. Wilstach of the Motion Picture Producers and Distributors of America, Inc., is co-operating in building up a collection of archives and source documents on the motion picture.

For many years Mr. Kleine made himself difficult of access to the press and cloaked his outward contacts with a bearing of deep austerity. He did, however, enjoy a merry sense of humor and with his intimates enjoyed a vast appreciation of the many exciting antics of the infant industry in which he was so seriously engaged. Endless stories are told of his quips and anecdotes at the piously guarded poker parties of the General Film chieftains at the Republican Club in Fortieth street looking down on Bryant Park.

It was Mr. Kleine's whimsy on these occasions to partake only of Apolonaris water, "in tribute to my friend and classmate, Isadore Haldenstein," he remarked. Mr. Haldenstein was, and is, American agent for Apolonaris. And after that there was breakfast at Jack's in Sixth avenue, where William Swanson and other sharpshooting independents in the war against the trust sometimes lingered to listen to and argue with their friends the enemy, the masters of General Film, "the trust." It is recorded in friendliness by comrades of those days, too, that Mr. Kleine's preference for mineral water stood him in good stead and returned some amazing profits in those debates across the green cloth at the club.

Mr. Kleine travelled abroad extensively and took his later years in considerable leisure. He accumulated a large library and established many interesting friendships both here and in the capitals of Europe. Friends estimate that his personal fortune at the time of his death was likely between three and four millions. There have been periods in the flow of motion picture developments when he probably had vastly more.

Government Would Decide Canadian Copyright Fees

Strenuous objection is made by the Performing Rights Society of Canada and the American Association of Authors to the clause in the revamped Cahan bill amending the Canadian copyright act that would call for government supervision of the license fee to be collected from theatres. The bill is likely to be adopted with one minor exception.

The most contentious clause stipulates that the governor-in-council is authorized to revise or prescribe the fees in case the society "unduly withholds the issue or grant of licenses" or "proposes to collect excessive fees."

First National Case May Be Held Up Until October

Doubt that there will be a July term of the federal court in New York this year points to a delay until October in the anti-trust case of the Department of Justice against Warner Bros. in the First National acquisition. Postponement had been made until the July term at the request of Warner Bros.

Crusade Film for DeMille

Cecil B. DeMille, it is understood, will produce a spectacle film based on the Crusades, if plans mature as he wishes. No new developments will be made until his return from Europe.

GREATER SELLING EFFORT REQUIRED

By JOE BRANDT

The president of Columbia Pictures, in the following article, advocates the use of advertising and exploitation practices of big business in the motion picture business

New merchandising methods and greater selling effort is needed to bring the public into the theatre today. Pictures have become a commodity as well as an entertainment and as such must be handled in the same way as any other merchandise in order to insure adequate returns.



The old ballyhoo has given way to the highly specialized methods of advertising and exploitation of big business.

So numerous are the attractions demanding the time of his community, that a showman can not leave the choice of his particular type of entertainment to chance. He must control the choice by the influence of a positive external force. The radio, lectures, clubs, the stage, miniature athletic developments, all tend to draw away his trade. It is true that he now offers better film productions than ever and that pictures are the ideal popular entertainment. But though his success is obviously preordained he must realize that his competition is not negligible. The average citizen must be led to his theatre. If left alone the chances are that he will choose some other attraction or stay at home. If he does go to the movies he may not choose your theatre. He must, therefore, be led to your box office by judicious advertising and exploitation.

Unfortunately many a showman fails to realize the importance of advertising and regards it as an item of unnecessary expense or a necessary evil.

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Suppose we look at it this way. Advertising, instead of being an expense, is an investment which, if carefully used, will return many times the initial outlay in box office receipts. Many showmen are wont to consider a picture sufficiently publicized by the marquee lights and an elaborate lobby display. They forget that such exploitation at its best can reach only the people who happen to pass the theatre. The rest of the community—all potential patrons—are left completely in the dark, whereas for a negligible charge such an exhibitor can secure sufficient exploitation material from his distributor to blanket the community. In this way, with outdoor displays, posted at a distance from the theatre, with tabloids, heralds and similar advertising novelties distributed in the neighborhood houses, and other exploitation methods more fully discussed later in the article, a strong bid can be made for the patronage of every person in the district.

A thought that seldom occurs to the exhibitor is that, in spite of any business depression that may exist in the town, good business comes to his theatre when he has good pictures properly merchandised. When a production does not go across, the fault in the majority of cases does not lie with the feature, but with the exhibitor because he failed to sell his attraction to his prospective customers.

It simply goes back to a principle a great sales manager voiced. He said: "If you want to do business, you've got to expose yourself to business."

The exhibitor must understand that his intensive promotion support of his pictures is really only a sound business insurance.

Too many exhibitors try to see how little advertising they can get away with. This is just as foolish as covering a $10,000 home with a $500 fire insurance policy.

The photoplay fans think only as highly as you do of the shows you offer. When you back a picture with the right kind of advertising, they respond, because your confidence in that production has been communicated to them.

Today more than ever Columbia surrounds each one of its productions with every possible selling aid. It has always been the company's policy to work hand in hand with the exhibitor in helping him put the picture over and in devising new methods of merchandising his product. A permanent staff of exploiteers paves the way for a ready made audience. While it is obviously impossible to provide every exhibitor with an exploiteer, work done by these men in key centers attracts such great attention that the subsequent run exhibitor throughout the territory obtains direct benefit.

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Columbia is now developing a hardly touched field of exploitation, reaching almost the entire American audience through its shopping mediums. That is, the tie-up stills. It has awakened the exhibitor to the realization that he is no longer sufficient unto himself, but that he needs the cooperation of every business man in his community. Grocers, for example, will be glad to display the tie-up stills and mounts which not only advertise the pictures, stars and theatre, but also advertise the merchandise which they have to sell. The same is true of innumerable lines of business which we have tied up with our pictures. In this way both the exhibitor and the merchant benefit.

A forceful illustration of what advertising really can do recently occurred in a certain town in the South, and because one of our pictures was involved, it was of tremendous interest to me when I listened to the story told by the exhibitor in question. A little over a year ago, a man who had no previous experience in this business, invested his money in an abandoned theatre. He had been a newspaper and advertising man. Perhaps it was this lack of experience which caused him to venture in where others feared to tread, because his opposition was a powerful circuit that had erected a beautiful theatre. This circuit, however, worked on the budget system, which left the manager of the house powerless to exploit his theatre properly. This former newspaper and advertising man opened up his doors in such a way that people for several miles around knew that there was a second theatre in that particular town. The circuit house had bought all the product it had considered desirable, and there was plenty of product left for the newcomer. As an advertising man he knew the value of exploitation, and he made every one of his pictures loom up as an important production.

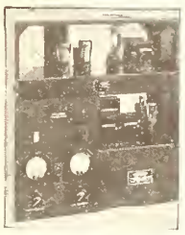
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His advertising outlay frequently represented as much of an outlay as the cost of the picture itself, and because he was such a live advertiser, the people of his community obtained the impression that even though the opposition house was more modern, the smaller theatre showed the better pictures, reacting to the old theory that if you hear a thing often enough you believe it to be true.

Within a month the house showed a profit and continued to show a profit each week.

EVERY KNOWN IMPROVEMENT WILL BE FOUND IN

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ALL A. C. OPERATED SOUND ON FILM EQUIPMENT SELLS TO YOU COMPLETE FOR

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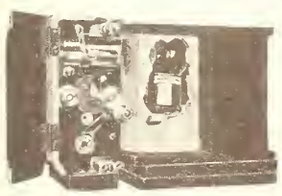
NOTHING ELSE TO PURCHASE — NO BATTERIES — NO GENERATOR—INSTALLED IN A DAY'S TIME

COMPLETE WITH SOUND HEADS, MAIN POWER AMPLIFIER, SPEAKERS FOR STAGE AND BOOTH, METERS, VOLUME CONTROL, TUBES AND ALL NECESSARY CONNECTIONS. A COMPLETE PERFECT MATCHED OUTFIT SUITABLE FOR THEATRES SEATING AS MANY AS 2000 PERSONS.

IF WE CHARGED YOU $3000.00 WE COULD NOT SUPPLY YOU WITH A BETTER OUTFIT.

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SOUND REPRODUCTION

The BLUEBOOK School

Answer to Question No. 81

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 86—(A) In just what way is current generated in the coil located in the magnetic field of a Western Electric disc record pickup? (B) What will current generated in the coil in the magnetic field of a Western Electric disc record pickup result in? (C) What is meant by "oil damped"? (D) Describe the present disc pickup equipment.

The question was: (A) Describe the sound pickup system of the Western Electric system. Tell us exactly of what it consists. (B) Describe the slit assembly. (C) Describe the exciting lamp assembly and tell us its purpose. (D) How would you proceed to test the exciting lamp for correctness as to its sidewise position?

There were well up to 600 attempts to answer this assemblage of questions, the following being those who made sufficiently correct answers to demonstrate that they really understand the matter very well:

C. Rau and S. Evans, Herman Billings, Lester Borst, Andrew T. Rogers, Ben Edwards, Sam C. Small, F. C. Sanders, Steven R. LaCross, Thos. Dunbar, Dan Tomlinson, Andrew Schaefer, D. T. Power, R. T. Dennison, H. G. Shelton, Bob Andrews, Dick T. Bann, Alex D. Conklin, F. D. Richards, Andy Birdsal, Bob Thompson, Frank Lewis, F. K. Post, Richard Lewiston, G. M. Myers, G. J. Chambers, T. Quick, D. L. Michel, L. V. Jarvis, J. D. Daniel, Richard L. Rallins, T. H. True, Benjamin Shawnison, Robert Fortell, H. Howard, U. S. Tnady, R. D. O'Brien, Mack Miller, T. Ackton, T. L. Davidson, Joe Simmons, Joseph Daniels, Toot Lavenburg, Robert Roberts, Emile Hardin, L. L. Matteson, D. R. Shafer, Henry Boylson, D. H. Macy, L. B. Tannerson, Samuel G. Bird, R. T. Jameson, T. W. Wilkens, A. V. Rielly, Tom Alexander, Frank F. Brunnage, Frank Davidson, Bill Doe, Tom Hobart, K. T. Shane and David Overmeyer.

Quite a list, what? and constantly being added to. It is now a large sized task to examine the Bluebook School answers. There are many who have answered every question for months, and never yet sent one which could be honestly set down as wholly right. However, they have, I venture the assertion, benefited largely. Many have appended notes to their answers saying as much. Here is one from a man in Kentucky:

"It is a disappointment never to once find my name included in the printed list, but always an examination of the printed answer shows that you are right. I did not answer correctly on all points. But anyhow, Mr. Richardson, I feel that I have had a very, very great benefit from this school, and the benefit largely comes through the fact that I have myself actually tried to write out an answer and have sent that answer to you. It gives pep to the thing and makes me look for the printed answer and to remember where I was wrong. My boss said last week: 'I am glad to see you are improving. Everything is better than it was and if you keep it up maybe you'll some of these days find a bit more in your sock every Monday evening.' I know the answer to the 'better work' is the interest the school has given me in my work, therefore, Mr. Richardson, I thank you."

The reply of Rau and Evans, Victoria, B. C., has been selected for publication this time. These gentlemen say:

"(A) The sound pickup system (by which is meant the components of the sound head mounted on the projector) of the Western Electric Sound system consists of a light source known as the exciting lamp; an optical system consisting of a condenser, slit and small objective lens; the sound track on which the film rides; the sound gate aperture and the photoelectric cell. The exciting lamp throws a beam of light, concentrated by the condenser, on the slit; the image of the illuminated slit is focused by the small objective lens on the film at the sound gate aperture; and the photoelectric cell acts as a medium to change the variations of light passing through the film sound track into variations of electric current. From the photoelectric cell, the current goes to the film pickup amplifier.

"(B) The slit assembly is a dust-tight metallic barrel in which is contained the condenser, the mechanical slit and the small objective lens. The condenser consists of two plano-convex lenses, ⅝ inch in diameter, whose purpose is to concentrate the light from the exciting lamp upon the slit. The slit is formed by two parallel knife edges, spaced 1½ thousands of an inch apart, the slit is 3/16 inch in length. The slit acts as one of the conjugate foci points of the small objective lens, the other being its image, which is focused upon the sound track of the film at the sound aperture plate. The objective lens, as has been said, focuses the image of the slit upon the sound track in the form of a smaller rectangle of light, it having been reduced by the objective lens and sound gate aperture so that its dimensions are .08 of an inch wide by .001 of an inch high. Of course, since the size of the beam of light has been made smaller, its intensity has been increased. A microscope is used, at the laboratory, to locate the slit assembly.

"(D) The exciting lamp assembly consists of the exciting lamp, its socket and bracket. The exciting lamp is a 25-watt, 12-volt straight coil filament lamp, which supplies a steady, unwavering beam of light, focused by the condenser upon the slit. The image of this slit is focused upon the sound track of the film at the sound aperture plate.

"(E) To test the sidewise adjustment of the exciting lamp, secure a piece of negative film and thread it through the sound gate, with the emulsion side towards the light. Then light the exciting lamp and allow the light from it to shine on the film for about 10 seconds. Then turn the flywheel of the projector so that the film moves a fraction of an inch. Allow the light to shine on this spot for another 10 seconds. Repeat this procedure several times. Upon the film being removed from the projector, a series of lines will be seen where the light has been allowed to shine on the film. Compare this test strip of film with a piece of sound film, and with sprocket holes perfectly matched, it can be seen whether the exciting lamp is illuminating the slit across its whole width."

▲ ▲ ▲

New Portable Projector

International Projector Corporation is now out with what seems to be a marvelously portable projector primarily developed for the educational and non-theatrical field. However, it has reached such an amazing stage of perfection that it might be considered for use in small theatres where a Mazda 900 Watt light source or 1,000 Watt, 110 Volt Mazda lamp will supply sufficient illumination. The machine is entirely self-contained. It is covered by an aluminum casing 18″ high by 23″ long. The width is 8″, but on the left side is a bulge about 4″ deep so that the whole width of the machine is about 14″.

The upper magazine sets on top of the casing and, of course, is quickly detachable for transportation. The lower magazine is on the front of the casing and is equally easily detachable. I have said the casing is perforated. I might add that it is very thoroughly perforated so that there can be no

possible chance of overheating. The right hand side of the casing is hinged in the center and swings open so that the entire mechanism, when the casing is open, is visible and accessible. It is a really astoundingly convenient machine and so far as I am able to see within the limits of the light source power, should project just as good a picture as the big professional projector.

The shutter arrangement is essentially the same as that of the Super Simplex except that the shutter is so made that it acts as a cut-off shutter and a fire shutter. In other words when the projector speed is reduced below the point of safety, the rotating shutter automatically, by a very clever arrangement, closes up solid; that is to say, the wings go back so that there is no opening at all and thus it acts as a fire shutter. When the speed again reaches normal or nearly so, the shutter again automatically opens and becomes a regular 90° two blade cut-off rotating shutter.

All the various handling devices, such as the framing lever, etc., are available and very conveniently so. The framing handle protrudes through an opening. It could not be more conveniently placed. The sprocket idler carriage is full-floating and just about the best I have ever seen. I say that after having examined the thing for 10 seconds, because it is obviously true. It is a mighty clever arrangement. Merely by turning a knurled knob the gate is open and closed and in either position is locked.

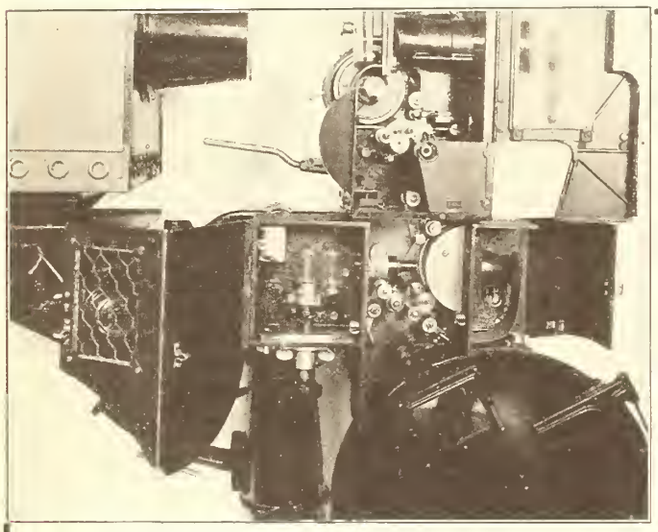
The proportional aperture plates are altered also merely by turning a little knob. Any diameter projection lens may be used. The lens is supported at two points. The focusing knob is on the top near the front of the casing. The exciting lamp, its optical system and the sound gate, are located just below the lower sprocket and even the photocell is inside the casing. It is really an amazing piece of work.

The sound arrangement is mounted on two brackets and by removing six screws is detachable as a unit. This means that simply by taking out six conveniently reached screws, the sound head in use may be detached and one of any other make attached. The whole thing can be done in three minutes' time.

Another unique feature of this projector is that it has almost no gears at all. The left side of the mechanism casing opens just as does the right side so that everything is accessible.

The motor is located immediately below the lamphouse. It is connected to a horizontal driving shaft through a safety clutch so built that should the mechanism at any time freeze up, the motor would continue to run without harm or in the event the motor should suddenly freeze up, the clutch would slip and no damage would be done to the mechanism. This horizontal driving shaft connects with an upright driving shaft and that in turn connects with something entirely different from what I have ever seen. It is in the form of an oscillating frame carrying the intermittent movement flywheel and operating mechanism of the projector.

The intermittent movement and shutter synchronizing means are mounted in one common casting, and this system is fundamentally new in design. It also allows for but one pair of gears between the shutter shaft and the intermittent movement. The picture is framed by rotating the intermittent sprocket and this is accomplished by turning the framing handle when the entire intermittent and shutter support casting is rocked in the arc of a circle, maintaining absolute synchronism between shutter and intermittent movement, and allowing the elimination of the entire train of gears ordinarily present to accomplish this result in all other types of motion picture projectors.



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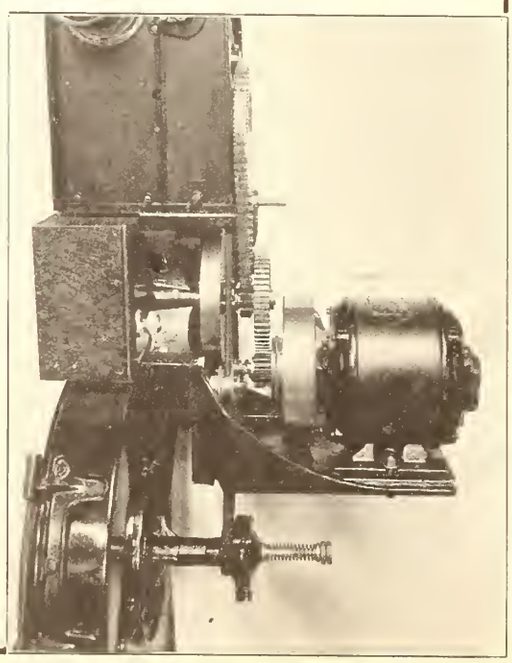
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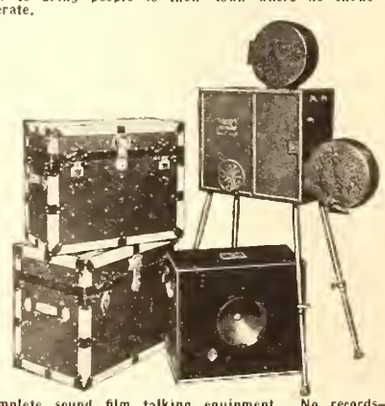
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YOUR PUBLIC

By RITA C. McGOLDRICK

The month of June offers some excellent opportunities to the alert theatre man for special programs of particular interest to his public. In these days of early summer heat the average person is less inclined to remain indoors. The open road is more alluring.

Audience interest may be sustained, however, and the public tempted into your theatre by making gala occasions of June's outstanding days.

▲

Flag Day

To the school children of America, Flag Day is a thrilling anniversary. The Salute to the Flag is part of their daily program. Its history and its significance is stressed in every classroom. What the flag stands for in the heart of every boy and girl has been admirably expressed by Henry Holcomb Bennett in the lines:

Hats off! Along the street there comes
A blare of bugles, a ruffle of drums,
A flash of color beneath the sky;
Hats off! The flag is passing by!

The United States Congress decided on a national flag June 14, 1777, adopting the Stars and the Stripes as the official emblem of the United States. In a history-making resolution it was decided that the flag be made of 13 stripes, alternately white and red, and that the Union be 13 white stars in a blue field. Tradition says that General George Washington, who was a member of the committee, with Robert Morris and Colonel Ross, took a rough sketch of the proposed design to Mrs. John Ross, an upholsterer, who was noted for her neatness as a seamstress. She lived on Arch street and her home still stands, a shrine frequently visited by patriotic pilgrims. The story runs that the stars in the design had six points; but Mrs. Ross much preferred stars with five points, so, with a few clips of her scissors, she deftly cut down a five-pointed star for her illustrious callers, who, satisfied with its greater beauty, accepted the change.

It would be appropriate to invite local school children to present a Betsy Ross tableau or a one-act play on the making of the flag on your program.

Guests of honor might include officers of
Daughters of the American Revolution
Grand Army of the Republic
Daughters of the American Colonists
Colonial Dames
American Legion.

Display flags on marquees, in foyer and place a flag in standard on the stage.

Invite army officer or veteran, in uniform if possible, to lead children in a salute to the flag and pledge of allegiance, followed by singing of the "Star Spangled Banner."

Invite school principal, teacher of history, or officer of patriotic organization to tell briefly the history of the changes in the United States flag, from the Cross of St. George down to the present Stars and Stripes.

Invite children in costume to recite:
"The American Flag, by Drake.
"The Man Without a Country," Hale.
"The Blue and the Gray," Finch.
"The Gettysburg Speech," Lincoln.

Community singing:
"The Star Spangled Banner," Key.
"Battle Hymn of the Republic," Howe.
"Hail Columbia," Hopkinson.
"Tenting on the Old Camp Ground," Smith.
"America," Smith.

Invite library and local book store to arrange display of books relating to the flag. Souvenirs; tiny American flags.

Suitable short subjects:
"Story of the Star Spangled Banner," Pathe, 1 reel.
"Two Americans," Paramount, 2 reels.

▲

Father's Day

Sunday, June 14, is the day to invite the fathers in your community to be your guests of honor. You might also invite the mayor, who is the city father, or a judge, to tell children about Father's Day, citing the accomplishments of some of our forefathers—George Washington, Benjamin Franklin and Abraham Lincoln. Announce prizes for the three best slogans on Father's Day. This feature if properly exhibited should win excellent newspaper publicity.

FEATURES:
"Abraham Lincoln," United Artists, 8,280 feet, sound.
"Abraham Lincoln," First National, 8 reels, silent.
"Father's Son" (Lewis Stone-Leon Janney) First National, 6,930 feet, talking.
"Father and Son" (Jack Holt-Mickey McBann), Columbia, 6,300 feet, silent and dialogue.
"Sins of the Children" (Father love). Metro-Goldwyn-Mayer, 7,987 feet, talking.
"Grumpy" (Cyril Maude), Paramount, 7,012 feet, talking.
"The Singing Fool" (Al Jolson-Davey Lee), Warner, 9,640 feet, synchronized.

SHORTS:
"Zip, Boom Bang" (father at circus), Educational, 2 reels.
"Brats" (Laurel & Hardy as fathers with their two sons), Metro-Goldwyn-Mayer, 2 reels.
"Many Happy Returns," Warners, 2 reels.
"His Bachelor Daddies" (Sunny Jim, comedy), Universal.
"Little Daddy" (Our Gang comedy). Metro-Goldwyn-Mayer.

▲

Discovery of Electricity

On June 15 in 1752, Benjamin Franklin demonstrated the identity of electricity and lightning by the use of a kite. He was only a young journalist when he made his first experiments in electricity that were to have such far-reaching effects. The publication by an English correspondent of the letters in which he gave an account of these experiments, secured his election as an honorary member of the Royal Society of London, an undisputed rank among the most eminent natural philosophers of his time. An exceptionally intelligent program which should win newspaper comment as well as fine school cooperation might be planned as follows:

Guests of honor:
Members of Inventors' Society.
Scientists.
Representative of power and light company to tell of the development of electricity and its practical application.

Cooperate with electrical store for window display of appliances—card announcing Junior Matinee observance.

Flag-draped picture in foyer of Benjamin Franklin.

Cooperate with power and light company for Junior Matinee, children to be personally conducted through power plant—give demonstrations.

Attendance prize: Small magnet.

SHORT:
"Benjamin Franklin" (comedy), Universal, 1 reel.

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Birthday of Boy Scouts

June 15 is also the Birthday of the Boy Scout Movement, which was started in 1908 for the purpose of training boys in the fundamentals of good citizenship. It had its beginning in the British Isles, but spread rapidly until today it is be found in every civilized country in the world. Saturday, June 20, would be a suitable day to feature your Boy Scouts.

Guests of Honor:
Officers and Scoutmasters of local Boy Scout organization.

Display of American flags.

Flag salute with pledge of allegiance led by Boy Scout color bearers.

If possible, open matinee with Boy Scout band or group of buglers in uniform.

Invite Boy Scout executive to tell of the Boy Scout movement, its incorporation, history and international scope.

Invite library and local book store to display books pertaining to, and interesting to Boy Scouts.

Arrange for foyer display of Scout handicraft from local troop.

Demonstration on stage of Boy Scouts work by local troops, illustrating fire-making, first aid, signalling.

FEATURE:
"Across the World with Mr. and Mrs. Johnson" (one-half with Boy Scouts), Travelogue. Talking Picture Epics, 9 reels, synchronized.

SHORTS:
"Moulders of Manhood," Pathe, 1 reel.
"Scouting with Dan Beard," Pathe, 2 reels.
"Be Prepared," Pathe, 3 reels.
"Boyhood Days" (musical novelty), Paramount, 2 reels.
"Boyhood Memories" (Sportlight), RKO-Pathe.
"Runaway Boys" (Bruce Novelty), Paramount, 1 reel.
"Barefoot Days," Warner, 1 reel.

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William Penn's Treaty with Indians

William Penn signed his Treaty of Peace and Friendship with the Indians June 23, 1683. He had been in continuous contact with the tribes buying land, but particularly winning friendships. His fairness, liberality and goodness won their hearts.

Display of Indian art and relics in theatre foyer.

Display flag-draped picture of William Penn in foyer.

Invite teacher of local dancing or dramatic school to present children in pantomime of Indian Peace Council.

Invite library and local book store to arrange tables of books on Indian lore and historical fiction, card announcing Junior Matinee observance.

Arrange with curator of museum for Junior Matinee children to visit the Indian department.

Kite contest—Saturday morning.

Awards or attendance prize: Small book, life of William Penn, or kite.

Encourage children to attend matinee in Indian costume (reserved seat section).

Doorman in Indian costume.

Invite local Boy Scout troop to display totem pole in theatre foyer and explain significance of various carvings and colors.

FEATURES:
"Silent Enemy" (Indian life today), Paramount, 7,551 feet, talking.
"Revenge" (Indian romance), United Artists, 7 reels, silent.

SHORTS:
"Moon Brides Wedding" (U. S. Indian Band), Paramount, 1 reel.
"Indian," 1930 Pathe Review No. 9.

MUSIC AND TALENT

GIVE SUITABLE SETS TO SPECIAL ACTS

Policy of Playing 'Em Cold Is Bad Showmanship

Little Or No Additional Expense Is Required to Embellish Stage for Artists

By ED DAWSON

In furthering the discussion of last week relative to the booking of special acts and the billing of them apart from the unit show, managers are now cautioned to use their initiative in creating a suitable setting for such acts.

Theatre executives have found the policy of permitting special acts to go on cold harmful. They contend that such a policy not only is a waste of money, but also fails to arouse favorable public reaction.

They point out that in the stage equipment in every house there are set pieces and lights that can be used to give a pleasing decorative effect and thus enhance the act.

Even an ordinary drop, they say, leaves the performance flat.

Acts can be embellished with little or no added cost. Yet, in dollars and cents at the box office, the effort and the slight additional expense which might be incurred are worth while.

Executives point out that special acts are booked to bolster a weak bill and therefore every effort should be made to take advantage of the opportunity to cash in.

Warner Managers Shifted

Victor Hudson has been transferred as manager of the Warner theatre in Portsmouth, O., to the managership of the Warner house in Sidney, O., changing spots with John L. Gray.

Leader Starts Symphony

Hal Sanders, former orchestra leader at the Memphis, Tenn. Orpheum, has organized a symphony orchestra in connection with the theatre and local music clubs.

Loew House Drops Acts

Loew's State in Memphis, Tenn. will eliminate vaudeville next week, running talking films only. This move leaves Memphis without a single film house stage show.

Rochester Cuts Orchestra

Loew's Rochester, 4,000 seat house, and largest in the city, has cut its pit orchestra from 40 pieces to 18 for the summer. Stage band of 13 pieces has been left intact.

Con Maffie



The above likeness of Con might have been taken as he was reading over a new contract, but instead he is reading a copy of a recent HERALD. The reason Maffie has been selected this week to grace the "Music and Talent Hall of Fame" is because he recently opened at the organ of Loew's Paradise theatre, New York City. Con, who has nearly captured the "globe-trotting" record, has played in Paramount houses throughout the West and Middle-west, and until his recent position at Warner Bros.' Earle, in Philadelphia, he never had been East. Now, after having that house change its policy, Maffie got himself the berth of featured organist at the Paradise, one of Loew's deluxe houses. He is known not only for his original and entertaining organ solos but for his fine singing voice.

Miss Merman Appears in House Where She Made Pro Debut

Ethel Merman is appearing this week at the Brooklyn Paramount theatre, where, last summer, she made her professional debut. Miss Merman has played one of the starring parts in the musical show, "Girl Crazy," for the past year and after this week is signed up to be starred in Paramount Pictures.

Loew Tap Dancer Dies

Cecil Graham, 29, Loew unit player, said to be the only rope jumping tap dancer, died at Genesee, N. Y., last week of pneumonia.

Music Officials Will Urge National Living Music Day

Living Music Day, for the past two years celebrated in San Francisco, may be observed nationally and internationally in the near future.

Walter A. Weber, president, and Clarence H. King, treasurer of Musicians' Local No. 6, San Francisco, will urge the annual event at the musicians' federation convention at Chattanooga, Tenn.

Theatres Turn To Children After Dropping Stage Shows

San Antonio houses are aiming at child attendance, to offset the summer slump and elimination of stage shows in the city. All first class houses have fixed a 10 cent admission for children.

RKO and Publix officials report good response despite lack of stage presentations. RKO managers insist vaudeville will return in the fall, in which case Publix will probably meet the competition.

Fox House Drops Units

Fox Warfield, San Francisco, has dropped Fanchon & Marco units with a reduction in admission, using variety bits instead. Fox West Coast California is the subject of a large billboard campaign, unusual for a second run house.

Vallee, Libby Holman On Stage

Rudy Valee and Libby Holman were featured in the New York Paramount stage presentation, "On Ze Boulevard," Fred Evans production at the house week of June 12.

Broadcasts Original Work

The first broadcast over WBEN, Buffalo, of Wilye Stahl's orchestra at Shea's Buffalo, was composed almost entirely of the leader's own compositions.

F & M Units Back at Fox

Fanchon & Marco units have been returned to the San Francisco Fox, after several months at the Warfield, smaller house.

Dances Held in House

The Paramounteers, stage band of the Portland, Ore., Paramount, now plays at the weekly Wednesday night dances, held on the theatre mezzanine, to stimulate second night attendance.

Starts Stage Shows

Popular Amusement Company of Omaha has instituted stage shows at the Military theatre, as a competitive move against Nebraska Theatres Corporation.

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way N. Y. City

STAGE SHOWS

New York Capitol

Week ending June 5

"Selections from the Ballet," the overture preceding the stageshow and led by Yasha Bunchuk, was decidedly the type work this orchestra presents best and it received the applause it deserved.

The stageshow, nameless this week, but with name attractions which drew them in nevertheless, proved as highly entertaining as is usual with these stars. Direct from their hit in the "New Yorkers" show, Fred Waring and His Pennsylvanians presented clever arrangements of popular tunes, augmented by harmonious solos and group singing by the boys and "The Three Girl Friends," some fine dancing by Evelyn Nair and Tonita. The numbers this orchestra played so well were "The Jayhop," "I Surrender Dear," "When Your Lover Has Gone," "One More Time," "Sweet and Hot," "On the Shelf" and "Dominoes." The enthusiastic reception accorded them offered Fred Waring an opportunity to lead the combined orchestras in Hosmer's "Southern Rhapsody." This he did from the pit conductor's platform. Kate Smith, as an added attraction and back for her fourth, fifth or sixth time, presented a cycle of songs, sung in her own inimitable manner, which again enthralled this audience.

San Francisco Fox

Week ending June 10

The world loves a lilting waltz, and Walt Roesner and his Fox Theatre orchestra present "Viennese Waltz Dreams," made up of gems from the works of Beethoven, Strauss, Schubert and Kreisler. Joaquin Garay, tenor, sings the waltz song, "Beautiful Love," with "Celito Lindo," in Spanish as an encore.

The stage show of Fanchon & Marco is "Sketches Idea" and proves a decidedly colorful affair, with some especially attractive scenic effects. It opens with a background of artists' palettes and Frank Hopkinson singing a song of the artist. Models come to life and do a lively studio dance and drill to the music of "Smile, Darn You, Smile," with Mildred Perlee in a specialty dance.

The curtain goes up revealing a huge painting on an easel and soon it is discovered that the orchestra forms a living part of the old English setting. Royal Gascoigne does some novel juggling and gets a good hand in balancing bottles and a heavy ball. His white dog also proves apt at balancing.

Angelo, Andree and Sanger put on a comedy adagio act that proves a scream. They tumble all over the stage, but the miscues are made in a manner that suggests real art.

The Sunkist Beauties bring in eight large easels and proceed to busy themselves with drawings in colors which mean little until they are joined when two attractive pictures are revealed, one a southern scene and one suggestive of Cuba.

Allan and Canfield offer a skit that includes a lot of jokes, as well as comedy singing and dancing. One learns from them that a vacuum is the place where the pope lives.

The orchestra is next revealed in a new setting flanked with huge tubes of colors, and the girls come out in gorgeous headdress, but in scant attire, as Hopkinson sings and Miss Perlee dances. Color pours from the tubes in the form of colored fabrics and the act closes with the back curtain going up on a huge palette on which girls are posed.

Denver Denver

Week ending June 9

The overture, arranged by Fred Schmitt and presented by his Denver orchestra, is called "Operatic Bouquet," and is comprised of selections from "Aida," "Madame Butterfly," "Carmen," "Il Trovatore," and others, and served to show the versatility of this group of musicians. The audience always responds warmly to their overtures and this is one of the best they have done recently.

The stage show is the first of the Fanchon & Marco Ideas, the change from Publix units having been made last week. The Ideas will stop here on their jump from Seattle to St. Louis.

"Russian Art" is the name and it is fast and lively. The outburst at the end reminds one of a three-ring circus—not enough eyes to see it all at once. Bell Telaak as the master of ceremonies keeps things going.

As the curtain goes up a chorus of twenty swing into action and Eddie Kube does an acrobatic dance with a firebrand finish. Mecha Bessoff and his Balalaika orchestra offer Russian music and Telaak does a comic act with the violin. A Russian minuet with a regal setting is followed by a comedy turn, part of it done in the theatre aisle. The Walters Duo do a novelty contortionist act, clothed in frog skins. A small stage is used for the setting of a Russian machine shop singing act and also for the Russian conception of a German beer garden. The latter uses figures painted on the canvas, with the exception of the faces and hands, these being provided by members of the company back of the screen. This number goes over in fine shape. Wasil Wania does a novelty dance to the tune of his own concertina and the finale is a flash using every member of the company and the Walters couple doing a spinning act on the trapeze.

New Orleans Saenger

Week ending May 29

A fashion extravaganza, so-called, wherein a score or so of budding society ladies exhibited glad rags and the trimming from the Canal street palaces, was all right for the personal friends of the participants, but for the rank and file not so well received, despite the heavy publicity.

In the Publix Unit the Canadian Rockets were the finest seen here in many a harvest moon. The girls were handsome and well dressed.

Sid Marion, assisted by Marie Duval, "did his darndest," but even at that failed to put it over.

BERNIE
COWHAM
Still Pushing Pedals
and Fixing Ciphers
AT THE
R.K.O. THEATRE
FLUSHING--NEW YORK CITY

Brooklyn Fox

The show opens to an historical orchestral feature commemorating Decoration Day. Sam Jack Kaufman, master of ceremonies and musical conductor, leads this scrim presentation, with Eddie Magill as the soldier in a motion picture battle scene, beautifully singing "My Buddy." This overture was well received.

The organ feature (see report in organ solo column) followed.

The Fanchon and Marco Idea this week is called "Prosperity Idea" but after the opening scene, a prosperity banquet, the idea peters out and the usual specialty offerings follow. Danny Beck, imitator and trick drummer, offered a creditable imitation of Harry Langdon, but the stories and gags all have been heard here before and his drumming, though good, became tiresome long before he finished his act. The Aaron Sisters (3) did fairly well with their harmonizing of Negro spirituals. They are personable, have showmanship and entertaining voices which are different from most harmony singing. Lucille Page, personable and graceful, did very well with her routine of high-kicking and acrobatic dancing. Kaufman, who is good looking, speaks well and has a likeable disposition, leads his stageband in a good arrangement of "Strolling Down Lover's Lane," as Eddie Magill, house crooner, nicely sings a chorus through his lighted megaphone.

Jack LaVier, comedy trapeze performer, had the house in an uproar of laughter at his prop falls and other funny antics while perched high up near the proscenium arch.

Stageshows here seem to be taken as a matter of course, Kaufman, West and Magill being the local fair-haired boys.

Jersey City Loew's Jersey

Week ending June 5

This week Don Albert opens the show with an entertaining orchestral feature called "Melody Moods and Modes." Ably conducted by Don and well played by the Grand Orchestra.

Ted Meyn at the organ presented one of his original musical novelty creations. This one is entitled "Singing a Song to the Stars," and proved very entertaining to this audience. The most unusual part of this solo was that Meyn did not ad lib or offer any of his usual smart chatter and that is something that the audience have learned to look forward to.

The stage-show, billed as a Capitol theatre revue, direct from New York City, is called "Bag of Blues" and featured Jay C. Flippen and Irving Aaronson's Commanders. Show opens to a simple but effective modernistic setting in which Aaronson leads his Commanders in a good arrangement of "Lady Play Your Mandolin." The musicians are versatile and do a number of bits other than playing. Edna Sedgwick does some fine tap and jazz toe work. Jay C. Flippen, master of ceremonies, comedy monologist and comedy singing, is a great entertainment, getting all of the laughs throughout this show. Fay Brady, a good-looking red-head does a "dead-pan" bit with Flippen that is extremely funny and wholly entertaining. The band closes the show with a comedy song called "Got to Ask Mussillini." The show as a whole is one of the best to play here, fast and entertaining.

Radio Promotes Two

Radio has appointed Pandro Berman and John Burch studio supervisors at the Coast plant.

ORGAN SOLOS

HARRY PEARL (Buffalo, Lafayette) offered for last week's solo "The Choice of the Stars," a cleverly presented novelty for which a novel background was set. Five tinseled stars were attached to a black plush curtain around the screen. On each was inscribed names, such as "Vega" and "Orion," with a larger star in the center over the screen, with the title on it "Pole Star." Each star represented a song and as the organist played each, a spotlight illuminated the star. Cleverly worded gags preceded each chorus, the songs being: "Truly," "Little Spanish Dancer," "Fall In Love With Me," "Sing Song Girl" and a final chorus of "Hello Beautiful." The last named was the "Pole Star" song. The audience sang well.

RALPH (New York Paradise) offered a novel solo entitled "Melody Land," which presented this audience with a chance to sing some old and new favorites and was enhanced by the use of a train platform scene on which the word slides were superimposed. The solo opened with special explanatory lyrics to the tune "Three Little Words." This gives the idea of a trip, with the audience to sing each of the songs famous to that place. The trip starts in Maine, with the audience singing "Stein Song," then jumps to Alabama by singing "Alabamy Bound," then "Carolina Moon," "When Kentucky Bids the World Good Morning," "Miss a Miss," "Mississippi Mud," "Ole Man River," "Saint Louis Blues," "Indiana Home," "Wabash Moon," a special about "Back Home" and a final chorus of "Walkin' My Baby Back Home." The entire solo was presented and played well and this audience enjoyed it.

"MAC" BRIDWELL (San Antonio RKO Majestic) recently offered these song slides that he called "Lonesome Lover": "Fite, Darn Ya, Fight," to the tune of "Smile, Darn Ya, Smile"; "Sweet Jennie Lee"; "Oh, How I Miss You"; a tongue twister on a Scare Crow song; "Overnight"; "Little Things in Life," and last but not least, the ever popular "Your's and Mine." "Mac" seems to be well liked at this theatre and his organ solos are going over well. He appears to be popular also at the Robert Morton each week in conjunction with a violin concert played by Dave Smason.

BOB WEST (Brooklyn Fox) presented a straight singing novelty this week entitled "Let's Be Friendly." West, who is the cheer leader type of organist, has a smile and happy manner about him that makes his audiences sing right from the start of the solo. The solos he presents are, nearly always, just a lot of songs, with but little continuity or story, but this audience seems to want to sing and has an enjoyable time doing it. Songs in the program this week are: "Sugar to Tea," "Ho-Hum," "Moonlight Saving Time," "Dream a Little Dream," a tongue-twister to tune, "Cheerful Little Earful," with most of the words starting in "S," and a final chorus of "Don't Talk About Me."

PAUL H. FORSTER (Syracuse, N. Y., Fox Eckel), who has been organist at this house for the past four years except for a short absence, offered for one of his recent solos "Organ Types," in which interpolations of several different types of songs and ways of presenting them played the big part. Songs used were: "By the River Ste. Marie," "I'm No Account Any More," a parody chorus and one regular on "99 out of 100" and closing with his own special version of "Nola." Each of the songs was presented and played differently. The numbers received favorable comment.

BERNARD COWHAM (New York City, Flushing RKO). This original and entertaining solo, "Song Auction," was so well received that for all of the four days of its presentation it invariably stopped shows. The main reason for this was the cleverly written closing song, incorporating in its theme local girls and localities. The parody choruses were written to the tune, "Mademoiselle from Armentieres," and as the show caught Cowham was forced to encore with two extra choruses. Opening with his theme song, "Voice of the RKO," Bernie explained orally about the "song auction" and then went into a chorus of "Don't Talk About Me When I'm Gone." The next singing tune was "After the Ball," followed by "Little Old Church in the Valley" and about eight choruses of the first mentioned song. The audience liked the solo so much that even with a half full house (Monday evening) Bernie held up the show until two more choruses were sung.

EARL ABEL (San Antonio Texas) rendered numerous song hits as his final organ solo at this de luxe Publix house: first, the master organist flashed a slide upon the silver sheet with the words, "School Daze, for Kids from 6 to 60." Then came the school song by that name. Next, "Betty Co-Ed"; a well-arranged novelty to the tune of "Broken Hearted"; "You're the One," and finished with a good parody on "Under a Texas Moon." The way the patrons sang these, proved that the concert organist put over his wares in a pleasing manner, and was well received. This reviewer regrets that the Texas has lost its popular organist, but we only know that our loss is someone else's gain.

DALE YOUNG (Indianapolis Fountain Square) presented his organ club, which meets perodically at this theatre and is composed of patrons who send in a request for a popular song. The title slide of the solo is a beautiful E-fect slide bearing the words, "Your Requests." With special lyrics to "Swingin' in a Hammock," Dale tells the audience that his first number will be a classic, "Soldier's Chorus" from Faust, followed by some hot tunes. He then reads a letter (voice coming over mike attached to organ) from a member of the club who asked for Dale to play while standing on his head. Young apologizes for not having learned to do this yet but plays a very good pedal cadenza as a substitute. Following this with a hot rendition of "St. Louis Blues" and the singing of "Reaching for the Moon." The audience next sang a special "picture puzzle" chorus of "Go Home and Tell Your Mother" and adjourned by singing "Walkin' Baby Back Home."



UP AND DOWN THE ALLEY

HELLO EVERYBODY

The **Red Star Music** company's offices sure look forlorn now that **Jay Witmark** and his secretary, **Lillian Kaplan**, are the sole occupants... From every side come reports that the song "There Must be a Bright Tomorrow" ("For Each Yesterday of Tears") is one of the song sensations of the year... **Prisoner 3223, Marquette Prison, Marquette, Michigan,** is the author of this human and stirring ballad... The song was first sent to **Gene** and **Glenn, NBC** artists, by this convict who expressed the hope that they might employ the song advantageously. Impressed with it, the boys offered it on a subsequent broadcast, explaining the circumstances via the air... The result was that they were deluged with mail, applauding their altruism and commending the song... The **Oleman Music Corporation** wired a bid for publication rights, which was accepted... Royalties will accrue to Prisoner 3223...

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Fred Kinsley, organist at **Loew's State,** emphatically denies the statement in last week's pillar that **Cliff Hess** was the author of the "Musical Rackets" solo, Fred claiming full authorship—O. K.—so what? ... **Stan Pinhero,** erstwhile organist at **RKO Palace, Newark,** is vacationing for the next month in his "New Hampshire Home in Tennessee"... The secret will come out eventually, so here it is—"There's 'gal' in them thar hills"... catch on... **Ken Wright,** organist at the **Orpheum, Green Bay, Wis.,** has turned song-writer, with a composition bearing the title, "Love Shadows"... **Bill Meeder,** organist at the **RKO, Richmond Hill, L. I.,** has always scoffed at the idea of acute indigestion being serious, but he does no more because one night last week he had one and it was plenty serious... He's fine again but this is one fellow that won't scoff again... **Ralph,** formerly organist at **Loew's Paradise,** is now at the **Valencia, Jamaica,** and **"Con" Maffie,** former **Publix** organist, is at the **Paradise**...

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"Oh, Donna Clara" is the song from **Al Jolson's** "Wonder Bar" which has been released to the general profession with resultant approval from the general public... **Harms, Inc.,** is the publisher and it, by that I mean, **Will Rockwell,** avers that this song is proving one of the best-selling show tunes it ever has published... **Bob King,** pardon me, **Robert A. King,** and **Billy Moll,** writers of "Moonlight on the Colorado," recently have completed what looks like their best effort... It is called "I Love You in the Same Sweet Way" and this song is looked to by the staff of **Shapiro, Bernstein** to help, greatly, in bringing back good old times... It sure should help, because it is chockful of the old appeal... **E. H. (Bud) Morris,** general manager of **M. Witmark & Sons,** has returned from a business trip to the Middlewest which included practically every phase of the music business except the actual publishing of songs... Aside from business conferences with **Clarence Parrish,** Chicago manager, Mr. Morris bought some new songs which soon will be included in the **Witmark** catalogue.

ED DAWSON

Wild Oscar Is Lloyd Hill

Wild Oscar, organist at Loew's Fox Great Lakes, Buffalo, has revealed his real name as Lloyd Hill.

VOICE OF THE INDUSTRY

Canada and Its Laws

I NOTED SOME TIME AGO THAT ONE of the subscribers of this good page had something to say about the copyright laws and the evils thereof.

I still contend that Canada has the smartest set of people on this continent in the battle they are giving this bunch of American Society of Composers, Authors and Publishers on the music tax. They are smart both ways. They are paying most of their taxes out of the United States on the liquor they sell and the Government is going to tell these publishers where they get off before they are through with them, contending that they are justly a trust and that if any music tax is set they will see that it is equitable. I have before me a Canadian paper with the report of the meeting, and it seems that the publishers are not going to get very far with the taxing of music in Canada.

This outfit is getting this tax three separate ways. First from the theatre owners, again from W. E. for recording, and again from the producer. Boy! It is possible only in this tax-ridden country. Get the Chicago Tribune of May 31 and read Arthur Sears Henning's resumè of the tax conditions in this country today. An increase of 333 per cent since 1913. One out of every 40 people are on a public payroll. The American people are paying one dollar out of every six dollars they earn, and see where we are heading to.

I have just paid my music tax and every time I see it going into this outfit that has the theatre owner by the nose, I see red. If it went to the Government, all well and good. But to enrich the organization that dug up this antiquated copyright law to gouge every theatre hotel broadcasting company and recording three ways from the jack don't sit very well with most theatre owners.

I see Fox is going to copyright its paper so that it will have to be bought from them, a clause in their contract to that effect. Fine! You little fellows—and I am one of them—will be sued if you happen to get any paper from your poster exchange that has not been bought direct from Fox themselves.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

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Commends "School and Screen"

THE INAUGURATION OF YOUR NEW department of "School and Screen," in my opinion, is one of the big things being done today to create a better feeling between the schools, churches and theatres, and Mrs. Rita C. McGoldrick deserves a great deal of credit.

I am sure the exhibitors of the United States will be glad to receive her articles and give their fullest cooperation.

The Motion Picture Herald is to be commended, as it will be a great help in bringing back into the theatre the juvenile patronage. I am enclosing a copy of a herald that was used by my Melba theatre and is also being used in the Cinderella, Michigan and Virginia theatres.

These heralds were distributed to the grade and high schools in our vicinity. A letter was sent to the principals of each school asking his cooperation in this educational picture.—Fred Wehrenberg, chairman, board of directors, MPTOA, St. Louis, Mo.

On Pictures

WE WANT TO SECOND THE MOTION of Joseph Gray, Gray Theatre, Spangler, Pa., to reinstate a much needed department by small town exhibitors "What the Picture Did For Me."

Come on, brother exhibs, let's get this department going again; it will keep us from playing some of the awful lemons.

Following are a few reports:

"Along Came Youth." Very frothy entertainment, the kids will like it, but adults think it just so much nonsense, but it will get by.

"Ridin' Fool," Bob Steele. They are talking too much in westerns instead of doing something. Our Saturday night crowd wants action.

"Sit Tight." Not a special but has the Joe E. Brown and Winnie Lightner brand of comedy. It pleases the majority.

"Princess and Plumber." Silly story; this sort of thing will not make a star of Charles Farrell.

"Abraham Lincoln." Well produced and Walter Huston excellent as Lincoln. Business disappointing.

"Man Who Came Back," Gaynor-Farrell. A very dramatic story for this team, but they are equal to it. Played it very late, drew only fair.

"Third Alarm." Pleasing fire melodrama with bits of comedy. Played it with our Fire Department which helped.

"Texas Ranger," Buck Jones. Much better than his last two westerns. Action, suspense, thrills; that's what the people want.

"The Payoff." Very entertaining crook story well acted and it pleases.

"Outward Bound." Highly imaginative story of after death, older people seem to enjoy it but young folks think it the bunk.

"Stolen Heaven," Carroll - Holmes. This seemed to please old and young, well-acted and produced.

"Right to Love." Very dramatic story, well produced and acted but does not draw.

"Rango." To much monkey business, that's what the customers said. A good two-reel subject stretched into eight reels. No business.

"Finn and Haddie." Comedy drama, has its entertaining moments, but there are too many drinking scenes.

"River's End." Northwest mounted police story. Very good. Had drama, suspense, comedy.

"The Bad Man," Walter Huston." Something different in a western. Good entertainment and pleases all.—J. L. Seiter, Selma Theatre, Selma, Cal.

[Editor's Note: *Probably no department of any publicotion ever outlived all of its friends. "What the Picture Did for Me" was a valued section of* Exhibitors Herald *for many years. However, with the passing of time and the experience of its labors,* The Herald *has come to what for the majority of its readers are deemed better deportments of service to the same end.*]

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Too Much!

JUST A FEW REVIEWS TO LET OTHER poor exhibitors know what they are in for. The main trouble lately has been that there has been too much comedy in the features and too much drama in the comedies, and the news reels have been too much dialogue and not enough news.

"Dance Fools Dance," with Joan Crawford. Fine and production is good, but the gangster story did not please my crowd.

"It Pays to Advertise." But does it pay an exhibitor to advertise this cheaply produced little 60-minute comedy with no stars in it as a feature? I doubt it. Carole Lombard, Norman Foster, Skeets Gallagher and Eugene Palette would make a good supporting cast for some star.

"Playboy of Paris." Great disappointment after seeing Chevalier in big musical pictures. Another Paramount super-production with "cheapness" written all over it. Not a thing to it. Would be a good slapstick comedy to go with some features. No songs, no music, no sense to it.

"Great Meadow," with Eleanor Boardman and John Mack Brown. Very good. Too much grimness and education in it. Too many babies, too many killings, too many scalpings, too much history. Needed more romance and comedy.

"Ladies Love Brutes." Got this one old as a substitute but it was produced when they were making good pictures and it pleased a mighty good crowd. George Bancroft, Fredric March and Mary Astor were great. They spent some money on the production.

"The Lady Refuses." Here's a sure cure for insomnia. Not much crowd and nobody liked it. Either we are getting mighty hard to please or the pictures are getting might weak. Which is it?

"Young Sinners," Fox. Look out, small town boys. This is sure hot. It even made the customers grin and wink at each other in the big city theatres where I caught it. Lots of petting going on. Good picture but too hot. You might show it for ladies only on one night and men only the next.

"Seed," Universal. Not as big as Universal is blowing it. Little better than program stuff. Just talk, talk, talk. No action. Genevieve Tobin and Lois Wilson are great and John Boles is fair. Clever bunch of kids in it. Gets tiresome before it is over.

"June Moon," Paramount. This picture was a very unpleasant surprise to me as it received good reviews from all the trade papers and movie magazines. My customers did not like it and said so.

"Ladies' Man," Paramount. This is a personal triumph for William Powell. He has a very weak part but makes it strong and gets the sympathy of the audience, so that they are disappointed when he is killed, although that is the logical ending. Carole Lombard and Kay Francis are good and Olive Tell great. Drew well and pleased. Swell customes and well produced.

"Just Imagine." This novelty musical comedy made a big hit with a good crowd. Lasts 1 hour and 45 minutes and has lots of comedy and some good songs and dances. Elaborate scenery and very clever. Maureen O'Sullivan, Frank Albertson and John Garrick just fair, El Brendel and Marjorie White fine in comedy parts.

Note.—Just read in the Herald where Col. Katz has ordered a 25 per cent cut in salaries in all his theatres on account of hard times. Did not say anything about cutting prices on pictures that exhibitors bought during better times. Why not?—L. L. Levy, Iris Theatre, Kerens, Texas.

Universal to Reach Season's Production Peak This Month

Production of features and shorts is scheduled to reach its peak for the year during the month of June, Carl Laemmle, Jr., general manager of Universal City, states. Universal's production head is in New York conferring with the sales department. Seven feature productions will be in work this month. Four of them are already started.

J. C. Jenkins—His Colyum



Sheboygan, Wis.

DEAR HERALD:

We haven't seen 10 minutes of sunshine since we came into this state nearly four weeks ago, and right now, if we could see half an hour of good old Nebraska sunshine (and what we mean is "sunshine") we'd sing the "Anvil Chorus," and the aria from "Queen Esther," "In the Shade of the Old Apple Tree," "Sweet Adeline" or what would you like to hear. If anyone tells you that Wisconsin has the most delightful climate of any state in the Union, don't dispute it, but ask him what season he is talking about.

Our judgment is that Wisconsin has a delightful climate in June, July, August, September and October, outside of that you want to remember that Nebraska is located between the Missouri river and the Black Hills, and further deponent sayeth not, for it isn't necessary. We can hear George Schutz say, "Yes, he's still blowing on Nebraska." Well, who wouldn't?

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Working Fast in Hollywood

It's astonishing how fast they work on the screen nowadays. The other night we saw a picture where a woman threw her arms around his neck and made love to her husband's brother 15 minutes after she met him for the first time. We like speed but that's going a little too durn fast for us people of the old school. Back "When Grandma Was a Girl" we worked on a girl for three years making love to her and then she didn't fall for us, and we worked hard too, and six months after we gave it up as a bad job she married a Hoosier democrat and today she's got nine children, 11 grandchildren and three coon dogs. Back in those days they weren't so darn slow after they once got started. But speaking of Wisconsin, we've got this to say for these Badgers, they are about the finest bunch of folks we care to meet. They treat you just like you were one of the family provided you don't ask whether it is a home product or came from the brewery, and, being a Nebraskan, we are not overly particular about the origin.

But let's get back to that picture. We didn't blame Esther Ralston for falling in love with Lawrence Tibbett, for her husband was a despicable cad and Lawrence was a likeable hobo, and the casting director who selected Lawrence for that part certainly knew his beeksteak from pigs knuckles. Lawrence didn't want Esther to cuddle up to him quite so quick and quite so close, since she was his brother's wife, but if the husband was as we saw him on the screen, the "cuddlin'" was all right and we would be in favor of it. Then, who could deny Esther a little cuddlin' anyhow.

We don't remember the name of that picture, but you better hunt it up and go get it. This is another instance of our failing memory. We had the bellhop hunting for an hour for our hat the other morning and he finally inquired, "Whose hat is that on your head?"

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The Dog Chased Him In

It is mighty surprising to drive up to a theatre and have a lady meet you at the door and say, "Well, how do you do Mr. Jenkins, you come with me out to the back yard, I want to show you something." And then for her to take you out to the backyard and then call to her husband and say, "Come here and see what the dogs chased in." That's what happened over at Mauston when we called on Mr. and Mrs. Sussycki of the Gail theatre, two people we never met before in our life. Mrs. Sussycki spotted us as soon as we got out of the car, and that was her introduction. Did we take supper with them? We did. Did we stay all night there? We did. Did we ever meet any nicer people? Now don't be silly, we didn't, and that's only half of it, we don't care to.

The next day we drove over to Reedsburg and called on O. V. Kelly of the Badger theatre who took us up to his house to meet Mrs. Kelly, two Badgers who would make mighty good Nebraskans, and when we say that that's aplenty. Our next stop was at Kilbourn where we met our old friend, Joe Winninger. Joe is in a spot where he will undoubtedly do fine business during the tourist season but,—

When winter comes, the cold North breeze
Will pile the snow drifts to his knees,
And we'll just bet that guy will freeze,
When winter comes.

But by that time we hope Joe has made enough so he can retire and live happy ever after. That's our wish for Joe.

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Southward by East

When we got over to Fox Lake, F. H. Baker of the Home theatre said to us, "Come on, we are going out and play nine holes of golf." We wanted to throw our arms around his neck and kiss him. Say, it must cost that guy a lot of money for golf balls, for, believe it or not, when he drives South he knocks the window lights out in Madison, and when he drives North his ball lands in Lake Superior. That's why Lake Superior looks so white all the time. If you want to know about the game ask Baker, we just haven't got the heart to tell you.

We had a fine visit with J. E. Wragginis of the Classic theatre at Waupun. Waupun is where the penitentiary is located and we didn't care to tarry there too long, although a penitentiary has a familiar atmosphere and gives us a sort of a "homecoming" feeling, but we never could get on the soft side of the wardens.

C. W. Doctor of the May theatre at Mayville, has the keenest ballyhoo outfit we have ever seen. It is an Austin car all dolled up like a million dollars, and across the top he has a big sign board carrying the announcement of his coming attraction. On each side of the car he has had painted a picture of the HERALD plaque so natural that we thought it was the plaque itself until we examined it. It's the neatest job we ever saw. C. W. is mighty proud of his theatre, and he has a right to be, for he has left nothing out of the house that would make for the comfort and pleasure of his patrons. We wish the woods were full of just such theatremen as he. He is a delightful gentleman to meet and if we never get back to call on him again it will be just our hard luck.

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And Now a Scrapper

The only thing we could find wrong with August C. Berkholtz of the Mermac theatre at West Bend, is that he doesn't play golf. He has one redeeming feature, however, he likes to fish, and that's all that saves him.

When it comes to pictures, even the producers must take their hats off to A. C. He knows pictures from Dan to Bersheba and from Richard Dix to Bill Rogers and Clara Bow. He's a mighty strong factor in the MPTO of Wisconsin, and every state needs a lot of guys just like him, for he's a scrapper from the first gong until they throw in the sponge. May his numbers increase.

Bill Roob of the Grand theatre at Port Washington, pretty nearly made us sore when we called on him. He said "Eh, Eh, you are back to get some more of our fish and beer are you?" Doggone a guy who will bawl a fellow out like that when there is nothing to it. We said to him, "Bill, it's just too bad that they didn't pick you before frost, you'd have made a wonderful specimen, but what was that remark about fish and beer?" Bill knows we don't monkey with either one of 'em—much.

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John Steenport has just opened a beautiful new theatre at Chilton of which he is mighty proud, and he has a right to be. He also has a wife to be proud of too for she can cook corned beef and cabbage and strawberry short cake like nobody's business. We know what we are talking about for John took us up to his house for dinner, and what we did to that dinner was aplenty. If you want to see a nice theatre go to Chilton and see the Chilton, then be sure to meet John, for you will like him.

When you are driving the highways up here and come to a building with a sign "Dance Pavilion" you can go in, and if you want to, you can bathe your tonsils in an amber colored fluid that would make Pabst and Schlitz wonder why they ever left their native land. We never could understand why they left anyhow. Minnesota will be next.

J. C. JENKINS,
The HERALD man

THE HERALD Covers the FIELD Like an APRIL SHOWER

MANAGERS' ROUND TABLE CLUB

CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

The Gypsies Are Still Gypsies!

WHEN the dictionary defined the word Gypsy, they could just as well have put the word Showman underneath and let the one definition do for both.

"A member of a wandering race, now found in every part of the world."

Doesn't that sound like a description of modern showmen? You bet your boots it does. And what brought it about? Well, lots of things, but chiefly the circuits. Not the circuit heads of years ago, like Percy Williams, B. F. Keith or E. F. Albee. No indeed. They used to keep a man in one spot for many years. They had the right idea, but the "high-powered" chiefs of today know better.

Perhaps their knowing so much more about handling men and theatres accounts in no small way for the deplorable condition that some of the circuits are in right now. Especially in those theatres acquired from independents which were such good profitmakers before they went "chain."

As a recent visitor remarked, "Too many executives who know little or nothing about running theatres are directing the game of chess being played all over the country with the manager and his family as the pawns."

Shifting. Transfering. Hiring. Firing. Switching. Seems to be the order all along the line. And when a new district or division man picks up the reins it starts all over again.

Home-life means nothing to them. Families, probably mean even less. Breaking off friendships in a community after many years. Dragging the youngsters out of one school and into another. No time to get acquainted with their own wives and children. Is this an existence? Like hell it is.

It has never been our aim to lead the school in singing "hard times" blues. On the contrary, we've tried to spread the gospel of sunshine and better times. But even that becomes monotonous when one stops to consider the general trend of a business which can be so successful if the men responsible for the running of the theatres were given half a chance to get settled.

How on earth can a man ever hope to make his theatre a financial success when he is constantly being shifted into new and strange surroundings. Before he can get his bearings his home office starts to ride him because the receipts are not as large as they were a year or two back. And then, if he is half-way successful in starting it mounting, he gets one of "those things" in the form of his district or division chief telling him of the great "chance" opportunity is offering if he will leave Sunday night for Palooka. Applesauce, baloney and plain common lies.

So off he goes to tell "the little woman" and try to convince her that it "may" mean more money, advancement, etc. Then, together, they start to break up what was supposed to be a happy home, and like Arabs, "they silently steal away." And the same farce is repeated several times a year.

It was bad enough in the days when a manager was paid something like a decent salary. Money can temper lots of things. But now, with salaries slashed so low that one must be a miracle man to make both ends meet, it becomes more than a farce; it's a tragedy. And after they trek to some strange and unknown community, they even have to put up a fight to get back the money they spent to move their furniture and belongings. Super-efficiency picks that last item to pieces and tries to talk them out of it. And how!!!

It seems about time that theatre chains got down to solid rock and stopped this switching nonsense. They have no right, regardless of what authority is given them, to uproot a manager and his family and move them around. They have as much right to a home and a family as anyone else, and to subject them to the rank inefficiency of a pack of so-called executives is not only ruining these men for show business, but ruining the theatres as well.

"Chick."

What About Your Programs?

IN an effort to stimulate the use of house organs, or programs as they are better known, we start, with this issue, to reproduce a series of different programs.

We have two separate objects in view for doing this. First, to show you what other fellows are doing, and, second, to encourage you to improve your own house organ, if you have one, or to start using them if they are not part of your present scheme of things.

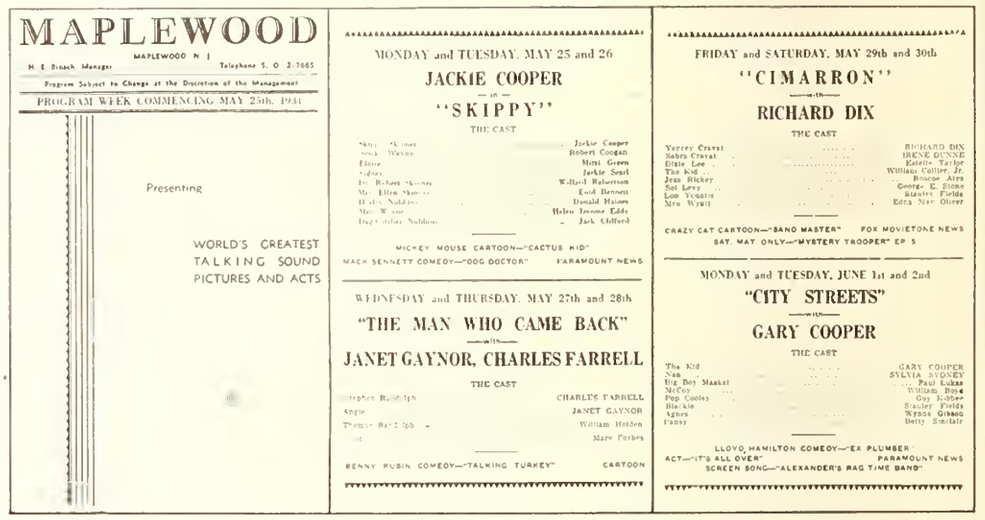
In selecting the first group we made no special effort to pick any particular three. As a matter of fact, we made cuts of a dozen selected at random from the more recent arrivals at Club headquarters. But this week's selections reveal three separate and distinct fashions in theatre programs. They represent today's trend.

Next week we will select three more programs containing many outstanding features. We trust they will prove helpful to others. If your theatre is not sending us a program please put us on the mailing list now. Showmen who want copies of any programs reproduced in this series should write to Club headquarters. We will gladly comply with all such requests.

The Maplewood is the type generally referred to as the "class" program. The reasons for this classification are plain. It carries an unusually neat cover without any cuts or copy other than institutional stuff. The attractions are then carried out in the legitimate style, with the star and title as the head and the cast of characters listed below. Surrounding shorts are likewise listed in a neat fashion. A theatre with a healthy patronage generally likes this kind of program because it is not meant to "sell," but merely to inform the patron what is playing and who is in the cast.

The back cover of this program (not shown here) carried just four coming attractions and a blank request form for mailing list.

We have never seen the Maplewood Theatre, but from the make-up of their program we should expect to find an unusually fine playhouse, run as smooth and dignified as their house organ. We are going to try to influence Mr. Broach to give us a brief article dealing with his reasons for a program of this type. We rather fancy his viewpoint will be found interesting to many others.



MAPLEWOOD

MAPLEWOOD N. 1 — H. E. Broach Manager — Telephone S. O. 2-7665

Program Subject to Change at the Discretion of the Management

PROGRAM WEEK COMMENCING MAY 25th, 1931

Presenting

WORLD'S GREATEST TALKING SOUND PICTURES AND ACTS

MONDAY and TUESDAY, MAY 25 and 26

JACKIE COOPER

— in —

"SKIPPY"

THE CAST

Jackie Cooper
Robert Coogan
Mitzi Green
Jackie Searl
Willard Robertson
Enid Bennett
Donald Haines
Helen Jerome Eddy
Jack Clifford

MICKEY MOUSE CARTOON—"CACTUS KID"

MACK SENNETT COMEDY—"DOG DOCTOR" PARAMOUNT NEWS

WEDNESDAY and THURSDAY, MAY 27th and 28th

"THE MAN WHO CAME BACK"

— with —

JANET GAYNOR, CHARLES FARRELL

THE CAST

CHARLES FARRELL
JANET GAYNOR
William Holden
Mary Forbes

BENNY RUBIN COMEDY—"TALKING TURKEY" CARTOON

FRIDAY and SATURDAY, MAY 29th and 30th

"CIMARRON"

— with —

RICHARD DIX

THE CAST

RICHARD DIX
IRENE DUNNE
Estelle Taylor
William Collier, Jr.
Roscoe Ates
George E. Stone
Stanley Fields
Edna May Oliver

CRAZY CAT CARTOON—"BAND MASTER" FOX MOVIETONE NEWS

SAT. MAT ONLY—"MYSTERY TROOPER" EP 5

MONDAY and TUESDAY, JUNE 1st and 2nd

"CITY STREETS"

— with —

GARY COOPER

THE CAST

GARY COOPER
SYLVIA SYDNEY
Paul Lukas
William Boyd
Guy Kibbee
Stanley Fields
Wynne Gibson
Betty Starbuck

LLOYD HAMILTON COMEDY—"EX PLUMBER"

ACT—"IT'S ALL OVER" PARAMOUNT NEWS

SCREEN SONG—"ALEXANDER'S RAG TIME BAND"



THE STATE NEWSETTE

PREVIEWS OF COMING ATTRACTIONS

VOL. 1 — WEEK OF MAY 25, 1931 — NO. 1

CREW OF SHIP ON WHICH "SHIPMATES" WAS FILMED FINDS MONTGOMERY "REGULAR GUY"

STAR FEATURE

By Elmira David Dolan Hawkins
U.S.S. Colorado

ROBERT MONTGOMERY and DOROTHY JORDAN in "SHIPMATES"

THE STATE NEWSETTE

The STATE NEWSETTE
Previews of Coming Attractions

Vol. 1 — May 25, 1931 — No. 1

Published Weekly by
The State Theatre
Duncan F. H. DURAND Enterprises
Fred G. Schmidt, Mgr. Director

Free to All Patrons

NEXT WEEK

Monday, Tuesday, Wednesday
Robert Montgomery
in
"SHIPMATES"

Thursday, Friday, Saturday
WARNER OLAND
in
"Charlie Chan Carries On"

PROGRAM

MONDAY, TUESDAY and WEDNESDAY
Adolphe Menjou and Leila Hyams
"MEN CALL IT LOVE"

ON THE STAGE
"FOLLIES OF YOUTH"
A Tasteful Nonsense
An entertainment full of spice and youth

THURSDAY, FRIDAY and SATURDAY
Marlene Dietrich and Victor McLaglen
in
"DISHONORED"

ON THE STAGE
FID GORDON in
"Don't Take Me Serious"

BOBBY HEATH in
"Interruptions"

PRINCESS YVONNE AND CO. in
"Mental Marvels"

THE STATE NEWSETTE

GREATER ACCLAIM GREETS CO-STARS OF "DISHONORED"

MARLENE DIETRICH

"Men Call It Love" has delicious comedy appeal
WITH LEILA HYAMS AND ADOLPHE MENJOU

ADOLPHE MENJOU

The State Newsette is just what the name implies. Besides listing its shows, it carries intimate gossip about Screenland and items that might be of local interest to the theatre's patronage. The use of scene and star cuts helps to "sell" certain stars and pictures coming to the theatre, thereby building up interest and possibly creating the desire to witness the productions. This theatre, however, improves on the general run of this type of program by boxing and segregating the attractions current that week. Many a house spoils the effect of the newssette house organ by running their current attractions through the four pages and making it difficult to know what is playing.

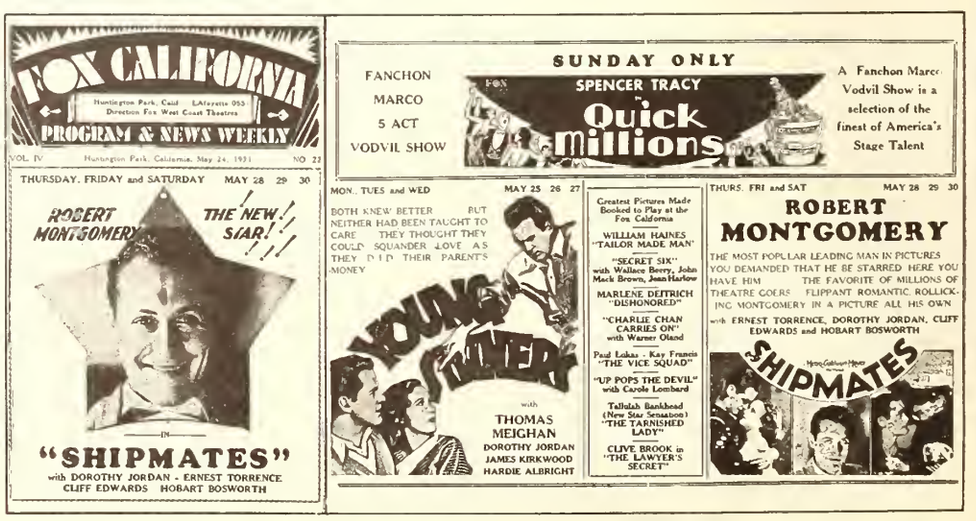
This type of program runs second in popularity to the "all cut" style. We find that the majority of houses seem to prefer the lines of least resistance when it comes to making up a program.

We rather like the "newsette" style ourselves, providing the manager of the house has the time to make up his copy with an eye to interesting items, etc.

The Fox California Program and News Weekly does not live up to its latter title so far as the front cover and inside spread are concerned, but it does endeavor to carry out a little in the line of news on its read cover, not shown on this cut.

No denying the emphasis placed on the Montgomery picture by reason of the "smash" it gets on the front cover. Yet, the attractions on the inside do not suffer because of position, as the reproduction will clearly show. Instead of letting the one-day Sunday picture die for want of space, this showman used excellent judgment and arranged his program so that all three attractions were well played up. While it may appear a little crowded here, don't forget that in actual size the proportion was just so much larger. This applies to the amount of white space, as well as to type.

The box in the center of the inside spread carrying the coming attractions is likewise well laid out and easy to read. All these "little" things help make a good program better.



FOX CALIFORNIA

Huntington Park, Calif. — LAfayette 053
Direction Fox West Coast Theatres

PROGRAM & NEWS WEEKLY

VOL. IV — Huntington Park, California, May 24, 1931 — NO. 22

THURSDAY, FRIDAY and SATURDAY MAY 28 29 30

ROBERT MONTGOMERY — THE NEW STAR!

in

"SHIPMATES"

with DOROTHY JORDAN - ERNEST TORRENCE
CLIFF EDWARDS HOBART BOSWORTH

FANCHON MARCO 5 ACT VODVIL SHOW

SUNDAY ONLY

SPENCER TRACY

Quick Millions

A Fanchon Marco Vodvil Show is a selection of the finest of America's Stage Talent

MON., TUES and WED MAY 25 26 27

BOTH KNEW BETTER BUT NEITHER HAD BEEN TAUGHT TO CARE THEY THOUGHT THEY COULD SQUANDER LOVE AS THEY DID THEIR PARENTS' MONEY

YOUNG IMPER

with
THOMAS MEIGHAN
DOROTHY JORDAN
JAMES KIRKWOOD
HARDIE ALBRIGHT

Greatest Pictures Made Booked to Play at the Fox California

WILLIAM HAINES "TAILOR MADE MAN"

"SECRET SIX" with Wallace Beery, John Mack Brown, Jean Harlow

MARLENE DEITRICH "DISHONORED"

"CHARLIE CHAN CARRIES ON" with Warner Oland

Paul Lukas - Kay Francis "THE VICE SQUAD"

"UP POPS THE DEVIL" with Carole Lombard

Tallulah Bankhead (New Star Sensation) "THE TARNISHED LADY"

CLIVE BROOK in "THE LAWYER'S SECRET"

THURS. FRI and SAT MAY 28 29 30

ROBERT MONTGOMERY

THE MOST POPULAR LEADING MAN IN PICTURES YOU DEMANDED THAT HE BE STARRED HERE YOU HAVE HIM THE FAVORITE OF MILLIONS OF THEATRE GOERS FLIPPANT ROMANTIC ROLLICKING MONTGOMERY IN A PICTURE ALL HIS OWN

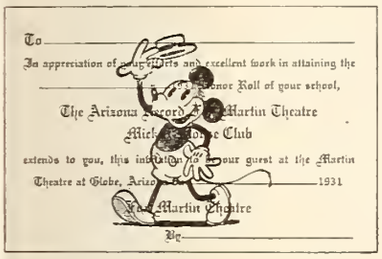
with ERNEST TORRENCE, DOROTHY JORDAN, CLIFF EDWARDS and HOBART BOSWORTH

SHIPMATES

Alden Uses School Honor Roll As Plug On Kiddie Business

While not entirely new, C. J. Alden deserves a lot of credit for working out a great little slant in connection with the Kiddie Business at the Fox Martin Theatre in Globe, Ariz.

Mr. Alden with the co-operation of his local newspaper made an arrangement with the school whereby every youngster who was successful in getting their names on the Honor Roll was given a free ticket to the theatre. In addition to the fine publicity the theatre secured by reason of this tie-up and the emphasis placed upon it by the school teachers and school authorities, the theatre soon became a household word when parents were asking their youngsters whether they were going to make the Honor Roll that week and also get the free ticket to the theatre.


To _____

In appreciation of your efforts and excellent work in attaining the _____ Honor Roll of your school,

The Arizona Record & Fox Martin Theatre

Mick[illegible] Mouse Club

extends to you, this invitation to be your guest at the Martin Theatre at Globe, Ariz. _____ 1931

Fox Martin Theatre

By _____

We are showing with this story a copy of the card given by the principal to the youngsters who were fortunate enough to get on the Honor Roll and if it forms a basis for a similar idea to any of our brother members or managers, then we are sure they will be grateful to Mr. Alden for sending along this fine piece of work.

We have heard so many interesting stories about the activities of the manager of the Fox Martin Theatre in Globe, Ariz., that we are hoping that this will be the start-off for many interesting stories about the work he is doing out there.

Soffer Publicizes His House Through A Newspaper Column

The Club has long stressed the possibility of managers tying up with their local editors by the contribution of a column of movie news, and the inestimable value arising from making such a connection. This, of course, applies to communities where the local sheet does not have a man on regular movie assignment.

The case we have in mind at this particular time happens to be right in the little old city of New York, in the lower East Side where there is published a community newspaper by the name of "East Side News."

Bob Soffer has been manager of the Hollywood Theatre for the past two years. The Hollywood is located at Avenue A and 6th street and was built a few years ago by the M. & S. Circuit operating a chain of houses in Manhattan. The circuit was subsequently taken over by Manhattan Playhouses, Inc.

During Soffer's regime at the Hollywood the editor of the "East Side News" came to be a regular patron at the house. He and Soffer grew friendly and in the course of events the editor invited Soffer to contribute a column of theatre and movie news. And so he has under the head "Catering Entertainment to the East Side." The column also carries his by-line, as manager of the Hollywood Theatre.

Soffer has different ideas of how an East Side theatre should be run. He does not believe in the old East Side custom of plastering inside and outside of a house with all kinds of signs. So, in his column he proceeds to tell customers and prospective customers his method of getting over a message to his public. He also told them how he has renovated the entire house, and how he proposed to keep it in its new state of cleanliness. His advertising, he stated, would be based on "Get your customer today and get him back tomorrow," not "get the sucker today and never mind tomorrow."

The success of the Hollywood for the past two years, Soffer declares, has been built on one word, "Good Will," which he defines as consisting of good pictures, a clean theatre, and advertising which never misrepresents or leads to deception. Soffer contends you can no longer put electric chairs and robots in front of an East Side house and expect East Siders to fall for a ticket.

Oke! Bob. We agree with all your points and want to congratulate you for getting such fine results. We know about your house and also know about some of the problems you have to contend with in your locality. More power to you. But, Bob, that little column has helped you lots, hasn't it? That's the point we wish to get over the Club readers—if there is a possible chance of getting such a column in your local paper, providing, of course, that conditions warrant it, by all means don't lose any time in contacting the managing editor. You can't lose. Let's hear some more about the Hollywood, Bob.

"LOBBY LAFFS!"

By Dick Kirschbaum



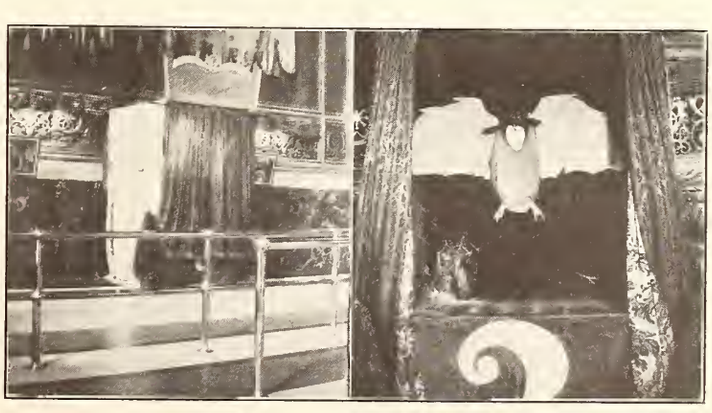
"—On the Cuff"

Old Circus Stunt Is Effective Lobby Plug For M. M. Conner

A secret stunt imparted to him by an old time showman, the old circus mystery of "The Floating Head," formed the idea behind an exceedingly interesting and attention-getting lobby display put on by M. M. Conner, manager of the Tower Theatre, Chicago Theatre Building, Chicago, Ill., in connection with the showing of "The Bat Whispers."

We are reproducing a cut of Conner's novel display, made entirely by himself from odds and ends of material around the theatre without one cent of cost. It is a display which can be used on almost any picture of the same type as "Bat Whispers."

The secret of the display is in the fact that the body lies on a horizontal plane at the eye level of the observer, and is hidden from sight by the bat's wings. The inside of the cabinet is covered with black velvet which makes it impossible to see anything, no matter how close one gets to the display. The spider webs, made of thread, and an old broom in the corners touched it up. A barker was engaged to give a speil which called attention to the display and tied it in with the coming picture. The display attracted a large crowd.



Conner tells us that he has created many lobby displays but this particular one was responsible for more comment than any he has ever put on. While Conner does not furnish us with detail as to just what material he used to construct the mysterious figure, we are sure that he will be glad to pass along further information should other members so desire. It's a very clever little stunt, M. M. and the Club acknowledges it with thanks. Keep us posted as to your doings, Conner.

"BOBBY JONES" SHORTS BREAKING PAR!



Charlie Carroll

Few short subjects offer the possibilities for local tie-ups as does that of the Bobby Jones series. Chiefly because of the widespread interest in golf during the past few years, until now, practically everybody plays the game or talks about it.

It is no secret here in the East that the Stanley Theatre in Jersey City has had some mighty tough sleighing to keep in the black, and, likewise, it is no secret that Charlie Carroll deserves more than mere mention in the Movie Hall of Fame for his untiring efforts to bring business into this theatre.

Followers of the Club pages know about as much of Carroll's activities as we could undertake to say here; so we'll just assume that, knowing this showman, you are ready to read about his latest efforts on behalf of the Stanley Theatre.



Jones at Own Tourney

Warner Brothers Grab Bobby, Golf King, to Grace Tournament Named in His Honor, Sponsored by The Jersey Journal, Stanley Theatre, The Sport Shop and Teterboro Golf Club

An attempt is being made to have Bobby Jones, peer of present day golfers, start off the Bobby Jones Golf Tournament, which is being sponsored by The Jersey Journal, Stanley Theatre, The Sport Shop of Journal Square and the Teterboro Golf Club. Jones is expected to be in the East around tournament time. If he is, entrants in the tourney at the Teterboro course will see the golf master there at the tee-off.

Although the tournament will not open until June 30, the Teterboro Club is already wiping out a big slice of the entry list. Over 1100 names have been received, for a heavy play is expected during the three days of the tournament, June 30, July 1 and 2. C. B. Reed, manager of the club, is personally supervising the conducting of the tourney.

The tournament, the first Bobby Jones golf tournament to be staged in the Hackensack Meadows section, will give a series of golf contests, the prize lists which will be announced soon. All entrants in the tournament and readers of The Jersey Journal will receive information on various services and hints about what to look for in each of the Stanley Theatre and the questions will be answered through the columns of The Jersey Journal.

Quarters in the above have been established for the tourney, it is understood that much interest has been aroused and promising a big list of entries.

Inter-County Golf Tourney To Be Staged at Teterboro

Competition, for Both Men and Women, Will Start at Hasbrouck Heights Course on June 20—Will Be Held in Conjunction With Bobby Jones' Educational Movie Shorts.

Plans are under way for an Inter-county Golf Tournament to be conducted at the Teterboro Golf Club course, Hasbrouck Heights, on June 20, 21 and 22. C. B. Reed, manager, and Jimmy Martinez, professional, at Teterboro will join with the Stanley Theatre, the Journal Square Sport Shop and The Jersey Journal in pulling over this event, which will be tournament in New Jersey golfing circles, and is expected to prove one of the biggest of its kind in the East.

The event has already been named the "Bobby Jones Tournament," and will be run in conjunction with the series of Bobby Jones educational golf movies which start to perform at the Stanley Theatre next

Fans' Interest Rising in "Bobby Jones Tournament"

Open Miniature Course at Stanley Theatre Tonight

In connection with the Bobby Jones golf program arranged for Hudson and Bergen counties by the Stanley Theatre, the Sport Shop and The Jersey Journal, the formal opening of a miniature golf course will take place on the mezzanine of the local Loew house tonight.

The event, that of initialing this indoor thrill is to help boost interest in the big events scheduled for next month when the Teterboro course will be turned over to golfers for the "Bobby Jones

Golf Competition at Teterboro Course Next Month Promises to Be Big Affair.

With all preliminary plans completed, work on the "Bobby Jones Golf Tournament," to be held at Teterboro next month, is going ahead with a rush. This tournament, which will be one of the biggest golf events in this county, is sponsored by The Jersey Journal, Stanley Theatre, The Sport Shop and the Teterboro Golf Club, of which Charles H. Reed is present manager.

RED WINGS IN EASY WIN OVER

Which brings us back to the Bobby Jones golf series. So, starting off from scratch, we want you to know a little of how Carroll has put this single reel classic over to tremendous returns. Mind you, a single reel subject that actually brings in the customers even if they are not so keen for the current feature. There's showmanship with a vengeance. But it's true, nevertheless, as witness the fact that telephone calls particularly asking the time this reel goes on are constantly coming into the theatre.



On the outside of the theatre proper, he effected a great tie-up with a well-known golf club to run a Bobby Jones Open Golf Tournament. This was handled in conjunction with the local paper and several representative sports and golf shops. After the tournament we'll tell you how it worked out.

He also arranged attractive window displays and cut-outs for use in many local stores and the cut here illustrating one of these displays will bear out our statement that they were mighty attractive. Right? Just picture the number of golf enthusiasts who stopped to look this over and then, probably, made up their minds to see "how it ought to be done." He certainly worked in plenty of plugs for the picture in this window.



In the lobby of the theatre you will note a smart looking display of golf club prizes with a painted display as a background to set off the line-up of the clubs. On the opposite side he featured another display with a lobby frame calling attention to "Golf Land" on their mezzanine floor. Here again he displayed the gold equipment which was to be part of the prizes for the Open Golf Tournament mentioned previously. Naturally, these angles helped to increase interest in the tournament, and that is exactly what they wanted. It is obvious that, in view of the large enrollment for the event, it would get tremendous publicity from the papers, and that in turn would help the short subject tremendously. Altogether, this campaign showed every sign of having been carefully and smartly worked out. No single detail, as far as we can see, was forgotten or passed up.



Next we show you the "Golf Land" lay-out of their mezzanine floor. Isn't it a pip? A regular 18-hole course with all the usual trimmings to make a round of play interesting and entertaining. And again, he did not overlook the plug for the short. Note the cut-out prominently displayed in the center of the entire lay-out.



As for his direct plugs in the theatre itself, perhaps the most effective was the trailer in which he worked up considerable interest in both the exhibit on the mezzanine and the tournament at the Club. And, of course, it gave him an opportunity of plugging the series from every golf-appeal angle. As for how he took advantage of these angles, you ought to be able to judge for yourself by this time.

Before closing we want you to know that the following was also included as part of his campaign: A Letter-writing contest. Exhibition by a golf pro on the mezzanine. Radio announcements about the series and the tournament. And many other slants all tending to bring direct box-office reaction for the hard work Charlie Carroll and his associates put in to make this golf series a money-maker for the theatre.

Matt Press Fashion Show Garners Large Amount Free Space

Matt Press of the Saenger Theatre, Hattiesburg, Miss., got a fine break when he effected a fashion revue tie-up with one of the prominent stores.

The store announced the fashion revue in a four-column ad on the Saturday prior to Wednesday's date of revue. Copy in this ad read: "Easter Fashion Revue displaying on living models the newest modes and distinctive footwear in conjunction with the showing of Greta Garbo in 'Inspiration' at the Saenger, Wed., April 1, 8:30 P. M." A picture of Garbo in the center of the page and cuts of stylish dresses and shoes surrounding it, set off the ad nicely.

Two other ads, each a three-column, carried co-operative copy about the fashion revue in conjunction with the showing of Garbo's "Inspiration."

The entire cost of the ads was paid for by the store. And the store also co-operated by devoting part of their window displays to stills from the picture and announcement cards about the fashion revue and picture.

Matt has always managed to grab valuable space through his showmanlike tie-ups and this one was no exception. Shoot along more like it, Press. We'll always find room for them.

Phelan's Ballyhoo On Charley's Aunt Attracts Attention

Tommy Phelan of the Paramount Theatre, Long Branch, N. J., employed a man, impersonating a woman (dressed as "Charley's Aunt"), two days prior to the showing of this picture—March 27-28.

"Charley's Aunt" paraded the streets of Long Branch, carrying a suitcase on which appropriate copy was lettered.

This ballyhoo attracted a great deal of attention and undoubtedly created advance interest in the picture.

Although this is just a "short-shot" from Tommy, you all know about this more elaborate activities from stories carried from time to time on these pages. Maybe we should have held this one until his next stunt came along, but it sounded good enough to push into print on its own merits. While the idea was simple, it was the way he handled it that made it all the more worth while.



While we are on the subject of Tommy we'd like to say a word about the post cards he uses on his mailing list. They are nicely gotten up and headed: "What's Going On At Your Paramount Long Branch Theatre." The balance of the card is devoted to advertising the entire week's attractions. He also sends along a trick card on William Powell called a "Mind Photo" (which, by the way, bears the copyright of Clubmember Gustave Carlson of Superior, Wisc.), that we think is a good little gag. The idea is to look at it while counting 40, then close your eyes and look at the photo again. The photo will then appear greatly enlarged.

That certainly was some fresh air taxi you used on "Amos 'n' Andy," Tommy, and we don't doubt for a minute it made a good ballyhoo. Keep us informed as to your doings, Tom, and the Club will continue to pass on your tips to your brother members.

Free Newspaper Ad Is Given Creamer As Part Of Tie-Up Gag

Free newspaper space is plentifully garnered by John W. Creamer, manager of the Palace Theatre for Fox in Muscatine, Iowa, and not only does Creamer grab off newspaper space, but he also boosts kiddie attendance.

Two different days in the first part of the week, the local newspaper runs, an ad for Creamer which announces: "Kiddies—Watch for Coupon, Thursday. Cut it out and fill in. Then with five cents you will be admitted to the matinee performance of 'Spell of the Circus' at the Fox Palace Theatre Saturday Afternoon."

This ad is then followed up by a large ad, carrying cuts and coupon, as we are showing, that is run on Thursday and Friday of the week. You will note that the paper asks of the reader whether or not the reader is a subscriber to the sheet. The stunt of printing the free ticket has met with wonderful favor from the youngsters, and the parents as well—and has resulted in lots of good-will along with the publicity and kiddie business. Perhaps you can make use of Creamer's slant.

It's not only on kiddie business that Creamer devoted his showmanship. He has other shows as well to sell. Recently he used the summons card gag to plug "Little Caesar." This went over well. Next he used a special card herald to plug "Rango." It was printed in green and handed out to the patrons as they left the theatre.

A tie-up of value with the local newspaper is one in which words are scattered in the classified ads. Readers are informed, in another ad that also carries the title of the picture, that certain words, listed in the explanatory ad are scattered about the classified page and when put together will form a sentence. This gag is run every day, the first five persons bringing the correct answers to the gag are given passes. This is a stunt that you, too, perhaps can use to excellent advantage.

These activities—but a few of Creamer's work—have helped him to put across his house to extra business. Creamer, as most of the Club followers and members know, has always been active and interested in the activities of his town. That he knows the town very well is more than seen. And we hope, in view of his work, that we'll hear from him again soon.

The Happy Medium for Ushers!

It seems to be a mania with lots of managers to either overtrain or undertrain their service staffs (better known as ushers). Why not seek the happy medium? Pay more attention to their dress and appearance. Are they clean or shabby looking when they go on duty? Are they badly in need of a haircut? Are their shoes shined every day?

The idea of making West Pointers out of ushers is bad dope (except in New York, where some of the "de luxers" still herd the customers like cattle for no good reason). It is far better to make them put on a sunny, smiling appearance than to be snappy and short-tempered. They should be liked and respected by the patrons. If they are, those standing-room-only nights won't be nightmares any more.

And as for your assistant: Have you ever adopted the idea of putting him into a tuxedo? It's good dope and makes a decided impression on the people coming into the house, besides dressing up the whole theatre by reason of his floating around looking after the aisle ushers and things in general.

Every one on your staff, from front doorman and cashier right through to the doorman and ushers, should radiate a cheery, pleasant atmosphere. It will create more good-will than all the overtrained army type could ever hope for.

Corcoran Uses Pony And Cart With Good Results on "Skippy"

An excellent advance campaign on "Skippy" was recently waged by Ed Corcoran, advertising manager of Keith's Theatre, Philadelphia, Pa., which, for results, more than repaid this active showman for his efforts.

Using the pony and cart idea as an attention-getter by way of contrast in this era of auto transportation, Corcoran had four kiddies as passengers, dressed the same as the principal characters in the picture. The pony and kids toured the main thoroughfares of the city and the stunt proved to be a corking method of obtaining publicity.

In addition to the pony cart Corcoran had a radio sound truck tour the city, stopping at schools where newspaper size heralds on "Skippy" were distributed for a "Skippy" cartoon color contest. Every child sending in one of the color cartoons was provided with a single ticket to the showing of the picture.

Corcoran also secured some fine window publicity, getting one of the largest windows in Gimbels for a display of "Skippy" dolls and life-size cutouts of Jackie Cooper, Robert Coogan, Jackie Searl and Mitzi Green. A score of music and bookstore windows were also obtained to excellent results.



Additional publicity was gained through the cooperation of "The Public Ledger," the local newspaper which daily carries the "Skippy" cartoon. A "Skippy" banner was placed on each of the paper's delivery trucks which circulated in every section of the city. Numerous radio broadcasts were also arranged.

Good work, Ed. The Club congratulates you for putting over this fine campaign. For the benefit of members we are reproducing a photo showing the pony turnout parked in front of Keith's Theatre. Also note the attractive "Skippy" front. Thanks for sending this in, E. F., and we know you will continue to keep us posted as to your doings down in Philly.

Club Index For Month of May

Ever since we inaugurated this monthly feature on the Club pages our members and readers have found it very useful. Naturally, if they want to locate some particular type of exploitation or stunt they need only refer to the index to select what they want as a guide.

It is suggested that this issue be kept handy so that the index will be available when wanted; then, you need only make sure that your weekly issues are filed in order of publication to make it still easier to find the stunt you select from the index.

Suggestions to improve or widen the usefulness of this feature will be welcome. If the listings can be arranged in any different form, or some other method of publication will assist you more than this, just pass along the idea and we will gladly give it every possible consideration.

The Round Table Club is a service feature of MOTION PICTURE HERALD and anything we can do to increase the service we are trying to render will help us to help you. This is YOUR department. Use it for all it is worth!

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The Real Club Spirit!
"All For One And One For All"

Safety Pins Helped His Little Accident, Says Leonard Gordon

The safety-pin on a card gag was effectively used in connection with a showing of "The Little Accident" by Leonard Gordon, of the Palace Theatre, Newport News, Va. Gordon does not take any credit for originating this idea, but tells us that he got it, copy and all, out of the press book. He just wanted to let the Club know that it brought his house the much desired publicity for this particular picture. That's the spirit, Leonard; press book or not, let the Club know when any kind of a gag proves effective.

The beggar theme of "Kismet" was also successfully used by Gordon in exploiting that picture in Newport News. He made a tie-up with the bakers of "Wonder Bread," who made up a quantity of miniature loaves to be distributed at the theatre. Attached to each loaf by a rubber band was a tag bearing appropriate advertising of the coming attraction.

Thanks, Gordon, for sending in both of the above gags and we hope you will keep the Club posted as to your activities down in Newport News. Glad to hear that the Herald release chart is as you state, "a God-send." That's what they all say.

Comic Twists Are Outstanding Feature of Brown's Ballyhoos

For a novelty ballyhoo gag we would recommend special mention in the Hall of Fame for Russell F. Brown, manager of the Fox McDonald Theatre in Eugene, Ore.

Being a great believer of this type of show-merchandising, he generally adds a good comical twist to all of his activities and these comical twists invariably direct attention and revenue to his box office.

In citing some of his more recent activities we would like to call attention to the gag he engineered on "Parlor, Bedroom and Bath" when he arranged with a plumber to set a bathtub with running water in the center of an unused lobby and erected a most efficient sign above the bathtub reading: "Pity these poor fish. They won't be able to see Buster Keaton in Parlor, Bedroom and Bath at the Fox McDonald," etc.

As further propaganda for this attraction he had a local department store set up a three-room apartment in one of their windows consisting of a parlor, a bedroom with twin beds and a bathroom. Brown furnished the cut-out figures to help make the scene more realistic.

To plug Laurel & Hardy's popular short-subject, "Chicken, Come Home," he pulled a real funny one by making up 12 pair of cambric red trousers and putting them on 12 lively, white leghorn chickens and releasing them on the main street. The slant for this stunt was that in the pocket of each one of the chickens' red trousers there was concealed a pair of passes for the theatre.



We cannot take the attitude of recommending this in general because we know some towns where the manager would end up in the hoose-gow if he ever attempted to pull a gag of this kind, but if you are sitting pretty in your own community and could get away with it, you might try it as something to start the cash customers laughing and talking.

We'd like to hear some more of Russell Brown's activities as we know from Eddy Eccles and the other West Coast boys that the McDonald Theatre in Oregon has been clicking with some marvelous showmanship. Apparently they knew what they were talking about as the little yarn will bear it out. What do you say, Rus? Can we look forward to some more of your stuff? Thanks in advance, any way.

Buchanan Employs Newsies To Exploit "Connecticut Yankee"

Liberty magazine carriers were effectively used by H. C. Buchanan, manager of the Palace Theatre, Superior, Wis., when he exploited "Connecticut Yankee."

Arrangements were made with the local magazine representative to have the boys (45 in all) pin a 11 by 14 card on their sales bag. The card carried an appropriate message. 1,500 heralds were inserted in the magazine at the news depot so that all Libertys reaching Superior had herald inserts. For their part in the campaign the boys were given a theatre party.

The remaining heralds, 500 in all, were distributed on the main street and special cards were placed below all Western Union clocks in all department stores.



Another means of publicity, one of the best he ever used Buchanan tells us, was an Austin car placed on the sidewalk in front of the theatre. The accompanying photo shows the midget car and the special battlement front on marquee.

A nice tie-up, Harvey, and the Club thanks you for sending in the idea. We agree with you about the little car. They never fail to get attention. By using the Liberty boys we know you secured a wide and important circulation of the message you wanted to get over. Keep us posted on your doings, won't you?

Sherred Promoting "Kiwanis Week" As Good Will Campaign

A fine example of building community good will is brought to the Club's attention through a letter from Carl B. Sherred, manager of the Mishler Theatre, Altoona, Pa., and it is a cinch for us to see by the enclosed newspaper clippings that Sherred is being backed 100 per cent by citizens of his town.

A year ago Sherred started in Altoona what he calls "Kiwanis Week." The idea behind the move is a tie-up with the local Kiwanis to provide funds to help defray expenses of children at a health farm sponsored by the organization. The children are drawn from homes of the poorer class of Altoona citizens, those who have lacked proper nourishment and average advantages of the average home in the city. They are taken to the farm, fed with good food and under the tutelage of a physical director trained to cultivate health habits.

For one week Sherred and the Kiwanians are partners in show business. A percentage of the entire week's receipts are turnd over to the organization and Sherred tells us that last year's "Week" netted the club enough to pay the expenses of 40 children at the farm all summer. That the local newspapers backed Sherred to the limit is evidenced by the stories he encloses. Details of the move were also broadcast over the local radio station by a prominent Altoona citizen, a member of the Kiwanis.

Well, Carl, that's great! And believe us, we mean that. We can't think of a more worthy enterprise for a theatre to sponsor, nor one that will earn a manager more respect in his community. The value of this brand of good will is difficult to estimate. It just cannot be measured in dollars and cents. But it's there—and with a wallop!

As he penned a few words to the Club Sherred was on the eve of launching this year's Kiwanis Week, for which he predicts knockout returns. As one of his stunts to garner publicity he has arranged with the city for the placing of shields on either side of about 200 light standards in the two principal thoroughfares. He tells us that this is the first time any one has gotten away with this. He'll have a photo taken and send it along a little later. Lots of luck, Carl, and by this time we know that you've put it over.

Sherred also encloses newspaper clippings on a "Skippy" contest which got him plenty of space without a nickel of expense to the theatre. He calls attention to the fact that the idea is taken from the Paramount press book, and that it is a corker. It is a tie-up with the local daily that runs the Skippy cartoon and deal with answers to an assortment of reproduced stills of Skippy and other characters in the picture. There is a blank "balloon," or space for printed words, accompanying each picture in the layout. The trick is to fill the space with appropriate words, or incident typical of Skippy. The writers of the 25 best conversations may see the picture free of charge. As so many people are familiar with this cartoon it proves a corking means of calling attention to the picture.

Thanks again, Carl, for letting the Club know about this one. You are certainly on your toes with the newspaper boys in your town. We would like to know that every member of the Club is in a position to secure such fine cooperation. As soon as you get over the Kiwanis Week activities, we know you are going to find time to write the Club again.

The Exploitation Check-Up!

Here is the list of pictures which received the greatest amount of exploitation according to the Round Table Club check-up over a period of six months ending April 25, 1931:

1—"Check and Double Check"	Radio	13—"Min and Bill"	Metro
2—"All Quiet on the Western Front"	Un.	14—"Big House"	Metro
3—"Hell's Angels"	U.A.	15—"Follow Through"	Par.
4—"Tom Sawyer"	Par.	16—"Feet First"	Par.
5—"Animal Crackers"	Par.	17—"Big Trail"	Fox
6—"Dawn Patrol"	F.N.	18—"Dracula"	Un.
7—"Whoopee"	U.A.	19—"Common Clay"	Fox
8—"Manslaughter"	Par.	20—"Journey's End"	Tif.
9—"Byrd at the South Pole"	Par.	21—"Good News"	Metro
10—"Cimarron"	Radio	22—"Charley's Aunt"	Col.
11—"Africa Speaks"	Col.	23—"East Lynne"	Fox
12—"Abraham Lincoln"	U.A.	24—"Paid"	Metro

It must be kept in mind that many of the above pictures were being exploited prior to the period covered by this check-up and others are being exploited after the compiling of this survey.

There is no denying the fact that a picture with exceptional exploitation possibilities, plus a manager who knows how to get the most out of an attraction through the medium of exploitation, will react definitely at the box office.

What the industry can stand right now is plenty of product with good exploitation angles. Not angles created by a group of press book writers who can only speak with superlatives and fancy adjectives regardless of the picture they are raving about, but angles honestly present in the picture itself.

The motion picture industry spends millions to turn out pictures. Let them spend a small portion of those millions for encouraging managers to go out and exploit pictures with exploitation possibilities. They will all gain in the long run and the general effect will tend to stimulate business all over the country.

It is all very well to say that a "smash" attraction will do business regardless of how much or how little it is exploited, but we doubt whether any of the producers or distributors would like to broadcast that feeling throughout the show world. They well know the value of exploitation and other forms of sensible showmanship as it is applied to their product and what they all desire most—if we are to believe the broadsides they send out, or the pressbooks they furnish to the theatres—is to see their product exploited as widely as possible.

Showmen the world over have one common complaint; they do not get enough pictures with outstanding exploitation possibilities. Give them such pictures and they will work their fool heads off selling it to the hardest boiled patron in their community. A production like "Amos 'n' Andy" had such possibilities even before a foot of film was exposed. "All Quiet" ditto, etc., etc. The studios must learn to keep a weather eye on the box office. Too many pictures are being turned out that are artistic classics, but applesauce in dollars and cents to the theatre. Inasmuch as there are not enough "classical" patrons to support that type of pictures in any community we will still have to continue the catering to the "masses." And it's a picture with the mass appeal which is generally the most profitable at the box office.

The next Round Table Club check-up will cover the period from January 1 to July 1 of this year. Compare the two lists at that time for a more accurate check on pictures not generally available up to the time this check-up ended.

"CHICK"

NEW YORK'S NEWSPAPER ADVERTISING

We have been asked why we do not reproduce more of New York's theatrical advertising in our weekly ad layouts. The answer is short and simple; we do not believe such reproductions would be anything but informative. As far as duplicating New York's style in towns and cities throughout the country, it would be a bad mistake.

New York's theatrical advertising may be the world, to New York; but as a guide to out-of-town showmen it means little or nothing at all.

We prefer to select groups from other towns and cities throughout the country with a definite view of offering something constructive and helpful to showmen in general. That is why you have seen such layouts as: one-column ads, weekly newspaper ads, typical small town ads, and such key city ads as may offer you an idea in preparing or working out your own advertising.

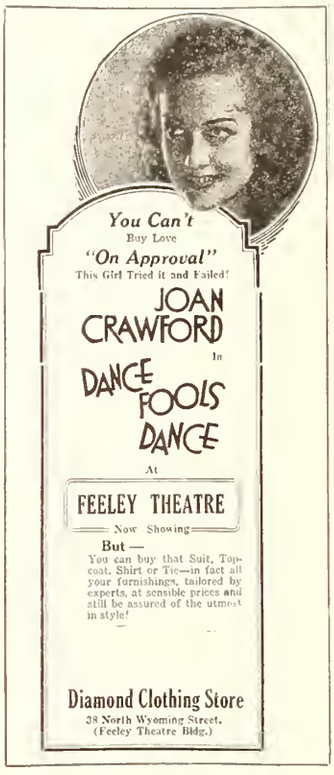
Next week's issue will contain a layout of exclusive New York theatre ads and we feel sure that our many members will agree that they would hardly do for other towns or cities.

The average small town manager has a definite problem to contend with in the making-up of his newspaper ads. Offering him impossible suggestions won't help one bit. But showing what managers in similar situations are doing will absolutely be of real assistance. That is our set policy and we want every member and reader of the Club pages to know it.

George Daransoll And Local Merchant Win With Co-op. Gag

After putting over a very successful cooperative page with the Mayor and merchants in his town announcing the installation of a modern sound system George Daransoll, manager of the Feeley Theatre, Hazelton Pa., followed up this effort with several other tie-ups, one of which he sent the Club for its third Anniversary number. All material for that issue had been set up in type when it arrived, so we are presenting it at this time.

The reproduced advertisement which Daransoll ran in a Hazelton newspaper in connection with a local jeweler represents a reduction from the original ad size of two columns by approximately 10 inches. This ran for two days at no cost whatsoever to Daransoll, the merchant getting his break from the copy on the lower portion of the ad. Note the boxed in copy which calls attention to the award at Feeley Theatre These were made through the arrangement of duplicate stubs from the original tickets issued by the merchant to those who made purchases of merchandise amounting to one dollar or over at his place during a period of one month. The jeweler also tied with the theatre by running his own advertisement in the local paper



Daransoll believes that this is an effective gag for cementing business relations between theatreman and merchant and for building additional trade for the theatre. Among the buyers of merchandise at whatever store is chosen there is always a certain percentage of people who come to your house for the first time in order to be on hand when the awards are made. The merchant is more than satisfied with the publicity he receives during the ceremonies and it's really a fifty-fifty break all around.

Thanks for sending this along to the boys, George, and the Club will look forward to receiving an account of a special Dance Marathon gag which you recently put on in Hazelton. These are generally good for a lot of free publicity and we want to know how you made out. 'Till then the Club wishes him the customary, so long until tomorrow.

Hucknall Swaps Ad With D. V. A. Boxing Card for B. O. Tune

Always on the lookout for a gag that will create good will in his community, John Wm. Hucknall, manager of the National Theatre, Stockton, Calif., sends the Club the following example of a tie-up he recently made. In return for advertising space on a program made for a benefit boxing card at the Civic Auditorium, calling attention to current and coming attractions at the National, Hucknall donated the back of his theatre program to plug the boxing match. As it was given under the auspices of the Disabled Veterans' Association, the cause was a worthy one and not only publicized his house, but formed further good will contacts for Hucknall.

Oke, John William. This constant building of Good Will is one of the most return-getting efforts a manager can make. The Club notes that you are soon to have a new $400,000 National Theatre in Stockton and knows that this will provide additional scope for your showmanship. In the meantime, continue to let the Club know what you are doing at the old National.

UNIVERSAL'S "SEED"!

No small part of the successful run of "Seed" by the New York Rivoli Theatre is due to the attractive front, as will be noted on the accompanying picture. The Rivoli displays are already the talk of New York's theatre managers and this one is no exception.

Besides this eye-arresting front, Joe Weil, Universal's exploitation chief put across a terrific campaign to sell this attraction to the metropolis and deserves plenty of credit for the unusual slants he injected into his exploitation.

The newspaper ad campaign was business-getting in every sense of of the word and we intend to incorporate several of them into future ad layouts on the Club pages.

This picture possesses one particular appeal that should make it easy to sell anywhere in the country, and that is "female-appeal." They played it up in the New York campaign so that nine out of every 10 patrons at the first matinees were women; and this in a theatre which was playing to mostly men right along, at their matinees.

The tie-ups included every angle that could possibly be worked up with the picture and we are sorry that lack of space prohibits our going into the entire lay-out used. However, we may be able to do so at any early date.



Coppock Ties With School Teachers On Showing of "Rango"

E. S. C. Coppock of the Paramount Theatre in Stapleton, S. I., worked one major stunt and a number of minor stunts to excellent advantage on "Rango."

He arranged to hold a preview at the Paramount Theatre two days prior to the opening of "Rango." One week in advance of play date, he mailed invitations to 1,200 teachers of educational institutions on the Island. The attendance at this private showing was approximately 70% of those invited.

In advance of the showing, Coppock spoke from the stage. The brief speech was of an explanatory nature, regarding the picture "Rango." He requested the teachers to send their pupils to the Paramount to witness a showing of the picture, provided of course that the teachers felt the pupils would be benefited by seeing "Rango."

That this stunt was successful is conclusively proven by the opening day's business, which was far above normal. Several schools sent classes in a body.

Every child attending the Organ Club Saturday morning, prior to the opening of "Rango" the following Thursday, was given a small paper bag imprinted with "Rango" copy and containing animal crackers.

Two weeks in advance of the showing of "Rango" teaser cards were carried in the lobby. These cards were changed to definite selling copy a week later.

On the Sunday prior to the opening of "Rango" Coppock had a local news shot made of a motorcycle field meet. This meet was held on Staten Island and attracted thousands of people. The film was run at all performances during the engagement. Coppock states that, judging from the number of comments received, he feels that the showing of this news shot definitely increased the gross. The sport editors called attention to the news shot; and it was mentioned by two columnists.

Wally Butler Has Some Ideas On How To Crash Newspaper

There are some managers who think that getting away with publicity for their house in a newspaper consists of selling the managing-editor on the running of a reader or some other little blurb of like nature. Now Wally Butler, manager of Warner Bros. San Bernardino Theatre, has some other ideas on this subject, Wally sends the Club a clipping from the local paper which carries a two column box at the head with his by-line. A two column article with Wally's photo follows.

In the box at the head of the article it is noted by the editor that "the following is the third of a series of keeping San Bernardino dollars in San Bernardino, and at the same time stimulating city-wide interest in Civic Importance." Wally's by-line and his title of resident manager of house is featured here.

In succeeding paragraphs Wally proceeds to set forth his reasons why people should buy at home. We are sure that most managers can think up good reasons of their own as to why people should patronize local enterprise, but, if they want some help along this line we are sure that Wally will send along the entire series for the edification of Club members.

What we wish to call attention to is this: Wally does not "talk shop" in the series. Not one word about his theatre. But think over the value of having his photograph and name published in connection with the article. Without a taint of the regular run-o'-mine, canned material which some managers think the last word in the way of bringing public attention to their house, Butler builds prestige for the theatre and himself by another and more subtle method. Good stuff, Wally, and much obliged for sending it in. Any man who can sell an editor these kind of ideas must have some other gags up his sleeve. Keep the Club posted.

DAVID C. MacSWEENEY says:

"Your MANAGERS' ROUND TABLE CLUB furnishes me the incentive to 'produce'—for when I read what others are doing, I want to go them one better."

Manager, Paramount Theatre, Needham, Mass.

SELLING THE "COOL" IDEA!



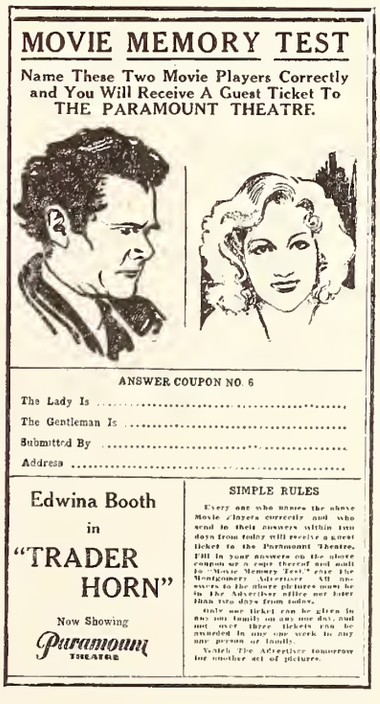
This is the attractive ballyhoo truck employed by Harold Kopplin last year to sell the "cool" Capitol in Miami, Fla., to the prospective theatre patrons. Does it register cool atmosphere? We think so.

Similar ballyhoos would be mighty appropriate this summer and we heartily recommend them. Try to make yours as fine looking as Kopplin's. It will mean more to those who see it. And it will mean money to you.

R. M. Kennedy Now In Montgomery, Ala., Using 2 Good Gags

Although busy as the proverbial one-armed paper hanger adapting himself to the management of a new house, R. M. Kennedy, manager of the Paramount Theatre, Montgomery, Ala., finds time to contribute a couple of interesting newspaper gags and let the Club know that he is no longer with the Rialto Theatre, Birmingham, Ala.

Kennedy is having considerable success with a "Movie Memory" contest in the *Montgomery Advertiser,* a leading paper in the South. Readers will note that the accompanying cut carries reproduced drawings of faces of two well known film players at the top portion. Underneath is space for filling in the names of the stars, mention of the current attraction at the theatre and rules governing the contest. At the bottom of the ad is a list of those who have sent in the correct answers and they are directed to call at the circulation department of the paper to receive their award of tickets.


MOVIE MEMORY TEST

Name These Two Movie Players Correctly and You Will Receive A Guest Ticket To THE PARAMOUNT THEATRE.

ANSWER COUPON NO. 6

The Lady Is .....

The Gentleman Is .....

Submitted By .....

Address .....

Edwina Booth

in

"TRADER HORN"

Now Showing

Paramount THEATRE

SIMPLE RULES

Every one who names the above Movie Players correctly and who send in their answers within two days from today will receive a guest ticket to the Paramount Theatre. Fill in your answers on the above coupon or a copy thereof and mail to "Movie Memory Test," care the Montgomery Advertiser. All answers to the above pictures must be in the Advertiser office not later than two days from today.

Only one ticket can be given to any one family on any one day, and not over three tickets can be awarded in any one week to any one person or family.

Watch The Advertiser tomorrow for another set of pictures.

With another paper in his city, the *Montgomery Journal,* Kennedy is working a corking publicity stunt. Two local people are photographed and the cut is reproduced in the paper. A heavy black circle is drawn around each face and the caption directs them to call at the *Journal* office and receive passes to any performance of the current picture.

Kennedy tells us that both of these gags are getting good results, and we can well believe him. When you get settled down in Montgomery we will expect to hear from you again.

If you run across Frank Woodruff anywhere in your rounds please give him our very best regards. He was formerly at the Empire.

P·E·R·S·O·N·A·L·I·T·I·E·S

SHOWMEN NEWSETTES FROM EVERYWHERE

FRED LAWN, former projectionist at the Dickinson Theatre, Horton, Kan., has been promoted to the management of the Fayette Theatre, Fayette, Mo.

* * *

CLARE McINTOSH, new owner of the Lincoln Theatre, Clay Center, Kan., has recently made many improvements to the house.

* * *

E. L. FAWKS, manager of the Granada Theatre, Plainview, Tex., has announced installation of new sound equipment.

* * *

M. R. McDERMOTT is the owner of the newly opened Neppel Theatre, Wenatchee, Wash.

* * *

A. W. GANLY recently became manager of the Vashon Theatre, Vashon. Mrs. Ganly will assist her husband with theatre management.

* * *

M. R. VOLETTE has equipped the Nu-Golf Theatre, Goose Creek, Texas, with new sound equipment.

* * *

C. L. BACON, former manager of the Strand Theatre, Chillicothe, Mo., has been appointed manager of the Ritz Theatre there, recently taken over by the Hughes-Franklin organization.

* * *

O. C. STANFIELD, manager of the Rex Theatre, Elk City, Okla., has announced the installation of new sound equipment.

* * *

D. E. MOREY has purchased the Rialto Theatre, Anita, Iowa, from A. A. Johnson. New equipment will be added.

* * *

WELDON PARSONS has won a promotion as manager of the Arcadia Theatre, Harlingen, Tex. He was formerly manager of the Rialto Theatre in Harlingen.

* * *

LAWRENCE WATERS is the new assistant manager of the Warner Theatre, Memphis, Tenn. He was recently connected with the RKO Orpheum, Memphis.

* * *

ERNEST WILLIAMS has been transferred to the management of the Strand Theatre, Erie, Pa., a 1,300 seat house. He was formerly manager of the Aris, same city, a house seating 750.

* * *

JACK E. PFEIFFER is the new manager of the Orpheum Theatre, Hammond, Ind. He was formerly in charge of the Parthenon Theatre, Hammond.

* * *

WARREN A. SLEE has been promoted to the management of the National Theatre, Richmond, Va. Slee has spent the past two years in charge of the Colonial Theatre, Allentown, Pa.

* * *

FRED WEINBERG has been transferred from the management of the Ritz Theatre, Albany, to a like position with the Winter Garden, Jamestown, N. Y.

* * *

NED C. STEELE is in charge of the recently remodeled Colusa Theatre, Sacramento, Calif.

* * *

ED. DOLAN is again in control of several houses which he relinquished to Fox Theatre interests about two years ago. In the deal were included the Seventh Street in Hoquiam, Wash., the Weir, Bijou and D & R in Aberdeen, and one or two houses in Centralia and Chehalis, Wash.

HARRY A. McCLURE, City Manager of Fox Theatres, Topeka, Kan., recently announced installation of sound and ventillating equipment at the Gem Theatre, Topeka.

* * *

GEORGE F. MONROE is the general manager of the new State Theatre, an independently owned house in Lincoln, Neb.

* * *

M. R. TARR has installed new sound equipment in the Dixie Theatre, Olathe, Kan.

* * *

J. H. EDDY is the new manager of the Princess Theatre, Mt. Ayr, Iowa. His father, Will H. Eddy, recently purchased this house from A. R. Kremer. New sound equipment will be installed.

* * *

M. F. JOHNSON, manager of the Plaza Theatre, Bentonville, Ark., has recently improved his house by the addition of several items of modern equipment.

* * *

O. W. TUEL has purchased the Cee-Bee Theatre, Manson, Iowa, from R. I. Stewart.

* * *

ERNEST R. MORLEY, formerly connected with the Butterfield Theatre Circuit, has been appointed manager of the Tivoli Theatre, Huntington, Ind., a house operated by The Apollo Theatres Corp.

* * *

D. M. ROBBINS is the manager of the recently opened Warner Theatre, Youngstown, Ohio.

* * *

MESSRS. HELSTROM and WOOLRIDGE have reopened the Empire Theatre, McPherson, Kan., following an installation of new sound equipment.

* * *

H. C. MUSGRAVE is the new owner of the Cozy Theatre, Florence, Kan.

* * *

MESSRS. REPASS and HARRIES are the new proprietors of the remodeled Crown Theatre, Hartford, Conn.

* * *

J. WILLIAM DEUBACH, City Manager for RKO in Milwaukee, has been made an RKO division manager in Wisconsin.

* * *

WALTER J. HURLEY is the new manager of the Colonial Theatre, Allentown, Pa., replacing Warren Slee who has been transferred to the National, Richmond, Va.

* * *

FRANK MICKLEY remains as manager of the Cameo Theatre, Allentown, Pa. This house was recently acquired by United Chain Theatres.

* * *

HOWARD CARROLL has been promoted to the post of city manager for the five Schine theatres in Rochester, N. Y.

* * *

JAMES B. KENNEDY has replaced Charles Loewenberg as manager of the Fox Strand Theatre, Madison, Wis.

* * *

L. P. POITRA, formerly assistant manager of the State Theatre, Racine, Wis., has succeeded Clarence Klopitz to the management of the Fox Palace at Antigo.

* * *

E. J. PASH is now manager of the Fox Wausau Theatre, Wausau, Wis. R. L. Honeck was the former manager.

L. J. CARKEY, well known up-state theatre manager, is now in charge of the Strand Theatre, Utica, N. Y. He was formerly manager of the Olympic, Utica.

* * *

J. E. WHITTEN is the new owner of the Empress Theatre, Chaffee, Mo.

* * *

FRANK STARTZ has been appointed division publicity man for Publix, with headquarters at Dallas, Texas.

* * *

THOMAS J. PRICE has taken over the Home Theatre, Oblong, Ill.

* * *

P. S. BEASLEY is the new owner of the Topa Theatre, Chetopa, Kan., J. J. McCarthy was the former manager.

* * *

MESSRS. PITTNER AND BARNES have purchased the Pershing Theatre, Fairfield, Ill. The house was formerly owned by the R. C. Custer Theatre Co.

* * *

N. J. GORDON recently opened a new motion picture theatre in St. Paul, Kan.

* * *

C. H. COX, Gladwater, Tex., has a new theatre under construction in that city.

* * *

A. G. ROY, JR., is the manager of the recently opened Oregon State Theatre, Corvallis, Wash., A. G. Roy, Sr., is the owner of the house.

* * *

HARRY HARRIS, New York City chain theatre owner has re-acquired the Washington Theatre, Washington Heights section.

* * *

W. W. KLUGH is the newly appointed manager of the Academy Theatre, Lynchburg, Va., succeeding J. Seidenberg, recently transferred to the Tivoli Theatre in Chattanooga, Tenn. This is a promotion for Klugh as he was a former assistant manager at the Imperial, Nashville, N. C.

* * *

BOB ELLIANO is the new manager of the Queensboro Theatre, Elmhurst, L. I. His assistant is Al Levitt.

* * *

G. E. BRADDOCK has succeeded Leonard Grossman as manager of the RKO Majestic Theatre, Springfield, Ill.

* * *

TRUMAN MOULDER, formerly assistant manager of the Regent Theatre, Rochester, N. Y., has been transferred to the State Theatre, Youngstown, Ohio, succeeding Chas. Tibbits.

* * *

IRVING GROSSMAN is the new manager of Riverview Park, Des Moines, Iowa.

* * *

JOHN DOUGLAS has been appointed manager of the Strand Theatre, Birmingham, Ala. This house was recently taken over by the Birmingham Theatrical Amusement Co. C. P. Maplhus was the former manager.

* * *

E. C. PRINSEN has succeeded B. W. Bickert as manager of the Marion and Palace Theatres, Marion, Ohio. Prinsen comes from San Antonio.

* * *

BERT GILBERT is the new manager of the Galax Theatre, Birmingham, Ala., succeeding Don Merritt. The house belongs to the Birmingham Amusement Co.

* * *

A. L. KUIPER has purchased the Garden Theatre, Renville, Minn., from E. L. Parsons.

Newspaper Ads That ARE Different!

Chalk up another one for Pete Smith, publicity impresario r M-G-M out at Culver City, Cal., for his ingenuity when comes to creating something that IS radically different in wspaper advertising.

Pete tells us that the old dyed-in-the-wool formulas were sse as far as blaise Los Angeles was concerned, so he just AD to dope out something that would not only be different, t box-office as well. How he succeeded we let you judge r yourself.

The beauty of this type of advertising is that YOU, and OU and YOU can utilize the same thought for your own use regardless of where you are located. A snap-shot of ur local popular traffic cop; a photo of the man at the projection machine; two ushers smilingly whispering to each other; a patron shaking the manager's hand, etc., etc., all work right in with the idea. Such photos plus a newspaper cut and you can frame your text accordingly. The text on Pete's ads may suggest what you want, or on the other hand you can work it out to suit yourself.

This is advertising with a real original twist and we would welcome a lot more like it. Perhaps some of our members and readers have worked out a novel ad once in a while that would help their brother showmen. If so, be a sport and send it along. If not, start now and see if you can't inject plenty of new ideas into your newspaper ads. They sell the show and there is no getting away from it. What do YOU say?



Personal Contact Effective B. O. Aid, Says Roy Sterrett

To those managers whose drive for patronage is more or less confined to the immediate neighborhood of their theatres, we'd like to call attention to the activities of Roy Sterrett, a newly elected member of the Club and the manager of the Iris Theatre, Belle Fourche, N. Dak.

We gather from Roy's letter that he can be classed as a "tourist manager." A considerable portion of trade, he states, comes from the rural districts, and a part of his campaigns consists of a hand-shaking trip into surrounding territory. These trips are made quite often, Sterrett tells us, and in addition to personal contact generous use is made of window cards and stickers.



Roy sends us examples of stickers used on "Rango" and "Fighting Caravans" and also a window display on the latter named film. It's a corking display and we guess that this manager has the good will of the local merchants. Note the large amount of space donated by the merchant on the hat tie-up. Sterrett also tells us he used the pseudo "season pass" gag with "Byrd at the South Pole." You know how it goes—first line on the card reads, "Don't let the—then the next line, "Season Pass" (in large bold type) "without seeing such and such a picture" follows. Then the name of the theatre and "when you have seen it you will," with the next line in large bold type reading "Admit Two," and the card then goes on to praise the picture.

Roy admits that none of the above gags are original, that he found them in past issues of the Club, but that they served their purpose admirably, and takes this occasion to thank fellow members for bringing them to his attention through the Club medium.

Oke, Roy! The Club acknowledges your thanks and hopes that other tips will prove useful. You can further reciprocate by regularly keeping us posted on what you are doing out in Belle Fourche. More than anything else at this writing, we wanted to let those managers, who scarcely ever stray from their theatre, know what a lot of effort some fellows have to put forth to garner patrons.

CLUB EMBLEM PIN!!!

Use This Blank:

Managers' Round Table Club
1790 Broadway, New York

Kindly send me, postpaid, ... Club pins, for which I enclose payment at $1.00 per pin.

Name of Member .....

Theatre .....

Address .....

City ..... **State** .....

Lobby And Contest Play Important Part For Johnnie McKenna

Who is this guy Johnny McKenna? Seems as though he injects his personality and showmanship into a lot of interesting stuff lately. But don't stay in the dark too long dear readers (as the tabloid would say), we'll tip you off to the fact that McKenna is the District Advertising Manager for the Publix-Saenger Division.

Along with Art Cunningham, manager of the Majestic Theatre in Shreveport, La., he put over a most unusual campaign for "Skippy" in that town. Here is as much of the dope as we could cram into limited space. But it should be quite sufficient to convince you that this team handed out one swell layout.

In the lobby was a piano box which was made over to represent Skippy's club house. On it was eccentric lettered copy. The club house also contained an old rusty stove pipe for chimney, tow sack for door mat and cutout of Skippy from the 3-sheet sitting at the entrance to this house.

A bicycle display was also in the lobby—using the following copy written on a card attached to the handle bars: "Pop . . . Thank you for the bicycle, but I'd rather have 30c to get Sook's dog, Penny, out of the dog pound. Kin I sell the bicycle to get the money? Skippy."

A complete built-in front represented a high board fence on which appeared eccentric lettered copy, cast, title as well as cut-outs from the 1, 3-sheets, and insert cards; also hand-picked stills.

A "Skippy" cartoon contest with the "Times" appeared for four days. The Majestic Manager, Mr. Glover, stated that this was the first time this paper has co-operated in staging a contest of this kind. The contest consisted of the showing of an old comic strip of "Skippy" leaving out the conversation in the balloons; the conversation to be filled in by the contestant. Five persons submitted the most appropriate copy each received one guest ticket to see the picture.

On the street was a small boy who was dressed to resemble Skippy. The boy paraded the streets, leading a dog and passing out heralds. On the dog's haunches was attached an old auto license plate. On front of the boy was a sign reading, "They told me I had to have a license for my dog. Well, he has one now." On his (the boy's) back, the card read, "Skippy—Majestic Theatre."

Amos Ties Up With Laundry For Heavy Plug on "Unfaithful"

Charlie Amos effected a tie-up with a prominent laundry concern that helped immeasurably in putting over Ruth Chatterton in "Unfaithful" playing at the Paramount Theatre, Nashville, Tenn.

The Laundry Co. paid for a 30-inch ad in which appeared a cut of Ruth Chatterton and copy about the picture, theatre and playdates. This ad also used for its caption, "To be Well Dressed as Ruth Chatterton." And then followed copy about the laundry.

Also incorporated in the 30-inch ad were details about a contest to win tickets to the Paramount. All that was necessary was to write a letter stating why you prefer your laundry and dry cleaning being sent to the Ideal Laundry. The letters were to be as brief as possible and much counting on neatness. First prize was four tickets and the next 10 winners each received two tickets each.

Amos also got out a unique herald. It was an idea suggested for a lobby display—a cut-out of Ruth Chatterton with copy lettered on it. Only, the herald was small. To enhance the selling value of the herald a "gold" wedding ring was put around Ruth's neck. Copy read: "Her Wedding Ring transformed into a Band of Deceit! A yoke around her neck forcing her to endure her husband's treachery!" And then followed copy about the picture, theatre and playdates. Two thousand of these heralds were mailed to a selective list of married women.

Charlie Amos needs no introduction on these pages. His activities have always been one of our highlights and we know they will continue to be so, just so long as he keeps up his fine work.

INTRODUCING MORE NEW MEMBERS!

DICK WILLIAMS is house manager of the Fox California Theatre, San Bernardino, Calif. Glad to know you, Dick, and the Club would like to hear from you often as to how you are putting shows over in your town. How about a photo of yourself for our files?

———*Wear Your Club Pin! ! !*———

GEORGE PANKA is in charge of the Metropolitan Theatre, Prairie du Chien, and is another Wisconsin member of this organization of showmen. George, the Club welcomes you and expects that you will become a regular contributor to these pages. Next time you write let us hear about some worthwhile stunt you put over in your town.

———*Wear Your Club Pin! ! !*———

FLOYD W. HIRES is the assistant manager of the Glory B Theatre, Miami, Okla., and he, too, joins the ranks of the many assistant managers listed in the Round Table Club. Step along Floyd with a lot of live showmanship so we may soon record your name among the full-fledged managers. And let us know what you are doing to help sell shows for the Glory B.

———*Wear Your Club Pin! ! !*———

JOE W. HUNTER is in charge of the Malco Capitol Theatre, Newport, Ark., and it will not be long before fellow members are going to hear how Joe is putting his shows over the top in Newport. It's an obligation, now that you've become a Club member Joe, so we are going to look forward to hearing from you soon. And how about a photo?

———*Wear Your Club Pin! ! !*———

W. S. KELSEY is the manager of the Ruby Theatre, Chelan, Wash., and the Club extends its welcome to this new member from the Northwest. He has the letters Dr. attached to his name and he may be doing double duty both as theatre man and life saver, or, it may stand for Director. Anyway, we believe he's going to have time to contribute to these pages. How about this, Doc?

———*Wear Your Club Pin! ! !*———

CHARLES MICHELSTETTER is the manager of the Tower Theatre, Los Angeles, Calif., and is hereby listed as a member of the big army of west coast managers numbered in this organization. There's lots of live Round Tablers out your way, Charles, and we are going to count on tacking your name up along side the rest. Don't forget to keep the Club posted. And how about a photo?

———*Wear Your Club Pin! ! !*———

DON NICHOLS is in charge of the Warner Broadway Theatre, Charlotte, N. C., and the Club extends its welcome to this new member from Dixieland. We've had samples of showmanship from your town, Don, and now that you've become a member, the Club will look forward to hearing more about your work. Remember us to brother showmen in Charlotte.

———*Wear Your Club Pin! ! !*———

WAYNE T. JENKINS is the manager of the Dickinson Theatre, Osage City, Kan., and is hereby elected to become a member of the Kansas wing of this Club. Now that you've heeded the call not to be left out of this organization let us remind you that you are expected to become a regular contributor to these columns. Send us a story on what you've been doing in the way of selling shows out your way. And why not include a photo of yourself?

LAFAYETTE MOORE is in charge of the Trenton Theatre, Lynchburg, Va., and along with his application for membership admits that he's been a gag stealer from this department. He will continue to pilfer in the future but will also find time to repay his fellow members by making some contribution of his own, we believe. At any rate, Moore has had a lot of experience in show busines and we know his brand of showmanship will find its place among these pages. Before leaving for Lynchburg Moore was associated with Walter Morris in Baltimore, whose name has appeared more than once in Round Table activities.

———*Wear Your Club Pin! ! !*———

BILL PRESTON is the manager of the Merchant Theatre in Quincy, Mass., and he now becomes a member of the Massachusetts wing of this great organization of showmen. Bill, the foremost rule of this Club is that members must let others know what they're doing in the way of selling shows, so be sure to let us hear from you regularly. How about a photo of yourself for future use on these pages?

———*Wear Your Club Pin! ! !*———

PHILLIP F. ENGEL is in charge of the Strand Theatre, Perth Amboy, N. J., and Phil not only sends his membership application but also makes a contribution of a recently used show-selling stunt. That's the proper spirit, Phil, and we are from you on Perth Amboy showmanship.

———*Wear Your Club Pin! ! !*———

NAT BLANK is the manager of the Fox-Fond du Lac Theatre, Fond du Lac, Wisc., and is proposed for membership in this Club by J. C. Jenkins, the "Herald Man" whose picture you see on a page in the back of this book. You will have to make good with an account of how you are putting shows over in your city, Nat, or J. C. is going to hear from us right away. And we don't mean maybe.

———*Wear Your Club Pin! ! !*———

F. E. LIEBERMAN is the owner-manager of the Twin Theatres, Capitol and Victory, independently operated in Lowell, Mass., and this organization is glad to welcome him as a new member. In addition to forwarding his membership application he also includes a gift card which is his own idea of what a card of this kind should be. More about this in another issue. The Club will count upon you, F. E., for future contributions. Thanks for your avowed interest in these pages.

———*Wear Your Club Pin! ! !*———

TOM CARRICK is in charge of the Grove Talkies 'way down in Johannesburg, South Africa, and to our way of thinking it won't be long before Club members will be reading some interesting yarns about how they go about this business in Tom's territory. So don't disappoint the boys, Tom. Send along some African show gags next time you write. And how about a photo?

———*Wear Your Club Pin! ! !*———

ERNEST C. PEARSON is the manager of the Spa Theatre, Hot Springs National Park, Ark., and therefore the Club is going to look forward to receiving some hot show tips from this new member. Next time you write, Ernest, don't forget to let us know what's doing out your way. And why not include your photo?

GEORGE F. MONROE is the manager of the Rivoli Theatre, Beatrice, Neb., and thus another Publix man announces his intention of becoming a regular contributor to these columns. The Club lists many brother showmen out your way, George, and your territory has been productive of many a good stunt. Need we say more? Include a photo next time we hear from you so the rest of the members will know what you look like.

———*Wear Your Club Pin! ! !*———

IZZET DJEMALI is the managing director of three theatres in Istanbul, Turkey, all equipped with the latest in sound projection. He sends his application along with a request for a Club emblem and also announces that he will do his best to tell America how shows are put over a la Turkish fashion. So do not forget, Izzet, the Club will await your further letters with much interest.

———*Wear Your Club Pin! ! !*———

JACK WRIGHT is in charge of the Grand Theatre, Fort Stockton, Texas, a house which bears the "OK" brand. Jack admits that he's been reading Round Table pages for some time and just had to obey that impulse to become a member. And he goes one better by both requesting a Club pin and sending in a sample of some recent work. That's the spirit, Jack, and we'll be looking to hear from you again in the near future. Why not include a photo next time you write?

———*Wear Your Club Pin! ! !*———

HARVEY C. BUCHANAN is a partner-manager of the Palace Theatre, Superior, Wisc., and his application is forwarded to the Club by his and our friend Gus Carlson, a member whom most of you are already acquainted with through reading his contributions. Members are also acquainted with Harvey's show-selling angles and this is just a reminder to him that the Club expects him to do his duty in the future.

Here's the Blank

Application For Membership In

"MANAGERS' ROUND TABLE CLUB"

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to 1790 Broadway, New York)

Round Table Biographies!



Sol Strauss

Born and educated in Germany, Sol Strauss came to these United States of America at an early age and by the time he reached the twentieth milestone the show bug stung him. He's only 24 years old at this writing, but records point to extensive experience in show business.

Strauss began his amusement business career in September, 1927, at the Big U exchange, which, as most showmen know, is the New York Universal sales office. In January, 1929, he went to Racine, Wis., where he assumed management of the Rialto and Venetian theatres, and in July of the same year became a special representative of the Broadway Theatre, Santa Ana, Cal. From California he migrated to Seattle, where he successively became manager of the Madrona Garden and Portola Theatres. He then turned eastward again and is at present supervising the Alcyon and Pearl Theatres in Highland Park, Ill.

Strauss is a Mason, is unmarried and should you ask him if he intends sticking to this business he will undoubtedly say yes.



W. H. Hall

The distribution end of the picture business was W. H. Hall's choice when he entered the game but constant contact with theatres inoculated him with the show business germ and after a period spent in the peddling end he switched to active participation in theatre management.

His first post after leaving a Dallas, Texas, exchange, was assistant manager of the Melba Theatre in that city. He later was promoted to manage this house and also managed the Majestic in Dallas. Other managerships held by Hall include that of the Columbia, in Baton Rouge, and the Saenger, Pine Bluffs. In connection with the above positions he was associated with Loews, Inc., the Interstate Amusement Co. and Saenger.

Hall was born in De Leon, Texas, September, 1898, and in addition to a course at High School was educated in a private academy and A. & M. College. He entered show business at 23 years of age because—as he frankly states—he loves it. He'd choose it again were he to start all over and he emphatically denies any intention of ever leaving it for another field.

John J. Madden



A veteran showman is the title we'll have to pin on John J. Madden, and to any one who has followed show business over an extended period his name will be familiarly associated with many a smart example of showmanship.

Madden was born in the city of Norfolk, Va., in the year 1880 (we're not telling tales, are we John?) and was educated in St. Mary's Male Academy in that city. Show business captured his fancy at the age of 15 and from the bottom of the ladder he rapidly acquired experience necessary to the theatre executive. With the well known Wells and Wilmer and Vincent circuits he has held the positions of manager, advertising agent and treasurer and has been associated with the Wells, Granby, Academy and Colonial theatres of Norfolk. He is at present city manager for Loew's in Norfolk.

Madden went into show business because he liked the game. After spending 36 years in it there's no use asking a man if he has any intention of leaving. He's a member of the Elks and K. of C. and is a bachelor.

R. V. McGinnis



Its wide field for advancement and a special liking for the theatre brought R. V. McGinnis into the amusement business at the age of 22 years and from all accounts he's in to stay.

McGinnis was born in Nettleton, Ark., on September 17, 1905, and his first theatre connection was as manager of the Swan Theatre, Walnut Ridge, Ark. From this post he won a promotion to that of exploitation manager for the Tri-State Theatre Company. While with Tri-State he had state-wide handling of "King of Kings" during its first run in the state and hung up an enviable record on this production. He later went with the Malco chain at Newport, Ark., and handled two houses in this town. Then, to the B. & B. Theatres, Inc., as a manager of several houses for that company and subsequently to his present position as manager of the Dunlap Theatre, Clarksville, Ark.

McGinnis is married and is a member of the Masons, Lions and a Scoutmaster of the Boy Scouts of America. He has no intention of ever leaving show business.



Edward I. Selette

After completing courses at the John Winthrop Grammar School and the Roxbury Evening Commercial School, Edward I. Selette entered show business at the age of 20 years. His reasons for picking out the amusement business were that he found public contact interesting and that his brother-in-law, Louis E. Walters, now a New England booker, was then established as an agent. Selette has been connected with both circuit and independent houses, serving as assistant manager with Publix and in the capacity of manager of the Franklin Theatre, an independent house in Springfield, Conn. He is at present installed as manager of the Arcadia Theatre, Portsmouth, N. H.

Selette was born in the city of Boston, February 16, 1901. He endeavored to enlist when the late war was declared, but was turned down at the recruiting office on account of one eye being defective. Ask him if he would again pick show business as a profession, were he to start all over again, and he will answer in the affirmative.



Paul W. Kunze

There's no telling just how early in life Paul Kunze came to a decision to make show business his vocation for he admits being intensely interested in motion pictures when a youngster. However, it was after graduating from High School before this interest manifested itself in a theatre job. Since that time Kunze has been active in all branches of theatre management, ranging from the bottom of the ladder to owner-manager. He even holds a special projectionist license issued to him under the state laws of Massachusetts.

Kunze has owned and managed his own theatres and has also been associated with the Interstate Circuit of New England and independently owned houses. Included among the above positions are those of manager and district manager. He is well versed in music, having attended the New England Conservatory of Music and Boston University. He has also had considerable experience with accounting, advertising and exploitation. For the past three years he has been associated with Interstate at the State Theatre in Stoughton, Mass. He will answer "certainly" if you ask him whether he'd enter show business again.

THE RELEASE CHART

Productions are listed acording to the names of distributors in order that the exhibitor may have a short-cut toward such infortion as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1930, unless otherwise specified.

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Breed of the West	Wally Wales	Nov. 12	60	
Canyon Hawks	Yakima Canutt	Aug. 26	60	Oct. 18
Hell's Valley	Wally Wales	Mar. 18,'31	60	
Red Fork Range	Wally Wales	Jan. 12,'31	60	Mar. 7,'31
Sheer Luck	Ralston-Stuart	Feb. 7,'31	60	Mar. 9,'31
So This is Arizona	Wally Wales	Apr. 24,'31	60	
Trails of Danger	Wally Wales	Sept. 30	60	
Trapped	Stuart-Quartaro-Deas-Santschi	Apr. 14,'31	62	

Coming Feature Attractions

Big City Shadows	6 reels
Devils' Decoy	6 reels
Diamond Mystery	6 reels
Masters of Steel	6 reels
Midnight Prowlers	6 reels
Railroad Mail Limited	6 reels
Riders of the Cactus	Wally Wales — 60

COLUMBIA

(Available sound-on-film and sound-on-disc)

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Africa Speaks		Sept. 15	74	Sept. 27
Atlantic		Jan. 17,'31	63	Oct. 11
Avenger, The	Buck Jones	Mar. 6,'31	65	Mar. 28,'31
Brothers	Lytell-Sebastian	Oct. 25	76	Nov. 1
Charley's Aunt	Ruggles-Collyer	Dec. 28	88	Dec. 6
Criminal Code, The	Holmes-Huston-Doran	Jan. 15,'31	88	Dec. 13
Dawn Trail, The	Buck Jones-Miriam Seegar	Nov. 28	66	Dec. 27
Desert Vengeance	Buck Jones-Barbara Bedford	Jan. 25,'31	65	Feb. 28,'31
Dirigible	Holt-Graves-Wray	Apr. 4,'31		Mar. 14,'31
Fighting Sheriff, The	Buck Jones-Loretta Sayers	May 15,'31		
For the Love O' Lil	Mulhall-Starr-Nugent	Oct. 5	72	Oct. 4
Good Bad Girl, The	Mae Clark-James Hall	May 20,'31	73	May 23,'31
Last Parade, The	Holt-Moore-Cummings	Feb. 28,'31	80	Feb. 14,'31
Lightning Flyer, The	James Hall-D. Sebastian	Mar. 20,'31	64	Apr. 11,'31
Lion and the Lamb, The	Byron-Myers-Hatton-Love	Jan. 1,'31	80	Feb. 14,'31
Madonna of the Streets	Breat-Ames	Dec. 1	70	Dec. 6
Man From Chicago				
Men Without Law	Buck Jones	Oct. 15	70	Nov. 29
Meet the Wife	Lew Cody & Laura La Plante	Apr. 17,'31	73	Apr. 4,'31
Middle Watch, The		Mar. 3,'31		
Murder		Oct. 24	91	Nov. 1
Shadow Ranch	Buck Jones	Sept. 1	58	Nov. 15
Subway Express	Holt-Kelsey-Pringle	May 1,'31	68	May 9,'31
Sweethearts on Parade	White-Hughes	Aug. 16	67	Sept. 6
Ten Cents A Dance	Barbara Stanwyck-Cortez	Mar. 6,'31	79	Mar. 14,'31
Texas Ranger, The	Buck Jones	Apr. 10,'31		Apr. 25,'31
Tol'able David	Cromwell-Beery-Peers	Nov. 15	70	Nov. 15
Young Woodley	Carroll-Lawton	Sept. 26	73	Oct. 4

Coming Feature Attractions

Arizona	John Wayne-Laura La Plante	
Ex-Ranger	Buck Jones	
Fifty Fathoms Deep	Richard Cromwell	
Flood, The	Boardman-Blue	
For the Defense	Evelyn Brent	
Lover Come Back	Jack Mulhall, C. Cummings, B. Bronson	June 5,'31
Miracle Woman, The	Barbara Stanwyck	
Sky Raiders, The	Lloyd Hughes- Marceline Day	
Virtue's Bed		

CONTINENTAL PICTURES CORP.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Defenders of the Law	Catherine Dale Owen-Holland-Gleckler	May 1,'31	6 reels	May 23,'31
Fourth Alarm, The	Nick Stuart-Ann Christy	Oct. 25	61	Oct. 18
Sea Devils	Molly O'Day-Edmund Burns	Jan. 15,'31	58	
Second Honeymoon, The	Josephine Dunn	Sept.	67	

Coming Feature Attractions

	Star	Rel. Date	Running Time Minutes	Reviewed
Air Eagles			6 reels	
Hellion's Last Cruise, The			6 reels	
Mystery Train, The			6 reels	
Rose of Chinatown			6 reels	
Streets of Shadows			6 reels	

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Lovers	Whiting-Nixon	Oct. 5	63	Sept. 6
Father's Son	Janney-Stone-Rich	Mar. 7,'31	77	Oct. 4
Finger Points, The	Barthelmess-Wray	Apr. 11,'31	88	Mar. 21,'31
Going Wild	Joe E. Brown	Dec. 21	72	Aug. 23
Gorilla, The	Joe Frisco	Nov. 2	63	Oct. 4
Hot Heiress, The	Lyon-Munson	Mar. 28,'31	78	Jan. 24,'31
Kismet	Otis Skinner	Jan. 18,'31	92	Nov. 8
Kiss Me Again	Clare-Pidgeon	Feb. 23,'31	75	Jan. 10,'31
Lash, The	Richard Barthelmess (Reviewed under title "Adios," issue of Oct. 4)	Dec. 28	80	
Little Caesar	Edw. G. Robinson	Jan. 25,'31	81	Jan. 17,'31
Misbehaving Ladies	Lee-Lyon	Apr. 18,'31	72	Mar. 14,'31
Men of the Sky	Irene Delroy-Jack Whiting	June 20,'31	86	
Mothers Cry	Paterson-Manners	Jan. 4,'31	75	Dec. 13
Naughty Flirt	Alice White	Jan. 11,'31	76	
999 Night at Susie's	Dove-Fairbanks, Jr.	Oct. 19	64	Nov. 1
Party Husband	Dorothy Mackaill	June 6,'31	66	Apr. 18,'31
Right of Way, The	Nagel-Young	Feb. 7,'31	68	
Sunny	Marilyn Miller	Nov. 23	81	Oct. 11
Too Young to Marry	Young-Withers	May 8,'31		
Truth About Youth	Young-Tearle	Nov. 30	69	Nov. 29
Widow From Chicago	Neil Hamilton	Nov. 9	65	Oct. 25
Woman Hungry	Lee-Kohler-Blackmer	Apr. 4,'31	68	Mar. 28,'31

Coming Feature Attractions

As Good As New	All Star		
Big Business Girl	Loretta Young-Ricardo Cortez	July 4,'31	80 Mar. 14,'31
Blue Moon Murder	Huston-Young		
Broadminded	Joe E. Brown	Aug. 1,'31	Apr. 11,'31
Chances	Douglas Fairbanks, Jr.	July 18,'31	May 9,'31
Fame	Lewis Stone-Doris Kenyon (Reviewed under title "You and I")		Apr. 18,'31
Five Star Final	Edward G. Robinson		
Honor of the Family	Bebe Daniels		
I Like Your Nerve	D. Fairbanks Jr.-L. Young		
Last Flight	R. Barthelmess		
Local Boy Makes Good	Joe E. Brown		
Merry Wives of Reno	Chas. Butterworth-L. Young		
Our Social Whirl	Marilyn Miller		
Penrod and Sam	Leon Janney		
Reckless Hour	Dorothy Mackaill-Conrad Nagel	Aug. 15,'31	May 2,'31
Upper Underworld	Huston-Young-Kenyon		
We Three	Ben Lyon-Rose Hobart		
World Changes, The	Edw. G. Robinson		

FITZPATRICK PICTURES, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lady of the Lake	Percy Marmont-Benita Hume	Nov. 1	45	Oct. 25

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Always Goodbye	Landi-Stone	May 24,'31		Apr. 25,'31
Are You There?	Lillie-Garrick	May 3,'31	60	Nov. 29
Big Trail, The	Wayne-Churchill-Marshall	Nov. 2	Standard 123 Grandeur 158	Oct. 11
Black Camel	Warner Oland-Ellers	June 7,'31		May 15,'31
Body and Soul	Farrell-Landi	Feb. 22,'31	82	Mar. 7,'31
Charlie Chan Carries On	Oland-Churchill	Apr. 12,'31	69	Mar. 28,'31
Connecticut Yankee, A	Will Rogers	Apr. 5,'31	96	Mar. 21,'31
Daddy Long Legs	Gaynor-Baxter	June 14,'31		May 23,'31
Dancers, The	Moran-Holmes-Byron	Nov. 9	83	Oct. 4
Doctors' Wives	Baxter-Bennett	Mar. 15,'31	82	Apr. 4,'31
Don't Bet on Women	McDonald-Lowe-Merkel	Feb. 15,'31	70	Feb. 21,'31
East Lynne	Harding-Brook-Nagel	Mar. 1,'31	104	Feb. 28,'31
Fair Warning	O'Brien	Feb. 1,'31	62	
Girls Demand Excitement	Wayne-Cherrill	Feb. 8,'31	68	Feb. 14,'31
Just Imagine	Brendel-Sullivan	Nov. 23	111	Oct. 18
Lightnin'	Will Rogers-Dresser	Dec. 7	94	Oct. 25
Lilliom	Farrell-Taylor	Oct. 5	94	Sept. 13
Man Who Came Back	Gaynor-Farrell	Jan. 11,'31	81	Jan. 3,'31
Men on Call	Edmund Lowe-Clarke	Jan. 18,'31	70	Mar. 7,'31
Mr. Lemon of Orange	Brandel-Dorsay	Mar. 22,'31	67	Mar. 7,'31
Not Exactly Gentlemen	McLaglen-Wray-Cody-Gribbon	Mar. 8,'31	61	Apr. 11,'31
Oh, For A Man!	MacDonald-Denny-White	Dec. 14	86	Nov. 6
Once A Sinner	Dorothy Mackaill-Joel McCrea	Jan. 25,'31	70	Jan. 24,'31
Part Time Wife	Lowe-Hyams	Dec. 28	72	Dec. 6
Princess and the Plumber, The	Farrell-O'Sullivan	Dec. 21	72	Oct. 18
Quick Millions	Tracy-Churchill-Ellers	May 3,'31	70	Apr. 4,'31
Renegades	Baxter-Beery-Loy	Oct. 26	93	Oct. 4
Scotland Yard	Lowe-Bennett	Oct. 19	75	Oct. 4
Seas Beneath	O'Brien-Lessing-Marls	Mar. 29,'31	91	Feb. 7,'31
6 Cylinder Love	Spencer Tracy-Merkel (Reviewed under title "The Minute Man")	May 10,'31		Apr. 18,'31
Soup to Nuts	Healy-Winninger-Smith	Sept. 28	70	Oct. 25
Spy, The	Hamilton-Johnsen	Apr. 26,'31	58	
Their Mad Moment	Baxter-Mackaill-Pitts	July 12, '31		
Three Girls Lost	Wayne-Young	Apr. 19,'31	71	Apr. 18,'31
Under Suspicion	Murray-Moran	Jan. 4,'31	64	Nov. 22
Up the River	Luce-Bogart-Tracy	Oct. 12	92	Oct. 11
Women of All Nations	McLaglen-Lowe-Nissen	May 31,'31	72	May 30,'31
Wyoming Wonder, The	George O'Brien	July 19,'31		
Young As You Feel	Will Rogers-Dorsay			Apr. 18,'31
Young Sinners	Meighan-Jordan-Kirkwood	May 17,'31		

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annabelle's Affairs	McLaglen-MacDonald	June21,'31	79	May 30,'31
Bad Girl	Sally Ellers			
Goldie	Harlow-S. Tracy-W. Hymer	June 28,'31		
Hush Money	J. Bennett-J. Kirkwood-Hardie Allbright	July 5,'31		
Merely Mary Ann	Gaynor-Farrell			
Over the Hill	Lane, Dillaway, Marsh, Kirkwood			

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor Father, The	Davies-Forbes	Jan. 10,'31	91	Dec. 13
Billy the Kid	John Mack Brown	Oct. 18	82	Sept. 13
Complete Surrender	Joan Crawford	May 9,'31	81	
Dance, Fools, Dance	Joan Crawford	Feb. 21,'31	81	Jan. 3,'31
Daybreak	Ramon Novarro	May 2,'31	76	Apr. 18,'31
Easiest Way, The	Bennett-Menjou-Montgomery	Feb. 7,'31	73	
Gentleman's Fate	Gilbert-Wolheim	Mar. 7,'31	93	Jan. 31,'31
Great Meadow, The	Brown-Boardman	Jan. 24,'31	80	Nov. 29
Inspiration	Greta Garbo	Jan. 31,'31	76	Dec. 27

Title	Star	Rel Date	Running Time Minutes	Reviewed
It's a Wise Child	Marion Davies	Mar. 21,'31	75.	Feb. 28,'31
Lady's Morals, A	Grace Moore	Nov. 8	88.	Oct. 4
(Reviewed under title "The Soul Kiss")				
Laughing Sinners	J. Crawford-N. Hamilton	May 30,'31	72.	June 6,'31
Men Call It Love	Hyams-Menjou-Duncan-Foster	Mar. 14,'31	71.	Feb. 28,'31
Men of the North	Leonard-Roland	Sept. 27	60.	Oct. 25
Min and Bill	Oressler-Beery	Nov. 29	67.	Oct. 18
New Moon	Tibbett-Moore	Jan. 17,'31	78.	Oct. 25
Never the Twain Shall Meet	Montenegro-Smith-Howard	May 16,'31	80.	May 30,'31
Outsider, The	Harold Huth		90.	May 2,'31
Paid	Crawford-Armstrong	Dec. 20	87.	Nov. 15
(Reviewed under title "Within the Law")				
Parlor, Bedroom and Bath	Keaton-Eilers-Denny	Feb. 28,'31	72.	Jan. 31,'31
Passion Flower	Francis-Johnson-Bickford	Dec. 6	80.	Oct. 25
Prodigal, The	Lawrence Tibbett	Feb. 21,'31	83.	Jan. 17,'31
(Reviewed under title "The Southerner")				
Reducing	Dressler-Moran	Jan. 3,'31	77.	Dec. 13
Remote Control	Haines-Doran	Nov. 15	66.	Oct. 11
Secret Six, The	Beery-Harlow	Apr. 18,'31	83.	Apr. 25,'31
Shipmates	Montgomery-Jordan-Torrence	Apr. 25,'31	72.	Mar. 28,'31
Stepping Out	Oenny-Greenwood-Hyams	Apr. 11,'31	73.	Mar. 21,'31
Strangers May Kiss	Norma Shearer	Apr. 4,'31	77.	Feb. 28,'31
Tailor Made Man, A	William Haines	Mar. 28,'31	80.	Mar. 7,'31
Their First Mistake	Laurel and Hardy			Sept. 27
(Reviewed under title "The Rap")				
This Modern Age	Joan Crawford	May30,'31		Apr. 25,'31
(Reviewed under title "Girls Together")				
Those Three French Girls	Reginald Denny	Oct. 11	76.	Oct. 18
Trader Horn	Harry Carey-Renaldo-Booth		120.	Jan. 24,'31
War Nurse	Walker-Page-Montgomery	Nov. 22	82.	Sept. 20
Way for a Sailor	John Gilbert	Nov. 1	89.	Sept. 20

Coming Feature Attractions

Cheri-Bibi	John Gilbert-Leila Hyams		
Five and Ten (Tent)	Marion Davies	June13,'31	Apr. 25,'31
Flying High			
Free Soul, A	Norma Shearer Leslie Howard	June20,'31	
Great Lover, The	A. Menjou	July18,'31	
Horseflesh			
Just a Gigolo	William Haines	July11,'31	
(Reviewed under Title "Dancing Partner")			
Lullaby		Aug.8,'31	
Man In Possession, The	Robert Montgomery	July11,'31	
Pigboats	Wm. Haines	June 6,'31	63. Apr. 25,'31
Politics	Dressler-Moran	July4,'31	
Sea Eagles	Beery-Rambeau		
Sidewalks of New York	Buster Keaton	July18,'31	
Squew Man, The	Roland Young-Velez-Baxter		
Son of India	Ramon Novarro	July25,'31	
Susan Lenox, Her Rise and Fall	Greta Garbo		

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Oate	Running Time Minutes	Reviewed
Ships of Hate	L. Hughes-D. Sebastian	June 20,'31	7 reels	
Ougan of the Badlands	Bill Cody	June 27,'31	6 reels	

Coming Feature Attractions

Title	Star	Rel. Oate	Running Time Minutes	Reviewed
Partners of the Trail	Tom Tyler		6 reels	
Vanishing Men	Tom Tyler		6 reels	

PARAMOUNT PUBLIX

Features

Title	Star	Rel Date	Running Time Minutes	Reviewed
Along Cema Yauth	Charles Rogers	Oec. 20	73.	Oct. 18
Blue Angel, The	Emil Jannings-Marlene Dietrich	Jan. 3,'31	109.	Nov. 22
City Streets	Sylvia Sidney-Gery Cooper	Apr. 18,'31	80.	Apr. 11,'31
Conquering Horde, The	Arlen-Wray	Mar. 7,'31	72.	Feb. 21,'31
Derelict	Bancroft-Frenele	Nov. 22	75.	Oct. 18
Dishonored	Marlene Dietrich-McLeglen	Apr. 4,'31	91.	Mar. 7,'31
Dude Ranch, The	Jack Oekle	May 16,'31	67.	Apr. 18,'31
Feet and Leese	Hopkins-Starrett-Lombard-Morgan	Nov. 8	71.	Nov. 29
Feet First	Herold Lloyd	Nov. 8	93.	Jan. 17,'31
Fighting Ceravans	Cooper-Damita	Feb. 14,'31	91.	Feb. 7,'31
Finn and Hattie	Errol-Green	Feb. 28,'31	90.	Oct. 11
Follow the Leader	Ed Wynn	Dec. 13	65.	Oec. 13
Gang Buster, The	Oekle-Arthur	Jan. 17,'31	68.	Oec. 13
Im Smoke	Arlen-Brlen	Apr. 11,'31	64.	Mar. 14,'31
Heade Up	Rogers-Kane	Oct. 11	76.	Sept. 27
Her Wedding Night	Clara Bow	Oct. 18	75.	Sept. 27
Honor Ameag Lovers	Colbert-Merch-Ruggies	Mar. 21,'31	75.	Mar. 7,'31
It Peye te Advertise	Foster-Gallagher-Lembede	Feb. 28,'31	64.	Feb. 14,'31
June Maon	Jack Oakle-Frances Dee	Mar. 21,'31	70	Feb. 28,'31
Kick In	Clara Bow	May 23,'31	74.	Apr. 25,'31
Ladies' Men	Wm. Powell-Kay Francis	May 9,'31	75.	Apr. 4,'31
Laughter	Nancy Carroll	Oct. 25	99.	Nov. 1
Lewyer's Secret, The	Clive Brook	June 6,'31	63.	May 23,'31
L'Enimatique Mr. Perkes (Slightly Scarlet)	A. Menjou-C. Colbert		71.	Sept. 8
Men of the World	Wm. Powell-Lemberd	Mar. 28,'31	70.	Mar. 7,'31
Monte Carlo	Buchanan-MacOoneld	Oct. 4	85.	Aug. 8
Morocco	Cooper-Dietrich	Oec. 6	92.	Oct. 11
No Limit	Clare Bow	Jan. 24,'31	72.	
Only Seps Work	Errol-Arlen-Brlan	Dec. 6	74.	Nov. 29
Playboy of Perls	Maurice Cheveller	Oct. 18	73.	Sept. 13
Rango		Mar. 7,'31	64.	Jan. 24,'31
Right te Love, The	Ruth Chetterton	Oec. 27	79.	Dec. 6
Royal Femily of Broedway	Ina Claire-Fredric March	Jan. 31,'31	81.	Jan. 3, '31
Scendel Sheet, The	Bancroft-Brook-Francle	Feb. 7,'31	73.	Dec. 20
Sea God, The	Arlen-Wray	Sept. 13	73.	Aug. 30
Sea Legs	Jack Oakle	Nov. 29	63.	Nov. 15
Skippy	Mitzi Green-Jackie Searl-Jackie Cooper	Apr. 25,'31	88.	Mar. 21,'31
Smiling Lieutenant, The	M. Chevalier-C. Colbert	Aug. 1,'31		
Spellers, The	Cooper-K. Johnston-B. Compson	Sept. 20	92.	Aug. 30
Stolen Heaven	Nancy Carroll-Phillip Holmes	Feb. 21,'31	76.	Feb. 21,'31
Tabu	South Sea Island natives and Chinese half castee	Aug. 1,'31	81.	Mar. 21,'31
Tarnished Lady	C. Brooks-Tallulah Bankhead	May 2,'31	80.	May 9,'31
Tom Sawyer	Jackie Coogan	Nov. 15	88.	Oct. 18
Unfaithful	Chatterton-Lukas	Mar. 14,'31	85.	Feb. 28,'31
Up Pops the Oevil	N. Foster-Carole Lombard	May 30,'31	75.	
Virtuous Sin, The	Huston-Francis	Nov. 22	81.	Oct. 4
Vice Squad	Lukes-Francis	June 13,'31	70.	May 9,'31

Coming Feature Attractions

Title	Star	Rel Date	Running Time Minutes	Reviewed
An American Tragedy	Phillips Holmes-Sylvia Sydney-Frances Oee	Aug. 29,'31	95.	June 6,'31
Caught	Richard Arlen-L. Dresser	Aug. 8,'31		
Confessions of a Co-Ed	Phil Holmes-Sylvia Sidney	July 11,'31		
Oaughter of the Oragon	Warner Oland-Anna May Wong	Sept. 12,'31		
Forbidden Adventure	Mitzi Green-Jackie-Searl	June 20,'31	85.	June 6,'31
(Reviewed under title "Newly Rich")				
Girl Habit, The	Charles Ruggles	June 27,'31		
Honeymoon Lane	Eddie Oowling	July 25,'31		
Huckleberry Finn	J. Coogan-M. Green	Aug. 15,'31		
I Take This Woman	Gary Cooeer-Carole Lombard	June 27,'31		
Magnificent Lie	Ruth Chatterton	July 25,'31		
Marines Have Landed, The	Wm. Boyd-C. Rogers	Oct. 24,'31		
Monkey Business	Four Marx Bros.	Sept. 25,'31		
Murder by the Clock	Wm.Boyd-L. Tashman	Aug. 8,'31		
My Sin	Tallulah Bankhead	Oct. 3,'31		
Night Angel	Nancy Carroll-Fredk March	July 18,'31		
No One Man	P. Holmes-C. Lombard	Oct. 10,'31		
Personal Maid	Nancy Carroll	Sept. 19,'31		
Rich Man's Folly	G. Bancroft-Kay Francis	Aug. 22,'31		
Road to Reno (Tent)	Charles Rogers	Sept. 5,'31		
Secret Call, The, (Tent)	Peggy Shannon-Richard Arlen	July25,'31		
Secrets of a Secretary	C. Colbert	Sept. 5,'31		
Silence	Clive Brook-Mary Brian	Sept. 12,'31		
Stepdaughters of War	Ruth Chatterton	Oct. 31,'31		
Twenty-Four Hours	C. Brook-Kay Francis	Oct. 17,'31		
Women Love Once	Lucas-Boardman-Tashman	July 4,'31		

RADIO PICTURES

Features

Title	Star	Rel Oate	Running Time Minutes	Reviewed
Bachelor Apartmeat	Lowell Shermen-Irene Dunn	Apr. 15,'31	77.	Feb. 28,'31
Beau Ideal	Vall-Forbes-Stengel-Rich-Young	Jan. 25,'31	79.	Dec. 13
Behind Office Doors	Astor-Ames-Cortez	Mar. 15,'31	82.	
Check and Double Check	Amos 'n' Andy-Carol-Rich	Oct. 25	75.	Oct. 24
Cimarron	Richard-Dix-Irene Dunn	Feb. 9,'31	124.	Jan. 3,'31
Cracked Nute	Wheeler-Woolsey	Apr. 19,'31	64.	Feb. 14,'31
Oonovan's Kid	R. Dix-Shilling-Sheridan Jackie Cooper	June 6,'31	77.	May 9,'31
Everything's Rosie	Robert Woolsey-Anita Louise	June 13,'31	76.	May 9,'31
Half Shot et Sunrise	Wheeler-Woolsey	Oct. 4	79.	Sept. 27
High Stakes	Lowell Sherman-Mae Murray			May 9,'31
Hook, Line & Sinker	Wheeler-Woolsey	Dec. 27	75.	Dec. 8
Kept Husbande	Dorothy Mackaill-J. McCrea	Feb. 22,'31	76.	Jan. 24,'31
Lady Refuses, The	Betty Compeen-John Darrow	Mar. 8,'31	72.	
Laugh and Get Rich	Edna May Oliver-Dorathy Lee	Apr. 20,'31	72.	Mar. 7,'31
Leathernecking	Foy, Jr.-Rubin-Irene Dunne	Sept. 22	81.	Sept. 6
Pay Off, The	Lowell Sherman	Oct. 15	70.	Sept. 13
Millie	Helen Twelvetrees	Feb. 8,'31	85.	Jan. 17,'31
Perfect Alibi	All Ster	Apr. 1,'31	76.	
Royal Bed, The	Shermen-Astor	Jan. 15,'31	76.	Dec. 13
Silver Horde	Brent-Wolheim	Oct. 25	75.	Sept. 27
Sin Ship, The	Wolheim-Mary Aster-Ian Keith	Apr. 18,'31	65.	
White Shoulders	Astor-Cortez-Holt	June 6,'31	81.	May 30,'31
W Plan, The	All Star	Mar. 15,'31	98.	Apr. 4,'31

Coming Feature Attractions

Marchita	Dix-Dunne		
Million Oollar Swindle, The	Richard Dix		
Nancy's Private Affairs	Mary Aster		
Three Who Loved	B. Compson-R. Ames-C. Nagel	July 3,'31	
Too Many Cooke	Bert Wheeler-Oorothy Lee		
Transgression	Kay Francis-Ricardo Cortez	June 27,'31	
Traveling Husbande	Evelyn Brent		May 2,'31
Waiting At The Church	Kerr, Prevost, Brian, Hines		May 9,'31
Woman Between, The	Lily Damita-Lester Vall		Apr. 25,'31

RKO PATHE

Features

(Available sound-on-film and sound-on-disc)

Title	Star	Rel Date	Running Time Minutes	Reviewed
Beyond Victory	Boyd	Apr. 12,'31	73.	Apr. 18,'31
Big Money	Quillan-Armstrong-Gleason	Oct. 28	82.	
Born to Love	Constance Bennett	Apr. 17,'31		
Lonely Wives	Horton-Ralston-Leplante-Miller	Feb. 22,'31	Jan.	24,'31
Painted Desert	Boyd-Twelvetrees	Jan. 18,'31	85.	Jan. 17,'31
Sin Takes a Holiday	Constance Bennett	Nov. 23	81.	Nov. 29

Coming Feature Attractions

Common Law	Constance Bennett		
Oevotion	Ann Harding		
Iron Chalice	Bill Boyd		
Mad Marriage, The	Helen Twelvetrees		
Rebound	Ina Claire		
Suicide Fleet, The	Bill Boyd		
Sweepstakes	Eddie Quillan		
Woman of Experience	Helen Twelvatrees		Apr. 25,'31

SONO ART-WORLD WIDE

Features

Title	Star	Rel Date	Running Time Minutes	Reviewed
Air Police	Kenneth Harlan-J. Dunn	Apr. 1,'31	60.	Mar. 21,'31
Ceetelle Cese	Tom Meora-Lola Lane	Oct. 15	78.	Oct. 18
Damaged Love	Collyer	Dec. 15		Jan. 24,'31
First Aid		July 25,'31		
Hell Bent for 'Frisco	Delaney-Reynolds			
In Old Cheyenne	Rex Lease-Dorothy Gulliver	May 15,'31		
Jews of Hell	McLeglen-Hume	Dec. 30	100.	Jan. 10,'31
Just for a Song	Devle-Carpenter	Oec. 20		
Rene	Roland-Themsen-Love	Oct. 1	80.	Oct. 11
Rogue of the Rio Grande	Hatton-Loy Behr	Oct. 15	70.	Dec. 8
Symphony in Two Flats	Novelle-Logan	Apr. 15,'31		
Swanee River	Withers-Todd	Mar. 15,'31	58.	Jan. 31,'31

STATE RIGHTS

Features

Title	Ster	Dist'r	Rel Oate	Running Time Minutes	Reviewed
Alibi	Austin Trever	Gaumont-W & F		74.	May 30,'31
Alma de Gauche	Speciel Cast	Edw. L. Klein			Sept. 6
Bali		J. C. Jackson	Nov. 15	7 reels	
By Rocket te the Moon		Ufa	Feb. 6,'31	97.	Feb. 14,'31
Chess Player, The	Johenne-Blanchard	Unusual Plct.			
Clearing the Range	H. Gibson-S. Ellers	M. H Hoffmen, Jr.			Apr. 25,'31
Comrades of 1918		Forenfilm			Feb. 28,'31
Oer Grosse Tenor	Emil Jannings	Ufa Film			June 6,'31
Docks of Hamburg	Jugo-Fritsch	Ufe Film			
Ex-Flame		Liberty Pred.		72.	Nov. 29
Figaro		Franco-American		71.	Dec. 7
Heart's Melody	Fritsch-Perle	Ufa Film			
Immortal Vagabond	Hald-Froelich	Ufa Film			
Iade Casket, The	French Cast	Cosmoe	Oct. 31	64.	
Lawless Woman	Vera Reynolds	Chesterfield			
Let's Love and Laugh	Gene Gerrard	Wardour Films		84.	May 30,'31
Letus Ledy		Audible		68.	Nov. 15
Lost Patrol		Pro Patrie		57.	Oec. 21
Love Waltz, The	Willy Fritsch	Ufa Film	May 15,'31		
Medonne of the Sleeping Cars	Claude Frene	LittlePlayhouse Film Co.			Oct. 19,'29
Mad Parade, The	M. Day-L. Fazenda	Liberty Prod.			May 2,'31
Manxman, The	Carl Brlason	Ufa	Oec. 21	78.	Oec. 14
Midnight Speclal, The		Chesterfield	Dec. 15	60.	Dec. 6
Mysteries of Nature		Ufa		71.	
No Lady	Lupino Lane	Gaumont-British		72.	May 30,'31
Pagliacci	Italian Opera	Audio Cinema			Mar. 7,'31
Passion Song, The	Olmstead-N. Beery	Excellent		56.	
Peacock Fan, The	Dorothy Dwen	Chesterfield		60.	
Perl	Special Cast	Ufa Films			
Primrose Path, The	Foster-Darrew	Hollywood Films.	Mar.	94.	Jan. 24,'31
Pueblo Terror	Buffalo Bill Jr.	West Coast Studioe	Apr. 15,'31	60.	Apr. 11,'31

Title	Star	Rel Date	Running Time	Reviewed
Queen of Sparta, The	Italafilm		9 reels	
Queens Necklace	Protex		9 reels	
Rosenmmontag	Mathias Wieman, Lien Dyers	UFA	8 reels	
Saddle King, The	Cliff Tex Lyon	Anchor	Oct.	12
Sea Fury	Mildred Harris	Tom White	58 Dec.	7
Slums of Tokio	Japanese Cast	Moviegraphs		
Smoke Bellew	Conway Tearle	First Division	73	
South of Panama	Carmelita Geraghty	Chesterfield	70	
Student Days	Anita Dorris-Fred Louis Lerch	Heinz Paul	Apr. 27,'31	
Ten Nights in a Barroom	Goetz		8 reels	
Three Loves	Marlene Deitrich	German	May 26,'31	
Thunder God	Cornelius Keefe	Crescent	66	
Tilly of Bloomsbury	Sydney Howard	Sterling	May 16,'31	
Today	Nagel-Owen	Majestic	Nov. 1 74 Oct.	25
Trails of the Golden West		Cosmos Exchange	Feb. 5,'31 55 Jan.	31,'31
Treasure, The		Film Arts Guild		Nov. 30
Two Hearts in Waltz Time	Janssen-Thelmer	Asso. C. of A	Oct. 10 98 Oct.	25
Two Worlds	Nora Baring-John Longdon	E. A. Dupont	Nov. 21 82 Nov.	29
White Devil	Mosjukin-Dagover	UFA Films		
Wien du Stadt Der Lieder	Max Hansen	Protex	8 reels	
Wild West Whoopee	Jaek Perrin	Allied		Feb. 28,'31
Women Men Marry	Harlan-Blaine	Headline Plc		Mar. 7,'31
Yiddish Mama, The	Mae Simon	Judea Films	45	

SERIALS

NAT LEVINE

Title	Star	Rel. Date	Running Time	Reviewed
Eagle's Shadow, The			12 episodes	
Galloping Ghost, The	Harold Red Grange	Sept. 1,'31	12 episodes	
Lightning Warrior, The	Rin Tin Tin		12 episodes	
Lone Defender, The	Rin Tin Tin	Sept. 1,'30	12 episodes	
Phantom of the West	Tyler-Gulliver	Nov., 1930	10 episodes	
Vanishing Legion, The	Harry Carey-Edwina Booth	June 10,'31	12 episodes	

SYNDICATE PICTURES CORPORATION

Title	Star	Rel. Date	Running Time	Reviewed
Mystery Trooper, The	Robt. Frazer-B. Mehaffy	Apr. 1,'31	10 episodes	

UNIVERSAL

Title	Star	Rel. Date	Running Time	Reviewed
Danger Island	Kenneth Harlan-Lucille Brown		10 episodes	
Fingerprints	Kenneth Harlan	Mar. 23,'31	10 episodes	Dec. 20
Heroes of the Flames	Tim McCoy	June 2,'31	12 episodes	
Indians Are Coming, The	Tim McCoy	Oct. 20	12 episodes	Aug. 23
Spell of the Circus	F. Bushman, Jr.-A. Vaughn	Jan. 12,'31	10 episodes	
Terzan the Tiger	Merrill-Kingston	Dec. 9,'29	10 episodes	

SYNDICATE PICTURES CORP.

Features

Title	Star	Rel. Date	Running Time	Reviewed
Beyond the Law	Robert Frazer	Oct. 1	50 Nov.	8
Breezy Bill	Bob Steele		50 Sept.	20
Code of Honor	Mahlon Hamilton	Oct. 1	50 Nov.	15
Code of the West	Bob Custer		57	
Convict's Code, The	Cullen Landis		56 Oct.	4
Ged's Country and the Men	Tom Tyler	May 1,'31	6 reels	
Lonesome Trail, The	Chas. Delaney	Sept. 15	65 Sept.	13
Phantom of the Desert	Jaek Perrin	Nov. 1	6 reels	Feb. 14,'31
Riders of the North	Bob Custer	Mar. 1,'31	67 Apr.	11,'31
Rider of the Plains, A	Tom Tyler	Apr. 1,'31	6 reels	May 9,'31
Son of the Plains, A	Bob Custer	May 15,'31	6 reels	
Under Texas Skies	Bob Custsr	Nov. 15	Jan.	17,'31
West of Cheyenne	Tom Tyler	Jan. 15,'31	6 reels	Mar. 7,'31
Westward Bound	Buddy Roosevelt		6 reels	Jan. 24,'31

Coming Feature Attractions

Title	Star	Rel Date	Running Time	Reviewed
Frontier Dave				
Honor of the Texas Ranger, The				
Lest of the Pawnees				
Law of the Rio Grande				
Red Coats of Canada				

TALKING PICTURE EPICS

Features

Title	Star	Rel. Date	Running Time	Reviewed
*Across the World with Mr. and Mrs. Martin Johnson		Feb. 1,'30	93	
Bottom of the World, The	Robt. Cushman Murphy	Aug. 1	45	
Break Up, The	Capt. Jack Robertson	Aug. 1	80	
Girl from the Reeperbahn	German Import	Mar. 6,'31	94	Feb. 14,'31
*Hunting Tigers in India	Comm. G. M. Dyett	Nov. 15,'29	82	
Lost Gods	Byron De Provok	July 1	55	
Monsters of the Deep	Cap. Jack Austin	July 4,'31	59	May 23,'31
*To the South Seas	Mr. & Mrs. Gifford Pinchot	Sept. 15	60	
Wild Men of Kalihari	Dr. C. Ernest Cadle	Jan. 1,'31	50	

[Note—Features marked with asterisks are also released as serials. Exhibitors have the choice of booking either the feature versions or as serials.]

TIFFANY

Features

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Running Time	Reviewed
Aloha	Torres-Lyon	Feb. 16,'31	87	
Cauoht Cheating	Murray-Sidney	Jan. 21,'31	63 Mar.	7,'31
Command Performance, The	Hamilton-Merkel	Jan. 16,'31	79	
Drums of Jeopardy	Olaod-Collyer-Hughes	Mar. 2,'31	68 Feb.	21,'31
Extravagance	Hughes-Collyer	Dct. 10	66 Sept.	20
Fighting Thru	Maynard-Loff	Dec. 25	61 Dec.	20
Headin' North	Bob Steele	Nov. 1	55 Nov.	8
Hell Bound	Carrille-Lane-Hughes	Mar. 7,'31	70 Feb.	7,'31
Just Like Heaven	Louise-Newell	Dct. 22	65 Oct.	11
Land of Missing Men	Bob Steele	Oct. 13	58 Dct.	4
Love Trader	Leatrice Joy	Dct. 9	64 Oct.	18
Ridin' Fool	Bob Steele	Mar. 23,'31	64	
Salvation Nell	Graves-Chandler			
She Got What She Wanted	Glass-Compson	Dec. 18	88 Oct.	18
Single Sin, The	Johnson-Lytell	Feb. 23,'31	73 Feb.	21,'31
Sunrise Trail, The	Bob Steele	Feb. 7,'31	67	
Third Alarm, The	Hall-Louise	Nov. 17	64 Nov.	8
Under Montana Skies	Kenneth Harlan	Sept. 10	57 Nov.	15
Utah Kid	Rex Lease-Dorothy Sebastian	Dct. 27	49 Nov.	22

Coming Feature Attractions

Title	Star	Rel Date	Running Time	Reviewed
Alone At Last				
Alias the Bad Man				
Arizonian, The				
Barbarian, The				
Branded Men				
Fighting Mad				
Gangster Girl				
Hijack				
Husband Hunters				
Leftover Ladies				
Luxury Girl, The				
Morals For Women				
Moran of the Lady Letty				
Near the Trail's End	Bob Steele			
Price, The				
Range Saw				
South of Santa Fee	Bob Steele			
Sunset Trail				
Twe Gun Man, The	Ken Maynard			
Unpardonable Sin, The				
Wild Youth				
Women Go On Forever	Clara Kimball Young			
X Marks the Spot				

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time	Reviewed
Bat Whispers, The	Chester Morris	Nov. 29	66 Nov.	15
City Lights	Charlie Chaplin		88 Feb.	14,'31
Devil to Pay	Ronald Colman	Jan. 31,'31	74 Dec.	6
Du Barry, Woman of Passion	Norma Talmadge	Dct. 11	90 Nov.	1
Front Page	Adolphe Menjou	Apr. 4,'31	90 Mar.	28,'31
Hell's Angels	Lyon-Hall-Harlow	Nov. 15	116 June	7
Indiscreet	Gloria Swansea	Apr. 25,'31	Mar.	14,'31
Kiki	Mary Pickford	Mar. 14,'31	89 Feb.	21,'31
Lottery Bride, The	MacDonald-Garrick	Oct. 25	83 Nov.	22
One Heavenly Night	Evelyn Laye-John Boles (Reviewed under title "Queen of Scandal")	Jan. 10,'31	82 Oct.	25
Reaching for the Moon	D. Fairbanks-Bebe Daniels	Feb. 21,'31	91 Dec.	20
What a Widow	Gloria Swanson	Sept. 13	90 Sept.	20

Coming Feature Attractions

Title	Star	Rel. Date	Running Time	Reviewed
Age for Love, The	Billie Dove			
Arrowsmith	Ronald Colman			
Corsair	Chester Morris			
Greeks Had a Name for Them	Ina Claire			
Ground Hogs	Spencer Tracy			
Palmy Days	Eddie Cantor			
Scarface	Paul Muni			
Street Scene	Nancy Carroll-W. Collier, Jr.			
Tonight or Never	Gloria Swanson			
Unholy Garden, The	Ronald Colman			

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time	Reviewed
Bad Sister	Nagel-Fex-Davis	Mar. 23,'31	67 Mar.	14,'31
Boudoir Diplomat	Compson-Keith-Duncan-Leff	Dec. 25	67	
Cat Creepe	Twelvetrees-Herchelt-Hackett	Nov. 10	73 Sept.	20
Cohens and Kellys in Africa	Sidney-Murray	Jan. 19,'31	80 Nov.	8
Concentratin' Kid	Hoot Gibson	Oct. 26	57 Nov.	1
East is West	Lupe Velez-Lew Ayres	Dct. 23	75 Sept.	27
Ex-Bad Boy	R. Armstrong-Jean Arthur	July 15,'31		
Dracula	Lugosi-Manners-Chandler	Feb. 14,'31	75 Jan.	3,'31
Free Love	Nagel-Tobin	Jan. 5,'31	72 Dec.	6
The Iron Maa	Lew Ayres	Apr. 30,'31	Mar.	28,'31
Lady Surrenders, A	Nagel-Tobin-Rathbone-Hebart	Oct. 6	95 Sept.	27
Many A Slip	Ayres-Bennett	Mar. 2,'31	74 Feb.	28,'31
Resurrection	Boles-Velez	Feb. 2,'31	77 Jan.	10,'31
She Wolf, The	May Robson (Reviewed under the title "Mother's Millions")			Feb. 28,'31
See America Thirst	Langdon-Love-Summerville	Nov. 24	84 Dct.	16
Seed	John Bolee-Genevieve Tobin	May 11,'31	97 Apr.	25,'31
Uo For Murder	Ayres-Tobin	June 15,'31		
Virtuous Husband	Compson-Elliot Nugent	Apr. 12,'31	76 Mar.	21,'31

Coming Feature Attractions

Title	Star	Rel Date	Running Time	Reviewed
East of Borneo	Rose Hobert-Charles Bickford			
Fate				
Heaven on Earth	Lew Ayres-Anita Louise			
Lasca of the Rio Grande	Leo Carillo- J. M. Brown			
Mystery of Life	Clarence Darrow			
Strictly Dishonorable	John Bales-Sidney Fox			
Waterloo Bridge	Mae Clarke			

WARNER BROTHERS

Features

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Running Time	Reviewed
Captain Thunder	F. Wray-V. Vareonl	Apr. 26, '31	67 May	16,'31
Divorce Among Friends	All Star	Dec. 27	66 Oct.	4
Doorway to Hell	Lewis Ayres	Dct. 18	78 Sept.	20
Fifty Million Frenchmen	W. Gaxton, H. Brederick	Feb. 14, '31	74 Jan.	3,'31
God's Gift to Women	Fay-LaPlante	Apr. 25, '31	75 Mar.	14,'31
Gold Dust Gertie	Winnie Lightner	June 27, '31	68 May	9,'31
Illicit	Stanwyck-Rennie	Feb. 14, '31	81 Oct.	25
Jazz Singer, The	Jolson-May-McAvoy			
Life of the Party	Winnie Lightner	Oct. 25	79 Oct.	25
Maltese Falcon, The	Bebe Daniels-R. Cortez	June 13, '31	Apr.	18
Maybe It's Love	Brown-Bennett	Oct. 4	73 Oct.	25
Man to Man	Holmes-Mitchell (Reviewed under title "Barber John's Boy")	Dec. 8	69 Oct.	4
Millionaire, The	Georgo Arliss	May 1, '31	81 Mar.	14,'31
My Past	Daniels-Lyon (Reviewed under title "Ex-Mistress")	Mar. 14, '31	74 Dec.	20
Office Wife	Mackaill-Stone	Aug. 23	59 Oct.	4
Other Men's Women	Astor-Withers (Reviewed under title "Steel Highway"	Jan. 17, '31	71 Oct.	4
Outward Boune	Leslie Howard	Nov. 29	83 Sept.	20
Public Enemy, The	Harlow-Cagney	May 15, '31	97	
River's End	Bickford-Knapp	Nov. 8	74 Oct.	4
Royal Box (German)	Molssi-Horn		89 Dec.	28
Sit Tight	Lightner-Brown	Feb. 28, '31	79 Oct.	4
Sinners Holiday	Withers-Knapp	Oct. 11	62 Oct.	4
Smart Money	Edw. G. Robinson	July 11,'31	May	16,'31
Soldier's Plaything, A	Loder-Langdon-Lyon	Nov. 1	57	
Svengall	John Barrymore-M. Marsh	May 22, '31	83 May	9, '31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time	Reviewed
Alexandor Hamilton	George Arliss			
Bought!	Constance Bennett-Ben Lyon	Aug. 22,'31		
Expensive Women	Dolores Costello			
Lady from New Orleans, The	All Star			
Larceny Love	James Cagney-J. Blondell			
Mad Genius, The	John Barrymore			
Mouthpiece, The	All Star			
Mr. Hercules	All Star			
Night Nurse	Barbara Stanwyck	Aug. 8, '31		
Other Man, The	Wm. Powell			
Side Show	Lightner-Butterworth			
Star Witness, The	All-star			

THE SHORT PICTURE

BIG 4 FILM CORPORATION

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Radio Razzberry, A	Jamison-Murdock	Feb. 7,'31	2 Reels	
Wages of Gin, The	Jamison-Murdock	Apr. 28,'31	2 Reels	

COLUMBIA

Title	Star	Rel Date	Running Time Minutes	Reviewed
Apache Kid, The	Krazy Kat Kartoon	Oct. 9	1 reel	
Bandmaster, The	Krazy Kat Kartoon	Sept. 8	1 reel	Nov. 8
Birthday Party	Mickey Mouse	Jan.6,'31	1 reel	Feb. 7,'31
Busy Beavers, The	Silly Symphonie			
Came the Pawn	Eddie Buzzel	Oct. 1	1 reel	Nov. 29
The Castaways	Mickey Mouse	Apr.6,'31	1	
Cat's Away	Silly Symphonie			
Check and Rubber Check	Specialties (Eddie Buzzell)	Mar.13,'31	1 reel	
China Plate	Silly Symphony	May 25,'31		
Cinderella	Krazy Kat Kartoon	Aug. 14	1 reel	Nov. 15
Crystal Gazer	Specialties (Eddie Buzzell)	Nov. 18	1 reel	Nov. 8
Curiosities No. C 212		Aug. 29	1 reel	
Curiosities No. C 214		Oct. 2	1 reel	
Curiosities No. C 215		Nov. 10	1 reel	
Curiosities No. C 216	Novelty by Walter Futter	Jan. 8,'31	1 reel	Feb. 21,'31
Curiosities No. C 217		Jan. 24,'31	1 reel	
Curiosities No. C 218		Feb. 9,'31	1 reel	
Curiosities No. C 219		Feb. 29, '31	1 reel	
Curiosities No. C 220		Mar. 26, '31	1 reel	
Curiosities No. C221		May 25, '31	1 reel	
Delivery Boy	Mickey Mouse			
Disarmament Conference	Krazy Kat	Apr. 27,'31	1	
Dutchman's Paradise	Rambling Reporter	Nov. 18	1 reel	
Expressman, The	Mickey Mouse			
Father Nile	Rambling Reporter	May 11,'31		
Gorilla Mystery	Mickey Mouse	Oct. 10	1 reel	Dec. 6
Hard Boiled Yeggs	Specialties (Eddie Buzzell)	Oct. 10	1 reel	Nov. 15
Heme of the Sheikh	Rambling Reporter	Jan.29,'31	1 reel	
Hot and Bothered	Specialties (Eddie Buzzell)	Sept. 28	1 reel	Nov. 8
Jerusalem, City of Peace	Rambling Reporter	May 11,'31		
Jewel of Asia	Rambling Reporter	Sept. 23	1 reel	Nov. 8
Kings or Better Specialities	Eddie Buzzell	May 1,'31	8 min	May 30,'31
Lambs Will Gamble	Krazy Kat Kartoon	Nov. 1	1 reel	Nov. 29
Last of Moe Higgins	Eddie Buzzell			
Laughing With Bedbury in Africa			9 min.	Apr. 25,'31
Let's Talk Turkey	Rambling Reporter	Nov. 11	1 reel	Nov. 29
Little Trail, The	Krazy Kat Karteon	Dec. 3	1 reel	Feb. 7,'31
Lone Star Stranger	Specialties (Eddie Buzzell)	Dec. 27	1 reel	Feb. 7,'31
Midnight in a Toy Shop	Silly Symphony	July 3	1 reel	May 2,'31
Monkey Melodies	Silly Symphony	Aug.10,'31	1 reel	Oct. 18
Moose Hunt, The	Mickey Mouse	May 8,'31		May 30,'31
Mother Goosa Melodies	Silly Symphony	Apr. 17,'31	1 reel	May 9,'31
Picnic, The	Mickey Mouse	Oct. 1	1 reel	Nov. 29
Pioneer Days	Mickey Mouse	Dec. 10	1 reel	
Playful Pan	Silly Symphony	Dec. 28	1 reel	
Redee Dough	Krazy Kat Kartoon	Feb.13,'31	1 reel	Mar.7,'31
Soda Poppa	Krazy Kat Kartoon			
Stork Market	Krazy Kat Kartoon			
Streets of Cairo	Rambling Reporter	Apr. 14,'31	7 min	May 30,'31
Subway Jam	Krazy Kat Kartoon			
Swiss Movements	Krazy Kat Kartoon			
Vagabond Salesman, The	Specialties (Eddie Buzzell)		1 reel	
Wild Man's Land	Rambling Reporter	Nov. 19	1 reel	
Wine, Woman—But No Song	Specialties (Eddie Buzzell)	Feb. 14,'31	1 reel	

EDUCATIONAL

(Available sound-on-film and sound-on-disc)

Title	Star	Rel Date	Running Time Minutes	Reviewed
An Anonymeus Letter	Wm. J. Burns Detective Mysteries	Jan. 4, '31	10½	Feb. 7,'31
Asbury Park Murder Mystery, The	Wm. J. Burns Detective Mysteries	Dec. 21	10½	Jan.24,'31
Back Page, The	Geo. Chandler, Virginia Brooks	May 24, '31	20	Apr. 11,'31
Bank Swindle, A	Wm. J. Burns Detective Mysteries	Jan. 18, '31	11	
Black Widow, The	Wm. J. Burns Detective Mysteries	Feb. 15, '31	11	Mar.14,'31
Blues	Terrytoon	June 28, '31	6	
Bluffer, The	Clyde-Stedman	Sept. 28	11	Oct. 25
Bride and Gloomy	Bert Roach-Eleanor Hunt	Mar. 22, '31	20	
Bride's Mistake, The	Beebe-Dent-Thomson	Mar. 1, '31	13	Jan. 17,'31
Clowning	Terry-Toon	Apr. 5, '31	6	Mar.28,'31
Club Sandwich	Terry-Toon	Jan. 25, '31	5½	Jan.24,'31
College Cuties	Tamblyn-Rondell	Dec. 28	19	Dec. 7
College Racket, A	Glenn Tryon	June 14, '31	20	June 6,'31
College Vamp, The	Clyde-D'Avril	Feb. 15, '31	22	Feb. 7,'31
Come to Papa	Ford Sterling	Feb. 22, '31	20	Feb. 21,'31
Cow Catcher's Daughter	Clyde-Gribbon-Beebe	May 10, '31	22	Apr. 4,'31
Crashing Hollywood	Rita Flynn-Phyllis Crane	Apr. 5, '31	20	Mar.21,'31
Cross Roads	Romantic Journeys	May 3, '31	11	Apr. 11,'31
Dance Hall Marge	Gribbon-Beebe	Jan. 18, '31	19	Jan. 3,'31
Day to Live, A	Tarry Toon	May 31, '31	6	
Death House, The	Wm. J. Burns Detective Mysteries	Apr. 12, '31	10	
Divorced Sweethearte	Christy-Irwin-Pollard-Beebe	Oct. 26	21	Jan. 17,'31
Dog Doctor, The	Clyde-O'Leary-Farley	Mar. 15, '31	22	Nov. 1
Don't Bite Your Dentist	Clyde-Pollard	Nov. 9	18	Jan. 17,'31
Don't Give Up	Buster and John West	Oct. 26	22	Sept. 27
Don't Leave Home	Johnny Hines	Dec. 28	19	Oct. 11
Don't Divorce Him	Clyde Cook	May 31, '31	18	May 2, '31
Dream World	Romantic Journey	July 5, '31		
Dutch Treat	Terry-Toon	Sept. 21	6	
Expensive Kisses	Bert Roach	Dec. 7	18	Dec. 6
Explorer, The	Terry-Toon	Mar. 22, '31	6	Feb. 28,'31
Ex-Plumber	Lloyd Hamilton	Mar. 8, '31	21	Feb. 24,'31
Ex-Sweeties	Gribbon-Beebe	Apr. 12, '31	19	Mar. 7,'31
Fireman's Bride, The	Terry Toon	May 3, '31	5	
Flying Trip, A	Hodge Podge	Sept. 7	10	
Foolish Forties	Ford Sterling-June McCloy	June 28, '31	21	June 6,'31
Fowl Affair, A	Gayety Comedy	Apr. 26, '31	6	Mar.21,'31
French Fried	Terry-Toon	Sept. 7	6	Oct. 18
Freshman's Goat, The	Bobby Agnew	Sept. 7	19	
Fried Chicken	Terry-Toon	Oct. 18	8	Sept. 27
Ghost Parade	Clyde-Gribbon-Beebe	May 24, '31	22	May 2, '31
Girls Will Be Boys	Charlotte Greenwood	Jan. 25, '31	21	Jan. 24,'31
Golf Nuts	Terry-Toon	Dec. 14	6	Nov. 22
Go West Big Boy	Terry-Toon	Feb. 22, '31	6	Feb. 21,'31
Grandma's Girl	Clyde-Stuart-Kane	Oct. 12	21	Oct. 25
Happy Little Honeymoon, A	Glenn Tryon	Feb. 15, '31	21	Feb. 7, '31
His Error	Barnes-Collins	Sept. 14	20	
Hold 'er Sheriff	Beebe-Murray	June 7,'31	21	
Hollywood Theme Song	Gribbon-O'Leary-D'Avril	Dec. 7	20	Nov. 1
Honeymoon Land	Romantic Journeys	Feb. 1,'31	10	Mar.28,'31
In Conference	Clyde-Gribbon-Wilson	Apr. 26,'31	21	Apr. 11,'31
Irish Stew	Terry-Toon	Oct. 5	6	Oct. 11
Johnny's Week End	Johnny Hines	Sept. 14	18	
Jumping Beans	Terry-Toon	Nov. 2	6	Oct. 25
Jungle Giants	Hodge Podge	July 19,'31		
Just a Bear	Clyde-Gribbon-O'Leary	Mar. 29, '31	20	Feb. 21,'31
Love a La Mode	Granville-Drew	Nov. 2	19	
Love Bargain, The	Alberta Vaughn-B. Agnew	Jan. 11, '31	21	Jan. 17,'31
Love Your Neighbor	Lloyd Hamilton	Oct. 12	22	Sept. 27
Lure of Hollywood	Brooks-Chandler	July 5,'31	20	
Marriage Rows	Lloyd Hamilton	Jan. 18, '31	10	
Medley of Rivars, A	Hodge-Podge	Nov. 9	21	Jan. 24,'31
Money Makers of Manhattan	Hodge Podge	June 21,'31	10	
Monkey Business in Africa	Clyde-Beebe	June 21,'31	22	
Movie Town	Sennetti-Beebe	July 5,'31	17	
My Harem	Moran-Bradbury	Nov. 16	19	
No, No Lady	Clyde-Christy	Jan. 4, '31	20	Dec. 6
One Yard to Go	Beebe-Eastman	Feb. 1, '31	21	Jan. 31,'31
Our Nagging Wives	Ford Sterling	Nov. 9	19	Oct. 25
Over the Air	Hodge-Podge	Oct. 12	10	Sept. 27
Pete and Repeet	Harrison-Elms	Mar. 1, '31	20	Feb. 21,'31
Philadelphia Lancaster Counterfeiters, The	Wm. J. Burns Detective Mysteries	Feb. 1, '31	9	Feb. 21,'31
Pigskin Capers	Terry-Toon	Dec. 28	6	
Popcorn	Terry-Toon	Jan. 11, '31	6	Jan. 17,'31
Poor Fish, A	Beebe-Stewart-Stone	Jan. 4, '31	12	
Quack, Quack	Terry-Toon	Mar. 8, '31	6	Feb. 21,'31
Racket Cheers	Clyde-Irwin-Pollard	Nov. 23	22	Nov. 8
Razzberries	Terry-Toon	Feb. 8, '31	6	Feb. 7, '31
Ringleader, The	Wm. J. Burns Detective Mysteries	Mar. 15, '31	11	Apr. 11,'31
Rough Idea of Love	Beebe-Eastman	Dec. 21	21	Jan. 3, '31
Salt Water Taffy	Terry-Toon	Nov. 30	6	
Scotch Highballs	Terry-Toon	Nov. 16	6	
Shotgun Wedding, A	Buster & John West	Apr. 19, '31	20	Mar.14,'31
Shooting of Dan the Duck, The	Cook-McPhail	Feb. 22, '31	20	Feb. 21,'31
Si, Si Senor	Tom Patricola	Seot. 21		
Sing Sing Song	Terry-Toon	Apr. 19, '31	8	Mar.28,'31
Speed	A. Clyde-M. Beebe	May 10, '31	22	Apr. 11,'31
Speed Up	Hodge-Podge	Dec. 21	8	
Strange Birds	Beebe-Eastman-Alberni	Nov. 23	10	Feb. 7,'31
Strangler, The	Wm. J. Burns Detective Mysteries	Mar. 29, '31	12	June 6,'31
Sultan's Cat, The	Terry-Toon	May 17, '31	6	May 2,'31
Suppressed Crime, The	Wm. J. Burns Detective Mysteries	Nov. 23	11	Jan. 3,'31
Take Your Medicine	Andy Clyde	Oct. 28	10	Oct. 25
Their Wives' Vacation	Kelton-Murray	Dec. 14	21	
Three Hollywood Girls	L. Lane- R. Flynn-P. Crane	Jan. 4, '31	21	Jan. 3,'31
Tidbits	Hodge Podge	May 24,'31	9	
Triangle Murder, The	Wm. J. Burns Detective Mysteries	Mar. 1, '31	11	Apr. 11,'31
2000 B.C.	Terry-Toon	June 14, '31	6	June 6,'31
Up a Tree	Lloyd Hamilton	Nov. 30	19	
Vacation Loves	Clyde-Betty Boyd	Sept. 28	21	
What a Head	Duffy-Rondell	July 26,'31		
Wilkins Murder Mystery	Wm. J. Burns	Dec. 7	11	Sept. 27
Windy Riley Goes Hollywood	Jack Shutta-Louise Brooks	May 3, '31	21	Apr. 11,'31
Won by a Neck	Lloyd Hamilton	Oct. 5	21	Oct. 11

FITZPATRICK PICTURES, INC.

Traveltalk Series

No. 1—From Barcelona to Valencia	Sept	11	
No. 2—From Valencia to Granada	Oct.	11	Oct. 12,'31
No. 3—From Granada to Toledo	Nov.	11	Nov. 16,'31
No. 4—In Old Madrid	Dec.	10	Feb. 8
No. 5—Egypt—The Land of the Pyramids	May	11	June 21
No. 6—Gateway to Indie, The	June	9½	
No. 7—Templo of Love, The	July	10½	Sept. 6
No. 8—Imperial City, The	Aug.	9	Aug. 23
No. 9—Picturesque Heng Keng	Sept.	10	
No. 10—The Island Empire	Oct.	8	Sept. 6
No. 11—Japan in Cherry Blossom Time	Oct.	9	Nov. 22
No. 12—Java—The Fragrant Isle	Nov.	9	
No. 13—Charming Ceylon	Nov.	9	
No. 14—Honolulu to Havana	Dec.	10	
No. 15—Siam to Koree	Jan. '31	10	Jan. 3, '31

American Holiday Series

Abraham Lincoln	3
Armistice Day	3
Christopher Columbus	3
George Washington	3
Independence Day	3
Labor Day	3
Memorial Day	3
Mother's Day	3
Origin of Christmas	3
Thanksgiving	3

Movie Horoscope Series

One Release for Each Month of the Year

Title	Star	Rel. Date	Running Time Minutes	Reviewed
People Born In August			9	
People Born In September			11	
People Born In October			10½	
People Born In November			8	Nov. 9
People Born In December			8	
People Born In January			10	
People Born In February			10	
People Born In March			10	
People Born In April			8	
People Born In May			8½	
People Born In June			10½	
People Born In July			9	Aug. 2

Music Master Series

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Georges Bizet		Sept.	11	
Johannes Brahms			11	
Frederick Chopin		Oct.	10½	
George Frederick Handel		Oct.	11	
Franz Liszt			11	
Felix Mendelssohn		Dec.	9	
Johann Strauss		Nov.	6	Dec. 13
Ludwig Van Beethoven			7½	
Guiseppe Verdi		Nov.	9½	Nov. 29

FOX FILMS

Title	Rel Date	Running Time Minutes	Reviewed
Magic Carpet Series			
Down to Damascus	Near East	8	May 9, '31
Giants of the Jungle	Elephants	8	May 9, '31
Happy Days in the Tyrol	Bavarian Alps	8	May 9, '31
King's Armada, The	Great Britain's Fleet	9	May 9, '31
Pageant of Siam, The	Bangkok and the Siamese	9	May 9, '31
Wild Life on the Veldt	Govt. of South Africa	8	May 9, '31
Wild West of Today	Wyoming Mountains	8	May 9, '31
World at Prayer	Miracle at Lourdes	8	May 9, '31

METRO-GOLDWYN-MAYER

Title	Star	Rel Date	Running Time Minutes	Reviewed
Air Tight	Boy Friends	May 9, '31	17	May 2,'31
Ambitious People	Colortone Revue	Mar. 21, '31		
Baby Talk	Boy Friends	Jan. 17, '31		
Bargain Day	Our Gang	May 2, '31	19	
Bark Brothers, The	Dogville			
Be Big	Laurel-Hardy	Feb. 7, '31	24	Mar. 28,'31
Big Dog House, The	Dogville	Mar. 14, '31	16	
Bigger and Better	Boy Friends	Oct. 25	19	
Blood and Thunder	Boy Friends	Jan. 17, '31	20	
Busy Barcalona	Holmes	Apr. 11, '31	Mar.14, '31	
Chickens Come Home	Laurel-Hardy	Feb. 21, '31	30	Mar. 14,'31
China's Die Man River	Holmes	Oct. 4	9	Dec. 13
Copy	Novelty	Oct. 11	20	Dec. 13
Crazy House	Dane-Moran	Nov. 1	16	Mar.14,'31
Cuckoo Murder Case, The	Flip the Frog Series	Oct. 18	8	Nov. 1
Devil's Cabaret	Revue	Dec. 13	Mar.14, '31	
Dublin and Naarby	Holmes	Dec. 27	9	Apr. 4,'31
Fly My Kite			21	
Gems of M-G-M	Novelty	Jan. 3, '31	21	
Geography Lesson	Colortone Revue	Mar. 28, '31		
Helping Grandma	Our Gang	Jan. 3, '31		Nov. 1

High C's	Charley Chase	Dec.	27	29			
High Gear	Boy Friends	Feb.	28, '31	25			
Hoosegow	Laurel-Hardy				Oct.	25	
Laughing Gas	Flip the Frog Series	Mar.	14, '31		Mar.	14, '31	
Laughing Gravy	Laurel-Hardy	Apr.	4, '31	21			
Let's Do Things				27			
Little Daddy	Our Gang	Mar.	28, '31	21	Mar.	14, '31	
Love Business	Our Gang	Feb.	14, '31	20	Dec.	13	
Love Fever	Boy Friends	Apr.	11, '31				
Love Tales of Morocco							
Old Man Trouble	Davidson-Nichols						
One of the Smiths	Charley Chase						
Our Wife	Laurel-Hardy			22	Apr.	11, '31	
Peeps at Peking	Holmes	Jan.	17, '31	8	May	9, '31	
Pip from Pittsburgh, The	Charley Chase	Mar.	21, '31	21	Mar.	14, '31	
Pups Is Pups	Our Gang	Aug.	30	19	Oct.	18	
Ragtime	Flip the Frog Series			9	May	30, '31	
Rough Seas	Charley Chase	Apr.	25, '31	20	June	6, '31	
Rounder, The	Novelty	Nov.	22	20			
Roy Evans	Roy Evans			9	Apr.	11, '31	
School's Out	Our Gang	Nov.	22	21	Aug.	30	
Snappy Caballero	Revue	Sept.	20				
So Quiet on the Canine Front	Dogville	Jan.	31, '31				
Soup Song, Tha	Flip tha Frog Series	Jan.	31, '31	9			
Spain's Maddest Fiesta	Holmes	Sept.	13	10	Nov.	15	
Sultan's Camp of Victory	Holmes	Feb.	28, '31				
Tale of the Alhambra, A	Holmes	Feb.	7, '31				
Teacher's Pet	Our Gang	Oct.	11	21	Aug.	16	
That Little Bit of Heaven	Holmes	Mar.	21, '31				
Through the Yangtze Gorges	Holmes	Oct.	25	9			
Thundering Tenors	Charley Chase	Feb.	7, '31	21			
Village Barber, The	Flip the Frog Series	Sept.	27	9	Oct.	11	
Village Smithie, The	Flip the Frog Series	Jan.	31, '31	9			
What a Man	Charley Chase	Feb.	7, '31				
Who Killed Rover?	Dogville	Nov.	8	16	Dec.	13	

PARAMOUNT-PUBLIX

Title	Star	Rel Date	Running Time Minutes	Reviewed
Aea of Spades, Ths	Talkartoon	Jan. 17, '31	1 reel	
Accordion Jsa	Talkartoon	Dec. 13	1 reel	Dec. 13
African Dodge, The	Tom Howard	May 4, '31	10 min	Mar. 14, '31
A Hunting We Oid Go	Bruce Novelty	May 16, '31	1 reel	
Alexander's Rag Time Band	Screen Song	May 9, '31	1 reel	
All for the Band	Eddie Younger	Apr. 4, '31	1 min	Mar. 14, '31
Antique Shop, The	Burns and Allen	Mar. 7, '31	1 reel	Feb. 21, '31
Any Little Girl That's a Nice Little Girl	Screen Song	Apr. 18, '31	1 reel	
Around the Samovar	A Columbia Broadcasting Feature	Feb. 28, '31	1 reel	Feb. 28, '31
Anything But Ham	Smith and Dale	Jan. 24, '31	1 reel	Jan. 3, '31
Betty Co., Ed	Rudy Vallee		7	May 16, '31
Big Splash, The	Weismuller-Kruger	Jan. 17, '31	2 reals	
Broadway Romeo, A	Jack Benny	Mar. 28, '31	2 reels	
Bum Bandit, The	Talkartoon	Apr. 4, '31	1 reel	
By Appointment	Craig-Bond	Nov. 1	1 reel	
By the Beautiful Sea	Screen Song	Jan. 24, '31	1 reel	
Cab Waiting	Jack Benny	June 20, '31	17 min	May 16, '31
Camera Trails	Bruce Scenls	Oct. 11	1 reel	Dec. 13
Climate Chasers	Bruce Novelty	July 11, '31	1 reel	
Clinching a Sale	Harry Richman	Apr. 18, '31	1 reel	
Confounded Interest	Raymond-Caverly	Oct. 11	1 reel	
Cow's Husband, Ths	Talkartoon	Mar. 14, '31	1 reel	Mar. 28, '31
Crazy Compositions	Fuzzy Knight	Apr. 11, '31	1 reel	
Devil Sea	Ethel Merman & Leslie Stowe	Feb. 28, '31	1 reel	
Discovered	Sally Ward	Jan. 17, '31	1 reel	Jan. 17, '31
Drifting Along	Robert Bruce Scenle	Sept. 6	1 reel	Dec. 20
Elmer Takes the Air	Stubby Kreuger-Assaa-Jordanoff	July 18, '31	2 reels	
Excusas	Bruce Novelty	Nov. 29	1 reel	
Fair and Square Ways	Eddie Miller	May 2, '31	1 reel	
Fatal Card, The	W. & E. Howard	Nov. 8	1 reel	
French Line, The	Gina Malo	Jan. 24, '31	1 reel	
Gents of Leisure	Chester Conklin	May 9, '31	2 reels	
Go Ahead and Eat	Tom Howard	Jan. 3, '31	1 reel	Dec. 13
Go Ahead and Sing	Tom Howard	Oct. 25	1 reel	Dec. 13
Grand Uproar	Talkartoon	Oct. 4	1 reel	
Great Pants Mystery	Smith & Oale	Feb. 14, '31	2 reels	
Happiness Remedy	Ted Lewis	Feb. 14, '31	1 reel	
Headache, The	Billy House	Mar. 14, '31	2 reels	
Ha was Her Man	Gilda Gray	Apr. 25, '31	2 reels	
Helping Hand, The	Solly Ward	June 27, '31	1 reel	
Herring Murder Case, The	Talkartoon	Oct. 4	1 reel	
His Price	Johnny Burke	Dec. 13	1 reel	Mar. 21, '31
His Wife's Birthday	Solly Ward	Sept. 26	2 reels	
Hot Air Merchant	Charlie Ruggles	Sept. 13	2 reals	
Hot Dog	Talkartoon	Mar. 29	1 reel	
Hudson and Its Moods	Leslie Stowe & Speed Young	Apr. 11, '31	8 min	Mar. 14, '31
Hurry Doctor			reel	May 2, '31
I'd Climb the Highest Mountain	Screen Song	Mar. 7, '31	1 reel	
I'm Telling You	Willie & Eugene Howard	Mar. 7, '31	1 reel	
In Again, Out Again	Cook-Bond	Dec. 20	1 reel	Nov. 22
In My Merry Oldsmobile	Screen Song		6	Mar. 21, '31
In the Good Old Summer Time	Screen Song	June 7	1 reel	
Introduction of Mrs. Gibbs	Lulu McConnell	Sept. 20	1 reel	
It Might Be Worse	Georgie Jessel	Jan. 3, '31	2 reels	
It's All Over	Marion Harris	Dec. 20	1 reel	
I Wonder Who's Kissing Her Now	Screen Song	Feb. 14, '31	1 reel	
Just a Pal	Minor Watson	Nov. 15	1 reel	
Knock, Knock, Knock (Tent.)	Talkartoon	Jnly 25, '31	1 reel	
Lady, You Slay Ms	Perkins-Hillgot	Sept. 8	1 reel	
La Schnapps, Inc	Smith & Dale	Nov. 8	2 reels	
Laugh It Off	June MacCloy	Feb. 14, '31	1 reel	May 9, '31
Let's Stay Single	Frances Williams	Mar. 14, '31	1 reel	
Love in tha Suburbs	Victor Moore	Jan. 31, '31	2 reels	
Make Up Your Mind	Alice Boulden	Jan. 10, '31	1 reel	
Male Man, Tha	Talkartoon	Apr. 25, '31	6	May 23, '31
Mariutch	Screen Song	Nov. 15	1 reel	Nov. 8
Marry or Else	Arthur & Morton Havel	Oct. 25	2 reels	
Melodies	Smith Bros., Singing		1 reel	
Miscast	James Kelso-Dolores DeMonde	Mar. 21, '31	1 reel	
Model Women	All Star	Dec. 6	1 reel	
My Gal Sal	Screen Song	Oct. 18	1 reel	
Moonlight and Romance	Moreno-Martini	Feb. 21, '31	1 reel	
M'Lady	Irene Bordoni	Mar. 28, '31	1 reel	
Movie Memories				
No. 4—Sponsored by Chesterfield Cigarettes			10 min	May 16, '31
No. 5—Sponsored by Chesterfield Cigarettes			10 min	May 18, '31
My West	Bruce Novelty	Mar. 7, '31	1 reel	Mar. 14, '31
Mysterious Mose	Talkartoon	Dec. 27	1 reel	Dec. 13
My Wife's Gone to the Country	Screen Song	June 13, '31		
New Rhythm	Azplazer & Band	Oct. 18	1 reel	
Noah's Lark	Talkartoon	Oct. 26	1 reel	
Office Blues	Ginger Rogers	Nov. 22	1 reel	
Oh Teddy	Billy House	Dec. 20	2 reels	
Ol' King Cotton	George Dewey Washington	Dec. 27	1 reel	
On a Sunday Afternoon	Screen Song	Nov. 29	1 reel	
Once Over, Light	Burns and Allen	May 23, '31	1 reel	May 16, '31
One Big Night	Ben Blue	Feb. 7, '31	1 reel	
Operatic Selections	Tito Schipa	May 24	1 reel	Nov. 22
Paramount Acts			1 reel	
Paramount Comedies			2 reels	
Paramount Pictorial No. 1	Clara Bow	Sept. 27	1 reel	
No. 2 Fish Faces; Munich Mannikins; Walrus Hunting in Siberia; Stars of To-morrow		Oct. 25	1 reel	
No. 3 In the Gloaming—Lowell Thomas-Jesse Crawford		Nov. 29	1 reel	
No. 4 Whaling in North Atlantic—Lowell Thomas-Leslie Thrasher		Dec. 27	1 reel	
No. 5 Up the River in Mexico—Lowell Thomas-John Phillip Sousa		Jan. 31, '31	1 reel	
No. 8 The Trout Harvest—The Children's Hour— Lowell Thomas		Feb. 28, '31	1 reel	
No. 7 Rudy Vallee—Lowell Thomas Marionette Show		Mar. 28, '31	1 reel	
No. 8 Jesse Crawford-Ruth St. Denis-Lowell Thomas				Apr. 25
No. 9 Harmonies of the Harp: Facts and Faneles in Sports—Lowell Thomas		May 2, '31	1 reel	
Paramount Sound News	(Two Editions Weekly)		1 reel	
Patient, The	The Three Swifts	Nov. 29	1 reel	
Pent House Blues	Muriel D'Or-Cy Kahn	Feb. 21, '31	1 reel	
Pest, The	Tom Howard	Mar. 14, '31	1 reel	
Plastered	Willie, West & McGinty	Nev. 22	1 reel	
Please Go 'Way and Let Me Sleep	Screen Song	Jan. 10, '31	1 reel	
Pulling A Bona	Burns & Allen	Jan. 10, '31	1 reel	Nov. 8
Pusher In The Face			28	Mar. 28, '31
Putting Party, The	Juliet	Dec. 27	1 reel	
Radio Salutes			10	Mar. 28, '31
Raising the Roof	Lillian Roth & Band	Aug. 24	1 reel	Oct 11
Real Estators, The	Smith & Dale	May 2, '31	1 10	May 23, '31
Red, Green & Yellow	Lulu McConnell	Oct. 18	1 reel	
Row, Rew, Row	Screen Song	Dec. 20	1 reel	
Runaway Boys	Bruce Novelty	Jan. 31, '31	1 reel	
Sailor's Luck, A	Georga Beatty	Sept. 13	1 reel	Nov. 15
Seeing Helen Home	Helen Lynd	Dec. 8	1 reel	
Seven in One	Juliet	May 21, '31	1 reel	
Silly Scandals	Talkartoon	May 23, '31	1 reel	May 9, '31
Simply Killing	Willie & Eugene Howard	Jan. 31, '31	1 reel	
Sing, You Dancers	Puck & White	Sept. 20	1 reel	
Sky Scraping	Talkartoon	Nov. 1	1 reel	
Somebody Stole My Gal	Screen Song	Mar. 21, '31	1 reel	May 2, '31
Song Service	Leo Morse & Co	Oct. 25	1 reel	
S. S. Malaria	Smith & Dale	June 6, '31	2 reels	
Stateroom 19	Clute-La Mar	Jan. 17, '31	1 reel	
Stolen Jools	All Star		2 reels	
Story Book Parade, The	Children's Ballet	Oct. 4	1 reel	Aug. 23
Strike Up the Band	Screen Song	Sept. 27	1 reel	
Studio Sap	Chester Conklin	Feb. 28, '31	2 reals	
Sure Cure	Lynn Overman	Nov. 1	1 reel	Sept. 8
Swing You Sinner	Talkartoon	Sept. 20	1 reel	Oct. 11
Taxi	Chester Conklin	Apr. 11, '31	2 reel	
Teacher's Pest	Talkartoon	Feb. 7, '31	1 reel	
Tex in 1999	Texaco Company		7 min.	May 2, '31
13th Alarm, The	Chester Conklin	July 4, '31	2 reels	
That Old Gang of Mine	Screen Song	July 11, '31	1 reel	
Thou Shalt Not	Billy House	May 23, '31	2 reels	May 2, '31
Tongue Tied	Lulu McConnell	Dec. 13	1 reel	
Tons of Trouble	Rudy Muller and Rosle	Jan. 3, '31	1 reel	
Top Notes	Willy Robyn	Mar. 21, '31	1 reel	Mar. 14, '31
Tree Saps	Talkartoon	Feb. 21, '31	1 reel	
Tune Detective, The	Dr. Sigmund Spaeth	Apr. 25, '31	1 reels	
Twenty Legs Under the Sea	Talkartoon	June 6, '31	1 reel	
Two's Company	Marion Harris	Feb. 7, '31	1 reel	Jan. 3, '31
Tune Datective, The	Dr. Sigmund Spaeth	Feb. 14, '31	1 reel	Nov. 22
Two A.M.	Tom Howard	May 2, '31	1 oel	
Up to Mars	Talkaroon	Nov. 22	1 reel	Nov. 22
Via Express	Tom Howard	July 4, '31	1 reel	
Why Continue tha Struggle	Casay-McHugh	Nov. 15	1 reel	
You're in the Army Now	Johnny Burke	Oct. 11	2 reels	

RADIO PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aunts in the Pants	W. Catlett	Nov. 22	2 reels	20. Dec. 13
Blondes Prefer Bonds	Louise Fazanda		2 reels	
Clean-Up on the Curb, A	Rosco Ates		2 reels	
County Seat, The	Charles "Chic" Sale		2 reels	
Cowslips	Charles "Chic" Sale		2 reels	
Dizzy Dates	Dane-Arthur	Dec. 7	2 reels	19.
Dumbells in Oerbies	Geo. K. Arthur-Karl Dana	Feb. 7, '31	19	Mar. 1, '31
Fall to Arms, A	Louise Fazenda	Oct. 20	1	20
Hey Diddle Diddle	Benny Rubin	Dec. 7	1 reel	8. July 8
House Dick, The	Jimmy Savo		2 reels	
Humanetta No. 2	Hutchinson-Lorch	Sept. 1	1 reel	10.
Humanette No. 3	Clyde-Rubin	Oct. 1	1 reel	8.
Humanette No. 4	B. T. Murray	Nov. 20	1 reel	8. Nov. 8
Humanette No. 5	All Star	Dec. 27	1 reel	
Humanette No. 6	Benny Rubin	Jan. 25, '31	1 reel	9 Jan. 3, '31
Humanette No. 7	Nat Carr	Feb. 25, '31	10	Mar. 14, 31
Humanette No. 8	All Star	Mar. 22, '31	9	Mar. 7, '31
Humanette No. 9		Apr. 15, '31	1 reel	
Humanette No. 11	Eddie Lambert	June 13, '31	10	
He Loved Her Not	Nick & Tony	Jan. 25, '31	20	
Itching Hour, Tho	Louise Fazenda	Feb. 1, '31	22	
Knights Before Xmas	Oane-Arthur	Nov. 15	18	
Lime Julee Knights	Dane-Arthur	Mar. 22, '31	21	Mar. 7, '31
Lone Starved Ranger, The	Rosco Ates		2 reels	
Mickey's Bargain	Mickey Yule	Dec. 27	19	Dec. 13
Mickey's Crusaders	Mickey Yulo	Apr. 12, '31	2 reels	
Mickey's Rebellion	Mickey McGuire		2 reels	
Mickey's Stampeda	Mickey Yula	Feb. 7, '31	19	
Moonlight & Monkay Business	Nick & Tony	Nov. 15	21	Nov. 15
Pure & Simple	Louise Fazenda	Sept. 15	2 reels	
Razored in Old Kentucky	Nick & Tony	Oct. 20	18	Nov. 8
Second Hand Kisses	Louise Fazenda	Mar. 29, '31		May 2, '31
She Went for a Tramp	Hugh Herbert-Rosco Ates	Mar. 15, '31		Mar. 7, '31
Society Goes Spaghetti	Nick & Tony	Sept. 15	20	Sept. 27
Strife of the Party, The	Ned Sparks		2 reels	
Talking Turkay	Benny Rubin	Jan. 25, '31		
Toby Hollowe'en	Toby, the pup	May 1, '31	6	Dec. 13
Toby in the Bughouse	Toby, the pup	Dec. 7	6	
Toby in Circus Times	Toby, the pup	Jan. 25, '31	7	Mar. 7, '31
Toby in the Brown Derby	Toby, the pup	Mar. 22, '31	7	
Toby Down South	Toby, the pup	Apr. 15, '31	7	
Toby the Bull Thrower	Toby the Pup	June 7, '31	7	May 23, '31
Toby the Fiddler	Toby, tha pup	Sept. 1	6	Nov. 15
Toby the Miner	Toby, tha pup	Oct. 1	7	
Toby tha Milkman	Toby, the pup	Feb. 25, '31	7	Nov. 8
Toby the Showman	Toby, the pup	Nov. 22	21	Dec. 13
Too Hot to Handle	Louise Fazenda	Nov. 15	18	Dec. 13
Trader Ginsburg	Nat Carr	Dec. 27	7	May 23, '31
Trouble from Abroad	Ford Sterling, Lucien Littlefield		2 reels	Mar. 14, '31
Way of All Fish	Ned Sparks			
Wife O'Reilly	Nick & Tony	Feb. 25, '31	20	Mar. 7, '31

RKO PATHE

(Note: RKO Pathe does not list running time on Shorts. The approximate running time of reels in tha important series, howovar, follow:

2 reel comedies	22 min.
Pathe News	10 "
Pathe Review	11 "
Aesop's Fables	8 "
Grantland Rice Sportlights	10 "

Title	Star	Rel Date	Running Time Minutes	Reviewed
Against the Rules	Rainbow Comedy	May 31, '31	19	May 23, '31
All Gummed Up	Whoopee Comedy	May 23, '31	2 reels	May 16, '31
Angles on Angling	Sportlight	Dec. 28	1 reel	Jan. 3, '31
Animal Fair, The	Aesop Fable	Feb. 1, '31	1 reel	Jan. 31, '31
Backfield Aces	Rockne Football	Oct. 15	1 reel	
Bare Knees	Pollard	Mar. 8, '31	2 reels	Mar. 7, '31
Big Cheese, The	Fabla	Oct. 26	1 reel	Nov. 8
Breakfast in Bed	Pollard-Pangborn	Nov. 18	2 reels	
Call of Mohammed	Vagabond Adventure	Apr. 7, '31	1 reel	Apr. 4, '31
Campus Champs	Nat Carr	Feb. 1, '31	2 reels	Feb. 14, '31
Chasing Troubla	Checker Comedy	Apr. 26, '31	2 reels	May 9, '31
Cinderella Blues	Aesop Fable	Apr. 12, '31	8 min.	Apr. 11, '31
Circus Capers	Fable	Sept. 28	1 reel	Oct. 4
Cabb Goes Fishing	Sportlight	Oct. 5	1 reel	Oct. 4
Collega Capers	Fabla	Mar. 15, '31	1 reel	Mar. 21, '31
Cowboy Blues	Fable	Feb. 15, '31	1 reel	Feb. 7, '31
Dance With Ma	Wanzer-Palmer	Nov. 23	2 reels	
Dangerous Ysuth	Pollard	Sept. 14	2 reels	Nov. 29
Diamond Experts	Sportlight	May 17, '31	10	May 23, '31
Disappearing Enemies	Dot Farley-Rex Bell	March 1, '31	2 reels	Apr. 4, '31
Dixie Chase, The	Sportlight	Nov. 30	1 reel	Dec. 13
Dogs of Solitude	Vagabond Adventurs	Feb. 6, '31	1 reel	Feb. 14, '31

Title	Star	Rel Date	Running Time	Minutes	Reviewed
Dude Ranching	Sportlight	Sept. 21	1 reel		Aug. 16
Duffer Swings	Farrell Golf Series	Feb. 22,'31	1 reel		Mar. 7,'31
Eva's Fall	All Star	Dec. 28	2 reels		
Fly Guy, The	Aesop Fable		7		June 6, '31
Flying Feet	Knute Rockne Feetball	Oct. 28	1 reel		Sept. 13
Ferel	Farrell Golf	Feb. 15,'31	1 reel		Feb. 14'31
Frozen Face	Manhattan Comedy	Apr. 19,'31	2 reels		Apr. 18,'31
Frozan Frelle	Fable	Aug. 31	1 reel		Sept. 13
Gem of Agra	Vagabond Adventure	Oct. 19	1 reel		Sept. 27
Getting on the Green	Farroll Golf	Mar. 22,'31	1 reel		Apr.11,'31
Glory of Spain	Vagabond Adventure	Nov. 18	1 reel		Nov. 8
Gossipy Plumber, The	Folly Comedy	May 17,'31	2 reels		May 2,'31
Gypped in Egypt	Fable	Nov. 9	1 reel		Nov. 15
Half Pint Polly	Capital Comedy	May 3,'31	2 reels		
Help Wanted—Female	Pellard	Jan. 11,'31	2 reels		Jan. 10,'31
Hidden Goal, The	Reckne Football	Oct. 15	1 reel		Aug. 30
High Steppers	Sportlight	Nev. 16	1 reel		Dec. 13
Held the Baby	Agnew-Crane-McPhail	Nov. 9	2 reels		
Hunting Thrills	Sportlight	Apr. 21,'31	1 reel		Apr. 11,'31
Hurricane Island	Vagabond Adventures	Apr. 21,'31	1 reel		Mar. 28,'31
In the Rough	Farrell Golf	Mar. 8,'31	1 reel		Feb. 28,'31
I'll Take That One	All Star	Oct. 5	2 reels		
Jungle Terror	Vagabond Adventure	Oct. 5	1 reel		Sept. 20
Kid the Kidder	Owsley-Marsh	Dec. 7	2 reels		Sept. 20
King of Buge	Fable	Dec. 21	1 reel		Jan. 3,'31
Last Yard, The	Reekne Feetball	Oct. 12	1 reel		Aug. 30
Lemon Meringue	Edgar Kennedy		20		June 6, '31
Midnight	Fable	Oct. 12	1 reel		Oct. 25
Mad Melody	Fable	Apr. 28.'31	1 reel		May 2,'31
Menarchs of the Field	Sportlight	Dec. 14	1 reel		Dec. 20
Mystic Isles	Vagabond Adventure	Nov. 30	1 reel		Nov. 22
Neat and Tidy	All Star	Nov. 28	2 reels		
Next Door Neighbors	Heuman-Deering	Jan. 28,'31	2 reels		Jan. 3,'31
Night Class	Campus Comedy	June 7,'31	2 reels		May 18,'31
Not So Loud	Melody Comedy	May 3,'31	2 reels		May 2,'31
Office Boy, The	Fable	Nov. 23	1 reel		Nov. 29
One Nutty Night	Willie-Carney	Nov. 30	2 reels		Nov. 22
Open House	Nick Stuart	Mar. 22,'31	20 min.		Apr.11,'31
Old Hokum Bucket, The	Aesop Fable	Mar.29,'31	7 min.		Apr.4,'31
Outboard Stunting	Sportlight Series	May 3,'31	1 May	31,'31	
Over the Radle	Pangborn	Dec. 14	2 reels		Feb. 7,'31
Parading Pajamas	Johnny Arthur	Dec. 21	2 reels		Jan. 24,'31
Par and Double Par	Sportlight	Nev. 2	1 reel		Nev. 22
Pathe News	Released Twice Weekly		1 reel		
Parents Wanted	Folly Comedy	Mar. 15,'31	2 reels		Aer. 4,'31
Play Ball	Aesop Fable	May 24, '31	10 May	30,'31	
Raoqueteers	Sportlight	Oct. 19	1 reel		Oct. 11
Radio Racket	Fable	Mar. 1,'31	1 reel		Feb. 28,'31
Red Riding Heed	Fable	Jan. 18,'13	1 reel		Jan. 31,'31
Rough and Tumble	Sportlight	Jan. 25,'31	1 reel		Feb. 7,'31
Rough Housa Rhythm	Ed Kennedy	Apr. 5,'31	2 reels		Mar.14,'31
Royal Flush, The	All Star	Dec. 19	2 reels		Aug. 30
Sands af Egypt	Vagabond Adventure	Nev. 2	1 reel		
Seein' Injuns	Pellard	Feb. 15,'31	2 reels		Jan. 3,'31
Self Defense	Spertlight	Sept. 7	1 reel		Sept. 13
Shadew af the Dragen	Vagabond Adventure	Mar. 6,'31	1 reel		Mar. 14,'31
Sink or Swim	Sportlight	Mar. 22,'31	1 reel	9 Mar.	28,'31
Ski Pilet	Sportlight	Feb. 8	1 reel		Feb. 14,'31
Some Babies	Carle-Hiatt	Sept. 21	2 reels		Aug. 16
Speed Limit	Sportlight	Mar. 8,'31	1 reel		Mar. 14,'31
Spirit af She-Gun	Vagabond Adventure	Dee. 26	1 reel		Jan. 3,'31
Stage Struck	Walter Catlett	Jan. 18	1 reel		Feb. 28,'31
Stone Age Stunts	Fable	Dec. 7	1 reel		Dec. 13
Stout Hearts and Willing Hands	Frank Fay	June 15, '31	20		May.30,'31
Tale el Tutuila	Vagabond Adventure	Jan. 25,'31	1 reel		Feb. 7,'31
Tennis Top-Notchers	Tilden-Wills	Apr. 4,'31	1 reel	11	Aer. 4,'31
That's My Line	Louis John Bartels		20		June 6,'31
That's News to Me	Frank McHugh		20		May 30,'31
Thom the Unknown	Vagabond Adventure	Mar. 22,'31	1 reel		Apr. 4,'31
Three Wise Clucks	Glenn Tryon	Apr. 12,'31	2 aels		Apr. 18,'31
Touchdown	Reckne Feetball	Nov. 2	1 reel		
Teytown Tale	Fable	Jan. 4,'31	1 reel		Jan. 3,'31
Traffic Tangle	Carr-Farley	Nov. 2	2 reels		Nov. 8
Twisted Tales	Arthur Housman-Marion Douglas	Mar. 29,'31	22		Aer. 4,'31
Two Minutes to Go	Rockne Football	Oct. 15	1 reel		
Under Cover	Sportlight	Jan. 11,'31	1 reel		Jan. 24,'31
Under Par	Farrell Golf	Mar. 15,'31	1 reel	9 Mar.	28,'31
Under the Cock-Eyed Moon	Carney-Wills	Oct. 26	2 reels		Nev 15
Water Bugs	Johnny Weismuller	May 31,'31	10		May 23,'31
Well of Fortaleza, The	Vagabond Adventure	Feb. 28,'31	1 reel		Feb. 21,'31
Winning Putts	Farroll Golf	Mar. 1,'31	1 reel		Apr. 4,'31
Wizard Land	Vagabond Adventure	Dec. 14	1 reel		Dec. 13

STATE RIGHTS

Title	Star	Distributor	Running Time	Minutes	Reviewed
At the Photographers	Harry Delf	Elbee	2 reels		
Beauty Secrets from Hollywood—No. 1 (technicolor)		Welshay			Mar. 14,'31
Besides the Western Sea		Castle Film	1 reel		
Birds of a Feather		Ideal	8 min.		Apr. 4,'31
Blind Youth	Lou Tellegen	Caeltal	2 reels		
Bosom Friendship	Novelty	UFA	10 min.		
Bring on the Bride		Elbee	2 reels		Nov. 9
Broken Doll, The	Sadie Banks	Judea Films	1 reel		
Coast to Coast	Talker	Visugraphic	2 reels		Aug. 30
Down Hawaii Way	Color Novelty	Castle	1 reel		
Electric Ship	Educational	General Electric	9		Nov. 8
Ell-Ell	Cantor Waldman	Judea Film	10		
Evening in Jewish Camp	Eval Miller	Judea Film	12		
Felix Fernandino		Imperial	9		Nov. 22
Friend Husband		Burr	2 reels		
Frost and Old Lace		UFA	1 reel		Sept. 20
In the Goold Old Summer Time		Ideal	8 min.		Apr. 4,'31
Iewish Gypsy	Hymie Jacobson	Judea Films	21		
Iewish Melody	Cantor Waldman	Judea Films, Inc.	1 reel		
Kids and Pets	Color Novelty	Castle	1 reel		
Knights in Khaki		Fon Prod.	22		May 23,'31
Kol Nidre No. 1	Cantor Schmilikel	Judea Films	10		
Kol Nidre No. 2	Cantor Waldman	Judea Films	11		
Land of Freedom	Seymour Reltzteit	Judea Films, Inc.	2 reels		
Logend of the Skies		Ideal	8 min.		Mar. 14,'31
Mal-Ko Mashma-Lou	Harry Feld	Judea Films			
Measuring Time		UFA Film	7 min.		Sept. 27
Meet the Family	Harry Delf	Elbee	2 reels		
Monkey Business			8 min.		Apr. 4,'31
Monkey Squawks		Burr			
Natascha	Pinchus Lavenda	Judea Films, Inc.	2 reels		
Niagara Falls		Essanay			Dec. 20
Oh Doctor	Special Cast	Judea Films	20		
One Day		Visugraphic			Dec. 6
Peas and Oues		Pro Patria			Dec. 8
Peculiar Pets		Ideal	8 min.		Aer. 4,'31
Poem in Stone, A		Ideal	7 min.		Mar. 14,'31
Polo		Visugraphic	10 min.		Nov. 29
Sacred Elephants of India		Ideal	8 min.		Mar.21,'31
Sailors' Sweetheart	Hymie Jacobson	Judea Films, Inc.	2 reels		
Shoemaker's Romance		Judea Films	21		
Signed, Sealed & Delivered	Special Cast	Burr			
Sixty Minutes From Broadway	Color Novelty, Felix Fernandino &	Castle	1 reel		
Some Wild Appetites		Ideal	8 min.		Mar.21,'31
Spanish Rhythm	Orch.	Imperial	9 min.		Nov. 29
Spring Is Here		Ideal	9 min.		Mar.21,'31
Style and Close	Marty Barratz	Judea Films	23		
Summer Harmonies	Song Cartoon	Biochone	1 reel		Oct.
Talk-o-Graphs	Norman Brokenshire	Henry Sonenshine	9 min.		Nov. 29
Toe Time	Felix the Cat	Copley Films	1 reel		Apr. 5
Trouble from Abroad	Brock-Radio				Mar. 14,'31
Una-Sana-Takof	Cantor Waldman	Judea Films	11		
Wings of Tomorrow		Visugraphic	10 min.		May 2,'31
World Unseen, A	Scientific	UFA	12 min.		

SYNDICATE PICTURES CORPORATION

Alice Chops the Suey		Feb.	1, '31	
Alice Gets Stage Struck		Jan.	15, '31	
Alice Gets Stung		Oct.	15	
Alice Loses Out		Mar.	1, '31	
Alice on the Farm		Oct.	1	
Alice Picks the Champ		Mar.	15, '31	
Alice Plays Cupid		Apr.	1, '31	
Alice Rattled by Rats		May	1, '31	
Alice Solves the Puzzle		Apr.	15, '31	
Alice the Jailbird		Nov.	1	
Alice Wins the Derby		Nov.	15	
Alice in the Jungle		Jan.	1, '31	
Alice's Balloon Race		Dec.	15	
Alice's Egg Plant		Dec.	1	
Alice's Little Parade		Sept.	1	
Alice's Mysterious Mystery		May	16, '31	
Alice's Orphan		Feb.	15, '31	
Alice's Tin Pony		Sept.	15	
Broken Spur, The	Jack Hexie	Feb.	1, '31	2 reels
Cyclone Bliss	Jack Hexie	Oct.	15	2 reels
Desert Bridegroom	Jack Hexie	Jan.	15, '31	2 reels
Desert's Crucible	Jack Hexie	Dec.	1	2 reels
Dead or Alive	Jack Hexie	Nov.	15	2 reels
Double-O, The	Jack Hexie	Dec.	1	2 reels
Marshall of Money Mint	Jack Hexie	Sept.	15	2 reels
Rider from Nowhere	Jack Hexie	Nov.	1	2 reels
Romantic Sheriff, The	Jack Hexie	Jan.	1, '31	2 reels
Sparks of Flint	Jack Hexie	Feb.	15, '31	2 reels
Two-Fisted Jefferson	Jack Hexie	Sept.	1	2 reels
Western Romance	Jack Hexie	Dec.	15	2 reels

TALKING PICTURE EPICS

Title	Star	Rel Date	Running Time	Minutes	Reviewed
Animal World of Make Believe	Dr. Raymond L. Ditmars	Apr., '31	1 reel		May 2,'31
Bird Islands of Peru	Dr. Robt. Cushman Murphy	Feb. 12, '31	1 reel		Nov. 8
Fight to Live	Dr. Raymond L. Ditmars	Apr., '31	1 reel		May 30,'31
Freaks of Nature	Dr. Raymond L. Ditmars	June 14, '31	9		
Heart of the Nation	(Gov't Bldgs.)	May 25, '31	9		
In the Realm of Goblins	Dr. Reymond L. Ditmars	Aug. 31, '31	10		
Killing the Killer	Dr. Ray L. Ditmars	June	9		
Land of Evangeline	Wanderlust (No. 2)	Jan. 60, '31	1 reel		Feb. 14,'31
Let's Sing	Howard Wade Kinsey	Sept. 1	10		
Like a Beaver	Dr. Raymond L. Ditmars	Feb. 12, '31	10		Feb. 14,'31
Monkey Whoopee	Dr. Raymond L. Ditmars	Dec. 25	9		May 30,'31
Naked Man vs. Beast	Martin Johnson	Oct. 15	10		
Seeing Bermuda as a Bicycle	(No. 1) Wanderlust	Oct. 15	10		Dec. 13
Sunny Sweden	Natives	June 15, '31	9		
This Is Australia	Natives	June 15, '31	15		
Today and Yesterday	Hearst News	Nov. 15, '31	30		
Up and Donw New York	(Empire State Bldg.)	May 25, '31	9		

TIFFANY

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Color Symphonies Series	8 in Technicolor		1 reel		
Chinese Flower Bent		July 5			
Dancing Bear		June 10			
Parisian Night		June 25			
Kentucky Jubilee Singers	Series of 6				
Old Black Joe		May 1	2 reels		
Pickin' Cotten			1 reel		Dec. 13
Read Home, The			2 reels		
Slave Days			1 reel		Dec. 6
Welcema Heme		Dec. 12	1 reel		Nov. 29
Musical Fantasies	Series of 6		1 reel		
Fire Worshippers		Aug. 10			Sept. 27
Memories		Apr. 23			
William Toll		Aug. 1			
Way Down South					Dec. 6
Paul Hurst Comedies	Series of 6				
De Wolld's Champion					Dec. 6
Ono Punch O'Teole		Mar. 23		18	Mar. 28,'31
Tale of a Flea, The					
Missing Link, The					
Rolling Stone Series	Series of 6				
In the Mountains		Sept. 25	1 reel		Sept. 6
The Desert		Dec. 18			
Tiffany Chimp Series	8 Monkey Comedies		2 reels		
1. Blimp Mystery, The					Sept. 27
2. Little Covered Wagen, The		Sept. 5			Aug. 30
3. Little Big House, The		Oct. 15			Oct. 4
4. Little Divorcee, The					Dec. 6
6. Nine Nights in a Bar Room		Jan. 26, '31			Jan. 3,'31
6. Chasing Areund		Mar. 23,'31		16	Mar. 28,'31
7. Africa Squawks					
8. Aoeing Hollywood					
9. Cinnamon					
Voice of Hollywood Series	Station S-T-A-R		26	1 reel	each
No. 18	Nell Hamilten	Aug. 10			
No. 17	Laura La Plante	Aug. 20			
No. 18	Gleason & Armstreng	Sept. 11			
No. 19	Johnny Hines				
No. 20	James Hall				Oct. 11
No. 21	Conklin & Christy				
No. 22	Ian Keith				
No. 23	Sammy Cohen-Tiffany Talking Chimps				Dec. 6
No. 24	Leon E. Janney	Dec. 21			
No. 25	Seben 'n' Leben	Jan. 20,'31			
No. 26	Kenneth Harlan	Mar. 2,'31		10	Mar. 28,'31

UNIVERSAL

Title	Star	Rel Date	Running Time	Minutes	Reviewed
Arabian Knights	Slim Summerville	Aer. 8,'31	2 reels		Mar. 28,'31
All Excited	Sidney-Murray	Mar. 25,'31	2 reels		Feb. 28,'31
Africa	Oswald Cartoon	Dec. 1			Nov. 29
Alaska	Oswald Cartoon	Dec. 15			Dec. 20
All for a Lady	Leather Pusher Series No. 8	Dec. 31	2 reels		Nov. 29
Band Master, The	Oswald Cartoon	May 18, '31	1 reel		
Butter in Yeggman, The	Sidney-Murray	May 6,'31	2 reels		Apr. 11,'31
Champion, The	Leather Pushers	Feb. 25,'31	2 reels		
Cat's Paw, The	Red Star Comedy	July 8,'31	2 reels		Apr. 4,'31
Champ, The	Oswald Cartoon	July 27, '31			
China	Oswald Cartoon	Jan. 12,'31	1 reel		
College	Oswald Cartoon	Jan. 26, '31			
Comeback, The	Leather Pusher Series No. 4	Dec. 3	2 reels		
Country School, The	Oswald Cartoon	May 5,'31	1 reel		May 18,'31
Dangerous Daze	Red Star Comedy	Mar. 11,'31	2 reels		Mar. 14,'31
Detective, The	Oswald Cartoon	Sept. 22	1 reel		Oct. 11
Discontented Cowboys	Sidney-Murray	Nev. 12	2 reels		Oct. 11
Diverce A La Carte	Sidney-Murray	Apr. 15,'31	2 reels		Mar. 14,'31
Farmer, The	Oswald Cartoon	Mar. 23,'31	1 reel		Mar. 14,'31
Fireman, The	Oswald Cartoon	Apr. 6,'31	1 reel		
Fowl Ball, The	Oswald Cartoon	Oct. 13	1 reel		
Framed	Leather Pusher Series No. 7	Jan. 14,'31	2 reels		Dec. 13
Go to Blazes	Sidney-Murray	Oct. 15	2 reels		Nov. 8
Hammer & Tongs	Leather Pusher Series No. 2	Oct. 8	2 reels		
Helle Russia	Slim Summerville	Jan. 7,'31	2 reels		Dea. 20
Hello Napoleon	Red Star Comedy	June 9,'31	2 reels		
Here's Luck	Slim Summerville	May 20,'31	2 reels		May 2,'31
Heroes of the Flames	Tim McCoy	June 2, '31	17		Apr. 4, '31
Hot and Bothered	Sidney-Murray	Mar. 4,'31	2 reels		
Hot Feet	Oswald Cartoon	Aug. 24, '31			
Howdy Mato	Red Star Comedy	July 22,'31	2 reels		
In Old Mazuma	Sidney Murray	Jan. 21,'31	2 reels		Jan. 3,'31
It Happened in Hollywood	Red Star Comedy	Feb. 2,'31	2 reels		Nov. 29
Kane Meets Abel	Leather Pushers	Feb. 11,'31	2 reels		
Kentucky Belle	Oswald Cartoon	Aug. 10, '31			

Kid Roberts	Leather Pusher Series No. 1.	Sept. 5	2 reels	
Knockout, The	Leather Pusher Series No. 3.	Nov. 5	2 reels	Oct. 11
Lady Killer, A	Leather Pusher Series No. 8.	Jan. 28,'31	2 reels	
Laughback, The	Red Star Comedy	Dec. 24	2 reels.	Jan. 3,'31
Let's Play	Slim Summerville	Apr. 29,'31	2 reels	
Love Punch, The	Sidney-Murray	Dec. 10	2 reels	Nov. 22
Mardi Gras	Leather Pusher Series No. 5.	Dec. 17	2 reels	Nov. 22
Mars	Oswald Cartoon	Dec. 29	1 reel	
Mexico	Oswald Cartoon	Nov. 17	1 reel	Nov. 29
Nevy, The	Oswald Cartoon	Nov. 3	1 reel	Nov. 15
Ne Privacy	Red Star Comedy	Apr. 22,'31	2 reels	
North Woods	Oswald Cartoon	June 29, '31	1 reel	
One Day to Live	Red Star Comedy	Apr. 1,'31	2 reels	
One Day to Live			10 min.	Apr. 11,'31
Perisian Galeties	Slim Summerville	June 17,'31	2 reel	May 16,'31
Du La La	Slim Summerville	Nov. 28	2 reels	Nov. 15
Parlez-Vous	Summerville	Sept. 10	2 reels	Aug. 18
Redio Rhythm	Oswald Cartoon	July 29, '31	1 reel	
Rolling Along	Sidney-Murray	Oct. 1	2 reels	
Royal Bluff	Slim Summerville	Feb. 18,'31	2 reels.	Feb. 28,'31
Sargie's Playmates	Slim Summerville	Mar. 8,'31	2 reels.	Feb. 21,'31
Scared Stiff	Red Star Comedy	May 13,'31	2 reels	May 2,'31
Stay Out, The	Sidney-Murray	May 24,'31	2 reel	May 16,'31
Shipwreck	Oswald Cartoon	Feb. 9,'31	1 reel.	Feb. 21,'31
Singing Sap	Oswald Cartoon	Sept. 18	1 reel	Sept. 20
Stay Out. The	Sidney-Murray	May 27,'31	1 reel	
Stone Age, The	Oswald Cartoon	July 13, '31	1 reel	
Strange as It Seems No. 1	Novelty	Sept. 1	1 reel	Sept. 20
Strange as It Seeme No. 2	Novelty	Sept. 29	1 reel	Oct. 11
Strange as It Seeme No. 3	Novelty	Nov. 3	1 reel	Nov. 22
Strange as It Seems No. 4	Novelty	Dec. 22	1 reel	Dec. 13
Strange as It Seems No. 5	Novelty	Jan. 19, '31	1 reel.	Jan. 3,'31
Strange as It Seeme No. 6	Novelty	Feb. 18,'31	1 reel.	Feb. 7,'31
Strange as It Seems No. 7	Novelty	Mar. 18,'31	1 reel.	Mar. 14,'31
Strange as It Seems No. 8	Novelty	Apr. 13,'31	1 reel	Apr. 11,'31
Strange as It Seems No. 9	Novelty	May 11,'31	1 reel	May 16,'31
Strange as It Seeme No. 10	Novelty	Juuno 8.'31	1 reel	
Strange as It Seems No. 11	Novelty	July 6,'31	1 reel	
Strange as It Seems No. 12	Novelty	Aug. 3, '31		
Strange as It Seems No. 13	Novelty	Aug. 31, '31		
Sunny Seuth	Oswald Carteen	Apr. 20,'31	1 reel	May 2,'31
Talking Newsreel		Sept. 29	1 reel	
We We Marie	Slim Summerville	Oct. 29	2 reels	Oct. 11
You said It Sailer	Red Star Comedy	Nov. 19	2 reels	Nov. 15

VITAPHONE SHORTS

Title	Star	Rel Date	Running Time Minutes	Reviewed
Adventures le Africa	No. 1. Into the Unknown		2 reels	June 6, '31
Adventures in Africa	No. 2. An African Boma		2 reels	
Adventures in Africa	No. 3. The Lion Hunt		2 reels	
Adventures in Africa	No. 4. Spears of Death		2 reels	
Adventures in Africa	No. 5. Trails of the Hunted		2 reels	
Adventures in Africa	No. 6. The Buffalo Stampede		2 reels	
Adventures in Africa	No. 7. The Witch Doctor's Magic		2 reels	
Adventures in Africe	No. 8. Flaming Jungles		2 reels	
Adventures in Africa	No. 9. Dangerous Trails		2 reels	
Airice Shrieks	Hugh Cameron		1 reel	
Ain't Neture Grand	Looney Tunes No. 7			Jan. 24,'31
Aleske—Laff Tour	Eddie Lambert		1 reel	
Algiers	Novelty Scenic		1 reel	
Alpine Echoes	Douglas Stanbury		1 reel	Dec. 13
Angel Cake	A. Rasch Girls-C. Landry, J. Ray Foursome.		2 reels.	Feb. 21,31
Animals of the Amazon	E. M. Newman Travel Talk		10	June 6,'31
At the Round Table	Hellinger-Hepper-Runyon-Corbett		1 reel	Oct. 4
Baby Bandit, The	Bobby Watson-Ann Cornwall		1 reel	
Bard of Breedway, The	Walter Winchell		2 reels	Oct. 4
Barefoot Days	Cast of Children		1 reel	
Believe It or Not, No. 2	Robert L. Ripley		1 reel	Dec. 6
Believe It or Not, No. 3	Robert L. Ripley		1 reel	
Believe It or Not, No. 4	Robert L. Ripley		1 reel	Nov. 1
Believe It or Not, No. 5	Robert L. Ripley		1 reel.	7. Mar. 28,'31
Believe It or Not, No. 7	Robert L. Ripley		1 reel	Feb. 21,'31
Believe It or Not, No. 8	Robert L. Ripley		1 reel	
Believe It or Not, No. 9	Robert L. Ripley		1 reel.	9. May 23,'31
Believe It or Not, No. 10	Robert L. Ripley		1 reel	
Believe It or Not, No. 11	Robert L. Ripley		1 reel	
Big Deal, The	Harry Holman		1 reel	
Bigger They Are	Primo Carnero-Little Billy		2 reels	
Big Man From the North	Looney Tunes No. 6		1 reel	Jan. 10,'31
Border Patrol, The	Frisco-Knapp-Grahem		2 reels	Jan. 24,'31
Booze Hangs High, The	Looney Tunes No. 4		1 reel.	6. Oct. 4
Bosko's Holiday	Luney Tunes No. 11		1 reel	May 9,'31
Box Car Blues	Looney Tunes No. 5		1 reel	
Cave Club, The	Leach, Merman-Pierlot		9	
Cold Turkey	H. Broderick-L. Crawford		1 reel	
College Capers			1 reel	Nov. 8
Compliments of the Season	Dressler-Lane-O'Brien		2 reels	
Court Plastered	Helen Broderick		1 reel	Jan. 24,'31
Crimes Square	Pat O'Brien-Mary Duncan		1 reel	
Cry Baby	Vernen-Treen		1 reel	
Curses	Moore-Clement-Bleckwood		2 reels	Feb. 21,'31
Dandy and the Belle, The	Frank McGlynn, Jr.-Mery Murray		1 reel	
Dining Out	Kent-Lake		1 reel	
Donkey Business	Edgar Bergen-C. Graver		1 reel	
Down the Blue Danube	E. M. Newman Travel Talk		1 reel.	Apr. 25,'31
Dumb Luck	Frank Orth-Ann Codle		1 reel	
Dumb Patrol	Looney Tunes No. 9		1 reel.	7. Mar. 28,'31
Duel, The	Fields-Teasdale		1 reel	
Emergency Case	Hugh-Cameron		1 reel	Sept. 27
Envy	Dressler-Brent-Evens		1 reel	
Everything Heppens To Me	Carson-Hoyt		1 reel	
Excuse the Pardon	Morgan-Alexander		1 reel	Dec. 13
Find the Women	Hugh O'Connell			
Five Minutes From the Statien	Overman-Churchill-Sidney		2 reels	
For Art's Seke	Broderick-Crawford		1 reel	Sept. 27
For Two Cents	De Wolf Hopper		10	June 6,'31
Fore	Ford-Lane		1 reel	
Fowl Triangle			1 reel	Feb. 14,'31
Frame, The	Boyd-Middleton		1 reel	
Freshmen Love	Ruth Etting-Jeenie Lang-Don Tempkins		1 reel.	20 Apr. 18,'31
Gangway	Joe Penner		2 reels	
Gates of Happiness	Arthur Pat West		1 reel.	8. Sept. 27
Girls We Remember			1 reel	Dec. 13
Good Mourning	Eddie Fay-Dressler-White		1 reel	
Good Pie Forever	Billy Weyne-Selma White		1 reel	
Good Times	Madge Evans		1 reel	Mar. 14,'31
Grand Dame, The	Patsy Kelly		1 reel	May 9,'31
Hanover, The	Neely Edwards-B. Granville		1 reel	
Handy Guy, The	Earl Sande		15	May 23,'31
Happy Hottentots, The	Joe Frisco		1 reel	Dec. 25
Herd Guy	Spencer-Tracy, Katherine Alexander		1 reel	Sept. 8
Headache Man, The	Clements-Cavenaugh		1 reel	Jan. 17,'31
Heart Breaker, The	Eddie Foy, Jr.		15	Oct. 4
Hello Sucker	Hugh O'Connell		1 reel	
Hocus Pocus	Edgar Bergen-C. Grever		1 reel	
Hitting the High C's	Frank & Milt Britton & Band (Reviewed under the title "On the High 'C's' ")		1 reel	Apr. 4,'31
Home Maid	Hackett-Hall-Burley		1 reel	
Honeymoon Trail, The			1 reel.	7. Apr. 4,'31
Hot Sands	Billy Wayne-Thelme White.		1 reel	
How I Play Golf	Bobby Jones			
No. 1—The Putter			2 reels	Apr. 25,'31
No. 2—Chip Shots			1 reel	Apr. 25,'31
No. 3—The Niblick			1 reel	Apr. 25,'31
No. 4—The Mashie Niblick			1 reel	
No. 5—The Medium Irons			1 reel	
No. 6—The Big Irons			1 reel	
No. 7—The Spoon			1 reel	
I'll Fix It	Kent-Lake		1 reel.	9. Mar. 28,'31
Inventor, The	Billy Wayne-Thelme White		1 reel.	10. May 18,'31
Jay Walker, The	Chester Conte		1 reel.	10. Sept. 13
Jessel, George, and The Russian Art Choir			1 reel	Feb. 21,'31
Just a Gigalo	Cameron, Crosbie-Austin J. Young		1 reel	
Knecking 'Em Cold	Andrew Tombes		1 reel	
Last But Not Leased	Billy Wayne-Thelme White		1 reel	Mar. 21,'31
Lady Killer, The	Erlo Dressler		1 reel	
Lady Play Your Mandolin	Song Cartoon		1 reel	
Last Straw, The	Remney Brent		1 reel.	8. May 2,'31
Let's Merge	Oeree Leslie		1 reel	
Lodge Night	Phillips-Cox		1 reel.	7. May 18,'31
Lonely Gigolo	Lottl Leder		9	Oct. 25
Looney Tunes				
No. 1—Sinkin' In the Bathtub			1 reel	
No. 4—Booze Hangs High, The			1 reel	Oct. 4
No. 5—Box Car Blues			1 reel	
No. 6—Big Man From the North			1 reel	Jan. 10,'31
No. 7—Ain't Nature Grend"			1 reel	Jen. 24,'31
No. 8—Ups 'n Downs			1 reel	Apr. 4,'31
Ne. 9—Oumb Patrol			1 reel	Mar. 28,'31
No. 10—Yodeling Yokels			1 reel	
No. 11—Bosko's Holiday			1 reel	
No. 12—Trees' Knees			1 reel	
Lost and Found	Demarest-Bond		1 reel	
Love Nest, The	Billy Wayne-Thelma White		1 reel	Mar. 21,'31
Lucky Break	Fox		21	Oct. 25
Madame of the Jury	Judith Anderson		1 reel	
Maid to Order	Eleanor Shalor-Bob Lynn		1 reel	May 2,'31
Making Good	Joe Penner		1 reel	Apr. 4,'31
Married	Flint-Ridges-Foran		1 reel	
Masquerade	V. Osborn-R. D'Arcy-W. Lytell		2 reels	
Martinelli				
Aria from "Alda"			1 reel	
Pagliecci			1 reel	
Prison Scene from "Faust"			1 reel	Sept. 27
Temple Scene from "Alda"			1 reel	
The Ship's Concert			1 reel	
Troubadour, The			1 reel.	7. May 9,'31
Two Popular Italian Songs (Reviewed under the title—"Nina")			1 reel	Apr. 18,'31
Meal Ticket, The	Jack Pearl		2 reels	
Military Post, The	Roberto Guzman		1 reel	
Milky Way, The	Neely Edwards-Muriel Abbott, Dancers		1 reel	
Modern Fairy Tales			1 reel	
Merry Melodies			7 min.	Apr. 25,'31
No. 1—Lady Play Your Mandolin				
Modern Business			1 reel	
Meney, Money, Money	Mason-Keeler			
Moving In	Joe Penner		2 reels	
Mr. Intruder	Otto Kruger		1 reel	
Music Racket, The	Lee Morse		1 reel	Oct. 25
My Mistake	Donald Brian, Pat O'Brien		1 reel	
Naggers' Day of Rest, The	Mr. & Mrs. Jack Norworth		1 reel	Jan. 17,'31
Naggers Go Rooting, The	Mr. & Mrs. Jack Norworth		1 reel	Jae. 10,'31
Naggers Go South, The	Mr. & Mrs. Jack Norworth		1 reel	
Naggers Go Camping, The	Mr. & Mrs. Jack Norworth		1 reel.	8. Mar. 28,'31
Naggers in the Subway, The	Mr. & Mrs. Jack Norworth		1 reel.	10
Naggers at the Dentist's, The	Mr. & Mrs. Jack Norworth		1 reel	May 2,'31
Naggers at the Ringside	Mr. & Mrs. Jack Norworth		10 min.	May 18,'31
Nightingale, The	Osborne-Talbot-O'Brien		2 reels	Jan. 31,'31
Nine o'Clock Folks	Whitey & Ford		1 reel	
Ne-Account, The	Hardie-Hutchinson		9	
No Privacy	Lloyd Hemilton		20 min.	May 2,'31
No Questions Asked	Little Billy-Jed Prouty		1 reel	
Number, Please	Sheila Barrett-L. Barrie		1 reel.	10. Mar. 21,'31
Office Scandal, The	Bergen-Graber		1 reel	Jae. 31,'31
Old Flame, The	Audray Dale-John Mersdon		1 reel	
One Good Turn	Ruth Etting-Jay Velie		2 reels	
One Way Out	Chas. Lawrence-Thelme White		1 reel	Feb. 21,'31
Only the Girl	Wattles-Mersh		8	
On the Job	Frank Orth-Ann Codee		1 reel	
Pe Gets e Vacation, Potter Series	Littlefield-Ward		14	
Painter, The	Frank Orth			
Partners	Wm. Gaxton-Geo. Heggerty		2 reels	21. Apr. 4,'31
Peulo, Paquita & Chiquite			9	
Peace and Quiet	Billy Wayne-Barbara Leonard		1 reel	
Perfect Understanding, A	May-Oaks		8	
Pest of Honer, The	Short-Fielding-Hall		1 reel	
Play Boy, The	Fox-Curtis		2 reels	
Playing With Fire	Jack Hazzard		1 reel	
Politics	George Jessel		2 reels	Dec. 19
Private Engagement, A	Yacht Club Boys		1 reel.	8. Sept. 27
Purely an Accident	Brown-Kearns-Otto		1 reel	10. May 16,'31
Putting It On	Jarvis-Bond		1 reel	
Reno or Bust	Pangborn-Hager		1 reel	Aug. 23
Riding Master, The	Poodles Hanaford		9 reels	Nov. 8
Romeo and Juliet	Chas. Hackett-Rosa Low		1 reel	
Recruits, The	The Three Sailors-Clements		1 reel	Feb. 21,'31
Revenge Is Sweet	Adams-Weeks-Allworth		2 reels.	9. Mar. 28,'31
Roseland	Ruth Etting		2 reels.	14
Rural Hospitality	Roger Imhof		1 reel	
Salesman, The	Orth Vernon		1 reel	
Santry, Henry, & Orchestre			1 reel	Feb. 28,'31
Sax Appeal	Joe Penner		1 reel	
Scotch Love	Blore-Swinburn-Collins		1 reel	
Scotch Taffy	Scott Sanders		1 reel	Oct. 25
Second Childhood	Mayall-Mackin		1 reel	
Seeing Off Service	Penner-Rusley-McNaughton		2 reels	Nov. 1
Seeing Sarah Off	Sylvia Clark		1 reel	
Seeing Things	Demarest-Auer-Fielding		1 reel.	9. Oct. 18
Service Stripes	Penner-Waddell		1 reel	Jan. 10,'31
Servant Problem, The	Murray-Oakland-Stauber		1 reel	
Ship Ahoy	All Star		1 reel	June 7
Showin' Off	Vitaphone Kiddies		1 reel	
Sitting Pretty	Joe Phillips-Ruth Donnelly		1 reel	May 9,'31
Sky High	Janet Reade-Dudley Clements		1 reel.	10. Mar. 28,'31
Sleepy Head	Frank Orth-Ann Codee		1 reel	Feb. 21,'31
South Sea Pearl	Gaston Glass		2 reels	May 10
Spirits of 76th Street	Helen Broderick		1 reel.	17. May 2,'31
Sportslants				
No. 1—Ted Husing			1 reel	
Squaring the Triangle	Donald Brian-Mayo Metllot			
Stars of Yesterday	Old Film Stars		1 reel	Feb. 28,'31
Stepping Out	Penner-Phillips-Donnelly		1 reel	Oct. 25
Strange Case, The	Charles Halton		1 reel.	8. May 16,'31
Strong and Willing	Trixie Friganza		1 reel	Sept. 27
Strong Arm, The	Harrington-O'Neil		1 reel	
Stuttering Romance, A	Joe Penner-Dorothea Chard		1 reel	
Substitute, The	Chas. Lawrence		1 reel	Sept. 27
Surprise	Dugan-Leonard		12	
Suspicion	Lyons-Earle-Morne		1 reel	
Syncopated Sermon, A	Hall-Johnson Choir Willard Robinson		1 reel	Nov. 15
System	Clements-Knapp		1 reel	
Taking Chances	Billy Wayne-Thelma White		1 reel	May 9,'31
Talking It Over	Jack Osterman		8	
Thirteenth Prisoner, The	Willie Howard-Lee Kohlmar			Nov. 15
Tintypes	Yorke & King		1 reel	Oct. 11
Tom Thumbs Down	Jarvis McNaughton		1 reel	
Tip to Paris, A	Jarvis-Taylor		1 reel	
Trees Knees	Looney Tunes No. 12		1 reel	
Trip to Tibet, A	Scenic		1 reel	May 2,'31
23 Skiddo	Lew Fields		4	10. May 2,'31
Twixt Love and Duty	Howard-Graham-Percival		10	May 2,'31
Two Rounds of Love	Rennie-Dixon		1 reel	
Unfair Sex, The	Healy-Gilbert		1 reel	
Ups 'n' Downs	Looney Tunes No. 8		1 reel	Apr. 4,'31
Varsity Vamp	Mike Ames		2 reels	
Victim, The	Orth-Howard		1 reel	
Wanderer, The	Douglas Stanbury		1 reel.	9. Sept. 13
Watch Dog, The	Jack Hazzard		1 reel	
Where There's a Will	George Hassell		2 reels	
With Pleasure	Dolly Gilbert-Billy Wane		1 reel.	18. Mar. 14,'31
Ye Old Time News Reel			1 reel	May 2,'31
Yodeling Yodels	Looney Tunes No. 10		1 reel	

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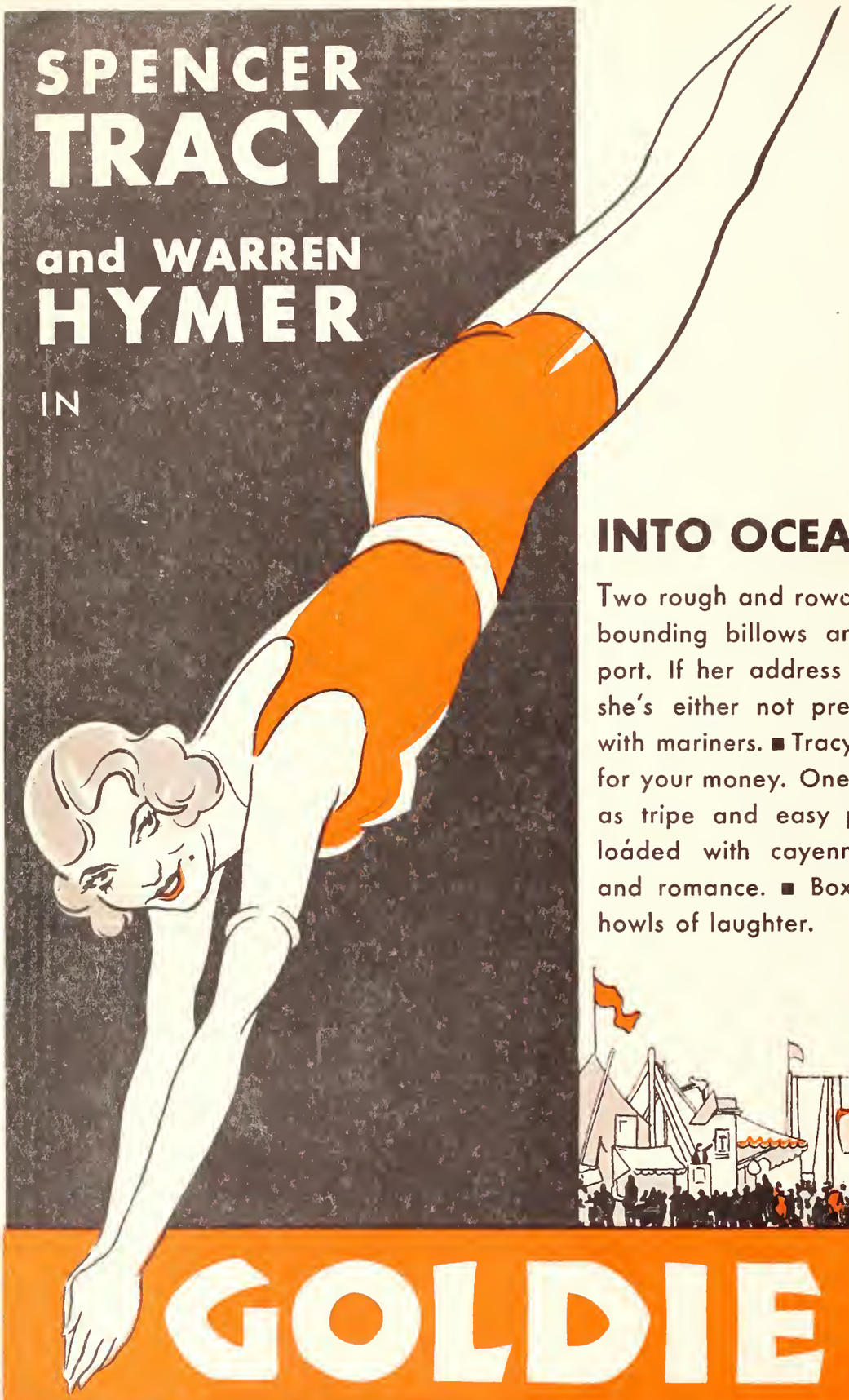
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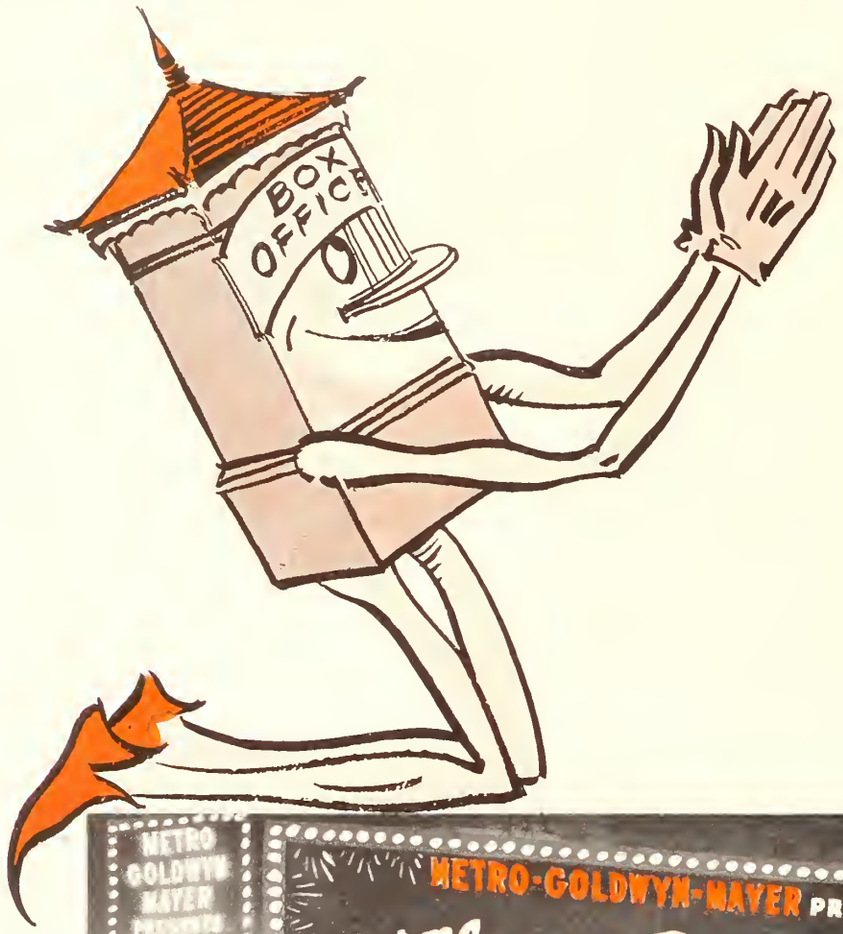
A graph which shows what you buy in a motion picture stock

PRODUCTIONS IN WORK

Initiating a weekly report on activities at the studios

Vol. 103, No. 12 Entered as second-class matter, January 1, 1931, at the Post Office at New York, N. Y. under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc. at 1790 Broadway, New York. Subscription $3.00 a year. Single copies, 25 cents. June 20, 1931

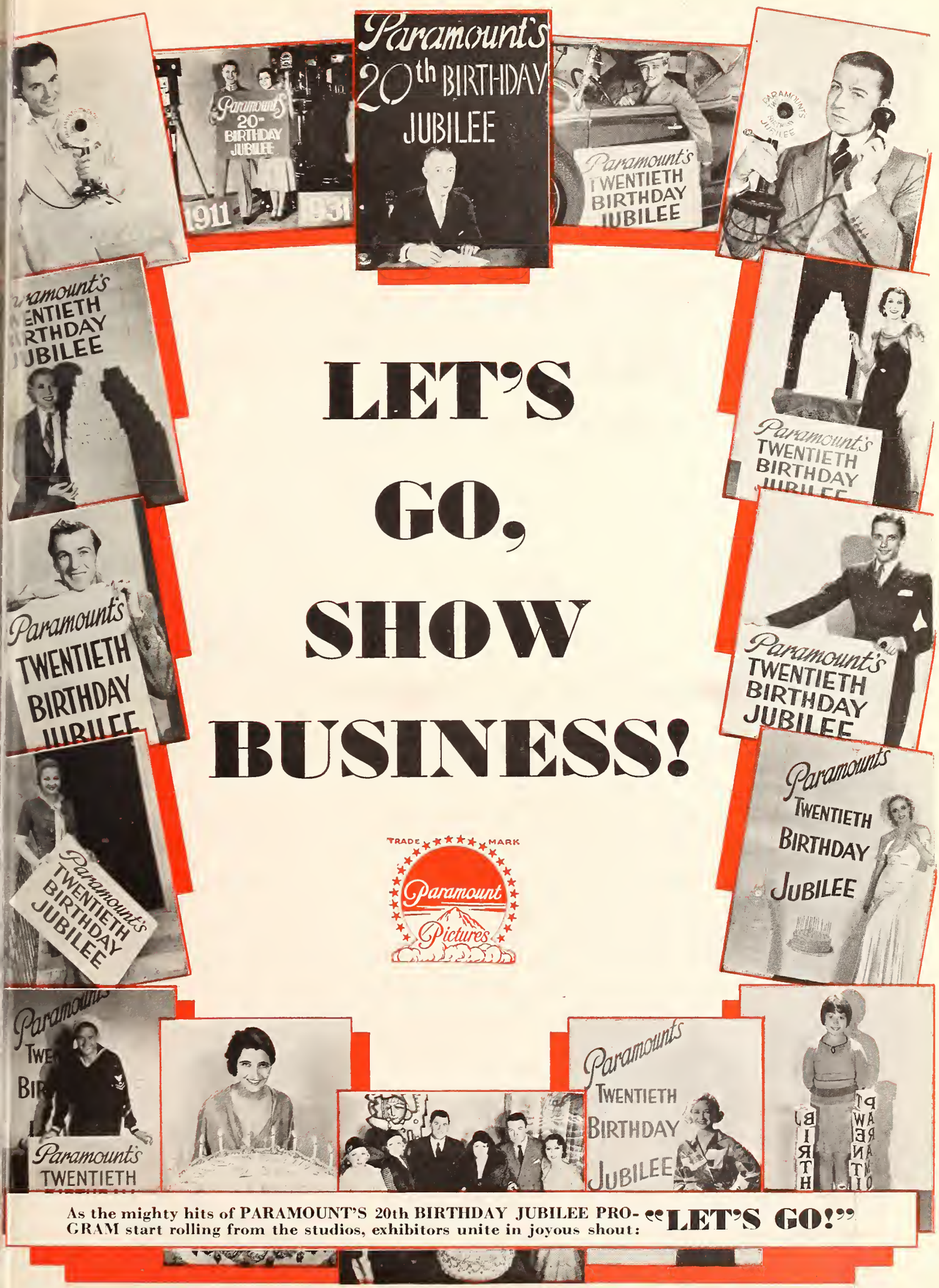
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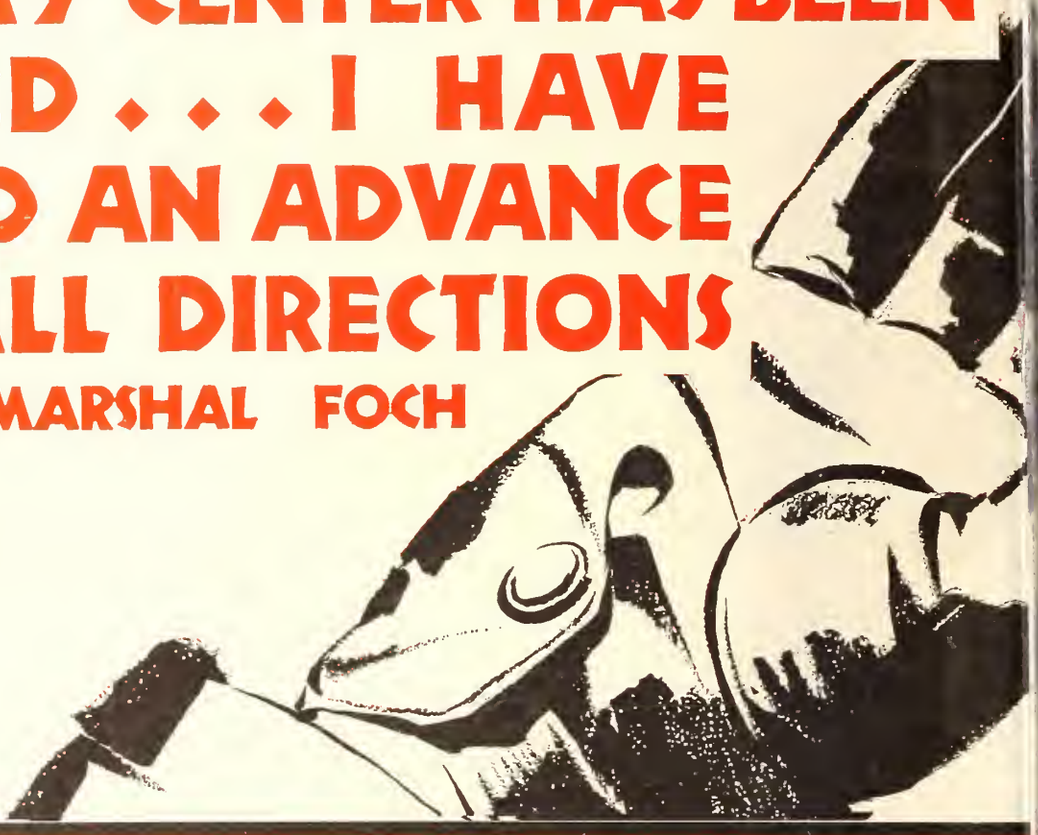
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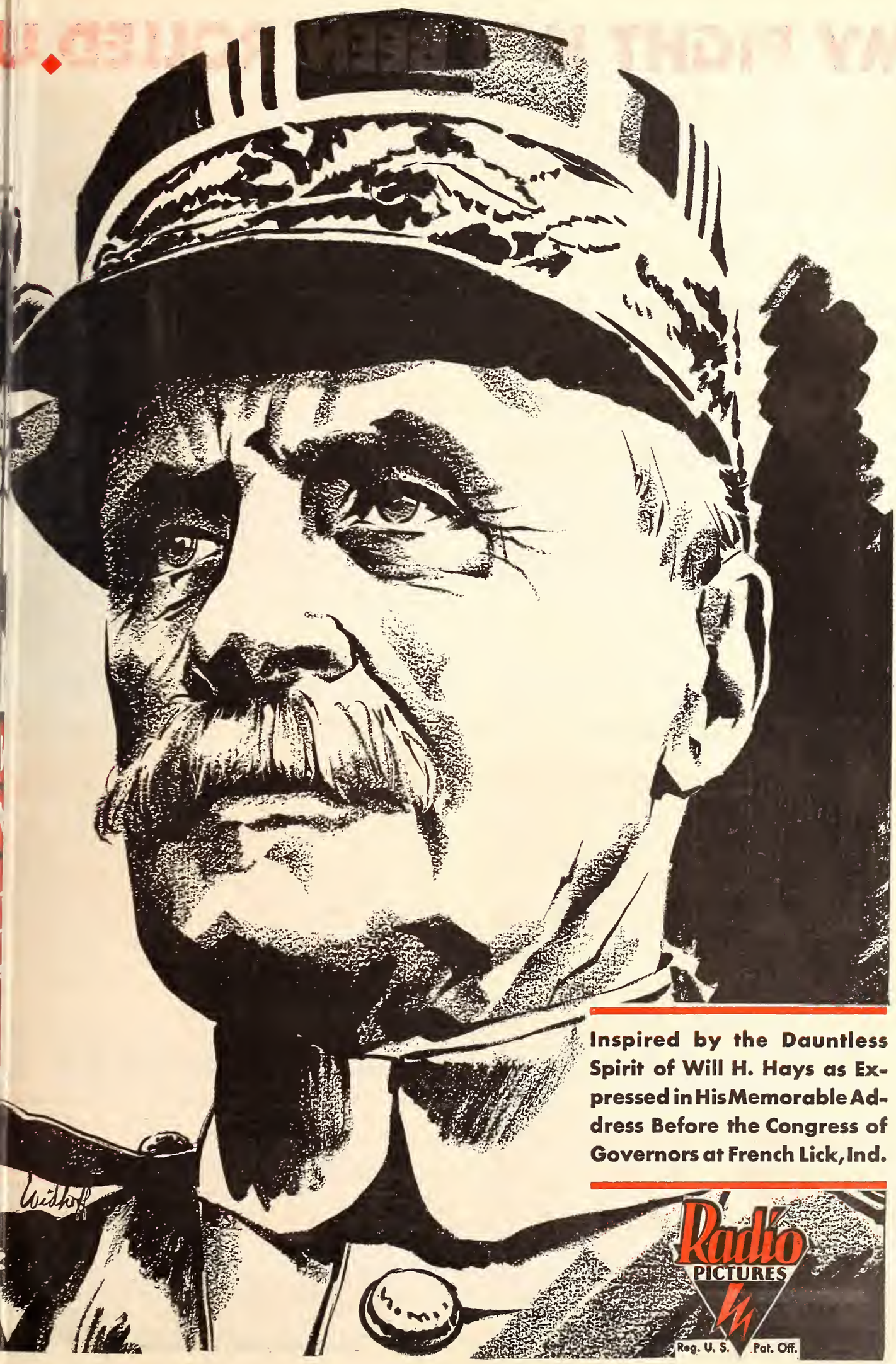


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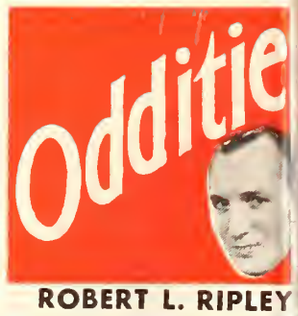
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MOTION PICTURE HERALD

Vol. 103, No. 12 June 20, 1931

About Radical Friends

THE coming of a new movement in behalf of the arts, including conspicuously the motion picture, by the National Council on Freedom from Censorship, as related in a dispatch in this issue from Mr. Francis L. Burt, the HERALD'S Washington correspondent, promises valuable contribution to the creation of a wholesome public state of mind toward the un-Americanism of the professional and perennial agitators who make careers out of a program of heckling and hampering expression.

An important element of the movement, aside from its direct works, is the alignment with the cause of many famous creative names from the world of literature and the drama. Mr. Burt makes observation that the American Civil Liberties Union, from which the new Council is sprung, is "unfortunately viewed with alarm in conservative quarters because of its somewhat radical tinge." It may be observed that it would be an abnormal world in which there was no radical element, and it likely would be an unhealthy one. The motion picture art can suffer no harm from this friendship. Also the radicals of one generation are the conservatives of the next.

▲ ▲ ▲

Sane Sunday Thoughts

PRESUMABLY as long as there is a Sunday in the week there will be occasional recrudescences of the agitation against the Sunday showing of motion pictures. It is a part of the ancient curse on the theatre to which the motion picture is heir and successor. The Milwaukee Sentinel in a recent issue remarks:

> Milwaukee ministers, considering the subject of Sunday laws, listened gravely to suggestions about getting up amendments to the present laws which will render them enforceable before the sons of Anak get started on another effort to repeal them.
>
> Putting a stop to Sunday ball games, movies and other entertainment would deprive a great many people of their only opportunity to enjoy those forms of recreation. And many who devote Sunday afternoon to recreation of that kind have dutifully attended church in the morning. The public sentiment that resents interference with one's individual right to play golf on Sunday will, we believe, equally resent interference with one's individual desire to attend a movie on Sunday. If people see no wrong in enjoying themselves decently and decorously on Sunday they will oppose and disobey a law which says they shall not.

Someway, as history shows, the public will eventually prevails in such matters. It has been a long time since it has been widely considered immoral to be happy or entertained on Sunday.

▲ ▲ ▲

A Plea for Mr. Colman

MR. RONALD COLMAN, an actor said to come from England, who from time to time has appeared in what were otherwise talking pictures, has added interestingly to his American dossier, as recorded by Mr. George Shaffer who writes a Hollywood column for *The Chicago Tribune*. Says Mr. Shaffer:

> Ronald Colman bragged to listeners on the United Artists lot, where he is starring in "The Unholy Garden," that "whenever I am invited to attend a dinner or a social function in Hollywood I ask the hostess to let me see a list of the guests before I accept," Asked why, Colman said: "Because I am afraid that some persons from the press might be present. I never go where there is any one from the American press."

This editorial is a plea to the American press to be fully considerate of Mr. Colman's desires and delicately retiring disposition. One shudders, too, to think what he must have suffered out there in Hollywood when here in gauche New York the largest sign on Broadway proclaimed his name, in letters some eight English yards high, before the unhallowed gaze of the horde of commoners who frequent the cinemas. We offer comfort to him, however, in the assurance that he is most unlikely ever to be interviewed unless he deliberately puts himself into the hands of an interpreter from the Court of St. James's or the British Foreign Office. Thus far, what he may have endeavored to say from the talking screen remains largely a safe secret between Mr. Colman and the author of the lines.

▲ ▲ ▲

Selling America Short

TOUCHING on the subject of the tedious timidity and pessimism which appears to so pervade some of the high places, and many of the lesser ones, in American finance today, the *Wall Street Journal* in an editorial the other day remarked:

> "Is there not a limit to reasonable price deflation? And is not that limit exceeded when the market appraises as valueless plants, costing millions, organizations built up to a point of high efficiency, patents and good names that cannot be duplicated?
>
> "Without opinion as to whether prices may go lower than in early June, realizing that industrial profits may remain at ebb for a protracted period, *The Wall Street Journal* presents herewith a few examples of companies which recently sold at such levels.
>
> "Each share of Westinghouse Electric common now represents $37 of net current assets, one and one-half shares of Radio Corp. with a market value of $18 at recent lows, making a total of $55 against a recent low on the stock exchange of 56⅛. This means that Westinghouse's plants, patents and miscellaneous investments were being valued by the market at approximately $1.12 a share, although these assets produced earnings of $4.46 a share in the depression year of 1930, and had a depreciated book value of $29 a share.
>
> "Put another way, the market valuation of Westinghouse stocks at recent levels was $152,446,000, or $5,153,000 less than the combined net current assets and investments in wholly-owned subsidiary and associated companies. The company's lands, factories, service stations, office buildings, etc., carried on the balance sheet at a depreciated value of $72,272,128, are thus appraised as valueless by the market place. Similarly its patents and processes, the outcome of the lifetime work of scores of scientists and millions spent on research, are considered without market value.
>
> "If Westinghouse were to shut up shop, dispose of its investments and current assets and offer its plants and patents for sale, current prices for the stock would obviously be absurdly low. Can it be that the stock market thinks that Westinghouse is entering a prolonged period of deficit operations which will dissipate current assets? Is such an outlook justified? . . ."

In the unhappinesses of the moment it is to be feared that too many motion picture minds have been influenced in a like manner. It should be extremely obvious that the motion picture won its position of dominance as the entertainment of the millions against the entrenched older arts and competitors. It should also be reasonably obvious that the American public will continue to desire entertainment. The question is not at all whether there will be business done—the question merely is as to who will do it. It will be by those who believe in it.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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INSIDERS' OUTLOOK

KARL K. KITCHEN, in his column in the *New York Sun,* records:

Apropos of P. G. Wodehouse's remarks about Hollywood methods he stated that he was paid $104,000 over a period of a year for doing nothing. I heard an amusing story about another playwright's experience in that gelatin suburb.

A. E. Thomas took a play to a playreader, who greeted him most effusively.

"You didn't need a note from our president—I know you well," said the playreader.

"Your face is familiar, too," came back Thomas, "but I'll have to admit I can't place it. Were you in the theatrical business in New York?"

"Oh, no," replied the playreader, adding, "I was the assistant purser on the Leviathan."

"But how did you get into this business?" asked the astonished playwright.

"Oh, Mr. So and So (mentioning the name of the film company's chief executive) crossed with me several times and took a fancy to me. One day I told him I would like to be in the movies and he gave me a contract. When I got out here there wasn't anything for me to do, so he made me head of the play department."

Animals On Demand!

There are a flock of actors out Hollywood way, who are all under one management. Two of them were recently selected by Paramount for the film, "Silence." They were Paint Pot and Calico—cats. J. H. Kerr is the manager, owner and everything else. His business is to supply studios with animals when and if required. His menagerie of business includes 35 dogs, 30 cats, two bears, a puma, skunk, civet cat, fox, wolf, hogs, monkeys, hawks, eagles, owls, crows, ducks, geese, chickens, peacocks, pheasants, parrots, raccoons and so on and so forth. Business, says Kerr, was not so good during the first year of sound, but it has picked up remarkably in recent months. He's been training animals for films for nine years, and has seven men working for him. His latest development is teaching four wolves to howl on signal and demand. What price, wolf howls!

This Week

Wisconsin M. P. T. O. in convention votes to leave Allied States until latter consents "to cooperate." *Page 9*

National Council of Freedom to ask Congress to abolish motion picture, periodical, radio, book and play censorship. *Page 27*

MPPDA finds advertising copy 90 per cent cleaner than year ago as result of advertising code. *Page 12*

Chart shows status of the investor's money in securities of five of the leading motion picture companies. *Page 10*

British producer combines charged with "killing" enterprise of independents and holding down advance of industry there. *Page 29*

Controversy between Paramount and Theodore Dreiser over treatment of "American Tragedy" seen headed for courts. *Page 11*

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Yes—So Far

A one-time important production executive who nods in a pigeonhole in a Hollywood plant these days secretly believes that the silent picture, in which he was something of a triumph, will return one of these days and that the talking screen will be just a blurred memory like a bad dream. Which is reminiscent of those days of a decade and a half ago when William A. Brady and others of the stage were forecasting the early demise of the motion picture as a form of entertainment. The yellowing files of *Motion Picture World* now in the archives of Quigley Publications contain many a reprint of newspaper editorials with titles like: "Has the Movie Come to Stay?" The answer 20 years later is "Yes—so far."

THERE has been a deal of speculation about why a certain one-time famous executive of this industry, after suffering deposition, market losses and whatnot, should recently have been given a curiously unsuitable post at $500 a week with one of the big production concerns. The seeping facts appear to be that for some time two influentially employed executives who had been carrying the man concerned, an old friend, out of their personal pockets for some time, decided to transfer the burden to the company.

▲ ▲ ▲

Bringin' in the Marines

Incident to a retrenchment and economy campaign recently launched by one of the larger concerns the political makeup of the complex home office has been considerably disturbed with many whimsical consequences, among them that the initiators of the movement by removing one personage of power have unwittingly spilled it into other hands as little to their liking as the status quo ante. The whole picture has in miniature all of the better aspects of a first class banana republic intrigue, save for the uniforms. Which brings one to the notion that nothing but a detachment of U. S. Marines will ever be able to put a final peace on this particular sector of movieland.

Double Check!

They do not have the old fashioned school roll call at Hollywood studio, but they have the next thing to it. The twelve hundred employees who come through the front office every morning, whether they are high and mighty directors or script clerks, have to check in. And at night they have to check out. The studio has to know where its employees are at all times. A battery of young men check the name of every person who passes the gate. For those thousands who punch a time clock the record is kept automatically.

Studios are mighty careful to know who is on and who is off the lot at all times. Aside from it being vastly important so they can tell a visitor at once whether or not the person he is calling on is on the lot, it is a safety check. In case of any emergency, studios have an immediate check of those on the lot. It might not happen in a lifetime, but suppose there should be a catastrophe. At a minute's notice they can tell where each and every one of their employees is.

WISCONSIN MPTO QUITS ALLIED; DROPS PLEDGE TO NATIONAL FUND

NOW IS THE TIME!

Right here and now the motion picture exhibitor is in the best buying position that he has enjoyed for many and many a season. Also never before has there been a time when the exhibitor's dollar could more effectively contribute to the well-being of the industry in which he must live and hope to prosper.

"Buy now" comes this week as urgent advice from two important organizations, the Motion Picture Theatre Owners of America and the Motion Picture Theatre Owners of Wisconsin.

Not a few of the long headed showmen of the industry have already assured themselves of the flow of screen product to meet their basic requirements of the season and face the future with the confidence which lets them pay attention to other important and immediate aspects of their business.

Interruption of the flow of the normal course of the business cannot but react unfavorably on the whole structure of the business from studio to screen. A reasonable confidence expressed now by the exhibitor will encourage a performance in the machine of industry back of him that should come to flower at his own box office. Now is the time when the exhibitor's buying power can best serve him and the industry upon which he depends. And now is the time he can buy right.

Dix and Radio Just Can't Agree

Richard Dix's future picture activities are expected to shape up by way of his own independent unit.

Dix and RKO, after lengthy negotiations, have been unable to reach an agreement. Dix said he "was given to understand by Joseph I. Schnitzer that the deal is cold." No new offer will be made by RKO following the refusal of Dix to consider current propositions to remain on the Radio lot, it is understood.

"So far as Dix is concerned, negotiations are off," stated Frank Joyce, Dix's agent, who said "We rejected the company proposal and Dix now is in a position to consider other offers. We must have a new deal, a new offer."

Although Radio, on the Coast, says that Dix will remain there, it is not believed they will meet his demands for a 100% salary tilt.

Goldstone Stays with Tiffany

Following months of wrangling with Tiffany and Educational chiefs, Phil Goldstone has decided to remain as Tiffany production head on the Coast, abandoning his plan to re-enter the independent field as a producer.

Projectionists Voluntarily Vote to Take Wage Cuts

New Orleans projectionists have voluntarily signified their willingness to take a five per cent cut in all wages over $50 a week, and seven per cent on those over $60. The move, it is said, is at the suggestion of William Canavan, I. A. head.

This cut will effect only the leading houses, such as Paramount's Saenger, Strand, Tudor and Globe, RKO's Orpheum and Loew's State. For the neighborhood houses, however, the union previously voted to permit one man to a booth.

New Kansas Organization Will Fight Sunday Closing

Liberal minded people of Kansas are organizing for the purpose of seeking elimination of the state's blue law. All members will contribute to a fund which will be used for experimental purposes in five towns.

M. P. T. O. of Kansas and western Missouri has endorsed the plan.

Cuts Building Mortgage

Paramount Broadway Corporation, Paramount-Publix subsidiary has delivered for cancellation to the trustee, Chemical Bank and Trust Company, $125,000 par value of its first mortgage 5½ per cent bonds secured by mortgage on the New York Paramount building.

Resolution Charges Lack of Cooperation

Parent Organization Aided Rival Group, State Unit Asserts at Milwaukee Convention

The Wisconsin M. P. T. O. withdrew from Allied States by unanimous vote, at its 20th annual convention in Milwaukee. The Wisconsin unit charged lack of promised cooperation and guidance, asserting Allied fostered and aided a competitive exhibitors' organization in Wisconsin.

The action abrogates part of Wisconsin's financial pledge of $5,000 made at the Chicago Allied convention, $3,000 of which has already been paid. This action came as amendment proposed by Charles Trampe, exhibitor and president of the Milwaukee Film Board.

The withdrawal is effective until such time, the resolution states, as the Allied organization "is ready to cooperate" with the state association.

The convention also voted not to permit its members to belong to any other Wisconsin exhibitor organization, and adopted a resolution to oppose sponsored or concealed advertising in films. At the same time, Pete Harrison was criticized for bringing the subject to the attention of newspapers, it being regarded as better to settle the matter within the industry. The convention also condemned salacious and misrepresentative advertising and instructed the advertising committee to combat it.

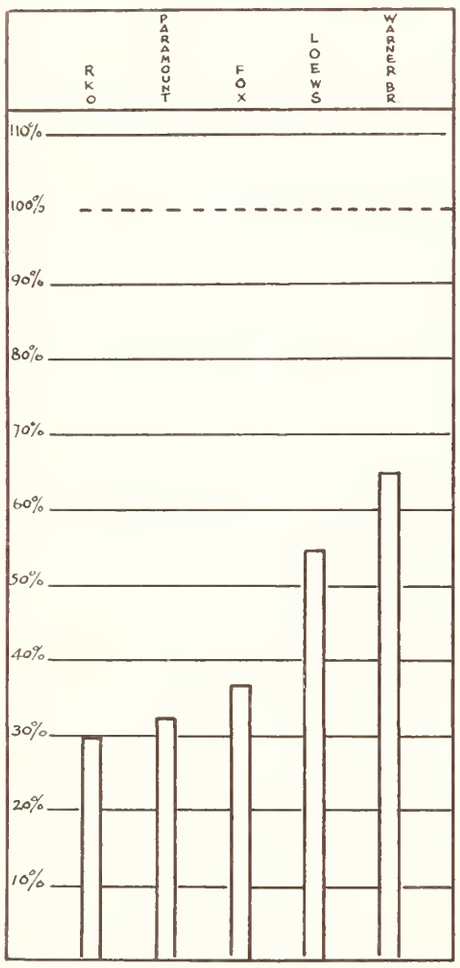
Zoning Issue Sidetracked

A zoning and protection resolution was sidetracked by Trampe, who succeeded in having it left to the board of directors for future action. The membership indicated, however, that it favored a zoning plan, though not that of the Film Board. No standard zoning and protection plan in force in the state now. Both exhibitors and exchanges were charged with violating and evading past protection systems by President Fred Meyer.

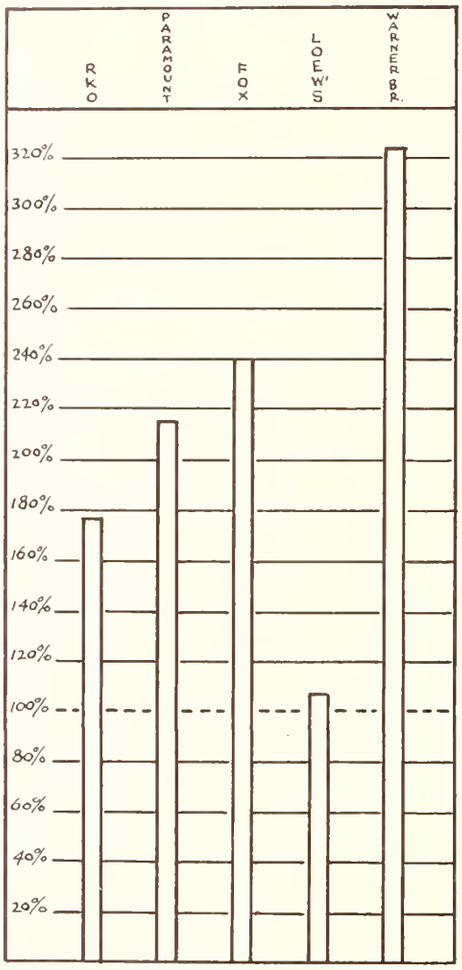
The convention voted to create department of public relations with a salaried head to visit and speak to clubs and civic organizations throughout the state in an effort to propagandize the industry, create better understanding in the industry and forestall injurious agitation and legislation. This move is considered highly important, particularly if copied by other state associations. A "Buy Film Now" proposal, recommended in the president's report, was tabled, with the convention not going on record either way, though being opposed to any policy injurious to the prosperity of the industry. The convention ruled Columbia's "Dirigible" not handled as roadshow, as defined in Columbia's contract, and that

(*Continued on page 30*)

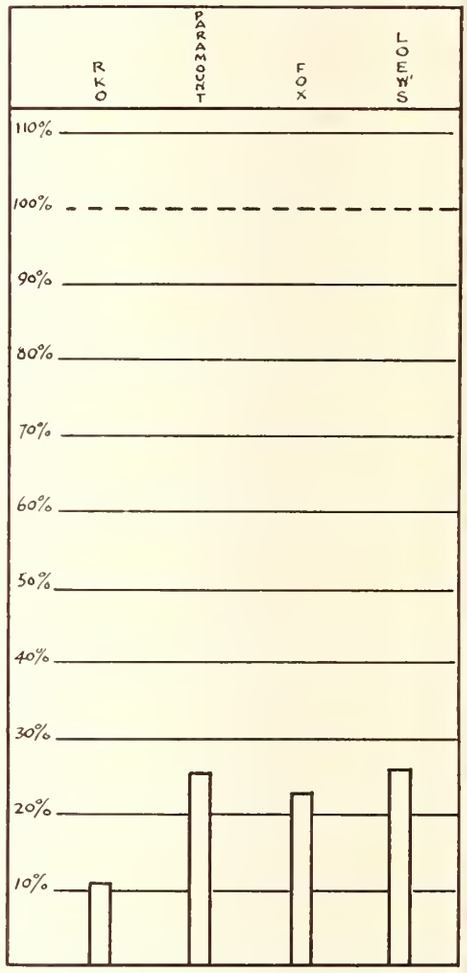
STATUS OF THE INVESTOR'S DOLLAR IN FIVE MAJOR PICTURE COMPANIES



RATIO OF NET WORKING CAPITAL TO MARKET VALUE



RATIO OF BOOK VALUE TO MARKET VALUE



RATIO OF OPERATING PROFIT TO MARKET VALUE

On the three charts the 100% (- - -) line represents the current market price of the total outstanding shares as shown in the latest available figures for five of the major film companies. The vertical represent net working capital, book value and operating income respectively.

A study of these charts shows that every dollar invested at the market price in RKO represents approximately 30 cents in net working capital and $1.76 in book value, while the current market price is slightly under ten times the operating income for the year 1930.

The market price for Paramount shows that for every dollar invested the net working capital is approximately 32½ cents while the book value equals $2.15 and the stock is selling about four times its earnings for 1930.

For every dollar invested in Fox Film Corporation the net working capital is approximately 40 cents and the book value $2.39. The stock is now selling about four and one-half times the earnings for last year.

Loew's, Inc., shows for every dollar of market value 55 cents in net working capital and $1.07 book value and is selling at a price under four times its earnings last year.

Warner Brothers shows for every dollar at the market value 65 cents for net working capital and $3.23 book value. Warner Brothers having no profits in current periods there can be no calculation of the ratio of earnings to market value.

Cinema's Suit vs. Warner May Wait Until October

H. J. Yates' Cinema Patents suit against Warner Brothers, which charges patent infringement, did not go to trial this week as was expected, and it is unlikely that it will be heard in U. S. District court, at Brooklyn, until the October term. A heavy court calendar caused a hold-up.

Yates this week obtained the services of Melville Church, well-known patent attorney, to head his legal battery which includes Henry T. Hornidge, of Kiddle, Margeson & Hornidge, who will be aided by Herbert A. Huebner, Cinema vice president, and a patent attorney. Sam Darby, Jr., represents Warners in the suit, outcome of which may alter the structure of the laboratory field.

Carl Laemmle Leaves East For Studio with Carl, Jr.

Carl Laemmle, president, and Carl Laemmle, Jr., general manager of production of Universal, left New York last week for the Coast.

Accompanying them were Maurice Fleckles, Harry Zehner, Jack Ross and Dave Bader.

SEE PARAMOUNT-DREISER DISPUTE ENDING IN EPOCHAL COURT BATTLE

Brown Borrows Six Millions For RKO Pathe

RKO Pathe has arranged a loan of $6,000,000 from Chemical National Bank, to be applied to new production and immediate cash requirements. Hiram Brown's successful deal for the additional financing is considered an achievement in financial circles, in view of prevalent economic conditions and the resultant tight money market.

Speculation in the industry over the necessity of securing additional financing at RKO, which is considered in healthy condition, centered around the reports of the requirements of RKO Pathe, and the demands which it has made on RKO's resources.

Low inventory, markedly increased operating costs of the newsreel under the new regime, and payments from income to Pathe Exchange, Inc., has made it necessary for RKO Pathe to get additional working capital.

Herman Zohbel, treasurer of RKO, and Lee Marcus, RKO Pathe president, admitted that the subsidiary company has placed this burden on RKO's financial coffers, but they pointed out that this was anticipated, in view of there being but two company-owned features available to date from which rentals can be obtained. They expect August 15 to mark the change from red to black operation.

Studio costs are above $100,000 weekly at RKO Pathe, although Zohbel and Marcus both denied that the weekly red figure reaches $50,000, as reported. Zohbel said that RKO Pathe is losing less than $40,000 a month, or a total of $200,000 since RKO purchased the Pathe assets. This indicates that RKO will have placed on the line at least $10,000,000 before any net may appear on the expected date in August.

"Lonely Wives" and Constance Bennett's "Born to Love," both purchased from Pathe Exchange, are the only two features released by RKO Pathe to date, although six have been completed for the new schedule. Some exhibitors, principally independents, have been fighting the company since the merger on the grounds that both initial releases should be included on the old Pathe contract.

French Circuit To Rival Natan

It is reported Leon Brezillon, former president of the managers' association, plans to add some 60 "super" theatres to his present list of 18. Considerable financial strength is understood to be behind the expansion.

This move will make Brezillon second only to the Pathe Natan circuit in France.

By Their Clothes—

By their clothes, some comedians are known to the world.

The horn-rimmed glasses of Harold Lloyd, the entire Charles Chaplin costume, the pancake hat and bat-wing collar of Buster Keaton are all identified with these stars.

To this small list are added Groucho, Harpo and Chico Marx. For years, on the vaudeville and musical comedy stage, they always appeared in the same garb, while Zeppo, the straight man of the quartet, hustled from change to change.

Today, for the third consecutive picture, the three comics are dressed in their familiar garb in "Monkey Business."

Mark Ostrer, New Gaumont Official, Replaces Brother

Isadore Ostrer has resigned the chairmanship of Gaumont British and PCT, with headquarters in London, and becomes president of both companies, according to a special dispatch from MOTION PICTURE HERALD's London bureau today.

Mark Ostrer becomes chairman and joint managing director with C. M. Woolf. Arthur Jarratt and H. A. McKlem have been elected to the directorate of PCT, and W. J. Gell and Michael Balcom have joined the board of Denman. Jeffrey Bernerd has been named a director of General Theatres. PCT, Denman, and General Theatres are all Gaumont Theatre subsidiaries.

Ruth Will Act, But For Whom?

There is considerable doubt on the Coast, according to *The Hollywood Herald,* as to whether Paramount or Warners are going to make Ruth Chatterton's pictures in the future. Warners' Coast office puts the matter up to the home office, and Paramount claims Ruth will act at its studios.

When the star left Paramount for Warners a few months ago, the latter offered her a reported $675,000, and gave her a cash retainer of $35,000. Following the flurry over "raiding," Ruth returned to Paramount.

But now, it seems, her Warner contract is non-negotiable, and Miss Chatterton has the legal right to remain with Warners. Paramount is understood to be not overenthusiastic about meeting that Warner contract figure.

Committee of Writers Views Picture

Controversy in "American Tragedy" Threatens Suit Over Treatment Of Author's Theme

Developments of the week indicate that the controversy between Theodore Dreiser and Paramount over the screen treatment of his celebrated novel, "An American Tragedy," is definitely headed for the courts.

The issue may be summarized thus:

MR. DREISER wrote a novel which is an indictment of society. His central figure was portrayed as a creature of circumstance and environment, a victim of the forces of which we are all a part.

While the contention is:

PARAMOUNT produced a picture, presenting the same patterns of happenings, but making a contemptible and willful, weak miscreant of the central figure, and thereby entirely justifying society and the fate of the victim.

Never before in the history of the art and industry of the motion picture has the issue between the author and the industry been so clearly defined and brought to bar. This controversy promises to become a landmark in the annals of the motion picture.

Committee Views Film

Tuesday afternoon a committee of writers and publishers, presumably nominated by Mr. Dreiser and his counsel, Arthur Garfield Hays, who is also attorney for the American Civil Liberties Union, viewed the picture at the Paramount offices in Times Square, and the following day there was a conference, or perhaps only a conversation between Mr. Dreiser and Jesse Lasky of Paramount.

Said Mr. Lasky: "I had a most pleasant talk with Mr. Dreiser and found him a most interesting person. There was nothing controversial in the conversation. The picture is, I think, one of Paramount's greatest. There will be some retakes—just the customary and ordinary retakes incident to the finishing of a production. The picture is not definitely dated for release. It will not be offered before the early autumn."

Said Mr. Dreiser: "The lines have been drawn, but what is to happen I do not know. If the picture has been brought into line with my story I have not been so informed, and if there is any intent to bring it into line I have not been informed of that, either."

Literary Lights in Group

Among the members of the committee which viewed the picture as experts in Mr. Dreiser's behalf Tuesday were Harrison Smith, Harry Hansen, Burton Rascoe, Carl Van Doren, Ray Long and Ernest Boyd. The full committee previously announced also included George Jean Nathan, J. D. Mooney (of General Motors), Herman S. Oelrichs, Dr. A. A. Brill, Fannie Hurst,

(*Continued on page* 30)

AD COPY HELD 90 PER CENT CLEANER THAN IN 1930 BY ENFORCING CODE

Few Remaining Radicals Are Being Converted

Over-Exaggeration Next in Line of Fire—Problem Raised by Studio Changes After Issuing Stills

The motion picture industry has practically completed the job of cleansing its theatre advertising and "paper" of salaciousness, the MPPDA feels. Within a year, distributors, circuit operators and theatre owners are said to have succeeded in bettering ad copy to the extent of 90 per cent over its status as of 12 months ago.

Occasionally, some "smart Alec" goes in for "hot" copy, but the pressure which is brought to bear immediately following is understood to be of sufficient strength to convert the few remaining radicals.

The big bosses of the picture business have been quietly tightening the screws on "dirt" copy, and managers of distributor-controlled houses, together with home office staffs, now find themselves on the spot for deviating from the Advertising Code which the Hays organization developed some months ago. The executives laid down an ultimatum soon after the Code's adoption, insisting upon clean copy.

Higher-ups in the business are understood to be of the firm opinion that off-color material not only degrades the company whose product it sells, but also degrades the entire industry, giving reformers and anti-industry fanatics an opportunity to blacken the eye of motion pictures.

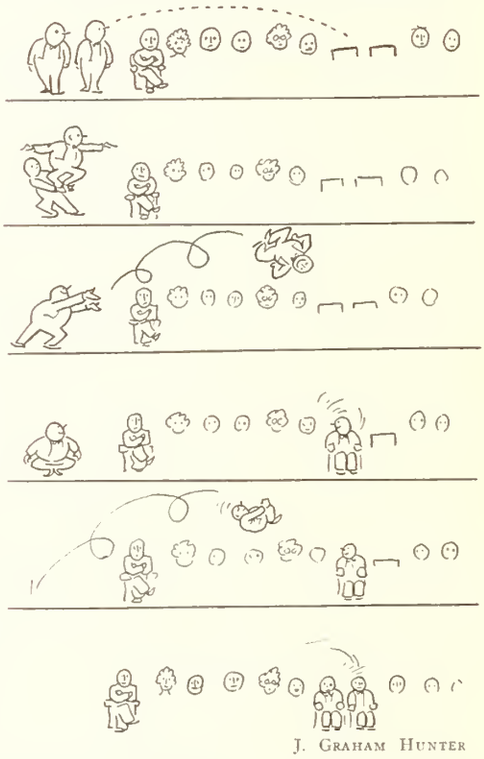
There has been little or no "bucking the Code." Two companies taking a considerable loss by junking, completely, all paper and press books on two pictures, material which the Hays organization ruled was distasteful.

As a result, the heavy newspaper and ministerial fusillade against pictures, which existed in pre-Code days, has faded.

However, it is pointed out that there remains one more factor which must be revamped before film chiefs and the Hays organization complete the job. And that is misrepresenting the facts in billboard, newspaper and other advertising intended for public reading. Over-exaggerated statements are next in line for elimination. Display captions such as "The greatest motion picture ever produced or ever will be produced," which was used recently by one company, are held to be uncalled for and weakened respect for the industry.

Many phases of misrepresentation are unintentional, particularly those which emanate from the desk of New York ad directors, who rush a campaign on an uncompleted film. Usually, they receive a set of stills from the Coast, and taking these with the feature's title, build up copy around something of which they know but little. In many instances, initial ad copy discusses a picture as being of a certain type, but changes are made in production.

THE SUPER-COURTEOUS TUMBLER TWINS ATTEND THE MOVIES



J. GRAHAM HUNTER

Mr. J. Graham Hunter is a whimsically minded young artist of Broadway and Vineland down in New Jersey. He comes to Broadway to look and goes back to Vineland to muse and draw. He is well-known for his contributions to Life, Judge, the Saturday Evening Post and many other national publications. From time to time when he gets amusing notions about the motion picture industry they will be presented in MOTION PICTURE HERALD.

Fox Board Realignment Called Bankers Tryout in Wall Street

The shift in the Fox Film directorate to include only two active company executives and 10 representing large banks and industrial houses outside the industry, is looked upon by *The New York Times,* as a "bankers' tryout in Wall Street."

The paper goes on, "Wall Street observers are prepared to watch the progress of the corporation with keen interest on account of the variance in opinion among film executives and bankers generally as to what constituted necessary expense in motion picture production."

Financing of New U Films Assured; Bank Loans Paid

Universal is now clear of bank obligations and a statement to that effect is in preparation. At the same time the company has built up sufficient surplus to guarantee the financing of production for the new season, by increase of sales as well as retrenchment.

Carl Laemmle is constructing a theatre on the West Coast which, it is expected, will be leased to Hughes-Franklin.

Allied Sifts Report Congress Will Get Admission Tax Bill

Allied States has begun investigation of reports that an attempt will be made at the next session of Congress to levy an admission tax with the law including motion picture theatres. Congressman Wood of Indiana is understood to have expressed himself in favor of such a measure.

Allied States' analysis of the various exhibition contracts being used by distributors will be ready shortly for circulation among members, according to word from the organization's Washington headquarters. Practices differing from those agreed upon at the 5-5-5 conference will receive special comment. It is also announced that Allied is holding up its plan to issue a newsreel containing advertising elements pending comment on the project from its state units, which have been asked for their opinion.

Defends Ad Reels Despite Circuit Ban

Action of the larger circuits rejecting sponsored reels will not materially affect the plans of companies which have adopted the screen as an advertising medium, the film group of the Advertising Federation of America, in convention in New York, was told by W. D. Canaday, vice-president of Lehn & Fink, manufacturing chemists.

"Only 18 per cent of the country's 13,000 sound picture theatres are connected with circuits," he said, "and any harm which may have been done by the circuits is only of a temporary nature."

Stating that advertisers, who he said had been using the screen for 20 years, would continue to use it in the form of talking pictures, Canaday told the group that the threat to successful advertising with sound films lies in criticism that would come because of poorly made reels.

He declared the most successful sponsored films to be short, humorous sketches, romantic skits and travelogues.

Educational Stock Jumps

Educational stock on the New York Curb Exchange last Monday showed a net gain of 19 1-4 points, closing at 42. Financial circles attributed the rise to anticipated earnings for the second quarter to June 30, first half of the company's fiscal year.

Shubert Defaults Interest

The Shubert Theatre Corporation has announced the interest due on the six per cent debentures of the company, will not be paid. Due June 15, 1942, the debentures outstanding are in the amount of $6,450,000.

YATES' DOMINANCE OF LABORATORY FIELD IN MOTION PICTURES FADES

Printing Done by Major Companies

Companies doing their own laboratory work print in the neighborhood of more than a half-billion feet of film a year. An estimate follows:

Warner Brothers	100 to 120,000,000
Fox	150 to 175,000,000
Paramount	150 to 175,000,000
Pathe	150,000,000

Metro-Goldwyn-Mayer, which has part of its work done through Consolidated, uses 125,000,000 feet, and RKO Radio 120,000,000.

Yates started his rise in the laboratory field with a small plant which he operated at 729 Seventh avenue, New York, 10 years ago.

Active Now in Other Enterprises

Buttons, Oil, Banks, Records and Color Are Enterprises in Which He Is Interested

With the expansion of Consolidated Film Industries into fields remote from the laboratory business, there is an indication that H. J. Yates' dream of dominance in this one particular branch of the motion picture industry is fading.

Today Yates, or, reversing the name, Setay, which is the parent company, is a considerable investor in phonograph records, electrical transcription, buttons, bakelite, banks, oil, real estate, financing, color photography, laboratories, and what have you.

Building of their own laboratories by the major companies, a proceedure not contemplated in the earlier days of production, is given by observers as the cause for the narrowing down of the laboratory field. Warner Brothers, Fox, Paramount, Metro-Goldwyn-Mayer and Pathe are among the companies having their own plants.

Consolidated does a part of the M-G-M laboratory work; all of RKO's; it has just signed a new contract with United Artists; and it prints for Universal.

RKO, it has been announced, is to build its own plant.

In discussing the situation, a man close to Yates said, on inquiry by Motion Picture Herald:

"Through Cinema Patents we own the patents on laboratory equipment, and the companies making their own prints must pay us a royalty. We still get the revenue without the responsibility. These patents were acquired in April, 1930. We are in a better condition today than we were two years ago."

Warner Brothers and Fox, however, have refused to pay the royalties on laboratory equipment. An infringement suit is pending against Warners, and Fox has been notified that suit will be started.

Yates Warns Meyer-Reiger, Komp of Patent Violation

H. A. Huebner, vice-president of Cinema Patents (Consolidated Film Industries), of which H. J. Yates is chief, yesterday issued warnings to Meyer-Reiger Laboratory and Komp Laboratory, claiming infringement of patents used in the laboratory field.

"We demand that you promptly discontinue the infringements," both laboratories were told, "and that you account and pay over to us all profits which you may have derived from the infringing acts, as well as all damages which we have sustained thereby.

Cinema is also suing the laboratory divisions of major companies and certain independent laboratories, charging them with violations of Cinema patents.

COMPROMISE ENDS FOX-SHEEHAN SUIT

Court Action Recalls Estrangement In Fight for Control After Close Association of Many Years

In the Fox-Sheehan suit there is recalled a close association of many years. A little more than a year ago these two men became estranged during the battle for control of Fox Film Corporation, which eventually passed to Harley L. Clarke.

The suit, which was settled out of court, was not spectacular—for it never went before a jury. Two juries were selected, but neither had the satisfaction of sitting on the case. In each instance there were postponements, until the final decision to compromise.

It is understood that the original claim of Winfield Sheehan, general manager and vice president of Fox Film, was for $310,000. Settlement was made, it is understood from the attorneys, for a quarter million. Samuel Untermyer was attorney for Fox, while Nathan Burkan was Sheehan's legal advisory.

In commenting on the suit, Alvin Untermyer said:

"Mr. Fox retains (as against the $250,000 paid by him) 6,850 shares of preferred stock of Bankers' Securities Corporation of a market value of $140,000, besides dividends of $55,000 on this stock. Mr. Fox is of the opinion that the Bankers' Securities stock (which he claimed belonged to Mr. Sheehan) is alone worth more than the amount paid by Mr. Fox in the settlement."

From Fox Film came the following statement regarding the case:

"The lawsuit brought by Winfield R. Sheehan, general manager of Fox Film Corporation, against William Fox, was settled today, just as a jury had been chosen and the parties were about to proceed to trial before Mr. Justice Peter Schmuck in the Supreme Court.

"Sheehan claimed that Fox owed him $310,000, that being the proceeds of certain stock which Sheehan had placed in Fox's hands for sale.

"Fox claimed that he had invested the proceeds on Sheehan's behalf and that the investment had resulted in a loss, and he counterclaimed against Sheehan for $190,000.

"It is understood that Sheehan's claim was settled for upwards of a quarter of a million dollars, that certain stocks were turned over to him and that Fox's counterclaim was entirely withdrawn."

Curtail Costs, Orders Sam Katz

Sam Katz, vice-president of Paramount-Publix has announced to the circuit house managers that control of expenditure has been shifted from the home office to the field with 70 percent outside, contrasted with 30 percent outside last year.

The manager, said Katz, "must make every effort to intelligently curtail every possible cost in every account under his immediate jurisdiction."

House Passes Operator Bill; Capone Lobby Charged

The Illinois bill requiring a projectionist for each projector in the theatres of the state, passed the House last Thursday by a vote of 77 to 34. Senator Daniel Serritella, cousin of Al Capone and Representative Roland Libonatti, Capone attorney, lobbied strongly for the measure.

Confer on Next Headline

Mortimer D. Sikawitt, president of Headline Pictures Corporation, is in Hollywood, conferring with Charles Hutchinson on the production of the second of a series of society melodramas.

MARKET QUOTATIONS OF FILM STOCKS

(Week Ended Thursday, June 18)

Stock Exchange

1931 High	1931 Low	Stock & Div.	Sales (in 100s)	High	Low	Thurs. Close	Net Change
...	...	Amer. Seating	...	...	...	...	.....
15	3¼	Cons. Film	12	5⅜	4½	5⅛	+ ⅝
187⅜	10½	Cons. Film pf. (2)	13	143⅜	123¼	13	.....
185¾	118	Eastman Kodak (8a)	134	133⅞	128	128½	— 3½
383⅛	115⅜	Fox Film A (2.50)	697	201¼	181¼	181¼	— 1⅛
15½	3⅜	Gen. Thea. Eq.	595	5½	4¼	4½	+ ⅜
63½	36⅛	Loew's, Inc. (3b)	294	43¼	38¾	39¼	— 2⅝
98	83	Loew's pf. (6.50)	1	85⅛	85⅛	85⅛	— 2⅜
27	22	M-G-M pf.	4	25	25	25	+ 2
50¼	19⅝	Para.-Pub. (4)	475	24¾	22¼	22¼	— ½
2⅞	1	Pathe	16	1¼	1¼	1¼	+ ⅛
6½	3	Pathe A	1	3½	3½	3½	.....
24½	11¼	Radio-Keith-Or. A	494	14¼	12⅝	12¾	— ¾
...	...	Univ. Pic. 1st pf. X (8)	...	...	...	...	.....
20⅜	4¾	Warner Bros.	1560	9⅜	7⅛	7¼	— ⅛
...	...	Warner Bros. pf. (3.85)	12	20	17	19	— 1

X 10 share lots.
a Including extras.
b Plus extras.

Curb Exchange

...	...	Columbia Pic. (.75a)	...	...	...	...	.....
...	...	Columbia Pic. vtc. (.75a)	...	...	...	...	.....
42	18½	Educat. Pic. pf. X	350	42	30½	42	+19¼
6⅛	2⅛	Fox Theaters A	39	3½	3	3	— ⅜
31¼	5⅛	Gen. Thea. Eq. cv. pf. (3)	447	13	7½	8⅝	+ 1⅜
24	19½	Nat. Screen Serv. (2)	1	20	20	20	+ ½
3	1	Sentry Safe Con.	3	1	1	1	.....
15¼	3⅝	Technicolor	6	6	5⅝	5⅝	— ¾
13¼	5¼	Trans-Lux DPS.	41	6⅜	5¾	5¾	— ½

A Plus 5 p. c. in stock.
X Odd lots.

Bonds on Stock Exchange

1931 High	1931 Low	Bond & Maturity	Sales (in $1000s)	High	Low	Thurs. Close	Net Change
74	25	Gen. Thea. Eq. Cv. 6's '40	178	47¼	37	37	— 3½
99¾	94	Loew's 6's '41	30	97⅝	96	97	+ ⅝
105	100	Para.-Bwy. 5½'s '51	22	101¾	101½	101½	.....
97	74	Para.-F.-L. 6's '47	71	92	89¾	90½	— ½
89¾	67	Para.-Pub. 5½'s '50	72	81⅝	78⅞	79¼	— ¾
89	51	Pathe 7's '37 ww.	37	85	80	85	+ 4¾
74½	25	Warner Bros. cv. 6's '39	219	49	40	44⅛	+ 3⅜

Bonds on Curb Exchange

70	55	Amer. Seat. 6's '36	4	60	60	60	.....

Produce Exchange Stocks

...	...	Color Pic.	...	...	...	...	.....
...	...	Photocolor	10	.25	.20	.25	.....
...	...	Roxy	...	...	...	...	.....

Over the Counter Stocks

			Bid	Asked
...	...	Roxy	⅞	1⅜
...	...	Roxy A (3.50)	10¼	12¼
...	...	Roxy units	10½	12½

STOCKS RESPOND TO NEW BUYING

Steady Undertone Shown Throughout List—RKO Statement of Quarter's Earnings Is Favorable Note

By THE ANALYST

Although no spectacular gains were made and minor setbacks were recorded in individual shares, the steady undertone in the group of motion picture stocks during the past week gave further evidence of a change in speculative sentiment regarding shares of the leading companies in the industry.

A lot of uncertainty about the affairs of several of these companies—doubts that led to heavy selling of their shares in the general market reaction of April and May—has been cleared up and the stocks are responding to renewed buying as well as to improvement in the general list.

Most of the expected bad news in the way of reduced dividends, lowered earnings and prospective refinancing turned out to be much better than was looked for in many quarters and, with the rumor-mongers quieted for the nonce, some of the picture stocks' old friends apparently are accumulating shares.

Coming in the face of a seasonal decline in earnings, the better tone in the film group was attributed largely to realization of the fact that, based on their 1930 performances, the motion picture companies can always make money if they turn out good pictures, regardless of general business conditions.

The week was not without a dash of favorable news, notably the RKO statement of earnings for the first quarter of the current year, which were reported at $1,013,218, a comparatively slight decrease from the $1,607,622 reported for the corresponding period of 1930. On top of this was the removal of doubt regarding the company's financial status, rumors to the effect that the company had been having difficulty procuring additional cash being hushed by a statement that $6,000,000 had been advanced in a private transaction and the company was now set to go ahead for the next two years. The stock did nothing spectacular, fluctuating between 13 and 14 in light trading.

Warner Brothers was the outstanding feature of the week in the matter of turnover, encountering a demand that was brisk, the quiet general market being considered, and crossing 9 in the early part of the week, compared with its recent low of 4¾. One of the most thoroughly deflated of the picture stocks in the erstwhile bear market, Warners is responding with a strengthened technical position to a better sentiment toward the company in speculative quarters.

Rising to above 20, Fox held generally in a narrow range throughout the week, while General Theatres was well taken at small advances, which were reflected over on the bond market by a sharp rise in the company's 6 per cent convertible debentures from a low of 39 to above 47, from which, however, they later sold off under realizing.

Paramount, MGM preferred and Consolidated Film shares gained on the week, while Loew's issues, the best actors in the group during the depression, turned heavy, but losses were confined to comparatively narrow limits. Eastman Kodak rose brisky in the early sessions but later receded to around last week's closing levels.

Appearance on the curb exchange tape of Educational Pictures preferred, a thinly-traded issue which ran up more than 19 points to a new high on a turnover of 350 shares, featured operations in picture stocks on the "little board." General Theatres preferred reflected the action of the common shares into which it is convertible and gained more than 3 points, while minor price fluctuations took place in Technicolor and Trans-Lux.

Activity and strength in Warner Brothers convertible 6s, which made the best showing of any stock privilege issue on the stock exchange's bond list, reflected renewed accumulation of the common stock. Paramount bonds maintained the wide gains made last week. Announcement was made that Paramount Broadway Corporation cancelled $125,000 par value of the 5½s under the sinking fund provisions of the indenture.

Pathe 7s ran up about 4 points in a general rise in amusement bonds, while Loew's 6s were unaffected by the comparative heaviness in the stock.

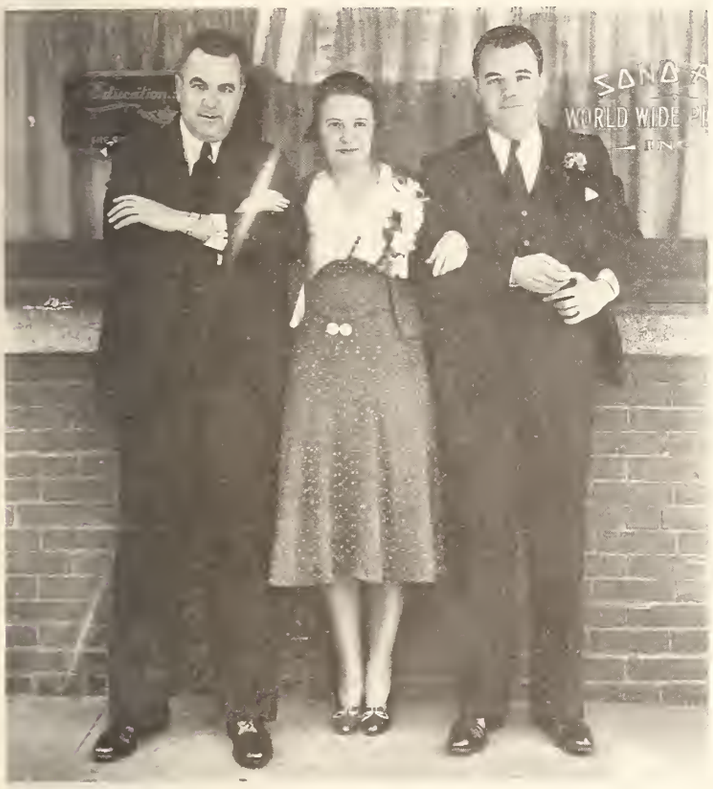
Prexy (Perhaps) Rogers

England has taken Will Rogers gag nomination for the presidency in a most serious vein, as evidenced by the following yarn which appeared in a London motion picture trade paper:

"A boom to nominate Will Rogers for the Presidency of the United States was seriously launched last week-end by the motion picture industry. He belongs neither to the Republicans nor to the Democrats, but he is very popular nationally, and also a millionaire.

"America's fourth greatest industry, the films, could finance the campaign, and it is believed the Oklahoma Democrats would be prepared to present Rogers to the National Convention as the State's favorite son. Not since the days of Lincoln, it is commented, has the White House been occupied by a humorist."

THE CAMERA REPORTS



NEWLYWEDS. *Excepting, of course, dad (left), who is Fred G. Sliter, manager of Educational's Boston exchange, in front of which he is shown with his son, Harold, and recently acquired daughter-in-law, the former Edna Kelly of Buffalo, where Harold is associated with Fox Theatres.*



BACK AGAIN. *Back again in the U. S. A., having just come from Havana, Walter Camp and his wife, the former Ruth Elder, famous aviatrix, find themselves—er—back again in Havana, or so it seems as they visit Evelyn Brent and Charles Bickford on a set for Columbia's "Pagan Lady."*



INTERNATIONAL EPISODE. *An interesting item in our foreign affairs as celebrities of two continents met at a farewell dinner given in New York by Oscar Strauss, Viennese composer, in honor of Max Pallenberg and his wife and co-star, Fritzi Massari, German players who have just completed a world tour. Shown at the table are Mrs. P. Schwarz, F. Achaz, Mrs. A. Gunn, Maurice Chevalier, Mrs. Strauss, Pallenberg, Mrs. Erno Rappe, Miss Lucy Dorraine, Mrs. Henry Bernstein, Gunn, Vicki Baum (the novelist), Bernstein, Fritzi Massari, Strauss, Mrs. Chevalier, Schwarz (German consul), Mr. and Mrs. Doctor Paucker.*

That Tournament

Snapshooting the 1931 Film Daily golf fest at the Fenimore Country Club, New York



Jack Alicoate



Al Lichtman, Arthur Stebbins, "Red" Kann



F. ("Ufa") Wynn-Jones

[ALL PHOTOS BY BROWNING, N. Y. C.]



Dr. C. W. Fitch, R. C. Hubbard, E. W. Hammons, H. J. Yates



P. L. Thomson, W. A. Wolff, C. W. Bunn, Walter Eberhardt



Don Mersereau, Bruce Gallup



A. S. Dickinson, Jack Ostendorff



Capt. Roscoe Fawcett, Sam Nelson



Teams of the A.M.P.A. and Motion Picture Club
[Eberhardt, Thomson, Beatty, Fecke, Gerety, Alicoate, Guttfreund, Van Praag, Curtis, Williams]



Bill Brandt, Ben Goetz, Charles Goetz, Harry Brandt



George Dembow



Bill Brandt, Sam Avurtine, Bill Brady



Charles Einfeld, Grad Sears, Joe Hornstein



"Doc" Gilbert, "Chic" Lewis, Art Abeles, F. Rothenberg, Art Stebbins



SIGN OF THE TIMES. *Once no notice was given such advertising as a theatre might screen. Sponsored films have now made screen advertising an issue. Here is the reaction of the Arcadia, Philadelphia.*



MENACE. *(Right) While on location First National's "I Like Your Nerve" company chanced upon this rattler, whereupon his villainous "speech" was recorded.*



DISCREET. *Dolores Costello indulging in a bit of tub-side conversation with pre-television security. After a long absence from the screen, the Warner Brothers star will soon return in "Expensive Women," now in production.*



NAMED IN HER HONOR. *Edwina Booth being presented with an orchid bloom valued at $2,500 which has been named the "Edwina" blossom in her honor. Miss Booth's prominence as a screen player came with the M-G-M production, "Trader Horn," in which she has the leading feminine role. Shown presenting her the blossom are Harold R. Seward, president of the Pasadena Chamber of Commerce, and Harold Daugherty, mayor of Pasadena.*

PRODUCTIONS IN WORK

TITLE	WRITERS AND DIRECTORS	CAST	STAGE OF PRODUCTION
COLUMBIA			
"The Pagan Lady"	From stage play by William DuBois and Alice Kauser. Director: John Francis Dillon.	Evelyn Brent, Conrad Nagel, Charles Bickford, Roland Young	Shooting
"Fifty Fathoms Deep"	Roy Chanslor, story. Director: R. William Neill.	Jack Holt, Loretta Sayers, Richard Cromwell, Mary Doran.	Shooting
"Ex-Ranger"	Stuart Anthony. Director: Louis King.	"Buck" Jones, Lupita Tovar, James Mason.	Shooting
"Good Bad Girl" Spanish Version	From story by Winifred Van Duzer. Director: David Selman.	Luana Alcaniz, Carlos Vilarias, Barry Norton, Rosita Granada.	Shooting
FOX			
"Bad Girl"	From the play by Vina Delmar and Brian Marlowe, based on Vina Delmar's novel. Director: Frank Borzage.	Sally Eilers, James Dunn.	Shooting
"The Brat"	Play by Maude Fulton. Director: John Ford.	Sally O'Neil, Allan Dinehart, Frank Albertson.	Shooting
"Merely Mary Ann"	Israel Zangwill. Director: Henry King.	Janet Gaynor, Chas. Farrell.	Shooting
"The Midnight Crime"	Fulton Oursler and Lowell Bretano. Director, Kenneth MacKenna and William C. Menzies.	Edmund Lowe, Lois Moran.	Shooting
"The Plutocrat"	From Arthur Goodrich's play, based on Booth Tarkington's novel. Director: David Butler.	Will Rogers, Jetta Goudal.	Shooting
"Wicked"	Story by Gordon Rigby. Director: Allan Dwan.	Victor McLaglen, Elissa Landi.	Shooting
METRO-GOLDWYN-MAYER			
"Lullaby"	Edward Knoblock play. Director: Edgar Selwyn.	Helen Hayes, Lewis Stone, Cliff Edwards, Marie Prevost.	Shooting
"Susan Lenox, Her Fall and Rise"	Story by David Graham Phillips. Director: Robert Z. Leonard.	Greta Garbo, Clarke Gable, Jean Hersholt, John Miljan.	Shooting
"Horseflesh"	Story by Fred Hazlett Brennan. Director: Chas. Brabin.	Ernest Torrence, Clark Gable, Madge Evans, Lew Cody.	Shooting
"Guilty Hands"	Story by Bayard Veiller. Director: W. S. Van Dyke.	Lionel Barrymore, Kay Francis, Madge Evans, Billy Bakewell.	Shooting
PARAMOUNT			
"The Magnificent Lie"	Leonard Merrick and Samson Raphaelson. Director: Berthold Viertel.	Ruth Chatterton, Ralph Bellamy.	Shooting
"Huckleberry Finn"	Mark Twain. William Slavens McNutt. Director: Norman Taurog.	Jackie Coogan, Mitzi Green, Jackie Searl, Junior Durkin.	Shooting
"Silence"	Max Marcin. Directors: Max Marcin and Louis Gasnier.	Clive Brook, Marjorie Rambeau, Peggy Shannon.	Shooting
"Daughter of the Dragon"	Sax Rohmer, Lloyd Corrigan, Sidney Buchman, Jane Storm. Director: Lloyd Corrigan.	Anna May Wong, Warner Oland, Sessue Hayakawa.	Shooting
RKO-PATHE			
"Mad Marriage"	Jack Lait. Director: Tay Garnett.	Helen Twelvetrees, Ricardo Cortez, John Garrick, Paul Hurst, Emma Dunn.	Shooting
"Eddie Cuts In"	George K. Turner. Director: Al Rogell.	Eddie Quillan, Robert Armstrong, Ginger Rogers.	Shooting
"Devotion"	Pamela Wynne, novel. Director: Robert Milton.	Ann Harding, Leslie Howard, O. P. Heggie.	Shooting
RKO-RADIO			
"Fanny Foley Herself"	Juliet Tompkins, Carey Wilson. Director: Melville Brown.	Edna Mae Oliver, Helen Chandler, John Darrow, Hobart Bosworth.	Shooting
"Kisses By Command"	Ivan Lebedeff, Benn W. Levy. Director: Richard Boleslarvsky.	Ivan Lebedeff, Genevieve Tobin, Betty Compson.	Shooting
"The Sphinx Has Spoken"	Maurice de Kobra, Jane Murfin, Wallace Smith. Director: Victor Schertzinger.	Adolphe Menjou, Lily Damita, Eric von Stroheim.	Shooting
UNITED ARTISTS			
"Palmy Days"	Eddie Cantor, David Freedman, Morrie Ryskind. Director: Edw. A. Sutherland.	Eddie Cantor, Charlotte Greenwood, Barbara Weeks.	Just Started
"Unholy Garden"	Ben Hecht, Chas. MacArthur. Director: Geo. Fitzmaurice.	Ronald Colman, Fay Wray, Estelle Taylor.	Shooting
UNIVERSAL			
"Heaven on Earth"	Ben Lucien Berman, Ray Doyle. Director, Russell Mack.	Lew Ayres.	Shooting
"Waterloo Bridge"	Robert E. Sherwood, Benn W. Levy, Tom Reed. Director: James Whale.	Mae Clarke, Kent Douglass, Doris Lloyd.	Finishing
"Homicide Squad"	Harry La Cossitt, Charles Logue, John Thomas Neville. Director: George Melford.	Leo Carillo, Mary Brian, Noah Beery, Russell Gleason.	Shooting (two weeks)
"Battling With Buffalo Bill"	Henry MacRae. Director: Rex Taylor.	John Mack Brown, John Wayne, Jim Thorpe.	Starting
"Strictly Dishonorable"	Preston Sturges, Gladys Lehman. Director, John M. Stahl.	John Boles, Sidney Fox, Lewis E. Stone.	Starting
WARNER BROS.			
"The Star Witness"	Lucien Hubbard. Director: William A. Wellman.	Charles "Chic" Sale, Walter Huston, Frances Starr, Sally Blane.	Shooting
"Larceny Lane"	Kubec Glasmon, John Bright. Director: Roy Del Ruth.	James Cagney, Joan Blondell, Louis Cathorn, Edward Nugent, Noel Francis.	Shooting
FIRST NATIONAL			
"Local Boy Makes Good"	Walter DeLeon. Director: Mervyn LeRoy.	Joe E. Brown, Dorothy Lee.	

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

EDITORS and publishers of the company's leading newspaper (many of which have at various times devoted considerable space to verbal flings at the industry and at the morals of some of its celebrities) behaved (?) in true convention style at the annual meeting this week of the Advertising Federation, in New York. . . . There ain't no justice!

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Believe it or not, Maurice (Thrifty) Chevalier has given $1,500 to Actors' Equity for application to the needs of the sick, disabled and infirm members of the theatrical profession. . . .

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Equity, incidentally, now has assets of nearly one-half million. . . . Although in its past fiscal year, the association grossed $155,255 *and spent* $175,000. . . . *Red!*

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Just for the record: . . . That $500,000 annual payment to William Fox by Fox Film-General Theatres is *not* salary . . . but represents the time-payment manner in which Fox Film acquired his interests, totaling $18,500,000, in the Fox organizations. . . . The payments will be made over a period of five years. . . .

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It is unlikely that the industry will spend, through the Hays organization, $1,000,000 *in an elaborate goodwill campaign for the picture business. . . . The plan, which would utilize newspapers and billboards, still is in the preliminary discussion stage . . . where it will remain. . . .*

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Marian Mel's job in California is to *protect* women and children in the Hollywood studio industry. . . .

▲ ▲ ▲

Percy (Pioneer) Waters' job with Artlee Pictures is far removed from the days when he was a vitally important power in the picture business . . . and had a bank balance totaling $5,000,000.

▲ ▲ ▲

Mike Rice, officially dubbed "Father Confessor" to the Hughes-Franklin group, describes that circuit's modus operandi as being based on "Democracy with Dignity!—Loyalty without Servility!—Admiration without Envy!"

▲ ▲ ▲

When gunmen broke into Educational's Chicago branch, they were unable to unearth more than $15 throughout the entire Educational-Tiffany-Sono Art-World Wide quarters. . . . Depression?

▲ ▲ ▲

Some theatres, particularly circuit operated, lose up to $35 *in a day through crooked staff men who swindle on resale of admission tickets. . . . The crooks are a big headache to circuit operators. . . .*

▲ ▲ ▲

Glenna Collett's current break in the country's front pages, regarding her engagement to marry, recalls the fact that this famous golfer was one of the first sports stars to be brought to the screen by Grantland Rice. . . .

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The chap who wrote as "J. J. G." to Mark Hellinger in answer to Mark's recent *N. Y. Daily Mirror* Laemmle article, and belittling the research work done by Dave Bader on Carl Laemmle's autobiog, is J. J. Geller, . . . who several years ago was personal representative of Laemmle, from which capacity he was discharged for coloring statements by Laemmle in connection with the life history of Carl, Sr., which appeared in the Satevepost. . . . And for which that Curtis publication became quite heated at Laemmle, even threatening to expose the incident, which eventually was patched up . . . Ax-grinding? . . .

In the Trenches

Allied States Association of exhibitors says it "is now battling for:

"Fair copyright laws.

"Elimination of protection beyond prior run.

"Lower service costs on sound equipment.

"The end of block booking, which was declared illegal three years ago by the Federal Trade Commission.

"Lower trailer costs.

"Better contract conditions."

The name of a mysterious "Mr. Forbes" is mentioned in connection with negotiations now being held at Chicago from which, it is reported, there will emanate a powerful production-distributor-exhibition organization. . . . A special train brought certain prominent names from New York and other points to the conferences.

▲ ▲ ▲

William K. Saxton, Baltimore city manager of Loew houses, made a bet with R. H. Cherry, treasurer of the Century in that town, that Cherry could not make small purchases in local stores with $5,000 and $10,000 bills if he was dressed poorly, was unshaven and bedraggled. . . . Cherry tried it at a five-and-ten, was promptly arrested and haled into police court where he was fined $1 and costs. . . .

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A Universal press sheet attempts to impress exhibitors withe fact that "Up for Murder!" "Is NOT a gangster picture!" . . . And "It is NOT a Newspaper picture—do not play it up as such." . . . Which would be perfectly okay provided the same publicity did not contain a description of a story in which are involved a cub reporter, a newspaper editor, a fight and the inevitable murder which is followed by the shadows of that sinister looking electric chair.

▲ ▲ ▲

A few paragraphs back, details of a tieup between RKO and Telechron clock interests was revealed. . . . The deal, by terms of which RKO guaranteed Telechron free "plugs" in RKO pictures, in return for publicizing of RKO product by Telechron, is now dead and here's why: . . . . RKO completed elaborate plans for a big campaign with Telechron and then initial pictures in which the clocks appeared were previewed. . . . They were seen about the walls and in most conspicuous corners of offices and homes, but in all instances they were big ones and not of the small desk and mantel variety which RKO agreed would be used. . . . So the clock people balked because plans went awry and the deal was called off.

▲ ▲ ▲

When Bobby Jones arrived home at Atlanta this week from Hollywood he stated that never again would he appear in films. . . . But a "peek" in Bobby's bank book reveals an entry of a quarter of a million smackers as his share from Warners for that series of golf shorts. . . . Which leaves us wondering what Jones would do if Warners visited him at Atlanta with the offer of another $250,000 *for a second series. . . . You guessed it! . . .*

FEW are aware that the now famous stock market crash of '29 is directly responsible for Universal still being interested in 119 theatres. . . . The company originally had 300 scattered throughout the country, but, unlike others, soon realized that making pictures and running theatres do not jibe always. . . . So, wisely relieving itself of a terrific headache, 150 were disposed of and then another group of 30. . . . which deals were followed by negotiations with Warners for the remaining 119. . . . The Laemmle-Warner interests could not get together, so Paramount entered the picture and successfully made a deal to take over what was left of the "U" circuit. . . . Contracts were practically ready for delivery, Paramount agreeing to pay part in cash and the remainder in stock which it guaranteed to buy back in two years at a figure approximately 20 points higher than the current late '29 market quotation. . . . But, alas, dynamite exploded in Wall Strasse, values went tumbling and before anything could be done about it, Paramount's stock, part of which it had intended to deliver to Laemmle, reached such a low figure, like all others on the big board, that nothing else could be done but call off the deal. . . . And Universal still is looking for a buyer. . . . Which should set at rest those far-fetched yarns crediting Universal executives with having arrived at the decision to build up a new nationwide theatre circuit! . . .

▲ ▲ ▲

That telephone operator who was asked by her boss to call Jesse (independent distributor) Goldberg and when she put through the call accidentally asked for "Jesse James Goldberg." . . .

▲ ▲ ▲

Twenty years ago this week: . . . Carl Lammle called his organization "The *Biggest* and *Best* Film Renter in the World!" and then sailed to Europe abroad the S. S. Kaiser Wilhelm. . . . Cameras in use were known as Warwick, Prestwich, Prevost, Debrie, Gaumont and Jenkins. . . . Kinemacolor was about to revolutionize the industry with color films, with Charles Urban sponsoring the move. . . . Burton King, Vinnie Burne, Blanche Cornwall and Romaine Fielding were some of the stars of the day, in Solax Productions. . . . Andrews Pictures (London) haughtily announced to the trade that it had "been granted some exclusive positions for cinematographing Their British Majesties' Coronation Procession." . . . The National Board of Review was plenty powerful. . . . The Rex KNOWHOW Manufacturing Co. had headquarters on 11th Ave. (now "Hell's Kitchen"), New York. . . .

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Owen D. (RCA) Young's White House aspirations are becoming quite pronounced.

▲ ▲ ▲

Although Paramount is quietly dickering with Morton Downey, radio-night club singer. for a series of musical shorts, Mort admits that as a screen actor he's a pretty good crooner. . . . Even Downey blushes at mention of that "Mother's Boy" feature, his first—and since then his last picture opus. . . .

▲ ▲ ▲

Fox Theatre managers who have closed theatres under their jurisdiction are warned by the home office that they are responsible for the safeguarding of the contents and equipment of such theatres. . . .

▲ ▲ ▲

Hollywood's "Camerad" reports that in one studio, while digging a hole to burn some old film, they came across the fossil remains of a song-writer—an extinct creature who for a short time over-ran Hollywood. . . .

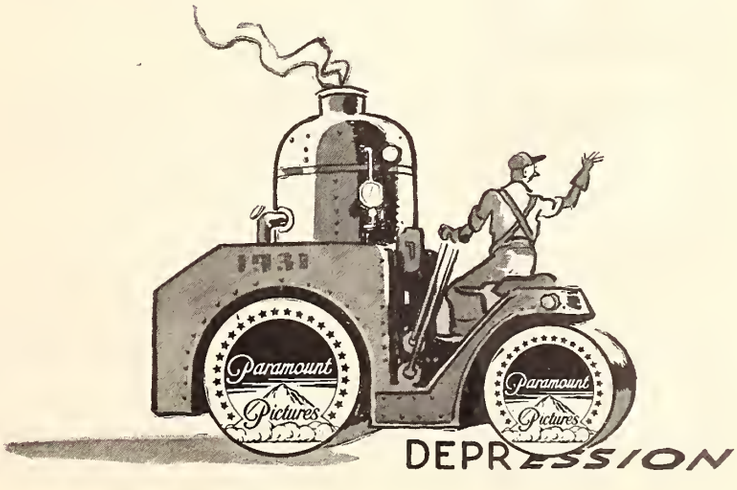
LET'S GO, SHOW BUSINESS!



PARAMOUNT

OFFERS UNBROKEN LINE OF GIANT PRODUCTIONS FROM NOW THRU 1932!

Read the glad news on the next pages→



EVERYWHERE THEY'RE SAYING:

"AMERICAN TRAGEDY"

Is One of The Greatest Money Shows Ever Made!

"Dramatic smash. Audiences enthusiastic. Looks like a winner."
—*Motion Picture Daily*

"Surely destined for big things. Cannot fail to draw."
—*Hollywood Reporter*

"Will make exhibitors more money than any other Paramount product."
—*Hollywood Film Mercury*



Phillips Holmes

Sylvia Sidney

Frances Dee

Directed by JOSEF VON STERNBERG. Based upon the novel "An American Tragedy" by THEODORE DREISER.



"TABU" SMASH HIT IN 15TH CAPACITY WEEK IN N. Y.

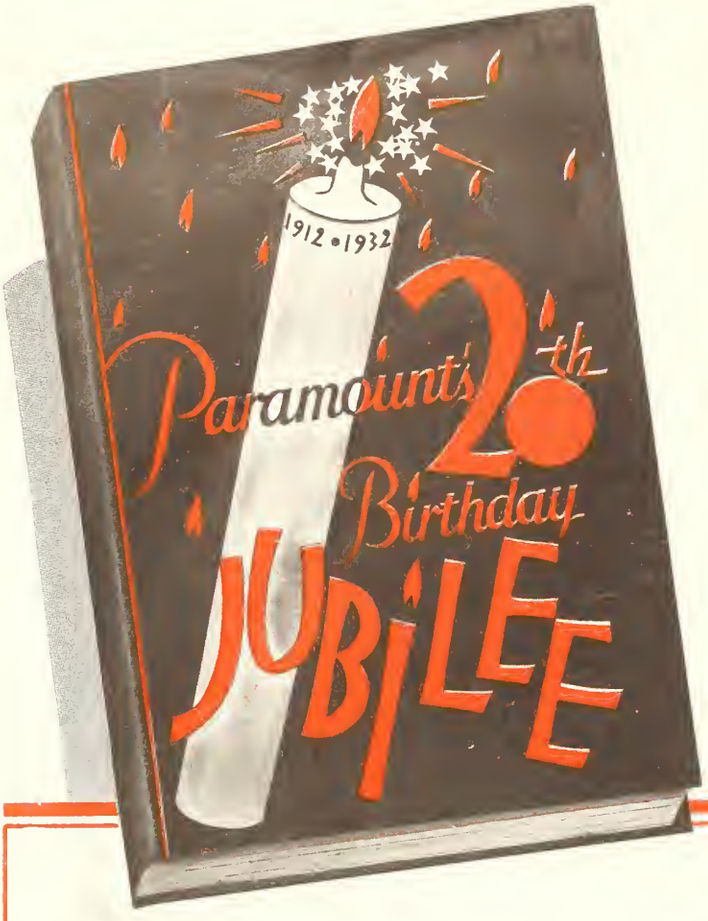
Romantic drama filmed in South Seas by F. W. Murnau is surprise sensation of Broadway! Its exotic heroine, RERI, brought all the way from Tahiti by Florenz Ziegfeld for star role in the new Follies. "TABU" gives you the really different type of picture you and your public are looking for.



STARS THAT DRAW!

HAROLD LLOYD
MARLENE DIETRICH
MAURICE CHEVALIER
GARY COOPER
RICHARD ARLEN
CLAUDETTE COLBERT
PHILLIPS HOLMES
ELEANOR BOARDMAN
CLIVE BROOK
KAY FRANCIS
JACKIE COOGAN
CHARLES ROGERS
PEGGY SHANNON
WILLIAM BOYD
FRANCES DEE
WYNNE GIBSON
SESSUE HAYAKAWA
LILYAN TASHMAN
MITZI GREEN
JACKIE SEARL
REGIS TOOMEY
TOM DOUGLAS
IRVING PICHEL
GENE RAYMOND

GEORGE BANCROFT
MARX BROTHERS
RUTH CHATTERTON
NANCY CARROLL
FREDRIC MARCH
TALLULAH BANKHEAD
SYLVIA SIDNEY
CAROLE LOMBARD
PAUL LUKAS
MIRIAM HOPKINS
ROBERT COOGAN
CHARLIE RUGGLES
JUDITH WOOD
STUART ERWIN
ANNA MAY WONG
WARNER OLAND
SKEETS GALLAGHER
CARMAN BARNES
EUGENE PALLETTE
JACKIE COOPER
CHARLES STARRETT
JULIETTE COMPTON
GEORGES METAXA
More! More!



THE BUY WORD FOR 1931-2!

The Fastest Selling New Product Ever Announced!

HAROLD LLOYD PROD.
SMILING LIEUTENANT
MONKEY BUSINESS
AN AMERICAN TRAGEDY
A FAREWELL TO ARMS
24 HOURS
NO ONE MAN
THE ROAD TO RENO
DR. JEKYLL & MR. HYDE
HUCKLEBERRY FINN
TOM SAWYER, DETECTIVE
STEPDAUGHTERS OF WAR
PERSONAL MAID
TOMORROW&TOMORROW
MANHANDLED
MY SIN
RICH MAN'S FOLLY
THIS IS NEW YORK
THE MAN WITH RED HAIR

MURDER BY THE CLOCK
SECRETS OF A SECRETARY
WHERE IS MY WIFE?
TOUCHDOWN!
SOOKY
DAUGHTER OF THE DRAGON
THE ROUND UP
GIRLS ABOUT TOWN
EVENINGS FOR SALE
THE BROKEN WING
SHOP GIRL
SILENCE
BREAK UP
TABU
LADY OF THE LIONS
THE STRANGE GUEST
TWO KINDS OF WOMEN
HALFWAY TO MARRIAGE
MARINES

UNCERTAIN WOMEN
SAL OF SINGAPORE
HELP WANTED
CAUGHT!

SHORT FEATURES

104 SOUND NEWS

100 ONE REELERS
- 52 Productions
- 18 Screen Songs
- 18 Talkartoons
- 12 Pictorials

32 TWO REELERS
- 4 Dane-Arthur
- 4 Charlie Ruggles
- 4 Ford Sterling
- 4 Smith-Dale
- 4 Al. St. John
- 4 Billy House
- 4 Lulu McConnell
- 4 Another Big Star

LET'S GO, SHOW BUSINESS, WITH

PARAMOUNT

NEW FEDERAL FIGHT ON CENSORSHIP FOLLOWS "PRESS GAG" LAW DEFEAT

Courts Make Issue Of Copyright Law In Holdover Cases

Conflicting decisions have finally made the copyright law as it has been applied to the unauthorized showing of motion pictures, an issue which will probably have to be decided by the U. S. supreme court.

In two suits brought in Massachusetts against the Bijou Theatre Company, one by Metro and the other by Educational, Judge James M. Blanton, Jr., has decided that there is no provision in the copyright statute covering pictures, and that even if an unauthorized showing were a violation, it would be inequitable to allow the distributor to bring suit under the copyright law for "what is really a violation of contract."

On the other hand, a decision by Judge William C. Coleman of the Maryland district, coincides with previous rulings ordering exhibitors to pay damages under the copyright law. In Tiffany, et al, versus Dowing, et al, he ruled that Section 1 of the copyright law includes motion pictures.

Southeastern Exhibitors Decide on MPTOA Hookup

Decision to maintain affiliation with the MPTOA was made at the convention of the Southeastern Theatre Owners' Association Tuesday and Wednesday at Atlanta.

Oscar Lam of Rome, Ga., was chosen president of the regional organization. Hugh Manning of Teowah is vice-president and Love B. Farrell is secretary and treasurer.

Speakers at the convention included M. A. Lightman, president of the MPTOA, Dave Palfreyman, Ed Kuykendall and Carter Barron.

Quigley Trophy for Ball League

The winning team of the Motion Picture Athletic Association's baseball league will be presented with a trophy offered by the Quigley Publications. New York Home offices of major distributors are represented by teams in the league.

Tom Wiley, *Film Daily*, Jack Moss, Joe Cicato, *Variety*, Lord Thomas & Logan and Jack Baker also have offered cups and trophies.

Milking America Dry

It is not news that American companies now have in London agents who are on a theatre buying rampage, but the London Film Review has unearthed a new tribe of Britishers who build picture palaces purely on speculation for the express purpose of unloading them to the U. S. distributor-circuits.

Tom Mix Rides Back

Tom Mix is back. And so is Tony, his horse.

Mix will star in six talking Westerns for Universal, the contract having been signed in Mix's dressing room at the Sells-Floto Circus, Bridgeport, Conn. Mix will finish his circus engagement before he goes to Universal City. The signing of Tom Mix marks the return of Universal to the field of the Western. In announcing the move Carl Laemmle said:



Tom Mix

"It may occur to some that it is significant that Universal is returning to a field in which it was formerly pre-eminent but which it entirely abandoned last year. It is significant.. We discovered to our amazement that the field for Western pictures is a very great one, a very necessary one for exhibitors."

Schenck Confirms MGM's Stand Against Wage Cuts

Decision of Loew's and M-G-M against salary reductions, as announced at a meeting of directors by Nicholas M. Schenck, president of the two organizations, and previously reported, is in line with the announced policies of Columbia, Radio and Fox, and is considered to reflect the general attitude of the industry as opposed to wage slashing. The decision also parallels the Hoover administration stand.

Picquet, Kincey and "Taxation Battler" Buchanan in Town

Charles Picquet, H. F. Kincey and Harry Buchanan, all of the North Carolina theatre field, arrived in New York this week for a brief visit. Buchanan, an independent, is credited with having done the most for the industry in its recent successful battle to beat the proposed North Carolina admission tax.

Baker Leaves First National

Warners has purchased the unexpired term of Graham Baker, production executive on the Coast, who will retire from the company.

Repeal of Fight Film Ban Is Opening Demand

Council on Freedom Launching Attack at Washington and in States, Citing Freak Actions

By FRANCIS L. BURT

Heartened by the recent decision of the United States supreme court holding unconstitutional the Minnesota "press gag" law, the National Council of Freedom is preparing to invade Washington next winter with a view to having legislation enacted doing away with motion picture, periodical, radio, book and play censorship, it has been learned.

Coincidentally with the campaign in Washington, similar fights will be started at the various State capitols and in the larger cities, where the police and the vice societies now exercise censorship powers.

Efforts in Washington will be directed at the elimination of book and radio censorship. In the states, however, the fight will be largely against film and play control, the former as exercised by the various boards of censorship with their fantastic, illogical and often contradictory requirements.

Ridiculous Cuts Cited

The National Council on Freedom from Censorship was formed recently by the American Civil Liberties Union, which, unfortunately, has been viewed with alarm in conservative quarters because of its somewhat radical tinge, but the new body contains in its membership the names of so many authors and playwrights of prominence as to obtain for it a respectful hearing at any time.

Among those who are listed as leaders of the movement against censorship are such well-known writers as Fannie Hurst, James Branch Cabell, Rupert Hughes, Inez Haynes Irwin, H. L. Mencken, George Jean Nathan, Eugene O'Neill, Stewart Edward White and Harry Leon Wilson, to name only a few.

The attack on film censorship will be predicated on the often ridiculous cuts made by the censor boards. Thus, it is pointed out, "Maryland bars a kiss on the neck, but winks at a drinking scene. Kansas cen-

(*Continued on page* 30)

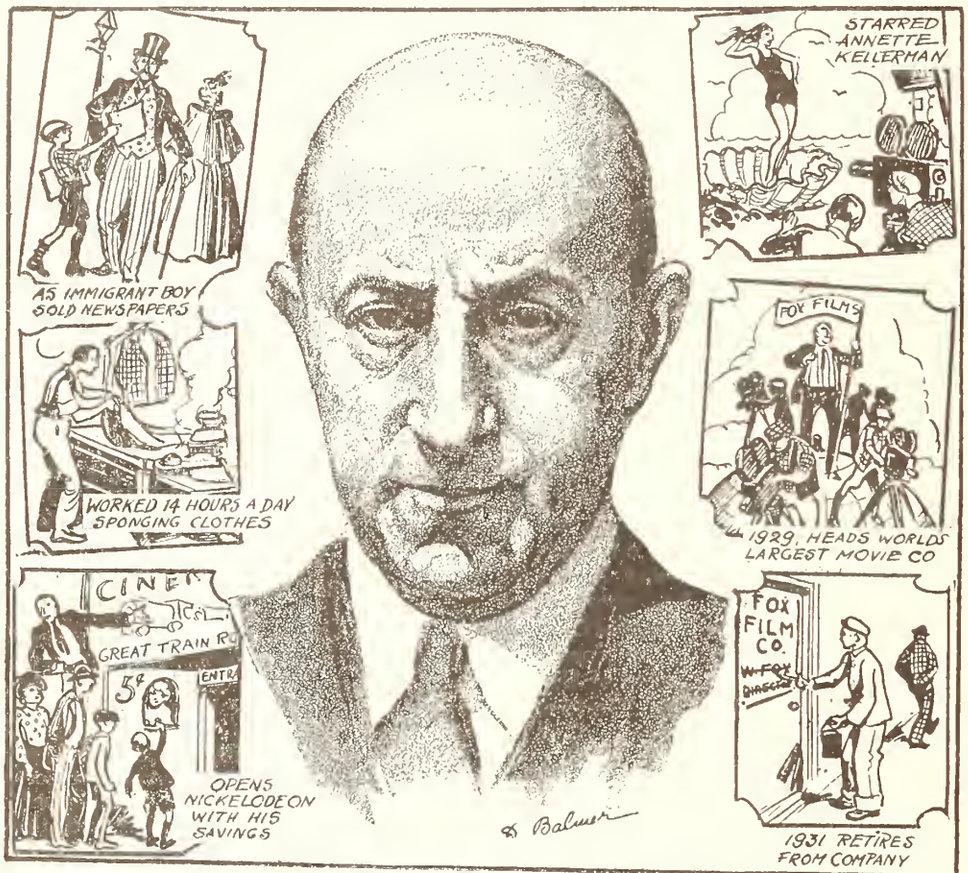
Buy Now, Says Meyer

"Buy right, but buy now."

That was the message of Fred S. Meyer, president of the MPTO of Wisconsin, to 150 exhibitors in convention at Milwaukee this week .

This is the time to close contracts, in order to keep the industry in a prosperous condition, Meyer declared.

The Man of the Week in Finance



William Fox, who rolled $750 invested in a nickelodeon into the Fox Film Corp., one of the leading factors in the motion picture industry, broke into the financial spotlight this week when he was dropped from the board of the company he founded. Fox lost control of his enterprise early last year when financing difficultics forced him to sell out to the Harley L. Clarke-General Theatres Equipment interests. His friends say that he has no immediate plans for the future despite rumors linking him with other movie companies.

[REPRINTED FROM THE NEW YORK JOURNAL]

Dr. Becker Named Directing Officer Of Kuchenmeister

Dr. Rudolph Becker, one of the leading financiers in the film industry in Germany and managing director of Asfi (Associated Sound Film Industries), at Wembley, England, has been named managing director of Kuchenmeister, which controls, Klangfilm, Tobis, Asfi, and subsidiaries.

Dr. Becker has been a foremost figure in the leading producing and distributing companies in Germany. He was at one time an executive of Ufa.

Hollywood Pictures Signs Goldberg To Produce Eight

Hollywood Pictures Corporation has signed Jesse J. Goldberg to produce eight special features for release in 1931-32. Films will be released in New York and Northern New Jersey, by the company's own exchanges, and by independent exchanges over the country.

General to Press Patent Fight in Other Districts

Contending that the decisions thus far handed down in the General Talking Pictures-Stanley litigation over the Ries patent have concerned only one jurisdiction, M. A. Schlesinger, president of General, declares that the fight will be taken to other jurisdictions.

The U. S. supreme court recently refused to review a decision of the court of appeals adverse to General Talking Pictures' suit to have the Western Electric equipment in Stanley theatres declared an infringement of the former's patents.

Revive Tax Talk

Florida legislators are considering another bill seeking to raise state revenue by taxing amusements and luxuries. The measure, introduced by Senator Turner of Cedar Key, provides for rates of from 10 to 20 per cent.

Smith Succeeds Milder

A. W. Smith, Jr., has been returned to his old post of Warner-First National Eastern sales manager under Claude C. Ezell. Formerly Southern sales head, Smith succeeds Max Milder.

"Enchanted Child" Like Any Babbitt— Except Different

Lal Chand Mehra!

Perfect Sanskrit euphony. Suggests incense, Oriental mystery, Vedic ethics—the sublime planes of Karma and Nirvana!

Translated, the term means "The Enchanted Child." It is the name of Hollywood's leading authority on Oriental and East Indian affairs.

Lal Chand Mehra has agreed to do double duty on RKO-Radio Pictures' "The Sphinx Has Spoken"—to act as technical adviser and enact the role of a Sikh non-commissioned officer.

Aside from two intense dark eyes, blue-black hair and a centuries-old sun-tan, Lal Chand Mehra is very much like any Mr. Babbitt from Zenith. That is, he wears latest styles and belongs to the usual clubs and lodges of the realm. He lectures at Philomathean Clubs and real estate banquets. He speaks better English than the average American, boasts a couple of American college degrees, and is principally interested in a screen career. This career, long ago, gained considerable momentum and singled him out as the leading technical adviser on Oriental matters.

Lal Chand Mehra believes in monogamy. "Plural wives are for a very rich few in India. Polygamy is not generally practiced," he says. "In fact, no Hindu has more than one wife at a time."

Most books written about Mother India, he says, are based on Indian conditions years ago.

When he has learned film-making thoroughly, Dal Chand Mehra is going back to India and direct educational films that will tend to bring the Old World closer to the New.

But he balks at American food. He cooks his own when he cannot obtain Hindu help. His feasts of spicy meats, rice and curry sauce are the talk and envy of Celluloidia.

Lal Chand Mehra wrote many titles for "The King of Kings." He conducts classes in the Extension Division of the University of California. He was technical adviser for "The Green Goddess," "Kismet," "East of Borneo," "What a Widow," and other features.

MPTOA Declares Circuits Are Frightened by Weak Business

The MPTOA has declared that circuits are calling for the establishment of "some fair method" of zoning, because they are frightened by the depression and slackness in business.

They are demanding, according to the organization, "terrific protection." The MPTOA advocates reassembling of the zoning committees.

Report Clara Plans Tour

Clara Bow will shortly undertake a "farewell personal appearance tour," according to the International News Service. It is understood Publix recently negotiated for appearances in New York for her but the idea was subsequently dropped.

CHARGE BRITISH PICTURE COMBINES KILL ENTERPRISE OF INDEPENDENTS

Comparative Financial Positions of Five Leading Companies

[*Figures from Wall Street Journal*]

	Paramount	Loew's	Warner	Fox	RKO
Net 1930	$18,381,178	$14,600,332	$7,074,621	$9,205,434	$4,173,210
Net 1929	15,544,544	11,756,956	14,514,628	9,469,051	2,523,558
$ share 1930	5.90	9.65	1.77	†.....	1.45
$ share 1929	5.78	7.91	5.23	†.....	.92
Net assets for common	139,417,202	62,092,000	86,287,273	*47,880,000	46,952,914
Shares common	3,113,026	1,419,217	3,767,593	2,525,660	2,328,250
Current market price	23	41½	8	20	14
Market valuation	$72,000,000	$58,898,000	$30,141,000	$50,513,200	$32,596,000
Book value share	44.78	43.93	22.90	*19	20.17
Preferred	None	145,203 sh.	103,107 sh.	None	$10,319,200
Funded debt	$101,429,844	$35,693,000	$99,371,062	$58,610,234	$40,351,600

*After deducting $46,200,000 book value of holdings in Film Securities Corp. †Per share earnings not figured due to special deductions from surplus account.

Drastic Film Stock Deflation Is Seen in Current Bear Market

Wall Street Paper Analyzes Relative Financial Positions of Leading Companies

Declaring that none of the common stocks of the leading film companies were selling at more than three and a half times their 1930 earnings, the *Wall Street Journal* sees in the current bear market an unusually drastic deflation of these securities. A number of companies are cited.

"Paramount Publix," it is stated, "now on a $2.50 basis against its former rate of $4, earned approximately $3,510,000, or $1.12 a share on 3,128,873 shares outstanding in the first quarter, and in the second quarter probably will earn 75 to 80 cents a share. Although summer earnings are likely to be poor, the last half of the year usually is the most profitable, so that it now seems possible that Paramount will show from $3.50 to $4 a share this year.

"Loew's reported a net profit of $6,879,960 in the 28 weeks ended March 31, 1931, corresponding to the first half of the current fiscal year, and it is probable that net for the year will be in excess of $6 a share for the common stock."

Prophesying further reduction in admission prices, the article declares that a recent survey of admission price trends made by the Film Boards of Trade "indicates that in the near future average admission prices will be about 30 cents against a former average of 35 cents, making a decline of about 15 per cent."

It is pointed out, however, that this need not mean further reduction in the profits of film companies, since "in the last analysis, salaries of stars and of other film producing personnel are determined by the box office value of their pictures, and if this is reduced, obviously a reduction in salaries will follow." It is further pointed out that other economy measures may be expected to follow.

Buy Now, Says MPTOA

"Buy now—

"If the contract offered to you is satisfactory, if it is fair, and if it is at terms which allow you a fair percentage of profit."

"That's the dictum," says the MPTOA Bulletin, "which has gone forth from the headquarters of the MPTOA in response to many requests asking advice from President M. A. Lightman on the buying of '31-'32 product.

"If, however, deals are held to be unreasonable, if they do not seem to be fair—then it is up to each theatre owner to delay buying until the prices do come down to more reasonable terms.

"Each case is different, but a general rule as given above can be adhered to.

"It is imperative that exhibitors buy on a reasonable basis. Otherwise they should wait until prices are right.

"Buying at a fair figure now means that product can be played when it is new, but this advantage is offset if the deals are at exorbitant figures.

"The situation demands intelligence.

"Each exhibitor must stand on his own rights, but in all cases the element of fairness is essential."

Assumes New York Post

Gustav Eyssell is in New York to assume new duties as district manager of four Publix houses. He formerly had jurisdiction over three Texas theatres.

System of Bargaining Is Blow to Production

Independents Crippled From Making Special Pictures and Must Depend on Large Circuits

By W. H. MOORING, London

Those who talk glibly about the stranglehold of America upon the British film industry would be able to find an entirely new slogan if they were to look at the British producing combines themselves. For it is these who fix a stranglehold upon initiative and set the pace at which the whole industry in this country must move.

That pace has been woefully apparent in the post-talker sprint which the motion picture progress of the world has had to run since the Warners made their bold move.

British pictures have made progress: their producers could not very well avoid it. Improvement can come by force of experience as well (though not so creditably) as by sheer effort. And that to a large extent has accounted for the improvement made in British films since the first of the talkers came over from America.

Protected by quota law, British picture-making in the hands of men of courage, foresight, and creative ability, could have taken the world by storm. The investing public of Britain, realizing this, stood by ready to finance a new industry which looked as if it could not fail to return golden dividends.

A Protected Industry

The British motion picture business became what the financiers of old England love out of the depths of their conservative hearts: it became a protected industry. So long as in the old days it had been a competitive undertaking, and a speculative one at that, they were not thrilled. But the moment the quota came, film stocks seemed to take on gilt-edged appearances.

That was the signal for the company riggers. Some were in the running merely to feather their own nests. We can forget them, for the law lets them free and they will need masks of concrete before they ever again can face the investors of Britain.

Others were genuinely persuaded that the great day of the British film had dawned, that they had a real opportunity to help make pictures that could find ready acceptance in the markets of the world.

But they did not reckon with the producer-distributor-circuit powers of Great Britain. They may have realized that they had to look to the native market to cover their production costs. They did not realize that, irrespective of whether they made pictures or mere quota tripe, they were to be the victims of a bargaining system so ruthlessly unfair as to force them untimely out of the business again.

Yet with the exception of a few of the

(*Continued on page 30*)

FOX MAKES BID FOR WOMAN PATRONAGE

See Court Fight On Dreiser Film

(Continued from page 11)

George Luks, Joseph Hergesheimer, Julian Mason, Pat Kearney, Frank Crowninshield and John S. Cohen, Jr.

So far as may be discovered this committee has made no formal report or findings, and interrogation of some of its members indicates a considerable difference of opinion about the merits of the picture and its fidelity to "An American Tragedy" as Mr. Dreiser wrote it.

Preview reports on the production received from Hollywood by MOTION PICTURE HERALD indicated a highly favorable impression of the picture as a picture, without an expression of opinion as to its relation to the novel. Friends of Mr. Dreiser point out, however, that his contention is not as to the merit of the production as a picture, but as to its merits as a screen transcription of his work.

Charge British Producer Groups Hit Independents

(Continued from page 29)

sturdiest, who have managed thus far to scrape along, they have been frozen out. And today, however forceful the enthusiasm and ability of an independent producer in this country, it is nearly impossible for him to make pictures profitably.

Invariably from a single enterprise they emerge thoroughly crippled financially—unless they happen to own their own studios, which is rarely the case—and they must then hope for the best at the hands of the combines.

It is the fact that some of the best films made here have been the product of independents who, however, have made no real business progress because the results of their successes have been plundered by those holding the pick of the British theatres.

It is to this vicious system that the British film industry has been brought largely through protection, which has assured a market here through legal compulsion, where an open market would have insured that merit had a proper hand in the selling of the pictures to the public.

▲ ▲ ▲

The Cinematograph Exhibitors Association holds its annual summer conference June 22 to 26 at Brighton, London's most popular middle-class coastal resort. In connection, a Trade Exhibition is being held.

Distributors and Exhibitors To Air Present Difficulties

Distributor-members of the Kinematograph Renters' Society and the Cinematograph Exhibitors' Association are outlining plans for a conference at which existing difficulties between both branches of the British industry will be ironed out.

Managers Launch Bridge Matinees, Meeting in Houses, With Idea of Building Steady Attendance

Feeling that woman patronage is as essential to the theatre as is child attendance, Fox theatres, to be followed by others, is going out to win the feminine contingent in a big way, employing special campaigns if necessary. In a number of instances Fox theatres have adopted special matinees designed to bring in the women. In all campaigns the circuit is aiming to build up a steady woman patronage for its houses rather than get them in on especial occasions to benefit by special attractions.

In several of the houses managers have inaugurated bridge matinees, and other features for women. Houses will be used as meeting places, in some cases.

Often the picture will lend itself to getting in the women, but even then exploitation must be employed. In the case of a Brooklyn theatre, the manager conducted a nationality contest with "Women of All Nations" and 12 different nationalities were represented in the feminine attendance. The picture, the circuit holds, is a man's picture, but with the aid of an exploitable title a campaign of this kind real results can be obtained, though it can be employed only occasionally.

As in the case of juvenile attendance, the circuit is attempting to get the women to come in at matinees. Matinee business in the neighborhoods is mostly attended by women, as a rule, but Fox feels that attendance can be increased if certain advantages are available to the women.

Wisconsin MPTO Votes To Withdraw from Allied

(Continued from page 9)

hence the film must be delivered according to the contracts exhibitors hold.

Members were asked to bring their copyright difficulties to the association before turning them over to an attorney. The organization voiced its opposition to the copyright law and pledged its aid in bringing about an amendment or abolition of it.

A total of 131 registrations, with 100 exhibitors, gives the M. P. T. O. the balance of exhibitor strength in the state and augurs well for the future of the organization, despite the schism.

All officers were re-elected, with Meyer as president, A. C. Gutenburg as vice-president, James Boden as secretary, Ernie Langemack as treasurer, Steve Bauer as business manager, and L. M. Salb as recording secretary. The board of directors includes Gutenburg, Martin Thomas, William Ainsworth, A. D. Kvool, Max Krofton, A. C. Berkholz, Boden, Ernie Langemack, George Huebner, J. H. Silliman, Meyer, B. K. Fischer, George Fischer, E. Van Norman and E. A. Accola.

The convention also passed a resolution favoring the legalization of four per cent beer.

National Council Launches Attack Against Censors

(Continued from page 27)

sors can't stand the sight of a whisky bottle, but kisses on the neck are entertaining. In Virginia all passion must be blessed by a marriage ceremony. Ohio doesn't like pictures dealing with jailbreaks and considers an actress in her underwear as 'indecent,' though lingerie advertisements in the newspapers are not. New York, of all places, bars scenes showing a policeman or an official accepting graft. Pennsylvania, the strictest state board of all, is likely to bar anything."

For the purpose of setting a national precedent, however, the organization will seek repeal of the federal law* prohibiting the interstate shipment of fight films, the only Government picture censorship except that of the customs service with respect to imported films, the latter to be cared for through legislation barring both the Post Office Department and the Customs Service from exercising any censorship whatever.

Radio censorship is of a different type, hiding behind broadcasting station policies. "Three major considerations must be met by any program aimed at making radio free from censorship and firm in its rightful place as a constructive educational medium," it is asserted.

"First, it must prevent a continuation of selective censorship at the stations, now greatly in evidence. Secondly, it must prevent domination of the industry by two or three large groups. Thirdly, it must protect public interests in free speech against discrimination in issuing licenses."

A Simple Platform

The platform of the organization is simple—"that selection of themes for books, plays and pictures should be left to the industries themselves." Laws still exist in all the states as a threat to commercial pornography, it is pointed out, and in cases where good taste alone is involved the public can make its verdict felt in the most sensitive place—the cash register.

"Censorship," it is declared, "is a futile and absurd business. It exists primarily to protect the morals of children by shielding them from certain aspects of life. But children, like the rest of us, can't avoid them. No censorship is complete enough—or can be complete enough—to conceal essential facts, or forbid their dramatization. Books and plays reflect conditions that exist all around us—and racketeers and prostitutes are part of the picture.

"So censorship, in barring these reflections of life, directs itself, not to the causes of immorality, but to its results. Furthermore, censorship feeds the growth of immorality by advertising it with a label, and putting a premium on it with the sign 'Censored.'

*(The Federal law mentioned is the somewhat antique Sims bill of 1912, the real purpose of which was to satisfy the insistence of certain sectional and political interests that motion pictures of the triumph of John Arthur Johnson (Lil Artha'), a Negro pugilist, over a white man be kept from the American screen. The law has been on the whole somewhat ineffective, continuously subject to evasions, the source of some scandals, and in general a non-constructive irritation.—The Editor).

HAL ROACH doesn't rest on his LAURELS and HARDYS!



He's created another team
that's equally sensational!

ZASU PITTS—THELMA TODD

Here's a sample of what exhibitors are saying:

CHRIS BUCKLEY, Albany's noted showman writes: "I had the pleasure of looking at one of the new Zasu Pitts—Thelma Todd comedies today and enjoyed every minute of it. They're in a class by themselves. Every exhibitor, every audience will get a great kick out of them. You sure do have to hand it to Hal Roach. His comedies are in a class by themselves."

Here's a sample of what newspapers are writing:

ED JACOBS, Cleveland News: "Clear the way for a new comedy team. No longer will Marie Dressler and Polly Moran hold their practically undisputed leadership in the fun market."

W. WARD MARSH, Cleveland Plain Dealer: "Zasu Pitts and Thelma Todd step into the first rank of comedy players."

A PROPHECY: You'll want to write us a letter, too, when you see Zasu Pitts and Thelma Todd!

METRO-GOLDWYN-MAYER

Shorts—but SWEET!

THEATRE RECEIPTS

The "Current Week" brought only nine new lows as against 17 for the "Previous Week." And again only one new high was registered. This new high gross was made by "Daddy Long Legs" at the Apollo theatre in Indianapolis, Ind.

Business generally showed a slightly upward tre with many theatres gaining noticeably over a week a In New York, the Roxy jumped $26,000, and likewise t picture was the same as the Apollo attraction, "Dad Long Legs."

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Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from March, 1 to June, 1931)	
Albany								
Harm-Bleecker..	2,300	35c-50c	"The Front Page" (U. A.)..... (6 days)	9,100	"Women of All Nations" (Fox).... (35c-60c—6 days)	8,200	High 1-24-30 "Reducing" .....$ 1	
Leland	1,350	25c-35c	"Quick Millions" (Fox)..... (6 days)	4,890	"The Seas Beneath" (Fox)..... (6 days)	5,100	Low 4-4-31 "Passion Flower" ..... High 5-2-31 "Strangers May Kiss".....	
Proctor's RKO..	1,500	25c-60c	"The W Plan" (Radio)..... (3 days)	2,550	"Many A Slip" (U.)..... (3 days)	2,600	Low 4-4-31 "Dancers" and "Girls Demand Excitement" ..... High 3-14-31 "Millie"	
			"Donovan's Kid" (Radio)..... (3 days)	2,100	"Gun Smoke" (Para.)..... (3 days)	2,600	Low 6-13-31 "The W Plan" and "Donovan's Kid"	
Ritz	1,146	25c-35c	"Ten Nights in a Barroom" (Goetz) (6 days)	4,300	"Party Husband" (F. N.)..... (6 days)	3,190	High 12-13-30 "The Cat Creeps"..... Low 6-6-31 "Party Husbands".....	
Strand	1,900	35c-50c	"The Maltese Falcon" (W. B.).... (6 days)	6,800	"Gold Dust Gertie" (F. N.)..... (6 days)	6,200	High 4-25-31 "The Finger Points"..... Low 4-4-31 "My Past"	
Baltimore								
Keith's	2,500	25c-50c	"White Shoulders" (Radio)..... (6 days and Sun. midnite show)	6,000	"Donovan's Kid" (Radio) ..... (6 days and Sun. midnite show)	6,080	High 5-9-31 "Bachelor Apartment".....	
Little	267	35c-50c	"Pori" (Ufa) ..... (6 days)	900	"Murder" (Brit. Int.)..... (6 days)	500	Low 5-17-30 "King of Jazz" ..... High 5-3-30 "Hallelujah"..... Low 1-10-31 "Waterloo"	
Loew's Century.	3,076	25c-60c	"Up Pops The Devil" (Para.).... (6 days)	19,000	"Ladies Man" (Para.)..... (6 days)	22,000	High 4-11-31 "A Tailor Made Man"... Low 11-1-30 "Her Wedding Night"....	
Loew's Parkway	987	15c-35c	"Indiscreet" (U. A.)..... (6 days)	4,200	"The Secret Six" (MGM)..... (6 days)	4,800	High 1-3-31 "Follow the Leader"..... Low 8-9-30 "Love Among the Millionaires"	
Loew Stanley....	3,522	25c-60c	"Lauhing Sinners" (MGM)..... (6 days)	20,500	"Lawyer's Secret" (Para.)..... (6 days)	18,200	High 4-11-31 "Strangers May Kiss"....	
Loew's Valencia.	1,487	25c-35c	"Too Young To Marry" (F. N.).. (6 days)	2,400	"The Secret Six" (MGM)..... (6 days)	3,000	Low 5-3-30 "Honey" ..... High 7-26-30 "Sins of the Children"	
New	1,600	25c-50c	"Daddy Long Legs" (Fox)..... (6 days)	15,000	"Women Of All Nations" (Fox).. (6 days)	12,000	Low 11-29-30 "Only Saps Work"..... High 8-30-30 "Common Clay"	
Rivoli	1,982	25c-50c	"Lover Come Back" (Col.)..... (6 days)	6,000	"Good Bad Girl" (Col.) ..... (6 days)	6,000	Low 12-27-30 "Princess and Plumber".. High 3-16-30 "Green Goddess".....	
W. B. Metropol.	1,300	15c-50c	"The Public Enemy" (W. B.)..... (6 days)	5,700	"Gold Dust Gertie" (W. B.)..... (6 days)	5,100	Low 6-14-30 "Golden Dawn" ..... High 3-16-30 "Green Goddess"..... Low 7-26-30 "Sweet Kitty Bellairs"	
Boston								
Keith's	2,800	30c-65c	"Donovan's Kid" (Radio).....	20,000	"Seed" (U.) ..... (2nd week)	17,500	High 10-11-30 "Half Shot at Sunrise"...	
Keith-Boston ...	2,500	25c-60c	"Many A Slip" (U.).....	18,000	"Party Husband" (F. N.).....	18,000	Low 12-6-30 "Sin Takes a Holiday".... High 1-10-31 "Danger Lights".....	
Loew's Orpheum	3,100	25c-50c	"Daybreak" (MGM)	21,000	"Shipmates" (MGM)	21,000	Low 4-4-31 "Bad Sister" ..... High 1-17-31 "Hell's Angels"	
Loew's State.....	3,700	25c-50c	"Laughing Sinners" (MGM).....	22,000	"It's a Wise Child" (MGM).....	21,500	Low 6-28-30 "Lady of Scandal"..... High 10-18-30 "Three French Girls".....	
Metropolitan	4,350	25c-60c	"The Lawyer's Secret" (Para.)...	35,500	"Young Sinners" (Fox)	32,000	Low 6-28-30 "Bad One"..... High 10-11-30 "Sea God"	
Olympia	2,500	25c-50c	"Women Of All Nations" (Fox).. (2nd week)	14,000	"Women of All Nations" (Fox).... (1st week)	14,000	Low 6-7-30 "True to the Navy"..... High 7-5-30 "With Byrd at South Pole"	
Scollay Square..	1,800	25c-50c	"Young Sinners" (Fox).....	15,500	"Quick Millions" (Fox)	14,500	Low 2-21-31 "Sit Tight" ..... High 10-11-30 "Numbered Men"	
Uptown	2,000	25c-60c	"Women Of All Nations" (Fox).. (2nd week)	11,500	"Women of All Nations" (Fox).... (1st week)	12,000	Low 7-5-30 "Shadows of the Law".....	
Buffalo								
Buffalo	3,500	25c-60c	"The Lawyer's Secret" (Para.).... (35c-65c)	21,800	"Indiscreet" (U. A.)..... (30c-65c)	21,000	High 3-28-31 "My Past"	
Century	3,000	25c-35c	"Iron Man" (U.).....	8,700	"Svengali" (W. B.).....	10,000	Low 4-4-31 "Man of the World"..... High 2-14-31 "Cimmaron"	
Great Lakes.....3,000		25c-60c	"Daddy Long Legs" (Fox).....	27,900	"Women of All Nations" (Fox)....	21,000	Low 4-4-31 "Mother's Cry" ..... High 4-18-31 "Strangers May Kiss"....	
Hippodrome	2,100	25c-50c	"Kick In" (Para.).....	16,500	"Party Husband" (F. N.).....	17,800	Low 12-27-30 "Remote Control" ..... High 2-14-31 "Free Love"	
Lafayette	3,300	25c-35c	"Beyond Victory" (Pathe).....	10,000	"Ex-Flame" (Liberty)	11,000	Low 12-27-30 "Along Came Youth"..... High 4-11-31 "Ten Cents a Dance"..... Low 4-18-31 "Lonely Wives"	
Charlotte								
Broadway	1,167	25c-50c	"Iron Man" (U.)..... (3 days)	5,000	"Subway Express" (Col.) ..... (3 days)	3,500	.....	
			"Party Husband" (F. N.)..... (3 days)	3,000	"Svengali" (W. B.)..... (3 days)	5,000		
Carolina	1,441	40c-50c	"Laughing Sinners" (MGM)..... (3 days)	6,000	"The Lawyer's Secret" (Para.).... (3 days)	5,500	.....	
			"Daddy Long Legs" (Fox)..... (3 days)	7,000	"Women of All Nations" (Fox).. (3 days)	5,250		

3rd. Week ROXY

"WOW"-"PANIC"-"TOP NOTCHER"

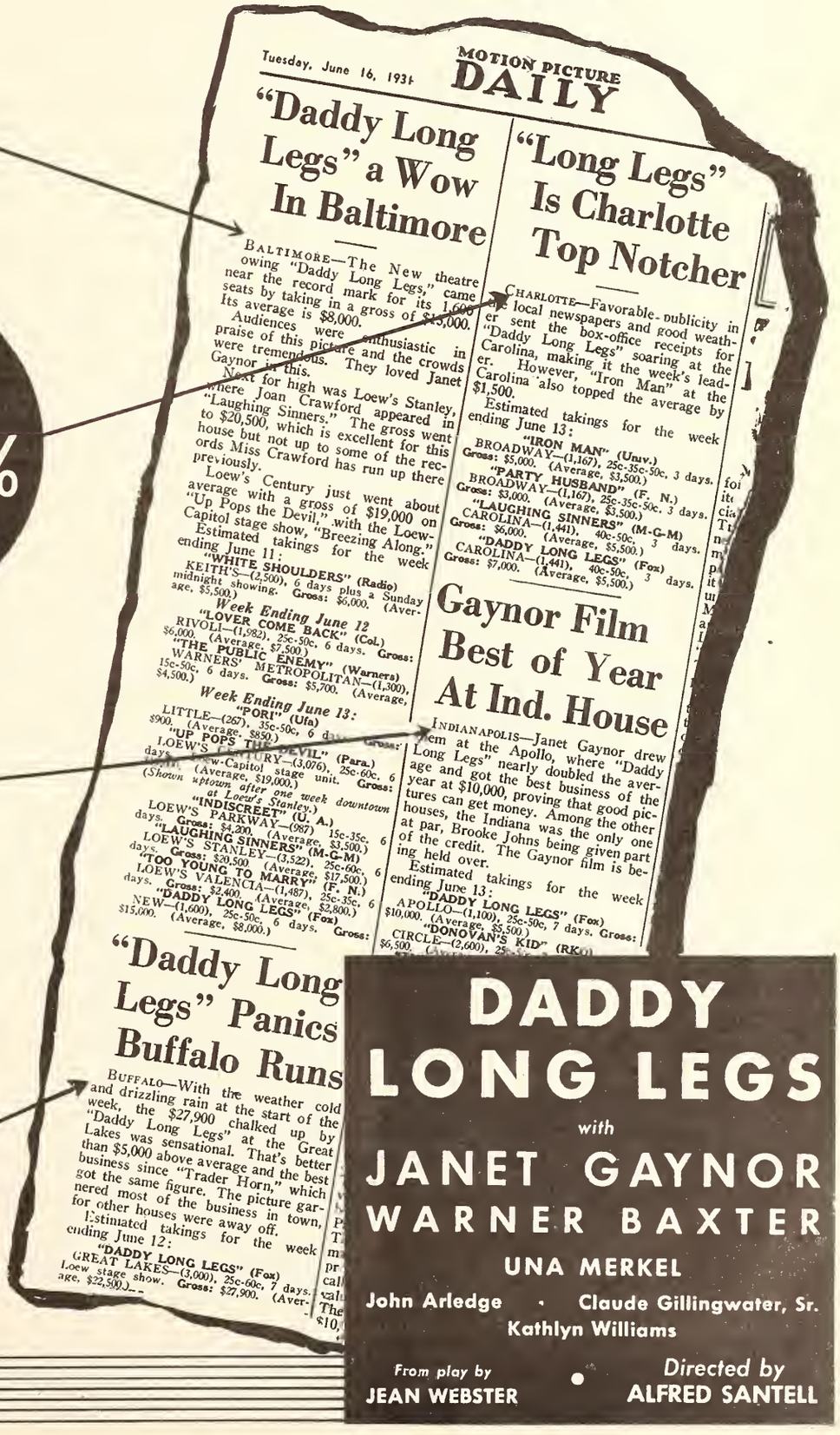
"BEST OF YEAR"

Almost Doubles Average Business BALTIMORE

Boosts Biz Nearly 40% CHARLOTTE

Best Business of Year INDIANAPOLIS

$5,000 Above Average BUFFALO



Tuesday, June 16, 1931 — MOTION PICTURE DAILY

"Daddy Long Legs" a Wow In Baltimore

BALTIMORE—The New theatre owing "Daddy Long Legs," came near the record mark for its 1,600 seats by taking in a gross of $13,000. Its average is $8,000.

Audiences were enthusiastic in praise of this picture and the crowds were tremendous. They loved Janet Gaynor in this.

Next for high was Loew's Stanley, where Joan Crawford appeared in "Laughing Sinners." The gross went to $20,500, which is excellent for this house but not up to some of the records Miss Crawford has run up there previously.

Loew's Century just went about average with a gross of $19,000 on "Up Pops the Devil," with the Loew-Capitol stage show, "Breezing Along."

Estimated takings for the week ending June 11:

"WHITE SHOULDERS" (Radio) KEITH'S—(2,500), 6 days plus a Sunday midnight showing. Gross: $6,000. (Average, $5,500.)

Week Ending June 12

"LOVER COME BACK" (Col.) RIVOLI—(1,982), 25c-50c, 6 days. Gross: $6,000. (Average, $7,500.)

"THE PUBLIC ENEMY" (Warners) WARNERS' METROPOLITAN—(1,300), 15c-50c, 6 days. Gross: $5,700. (Average, $4,500.)

Week Ending June 13:

"PORT" (Ufa) LITTLE—(267), 35c-50c, 6 days. Gross: $900. (Average, $850.)

"UP POPS THE DEVIL" (Para.) LOEW'S CENTURY—(3,076), 25c-60c, 6 days. Gross: (Average, $19,000.) (Shown uptown after one week downtown at Loew's Stanley.)

"INDISCREET" (U. A.) LOEW'S PARKWAY—(987) 15c-35c, 6 days. Gross: $4,200. (Average, $3,500.)

"LAUGHING SINNERS" (M-G-M) LOEW'S STANLEY—(3,522), 25c-60c, 6 days. Gross: $20,500. (Average, $17,500.)

"TOO YOUNG TO MARRY" (F. N.) LOEW'S VALENCIA—(1,487), 25c-35c, 6 days. Gross: $2,400. (Average, $2,800.)

"DADDY LONG LEGS" (Fox) NEW—(1,600), 25c-50c, 6 days. Gross: $15,600. (Average, $8,000.)

"Long Legs" Is Charlotte Top Notcher

CHARLOTTE—Favorable publicity in the local newspapers and good weather sent the box-office receipts for "Daddy Long Legs" soaring at the Carolina, making it the week's leader. However, "Iron Man" at the Carolina also topped the average by $1,500.

Estimated takings for the week ending June 13:

"IRON MAN" (Univ.) BROADWAY—(1,167), 25c-35c-50c, 3 days. Gross: $5,000. (Average, $3,500.)

"PARTY HUSBAND" (F. N.) BROADWAY—(1,167), 25c-35c-50c, 3 days. Gross: $3,000. (Average, $3,500.)

"LAUGHING SINNERS" (M-G-M) CAROLINA—(1,441), 40c-50c, 3 days. Gross: $6,000. (Average, $5,500.)

"DADDY LONG LEGS" (Fox) CAROLINA—(1,441), 40c-50c, 3 days. Gross: $7,000. (Average, $5,500.)

Gaynor Film Best of Year At Ind. House

INDIANAPOLIS—Janet Gaynor drew 'em at the Apollo, where "Daddy Long Legs" nearly doubled the average and got the best business of the year at $10,000, proving that good pictures can get money. Among the other houses, the Indiana was the only one at par, Brooke Johns being given part of the credit. The Gaynor film is being held over.

Estimated takings for the week ending June 13:

"DADDY LONG LEGS" (Fox) APOLLO—(1,100), 25c-50c, 7 days. Gross: $10,000. (Average, $5,500.)

"DONOVAN'S KID" (RKO) CIRCLE—(2,600), 25-... $6,500. (Aver...

"Daddy Long Legs" Panics Buffalo Runs

BUFFALO—With the weather cold and drizzling rain at the start of the week, the $27,900 chalked up by "Daddy Long Legs" at the Great Lakes was sensational. That's better than $5,000 above average and the best business since "Trader Horn," which got the same figure. The picture garnered most of the business in town, for other houses were away off.

Estimated takings for the week ending June 12:

"DADDY LONG LEGS" (Fox) GREAT LAKES—(3,000), 25c-60c, 7 days. Loew stage show. Gross: $27,900. (Average, $22,500.)

DADDY LONG LEGS

with

JANET GAYNOR

WARNER BAXTER

UNA MERKEL

John Arledge · Claude Gillingwater, Sr.

Kathlyn Williams

From play by **JEAN WEBSTER** · Directed by **ALFRED SANTELL**

FOX

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from March, 1930, to June, 1931)
Chicago							
Castle	299	40c-60c	"Kick In" (Para.) (25c-60c)	3,925	"The Sin Ship" (Radio)	3,150	High 4-27-30 "White Cargo" 10,600 Low 4-13-30 "High Treason" 2,600
Chicago	4,000	35c-85c	"The Lawyer's Secret" (Para.)	36,150	"Laughing Sinners" (MGM)	47,275	High 9-6-30 "Anybody's Woman" 64,800 Low 6-13-31 "Lawyer's Secret" 36,150
McVickers	2,284	35c-85c	"Daddy Long Legs" (Fox)	33,625	"The Secret Six" (MGM) (4 days—3rd week) "Daddy Long Legs" (Fox) (1 day)	9,650 4,365	High 7-12-30 "Big House" 50,800 Low 4-13-30 "Son of the Gods" 17,500
Monroe	762	25c-60c	"Der Liebes-Express" (States Rights)	4,660			
Oriental	3,940	35c-85c	"The Maltese Falcon" (W. B.)	24,440	"Up Pops the Devil" (Para.)	35,400	High 7-19-30 "Our Blushing Brides" 60,600 Low 5-24-30 "Adventures of Dr. Fu Manchu" 21,500
Orpheum	665	35c-75c	"City Lights" (U. A.) (35c-60c—3 days) "Lady Who Dared" (W. B.) (35c-50c)	2,890 3,075	"God's Gift to Women" (W. B.)	3,375	High 4-18-31 "Little Caesar" 8,700 Low 4-11-31 "Hot Heiress" 2,000
Palace	2,509	35c-85c	"Everything's Rosie" (Radio)	28,500	"Good Bad Girl" (Col.)	26,900	High 6-7-30 "On the Level" 31,200 Low 7-19-30 "Shooting Straight" 16,200
Roosevelt	1,591	35c-85c	"Laughing Sinners" (MGM)	17,200	"Tabu" (Para.)	10,100	High 7-5-30 "With Byrd at South Pole" 32,800 Low 6-6-31 "Tabu" 10,100
State Lake	2,776	35c-85c	"Donovan's Kid" (Radio) (8 days)	29,100	"Seed" (U.) (2nd week)	16,500	High 10-18-30 "Half Shot at Sunrise" 45,300 Low 5-23-31 "Last Parade" 17,500
United Artists	1,700	35c-85c	"Women Of All Nations" (Fox) (2nd week)	15,250	"Women of All Nations" (Fox) (1st week)	28,350	High 3-21-31 "City Lights" 46,650 Low 9-6-30 "Eyes of the World" 13,200
Cincinnati							
Erlanger	1,600	30c-50c	"The Night Is Ours" (German)	2,975	"The Dance Goes On" (German)	3,000	
Keith's	1,600	30c-50c	"The Lady Who Dared" (F. N.)	4,800	"Virtuous Husband" (U.)	5,000	High 11-20-30 "Africa Speaks" 13,000 Low 3-7-31 "Numbered Men" 4,000
RKO Albee	3,300	30c-75c	"Fifth Million Frenchmen" (W. B.) (35c-75c)	24,386	"Three Girls Lost" (Fox)	25,600	High 1-3-31 "Remote Control" 33,300 Low 12-20-30 "Silver Horde" 20,300
RKO Capitol	2,000	30c-50c	"Young Donovan's Kid" (Radio)	11,690	"White Shoulders" (Radio)	10,820	High 9-20-30 "Common Clay" 22,000 Low 3-14-31 "Fighting Caravans" 9,200
RKO Family	1,140	20c-35c	"The Avenger" (Col.) (4 days) "Kick In" (Para.) (3 days)	2,636 1,419	"Divorce Among Friends" (W. B.) (4 days) "The Spy" (Fox) (3 days)	2,762 1,488	High 11-1-30 "Men Without Law" and "Undertow" 5,600 Low 3-7-31 "Captain Applejack" and "The Lion and the Lamb" 2,500
RKO Lyric	1,400	30c-50c	"Party Husband" (F. N.) (7 days and Sat. midnite show)	10,028	"The Secret Six" (MGM) (7 days and Sat. midnite show)	13,690	High 10-25-30 "The Big House" 23,900 Low 2-7-31 "Little Caesar" 8,600
RKO Palace	2,700	30c-50c	"Laughing Sinners" (MGM) (7 days and Sat. midnite show)	16,232	"Shipmates" (MGM) (7 days and Sat. midnite show)	14,570	High 11-1-30 "Check and Double Check" 28,300 Low 4-25-31 "The Finger Points" 12,400
RKO Strand	1,350	25c-40c	"Subway Express" (Col.)	4,694	"A Connecticut Yankee" (Fox)	5,970	High 10-11-30 "Common Clay" 6,900 Low 2-21-31 "A Lady's Morals" 3,000
Cleveland							
Allen	3,300	30c-60c	"Laughing Sinners" (MGM)	15,000	"Lawyer's Secret" (Para.)	15,000	High 7-19-30 "Let Us Be Gay" 31,000 Low 5-9-31 "Ladies Man" 12,000
Cameo	1,200	25c-50c	"Dude Ranch" (Para.)	4,000	"The Spy" (Fox)	4,000	
RKO Hippodrome	4,500	25c-75c	"Donovan's Kid" (Radio)	14,000	"White Shoulders" (Radio)	14,000	High 4-27-30 "High Society Blues" 46,000 Low 4-25-31 "Cracked Nuts" 10,000
RKO Palace	3,100	25c-75c	"Always Goodbye" (Fox)	21,000	"Everything's Rosie" (Radio)	21,000	High 3-23-30 "Harmony at Home" 47,000 Low 12-6-30 "Heads Up" 18,000
State	3,400	30c-60c	"Never The Twain Shall Meet" (Fox)	17,000	"Up Pops The Devil" (Para.)	18,000	High 1-3-31 "Princess and the Plumber" 25,000 Low 12-6-30 "Oh for a Man" 14,500
Stillman	1,900	40c-75c	"Women Of All Nations" (Fox)	15,000	"Trader Horn" (MGM) (2nd week)	14,000	High 1-3-31 "Min and Bill" 33,000 Low 4-13-30 "Putting On the Ritz" 10,000
Warner's Lake	800	40c-60c	"Party Husband" (F. N.)	4,000	"The Lady Who Dared" (F. N.) (5 days)	4,000	
Denver							
Denver	2,300	25c-65c	"Lawyer's Secret" (Para.)	16,500	"Laughing Sinners" (MGM) (6 days)	13,000	High 3-7-31 "The Easiest Way" 20,000 Low 6-6-31 "Laughing Sinners" 13,000
Huff'n's Aladdin	1,500	35c-75c	"Seas Beneath" (Fox)	7,000	"Quick Millions" (Fox)	5,500	High 4-11-31 "Connecticut Yankee" 12,000 Low 5-9-31 "God's Gift To Women" 4,500
Huffman's Tabor	1,900	25c-50c	"Always Goodbye" (Fox)	9,500	"Women of All Nations" (Fox)	12,500	High 3-21-31 "City Lights" 14,000 Low 12-27-30 "Sinners Holiday" 8,000
Paramount	2,000	25c-50c	"Ladies Man" (Para.)	12,000	"Up Pops The Devil" (Para.) (6 days)	10,000	High 1-10-31 "Hell's Angels" 22,000 Low 6-6-30 "Up Pops the Devil" 10,000
Rialto	1,040	25c-50c	"Kiki" (U. A.)	5,500	"Dude Ranch" (Para.)	3,750	High 3-28-31 "Trader Horn" 8,000 Low 5-30-31 "The Hot Heiress" and "Finn and Hattie" 2,500
Des Moines							
Des Moines	1,600	25c-60c	"Women of All Nations" (Fox)	7,000	"Laughing Sinners" (MGM)	11,500	High 2-14-31 "Cimarron" 18,000 Low 4-27-30 "Rogue Song" 5,000
Orpheum	2,000	25c-40c	"Young Donovan's Kid" (Radio)	6,000	"White Shoulders" (Radio) (4 days) "Single Sin" (Tiff.) (3 days)	8,000 6,000	High 2-14-31 "Cimarron" 18,000 Low 6-13-31 "Young Donovan's Kid" 6,000
Paramount	1,700	25c-60c	"The Lady Who Dared" (F. N.) (3 days) "Just A Gigalo" (MGM) (4 days)	6,000 7,000	"Woman Hungry" (F. N.) (3 days) "Public Enemy" (W. B.) (4 days)	6,000 4,000	High 6-14-30 "Lady of Scandal" and "Safety in Numbers" 22,000 Low 12-6-30 "Three French Girls" and "Derelict" 8,000
Strand	1,100	20c-30c	"Five and Ten" (MGM) (4 days)	2,450	"Always Goodbye" (Fox) (3 days) "Explain" (Tiff.) (4 days)	2,300 750	High 3-23-30 "Evidence" and "Roadhouse Nights" 9,000 Low 3-28-31 "Gentleman's Fate" and "Boudoir Diplomat" 1,500
Hollywood							
Chinese	2,030	25c-75c	"Women Of All Nations" (Fox) (2nd week)	6,400	"Women of All Nations" (Fox) (1st week)	9,600	High 6-7-30 "Hell's Angels" 40,500 Low 6-6-31 "Women of All Nations" 9,600
Egyptian	1,800	10c-65c	"East Lynne" (Fox)	3,500	"Daybreak" (MGM)	3,300	High 3-23-30 "The Love Parade" 15,600 Low 3-21-31 "Stolen Heaven" 3,200
Pan. Hollywood	3,000	35c-65c	"Hell Bound" (Tiff.)	10,500	"Ladies Man" (Para.)	12,700	High 6-14-30 "The Floradora Girl" 30,000 Low 7-19-30 "True to the Navy" 8,800
W. B. Hollywood	3,000	35c-50c	"Maltese Falcon" (W. B.)	15,500	"Party Husband" (F. N.)	12,800	High 2-7-31 "Little Caesar" 30,000 Low 5-2-31 "God's Gift to Women" 12,000

June 12, 1931

TO THEATRES LOOKING FOR A TONIC

During the last two years no short subjects whatever have been distributed by the Fox Film Corporation. It has confined its activities to feature productions and sound news reels.

Now we change back to short subjects because we have something really new and exclusive to offer.

From every civilized country and from some that are not so civilized have been assembled the actual sounds and pictures for twenty-six one-reel subjects now completed and ready for release. Twenty-six more are in preparation to provide weekly releases.

These, the Magic Carpets of Movietone, are exactly what they seem to be. When you hear an elephant grunt, he grunts — in India — not off-stage in Hollywood. When you hear a Chinese song, it's the real thing, not Chinatown, New York. Japanese temple bells, the cries of wild birds in the Siamese jungle, the sounds of the world at prayer in every religion, the boom of the surf at Hawaii— this is the realism that is rivaled only by actual travel.

The subjects already shown have been received with as much attention as many feature productions.

I am satisfied they will soon become the biggest box-office draw in the short subject field.



Vice President in charge of Distribution,
FOX FILM CORPORATION

MAGIC























THE ONLY WORLD TRAVELOGUES IN NATURAL SOUND

CARPET OF MOVIETONE

THE FIRST TWENTY-SIX

1. GIANTS OF THE JUNGLE
2. DIAMONDS IN THE ROUGH
3. WANDERING THROUGH CHINA
4. DOWN TO DAMASCUS
5. THE KING'S ARMADA
6. THE WILD WEST OF TODAY
7. THE WORLD AT PRAYER
8. WILD LIFE ON THE VELDT
9. OVER THE VIKING TRAIL
10. INDIA TODAY
11. THE LAND OF THE NILE
12. THE HOMELAND OF THE DANES
13. THE KINGDOM OF SHEBA
14. IN THE SOUTH SEAS
15. THE PAGEANT OF SIAM
16. BIRDS OF THE SEA
17. WHEN GEISHA GIRLS GET GAY
18. PARIS OF THE ORIENT
19. HAPPY DAYS IN THE TYROL
20. PARIS NIGHTS
21. FIRES OF VULCAN
22. STAMBOUL TO BAGDAD
23. BACK TO ERIN
24. CITY OF THE CLOUDS
25. IN OLD MEXICO
26. WHERE EAST MEETS WEST

One Reel Each



SPLENDID!

SAY REVIEWERS

"PERFECTLY SWELL"

"We sat through eight numbers of the 'Magic Carpet' and had a perfectly swell time . . . Subjects are splendid . . . Full of color and interest . . . As fine an eight minute subject as any showman might want to grace his screen." —"Red" Kann, *Motion Picture Daily*

"THERE'LL BE PLENTIFUL PLAY DATES"

"If they hold to this standard there'll be plentiful play dates . . . Acceptable anywhere . . . Sound is not dubbed but strictly on the level." —Sid Silverman, *Variety*

"WONDERFUL PICTURES"

"Giants of the Jungle . . . should encourage exhibitors to exploit the subject in a feature manner . . . Aside from wonderful elephant pictures the magic of interposing beautiful and fitting music over the natural sound adds a hard-to-explain thrill." —*Film Daily*

"FASCINATING"

"A fascinating series . . . Varied as they are interesting and unusual. The idea is Truman Talley's and editing Louis De Rochemont's. Both deserve a lot of credit for a fine series of short subjects." —*Motion Picture Herald*

"VITALLY ALIVE"

"Something unique in travel films; something vitally alive . . . If 'Giants of the Jungle' is any indication of the quality of those to follow they may be real rival to newsreel program itself . . . Heartily recommended." —*New York Sun*

"WORTHY"

"Adroitly photographed . . . Worthy addition to regular program." —*New York Times*

"THRILLING"

"Giants of the Jungle is thrilling . . . Packed full of interest." —*New York Morning Telegraph*

"HARD TO DUPLICATE"

"Wild West Today a piece of work that for beauty and thrilling subject matter hard to duplicate in either shorts or features." —*Film Daily*

"UNUSU[illegible]NE"

"The King s Armada is unusually fine." —*Film Daily*

"DIFFERENT"

"Happy Days in the Tyrol is different from usual run of shorts and most interesting to anyone." —*Motion Picture Herald*

"FASCINATING"

"Giants of the Jungle is a fascinating subject." —*New York American*

"STRIKING"

"The World at Prayer is striking and decidedly worth playing." —*Motion Picture Herald*

FOX

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from March, 1930, to June, 1931)
Houston							
Kirby	1,654	25c-50c	"Maltese Falcon" (W. B.)	4,500	"Father's Son" (F. N.)	8,000	High 11-29-30 "Hell's Angels" 16,000 Low 6-13-31 "Maltese Falcon" 4,500
Loew's State	2,700	25c-60c	"Just A Gigalo" (MGM)	11,000	"Never the Twain Shall Meet" (MGM)	7,000	High 5-2-31 "Trader Horn" 19,800 Low 6-6-31 "Never the Twain Shall Meet" 7,000
Metropolitan	2,512	25c-60c	"Young Sinners" (Fox)	10,000	"Party Husband" (F. N.)	10,000	High 1-24-30 "Love Parade" 18,000 Low 3-11-30 "Gentlemen of the Press" 7,000
RKO Majestic	2,250	25c-60c	"Iron Man" (U.)	10,000	"Bad Sister" (Radio)	11,000	High 10-24-30 "Check and Double Check" 20,000 Low 5-23-31 "Quick Millions" 7,500
Indianapolis							
Apollo	1,100	25c-50c	"Daddy Long Legs" (Fox)	10,000	"Women of All Nations" (Fox)	6,000	High 6-13-31 "Daddy Long Legs" 10,000 Low 5-23-31 "Svengali" 3,500
Circle	2,600	25c-50c	"Donovan's Kid" (Radio)	6,500	"Dude Ranch" (Para.)	5,500	High 11-1-30 "Check and Double Check" 22,000 Low 5-23-31 "Reno" 2,500
Indiana	3,300	25c-65c	"The Lawyer's Secret" (Para.)	20,000	"Kick In" (Para.)	21,000	High 6-6-31 "Kick In" 21,000 Low 2-14-31 "Gang Buster" 16,500
Lyric	2,000	25c-50c	"The Maltese Falcon" (W. B.)	8,500	"Always Goodbye" (Fox)	9,000	High 5-2-31 "Quick Millions" 11,000 Low 12-6-30 "The Dancers" 7,500
Palace	2,800	25c-50c	"Laughing Sinners" (MGM)	9,500	"Daybreak" (MGM)	9,400	High 5-2-31 "Trader Horn" 22,000 Low 2-14-31 "Passion Flower" 8,000
Kansas City							
Loew Midland	4,000	25c-50c	"Laughing Sinners" (MGM)	17,300	"Shipmates" (MGM)	16,500	High 11-29-30 "Hell's Angels" 29,000 Low 5-9-31 "Quick Millions" 7,500
Mainstreet	3,067	35c-60c	"White Shoulders" (Radio)	17,000	"Donovan's Kid" (Radio)	17,000	High 2-14-31 "Cimmaron" 24,750 Low 4-13-30 "Framed" 11,000
Newman	2,000	25c-60c	"The Maltese Falcon" (W. B.)	12,500	"Tarnished Lady" (Para.)	12,500	High 9-13-30 "Animal Crackers" 23,500 Low 4-13-30 "Light of Western Stars" 7,000
Orpheum	1,550	20c-40c	"Too Young To Marry" (F. N.) (3 days) "Hell Bound" (Tiff.) (4 days)	1,500 2,500	"Caught Cheating" (U.) (3 days) "The Royal Bed" (Radio) (4 days)	2,000 2,500	
Royal	900	25c-60c	"Kick In" (Para.)	5,000	"Svengali" (W. B.) (2nd week)	4,000	High 5-9-31 "Gun Smoke" 6,705 Low 4-27-30 "Clancy in Wall Street" 1,350
Uptown	2,200	25c-50c	"Not Exactly Gentlemen" (Fox)	6,000	"It's a Wise Child" (MGM)	7,000	High 9-27-30 "King of Jazz" 10,200 Low 11-1-30 "Last of Lone Wolf" 4,000
Los Angeles							
Carthay Circle	1,650	75c-1.50	"Daddy Long Legs" (Fox) (2nd week)	8,400	"Daddy Long Legs" (Fox) ($5.00 premiere—1st week)	10,000	High 3-21-31 "Strangers May Kiss" 28,000 Low 6-6-31 "Daddy Long Legs" ($5 Premier) 10,000
Fox Criterion	1,652	35c-65c	"Women Of All Nations" (Fox) (2nd week)	7,500	"Women of All Nations" (Fox) (1st week)	12,200	High 5-24-30 "The Divorcee" 29,700 Low 1-31-31 "Royal Family of B'way" 7,000
International	2,000	25c-50c	"El Imposter" (MGM)	5,700	"Dama Atriveda" (F. N.)	5,600	
Loew's State	2,418	35c-65c	"Charlie Chan Carries On" (Fox)	20,000	"Strangers May Kiss" (MGM)	28,000	High 5-10-30 "Caught Short" 48,000 Low 10-18-30 "Three French Girls" 15,000
Los Angeles	2,100	25c-65c	"Not Exactly Gentlemen" (Fox)	9,100	"Drums of Jeopardy" (Tiff.)	8,500	
Orpheum	2,750	35c-65c	"White Shoulders" (Radio)	8,000	"Young Donovan's Kid" (Radio) (2nd week)	9,000	High 2-14-31 "Cimarron" (5 days) 32,000 Low 12-27-30 "Ex-Flame" 6,000
Paramount	3,596	35c-65c	"Vice Squad" (Para.)	17,500	"Lawyers Secret" (Para.)	16,500	High 9-6-30 "Animal Crackers" 40,000 Low 5-30-31 "Up Pops the Devil" 12,500
RKO	2,700	35c-65c	"Lover Come Back" (Col.)	14,000	"Stepping Out" (MGM)	14,400	High 8-16-30 "Hell's Island" 17,500 Low 9-27-30 "For the Love of Lil" 10,500
United Artists	2,100	35c-65c	"Tarnished Lady" (Para.)	6,500	"Dishonored" (Para.) (3rd week)	7,500	High 9-20-30 "What a Widow" 30,000 Low 6-13-31 "Tarnished Lady" 6,500
W. B. Downtown	2,400	35c-50c	"Maltese Falcon" (W. B.)	12,500	"Party Husband" (F. N.)	11,600	High 9-27-30 "Office Wife" 30,000 Low 3-14-31 "Captain Applejack" 8,000
Milwaukee							
Alhambra	2,660	25c-60c	"Stepping Out" (MGM)	5,000	"Shipmates" (MGM)	11,000	
Davidson	1,437	25c-50c	"Ten Nights in a Barroom" (Goetz) (8 days)	6,000	"Up Pops The Devil" (Para.)	7,000	
Garden	1,150	25c-60c	"Father's Son" (W. B.)	9,500	"Hell Bound" (Tiff.)	8,000	
Majestic	1,990	50c-$1.50	"Dirigible" (Col.) (6 days—2nd week)	4,500	"Dirigible" (Col.) (1st week)	7,000	
Palace	2,587	25c-60c	"Everything's Rosie" (Radio)	7,500	"White Shoulders" (Radio)	9,000	
Riverside	2,180	25c-60c	"The Royal Bed" (Radio)	14,000	"Beyond Victory" (Pathe)	14,000	
Strand	1,406	25c-60c	"Trader Horn" (MGM)	8,000	"Dude Ranch" (Para.)	6,000	
Warner	2,500	25c-60c	"The Public Enemy" (W. B.)	13,000	"The Maltese Falcon" (W. B.)	14,000	
Wisconsin	3,275	25c-65c	"The Lawyer's Secret" (Para.)	15,500	"Laughing Sinners" (MGM)	16,000	
Minneapolis							
Aster	812	20c-35c	"It's A Wise Child" (MGM)	1,500	"The Lady Who Dared" (F. N.)	1,500	High 3-30-30 "The Aviator" 8,500 Low 4-18-31 "Men Call It Love" 900
Lyric	1,238	20c-40c	"Gun Smoke" (Para.)	2,400	"A Tailor Made Man" (MGM)	2,500	High 3-23-30 "They Learned About Women" 5,800 Low 1-24-31 "Men On Call" 1,200
Minnesota	4,000	30c-75c	"Laughing Sinners" (MGM)	20,000	"The Lawyer's Secret" (Para.)	21,000	High 7-5-30 "So This Is London" 45,000 Low 2-28-31 "Dance, Fools, Dance" 18,000
RKO Orpheum	2,900	25c-50c	"Donovan's Kid" (Radio)	17,000	"White Shoulders" (Radio)	15,000	High 2-14-31 "Cimarron" 30,000 Low 5-2-31 "Bachelor Apartment" 12,000
State	2,300	25c-50c	"Gold Dust Gertie" (W. B.)	9,200	"The Finger Points" (F. N.)	9,000	High 4-20-30 "Benson Murder Case" 26,600 Low 12-20-30 "River's End" 5,000
Montreal							
Capitol	2,670	25c-60c	"Born To Love" (Pathe) and "Laugh and Get Rich" (Radio)	11,000	"Charlie Chan Carries On" (Fox) and "Three Girls Lost" (Fox)	10,000	High 5-2-31 "A Connecticut Yankee" and "Don't Bet On Women" 15,750 Low 5-9-31 "Man of the World" and "June Moon" 9,000
Imperial	1,914	15c-40c	"Sinners Holiday" (W. B.) and "The Flood" (Col.)	4,000	"The Great Meadow" (MGM) and "Can Love Decide?" (W. B.)	4,000	High 1-17-31 "The Office Wife" and "Oh, Sailor, Behave" 7,000 Low 5-30-31 "Aloha" and "Virtuous Husband" 3,800
Loew's	2,982	25c-75c	"The Iron Man" (U.)	12,000	"Behind Office Doors" (Radio)	11,500	High 1-31-31 "Derelict" 16,000 Low 12-21-30 "Half Shot at Sunrise" 11,000
Palace	2,600	25c-99c	"Seed" (U.)	14,500	"Tarnished Lady" (Para.)	12,000	High 2-21-31 "Man Who Came Back" 19,000 Low 6-6-31 "Tarnished Lady" 12,000



LOVE

GRIPPING DRAMA

TIFFANY PRODUCTIONS

present

"SALVATION

Adapted from
EDWARD B. SHELDON'S
Stage Success

Featuring

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Helen Chandler
Sally O'Neill

Directed by
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OF LIFE IN THE ROUGH!

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A **JAMES CRUZE** PRODUCTION



The soul of woman laid bare in the foul slums! She went through hell to reach the heaven of her man's love!

An absorbing human drama of passion in the dark . . . A picture aimed for the heart interest of both sexes, all ages and all classes.

IT WAS A GREAT PLAY!
IT'S A GREATER PICTURE!






PICTURE

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to June, 1931)	
			Picture	Gross	Picture	Gross		
Montreal (Cont'd)								
Princess	2,272	25c-65c	"Fifty Million Frenchmen" (W. B.)	10,000	"The Front Page" (U. A.) (2nd week)	9,000	High 4-11-31 "City Lights"	22,500
							Low 12-13-30 "Up the River"	8,500
Strand	750	15c-50c	"Dishonored" (Para.)	3,400	"City Lights" (U. A.) and "Fighting Caravans" (Para.)	3,800	High 1-31-31 "Captain Thunder"	5,300
							Low 12-20-30 "Golden Dawn"	3,100
New York								
Astor	1,120	50c-$2.00	"A Free Soul" (MGM) (2nd week)	20,181	"Free Soul" (MGM) (5 days—1st week)	15,184	High 7-5-30 "Big House"	24,860
							Low 6-13-31 "Free Soul"	20,181
Capitol	4,700	35c-$1.50	"Never The Twain Shall Meet" (MGM)	50,306	"Daybreak" (MGM)	60,831	High 8-30-30 "Romance"	98,322
							Low 3-21-31 "Great Meadow"	49,789
Central	910	50c-$1.50	"Five Year Plan" (Amkino) (2nd week)	10,775	"Five Year Plan" (Amkino) (1st week)	10,910		
Criterion	850	50c-$2.00	"Smiling Lieutenant" (Para.) (3rd week)	14,500	"Smiling Lieutenant" (Para.) (2nd week)	16,400	High 1-3-31 "Reaching for the Moon"	22,675
							Low 5-24-30 "Silent Enemy"	10,800
Embassy	598	25c	All Newsreel	8,148	All Newsreel	7,433	High 11-29-30 Newsreels	9,995
							Low 8-16-30 Newsreels	6,625
Geo. M. Cohan	1,500	25c-50c	"City Lights" (U. A.) (2nd week)	2,444	"City Lights" (U. A.) (1st week—Return engagement)	3,084	High 2-14-31 "City Lights"	66,200
							Low 12-20-30 "Sleeping Partners"	3,700
Globe	1,050	35c-85c	"Lover Come Back" (Col.)	5,600	"Up For Murder" (U.)	10,500	High 10-18-30 "Half Shot at Sunrise"	28,000
							Low 6-13-31 "Lover Come Back"	5,600
Hollywood	1,549	65c-85c	"Svengali" (W. B. (7th week)	8,736	"Svengali" (W. B.) (6th week)	10,247		
Mayfair	2,300	40c-$1.00	"White Shoulders" (Radio)	16,000	"Donovan's Kid" (Radio) (2nd week)	16,600	High 11-8-30 "Check and Double Check"	51,000
							Low 4-4-31 "Laugh and Get Rich"	15,000
Paramount	3,700	40c-$1.00	"Vice Squad" (Para.)	53,600	"The Lawyer's Secret" (Para.)	61,600	High 8-23-30 "Anybody's Woman"	91,300
							Low 5-30-31 "Kick In"	46,200
Rialto	1,904	40c-$1.00	"Whoopee" (U. A.) and "Street of Chance" (Para.)	4,500	"The She Wolf" (U.) (3 days—2nd week)	2,800	High 9-6-30 "Animal Crackers"	62,500
							Low 6-13-31 "Whoopee" and "Everything's Rosie"	4,500
Rivoli	2,103	40c-$1.00	"Seed" (U.) (6 days—4th week)	12,400	"Seed" (U.) (3rd week)	17,400	High 12-27-30 "Royal Family"	57,000
			"Night Angel" (Para.) (1 day)	3,500			Low 6-13-31 "Street of Chance" and "Whoopee"	4,500
Roxy	6,200	50c-$1.50	"Daddy Long Legs" (Fox)	100,883	"Women Of All Nations" (Fox)	74,800	High 1-10-31 "Man Who Came Back"	130,430
							Low 2-14-31 "Girls Demand Excitement"	57,315
Strand	3,000	35c-$1.00	"Lady Who Dared" (F. N.)	14,193	"Gold Dust Gertie" (W. B.)	11,348	High 11-8-30 "Doorway to Hell"	46,445
							Low 6-6-31 "Gold Dust Gertie"	11,348
Warners	1,490	35c-75c	"Three Loves" (German) (2nd week)	5,029	"Three Loves" (German) (1st week)	5,463	High 8-30-30 "Old English"	22,203
							Low 5-2-31 "The Flood"	3,732
Winter Garden	1,493	35c-$1.00	"The Maltese Falcon" (W. B.) (2nd week)	13,631	"The Maltese Falcon" (W. B.) (1st week)	16,692	High 7-19-30 "Dawn Patrol"	51,128
							Low 11-8-30 "Life of the Party"	10,750
Oklahoma City								
Capitol	1,200	10c-50c	"Kick In" (Para.)	4,400	"Public Enemy" (W. B.)	5,400	High 11-8-30 "Check and Double Check"	17,000
							Low 4-6-30 "Party Girl"	3,800
Criterion	1,800	10c-50c	"Laughing Sinners" (MGM)	7,200	"Behind Office Doors" (Radio)	6,500	High 2-21-31 "Cimarron"	15,500
							Low 4-6-30 "Locked Door"	4,400
Liberty	1,500	10c-35c	"Extravagance" (Tiff.) (3 days)	800	"Captain Thunder" (W. B.) (4 days)	600	High 11-29-30 "Truth About Youth"	8,500
			"Lady Who Dared" (F. N.) (4 days)	1,000	"Good Bad Girl" (Col.) (3 days)	800	Low 5-30-31 "Lion and the Lamb" and "Meet the Wife"	1,300
Mid-West	1,500	10c-50c	"Big Business Girl" (Fox)	4,500	"Women of All Nations" (Fox)	5,500	High 8-9-30 "Dawn Patrol"	15,000
							Low 11-8-30 "Last of the Duanes"	3,800
Warner	1,700	10c-50c	"Many A Slip" (U.)	7,500	"Six Cylinder Love" (Fox)	6,600		
Omaha								
Orpheum	3,000	25c-60c	"Donovan's Kid" (Radio)	12,000	"The Iron Man" (U.)	12,000	High 11-1-30 "Check and Double Check"	26,400
							Low 4-4-31 "Lonely Wives"	11,500
Paramount	2,900	25c-60c	"Laughing Sinners" (MGM)	8,500	"Women of All Nations" (Fox)	7,000	High 12-13-30 "Hell's Angels"	12,750
							Low 9-27-30 "Song of My Heart"	5,950
State	1,200	25c	"Dude Ranch" (Para.) (4 days)	1,010	"Gun Smoke" (Para.) (4 days)	1,200	High 3-14-31 "Trader Horn" (at 50c-$1.50)	10,000
			"Six Cylinder Love" (Fox) (3 days)	1,000	"Ex-Flame" (Tiff.) (3 days)	800	Low 5-30-31 "Fifty Million Frenchmen" and "The Lottery Bride"	1,600
World	2,500	25c-40c	"The Millionaire" (W. B.)	9,500	"Indiscreet" (U. A.)	6,500	High 4-11-31 "Men Call It Love"	16,000
							Low 5-30-31 "The Public Enemy"	5,250
Ottawa								
Avalon	990	15c-35c	"The Millionaire" (W. B.) (3 days)	1,300	"The Bachelor Father" (MGM) (3 days)	1,300	High 3-23-30 "Disraeli" and "Cockeyed World"	3,555
			"The Criminal Code" (Col.) (3 days)	1,150	"Connecticut Yankee" (Fox) (3 days)	1,300	Low 5-3-30 "Oh Yeah" and "Navy Blues"	1,810
B. F. Keith's	2,592	15c-60c	"Up Pops The Devil" (Para.) (10c-60c—3 days)	3,500	"Young Sinners" (Fox) (3 days)	3,600	High 3-30-30 "Sacred Flame" and "Love Comes Along"	9,900
			"Six Cylinder Love" (Fox) (10c-60c—3 days)	3,200	"Kick In" (Para.) (3 days)	2,900	Low 4-11-30 "Don't Bet On Women" and "Man to Man"	4,900
Centre	1,200	15c-60c	"Reaching For the Moon" (U. A.) (6 days)	5,000	"Indiscreet" (U. A.) (6 days)	5,700	High 1-24-31 "Madam Satan" and "DuBarry, Woman of Passion"	8,800
							Low 12-13-30 "Remote Control"	2,400
Imperial	1,200	10c-50c	"Suspense" (British) (6 days)	2,500	"The Lightning Flyer" (Col.) (6 days)	2,800	High 5-9-31 "Trader Horn"	7,000
							Low 12-20-30 "East Is West"	2,050
Regent	1,225	15c-75c	"Trader Horn" (MGM) (6 days)	5,100	"Born to Love" (Pathe) (6 days)	5,700	High 5-24-30 "High Society Blues"	6,600
							Low 12-20-30 "Scotland Yard"	3,200
Philadelphia								
Arcadia	600	50c	"The Front Page" (U. A.) (6 days—2nd week)	3,200	"The Front Page" (U. A.) (2 days—1st week)	1,000	High 11-22-30 "Anybody's Woman"	5,500
					"Doctor's Wives" (Fox) (4 days)	1,800	Low 6-6-31 "The Front Page" and Doctors' Wives"	2,800
Boyd	2,400	35c-75c	"Gold Dust Gertie" (W. B.) (6 days—2nd week)	7,500	"Gold Dust Gertie" (W. B.) (5 days—1st week)	16,000	High 2-21-31 "Illicit"	28,000
							Low 12-13-30 "Sin Takes a Holiday"	12,000
Earle	2,000	25c-65c	"Too Young To Marry" (F. N.) (6 days)	18,000	"Six Cylinder Love" (Fox) (6 days)	19,000	High 9-6-30 "Sap from Syracuse"	25,000
							Low 2-14-31 "Ex-Flame"	15,500
Fox	3,000	35c-75c	"Women Of All Nations" (Fox) (6 days)	27,000	"Always Goodbye" (Fox) (6 days)	24,000	High 2-7-31 "Man Who Came Back"	40,000
							Low 5-30-31 "Young Sinners"	20,000
Karlton	1,000	40c-50c	"Seed" (U.) (6 days)	5,500	"Lady Who Dared" (F. N.) (6 days)	4,000	High 10-25-30 "Whoopee"	10,000
							Low 3-21-31 "Resurrection"	3,000
Keith's	1,800	35c-75c	"The Lawyer's Secret" (Para.) (6 days)	15,000	"City Streets" (Para.) (4 days)	10,000	High 1-3-31 "Tom Sawyer"	24,000
							Low 3-7-31 "It Pays to Advertise" and "Stolen Heaven"	8,000

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from March, 1930, to May, 1931)
Philadelphia (Cont'd)							
Mastbaum	4,800	35c-75c	"Laughing Sinners" (MGM) (6 days)	39,000	"The Secret Six" (MGM) (6 days)	39,000	High 1-3-31 "Going Wild" 58,000 Low 10-18-30 "Madame Satan" 35,000
Stanley	3,700	35c-75c	"White Shoulders" (Radio) (6 days)	14,000	"The She Wolf" (U.) (5 days)	9,000	High 2-14-31 "Cimarron" 26,000 Low 6-6-31 "The She Wolf" 9,000
Stanton	1,700	25c-65c	"The Secret Six" (MGM) (6 days)	11,500	"Bachelor Apartment" (Radio) (6 days)	7,500	High 3-21-31 "The Last Parade" 16,500 Low 6-6-31 "Bachelor Apartment" 7,500
Portland, Ore.							
Fox Broadway	1,912	25c-50c	"Women Of All Nations" (Fox) (5 days—2nd week)	4,200	"Women of All Nations" (Fox)	9,000	High 1-10-31 "Min and Bill" 21,000 Low 4-4-31 "The Prodigal" 3,000
Fox Paramount	3,068	25c-60c	"Lawyer's Secret" (Para.)	15,300	"Kick In" (Para.)	14,800	High 1-3-31 "Paid" 26,000 Low 4-20-30 "Ladies Love Brutes" 9,456
Fox Rialto	1,498	25c-35c	"Men Call It Love" (MGM) (3 days) "Stepping Out" (MGM) (4 days)	1,500 2,000	"Quick Millions" (Fox) (3 days) "June Moon" (Para.) (4 days)	1,500 1,900	High 10-18-30 "Road to Paradise" 12,800 Low 4-18-31 "Right of Way" 3,000
Hamrick's Music Box	1,800	25c	"God's Gift To Women" (W. B.) (5 days)	3,700	"The Public Enemy" (W. B.)	5,300	
RKO Orpheum	1,700	25c-50c	"White Shoulders" (Radio)	9,700	"Donovan's Kid" (Radio)	9,800	High 2-14-31 "Cimarron" 20,000 Low 5-23-31 "Iron Man" 8,500
Providence							
Loew's State	3,800	10c-50c	"Laughing Sinners" (MGM)	17,600	"Never The Twain Shall Meet"	12,000	High 12-13-30 "Hell's Angels" 28,000 Low 6-6-31 "Never the Twain Shall Meet" 12,000
Majestic	2,400	10c-50c	"Always Goodbye" (Fox) and "Six Cylinder Love" (Fox)	13,500	"The Millionaire" (W. B.) and "God's Gift to Women" (W. B.)	13,000	High 3-7-1 "Little Caesar" 18,000 Low 4-4-31 "Love of Aloha" and "Costello Case" 8,000
Paramount	2,300	10c-50c	"The Lawyer's Secret" (Para.)	9,000	"Up Pops The Devil" (Para.)	8,000	High 7-19-30 "Son of the Gods" 18,000 Low 5-30-31 "Gentlemen's Fate" 6,900
RKO Albee	2,300	10c-50c	"Everything's Rosie" (Radio) (6 days)	4,800	"White Shoulders" (Radio)	7,500	High 8-2-30 "All Quiet on Western Front" 20,000 Low 6-13-31 "Everything's Rosie" 4,800
RKO Victory	1,600	10c-50c	"Beyond Victory" (Pathe)	4,000	"Donovan's Kid" (Radio)	2,800	High 4-6-30 "Golden Calf" 13,500 Low 6-6-31 "Donovan's Kid" 2,800
St. Paul							
Paramount	2,300	25c-50c	"The Lawyer's Secret" (Para.)	8,000	"The Secret Six" (MGM)	8,500	
Riviera	1,600	25c-50c	"The Finger Points" (F. N.)	7,500	"Indiscreet" (U. A.)	8,500	
RKO Orpheum	2,600	25c-50c	"Donovan's Kid" (Radio)	16,500	"White Shoulders" (Radio)	12,500	
Tower	1,000	15c-25c	"Kiki" (U. A.)	3,000	"Gun Smoke" (Para.)	2,500	
San Francisco							
El Capitan	3,100	25c-60c	"Strangers May Kiss" (MGM)	13,400	"Not Exactly Gentlemen" (Fox)	13,250	High 12-6-30 "Up the River" 17,000 Low 3-14-31 "Part Time Wife" 12,000
Fox	4,600	50c-$1.00	"Laughing Sinners" (MGM)	37,300	"Women of All Nations" (Fox)	38,000	High 1-3-31 "Lightnin'" 70,000 Low 5-3-30 "Children of Pleasure" 18,000
Golden Gate	2,800	35c-65c	"Good Bad Girl" (Col.)	15,000	"Meet the Wife" (Col.)	14,300	High 5-30-31 "Subway Express" 19,000 Low 9-20-30 "The Storm" 9,800
Orpheum	3,000	25c-50c	"Seed" (U.)	15,000	"Donovan's Kid" (Radio) (2nd week)	9,000	High 2-14-31 "Cimarron" 30,000 Low 9-6-30 "Outside the Law" 7,000
Paramount	2,740	35c-90c	"Trader Horn" (MGM) (6 days—3rd week)	16,000	"Trader Horn" (MGM) (2nd week)	28,000	High 2-7-31 "Morocco" 35,000
United Artists	1,200	25c-60c	"City Lights" (U. A.) (2nd week)	18,000	"City Lights" (U. A.) (1st week)	22,000	
Warfield	2,700	25c-50c	"Gun Smoke" (Para.)	18,000	"Up Pops the Devil" (Para.)	20,000	High 5-24-30 "All Quiet on Western Front" 41,000 Low 4-5-30 "Bishop Murder Case" 9,500
Warners	1,385	35c-50c	"Svengali" (W. B.) (2nd week)	7,200	"Svengali" (W. B.) (1st week)	14,000	High 1-21-31 "Illicit" 14,500
Seattle							
Fifth Avenue	2,750	25c-75c	"Never The Twain Shall Meet" (MGM)	11,000	"Women of All Nations" (Fox)	13,000	High 4-18-31 "Trader Horn" 17,000 Low 3-14-31 "Inspiration" (10 days) 10,000
Fox Coliseum	2,000	25c-50c	"Dude Ranch" (Para.) (4 days) "Gun Smoke" (Para.) (3 days)	3,000 1,550	"Quick Millions" (Fox) (4 days)	3,000	
Liberty	2,000	15c-30c	"Sweet Kitty Bellairs" (W. B.) and "Oklahoma Cyclone" (Syndicate)	5,500	"The Flood" (Col.)	6,000	High 1-10-31 "The Lash" 11,500 Low 6-13-31 "Sweet Kitty Bellairs" and "Oklahoma Cyclone" 5,500
Music Box	950	25c-75c	"Indiscreet" (U. A.)	7,500	"The Public Enemy" (W. B.) (2nd week)	5,000	High 2-28-31 "City Lights" 14,000 Low 4-4-31 "Drums of Jeopardy" 5,500
Paramount	3,150	25c-75c	"Daybreak" (MGM)	12,000	"City Streets" (Para.)	12,500	High 9-13-30 "Animal Crackers" 21,900 Low 10-11-30 "The Bad Man" 10,000
RKO Orpheum	2,650	25c-75c	"Beyond Victory" (Pathe)	14,500	"Seed" (U.)	13,000	
Toronto							
Imperial	3,444	15c-75c	"The Lawyer's Secret" (Para.) (6 days)	14,500	"My Past" (W. B.) (6 days)	14,000	High 9-27-30 "The Spoilers" 22,000 Low 6-6-31 "My Past" 14,000
Loew's	2,200	15c-75c	"Indiscreet" (U. A.) (25c-75c—6 days)	14,000	"Strangers May Kiss" (MGM) (6 days—2nd week)	10,000	High 4-18-31 "City Lights" 22,000 Low 10-4-30 "Love in the Rough" 10,500
Shea's	2,600	30c-75c	"It's A Wise Child" (MGM) (6 days)	12,000	"Dude Ranch" (Para.) (6 days)	12,500	High 3-7-31 "Those Three French Girls" 16,500 Low 3-28-31 "Madonna of the Streets" 10,000
Tivoli	1,600	15c-75c	"Seed" (U.) (6 days)	12,500	"Born to Love" (Pathe) (6 days)	12,000	High 2-28-31 "Cimarron" 19,500 Low 12-20-30 "Alf's Button" 9,000
Uptown	3,000	15c-60c	"Kick In" (Para.) (6 days)	10,500	"Behind Office Doors" (Radio) (6 days)	11,500	High 8-16-30 "For the Defense" 17,500 Low 1-31-31 "Young Woodley" 9,500

The ONE BIG Short Feature

52 TWO REEL COMEDIES

There's One Big Idea you can't affo
to forget about short features. F
eleven years there has been *just o*
big organization dealing in the
exclusively. Even in this day of sp

Educationa



MACK SENNETT ANDY CLYDE COMEDIES

The very humanness of Andy Clyde's "Pop Martin" characterizations has won a new and unique place for this Sennett ace. His name is on more marquees every week. It should be on yours—as the biggest comedy star name attraction of the season.

MACK SENNETT COMEDY Featurettes

"Match Play!" "He Trumped Her Ace!" "Hollywood Theme Song!" Pictures that the whole industry recognizes as short subjects of real feature merit, both as entertainment and as ticket sellers! Now here is a whole series of them.



MACK SENNETT COMEDIES

With Harry Gribbon, Patsy O'Leary and other equally well-known stars, this series will carry on the Sennett tradition. Then, too, there will be new stars. When you say "Mack Sennett Comedies" in your lights your public knows you are inviting it to a treat.

VANITY COMEDIES
AL CHRISTIE PRODUCTIONS

Their bright stories, the attraction value of such stars as Buster and John West and Glenn Tryon, and the masterly Christie production, have built up for Vanity Comedies a popularity that makes this series a vital factor in your program for next season.



IDEAL COMEDIES

Audiences want more like "Crashing Hollywood," depicting the studioland capers of the Ideal Comedy Sensations, those "Hollywood Girls." Ideal Comedies will provide more of this popular type as well as other sure-fire pictures starring some of the biggest names in stage and screen comedy.

MERMAID COMEDIES

For more than a decade the name "Mermaid" has been synonymous with high speed and laughter. There is vigorous action in every Mermaid Comedy that peps up any audience. They're mighty hard to equal for laughing purposes.





TORCHY COMEDIES

TORCHY IS BACK! The popular Sewell Ford stories promise one of the most delightfully entertaining comedy series of the season. And Ray Cooke is a "Torchy" who might have stepped right out of the pages of Ford's stories of irrepressible youth. Produced by C. C. Burr at Educational Studios.



Line-up for 1931-1932

alists there's *just one* big company
fering you for 1931-1932 a program
short features that represents its
hole effort, its whole resources.
s . . .

Pictures . . .

76 ONE REEL SUBJECTS

mackSennett BREVITIES

The playground of Agua Caliente—Reno, where they grind out divorces by the minute—and ten other subjects of equal appeal. With their humor guaranteed by the great name of their producer. And all photographed in natural colors.

PAUL TERRY-TOONS

By Frank Moser and Paul Terry

Terry-toons not only bring the greatest line of laughs ever packed into any film cartoons, but they add a lilting swing of melody that your patrons just can't resist. Backed up this season by one of the greatest exploitation ideas yet. Ask about it.



LYMAN H. HOWE'S HODGE-PODGE

A medley of oddities from here, there and everywhere. Plenty of laughs, now and then a thrill, sometimes maybe a tear. But always a moving panorama of the strange or curious or wonderful from any part of the world. Edited by Robert E. Gillaum.

Romantic Journeys

Hawaii, Old Mexico, Algiers. The harems of Morocco. War dances in Samoa. Those are the dreamed-of places being shown in their natural colors by these Romantic Journeys, with their thrilling stories told by Claude Flemming, famous world traveler. Produced by Howard C. Brown and Curtis F. Nagel.



Cameo COMEDIES

Short rough-and-tumble comedies, packed with action from the jump. With popular comedians. Direction and production value on a par with the best two-reelers. When your program needs just a few minutes more of sure laughs—Cameo Comedies are the thing.

CANNIBALS OF THE DEEP

PRODUCED BY MACK SENNETT

Man-eating sharks! Leaping Tuna! Fighting marlin sword fish! Vicious battles to the death in the depths of the sea. A great new series made by Sennett in years of fishing off the Southern Pacific Coast.





Educational Pictures

"THE SPICE OF THE PROGRAM"





EDUCATIONAL FILM EXCHANGES, Inc., *E. W. HAMMONS, President*

Member, Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President

PASSING IN REVIEW

This department does not attempt to predict the public's reactions to pictures. It does, instead, present detailed and accurate information on product, together with the frank and honest opinion of the reporter.

The Viking

(J. D. Williams)

Drama

Against a thrilling background of ice, sea and seals, Varick Frissell has intertwined the story of the love of two Newfoundland seal hunters for the same girl.

The picture takes its name from that of the boat which later blew up, taking the producer and 25 members of his crew to their deaths in Labrador waters when the expedition had returned to the original scene of the picture for additional shots.

The story is built around the annual Newfoundland seal drive, when thousands of hunters gather from all over the island to launch their kill. Graphic scenes of The Viking plowing through the ice, the imprisonment of the ship in the pack-ice and the descent on the seals by the crew, over the floes, represent the highlights of the picture.

At the opening of the film last Tuesday night at the Central Park theatre, New York, many of the shots elicited spontaneous applause and a pronounced buzz of comment from the premiere audience.

The drama in the picture is to be found in its graphic portrayal of the grim reality of the seal hunt and the battle put up by the crew to carry out its appointed job. The story concerns one girl, a villain and the weakling who comes out with colors flying at the close.

The dramatic direction is credited to George Melford.

Produced by Varick Frissell and Roy P. Gates. Distributed by J. D. Williams. Directed by George Melford. Photographed by Maurice Kellerman and Alfred Gandolfi. Running time, 72 minutes.

THE CAST

Luke Oarum ..... Charles Starrett
Mary Joe ..... Louise Huntington
Jed Nelson ..... Arthur Vinton
Capt. Barker ..... Captain Bob Bartlett

Lover Come Back

(Columbia)

Drama

Jack Mulhall, Constance Cummings and Betty Bronson share the lead in this drama based on the eternal triangle theme. A small audience at the New York Globe registered but little enthusiasm for the film as a whole.

The story concerns Jack Mulhall as the general manager of a concern, in love with the secretary to the president, played by Constance Cummings. Betty Bronson, as a young flirt, comes on the scene, and proceeds to occupy all the attentions of Mulhall, replacing Constance Cummings in his affections, apparently.

The organization's president had previously taken more than a single look at his secretary, and with Mulhall at least temporarily out of the way, takes advantage of the situation. Mulhall marries Miss Bronson and then is called away on a business trip. During his absence, his wife carries on some sort of an affair with the concern's head, and Miss Cummings again loses out.

Returning to discover the infidelity of his wife, Mulhall returns to his first love, Constance Cummings, for the concluding sequence.

Produced and distributed by Columbia Pictures. Story by Robert Shannon. Adaptation and dialogue by Dorothy Howell. Directed by Erle C. Kenton. Cameraman, Joseph Walker. Sound engineer, Edward Bernds. Film editor, Gene Havelick. Art director, Stephen Gooson. Technical director, Edward Shulter. Release date, June 6, 1931. Running time, 63 minutes.

THE CAST

Connie ..... Constance Cummings
Tom Evans ..... Jack Mulhall
Vivian ..... Betty Bronson
Yates ..... Jameson Thomas
Shultzy ..... Fredrick Santley
Henry ..... Jack Mack
Mrs. March ..... Katherine Givney
Loretta ..... ? ..... Loretta Sayers
Susan ..... Susan Fleming

SHORTS

Trouble From a Broad

(Radio)

Comedy

A comedy number centering about the reunion of a group of former army officers, and Fifi, French girl who is accidentally told to use a room in the hotel. In adjacent rooms, with their wives, the men make an attempt to get rid of Fifi, but the wives discover her. Ford Sterling and Lucien Littlefield take the leading roles.—Running time, 10 minutes.

On the Spot

(Radio)

Novelty

Number 12 of the Humanette novelty series, being the story of the reporter sent out to get a great story and then telephoning it to the wrong paper. The heads are made to co-ordinate in movement with the miniature costumes. Eddie Border has supplied the dialogue for the short.—Running time, 10 minutes.

She Snoops to Conquer

(RKO Pathe)

Comedy

In this number Daphne Pollard, comedy player, joins the police force, and makes a bold attempt to end all vice in the city. After a few rather awkward attempts at policing, Daphne very suddenly terminated her connection with the police department.—Running time, 20 minutes.

Splash

(M-G-M)

Novelty

Numerous expert divers indicate how it is done in this short. Accompanying dialogue was written by Joe Farnham. Photography in both regular and slow motion presents the divers in a detailed study of the form involved in performing the various diving stunts.—Running time, 9 minutes.

The Bandmaster

(Universal)

Cartoon

Oswald, the rabbit, leads a German band, which shifts from music to humorous lines. The audience seemed to enjoy the number.—Running time, 6 minutes.

In Old Cheyenne

(Sono Art-World Wide)

Western

A Western feature, being one of this company's series of "Thrill-O-Drama" productions. Rex Lease is starred, with Dorothy Gulliver playing opposite as the feminine lead. Lease plays the part of Cheyenne, a stranger on the ranch owned by a friend of his father.

To Rex is assigned the job of clearing up the mystery which surrounds the unwonted disappearance of horses from the ranch. The culprit is finally revealed by Lease as the foreman of the outfit.

A rather unusual idea presented is that of a white horse, which is itself a horse thief, having been trained to lure horses from the corral without human assistance.

There is much hard, fast riding in the film, and numerous scenes depicting the Western mountain scenery. Harry Todd plays the role of Cheyenne's partner. Stuart Paton directed the picture. The audience at a New York house, seemed pleased with the film.

Produced and distributed by Sono Art. Presented by George W. Weeks. Directed by Stuart Paton. Story by Sennett Cohn. Photography by William Nobles. Supervised by Webb-Douglas. Continuity and dialogue by Betty Burbridge. Release date, May 25, 1931. Running time, 62 minutes.

THE CAST

Jim ..... Rex Lease
Helen Sutter ..... Dorothy Gulliver
Frank Sutter ..... Jay Hunt
Winslow ..... Harry Wood
Ben ..... Harry Todd

The Ridin' Fool

(Tiffany)

Western

Abounding in rough riding and fighting, this Western has a number of thrills. It is the story of Bob Steele and his pal, Ted Adams, who are rivals in love, but pals always.

Adams is falsely accused of murder and Bob helps him make his getaway. Then Bob goes to their mutual love to flash his bankroll, but his pal comes into the picture. While they are battling over the money, the girl's sweetheart steals it and departs.

The pals meet again in another city and again fall in love with the same girl. When the girl's brother holds up the stage, they submit to arrest rather than let the girl know the truth. They escape jail and put up a real fight when cornered. The brother then plans to confess but his accomplice shoots him. His dying confession frees the pals and Steele wins the girl.

Frances Morris, Steel's new leading woman, appears in this picture.

Running time, 64 minutes. Release date, May 25, 1931.

Produced and distributed by Tiffany. From the story by Wellyn Totman. Adaptation by Wellyn Totman. Edited by Charles Hunt. Directed by J. P. McCarthy. Photographed by Archie Stout.

18 Broadway Houses Now

The number of Broadway theatres showing motion pictures is reduced to 18 by the shutdown of the Globe. The closing is ascribed to poor business, RKO meeting the unused term of its lease up to the end of this month when the agreement terminates.

ALONG WABASH AVE.

CHICAGO

Following issuance of a permit for "Hell Bound" bookings were quickly completed by Bill Weinshenker for all Publix and Warner theatres in the territory. The Tiffany gang thriller opens at the Palace July 4.

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Al Blasko replaced Max Gruhlke as manager of the Castle.

▲ ▲ ▲

Recent widespread neighborhood bank failures disrupted the calm of cashiers momentarily. A flock of checks came back to exchanges marked "N. S. F." during the week.

▲ ▲ ▲

Ben Judell will open his new St. Louis office, June 22.

▲ ▲ ▲

Ben Levine, owner of the Parkway theatre, Roseland, who died recently, is widely mourned by the Chicago film industry. Funeral services were attended by practically every film executive in the district.

▲ ▲ ▲

Sarah Riley has been returned to the censor board.

▲ ▲ ▲

"The operators' union is not on trial. Its officials are," said Assistant State's Attorney Charles Lounsbury, as he started for the grand jury rooms early this week.

▲ ▲ ▲

Burt Kelly, newly appointed assistant to E. W. Hammons, introduced himself to the local Educational office while here en route to the Coast recently.

▲ ▲ ▲

The Fox Sheridan was the first neighborhood house to run "City Lights," as a result of B. & K.'s failure to make a deal with United Artists for the picture.

▲ ▲ ▲

That Springfield party for legislators, given just before the McCluggage bill was to go to the house, is reported to have been a gala affair. Only trouble was somebody ate the operators' bill for dessert.

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Raoul Walsh here for hand-shaking, en route West.

▲ ▲ ▲

Lupe Velez is credited with having established a new high summer gross at the Palace.

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The run of Mexican talent on the Palace stage has at least explained what makes Mexican revolutions. Part of Lupe Velez' act was an imitation of Dolores Del Rio. Lupe announced the act as "an imitation of my friend," and drew her finger across her throat. The next week Armida pulled the same gesture in referring to Lupe.

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Lupe, incidentally, garnered about 10 times the usual amount of publicity accorded a stage appearance during her week at the Palace. All of it was legitimate, demonstrating that when you have the goods you don't have to be "blackmailed," "held up," or "kidnaped" in order to get a break in Chicago papers. Lupe's mother, however, did phone her from Hollywood to inquire anxiously about a report circulated there that Al Capone was holding her for a $1,000 ransom.

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N. D. Golden, assistant chief of the motion picture section of the U. S. Department of Commerce, spent several days conferring with equipment manufacturers and dealers here while returning to Washington from the S. M. P. E. convention.

KANE

Perhaps Studios Will Find Use For Razor Blade Discards Next

Staking Russian General to Square Meal for Gold Medal Starts Prosperous Business in Renting

Out of the woes of disillusioned foreign war veterans, diplomats and court attaches, has sprung a prosperous Hollywood business with a monthly turnover of several thousand dollars.

This business is the medal-renting industry, which came into being several years ago when A. W. Hazelton, a numismatist, staked a Russian major-general to his first square meal in months and became the owner of a gold medal as thanks.

Since then, dozens of former Balkan, Russian, German and Austrian officers have visited Hazelton and left with negotiable coin in exchange for medals of honor.

Today this charity has prospered into a paying business. More than 2,000 medals of every description line Hazelton's shelves in a dazzling display of gold and silver.

Rents at $5 to $75 a Week

These he rents to motion picture studios at prices ranging from $5 to $75 a week.

Because it is possible to purchase as many Croix de Guerres as he wants from destitute heroes at $2.50 each, this type of decoration is more or less of a drug on the market, renting for the paltry sum of approximately $1.25 a week, depending on the quantities used and length of production.

The most costly of medals is the British army's Victoria Cross, which sells for $875 at auction and rents for $50, plus a deposit of $500.

Once Hazelton received as high as $300 a week for medals worn by a single actor. This record price was paid by Radio for Lowell Sherman's medals in "The Royal Bed." Sherman wore eight decorations, one of which was the Bulgarian Order of Civil Merit, which cost $150 to buy and rented for $40 a week. It is interesting to note that this medal came from a pawnshop where it had been left by a former Bulgarian officer.

No one can buy American medals, Hazelton said, since there is a law which prohibits commercial traffic in army and navy decorations. The Medal of Honor, if it were purchasable, would fetch $1,000 and rent for $75 a week, plus insurance and deposit.

Special Permission Needed

Before a Medal of Honor can be used for picture purposes, special permission must be obtained from the War Department. Then the decoration must be returned to its owner at the end of each day's use. Any violation of this ruling is punishable by a heavy fine.

There is an interesting story in this connection. A studio needed a Medal of Honor and appealed to the War Department. The department telegraphed that the nearest available one belonged to a Filipino stationed with the battle fleet in Los Angeles harbor.

The admiral of the fleet granted the studio's request on condition that the studio pay the Filipino's expenses to and from the studio nightly and see that the medal was returned to the boy after each scene was filmed! The order was complied with to the letter. The admiral commissioned a lieutenant to see to it.

The Russian Order of St. Alexander Nevski and the Russian White Eagle rent for $25 weekly. These are the two most popular decorations used in pictures. German Iron Crosses, which can be purchased here by the bushel from doughboys who brought them back as souvenirs of the late war, rent for $5 each.

The Russian major-general once visited Hazelton and offered to sell him fourteen decorations for $100. The numismatist refused to become a partner in such a deal and loaned the aristocrat money instead. A week later the medals reached him by parcel post, with a gracious letter of thanks.

All Types of Medal

Every conceivable type of medal reposes on Hazelton's shelves. One of these is a French striking, given to the parents of twenty children. Another was given to a French officer whose duty it was to distribute medals.

The most beautiful decoration of all, Hazelton believes, is the Grecian Croix de Guerre. The plainest are the American strikings.

Though the governments will not traffic in legitimate medals, it is possible to purchase an exact imitation of every known decoration from a French concern which manufactures them for replacement purposes.

The English take the most pride in their decorations, Hazelton asserts, while the Russians are the least interested. This he attributes to the disillusionment brought about by the Russian revolution, which has outlawed all Czaristic emblems.

America and France, he says, are the only two countries which do not stamp the names of their heroes on decorations.

Unions Ask Full Pay With An Offer to Refund Cut in Cash

Suggestion has been made by certain of the projectionists', stage hands' and other unions, that major circuits pay salaries in full, with the union men returning the amount of a cut in cash.

No definite action has been taken on the suggestion as yet, it is understood.

$1,000,000 For Expansion

United Artists has already appropriated $1,000,000 in buildings and expansion in California, according to Melville Hirsch of the United Artists Theatre of California, Ltd. Seating capacity is limited to 1,250 in all cases.

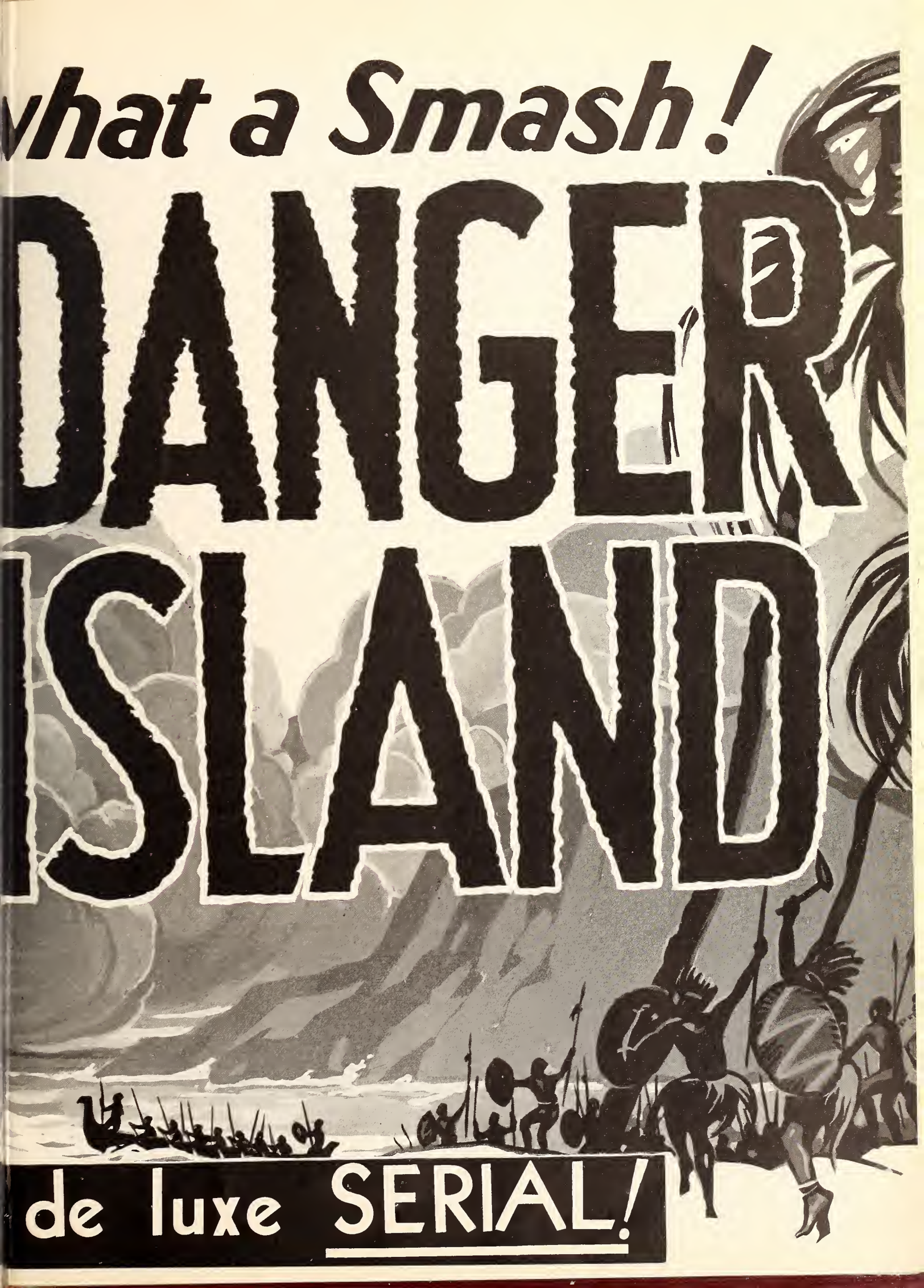
Fox Buys Kyne Stories

Fox has purchased two more Peter B. Kyne stories, and will star Victor McLaglen in "Rogue's Gallery" under Rowland Brown's direction and will co-feature Sally Eilers and Frank Albertson in "Thoroughbreds," with John Blystone directing.


Beulah Hutton
Kenneth Harlan
William Thorne
Lucille Brown
Walter Miller
Tom Rickets
Directed by
Ray Taylor
Henry McRae
Assoc. Produc
ROXY
rides a
winner
world's greatest
theatre books all
four UNIVERSAL
1931-32 Serials.
UNIVERSAL'S

what a Smash!

DANGER ISLAND



de luxe SERIAL!

VOICE OF THE INDUSTRY

On Stratification

I HAVE JUST READ YOUR EDITORIAL on "Stratification" and agree with you absolutely, although I like the word "Classification" better. The quicker the producer and exhibitor bring about this classification, just so much sooner will the box-office function properly.

I am also impressed with the Jeannette Stratton Porter article, "Rebelling Against Pictures." I've just shown three pictures in a row that tend to drive more people away from our houses in a week than "Skippy" can pull back in a year. I am no reformer crank, and fight censorship just as hard as I know how, yet I believe there are some things that should be changed within the industry.—E. VAN HYNING, Kelley Theatre, Iola, Kan.

Asking Too Much

"ROYAL FAMILY OF BROADWAY": This is strictly not a small town picture, too sophisticated and Fredric March is terrible as Tony, overacting and altogether a silly impossible role as a temperamental movie star. This one should have been left in the can and not released except in the de luxe theatre, where they may have appreciated it but it is poison in a small town house.

Marion Davies in "Wise Child": For some reason this picture failed to click. A bad title for one thing. They did not go for it at all.

Evidently from the prices being quoted on film from the salesmen who have called, they do not know the depression is on. Some are asking an increase over last year and expect to get it according to their firmness in refusing a contract at lower prices which must come if the small town stays in business.

I note that the circuits that buy the other product have warned their managers that prices must be shaved to the lowest, and yet they come in and ask for more rental than last year. Or as much. Business in this town is fully forty per cent below 1930 for the first four months and it is largely the quality of the product. When you sting them with two or three poor shows, they stay away and do not come back.—A. E. HANCOCK, Columbia Theatre, Columbia City, Ind.

Small Town Comment

FOLLOWING ARE SOME OF THE PICtures played by us with comment for small town exhibitors.

"BACHELOR APARTMENT" (Radio). A poor picture for small towns. No box-office for big ones. One of the deluge of mediocre sex-sophisticate stuff coming from Hollywood.

"CRACKED NUTS" (Radio). Terrific drop from standards of previous Wheeler and Wolsey stuff. Radio has been turning out unique pictures with these excellent comedians, pictures that have not gotten the praise and appreciation that they were entitled to by the trade press.

"TOM SAWYER" (Paramount). A small town exhibitor says that this is a poor picture and that kids like Westerns better. It broke all known records in the history of this city for children's attendance. It and "Skippy" are films so good that they are far better works of art than the ones that the young ladies who write criticisms for the newspapers and magazines go into hysterics over.

"VIRTUOUS SIN" (Paramount). Sold originally as "The General," any small town exhibitor in the world could have told Paramount before they made it that it would flop.

"LAUGH AND GET RICH" (Radio). A pip of a picture for small towns, only a little crook stuff. The crime stuff is merely a flash, and this picture should play on your Sundays at your top price, and be well advertised.

I pay more attention to an exhibitor in Squawk Center than to any of the comic sisters and brothers that write criticisms.

On the other hand, the small town exhibitor is closer to values, more independent, far more of a sportsman, and has a keener sense of real worth than any other source of comment I can find.—HERMAN J. BROWN, The New Majestic Theatre, Nampa, Idaho.

Liked and Disliked

THE PASSING OF "WHAT THE PICture Did for Me" was a sad blow to us little guys. That particular department was the heart of your excellent periodical. I note Phil Rand would like to see it in print again and I'll bet 99 per cent of the fraternity are of the same mind. Think it over.

The following pictures were very good: "In Gay Madrid," Novarro, Metro; "Billy the Kid," John Mack Brown, Metro; "Our Blushing Brides," Metro; "The Big House," Metro; "Third Alarm," Tiffany; "Raffles," United Artists; "Let Us Be Gay," Metro, and "Remote Control," Metro.

These were fair: "Command Performance," Tiffany; "She Got What She Wanted," Tiffany; "Men of the North," Metro; "Those Three French Girls," Metro; "Caught Cheating," Tiffany; "Fighting Thru," Tiffany; "Call of the Flesh," Metro.

"Journey's End" was a good picture, of its type, but no action and too tragic. Did not click.

"Way for a Sailor" was an entertaining picture, but too many offensive spots in it.

Tiffany Chimps are good if you don't play them too often. Tiffany Hurst series of two-reelers are not so hot. "Oswald" and "Strange As It Seems" are good.—FRANK E. SABIN, Majestic Theatre, Eureka, Mont.

NBC Head Predicts Home Television in Near Future

Home television within "a reasonably short time" was forecast this week in New York by M. H. Aylesworth, president of the National Broadcasting Company.

The first general use of television will embrace close-ups of radio stars, he said, but he predicted that some time television would bring whole scenes of plays through the air. NBC will establish transmitters in New York and on the West Coast within a short time, he said.

Police Hunting Assailants Of Columbus, Ohio, Showman

Columbus, Ohio, police are still searching for the two men who kidnaped J. Real Neth, head of a local theatre circuit, and threw him from an automobile 50 miles from the city after beating and robbing him.

One of the detectives assigned to the case, has expressed the belief that Neth was "taken for a ride" with designs on his life, for a reason he refused to divulge.

Projectionists Sue

Alex Polin and Charles Schneider, Brooklyn projectionists, have asked the court of appeals to determine whether their expulsion from the union was legal. The appellants state that they were expelled because they criticized the president, Sam Kaplan.

"The Herald is the only trade paper I read at all. In its pages can be found practically everything one needs to keep up with the times. It is the only paper in the field that thoroughly covers the entire industry."

FRANK C. GOLDQUIST
Manager, Orpheum Theatre
Savanna, Illinois

Spanish Talkers Lack Traits of Latin Americans

Commenting on the alleged unsuccessful attempts of Hollywood to produce Spanish talkers for South American consumption, Fortunio Bonanova, the Spanish actor, claims that Spanish productions should be under personal supervision of only one man —one who is a Spaniard, and who has been in America long enough to get our point of view. This individual must possess a knowledge of the various South American countries, and thoroughly understand their point of view and psychology. Productions made for South American consumption, as a whole, should be originals, he says. There are very few American stories adaptable for the Spanish mind.

Musical comedies and revues are always popular with South American audiences. says Bonanova. But they should possess a mixed cast in order to fit the various republics where they will be shown. Chilians, Peruvians, Argentinians, Cubans and Mexicans should all be represented. They all have their own peculiar ways and mannerisms, and these would be instantly recognized and appreciated by the various nationals.

The Spanish field is tremendous, states Bonanova, but until American producers grasp all these fundamentals, and seriously endeavor to incorporate them in their Spanish talkers, they will never make any headway. Of prime importance is the selection of a Spanish director, an artist himself, who thoroughly appreciates these essentials. Hollywood producers have not attempted such a production, which makes the failure of their Spanish product perfectly understandable to every Spanish mind, says Bonanova.

Ike Marks Dead

A veteran projectionist passed in the death of Ike Marks, 73-year-old San Francisco operator. Marks was chairman of the board of trustees of the San Francisco Theatrical Mutual Association, and also treasurer of the Theatrical State Employes' Union. He was associated with the Gary theatre.

Mackaill in Hawaii

Dorothy Mackaill, First National player, will spend several weeks in Hawaii, before starting on her next film, as yet untitled.

Barthelmess Returning

Richard Barthelmess, First National star, in New York, will return to the Coast early next week.

Here it is!

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Lease Price

$1600.00

RCA PHOTOPHONE SPECIAL SIZE EQUIPMENT for theatres of 500 SEATING CAPACITY and under is now ready! Designed and built to meet the requirements of the smallest theatres . . . compact . . . simple in operation and offered at a price that makes it the salvation of hundreds of houses that heretofore have remained dark or unprofitable with silent pictures or with unsatisfactory sound equipment.

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Adapted to Simplex, Powers and Kaplan Projectors, operates with 110 volt, 60 cycle and 50 cycle, and 115 volt, D-C Power supply. (Powers and D-C equipments at a slightly higher cost.)

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Substitution Clauses Unfair, Exhibitors Say

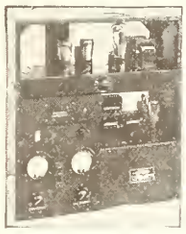
Use of substitution clauses in current contracts constitutes a violation of the trade practice conference's stand on that policy, according to a resolution passed by the MPTO of Western Pennsylvania and West Virginia. The exhibitors branded as coercive the clause now being used. The meeting also protested against holding out pictures for road-showing when new contracts at increased rentals are demanded.

Sunday Shows Grow

Theatres in Texas are rapidly being opened for Sunday runs, following the governor's signing of the bill legalizing Sunday shows.

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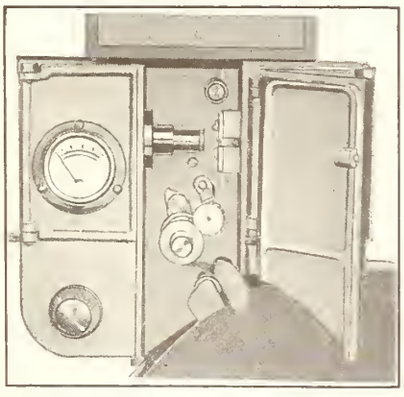
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Changed Fire Law Is More Liberal

Mayor Walker of New York signed the new city ordinance allowing for a complete new system of handling film in theatres, laboratories and studios, rather than "paralyze a great industry by closing the studios and theatres, increase the unemployment situation and deprive the public of a great entertainment."

The law allows 50,000 feet of film to be stored in theatres, drapes on theatre walls and more liberal regulations governing the handling of film. It automatically removes existing violations and eliminates the danger of houses being closed.

The TOCC worked for 15 months framing the bill, and its sponsors believe it will result in reduction of fire insurance rates. It also wipes out litigation faced by Warners and Paramount for local studio violations.

12 of Fox's 1931 Films to Be Finished When Season Starts

Twelve of the 48 pictures on the 1931-32 Fox program will be completed before beginning of the new season on August 9. New improvements at the Fox Studios have enabled work to progress at greater speed than ever before.

"Young As You Feel" and "The Plutocrat," both starring Will Rogers, are two of the 12.

Others are "Transatlantic," with Edmund Lowe, Lois Moran, Greta Nissen and Myrna Loy; "Merely Mary Ann," with Janet Gaynor and Charles Farrell; "Wicked," with Elissa Landi, Victor McLaglen and Allan Dinehart; "She Wanted a Millionaire"; "Over the Hill," with Mae Marsh; "The Brat," with Sally O'Neill; "Sob Sister"; "Riders of the Purple Sage"; "Skyline," with Thomas Meighan, Maureen OSullivan and Hardie Albright, and "Bad Girl," with Sally Eilers and James Dunn.

Oliver Hinsdell in Charge Of M-G-M's Acting School

Oliver Hinsdell, for eight years director of the Little theatre in Dallas, one of the nation's leading acting groups, has arrived in Culver City, to take charge of the newly established M-G-M acting school. He will be assisted by Ben Piazza, formerly manager of the Orpheum in New Orleans, where Hinsdell was once director of La Petite Theatre du Vieux Carre.

Ruggerio Wins Studio Golf Tournament for Second Time

Gene Ruggiero, Coast film cutter, last week repeated last year's performance by capturing the annual golf tournament of the M-G-M studios at the Fox Hills Country Club, under the auspices of Harry Rapf, producer.

William Snyder, cameraman, took second place and Les Ebert, technician, third. Low score for actors went to Buster Keaton, for directors to Sam Wood and for writers to John Meehan.

Asks Television Permit

Chicago Federation of Labor radio station has applied for a Federal Trade Commission television transmission permit. Call numbers will be WIXAV if the application is approved.

SOUND REPRODUCTION

The BLUEBOOK School

Answer to Question No. 82

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 87—(A) Is all sound film interchangeable, in the sense that all may be reproduced and projected with the same equipment? (B) Explain, in full detail, just why it is especially important that sound reproduction and projection equipment be handled intelligently, adjusted with fine correctness and kept in a perfect state of repair. I think we will let it go at that this time, as that last will require some space to set forth fully.

The question was: (A) Describe the process of adjusting a Western Electric exciting lamp in its bracket so that it will be ready for immediate use. (B) Tell us just what the slit is. Describe it and set forth its dimensions. (C) Name one prime requisite if variable density sound recording is to be picked up correctly. (D) Why is the slit assembly sealed in position and tell us what would be the result if the slit assembly be not set in exactly the right position.

It might be remarked that in this series of questions the same thing may be required to be answered several times. We make no apology for that fact. The same point may be raised indirectly in different questions and then finally raised as a direct question. Some times this results in good, as different minor points are thus brought out.

▲ ▲ ▲

Incidentally, what is the matter with a lot of you chaps. I know that the men reading this "school" are numbered in the thousands, yet only 600 to 800 answer regularly. I say "600 to 800" for the reason that the weekly Bluebook School answers vary between these figures, with an occasional spurt, which has, however, never reached a thousand. Perhaps I should be thankful you don't all send in answers, however, as even now the number received imposes a very hard task in examination. But just the same, I feel the possibility for good is largely enhanced if a man actually writes out his answer and sends it in. He will certainly remember the thing then.

Those answering correctly this week are: Herman B. Billings, Lester Borst, S. Evans and C. Rau, William D. Hotaling, Dan L. Graves, Peter Danielson, N. D. Garling, Richard Singleton, T. Van Vaulkenburg, Robert Lester, James Devoy, James Ledbetter, G. E. Doe, Charles Kane, Robert L. Banning, N. D. Garling, William Gibson, Andy F. Boe, George Thompson, Bill Doe, "Chicago," James Pendone, P. L. Toeping, John Williams, Alex Tipping, H. D. Cole, L. D. Lansaw, D. T. Wyley, Thos. Peters, Harry Lidding, R. D. James, Peter Cermak, John D. Day, Alonzo Zerach, Paul Danning, T. T. Tittling, James McGuire, S. Kay, William Bogert, William G. Samuels, Lory Wright, B. G. Anden, Leroy Bates, R. B. Whithath, Tom Turk, D. Fausett, Pat O'Brien, D. Johnson, George Morgan, Nic Granby, Seymour Carroll, Frank D. Broyce, Lester Daniels, Alexander Tilson, L. Jameson, L. R. Sanders, Ben D. Grimes and R. Channing.

The answers of Herman Billings, Evans and Rau, Lester Borst, Tom Turk, Richard Singleton, Nic Granby, James McGuire, Pat O'Brien and G. L. Doe were essentially equal in excellence in so far as concerns correctness. On the whole, however, the reply of G. L. Doe is best gotten up, in so far as has to do with publication requirements, hence since a selection must be made somehow, it is given preference. It reads:

"(A) To so adjust the Western Electric exciting lamp in its socket that it will be ready for immediate use, first place the bracket upon its supporting pins in the sound head, then place the lamp in its socket, with its filament exactly at right angles with the optical axis of the sound optical system. Tighten lamp in place. If it be deemed more convenient, the lamp may be placed in its socket before mounting the bracket in the sound head, though of course if this be done the filament must be adjusted as above, before the lamp is finally tightened in place in its socket.

▲ ▲ ▲

"After having proceeded as above the lamp must be adjusted vertically (moved up or down) until the image of the filament is centered exactly vertically upon the slit, which latter may, of course, be viewed through the window located in the side of the tube. When this operation is completed, set the clamping screw controlling this movement up tightly.

"Next the sidewise adjustment must be made. Having loosened the clamp screw controlling this movement, by means of the adjusting screw provided, move the bracket sidewise in the direction regional to bring the filament image into exactly central position sidewise upon the slit. Set up the clamping screw tightly when this has been done.

"The next operation is bringing the filament image into correct focus at the slit. Having loosened the clamp screw controlling the forward and back movement of the lamp, move the lamp forward or back until the image is as sharp as possible at the slit, then tighten the clamp screw.

"These various adjustments may and should now be checked by holding a white card in front of the sound head aperture. If everything is as it should be there will be an oval spot of light, free from all shadows appearing on the card.

"(B) The slit is a narrow opening placed in horizontal position. It is located about half way between the condenser and the slit-assembly objective lens. Both the slit and objective lens are located in a sealed tube. The slit is formed by two knife edges of steel located precisely parallel to each other, separated from each other one and one-half thousandths of an inch. The slit is three-sixteenths of an inch in length.

▲ ▲ ▲

"(C) If variable density recording is to be reproduced perfectly one prime requisite is that the thin line of light from the slit be in exact horizontal register with the lines upon the film sound track; also they must not be appreciably thicker than was the line of light by means of which the original recording was made upon the film. I might perhaps be allowed to say that this of course demands that what I may term the slit image be sharply focused at the film sound track plane.

"(D) If the slit assembly be not in exactly the right position, the results in sound reproduction could not possibly be perfect. If it be rotated so that the slit be out of horizontal alignment with the lines upon the sound track, then of course portions of the sound track carrying slightly different sound impressions would be illuminated at the same instant of time, with result that the sound would be blurred and imperfect. If the assembly be located too far forward or back, then the whole thing would be thrown out of optical balance and it would be impossible to so line things up that perfect results would be had.

"In fact, these adjustments must be so finely made that a microscope is required for the job. That is why the whole unit is sealed into correct position and may not be moved by the projectionist, who is ordinarily equipped with neither the microscope or the ability to make such an adjustment. If this adjustment be not made exactly right, then both volume and tonal purity would suffer."

A NEW CAMERA

Recently I was down at the new offices of the International Projector Corporation, talking with my friend Walter Green, vice-president of International. While there Green showed me what seems to be about the most clever thing I have, through all the years, seen. It is a miniature (16 m/m) motion picture camera. The camera is about five inches square; something like one and a quarter inches thick; weighs two pounds, eight ounces. The convenience of the thing is rather astonishing. In any Eastman store you may purchase 50 feet of film enclosed in a light-tight metallic magazine. This film is all threaded ready for use. You merely pull back a metal flap on the camera and shove the magazine in. It has a gear which automatically meshes with the camera gears and is ready for use. When the film is all "shot" you just pull this magazine out and send it in for processing.

That's all there is to it, but permit me to advise you that it is some considerable stunt. My compliments to its designer and to International Projector Corporation. This camera seems to have just about everything I have seen in or on a miniature motion picture camera. Its motive power is a spring, the key of which forms an ornament on the outside of the camera. You just pull the key up, wind it, shove it (the key) down, and that's that.

This, of course, has nothing particularly to do with projection, but it nevertheless is a mighty interesting thing and one in which I am sure all our readers will be interested. This camera was designed by our old friend E. S. Porter, head of the now defunct Precision Machine Company, formerly manufacturers of Simplex projectors.

With this little device you may take pictures of interesting events, and later find great enjoyment in their projection on a little screen.

And while I am talking about the International, let me say that they have just fitted up new and very nice offices. You won't know the place when you next visit 90 Gold street. When I visited Herb Griffin's office I could actually hear the buttons on his vest pop from the strain of pride in his new quarters. Well, he's a good scout, and so are all the rest of them, so I am mighty glad they have such comfortable places in which to do their work.

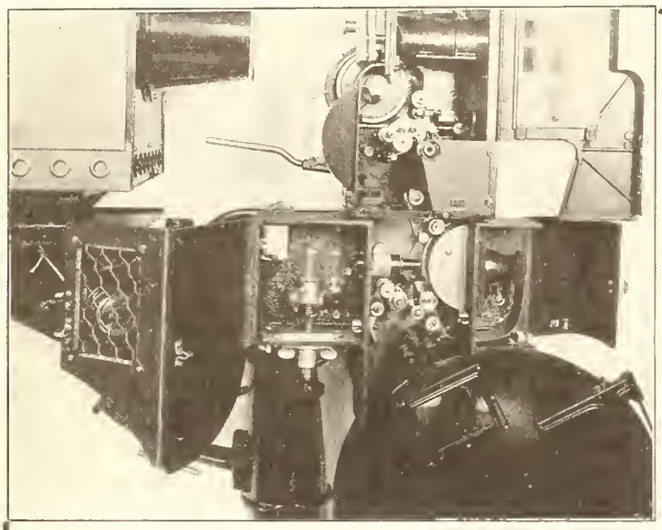
TEN FOOT TELEVISION

It is reported that one U. S. Sanabria, Chicago, is able to fill a screen 10 feet wide with a television picture, though how bright the illumination or how excellent the picture may be is not yet apparent. However, if the report be true and those two items be even reasonably good, it is evidence that strides are really being made in the matter of increased illumination of television scenes. And that, to date, has been and is the one big problem in television, at least insofar as concerns the theatre.

Westinghouse Defendant in Delaware Infringement Suit

A bill of complaint has been filed by the Nakken Patents Corporation in Wilmington, Del., district court against Westinghouse Electric Supply Company, Westinghouse subsidiary, charging patent infringement on a means for transforming light impulses into electric current impulses.

The bill states that among the corporations licensed by the Nakken Patents Corporation to use the invention are Warner Brothers, Inc., the Vitaphone Corporation and the French Telegraph and Cable Company, Inc. Enjoinment and accounting of profits is asked by Nakken Corporation.



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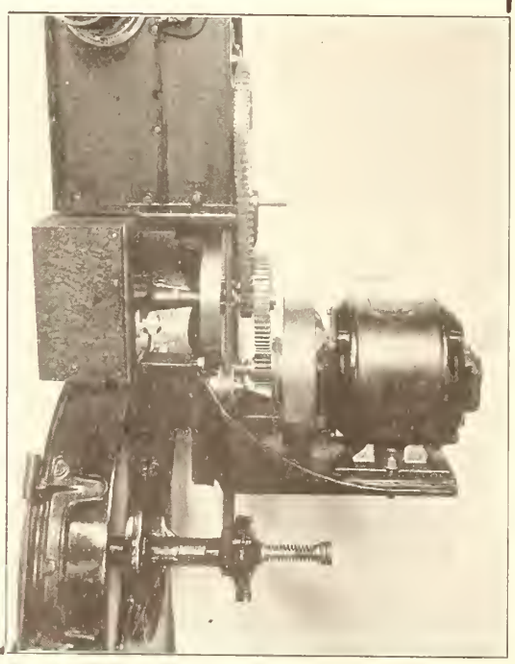
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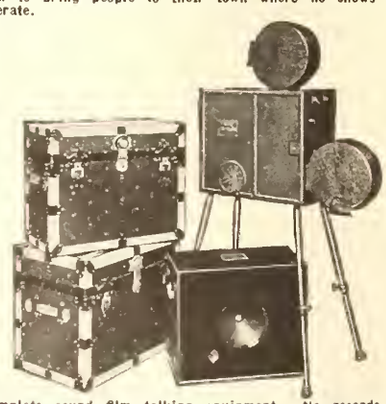
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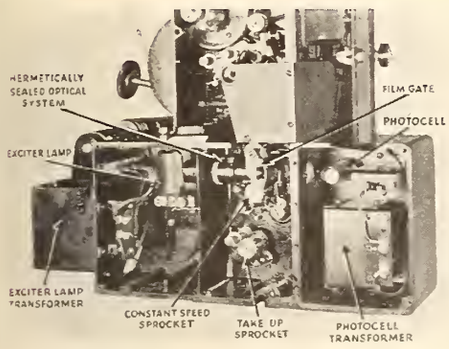
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Weekly payment includes rental, insurance, finance charges and service at the rate of one call monthly which, under this plan, fixes the service charges at $32.50 per month. At the expiration of the two-year period, the exhibitor may continue service.

The new special size sound head is of the new belt driven design with AC operated exciter lamp. Having a cubical content up to 75,000 cubic feet, Photophone engineers have designed an amplifier that is 24 inches wide, 11 inches high and eight inches deep.

The apparatus is operated with 110 volt, 60 cycle and 50 cycle AC and 115 volt DC power supply, with slight increased cost for Powers projectors or DC power supply. No batteries or motor generators are required.

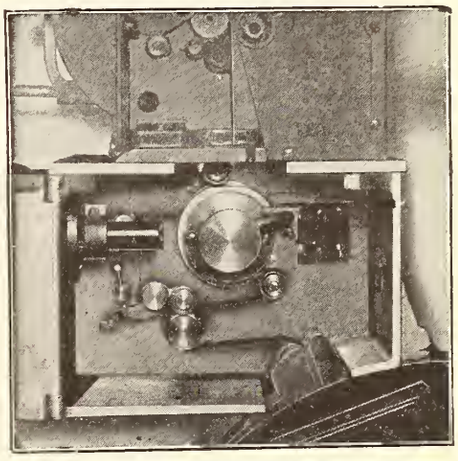
Market New Wall Plaster

Mineral wool plaster, a new fireproof acoustical wall and ceiling treatment for theatres, is being sold in Cleveland by M. A. Lebensburger.

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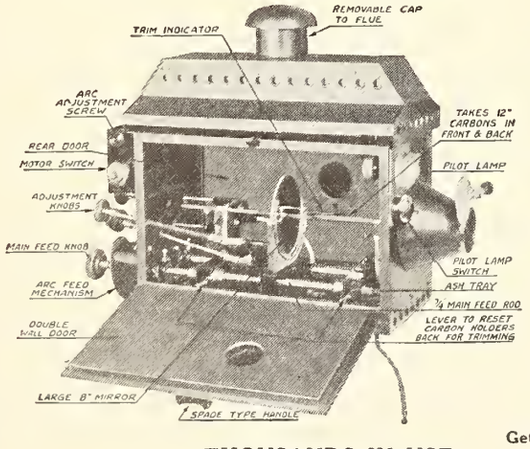
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This is the town made famous by old Chief Oshkosh and Uncle Carl, although we think Uncle Carl had more to do with it than the Chief did.

Every time we come here we like the town better. There is something about the place that impresses you as being a very nice place to live, and besides that, Lake Winnebago comes right up to the corporate limits and it is said to be a good place to fish, and now if they have a good golf course we can see no reason for having anything else.

Perhaps one reason we like the town is because of a number of friends we met here, among them being Lou Folk, manager of the Oshkosh theatre; Arthur Shonborn, manager of the Strand theatre, and Jimmie Hart and Will Shields, projectionists at the Strand. These boys took extra pains to make our visit pleasant and they succeeded beyond our expectations, and we now have Oshkosh on our calling list permanently.

Mr. Folk impressed us as being a man who knows the show business from John Bunny and Flora Finch to Clara Bow, and he is as full of stunts to put his shows over as Al Christie's airedale is of fleas. Not only that but he stands ace high in this community, and that means a lot in the show business, a position a great many chain managers do not occupy for seven or eight good reasons which are not necessary to mention here.

It is none of our doggone business what the Fox organization does about their managers, but we will venture the prediction that if they ever change managers of the Oshkosh theatre they will not better matters any, with chances of doing a whole lot worse.

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Around the World on Skates

You have no doubt heard of "Tree sitters," "Pole sitters," "Marathon dancers" and "Altitude endurance records" and all that kind of stuff, but we found the king pin of all of them here at the Oshkosh theatre tonight.

On April 2, 1928 there were 632 people who entered a contest at Hollywood which was being sponsored by Dr. G. E. Thompson, some of the contestants being girls. The rules of the contest were that they were to cover the United States and Europe on roller skates, except when they had to cross the water, then they were required to skate eight hours each day on the deck of the steamer. When they came to sand or mud where they couldn't skate they were to jump a rope until they could use their skates. They were not allowed to use liquor or tobacco in any form nor associate with women (NOTE: There's one contest we will never be in). They were not allowed to sleep in a bed and must launder their own clothes and they were required to take a bath in a lake or river every day, winter or summer. They could play a three-day engagement at theatres not to exceed a total of $10 for the three days, and with this money they were to pay all their expenses.

Out of the 632 that started in the contest only three remain. Some were killed in automobile accidents, some died from exposure, one was killed by a boa constrictor in South America and the balance have withdrawn.

Frank Fielding, one of the contestants we met here, is responsible for the foregoing story of this contest. He says he and two others have covered South America and have about finished this country and will soon start for Europe. The contest is to end on April 2, 1936 at Hollywood.

The winner of the contest is to receive $70,000, with compound interest at 6% from April 2, 1928. Fielding claims he has already traveled 33,000 miles on roller skates and visited 21,005 theatres. He does a rope and roller skate act on the stage that is very clever. He carries an ordinary sized grip equipped with a battery, a head light, a tail light, a parking light, a bell and horn as a ballyhoo on the street and he attracts a lot of attention. He also has a sign announcing the attraction at the theatre. We saw him walk behind a couple of girls on the sidewalk and he squawked his horn and they jumped about 6 feet high, for it sounds just like an automobile horn.

Columbus discovered America, Lindy discovered Paris, Byrd discovered the South Pole. El Brendel made a round trip to Mars, Volstead started the cellar breweries, and these three boys are going to cover the world on roller skates, and now, what next? If this thing keeps up we are liable to start voting the Democratic ticket and after that you can look for anything to happen. We are not vouching for the truthfulness of the foregoing statement, and you can believe it or not, that's what we are doing.

All "Hanging" Together

Some woman writer says that married men should be required to wear some kind of a badge to distinguish them from single men. Good gosh, that won't help matters any. These women would chase 'em anyhow. They've just about got us run ragged now. Married men don't need badges. Anyone can tell a married man by the woebegone, henpecked expression on his face. We can tell 'em as far as we can see 'em. What we married men should have is a law to protect us from these designing women. As it is now we are sunk. We haven't a chance in the world. Boys, we've GOT to hang together for mutual protection.

"ILLICIT." This is another film that should have been soaked overnight in sheepdip before they released it. This is another case where the old "triangle" theme comes in except that this girl had seven or eight lovers. Number seven and number eight were the two lovers who furnished most of the agony during the first six reels.

We don't know whether this one was intended as an argument for companionate marriage or not, but the girl and lover number eight took about five reels to determine whether they should get married or live just so-so. "So-so" won up to the sixth reel and then they called in the preacher and papa.

We understand that Mae Tinee gave this one a 3-star rating, but we would rate it nothing plus, for the title means nothing and the picture means less, which is another instance where great minds differ, with chances that neither of us know very much about it. This might be considered a good picture if you don't weaken, but we were in utter collapse.

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Just a Bad Memory

We are plumb, thoroughly disgusted with our memory. We met the manager of the Fox theatres in Fond Du Lac and we failed to set his name down and now we can't remember it. We are sorry for this, for he is sure one swell fellow and showed us every consideration and we want him to know that we appreciate it. He called up Mr. Ainsworth of the Garrick theatre and told him we were coming over to call on him, and what do you think that guy Ainsworth did? He took about 50 copies of the MOTION PICTURE HERALD and set them around on the office furniture so that when we got there these copies stared us in the face everywhere we looked. He had them stuck everywhere except on the ceiling. He did this so we would know that it wasn't necessary to ask him to renew his subscription. That Ainsworth fellow is a mighty smart chap.

▲ ▲ ▲

Charlie Thrasher lives right on the bank of Green Lake, and Green Lake is said to be full of walleyed pike and black bass. When we called on Charlie he was out hoeing in the garden, and there is something wrong with a man's head when he will work in a garden within a stone's throw of where a lot of pike are suffering for someone to throw in a hook. The authorities ought to look after Charlie. He takes the HERALD but that isn't sufficient; it Covers the Field Like An April Shower, but it don't cover the lakes and fishing.

We have something important to tell you about our two very good friends, Mr. and Mrs. Eckhart, who own the two theatres at Wisconsin Rapids, but that will have to wait until next week, for our space is full, and when we send in more than enough to fill the space George Schutz has three or four fits and Jay has to give him castor oil. But speaking of castor oil. That guy Ainsworth had a bottle of it sitting on his desk, and when we asked him what it was for he said, "Well, you see all these HERALDS around here, what else would you recommend. Gee whiz, wasn't that a slam on a perfectly good magazine?

J. C. JENKINS,
The HERALD man

The HERALD covers the FIELD like an APRIL SHOWER

Show Advertising Economic Force, Hoover Advises

In a White House message read by Gilbert T. Hodges, president of the Advertising Federation of America, at the organization's annual convention in New York this week, President Hoover said:

"It seems to me most appropriate that at your annual convention you propose to clarify the function of advertising as an economic force, so that its benefits may be better advertising not only by those who employ it, but by the public to which in the aggregate it renders its greatest service.

"Advertising has played an important part in raising our standard of living, in stimulating invention, and in maintaining competition. By promoting production and distribution it has brought within the reach of many the comforts and conveniences previously enjoyed by the few.

"The theme of your convention is especially timely because of the part that sound, constructive advertising is bound to play in accelerating the return of normal business activity."

Other speakers were Governor Roosevelt, Mayor Walker and Charles E. Murphy, president of the Advertising Club of New York.

Murphy asserted that wages must not be cut, and this was a forecast of the keynote speech of Hodges, who flatly condemned any remedies for depression which include lowering wages, prices or standards, and said: "We must stop advertising bad times."

Master of Ceremonies Now Is Dance Producer

Teddy Joyce, one of Loew's popular m.c.'s, has for the past six months been training a line of six boy dancers and six girl dancers, who are known as the Teddy Joyce Rhythm Dancers. These line dancers, two separate acts, are now working together in the "Crazy Rhythm" unit, which Joyce is m.c'ing around the Loew deluxe circuit. Incidentally Joyce had not been working for Loew's for some time but is again under his old boss, Louis K. Sidney.

Open Sunday to Aid Jobless

Two Kearny, N. J., theatres of the RKO circuit were permitted to open on Sunday recently for the first time in two decades, when they agreed to give 20 percent of the box office receipts to the local unemployment relief bureau.

Ask No Union Men In Films

Hamilton, Ohio, exhibitors recently were requested by union heads to refuse to show films in which union men were pictured following the showing of a comedy which union officials thought might prejudice the public against unions.

Midwest to Handle Big 4

Midwest Film Distributors, Inc., has opened a new branch office at Omaha and will distribute Big 4 product in that territory.

SHORT FEATURE

Short Subject Grind House Is Opening in St. Louis, Mo.

George Bowser, former general manager of St. Louis Amusement Company, has opened a new short subject house in that city. The house, completely remodeled, will open from 9:00 a. m. to 11:30 p. m.

Seating 475, the theatre will run shows of one hour and a half each, continuously.

Gleasons in "Rufftown" Comedies

Russell Gleason has been signed to play in the series of six RKO Pathe "Rufftown" comedies starring his father, James Gleason.

The first of these prize fight shorts, adapted from Arthur "Bugs" Baer's newspaper feature, "Saga of Rufftown," has already gone into production under title of "I'm Tellin' Ya."

Gramercy to Film Bout

Gramercy Pictures, Inc., New York, has secured exclusive filming privileges on the Max Schmeling and Bill Stribling title bout. Standard Film Service, Inc., will distribute in Ohio.

New Oklahoma Company

Ramsey Productions, film company, has been organized in Oklahoma City for the production of sound shorts. Six numbers will be made, and shown in New York in an effort to acquire national distribution.

Roberts Made Director

Stephen Roberts, former shorts director, has been given a contract as a feature film director at the Paramount Coast studios. He has been directing shorts for eight years for different companies.

Roscoe Ates in New Comedy

Roscoe Ates has gone into production with the Radio comedy, "The Gland Parade" at the Coast studio, with Bud Jamieson, Monte Collins, Otis Harlan and others in support. Harold Schwartz is directing.

Columbia to Call All Short Subject Series "Featurettes"

Columbia has decided to call the nine groups of short subjects on the 1931-32 schedule, "featurettes."

The company will continue to distribute the "Silly Symphonies" series. Latest release of the group by the Disney studios on the Coast is "China Plate."

Vitaphone Signs Richman

Warner Vitaphone has signed Phil Baker and Harry Richman for a new series, Big Star comedies. Production will start early next month on the Booth Tarkington series. Ruth Etting will be starred in four more two-reelers. Eighth of the Jones golf series, "The Brassie," has been received from the Coast.

Educational Starts Work

The Educational studio in Hollywood is already active on the 1931-32 production schedule, with the first, untitled, featuring Tom Patricola. There will be six each of the Torchy, Ideal and Mermaid series and 13 Cameos.

Educational Finishes Comedy

Educational has completed the Mack Sennett comedy, "Slide, Speedy, Slide." Daphne Pollard, Tom Dugan and Wade Boteler are featured. Release is set for July.

Start Terry-Toon Club

The Educational-sponsored Terry-Tooners Music and Fun Clubs have gotten under way with the starting of actual organization work by Sam Hyman, owner of 12 Philadelphia houses.

Jack Haley in St. Louis

Jack Haley is in temporarily as master of ceremonies at the Ambassador, St. Louis, Mo., to be followed, probably, by Brooke Johns, formerly in that spot.

Blumenstock on Coast

Mort Blumenstock, shorts producer, is in Hollywood collaborating on the adaptation of Clark and McCullough's new Radio comedy.

NEWS PICTURES

FOX MOVIETONE NEWS—No. 75—Future admirals increased by 441—Lindy prepares to hop Pacific—Chicago glorifies school flappers—Mrs. Stillman, 52, weds son's chum, 32—St. Louis zoo occupant consumes 90 pounds of fish a day—Sportive Britons get all wet with new stunt.

FOX MOVIETOWN NEWS—No. 76—Crowd of 500,000 see English derby run—Coney Island open in blaze of glory—Chicago publisher on censorship—"Texas" Guinan comes back—Ex-crown prine attends German veterans' rally.

HEARST METROTONE NEWS—No. 274—St. Joan of Arc commemorated in France—"Texas" Guinan home, barred by France—Chester, Pa., Military Academy boys do things to flivvers—Loggers kept busy in big woods of Northwest—Future generals hold last parade—English derby run before 500,000.

HEARST METROTONE NEWS—No. 275—Italy's king rides in great review—Giant heavyweight lizard installed at Yale—Oil barge blaze in $500,000 fire—Here's a new idea in hat styles—Presidential bee starts buzzing—Milwaukee monkey colony gets first dip — England's pride hails King George — Twenty Grand wins $58,770 turf prize.

PARAMOUNT SOUND NEWS—No. 91—Britain goes to "Darby"—"Texas" Guinan returns to U. S. A.—Prof. Picard 10 miles above the earth—Schmeling and Stribling set for title bout—German fleet parades in Baltic Sea—Lindy to fly to Orient—2,500 Civil War veterans attend Confederate reunion at Montgomery, Ala.

PARAMOUNT SOUND NEWS—No. 92—St. Joan rides again in France—Col. McCormick, publisher, hails court decision on press—American golfer wins again in England—Retrieve Piccard's balloon—Germany honors World War dead—Big Bill Tilden wins over Kozeluh again—296 cadets end West Point days.

UNIVERSAL NEWSPAPER NEWSREEL—No. 49—New Jersey city threatened as blazing ship menaces oil supply—Fascist youths in first public display—Parachute jumper beats autogiro to ground—News paragraphs—5,000 cavalry meet in New Mexico peace mobilization—Daring performers do thrilling stunts in Chicago.

MUSIC AND TALENT

UNION PUSHES "CANNED MUSIC" FIGHT

Continues 2 Per Cent. Tax To Support Fight

Federation Votes to Initiate "Living Music Week" — Weber Is Re-elected President 32d Time

The musicians' attack on "canned music" is to be continued and even emphasized, as a result of action taken by the American Federation of Musicians at its 36th annual convention in Chattanooga, Tenn.

In the face of efforts in the convention to end the advertising campaign which the union has been conducting on a nation-wide scale, appealing to the public to demand actual musicians in talking picture theatres, the delegates voted to continue the campaign and the 2 per cent tax on members that supports it.

In addition, the convention approved a proposal to have a certain week designated as "Living Music Week" during which the musicians' interests will be exploited in various special ways. Determination of what week this will be was left to President Joseph W. Weber, whom the convention re-elected for the thirty-second time.

President Weber was unopposed for re-election, as were H. E. Brenton of Boston, treasurer, and G. B. Henderson of Toronto, Canadian executive committeeman.

In the election of officers for other posts, Charles L. Bagley of California defeated James C. Petrillo, head of the Chicago organization, for vice-president; and W. J. Kerngood of Newark, secretary for the past 12 years, was re-elected, defeating P. Ringius of St. Paul. Elected to the executive board from the United States were C. A. Weaver of Des Moines, F. W. Birnbach of Minneapolis, A. A. Greenbaum of San Francisco, and A. C. Hayden of Washington.

The 1932 convention will be held in Los Angeles.

Damrosch On Air June 21

Walter Damrosch, NBC musical counsel, will conduct an orchestra composed of 85 members of the San Francisco Symphony over an NBC-WJZ network, from 7:00 to 8:00 P. M., E. D. T., Sunday, June 21.

Organist On the Air

Richard Aurandt, San Francisco Fox organist, broadcasts over KPO in a half-hour recital following the show.

On Trial in Stock Deal

Paul Corbell, San Francisco music publisher, has gone on trial charged with defrauding investors in the sale of shares in "Duncan Sisters, Ltd.," alleged fraudulent stock.

HARRY BLAIR



Organists who have dealt with Mr. Blair, manager of the organ and slide department of Shapiro, Bernstein and Company, have been after us for the past six months to mention this ever-genial and hard-working fellow—and at last our efforts to obtain his photo have been successful.

Born in Syracuse, N. Y., some time ago, he found at the age of 7 that he had a singing voice. His folks decided that a choir boy he should be—and he was for five years. At this early age he got a hankering to see the "big city" so eventually hied himself to New York, where after working at many different positions he finally broke into the show business.

He toured the country in a piano and harmony singing act, known as the Curtis Trio, and then made a name for himself with the blackface act known as Feiro and Blair. Traveling the country and never having a permanent home finally forced him to give up this wanderer's life and enter the music business. He is now thoroughly familiar with every department.

Five Weddings in Week

During the week beginning Monday, June 15, five genuine weddings were performed on the stage of the Mastbaum theatre, Philadelphia, with all the beauty and dignity of church ceremonies. There were a score of bridesmaids and appropriate wedding music. Each couple was the recipient of valuable wedding gifts, including a honeymoon trip to Atlantic City for one week, wedding rings and bridal gowns and radios.

STAGE SHOWS

New York Paramount

Week ending June 18

Featured in the Fred Evans-Publix stage-show "On Ze Boulevard" are Libby Holman and Rudy Vallee, with Vallee and the colored boys sharing about equally in the honors. Show opens to a scene showing the Eiffel Tower, in front of which Vallee, Bruce and an unintroduced man introduce the show with song. The Evans-Bines Girls follow with a "horsey" routine while the pit band plays "King's Horses." Sonny, Teddy and Ray, three colored hoofers, received a lot of applause for their rhythm dancing much of which was new steps. They are followed by the Rodion Dancers, two girls and a man, who first do a graceful ballroom waltz routine and later on close the show with an adagio routine. Rudy Vallee, for his spot, sings, "Moonlight Saving Time," "When Your Hair Has Turned to Silver" and then gives his impression of Chevalier, singing an American song in his French dialect. This was the outstanding bit of the show. The Evans-Bines Girls follow with a well-performed toe routine. Libby Holman, torch singer, who has been singing in musical shows for the past two years seemingly forgot that this house is as large as it is, her voice reaching part way back but not far enough for all to hear. The two numbers, "Body and Soul" and "Moanin' Low," that have been associated with her, of course were in her program, but there was something lacking in her delivery of them, something that fell short of this audience's expectations.

Eddie Bruce, comedian, held up his end with comedy-hokum and a burlesque hypnotism bit that was very laughable.

No overture this week, due to long stage-show. Crawford organ solo, reported on Organ Solo section.

Feature picture this week, "I Take this Woman," but the main attraction is the stage-show.

Milwaukee Wisconsin

Week ending June 10

A feature of the Mickey Mouse convention held in Milwaukee June 6 was Fanchon & Marco's "Mickey Mouse" Idea. The Idea is preceded by a number by the orchestra under the direction of Don Wilkins, which gives its various members an opportunity to engage in solo bits. The feature of the prelude is the singing by Tom Kelly, Harvard Glee club tenor, who sings "One Alone" from "The Desert Song."

The Idea proper opens with the chorus attired in summery green and yellow costumes carrying miniatures of Mickey Mouse, doing their stuff. They give way to Helen Petch, who carries on a patter with Chrissie Dale, attired as Bozo, the educated dog. Miss Petch winds up the episode with a bit of snappy dancing.

Three Rolling Stones entertain with a bit of nonsense and wind up with a slow motion fight, with the one member of the trio serving as referee. The chorus of sixteen Sunkist Beauties

(*Continued on next page, column* 1)

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way N. Y. City

STAGE SHOWS

(*Continued from preceding page*)

again makes its appearance attired in Mickey Mouse costumes.

They step into the background as Minnie Mouse appears in the form of a cyclist who performs in a snappy manner and there is an acrobat who walks up a group of stairs on his hands and keeps time with the music.

Louis and Cherie, two trapeze artists, wind up the final episode, while the chorus performs on swings in the background. The entire Idea is staged for the purpose of appealing to the children and does so successfully. The Silly Symphony is also incorporated into the idea and grotesque figures perform against a darkened background and stage, and meet with hearty approval from the kiddies. Toots Novelle depicts Mickey Mouse and is much in evidence through the Idea.

San Francisco Fox

Week ending June 17

Walt Roesner and the Fox Concert Orchestra offer an inspiring prelude to the stage show this week with selections from "La Boheme" woven into a symphonic poem. Joaquin Guaray, tenor, pleases with "Dream a Little Dream of Me," and accommodates with an encore.

The Fanchon and Marco offering is "Tomorrow's Stars," a galaxy of headliner talent from which more is to be heard in the field of entertainment. The act is really a vaudeville performance, but is very neatly tied together and is presented with an exquisite setting of blue in which stars form the principal decoration.

A curtain covered with portraits of stars is in sight a moment and when this goes up the orchestra is revealed on the stage, with the star performers in position. The artists introduce themselves in song, telling their specialties. Selma starts the ball rolling by doing a tap dance on her toes and getting a good round of applause.

Dorothy Welch, introduced as the little girl with the big voice and tomorrow's Galli Curci, sings an air by Victor Herbert, and Chiyo Kadomatcu, a Japanese beauty, follows with an Oriental dance and some patter in her native tongue.

Helen Ireland, "one of the few girls, outside Rudy Vallee, who plays the saxophone," does her bit on this intrument, and Buddy and Gretel give a whirlwind exhibition of ballroom dancing. Harry Stockwell sings a sentimental ballad while Wanda Allen dances.

An impersonation of familiar figures in talking pictures is offered by Fern Dale, who takes off Marie Dressler and Will Rogers in killing style. Mary Miles, acrobatic dancer, offers some refreshingly different steps and stunts and seems equally at home on hands or feet.

Anderson and Allen, featured as "Barons of Balance," might just as well have been dubbed kings, as they proved topnotchers. As a contrast to their feats of strength and balance, Theal Nelson gives an exhibition of breath taking tumbling.

In between the acts there are short comedy skits by Bernie, Veronica and Walker, with more impersonations of famous screen stars.

Brooklyn Paramount

Week ending June 18

The Paramount Pit Orchestra, ably led by Rubinoff, the dynamic conductor, presented an overture of "Maurice Chevalier Songs." This consisted of songs that the French star has been instrumental in making famous. Rubinoff pleased as usual with his rendition on his violin. Elsie Thompson organ solo followed the Paramount News Reel (Organ solo report on Organ solo section).

The "Collegiate Rhythm" unit, prepared especially for this house, proved to be a peppy and entertaining affair and featured Ethel Merman and Charlie Davis; Ethel, as guest artist who made debut in this house, taking the main honors.

Show opens to simple but artistic scene in which Charlie Davis and his gang, mixed in with the ballet sing "Let Me Call You Sweetheart," accompany Frankie Parrish, band tenor in a rendition of "Sweetheart of Sigma Chi" and "Betty Co-ed." After the singing of "Betty Co-ed" and some comedy stunts with Phil (Tubby) Davis, the ballet dancers perform a snappy rhythm routine and then a calisthenic routine. The Lassiter Bros. seem to be spotted wrong in this unit, their comedy acrobatic dancing routine usually earning them much more applause than they received at show caught. Charlie Davis and his gang (15 real musicians) entertain again this week with a routine of songs, comedy and fine playing. Though all of these boys do bits each week, the members outstanding in their offerings are, Charlie Davis, Frankie Parrish, Phil Davis, "Dizzy" Wiliford and Carl Vandiwalle. Individually they are good performers and collectively this band is one of the best.

Reis and Dunn, radio stars presented a cycle of their own comedy songs which they have made famous over the air and earned themselves a great reception.

The band next offered a comedy number, "Minnie the Moocher," with the boys all accompanying "Dizzy" Wiliford in that weird "Harlem Singing." Davis then made a most flattering introduction to Ethel Merman, who won a flock of new friends with her singing of "Smile Darn Ya Smile," "I Surrender Dear" and "I Got Rhythm." She earned an encore of the last named number, and was also forced to sing it for the finale, in which the entire company participated.

Kate Smith At Capitol

Kate Smith, called the "songbird of the South," will play a fourth return engagement at the New York Capitol this week.

14TH CONSECUTIVE WEEK

as

MASTER OF CEREMONIES

at the

WARNER-STANLEY THEATRE

JERSEY CITY, N. J.

JOHNNY PERKINS

Announces the Return

of

His Original Gang—

After Two Weeks Vacation

▼ ▼ ▼

RUTH PETTY

The "Blues" Singer

who is returning after having played 7 consecutive weeks here

ALSO

RICHARD MONTGOMERY

Greatest Colored Tenor Find in Recent Years—

Also Back After 7 Consecutive Weeks

Thanks to:—LARRY CONLEY

HARRY KALMEIN

UNDER PERSONAL DIRECTION

O. L. OZ.

SLICES OF MELLIN

By BOBBY MELLIN

With the acquiring of Earl Burtnett and his orchestra, station WGN has added another of the country's famous dance bands to its already long roster of noted dance aggregations. Out on the Pacific Coast, where they hail from, Earl Burtnett and his orchestra are recognized as the outstanding band of the West and it is predicted they will become a national institution when the Midwest becomes acquainted with them through WGN, which is taking their music several times nightly from the famous Lincoln Tavern where they are filling their first engagement outside of California. Burtnett's is a large orchestra and the motion picture fans will remember it as being in "Broadway Melody," "Gold Diggers of Broadway" and "Reaching for the Moon." Not a minor part of the organization's fame rests on Burtnett's Biltmore Trio, the boys with the high sweet voices whose harmony blends so beautifully.

* * *

Baby Rose Marie is losing her tonsils. The six-year-old trouper will desert the microphone and the footlights for a six-weeks engagement in a hospital, and at home, during which time the juvenile Sophie Tucker will forget she can sing, and remain very, very quiet. She has cancelled NBC and vaudeville contracts for the period of recuperation. At an age when most children are just learning their A B C's, Rose Marie is a radio star and her name flashes in theatre bright lights.

* * *

Herbie Kay engaged in something like a class reunion when he went on the air from the Trianon ballroom on June 2nd. Herbie's theme song is his fraternity song, the Sigma Alpha Epsilon "Violets." As usual this song was used to open his first broadcast for WGN and attracted the attention of two former classmates in widely separated parts of the country. Both sent him telegrams of congratulations, one from far-off Arizona and the other from Ohio.

* * *

Del Owen and Allan Grant in their double piano concerts are proving a popular twice-a-week divertissement . . . Gail Bandell, the original "Sunshine Girl" of radio and a pioneer in the radio field is on WGN twice weekly with her own particular brand of songs and chatter . . . J. Fred Coots, composer, radio and vaudeville star, and Francis Uptown of the Follies, have formed a partnership for radio and vaudeville appearances.

* * *

Fred Waldner, popular young NBC tenor, will soon be able to add "call letters" to his name. Fred, who is now a possessor of a bachelor of arts degree, is a graduate of Northwestern University.

"HELLO WORLD"

EARL ABEL

Just Left New York

Going Back to the

TEXAS THEATRE

SAN ANTONIO, TEXAS

FOR THE

4th ENGAGEMENT

ORGAN SOLOS

CON MAFFIE (New York City Paradise) the new guest organist at this house who is billed as "Wizard of the Keys" lived up to all expectations of this audience by giving them personality, showmanship and good organ playing. His first novelty is that old solo called, "A Lesson in Applause" and this reviewer, who has heard and seen this same solo presented many times, was surprised to see the way in which a known mediocre solo could really be "sold" if it is presented correctly. This old stunt is the applause getting solo in which the pictures of Lincoln, Lindbergh and the American Flag are inflicted on the audience to get the organist applause for himself, but Maffie presented in a manner, wholly different and legitimately getting applause for himself nevertheless. He used, as his singing number, a special for the boys and girls to the tune, "London Bridge," "Springtime in the Rockies," and "Blue Heaven." There are a number of organists who think that songs must be played in the same combinations all of the time, but not this fellow Maffie. He changes, not only once in one song but often two or three times, giving the organ a new tone for every tune played.

BILL MEEDER (Richmond Hill, L. I., RKO) presented as his midweek solo a combination community-sing and classic novelty entitled "Faithfully Yours." Opening with the song, one chorus regular, one special, he proves his faithfulness by playing bits from numerous requests which he had received. A classic, Chopin's Opus 64, No. 2, was ably played as a straight spot solo, beautifully colored effect slides enhancing the presentation. "Rocky Mountain Lullaby," played as a ballad, and "Dream a Little Dream," played "hot," finished up this entertaining solo.

IRIS WILKINS (Milwaukee Fox's Wisconsin) offers for her organ number, "News Notes." Selections played include "Ninety-nine Out of a Hundred," "Please Don't Talk About Me," "When I Take My Sugar to Tea,' "I Surrender," and "Smile, Darn You, Smile." Miss Wilkins has a pleasing personality and gauges her playing according to her audiences, so that she has a healthy songfest at each performance.

JESSE CRAWFORD (New York Paramount) offered his usual organ concert of three numbers this week and, as usual, received a good reception for it. A title slide first announced "Prelude in C Sharp Minor" which Crawford played with pleasing combinations. Following this, he played, "The Rosary," using word slides as a blue spot lit up the organ. For closing he played in his own inimitable style, the Finale from the ballad, "Dance of the Hours."

C. SHARPE MINOR (Brooklyn Strand) did well with another of his entertainingly different organ solos this week. This one opens with an oral announcement by Minor, via mike, words of which appear to be spoken from a motion picture of him on the screen, to the effect that he would first play a medley of Victor Herbert's masterpieces: "Ah Sweet Mystery of Life" and "Kiss Me Again" were then played in combinations rarely heard in organ solos these days. These two numbers were, of course, played in a straight spot light.

Following this with a chorus each of "Southern Melodies," namely: "My Old Kentucky Home," "Way Down Yonder," "Swance River," "Oh, Suzanna" and a final chorus of "Dixie Land" for the audience to sing. Surprisingly, this audience lustily sang all of these numbers, even better than they sing new popular numbers.

UP AND DOWN THE ALLEY

Hello Everybody

It is pretty generally known that the instrumental piano and teaching piece, "A Mother's Prayer," published 32 years ago in the little Grand St. Music Shop of **Theodore Lohr**, ultimately reached a sale of over a million copies. . . . It did not have to be plugged or pushed. The natural beauty of the simple and beautiful melody took hold of its own accord and thousands of teachers and pianists used it in their daily work of education, recreation or entertainment. . . . Inspired by the fine thought of the melody, **L. Wolfe Gilbert** has written English lyrics to the same and for the first time the song will be published with a frontispiece, complete words and music as a vocal composition at a popular price. . . . Mr. Gilbert's publisher, **Edward B. Marks Music Company**, succeeded in making an arrangement to this effect with the original composer, **I. B. Arnstein.** . . .

▲ ▲ ▲

"One More Time" continues to reign as one of the hottest tunes of the season. . . . Written by **Buddy DeSylva, Lew Brown and Ray Henderson** and published by the company bearing the boys' names, this swell number adapts itself to the "moanin' low," "Get hot" and "Harlem singin'" style connected with the "shoutin' of the blues." Other recent songs by the boys are "Come to Me" and "If You Haven't Got Love." . . . Both of these numbers are from **Gloria Swanson's** latest picture, "Indiscreet." . . . Looks like another banner year for Buddy, Lew and Ray and also for the firm of **DeSylva, Brown and Henderson, Inc.** . . .

▲ ▲ ▲

Lester Santly is back, looking fit as a fiddle after a successful (in a business sense) trip abroad. Les has a lot of interesting things to say, so look forward to the next issue in which these things will be. . . . **Al Sherman, Sid Clare** and **Charlie Tobias** have had accepted by Santly's their latest tune, title of which is sure appropriate for this month. . . . It is "June Time Is Love Time" and it is one of the few songs that are selling. **Harry Link** and **Dorothy Dick** have just composed a song called "The Kiss that You Forgot" that looks like it has "it"! . . . Now that **Jimmy Clark** is back on the job in the organ and slide department of **Witmark's**, we-all have to take his publicity with a grain of salt—Jimmy is a great fellow but he is a little too enthusiastic about everything . . . but then, it is much better to be enthusiastic than not to be. . . . **Mitzi and Valenti**, originators of the "Dracula Dance" and formerly featured with the Hungarian Imperial Ballet, are now breaking in their new Dracula routine for picture houses. . . . They just closed an engagement at Loew's Orpheum, this city. . . . **Armand Valenti**, the male member of the team, just returned from Hollywood where he took part in a number of pictures. He is well known on the West Coast for his style of character dances. . . . **C. Sharpe Minor**, w. k. organist who has been featured at the Warner-Strand, Brooklyn, is now at the Warner Beacon, New York City, for an indefinite engagement. . . . **Adolph Goebel** is now at the Valencia, Jamaica, after a month's engagement at the Loew's Pitkin, Brooklyn. . . . **Johnny Perkins**, rotund comedian and m.c. at the Warner Stanley, Jersey City, has his gang together again and is knocking them over at that theatre.

ED DAWSON

MANAGERS' ROUND TABLE CLUB

CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

Lend Me Your Ears!

WE are wondering whether the circuit starting a school for managers is making the move to improve the efficiency of the theatres or to save money by putting in graduate-thirty-per men to replace the present men who are getting much more money. You know, it's hard to figure out what prompts some of those super-execs when they start to get "hot."

* * * *

Opposition managers in smaller towns and cities ought to learn that this business, or any business, has no room for those who can't play the game clean.

Knocking each other's theatre through the medium of their daily newspaper ads is far from a healthy practice and can only bring ridicule down on both of them, not only from within the industry, but from the local playgoers as well.

* * * *

Believe it or not, but Arthur Abeles of the Century Circuit insists that he flew from coast to coast faster than Lindbergh. (He mentioned later that the big event took place down at Panama.)

* * * *

Winning one of the foursome prizes at the recent Film Golf Tournament is not near as much a matter of golfing skill as tossing a coin. Ask Hank Linet if you doubt that one. And for good sportsmanship, Wynne-Jones ought to get the best prize of all.

* * * *

One showman widely advertised that his patrons should bring Mom to theatre on Mothers' Day. Then he incorporated lines like this in his ad: "Mad Moments of Surrender Devouring Every Pleasure Life Offers." Also: "Nothing Quite So Daring, So Outspoken, Ever In . . . . Before."

One of our members, commenting on the ad, asked whether we thought a picture with such an appeal, was quite proper for Mom. . . . ???

An exchange-exploiteer registers a kick because the house manager seems to be getting most of the credit for successful exploitation. Says he: "We do all the work and they get the bouquets. 'Tain't fair."

So, sez we, 'salotta applesauce. The exploitation activities of the house manager outnumber the exploiteer about nine hundred and ninety-nine to one. And the chief trouble with most exploiteers (there are exceptions we know about, thank goodness) is that they get into a town and start to lay out a campaign without any idea as to whether such a campaign is good for that particular town.

Last of all, we would tell our complainant, without a good house manager no exploiteer ever got very far, but a house manager with an exploiteer who knows how gets as far as breaking b.o. records.

* * * *

Long, long ago we carried a story about managers who spent too much time in their private offices. Later, we found that article reprinted as a bulletin by a large circuit.

If the advice was good then, it's worth even more now. Managers must get away from the habit of ducking off the floor during the evening when their presence is so necessary, slipping into the office and trying to get some of "tomorrow's" work done in advance.

Your place is around the theatre keeping your eye on the customers and the way the house is running, and that job will never be properly handled by any one but yourself.

* * * *

The theatre advertising series, announced in this issue to start next week, is going to hand you many surprises by reason of the slants injected into some of the articles. Gabe Yorke and Frank Whitbeck fire the opening shots and will be followed up by a host of others all well qualified to discuss the subject.

"Chick"

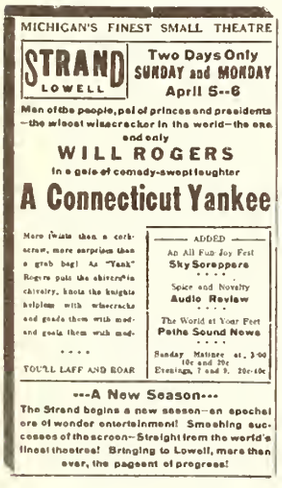
Happy Birthday Greetings

Mark Berkheimer
Charles L. Epler
Ira Eshay
Will J. Glaser
Joe Klein
Paul W. Kunze
Christopher W. McHale
Floyd G. Nutting
James O'Kelly
Oscar H. Phillips
Roy Prytz
W. L. Snapp

Hollis Drew Has A Tussle With Local Paper But Wins Out

What can be accomplished in a small town in the matter of breaking down opposition to modern theatre advertising style and bringing a house up to metropolitan standards is strongly emphasized in a letter from Hollis Drew, owner and manager of the New Strand Theatre, Lowell, Mich.

Lowell is a town of approximately 2,000 population and after following the more or less traditional form of small-town advertising methods for many years Drew decided to start the Fall season by absolutely forgetting precedent and further resolved to practice the unusual as far as possible in all display ads.


MICHIGAN'S FINEST SMALL THEATRE

STRAND LOWELL — Two Days Only SUNDAY and MONDAY April 5--6

Man of the people, pal of princes and presidents—the wisest wisecracker in the world—the one and only

WILL ROGERS

in a gale of comedy-swept laughter

A Connecticut Yankee

ADDED

An All Fun Joy Fest
Sky Scrapers

Space and Novelty
Audio Review

The World at Your Feet
Pathe Sound News

Sunday Matinee at. 3:00
10c and 20c
Evenings 7 and 9. 20c-40c

YOU'LL LAFF AND ROAR

---A New Season---

The Strand begins a new season—an epoch of wonder entertainment! Smashing successes of the screen—Straight from the world's finest theatres! Bringing to Lowell, more than ever, the pageant of progress!

At almost every step he was met by opposition. His newspaper editor did not like the new ideas at all, such as different copy set-ups, trimming of mats, etc. It took extra time and was not worth the effort, he told Drew; in fact, to sum it all up, his impression was that Drew was suffering from some form of insanity to even think of such things.

However, as time went on other advertisers began to sit up and take notice of the changed style, went so far as to adapt it for their own use and the paper took on a decidedly different appearance. Numerous contacts with the newspaper staff brought about a changed attitude and finally developed into whole-hearted co-operation, exemplified by front-page stories, front-page programs, booster plugs, contests, etc., all of which at practically no cost to the theatre.

With samples of Drew's readers and notices in front of our eyes there can be no doubt that present relations between newspaper and this man are on a basis of sound understanding. At present four papers are giving him feature stories and other unbuyable space which will total a considerable number of inches each week. Drew will not use press book copy, he tells the Club, further stating that it will not get by the desk even in a town the size of Lowell. He writes all copy himself and the editor has come to consider it as NEWS. For the benefit of our readers we are reproducing an ad Drew used in connection with "A Connecticut Yankee." Note the institutional copy at the top part of ad. More will follow about this particular brand of copy in a following paragraph.

Aside from newspaper advertising, Drew has made especial effort to interest children in the way of organizing a Kiddie Club, showing of special subjects and matinees. On this page you will find a reproduction of the kind of card he issues to members of the Club and we are sure it will interest those who have not made some similar move in this direction.


1 | 2 | 3 | 4 | 5 | 6 YOU WILL SEE THIS SHOW FREE

Present This Card for Punching Every Time You Attend the Theatre. As a Club Member You Will See Every Sixth Show Free

The Strand Kiddie Club

Club Pledge

I WILL DO MY BEST

1-NOT TO BE TARDY OR MISS SCHOOL 3-TO STOP, LOOK & LISTEN AT ST. CROSSINGS
2-TO ALWAYS BE POLITE & COURTEOUS 4-TO ATTEND CLUB MATINEES EACH SATURDAY

(Not Transferable) Member's Name

A point Drew forcibly brings out in connection with tying up with schools for youngster patronage is that this kind of a tie should never be made with an inferior or unsuitable picture. To break faith with principals or children will create a breach which will not soon be filled. On such subjects as "Lincoln," "Byrd at the Pole" and "Big Trail" his school tie-ups met with complete success and an active mailing list of over 500 names was obtained through the efforts. Drew ventures the opinion that many managers think it too expensive to splurge in this direction, but he firmly believes that it has paid every one who even made the attempt.

We would particularly like to call attention to the layout of Drew's programs. In the first place, they will compare most favorably with those issued by houses in far larger cities. The copy is excellent and take note that here the institutional copy is again used as often as good taste will permit. Drew not only endeavors to sell his wares, but keeps plugging for his house in each issue.

If any of our fellow members are experiencing the same kind of difficulty Drew had with his newspaper editors we advise them to stick it out in the matter of educating them to the modern manner of advertising layout. It may take some time if they are as stubborn as Drew's editors, but if he could accomplish his purpose you also can do the same. Thanks, Hollis, for passing the above along to the Club. We want to hear from you again just as soon as you can find the time. The Club notes that you bill your house as "Michigan's Finest Small Theatre." Tell us something about it.

MANPOWER!

By G. B. ODLUM
Wheeling, W. Va.

Don't blame us if one of our members goes "poetic." They send us the stuff and we just pass it along. But it came as a distinct surprise to find that good, old "G. B." should be thus affected. However, we won't hold it against him because he's too good a sport. What we would like to know is when and how did he get this way. You answer it yourself "G. B."

When you're up to your hips in trouble
And you figure you're doing your best,
A tough message comes from the D. M.
You sincerely can't take as a jest.
But you battle on, Hot and Bothered,
Riding your pride in close wraps,
Telling yourself on the quiet
They must know conditions—they're not saps.
Comes the Day you bust through for big business,
Though the program you have is a dud,
Then you feel full o' pride——
And you're glad that you tried,
And got out and plugged in the mud.

So it goes Day by Day this tough Season,
You've taken the cut and you're short,
You've worked and You've slaved——
You've skimped and you've saved
To come clean for pride's sake—you're a sport.
Your wife and your kids you see seldom,
THEY visit you—NOT YOU them.
For you're almost a stranger at home, Boys,
With long hours and bookings pro tem,
But after it's all said and done, Boys,
You've to live a long time with yourself,
Tho' the hours are long—do it all with a song,
And Pride won't let you get put on the shelf.

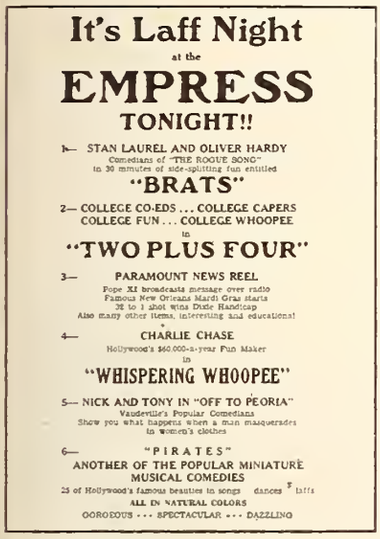
The Show Must Go On! is your slogan,
Come Hell 'n high water—sleet or snow,
If your sound has gone sad—and your film is bad,
You're the Manager, you must give a Show.
Be the Voice of your patrons in person,
If they crave action YOU must know what they mean,
They'll go to the Show—if you'll just let them know
You've better than best on your screen.
Hit the ball—play the game—do not weaken,
The ROUND TABLE'S round the corner for you,
Just check up Back Pages—They're the wealth of the ages,
And maybe you'll not feel so blue.

All things must come to an end, Boys,
Even this doggone cheap rhyme.
But you can bet it's sincere—And we don't have a fear
You've felt it too—'pon a time.
One more word and our story is ended,
Be sincere—Fail not your trust come what may,
Join the ROUND TABLE CLUB—it's no place for a Dub,
And have faith that there'll come a day
When *Man Power* is a recognized factor,
And your knowledge is worth weight in gold.
You'll get a place in the Sun——
If your spurs have been won
While Prosperity was out in the cold.

—"G. B. O."

If Shorts Are Good Sell Them, Says Don Adler 'Way Up North

From the far-off reaches of Alaska comes an interesting letter from Don Adler, manager of what is known as "America's Farthest North Theatre," the Empress, a link in the Empress circuit of which A. J. Hewitt is general manager. Don's welcome letter indicates that there's still a lot of gold in them thar hills for any showman who will but look for the precious metal. The gelt (Esquimaux also have a word for it) which Don refers to can be mined from an All-Short program. Reading a recent Club dissertation on the short subject furnished inspiration for the contribution. The Club believes his points well taken.



Spotting a short plays a most important part in putting over a show, Adler believes. In other words, a good short can help put over a weak feature; likewise, a poor short can severely damage a very good feature if misplaced on the program. Adler advances a psychological reason for the foregoing: if the short is a good one and played ahead of the feature it invariably leaves the audience in a receptive mood for the feature. Not only will they display keen interest in the entertainment to follow, but they are willing to overlook weak spots in the feature. Adler likens the idea to the old system of getting a buyer in a good frame of mind before really trying to sell him.

On the other hand, Adler continues, your audience has just witnessed a punk short. Along comes the feature, a good one, and you know it. But the audience is skeptical before they find out what it's all about, and the feature is half run off when Mr. and Mrs. finally crawl out of their shell to conclude that they are really enjoying it. Another point which Adler brings out is that if the feature is a bit slow in getting under way as to plot, it is not too much to state that the entire program has been a flop. And this sort of thing does not build for future patronage.

Shea Hires Street Car For Ballyhoo All Over Concord

Take a look at the street car Fletcher Shea, manager of the Star Theatre, Concord, used when exploiting "Criminal Code" and "Charley's Aunt" in his town. Shea had the car run over all Concord routes and on those of surrounding towns within a radius of about ten miles. He tells the Club that the expense attached to a stunt of this kind is but slight outside of the actual material used in making the signs.



That's what we call getting circulation, Fletcher; in fact, it's just like gathering up several 24's and taking them all over the city. And one thing is certain—the banners are of a size that cannot but help being seen and read by all through the covered territory. The Club is under the impression that this is the first time that brother Shea has contributed to these columns. Why not clip that coupon and become enrolled as a full-fledged member of this organization of showmen, Fletcher.

"The Showman's Calendar"

JUNE

June 25th	Genl. Custer's defeat by Indians (1876)
June 26th	First American Troops to land in France (1917)
June 30th	Congress granted Yosemite Valley and Mariposa Big Tree Grove to California for a public park (1864)

JULY

July 1st	Battle of San Juan Hill (1898) Battle of Gettysburg (1863) Dominion Day—Canada
July 2nd	Garfield's Assassination (1881)
July 3rd	Idaho Became a State (1890)
July 4th	Independence Day
July 6th	John Paul Jones Birthday (1747)
July 10th	Wyoming admitted to Union (1890)
July 11th	John Quincy Adam's Birthday (1767)
July 12th	Orangeman's Day
July 15th	St. Swithin's Day
July 17th	Sherman's March to Sea (1864)
July 18th	America's successful attack on Chateau Thierry (1918)

Carden And Slentz Reaping Excellent Results With Co-ops

A long lost brother showman is heard from for the first time in several weeks upon receipt by the Club of a letter from C. E. Carden who, with Roy Slentz, sells shows for the Worth Theatre, Fort Worth, Texas. Carden is the advertising manager and Slentz the manager. In his letter Carden admits that he has been missing from Club pages for some time so we will have to accept his apology along with his avowed intention never to let it happen again.

Carden and Slentz have had remarkable success for the past several weeks through the running of a series of co-op ads. In addition to regular run of readers and scene cuts these two grabbed 275 column inches of theatre publicity over a period of 16 days. This was accomplished by selling the merchant on the idea of dressing up his ads with a cut of some star appearing in a current attraction at the Worth theatre.

Carden rightly states that everyone knows an ad dressed in this fashion will get more attention than an ordinary one and that the newspaper boys are glad to work along this line as it provides them with a strong lead or sales talk to solicit additional ad space. Glancing over tear sheets which were enclosed with Carden's letter we find some very attractive ad layouts playing up either a star's portrait or a still from the picture. All cuts bear a caption advertising the theatre, or copy to that effect. This is real good stuff, Club members, and we strongly urge any of you who have not tried this out to do so at once. Thanks to both Carden and Slentz, for sending this in. Remember your promise to keep the Club posted.

MORE PROGRAM SUGGESTIONS!

THIS week's selection of house organs covers a wide range insofar as the type of houses are concerned. A small community theatre located in a real rural section of the city, is the Garden Theatre. The Bliss is a link in the Century chain, but here they use an individual program rather than a group affair as they do in the communities where they have a large group of houses. The Madison is one of Albany's "nice" houses and on this occasion were celebrating their second anniversary. The combination of the three offers a wide variety in house organs and will help us to convey to you an idea of how other theatres are making up their programs. We know, from the thousands of programs being received, that many theatres could improve on the make-up and appearance of their programs.

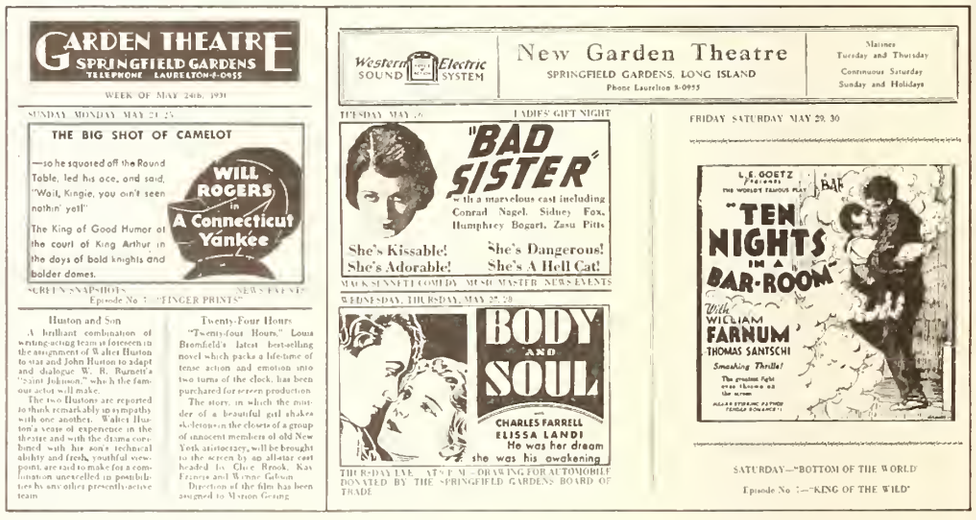
Here are three more programs in our "House Organ Series." Once again we have tried to select them with a view of passing along constructive suggestions on what the other fellow is doing.

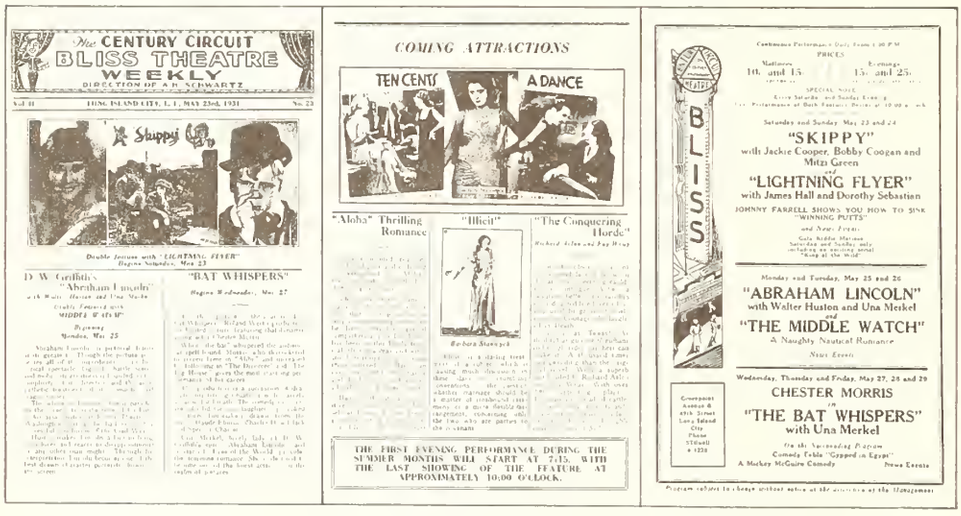
Over sixty members have registered in the Program Exchange to "swap" house organs with their brother showmen. Others wishing to take advantage of this service may do so by writing to the chairman.

Since making up this cut, the Garden has switched their program make-up for a two-week affair featuring a management editorial on the front cover and the inside spread devoted to the program, day by day. However, we are concerned with this particular style and you will note that they carry an exchange cut for their opening attraction on the front cover.

The inside carries the flag of the house and straight cuts on the attractions. This is quite similar to many others of recent issue among the programs being received at Club headquarters. The rear cover was used to announce coming attractions and a form for receiving the program via mail.

But as we said at the beginning of this theatre's program discussion, they now have a far superior looking house organ than this one and we will show it in a future issue. When you see it you will agree that here is a house progressive enough to constantly improve on what they are doing.





The Bliss is another of A. H. Schwartz's famous Century Circuit theatres. In style, this one resembles their combination program in Flatbush, but the inside spread of the Bliss' features cuts, stories about coming attractions and house notes of interest to that particular theatre. The right side of the spread is used for the week's program announcements, which are laid out in a clear manner making reading as easy as possible.

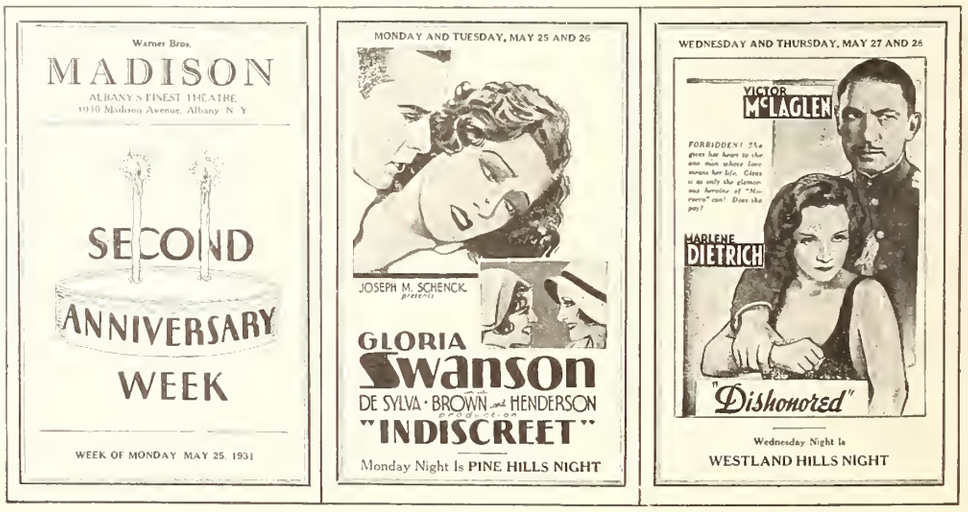
We would like to see the manager's name played up in all of these programs, for several good reasons. One, it affords the patron an opportunity of knowing the name of the man who runs the house in the event they want to talk to him. Just asking for "the manager" is rather cold and sometimes influences a man or woman to pass up the opportunity of making the acquaintance of the manager.

But that has nothing to do with the program. However, it speaks for itself so why add anything to it. Look it over for possible angles to inject into your own program.

"Albany's Finest Theatre" is the claim the Madison makes right on its front cover, so if there is any basis for disputing that statement some one in Albany will have to do so.

Their program, especially the Anniversary issue, was printed on a fine buff-coated stock and makes an unusually nice appearance. Better than the reproduction itself. As for the contents, they devote all their space to large, flashy cuts of their current week's attractions. Whether the "special" night idea was restricted to the anniversary celebration or a regular feature, we cannot say, but it sounds like a good slant in any community where the population is made up of individual sections.

The rear cover is the same as the inside spread, devoted to cuts on the balance of the week's pictures. No attempt is made anywhere to carry any movie gossip or reading matter of any kind. Apparently, the manager of this house felt that his patrons wanted to *know* what was playing and anything else would be superfluous.



A Local Reviewing Stunt Proves Big Draw For Solomon

Attraction on the part of the public for writing and seeing their stuff printed in the local daily proved the means of landing a whale of a lot of newspaper space for S. Solomon, manager of the State Theatre, Youngstown, Ohio, in connection with a recent showing of "City Streets."

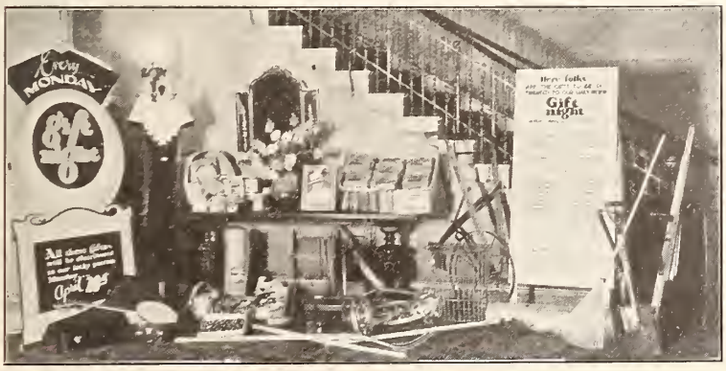
By arrangement with the dramatic editor of the paper it was planned to hold two preview performances whereby readers would be selected to write a review of the picture. All necessary to enter the contest was a letter to the editor, stating why the contestant wished to review the picture, age, sex and occupation. For the best 250-word criticism a suitable award would be made at the close of the run.

Solomon tells the Club that between 500 and 600 letters were sent in to the newspaper, out of which 200 were selected and mailed card invitations entitling the holder to attend the preview. The names of the selected critics were published at the rate of 50 daily and all letters were attractively displayed in the lobby. Before the start of each of the two special screenings Solomon prefaced the showing with a short talk and immediately after screening the local critics, who were drafted from all walks of life, were invited to discuss the picture with him on the mezzanine floor. Replies ran anywhere from one to nine pages in length and many contained real merit. Many reasons were advanced as to why they wished to write the review, among them being the desire of publicity and a chance to see a show free of charge.



As additional ballyhoo for this picture Solomon obtained an old auto from a local dealer and arranged with the traffic chief to park it in front of the theatre after it had been riddled by local police for the try-out of a new 35 calibre cartridge. He received a front page story for this stunt, reporters of both papers attending the event. Other efforts included the showing of special trailers, extensive billing, compo board false fronts using half-life size photos of Sidney and Cooper in illuminated shadow boxes, and other attractive lobby display of stills, etc.

It also happened to be health week and Solomon, as a member of the executive committee, arranged to have a local Marathon start and finish in front of the theatre, the event tying in nicely with the display of the bullet-ridden car. All in all, states Solomon, the whole campaign was not an expensive one and returned most gratifying results.



Along with this yarn we are reproducing photos of the gangster car and of a nicely arranged Gift Nite display. On the latter policy trailers are run each Nite with appropriate copy setting forth the conditions regulating the awards. Another tie-up made recently by Solomon, which is costing him but little, is the printing of 3,000 shirt front cards for use by a local laundry. The laundry pays for and distributes the cards and the theatre has them printed, naturally getting practically all space on the card for house and film ads.

The Club is glad to hear that your Gift Nites are coming along so nicely, S. S., for it has always stressed the importance of institutional selling effort along any legitimate line. It also rejoices in the fact that you cashed in so well with the splendid campaign on "City Streets." It is herewith passed along for the benefit of your brother members. Keep up the good work and let us hear from you often.

ATTENTION, SHOWMEN!!

"The publicity and advertising brains of showbusiness have combined to give you a most important discussion on:

"WHAT IS THE MOST VALUABLE FORM OF THEATRE ADVERTISING—AND WHY!"

This timely series will start in next week's issue of the Round Table Club section and will include, among the contributors, articles from many outstanding personalities all familiar with our present day problems of building up business via the most effective methods.

We would urge every manager in the industry to read these articles throughout the entire series with a view of getting a definite slant on what various forms of advertising are advocated as best for the theatre. Such opinions, especially when expressed by not only the leaders of the advertising forces in exhibition circles, but by practical showmen who are facing, day in and day out, the same situations and conditions that we are all facing, ought to be mighty valuable to those managers who are willing to agree that we must keep pace with the business.

Lynn Smith Fights Trade Depression With Treasure Nite

Although his town was one of the many communities to be hard hit during the recent business depression, the promotion of "Treasure Chest" nights proved an excellent means to boost attendance and publicize his house, writes Lynn Smith, manager of the Crystal and Rialto theatres, Gonzales, Texas.

Merchants are generally easy to approach with this kind of an idea. The gifts set them back, but very little, certainly little when compared with the amount of advertising they receive in connection with distribution of the articles, and it means that they are bringing a customer to their store who will, in all probability, buy something else while there. It has the additional value of perhaps getting the merchant a new customer. As far as the theatre is concerned, as Smith tells us, the nights went over in a big way, the S. R. O. sign being in evidence on the second night. Promotion of this type also is valuable in that it brings the manager in direct contact with the local merchant, thus further cementing profitable business relationship.

Smith divides the gifts, all promoted from local merchants, into two nights, Tuesday and Thursdays. There is everything from a shave and a haircut to a cedar chest included in the list on the circular he sends the Club, about 30 items in all, and articles that have a definite appeal. Those who attend on Tuesdays also have an opportunity to participate in the Thursday Treasure Chest. No free passes are given during the week.

Some of our Club are no doubt casting about for some kind of a tonic to revive a depressed community, so why not give them a dose of Lynn Smith's medicine? Thanks Lynn for letting us know about this one. Keep in touch with us, won't you?

A FOWL STORY!

(Reprinted from Western Edition of "The Last Word.")

"Did you ever stop to think that hard times mean nothing to a hen? She just keeps on digging worms and laying eggs, regardless of what is said about conditions. If the ground is hard, she scratches harder. If it's dry, she digs deeper. If she strikes a rock, she works around it. But always she digs up worms and turns them into hard-shelled profits as well as tender broilers. Did you ever see a pessimistic hen? Did you ever know of one starving to death waiting for worms to dig themselves to the surface? Did you ever hear one cackle because times were hard? Not on your life. She saves her breath for digging and her cackles for eggs."

Falkenburg Grabs Sports Page Space That Sells Shorts

Local interest in two celebrities appearing that week in the Sound News and a "Sportlight" materially aided Francis S. Falkenburg, assistant manager of the Olympia Theatre, Miami, Fla., to swell the receipts of this house.

It happened this way. You see, Tom Mix is a regular winter visitor in this popular southern resort; likewise, Johnny Weismuller, the famous swimmer. Tom happened to be featured in the Paramount News and Johnny was showing his stuff in a Grantland Rice short, "Sink or Swim."



What does Falkenburg do but get his picture taken, flanked on either side by Mix and Weismuller. Then, he crashes the sporting page of the "Miami Herald" for a deep three-column cut with a caption top and bottom. Top read: "Look who's with us at the Olympia Theatre." The bottom caption named the stars, the numbers they were in, and called attention to Falkenburg and the Olympia. Here's the photo, on this page. Give a look.

Good work, F. S. If you keep this kind of work up it won't be long before they'll be dropping the word assistant from your title.

M. Phillips Secures Two Cooperatives On 'It Pays To Advertise'

M. S. Phillips of the Alhambra Theatre, Charlotte, N. C., worked one of the local newspapers for two co-operative ads that helped immeasurably in publicizing "It Pays to Advertise."

The first ad was two columns by 15 inches with this caption, "Help Wanted—Male!" A picture of Carol Lombard appeared and alongside of the picture in a box, "It Pays to Advertise In the Charlotte Observer Want Ad Section If You Desire the Right Man for that Opening, says Carol Lombard, blonde charmer of 'It Pays to Advertise'—a romance of modern go-getters at the Alhambra Wednesday and Thursday."

The other ad, a 34 inch ad appeared the following day on opening of picture. The copy followed along similar channels as the one that appeared the day before.

Both ads were secured at no cost to the theatre other than a few guest tickets, which was quite trivial in comparison to the amount of free space obtained.

The outside front of the lobby was covered with upson board on which was pasted newspaper ads from every leading paper in the country. On this was mounted cut-out lettering of title and stars; also copy panels and stills. All lettering was in flashy colors and since it was against the dead background of newspapers, it provided a very attractive lobby which caused more than the usual amount of favorable comment.

Drumbar Works Fine Tie-Up With Radio Broadcast On "Bat"

Since this story will serve to introduce a new member from the Publix Circuit we are more than anxious to get him started on what we hope will be an interesting and active membership career in the Club. In this, his first Club story, he worked a fine tie-up with the local broadcasting station which netted the Paramount Theatre in Abilene, Texas, and the attraction, "The Bat Whispers," some fine breaks over the air.

Here is how he worked the gag:

Announcements were made well in advance of picture over the local broadcasting station that the Bat Whispers at certain hours. It was also announced that the first 10 persons each day would be given guest tickets to see the picture by correctly sending in the catchline the Bat Whispered.

The catchline pertained to sales copy about the picture as well as name of theatre and playdates.

Need we say more to this brief description? Well, now you other showmen can take a crack at the same idea and see if it nets you the same fine results that it brought W. E. Drumbar.

Welcome into the Club, "W. E." How about a good follow-up so as to keep your membership ball a-rolling? We'll be looking for it soon, too.

Moe Silver Deals Free Show A Blow With A Bosco Club

Faced with the problem of getting kids to attend a Saturday matinee at the Warner Bros. theatre here, when the opposition offered them a free show, M. A. Silver, General Manager of the Warner Pacific Coast theatres called upon Mickey McGuire and his Gang from the Larry Darmour studios and they came down to give the San Pedro kiddies a real show.

A ten cent admission charge did not keep the kids out and the Warner theatre played to 1180 youngsters compared to 93 who went to the free show the opposition offered.



A Bosco club was organized and four kids were picked from the audience to appear with Mickey in his next picture.

It was a real livewire stunt and not only got the children but they paid for the show. Proving that it isn't what you charge for a show, it is what you have to offer that counts.

In the accompanying photo you will note the large-sized gathering in front of the theatre. It was apparently a sure-fire method of stimulating kiddie attendance. Observe that Mickey McGuire and his gang are sitting on the sidewalk as the center of attraction for a group of local citizens, including theatre officials.

A theatre manager—if he works as he should—for any number of hours each day—has little time in which to become acquainted with other co-sufferers of his chosen tribe. The pages of the Round Table Club seem to me to be like a weekly get-together—a sort of a friendly chat with fellows from all over the world. We discuss new angles on exploitation, new phases of publicity, new methods of service—and each week the welcoming of new members into the fold makes us all feel that the Club really means something. As soon as the HERALD arrives I hold my Round Table meeting and pass judgment on all of the campaigns in the pages—selecting those which might be an aid to me at some future date. I suppose all of us do the same thing; if you don't it's a damn good idea to start now, because some days we can't think as well as others and it's kinda nice to look through the sheets and find something to use.

I guess all of us agree that the HERALD is a great magazine. The editorials are swell—the news is real news. But I always look in the back of the magazine first—and you know what's in the back. We think it's the best part of all.

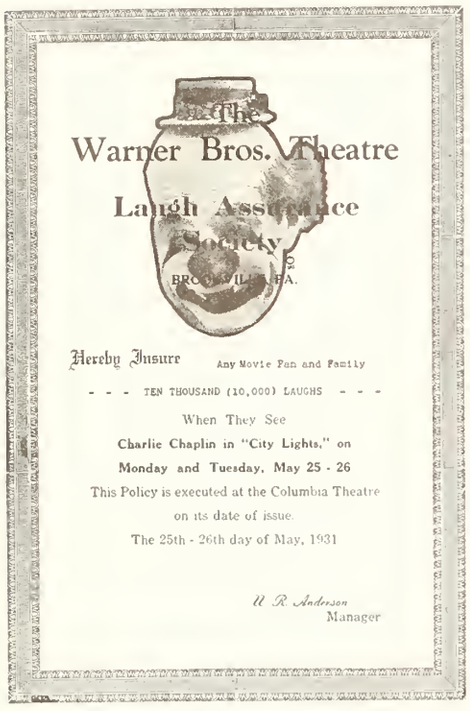
HAROLD A. KOPPLIN,
Director Advertising,
Wometco Theatres,
Miami, Fla.


AT WARNER BROS COMFORTABLY COOL THEATRES
The MALTESE FALCON
Bebe DANIELS, Ricardo Cortez
WINTER GARDEN
5th WEEK JOHN Barrymore in "SVENGALI"
HOLLYWOOD
GENE OENNIS
BEACON
WINNIE LIGHTNER "Gold Dust Gertie"
N. Y. & Bklyn STRAND / BEACON
BOBBY JONES
WARNER / MARLENE DIETRICH
"Adventures in Africa"
NEW YORK BROOKLYN
Paramount
RIVOLI
A frank and brilliant presentation of every woman's problem!
"SEED"
SEED
Universal Picture
Presented by Carl Laemmle
John M. Stahl Production
with
GENEVIEVE TOBIN
LOIS WILSON
JOHN BOLES
POPULAR PRICES
The most absorbing sensation that ever struck Broadway!
"LAWYER'S SECRET"
with
CLIVE BROOK
CHARLES ROGERS
RICHARD ARLEN
FAY WRAY - JEAN ARTHUR
A Paramount Picture
A MAX MARCIN Story
On the Stage NEW YORK
Welcome Back to Broadway!
RUDY VALLEE
in
"Venetian Serenaders"
JESSE CRAWFORD
On the Stage BROOKLYN
A Colony of Radio Stars
IN PERSON!
MORTON DOWNEY
CHARLIE DAVIS and Dorothy Band
SISTERS OF THE SKILLET
IRENE BEASLEY
RUBINOFF
RIALTO
WHICH? —Youth and Love or another Million Dollars?
"THE SHE-WOLF"
Presented by Carl Laemmle
MAY ROBSON
James Hall Frances Dade Lawrence Gray
POPULAR PRICES
F. W. MURNAU'S
Dramatic Romance of the Real South Seas
"TABU"
CENTRAL PARK
RENE CLAIR'S
Flippant, Lilting, Frenchy Farce
"Le Million"
CARNEGIE
PLAZA, 58th, EAST OF MADISON
RONALD COLMAN
in "Devil To Pay"
THE 5 YEAR PLAN
(Russia's Remaking)
Through camera's eye see Soviet Progress
TALK IN ENGLISH
CENTRAL THEATRE
47th St. and B'way
Daily Mats. at 2:45, 50c to $1
NIGHTS 50c to $1.50
LAST TIMES TODAY
3—6—8:45
TRADER HORN
at the
ASTOR
Theatre—B'way & 45th St.
The Smash-Hit Of The Year!
MAURICE CHEVALIER
in
"The SMILING LIEUTENANT"
A Paramount Picture with
Claudette Colbert
Miriam Hopkins
Charlie Ruggles
A
LUBITSCH PRODUCTION
2:45 — Twice Daily — 9:00
Extra Show Saturday Midnite
Sunday at 5:45
CRITERION
B'way at 44th
SHOW-SELLING
VIA THE
SUNDAY PAPERS
FOR
NEW YORK CITY'S
GAY WHITE WAY
ROXY
Seventh Ave. and 50th St.
FLAGG and QUIRT
are rocking the Roxy with gales of laughter
ROAR at the mishaps of these happy, hard-boiled buddies... out for some soft pickings among the...
WOMEN OF ALL NATIONS
Fox Movietone laugh riot with the same stars and the same director who gave you "WHAT PRICE GLORY"
VICTOR McLAGLEN
EDMUND LOWE
Greta Nissen
El Brendel
Fifi Dorsay, Marjorie White
Directed by
RAOUL WALSH
Even the mammoth Roxy stage can't hold this gigantic show
It had to be enlarged!
"TEMPTATIONS"
Hundreds of tempting beauties of the world... ravishing dancing... tuneful singing... thrilling laughs!
ROXY SYMPHONY ORCHESTRA
ROXYETTES, ROXY BALLET, CHORUS
NORMA SHEARER
Nominated for the Screen Hall of Fame
BECAUSE she has appeared in "Strangers May Kiss," "The Trial of Mary Dugan," "Let Us Be Gay," "The Last of Mrs. Cheney," "The Divorcee"—all great entertainments.
BECAUSE she is the winner of the motion picture trophy for the year's greatest performance.
BECAUSE her newest triumph merits the unusual honor of presentation at the world's leading long-run theatre, a worthy successor to the departing "Trader Horn."
Presented by Metro-Goldwyn-Mayer in
CLARENCE BROWN'S
production of the novel by Adela Rogers St. Johns
with a most remarkable cast
LESLIE HOWARD
LIONEL BARRYMORE
JAMES GLEASON
CLARK GABLE
A FREE SOUL
WORLD PREMIERE, TUESDAY, JUNE 2nd, at 8.40 P.M.
ASTOR
BROADWAY & 45th STREET
Twice Daily Thereafter
ALL SEATS RESERVED
Ramon NOVARRO
and a great cast:
HELEN CHANDLER
JEAN HERSHOLT
C. AUBREY SMITH
And the CAPITOL continues its BIGGEST SHOWS on BROADWAY
FRED WARING
Direct from "The New Yorkers" with his
PENNSYLVANIANS
KATE SMITH
CHARLIE CHAPLIN
"Daybreak"
The exquisite romance and unforgettable thrills of Arthur Schnitzler's novel
CAPITOL
RKO
MAYFAIR
BROADWAY & 47th ST.
Continuous Show
Popular Prices
RICHARD DIX
JACKIE "SKIPPY" COOPER
in RKO Radio Pictures' forceful drama of the metropolis
"DONOVAN'S KID"
from REX BEACH'S Mighty Story "Big Brother"
GLOBE
BROADWAY & 46th Street
Continuous Show
Popular Prices
The greatest opportunity the screen has afforded to America's favorite star
LEW AYRES
GENEVIEVE TOBIN in
"UP FOR MURDER"
HIPPODROME
8 RKO ACTS
DODGE TWINS
CAMEO
"UBANGI"

NOVELTY CIRCULARS CLICK!

In response to our recent request for heralds and circulars, our very dependable friend, Urban Anderson of the Warner Theatre in Brookville, Pa., offers this one for laugh purposes only.

It measures eight by twelve inches and was printed on good stock with clown's head and border in green. Lettering in black. Folded twice, the back revealed some good advice which tied right in with the general trend of the circular. It read:



"A Friendly Tip, Be Sure and Take Out a Life Insurance Policy, etc., Before Seeing the Comedy Hit of the Year 'City Lights,' etc."

It was signed by a local representative for a well-known life insurance company through whom this tie-up was effected and apparently at no cost to the theatre. Making it all the more attractive, from the standpoint of business-building at minimum cost.

Several other interesting heralds were received just before this week's issue went to press and will be reproduced in subsequent issues. Those who are turning out business-building printed matter are urged to send samples of them along to us for whatever value they may be to their brother members. Perhaps friend Urban will create something new in the line of heralds and, if so, we know he'll send it in.

Adirondack Spring Here, Says Macris; Tells Club About It

Like the proverbial groundhog, James Macris, manager of the Temple Theatre, Wellsville, N. Y., comes up for air, sniffs the weather and decides that as long as Spring is here it's time to let brother showmen know what he's doing up in the northern part of New York state. Doing plenty, we should say.

In the first place, Macris tells the Club that he sowed some fertile seeds with the large sized religious faction in his community by closing the Temple all day on Good Friday. The town liked the move so well that all the folk talked about it. Two or three ministers personally told him they thoroughly approved of the policy and the local newspaper gave him a front-page reader expressing its appreciation of the fact that a theatre manager cut possible revenue in order to please a part of the town population.

That was a good gag, Macris, and there's no doubt that it went a long way towards creating that invaluable community asset—Good Will. So we are passing the idea along to other brother members who have to deal with a considerable religious faction. We sincerely believe that a move of this nature will more than pay in the long run.

When the Temple played Charley Chaplin in "City Lights" Macris put on a lot of plain and fancy advertising over an area of 25 miles around Wellsville. Not only did he carry local newspaper display, but used every smaller paper in the neighboring towns. He plugged the idea that everybody could take advantage of the pleasant weather to drive over to Wellsville and see "City Lights." We note by the enclosed readers that all papers heartily supported Macris on the idea. He also made beaverboard cutouts of Chaplin, mounted with window cards and had several of his friends wire them to their cars for circulation about town and neighboring communities.

For the month of May Macris tells the Club that he will try out a new booklet gag and will send along a copy of it when finished. Glad to know this, Mac, and we will look forward to receiving it.

Handkerchiefs Used By Irwin To Boost Sob Picture Gross

Manager George B. Irwin of the Fargo Theatre, Fargo, N. Dak., promoted 750 handkerchiefs to help advertise "East Lynne."

The promoting of the handkerchiefs was in keeping with the sob angle of the picture; the handkerchiefs being promoted from a leading department store.

The kerchiefs were placed in glassine envelopes with appropriate copy on front of envelope in connection with picture and credit line for store furnishing handkerchiefs on back of envelope: "Week with Anne Harding in EAST LYNNE over her romantic struggles with Clive Brook and Conrad Nagel." "Courtesy of Herbst Department Store. You will cry with joy over Herbst's new Spring Fashions."

The handkerchiefs were distributed to the feminine patrons two days in advance and the first day of picture's engagement.

More favorable reaction was received from this distribution than any novelty ever before used, and let us say that the total cost to the theatre was $10.00 and the store's share was $35.00.

What could be sweeter. A merchant tie-up. Plenty of free publicity. Good word-of-mouth advertising. And at a total cost to the theatre of the grand sum of—ten bucks, dollars, iron men, or call 'em what you please.

Georgie, old top, send us more like this one. We are anxious to prove to certain skeptics that show-merchandising need not cost the theatre a young fortune plus a month's profit.

Sell Neighborhood House As Such, Says Kalix of Germantown

J. J. Kalix, managing director of the Oxford Theatre, Germantown, Philadelphia, Pa., is completely sold on the idea that a theatre being a neighborhood theatre should be sold as such and particular stress laid upon the fact that a good neighborhood theatre is a community asset. Constant plugging of this idea should react most favorably to any house.

And along these lines he has worked out some excellent institutional copy which not only is applicable to his house, but would fit in perfectly with most any other neighborhood theatre. And for the benefit of those who would like to sell their theatre along these lines, we are quoting here from one of his recent programs:



"NEIGHBORHOOD THEATRE A COMMUNITY ASSET"

A neighborhood theatre is a community enterprise by an individual who is dependent upon the support of the residents of the immediate vicinity for the success of the venture. It is a neighborhood theatre observed as a meeting place for members of the community. Here they are courteosuly received and made comfortable and served with excellent photoplays and good music, and they each receive individual personal attention and is treated more like a guest than a patron.

(Signed) The Management.

There were quite a few other interesting little chats which Mr. Kalix injected into his program copy, and altogether we like the method in which he handles the entire campaign.

Other neighborhood theatres would do well to profit by his experience and we feel certain that there are many theatres with a situation quite parallel to his Oxford Theatre.

Let's hear some more from you, Mr. Kalix, and be sure and keep us posted on the way you are constantly selling your theatre in your community.

Paramount is to be congratulated on the service they are rendering to managers by incorporating helpful suggestion on "cool" advertising ideas through the medium of their press books.

This information is not tied up with the particular picture being plugged by the press book, but deals in a general way, with such suggestions that a wide-awake manager may care to take advantage of.

The average press book contains so much impossible material that it comes as a distinct relief to find such worth-while stuff as Paramount is passing along in there.

Managers who may not be playing P-P product ought to borrow some of these press books for the "cool" ideas they contain.

Dick Moss Used Club Article To Promote Good Story In Paper

You can take a tip from us that there's no grass growing under the feet of Richard L. Moss, manager of the Orange Theatre, Orange, Calif. Dick is not only a live-wire manager and active member of the Club, but he's a speed artist when it comes to capitalizing on ideas.

Listen to this one. Not only does Dick use and contribute to Club pages, but he uses them to crash his local newspaper for a story. Some other members may want to try out his idea, so we're passing it along. Right now.

Not long ago Dick sent the Club an article stressing the value of newspaper advertising. He nicely set forth points to prove his contention that in addition to being the most valuable medium, a newspaper could be made the most valuable ally theatre could ever hope to have. Need we mention that the article was published?

So when Dick received his copy of the Herald containing his contribution to the Club what does he do but drop around and lay it on his local editor's desk. A natural, of course. As the result, Richard L. received a very nice break in the way of a story and reprint of his article. Fast work, Dick, and good work. We also note that the story mentions the Herald as "that popular movie magazine." Thanks for that, and thanks for bringing it to our attention.

Dick also sends along samples of a nicely gotten up program and newsette of the Orange Theatre, both prosperous looking from a standpoint of advertising. The newsette is used to plug the house and coming attractions. Glad to hear from you, Dick. Let us know what else you are doing out in Orange in the way of selling shows.

Hesse Uses Trailer To Good Advantage On "Dracula" Film

Do you want to inject something real novel into your trailers? Then lend us a willing ear while we tell you about Johnny Hesse of the York Theatre in Athol, Mass.

Johnny worked some special effects with the trailer that certainly enhanced the selling value of "Dracula." Here is how he handled it:

The trailer was first rearranged so as to create the proper effect—a stronger weirdness as it continued. At about the middle of the trailer where title read, "Out of the night came Dracula," the curtain was closed upon which followed a loud report of a photographer's flashlight from the right side of the orchestra pit.

At the same time as the flash, the booth picked up "Dracula" in the reel with a green spot. Lights over the entire house were blinked on and off. Then, Dracula, dressed in a black cape and black hat, quickly ran across the front of the theatre in a crouched position and pausing at intervals. Then made exit to the side door leading to stage.

Just before making exit, Dracula made an outburst with snickering laughter and said: "It's Dracula." Immediately the screen followed with the trailer. It concluded with scene showing girl emerging from coffin.

Let this one sink in real deep, boys, because you can add a lot of spruce to your trailer presentation and at the same time inject much interest in a coming attraction by the use of a little gag like this, plus a bit of the imagination. Send us along more of your stuff, Hesse. We like your style. And we'll bet your b. o. likes it, too.

HISTORY OF "CITY LIGHTS" DISPLAYED!



Manager E. Robbins and Publicity Director W. Merkle of the Plymouth Theatre, Worcester, Mass., used the above window display when playing "City Lights." The tie-up was made with the Consolidated Electric Co., and shows progress of city street lighting.

THE "GET-ACQUAINTED" PLUG!

When we ran the story about Hugh Borland's "Get-Acquainted Month Campaign" in our Anniversary Issue we meant it as a tribute to his fine showmanship and also as a guide to other live-wires who might possibly be in need of a similar business stimulator.

You no doubt recall that story, and, as a matter of fact, we've had it mentioned in dozens of letters received at Club headquarters ever since the story first appeared. And Borland also knows that we ran that story because he's been swamped with letters himself asking for more "dope" on that great campaign as well as copies of the various pieces of printed matter used in connection with it.

The broadside plug used in Chicago was one of the most important parts of his layout and he is now down to his last copy which he is anxious to keep for his files, so we'll take the one he sent us and reproduce it here as a guide for those who are still after him for copies.

This "plugger" measures approximately nine by twelve, was printed on a thin pink stock (as used by him). Printing was in black type. Do not judge this broadside too harshly if the type matter appears too crowded on this cut. Remember it is reduced in size and therefore the amount of copy used is slightly exaggerated.

Say Our Slogan Often, "Let's Go to the Armitage," and Tell Your Friends to Do the Same

REMEMBER —MARCH—

Here's The New Idea

ARMITAGE'S GET-ACQUAINTED —MONTH—

What Is the Meaning of ARMITAGE--Get--Acquainted Month?

JUST THIS! That We Desire to Have the People in the Neighborhood Become Better Acquainted with the **ARMITAGE THEATRE** and the Saving Possibilities that you May Derive from Acquiring the

ARMITAGE HABIT

Here's Where You Come in, Folks, on This New Idea

Get the ARMITAGE HABIT and become an ARMITAGE BOOSTER for after all what neighborhood theatre can equal our entertainment for the small admission charge.

Your pleasure is our business. We give you only the finest productions from all the leading producers.

WHEN YOUR FRIENDS VISIT YOU TAKE THEM TO THE ARMITAGE FOR AN ENJOYABLE EVENING AND LET THEM SEE WHAT A BEAUTIFUL THEATRE YOUR NEIGHBORHOOD HAS.

Why seek your entertainment elsewhere? No other theatre can give you better entertainment.

The reverse side of the above was made up so that when folded, it carried the lead-off for the announcement and helped create the necessary interest so that those who received one would read the inside. The portion devoted to the back itself, carried more institutional copy and several ads of the merchants who were participating in the campaign.

We hope this reproduction will help relieve the pressure on poor Hugh but from past experiences we know he's a real sport as well as a good showman and would go out of his way to help a brother member. Accept our thanks Borland and lots of luck.

Lawrence's Latest Good Will Stunt Is One To Boast About

A corking community tie-up was recently put over by Sid Lawrence, manager of the Palace Theatre, Lockport, N. Y., whereby another strong spike was driven towards building additional good will for his theatre. When we tell you that the work netted the beneficiaries a worthwhile amount which neatly covered the objective and that it put $1,000 more in real cash in the Palace box office, then we think you'll give a cheer for Sid.

The problem of raising funds to defray expenses of a group of High School musicians who wished to compete in a State-wide contest in Syracuse inspired Lawrence to lend his assistance. For a whole week he agreed to co-operate with the band members in a drive for funds, they to boost the sale of theatre tickets and he to turn over 25% of the entire proceeds to the fund. The newspapers gave the affair whole-hearted support and urged Lockportians to stand behind the drive. In addition to two strong attractions at the Palace, a local band of eighty talented musicians and artists contributed their part to the show. At the close of the week $564 was turned over to the fund, enabling the band to represent Lockport at the meet.

We call that a fine piece of work, Sid, and there can be no question of the vast amount of good resulting from a move of this kind.

By the way, in connection with a showing of "Illicit," Sid used a parking card which read: "It is 'Illicit' to Park More Than 60 Minutes Here. But You Can Park Across From the Rialto Theatre to See 'Illicit'." The other side read: "Ten Years From Now You'll Be Talking About the Picture the Rialto Is Showing——."

What Time Feature Query Answered

The old wail from the public—"what time does the feature go on"—is neatly answered by New Orleans theatremen, who have sold a daily newspaper the idea of running a Theatre Time Table with complete information as to starting time on feature, stage show and newsreel. In this particular box seven houses are listed. It runs in two columns and measures about 4 x 4 inches, and was the solution of an impractical plan to print like information in theatre ads.

The Club suggests that all managers, who have not already put the above idea into effect, lose no time in calling on their local editor in an attempt to sell the same scheme. It should be no trouble to convince him that here is reader interest pure and simple.

Hat Design Gag Is Effectively Used On 'Illicit' By O'Donnell

Manager Charles O'Donnell of the Paramount Theatre, Baton Rouge, La., sold a local millinery the idea of a hat-designing contest which helped considerably in publicizing Barbara Stanwyck in "Illicit."

The millinery store offered a $10 hat to the girl or woman submitting the most original hat design; the Paramount kicked in with guest tickets—a two-weeks and a one-week pass for second and third prize winners. And one guest ticket each to see "Illicit" to the next twenty winners.



The ad was a 2 col. x 14 inches showing a head of Miss Stanwyck on which contestants were to design a hat. Beneath appeared copy giving details of the contest, picture, theatre and playdates. And at the bottom was space to be filled in by each contestant as to the decription of the hat and their name and address.

The contest evoked a lot of comment even by those who did not strive for a prize. However, the number of contestants was unusually large which attested to the popularity of the contest. And the theatre profited by the wide range of publicity it received.

The above is a simple and effective tie-up which can be easily adapted to any number of pictures in which a feminine star is featured. The stunt can be engineered with but slight outlay on part of the theatre and it is bound to have a distinct appeal to women. Note that O'Donnel states the number of contestants was unusually large. Thank you, Charlie, for contributing this one and be sure to keep the Club posted in the future.

Rosenthal Garners Lots Of Free Space On 'Skippy' Contest

A well-rounded campaign on "Skippy" netted over 300 inches of free space and ads to Morris Rosenthal, manager of the Capitol Theatre, Wilkesbarre, Pa., and to top it all off during the last part of the effort a dog that Rosenthal was using for a ballyhoo decided to get run over, thereby providing another entirely unexpected two-column yarn.

Tie-ups were made with two papers for "Skippy" contests; a store featured that brand of clothes, supporting the move with ads; store windows were secured; extensive billing with three sheets and among schools; a preview showing which netted a "Better Film" endorsement; an orphans' matinee and special letter to several important organizations urging members to bring along some under-nourished child as his guest; several thousand personal letters to all school and parent-teachers' associations and considerable other efforts which included the planting of stills in store windows, cut-outs and trailers. We also note that a herald used offered the holder a chance of free admittance to the show.

It's easy to see that you were on your toes with this one, Morris, and the Club doesn't doubt for one minute that the excellent returns more than off-set the amount of labor involved. Don't forget to keep the Club posted on what else you are doing down in Wilkesbarre.

Russell Rose Sends Club Two Gags That Boosted Attendance

If your patrons are interested in telling their fortunes through cards—and a lot of people are that way—try the gag that Russ Rose used when playing "Gentlemen's Fate" at the Strand Theatre, Reading, Pa. It's a card which measures about 10 inches by 7 inches and the face carries a reproduction of a spread-out deck of ordinary playing cards and instructions to pick five cards at random, turn to the back and read your fortune. The advertising was naturally tied-in with the current attraction. These cards can be hand-distributed or folded for mailing.

Another little gag that Russ sends along is a small envelope of pay-roll size, face type reading "Today's Best Bet." Inside a small card reads: "Attend the ..... theatre and see ..... in 'Don't Bet on Women'." Both of these gags worked out nicely for Russ and we are sure he will give you more detail if you wish to drop him a line care the Strand Theatre, Reading, Pa. Thanks, Russ, and let's hear from you again.

Holmberg Solves Matinee Trade By Forming Kid Klub

Building up matinee trade through kiddie patronage was a problem which was recently presented to Elmer F. Holmberg, owner and manager of the Pioneer Theatre, Amassa, Mich., before the idea of forming a Matinee Club came up for consideration. After going into the scheme from all angles a plan was adopted and today the Pioneer has a matinee attendance of which any house of like size might proudly boast.

Holmberg, in forming the kiddie club, decided to restrict the age of children members to those between five and thirteen years, all kiddies to be admitted for 10 cents. A membership card is given to each youngster and upon applying for entrance to the club certain information, such as name, address, date of birth, etc., is jotted down and filed. Following is a copy of the letter Holmberg sends out each week to those who have had birthdays:

Mr. Joseph Smith,
Amasa,
Mich.
Dear Joseph:

It is a pleasure to enclose herewith a complimentary ticket for yourself and two guests which will admit you and your two guests free to the Club Matinee next Sunday afternoon, March 15 in honor of your 7th birthday Wednesday.

It is the wish of the Club that you may have many, many more happy birthdays.

With kind regards and best wishes, we are
Very truly yours,
PIONEER MATINEE CLUB.

Before starting the program Holmberg gives a short talk to the kiddies through the use of an Ellis microphone. This same "mike" is put to other use, such as talking to the projection room over a circuit which will not go through the speaker back of the screen, and for use with a good, portable radio. But, to get back to the kiddie club—the Pioneer now boasts a membership of 160 children and matinee attendance will average better than 50% Club. Moreover, in some instances the matinee trade will run ahead of night shows.

We call this a nice piece of work, E. H., and believe that those among your brother Club members who have not as yet formed a Kiddie Club, will profit by adopting your suggestions. A well developed matinee trade has pulled many a theatre out of a rut and an opportunity of this kind certainly cannot be overlooked these days. Thanks for your contributions and we hope that you will continue to let other members know what you are doing for the Pioneer. We familiarly note that you used to contribute to the HERALD under the name of "Pioneer Pete."

NOTICE TO MEMBERS

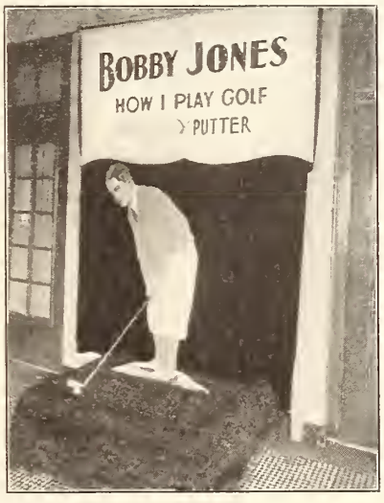
PLEASE be sure to notify the Chairman of any change of address.

—THANK YOU

Melincoff Busy On Jones Series; Says He Likes Marble Gag

The business of selling shows is humming along at a speedy rate up in Lawrence, Mass., according to a glance at a collection of data sent the Club by Max Melincoff, manager of the Warner Theatre in that city. In the array we have in front of us are co-op ads, marble contests, Bobby Jones tie-ups, breaks for Rin-Tin-Tin, red-headed femme gags and what have you.

Let's take a look first at the double truck Max secured on his "Giant Month of Shows" which he ran during April, in connection with the two other Warner theatres in Lawrence. Merchants advertising on the two pages used a portion of a star's face as the puzzle gag for the reader. Each one offered articles of merchandise to the winner. May we state right here that Max received plenty of space on the pages to boost his theatre.



Next, let's move along to some Bobby Jones exploitation, something which all live-wire managers are cashing in on these fine golfing days. Max also ran a full co-op ad for sporting goods and other stores to boost the first of the Jones golf picture series. Fifty free tickets were offered for the correct answers to golf terms appearing in the several ads. In addition, a special review was held for the local golf "pros" and newspapermen, and 1,000 letters were mailed out to members of Golf Clubs. The accompanying photos will give you an idea of how an attractive window tie-up and cut-out lobby display can be arranged for this series. As to the above reference on letters, they may be obtained at your exchange.

Max thinks the marble tournament is a great gag in that practically every city in the country is sponsoring a preliminary event of this kind in order to send a representative to the Atlantic City finals. We have before us a full page of text and photos of the boys who will meet at the Warner Theatre to compete for a cup offered by the management. Announcement of the event at the theatre is contained in the story. A great break from the paper for Max and the only expense was the cup. We're sorry that we cannot reproduce the newspaper photo which shows Max with the cup in his hands.



The national fame of Rin-Tin-Tin was put to full use when with Lee Duncan, his trainer, this dog came to Lawrence to take his turn on the Warner stage. We are reproducing a photo which accompanied a full-length two-column story on the history of the dog and his master. Rin-Tin-Tin also stole a special story, with photo, for himself.

Further evidence of Melincoff's aggressive tactics are supported by tear sheets he sends on a tie-up with a newspaper for a special showing for newsboys in connection with booking of Rose's Midgets, and a fine break he received of Lew Ayres in "The Iron Man." He also got a three-column head on on the sporting page with a large cut free admittance for local red-heads when he played "Millie." The Warner has also issued a new type of program which carried an interest-getting gag for the advertisers. Through the several ads runs a sentence pertaining to the next week's picture. For the first five correct solutions pairs of tickets are given. The sentence is changed weekly.



Well, boys, we'll leave it to you as to whether Max is on the job. We rather think he is and want to thank him for sending the Club all this material. We know his brother showmen will appreciate his tips and hope that he will not forget us in the future.

Members are asked to be sure that their name and theatre address is written distinctly on the back of all photos, etc. On days when mail is particularly heavy a photo or clipping is apt to become separated from the letter or envelope in which it was mailed, then we have one devil of a time identifying them.

Also, if any material or photos are to be returned make certain that such wishes are emphasized.

It's no cinch trying to keep over three thousand showmen happy and looking after their mail and material, so here's hoping the boys (and girls) will lend us their usual co-operation.

ALL SET FOR THE FIREWORKS?

Plans for tying in your theatre with the usual Independence Day celebrations in the town or community ought to be complete by this time. Those who let this go by until the last minute still have time to push their plans through to a successful conclusion.

Naturally your theatre front and lobby ought to be decorated to fit the occasion. Flags, bunting, etc., are all necessary and especially so if the merchants on the street are decorating their fronts.

Short subjects for the Fourth of July are available from various exchanges and trailer service companies. Displays, lobby frames and regular signs ought to be treated with holiday dress. The National colors should be used throughout.

If you are at all active in your community it should be possible for you to swing some portion of the celebration into, or in front of, your theatre. Possibly you will have to revamp your usual schedule in order that the customers can see your show and still witness the fireworks.

These are just rough suggestions, but possibly they will call to mind some angle on which you can benefit your theatre for this great holiday. At any rate, don't treat the "Fourth" as just another day. It is one of the outstanding holidays of the year. And then again; in the event of rain you'll pack 'em-in in grand and glorious style.

Looks Like Hendry Had The Whole Town Working For Theatre

If Ray Hendry continues activities of this sort he'll have to hang a couple of extra shingles in front of his theatre. Bakery, lunch room, etc., are some of the suggestions we would offer if solicited. But kidding aside, we do want you to know how he engineered and handled his merchandising on "Strangers May Kiss" for the Capitol Theatre in Salt Lake City, Utah. And you don't have to take our word entirely, for the fact that the theatre came home to big b. o. returns on the strength of his work.

A tie-up with a prominent local bakery netted 60,000 inserts being wrapped in loaves of bread and cake for a week in advance and 10 days current with the showing of the picture.

Sandwiches and coffee were served on the mezzanine floor during the run of picture to patrons. These were promoted at no cost to the theatre; other than displaying a credit card on the mezzanine floor.

Two thousand tabloid newspapers playing up the picture in detail including names of cast, theatre, title and playdates were distributed to beauty parlors, harber shops, hotels, restaurants in advance. Also 1,500 were distributed to people boarding street cars at dinner hours to be read while riding home.

Free street car rides were given to Capitol theatre patrons. The inbound street cars passed out a ticket to each passenger entitling him or her to a free ride home provided the card was stamped at the theatre box office.

Twenty-five stills were placed in jewelry, ladies' stores and other places on the main street, together with window cards playing up the title of picture, name of theatre and playdates.

Now, we ask you? Is this showselling or are we "nurts"? Any manager who can surround an attraction with as much fine propaganda as Ray did is deserving of commendation any day in the week and we'll bet a new spring hat (our fingers are crossed) that his home office patted him on the back plenty for this one.

BELIEVE IT OR NOT!

(With apologies to Ripley)

Here is a perfectly nice theatre ad, complete in every detail with the "slight" error of the theatre's name being omitted. It was used by a large theatre in the southwest.

Either the theatre in that town is so well known that signature cut or theatre name is not necessary, or else, the manager responsible just plumb forgot it. And then again, maybe the newspaper is to blame. We'll always oblige with a good a'ibi if you're stuck. Line forms on the left.



But, seriously, this is something that can happen to lots of showmen unless they safeguard themselves by approving all copy from proofs before it goes to press. Just suppose it occured in a city with a dozen theatres. The customers would have a lot of fun trying to find out where they could see an attraction so well worth patronizing as this picture. Incidently, the ad was a three column by eight inch affair. Plenty large to attract attention.

Buffalo Audience Liked Buchanan's "Silence Trailer"

We are in receipt of some interesting comment on the "Silence Trailer" from Bernard Buchanan, manager of the Colonial Theatre, Buffalo, N. Y. Buchanan ran his trailer for the first time a few weeks ago and tells us it was an innovation along trailer lines. He states that comments were most favorable, and that it added a finishing touch of refinement to the entertaining atmosphere which prevails at the Colonial and Columbia theatres.

Club members will be interested to know how the trailer was spotted in Buchanan's house. He uses a double feature policy and it was customary to run the advertising song reel and slides between features. The silence trailer was attached to the song trailer and on arriving at the word "Silence," all sound was shut off until the words "This house, etc.," appeared on the screen. The horn switch was then thrown in and the fader gradually worked up to peak volume, which was timed so as to arrive at the end of the trailer. From the auditorium, Buchanan states, it had the very desirable and marked effect of convincingly emphasizing to patrons the value of "Silence."

The trailer is being distributed by one of the foremost sound equipment manufacturers on a three-day rental basis at low cost. The company also has posters and mats at cost price. Footage of the trailer runs 70 feet. Should Club members wish further information same can be obtained by writing in.

CLUB EMBLEM PIN!!!

Use This Blank:

Managers' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, New York

Kindly send me, postpaid, _____ *Club pins, for which I enclose payment at* $1.00 *per pin.*

Name of Member _____

Theatre _____

Address _____

City _____ *State* _____

Chenoweth, Veteran Showman, Sends Club Photos Of Old Gags

A department recently incorporated in Club pages, "Showmanship 15 Years Ago," not only brought an interesting letter from a veteran showman but prompted him to follow up with an assortment of old-time photos which we feel sure will prove enlightening to the modern manager.

We refer to H. A. "Chene" Chenoweth, a young fellow of seventy-one summers who manages the Empire Theatre, Block Island, R. I. "Chene" not only operates the Empire but as a further outlet for youth manages a bowling alley and oversees a tea room in the rear of the theatre. According to all this, there isn't a chance of placing Chene's name on the retired showman's list at this writing. Not by a long shot!

The Club has referred to "Chene" as the "peppy manager of the Opera House in Westfield, Mass.," whose ideas on showmanship were much in demand fifteen years ago. Some of the photos which we are reproducing in a layout on this page date back as far as 1908 and while offering a striking contrast to de luxe methods of today, were effective in producing desired results.



Reading across the top of the reproduced photos note the little colored children used to ballyhoo Marguerite Clarke when "Uncle Tom" played the Westfield Strand about the year 1910. Next to this is evidence of an effort to stimulate Kiddie interest through the holding of a dog show. In the center strip is an atmospheric display on "Hell's Hole," crude perhaps when compared to present day methods, but a forerunner of what was to be done along these lines. Next to this one is a snap of some stunt that blocked traffic in Thompsonville. "Chene" doesn't tell what it was. More atmosphere is used for that old picture of Mary Pickford's, "Tess of Storm Country." Note fishing shack, nets, etc. They also had Baby Nites in the old days, as you can see by the next photo; also Salvation Army benefits.

Well, "Chene" it's all very interesting to us and we're sure that brother members are going to get a good sized kick from your first contribution. We don't get a chance every day to welcome an old-time showman like yourself and sincerely hope that you'll not forget the Club in days to come. Now that the season is getting under way in Block Island, you'll soon be hitting your stride. Keep us posted as to what's doing down there this summer. Until then, so long.

Live Baby Gag Goes Over For Russ Rose On "Lottery Bride"

His mind eased with the receipt of the print on "Lottery Bride" just in time for the show (Oh, no! managers do not have any worries), Russell Rose, manager of the Strand Theatre, Reading, Pa., relaxes for a few moments to let us know how he sold this picture in his town.

Russell opined that the title was a natural for a live baby give-away and immediately got under way with the idea.

Here's the letter he sent out, 10,000 of them:

> Dear Madam: An outstanding event in theatrical history will take place on the stage of the Strand Theatre, Tuesday evening, April 21, 1931, at 9 P. M.
>
> This is such an extraordinary event that we feel the urge to talk to talk about it. A cute little baby will be given away to some person, a baby that is homeless, motherless and in dire need of a home.
>
> Attend the Strand Theatre Tuesday evening and see Joe E. Brown in "The Lottery Bride" and you may be the lucky person to take home this real live baby.
>
> Very truly yours,
>
> RUSS ROSE, Manager.

Believe it or not, Russ states, it had black hair.

The rest of the campaign, after mailing out the letters, consisted of stage announcements, use of a trailer, the placing of 100 window cards and a corking write-up in the "Loud Speaker" (the local tab). Both newspapers gave hearty co-operation and Russ tells us the town was so het up that he just cou'dn't miss out on this one.

Pigs is pigs, Russ, and the gag is a corking interest-getter in any locality where they're not wise to the stunt. The Club is glad to know that you cashed in so nicely with it. Keep up the good work and let us know what else you are doing to sell shows in Reading.

Best Story On Star Ad Proves Business Getter For Ed Hands

Rather than to advertise any one picture, Manager Edgar Hands of the Publix-Paramount Theatre, Texarkana, Tex., derived a lot of free space on a Screen Personality Contest.

For an entire week, a different screen star appeared daily in a three or four-column ad. The contest was to get the picture patrons to write about their favorite stars.

In detail it stated, "The manager of the Paramount Theatre wants to know the kind of picture you like to see that the following stars appear in, or your reactions as to the type of material that you think ought to be utilized for the following stars. Do not generalize, but rather take each star and suggest the type of material that, in your opinion, ought to be about in connection with each star."

The names of 17 screen personalities were listed including Jack Oakie, Maurice Chevalier, Ruth Chatterton, Clara Bow, Fredric March, Charles Rogers, Four Marx Bros., Gary Cooper, Claudette Colbert, Phillips Holmes, Mitzi Green, Jackie Coogan, Paul Lukas, Marlene Dietrich, Nancy Carroll, Emil Jannings and Clive Brook—all of whom are listed under the Paramount banner.

For suggestions or as an example on one of the stars, contestants were referred to the Classified section of the paper where they could find scattered among the ads some pertinent facts that would help them in writing their stories.

A SMASHING "FRONT PAGE" DISPLAY



The above striking marquee sign and theatre front was arranged by H. A. Kaufman, manager of the Regent Theatre, Rochester, N. Y., to exploint "Front Page." Note the gigantic electric letters and the general attractiveness of the theatre front. The theatre could be seen many blocks away.

Patrons Like Name Guessing Stunt, Says Hamilton of Norwich

They like the gentle pastime of guessing names of movie stars over in his town, writes R. B. Hamilton, manager of the Palace Theatre, Norwich, Conn. And that's not all, fellows. Robert tells us that he also acquired a fine mailing list as the result of his efforts. Maybe it's the way you put these affairs on, R. B., that makes 'em so interesting. So we will pass your method along to your brother Club members.

In the accompanying photo readers will note that Hamilton mounted photos of 23 Warner and First National stars in a lobby display frame. A similar frame was mounted in like manner for a local radio dealer with whom the tie-up was effected. The radio dealer placed the frame in his store window. Blanks were passed out to patrons of both theatre and store for the filling in of the stars' names. In the Palace News, a four-page tab-size paper published by the house, interest was built up on the radio, and the back page also carried mat reproductions of the photos on display in lobby and store. Many hundreds of these, R. B. tells us, were returned with names filled in under photo.



On account of the large number of ties resulting from the effort, a mid-week announcement and award was made from the stage, practically all of the contestants being present. Much interest was manifest, R. B. tells us.

A publicity move of this sort generally always gets the attention of movie patrons, and cost to the theatre is practically nothing, the storekeeper donating the awards for value received in advertising. Thanks for keeping the Club informed as to your doings, R. B., and keep up the good work.

Bill Levey Making Business Hum Down In Port Washington

Any time Bill Levey's name is missing from the Club pages for any length of time, you will know that the dynamic showseller of Port Washington, L. I., is up to his ears in work and that the silence portends some fine contribution as soon as the stress of other important matters eases up for a little bit.

We have used that expression about Bill before, but we do not hesitate about repeating it because it is the gospel truth. Just recently in the spirit of the times with all of this depression and other talk going about, Bill suggested a mighty fine editorial for the *Port Washington News*, the leading paper of his town, and to prove that they are great believers in Bill's judgment, they planned the editorial as suggested.

This does not take in all of Levey's activities by any means and we are ticked to death to say that his newspaper advertising has improved 100 per cent in the past few months. We often wondered why it did not carry a bigger punch than it did, but apparently he is straightening that end of it out now and the Beacon Theatre's ad in the Port Washington paper is now one of the outstanding pieces of display in the entire newspaper.

And incidentally, we might add that as usual he is engineering some more of his smart merchandising ideas, the latest being a tie-up with Father's Son and the Boy Scouts of Port Washington whereby the Boy Scouts were guests of the theatre and brought many an extra sheckel to the box office through their word of mouth advertising and the good-will which was routed in the minds of all of the parents because of Bill's generous actions.

You can always count on something interesting from Port Washington as long as Bill Levey is on the job, and we hope that from now on his name will again become a prominent part of our Club pages. What say, Bill? Do we predict too much or are you with us?

The Industry's Original Idea Exchange!

B. V. WARREN is in charge of the Rialto Theatre, Amarillo, Texas, and the Club extends its welcome to this new member of the Texas contingent of Round Tablers. What's going on in show business down your way, B. V.? Now that you're a member of this great gang don't forget your responsibilities—and that means that we want to hear from you real soon.

———*Wear Your Club Pin! ! !*———

JEROME J. MARX manages the New Park Theatre, South Ozone Park, City of New York and the Club is in receipt of his application for membership. Lots of competition out in your neighborhood, Jerome, and your brother members will expect to hear what you are doing in the way of putting the Park over the top. Next time you write include one of your photos so we can give you a proper introduction.

———*Wear Your Club Pin! ! !*———

LLOYD F. MURPHY is the manager of the Endicott Theatre, Brooklyn, N. Y., and this organization is glad to list his name among recent applicants for membership. That ought to be a live community you are in, Lloyd, and therefore productive of many a live show tip. Next time you put over a good one take time off and let us know about it. Your brother showmen will be awaiting word.

———*Wear Your Club Pin! ! !*———

JOSEPH FORSTER manages the Inwood Theatre, Metropolitan avenue, Forest Hills, N. Y., and right now becomes a new member of the Queens wing of this big army of showmen. Show selling surely offers many possibilities over your way, Joe, with such a mixed community to draw upon for patronage. In this case it must mean that you will have some interesting stories to send the Club. Why hesitate?

———*Wear Your Club Pin! ! !*———

Here's the Blank

Application For Membership In

"MANAGERS' ROUND TABLE CLUB"

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

H. H. WEISS is the manager of the Fairfax Theatre, a Publix house in the city of Miami, Fla., and it is our recent recollection of having sent one of his contributions down to the printer to be set up in type. These stunts were indicative of live-wire tendencies and the Club will look forward to hearing more from this enterprising Southern manager. Can we count upon you to do this, Weiss?

———*Wear Your Club Pin! ! !*———

CHARLES J. OLIVER is in charge of the Gem Theatre, Prescott, Arkansas, and along with recently elected member Shea helps swell the ranks of this organization in his State. Oliver is the manager of an independent house and as long as we know he has full sway in the way of exploitation matters feel sure that the Club can count upon him for further contributions on show-selling activities.

———*Wear Your Club Pin! ! !*———

JERRY B. BLY is the manager of the Nile Theatre, Mesa, Arizona, and the Club takes this opportunity to welcome this Publix manager among his brother showmen of the world. Jerry, there are any number of your company's managers in this organization and they are all making worthwhile contributions. Can we count upon you to do the same? Next time you write, why not send along a photo of yourself?

———*Wear Your Club Pin! ! !*———

DAVID KAPLAN manages the Chelsea Theatre, Chelsea, Mass., and according to his recently received application for membership in this organization, he resides in the city of Dorchester, Mass. Dave, your State is a stamping ground for Round Tablers and we are glad to welcome you among your brother showmen. All we ask is that you remember your obligation in the way of keeping the Club posted on your show-selling work.

———*Wear Your Club Pin! ! !*———

E. P. KING is in charge of the Granada and Inglewood theatres, Inglewood, Calif., and is proposed for Club membership by that well known Round Tabler, Wally Butler, of San Bernardino. All of Wallys friends are live-wire showmen so we have every reason to believe that King will favor his brother showmen with contributions to these pages. Next time you write, King, include a photo of yourself so we can give you a proper introduction.

———*Wear Your Club Pin! ! !*———

R. D. McGRAW is the manager of the Fox-Rosemary Theatre, Ocean Park, Calif., and this manager is proposed for membership in this Club by Wally Butler. We extend a cordial welcome, Mack, and feel sure that anyone recommended by Wally Butler will do his part in keeping this organization up to the standard it has set in the past. Why not include a photo of yourself when you send in some live show stunt you've put over?

———*Wear Your Club Pin! ! !*———

GEORGE FOSTER is the manager of the Virginia Theatre, St. Louis, Mo., and is proposed for membership in this Club by that well known theatre man, Mr. Fred Wehrenberg. With this introduction, George, the eyes of other Club members will be watching for an account of how you are selling shows at the Virginia and the Club believes that you'll come through. How about this? And what about a photo of yourself so we can properly present you?

CARL FRICKEL is in charge of the Michigan Theatre St. Louis, Mo., and is another new member to apply for Club membership through the recommendation of Mr. Fred Wehrenberg well known showman and theatremen's leader in his section of the country. As with Club member Foster we must remind Frickel of the responsibility in connection with having such a sponsor and will look forward to an early contribution containing an account of his brand of showmanship.

———*Wear Your Club Pin! ! !*———

EDWARD L. MURTAGH is the manager of the State Theatre Scranton, Pa., and with this new member's application at hand the Club is proud to acknowledge a strong representation in this live show city. Help keep your town on the Round Table map, Murtagh by regularly contributing to these pages any live show stunts you are putting over. And when you make your rounds, remember us to all your brother showmen in Scranton.

———*Wear Your Club Pin! ! !*———

SAMUEL ALSTER is the manager of the Maspeth Theatre, Maspeth, Long Island, N. Y., and the Club hereby extends a royal welcome to this new member from Queens County. Sam, all you have to do in order to keep on the right side of your chairman is to regularly let him and the Club know what you are doing to put shows over in your community.

———*Wear Your Club Pin! ! !*———

F. L. CLARKE is in charge of the Cozy Theatre, Hazen Arkansas, and if these Arkansas members keep on coming in the way they are at present, it won't be long before there will be Round Table representatives in every town in the State. Clarke's house seats but 225 but we know that it's proportionately difficult to fill this type and therefore will look forward to an account of how this new member does the job.

MAURICE B. SMITH is in charge of the Royal Theatre, Hoisington, Kansas, and it becomes a pleasure to welcome this new member from a state where the Club has many representatives. Maurice, we will depend upon you to keep us duly informed as to what Hoisingtonians like in the way of showmanship—and that means an account of some live-wire stunt you recently put over in your town, or plan to put over in the future.

———*Wear Your Club Pin! ! !*———

T. A. SHEA manages the Palace Theatre, in the city of McGehee, Arkansas, and it is the Club's sincere hope that it will soon number this new member among the steady contributors to this department of the Herald. We note that Shea's house is a modern 675-seater and is equipped with the latest and best in sound projection apparatus. Be sure to let us know what you are doing in the way of selling shows to the McGeehans, won't you Shea?

———*Wear Your Club Pin! ! !*———

P. J. PECHARICH is the manager of the Ritz Theatre, Jerome, Ariz., and the Club is in receipt of his application to become a member of the fastest growing organization in the motion picture theatre field. Pecharich is in charge of an independently owned house of 680 seats and it is equipped with all that could be desired in sound projection. Phil, the Club's order is in right now for an account of what you are doing to put shows over the top in your Arizona town. And why not send along a photo?

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1930, unless otherwise specified.

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Breed of the West	Wally Wales	Nov. 12	60	
Canyon Hawks	Yakima Canutt	Aug. 26	60	Oct. 18
Hell's Valley	Wally Wales	Mar. 18,'31	60	
Red Fork Range	Wally Wales	Jan. 12,'31	60	Mar. 7,'31
Sheer Luck	Ralston-Stuart	Feb. 7,'31	60	Mar. 9,'31
So This Is Arizona	Wally Wales	Apr. 24,'31	60	
Trails of Danger	Wally Wales	Sept. 30	60	
Trapped	Stuart-Quartaro-Dean-Santschi	Apr. 14,'31	62	

Coming Feature Attractions

Big City Shadows	6 reels
Devils' Decoy	6 reels
Diamond Mystery	6 reels
Masters of Steel	6 reels
Midnight Prowlers	6 reels
Railroad Mail Limited	6 reels
Riders of the Cactus — Wally Wales	60

COLUMBIA

(Available sound-on-film and sound-on-disc)

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Africa Speaks		Sept. 15	74	Sept. 27
Atlantic		Jan. 17,'31	63	Oct. 11
Avenger, The	Buck Jones	Mar. 6,'31	65	Mar. 28,'31
Brothers	Lytell-Sebastian	Oct. 25	76	Nov. 1
Charley's Aunt	Ruggles-Collyer	Dec. 28	88	Dec. 6
Criminal Code, The	Holmes-Huston-Doran	Jan. 15,'31	88	Dec. 13
Dawn Trail, The	Buck Jones-Miriam Seegar	Nov. 28	66	Dec. 27
Desert Vengeance	Buck Jones-Barbara Bedford	Jan. 25,'31	65	Feb. 28,'31
Dirigible	Holt-Graves-Wray	Apr. 4,'31		Mar. 14,'31
Fighting Sheriff, The	Buck Jones-Loretta Sayers	May 15,'31		
For the Love o' Lil	Mulhall-Starr-Nugent	Oct. 5	72	Oct. 4
Good Bad Girl, The	Mae Clark-James Hall	May 20,'31	73	May 23,'31
Last Parade, The	Holt-Moore-Cummings	Feb. 28,'31	80	Feb. 14,'31
Lightning Flyer, The	James Hall-D. Sebastian	Mar. 20,'31	64	Apr. 11,'31
Lion and the Lamb, The	Byron-Myers-Hatton-Love	Jan. 1,'31	80	Feb. 14,'31
Madonna of the Streets	Brent-Ames	Dec. 1	70	Dec. 6
Man from Chicago				
Men Without Law	Buck Jones	Oct. 15	70	Nov. 29
Meet the Wife	Lew Cody & Laura La Plante	Apr. 17,'31	73	Apr. 4,'31
Middle Watch, The		Mar. 3,'31		
Murder		Oct. 24	91	Nov. 1
Shadow Ranch	Buck Jones	Sept. 1	58	Nov. 15
Subway Express	Holt-Kelsey-Pringle	May 1,'31	68	May 9,'31
Sweethearts on Parade	White-Hughes	Aug. 16	67	Sept. 6
Ten Cents a Dance	Barbara Stanwyck-Cortez	Mar. 6,'31	79	Mar. 14,'31
Texas Ranger, The	Buck Jones	Apr. 10,'31		Apr. 25,'31
Tol'able David	Cromwell-Beery-Peers	Nov. 15	70	Nov. 15
Young Woodley	Carroll-Lawton	Sept. 26	73	Oct. 4

Coming Feature Attractions

Arizona	John Wayne-Laura La Plante	
Branded	Buck Jones	June
Ex-Ranger	Buck Jones	
Fifty Fathoms Deep	Richard Cromwell	
Flood, The	Boardman-Blue	
For the Defense	Evelyn Brent	
Lover Come Back	Jack Mulhall-C. Cummings-B. Bronson	June 5,'31
Miracle Woman, The	Barbara Stanwyck	
Pagan Lady	Evelyn Brent-C. Bickford-C. Nagel	
Sky Raiders, The	Lloyd Hughes-Marceline Day	
Virtue's Bed		

CONTINENTAL PICTURES CORP.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Defenders of the Law	Catherine Dale Owen-Holland-Gleckler	May 1,'31	6 reels	May 23,'31
Fourth Alarm, The	Nick Stuart-Ann Christy	Oct. 25	61	Oct. 18
Sea Devils	Molly O'Day-Edmund Burns	Jan. 15,'31	88	
Second Honeymoon, The	Josephine Dunn	Sept.	67	

Coming Feature Attractions

Air Eagles	6 reels
Hellion's Last Cruise, The	6 reels
Mystery Train, The	6 reels
Rose of Chinatown	6 reels
Streets of Shadows	6 reels

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Lovers	Whiting-Nixon	Oct. 5	63	Sept. 6
Father's Son	Janney-Stone-Rich	Mar. 7,'31	77	Oct. 4
Finger Points, The	Barthelmess-Wray	Apr. 11,'31	88	Mar. 21,'31
Going Wild	Joe E. Brown	Dec. 21	72	Aug. 23
Gorilla, The	Joe Frisco	Nov. 2	63	Oct. 4
Hot Heiress, The	Lyon-Munson	Mar. 28,'31	78	Jan. 24,'31
Kismet	Otis Skinner	Jan. 18,'31	92	Nov. 8
Kiss Me Again	Clare-Pidgeon	Feb. 23,'31	75	Jan. 10,'31
Lash, The (Reviewed under title "Adios," Issue of Oct. 4)	Richard Barthelmess	Dec. 28	80	
Little Caesar	Edw. G. Robinson	Jan. 25,'31	81	Jan. 17,'31
Misbehaving Ladies	Lee-Lyon	Apr. 18,'31	72	Mar. 14,'31
Men of the Sky	Irene Delroy-Jack Whiting	June 20,'31	86	
Mothers Cry	Peterson-Manners	Jan. 4,'31	75	Dec. 13
Naughty Flirt	Alice White	Jan. 11,'31	76	
One Night at Susie's	Dove-Fairbanks, Jr.	Oct. 19	64	Nov. 1
Party Husband	Dorothy Mackaill	June 6, '31	66	Apr. 18, '31
Right of Way, The	Nagel-Young	Feb. 7, '31	68	
Sunny	Marilyn Miller	Nov. 23	81	Oct. 11
Too Young to Marry	Young-Withers	May 8, '31		
Truth About Youth	Young-Tearle	Nov. 30	69	Nov. 29
Widow From Chicago	Neil Hamilton	Nov. 9	65	Oct. 25
Women Hungry	Lee-Kohler-Blackmar	Apr. 4, '31	68	Mar. 28, '31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As Good As New	All Star			
Bargain, The (Reviewed under title "You and I")	Lewis Stone-Doris Kenyon			Apr. 18,'31
Big Business Girl	Loretta Young-Ricardo Cortez	July 4, '31	80	Mar. 14,'31
Blue Moon Murder	Huston-Young			
Broadminded	Joe E. Brown	Aug. 1, '31		Apr. 11,'31
Chances	Douglas Fairbanks, Jr.	July 18, '31		May 9, '31
Five Star Final	Edward G. Robinson			
Honor of the Family	Bebe Daniels			
I Like Your Nerve	D. Fairbanks, Jr.-L. Young			
Last Flight	Richard Barthelmess			
Local Boy Makes Good	Joe E. Brown			
Merry Wives of Reno	Chas. Butterworth-L. Young			
Our Social Whirl	Marilyn Miller			
Penrod and Sam	Leon Janney			
Reckless Hour	Dorothy Mackaill-Conrad Nagel	Aug. 15, '31		May 2, '31
Ruling Voice, The	Huston-Young-Kenyon			
We Three	Ben Lyon-Rose Hobart			
World Changes, The	Edw. G. Robinson			

FITZPATRICK PICTURES, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lady of the Lake	Percy Marmont-Benita Hume	Nov. 1	45	Oct. 25

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Always Goodbye	Landi-Stone	May 24, '31		Apr. 25,'31
Annabelle's Affairs	McLaglen-MacDonald	June 14, '31	79	May 30,'31
Are You There?	Lillie-Garrick	May 3, '31	60	Nov. 29
Big Trail, The	Wayne-Churchill-Marshall	Nov.2 Standard 123 / Grandeur 158		Oct. 11
Black Camel	Warner Oland-Eilers	June 21, '31		May 15,'31
Body and Soul	Farrell-Landi	Feb. 22, '31	82	Mar. 7, '31
Charlie Chan Carries On	Oland-Churchill	Apr. 12, '31	69	Mar.28,'31
Connecticut Yankee, A	Will Rogers	Apr. 5, '31	96	Mar.21,'31
Daddy Long Legs	Gaynor-Baxter	June 7, '31		May 23,'31
Dancers, The	Moran-Holmes-Byron	Nov. 9	83	Oct. 4
Doctors' Wives	Baxter-Bennett	Mar. 15, '31	82	Apr. 4, '31
Don't Bet on Women	McDonald-Lowe-Merkel	Feb. 15, '31	70	Feb. 21,'31
East Lynne	Harding-Brook-Nagel	Mar. 1, '31	104	Feb. 28,'31
Fair Warning	O'Brien	Feb. 1, '31	62	
Girls Demand Excitement	Wayne-Cherill	Feb. 8, '31	68	Feb. 14,'31
Just Imagine	Brendel-Sullivan	Nov. 23	111	Oct. 18
Lightnin'	Will Rogers-Dresser	Dec. 7	94	Oct. 25
Liliom	Farell-Taylor	Oct. 5	94	Sept. 13
Man Who Came Back	Gaynor-Farrell	Jan. 11, '31	81	Jan. 3, '31
Men on Call	Edmund Lowe-Clarke	Jan. 18, '31	70	Mar. 7, '31
Mr. Lemon of Orange	Prendel-Dorsay	Mar. 22, '31	67	Mar. 7, '31
Not Exactly Gentlemen	McLaglen-Wray-Cody-Gribbon	Mar. 8, '31	61	Apr. 11,'31
Oh, For A Man!	MacDonald-Denny-White	Dec. 14	86	Nov. 6
Once A Sinner	Dorothy Mackaill-Joel McCrea	Jan. 25, '31	70	Jan. 24,'31
Part Time Wife	Lowe-Hyams	Dec. 28	72	Dec. 6
Princess and the Plumber, The	Farrell-D'Sullivan	Dec. 21	72	Oct. 18
Quick Millions	Tracy-Churchill-Eilers	May 3, '31	70	Apr. 4, '31
Renegades	Baxter-Beery-Loy	Oct. 26	93	Oct. 4
Scotland Yard	Lowe-Bennett	Oct. 19	75	Oct. 4
Seas Beneath	O'Brien-Lessing-Maris	Mar. 29, '31	91	Feb. 7, '31
6 Cylinder Love (Reviewed under title "The Minute Man")	Spencer Tracey-Merkel	May 10, '31		Apr. 18,'31
Soup to Nuts	Healy-Winninger-Smith	Sept. 28	70	Oct. 25
Spy, The	Hamilton-Johnson	Apr. 26, '31	58	
Their Mad Moment	Baxter-Mackaill-Pitts	July 12, '31		
Three Girls Lost	Wayne-Young	Apr. 19, '31	71	Apr. 18,'31
Under Suspicion	Murray-Moran	Jan. 4, 31	64	Nov. 22
Up the River	Luce-Bogart-Tracy	Oct. 12	92	Dec. 11
Women of All Nations	McLaglen-Lowe-Nissen	May 31, '31	72	May 30,'31
Wyoming Wonder, The (Tent)	George O'Brien	July 19, '31		
Young As You Feel	Will Rogers-Dorsay			Apr. 18,'31
Young Sinners	Meighan-Jordan-Kirkwood	May 17, '31		

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Girl	Sally Eilers			
Brat, The	Sally D'Neil-F. Albertson			
Goldie	Harlow-S. Tracy-W. Hymer	June 28, '31		
Hush Money	J. Bennett-J. Kirkwood-Hardie Allbright	July 5, '31	72	June 13,'31
Merely Mary Ann	Gaynor-Farrell			
Midnight Cruise, The	Edmund-Lowe-Lois Moran			
Over the Hill	Lane-Dillaway-Marsh, Kirkwood			
Plutocrat, The (Tent)	Will Rogers-Jetta Goulal			
Transatlantic	Edmund Lowe-Lois Moran			
Yellow Ticket, The	Elissi Landi-Paul Cavanagh			

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor Father, The	Davies-Forbes	Jan. 10, '31	91	Dec. 13
Billy the Kid	John Mack Brown	Oct. 18	82	Sept. 13
Complete Surrender	Joan Crawford	May 9, '31	81	
Dance, Fools, Dance	Joan Crawford	Feb. 21, '31	81	Jan. 3,'31
Daybreak	Ramon Novarro	May 2, '31	76	Apr.18,'31
Easiest Way, The	Bennett-Menjou-Montgomery	Feb. 7, '31	73	
Gentleman's Fate	Gilbert-Wolheim	Mar. 7, '31	93	Jan. 31,'31
Great Meadow, The	Brown-Boardman	Jan. 24, '31	80	Nov. 29
Inspiration	Greta Garbo	Jan. 31, '31	76	Dec. 27

Title	Star	Rel. Date	Running Time Minutes	Reviewed
It's a Wise Child	Marion Davies	Mar. 21, '31	75	Feb. 28, '31
Lady's Morals, A	Grace Moore	Nov. 8	88	Oct. 4
	Reviewed under title "The Soul Kiss")			
Laughing Sinners	J. Crawford-N. Hamilton	May 30, '31	72	June 6, '31
Men Call It Love	Hyams-Menjou-Duncan-Foster	Mar. 14, '31	71	Feb. 28, '31
Men of the North	Leonard-Roland	Sept. 27	60	Oct. 25
Min and Bill	Dressler-Beery	Nov. 29	67	Oct. 18
New Moon	Tibbett-Moore	Jan. 17, '31	78	Oct. 25
Never the Twain Shall Meet	Montenegro-Smith-Howard	May 16, '31	80	May 30, '31
Outsider, The	Harold Huth		90	May 2, '31
Paid	Crawford-Armstrong	Dec. 20	07	Nov. 15
	(Reviewed under title "Within the Law")			
Parlor, Bedroom and Bath	Keaton-Eilers-Oenny	Feb. 28, '31	72	Jan. 31, '31
Passion Flower	Francis-Johnson-Bickford	Dec. 6	80	Oct. 25
Prodigal, The	Lawrence Tibbett	Feb. 21, '31	83	Jan. 17, '31
	(Reviewed under title "The Southerner")			
Reducing	Dressler-Moran	Jan. 3, '31	77	Dec. 13
Remote Control	Haines-Ooran	Nov. 15	66	Oct. 11
Secret Six, The	Beery-Harlow	Apr. 18, '31	83	Apr. 25, '31
Shipmates	Montgomery-Jordan-Torrence	Apr. 25, '31	72	Mar. 28, '31
Stepping Out	Denny-Greenwood-Hyams	Apr. 11, '31	73	Mar. 21, '31
Strangers May Kiss	Norma Shearer	Apr. 4, '31	77	Feb. 28, '31
Tailor Made Man, A	William Haines	Mar. 28, '31	80	Mar. 7, '31
Their First Mistake	Laurel and Hardy			Sept. 27
	(Reviewed under title "The Rap")			
This Modern Age	Joan Crawford	Aug. 22, '31		June 13, '31
Those Three French Girls	Reginald Denny	Oct. 11	76	Oct. 18
Trader Horn	Harry Carey-Renaldo-Booth		120	Jan. 24, '31
War Nurse	Walker-Page-Montgomery	Nov. 22	82	Sept. 20
Way for a Sailor	John Gilbert	Nov. 1	89	Sept. 20

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boarding School				
Candlelight	John Gilbert			
Cheri-Bibi	John Gilbert-Leila Hyams	Aug. 15, '31		
Emma	Marie Oressler			
Five and Ten (Tent)	Marion Davies	June 13, '31	89	June 13, '31
Flying High				
Free Soul, A	Norma Shearer-Leslie Howard	June 20, '31		
Get Rich Quick Wallingford	Wm. Haines			
Great Lover, The	A. Menjou	July 18, '31		
Guardsman, The	Lunt-Fontanne			
Guilty Hands	L. Barrymore			
Horseflesh		July 11, '31		
Just a Gigolo	William Haines	June 6, '31	63	Apr. 25, '31
	(Reviewed under title "Dancing Partner")			
Lullaby		Aug. 8, '31		
Man in Possession, The	Robert Montgomery	July 4, '31		June 13, '31
Pigboats	Wm. Haines			
Politics	Dressler-Moran	Aug. 1, '31		
Sea Eagles	Beery-Rambeau			
Sidewalks of New York	Buster Keaton	Aug. 8, '31		June 13, '31
Squaw Man, The	Roland Young-Valez-Baxter			
Son of India	Ramon Novarro	July 25, '31		
Susan Lenox, Her Fall and Rise	Greta Garbo	Aug. 29, '31		

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ships of Hate	L. Hughes-D. Sebastian	June 20, '31	7 reels	
Dugan of the Badlands	Bill Cody	June 27, '31	6 reels	

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Partners of the Trail	Tom Tyler	July 11, '31	6 reels	
Vanishing Men	Tom Tyler		6 reels	

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Along Came Youth	Charles Rogers	Dec. 20	73	Oct. 18
Blue Angel, The	Emil Jannings-Marlene Dietrich	Jan. 3, '31	109	Nov. 22
City Streets	Sylvia Sidney-Gary Cooper	Apr. 18, '31	80	Apr. 11, '31
Conquering Horde, The	Arlen-Wray	Mar. 7, '31	72	Feb. 21, '31
Derelict	Bancroft-Francis	Nov. 22	75	Oct. 18
Dishonored	Marlene Dietrich-McLaglen	Apr. 4, '31	91	Mar. 7, '31
Oude Ranch, The	Jack Oakie	May 16, '31	67	Apr. 18, '31
Fast and Loose	Hopkins-Starrett-Lombard-Morgan	Nov. 8	71	Nov. 29
Feet First	Harold Lloyd	Nov. 8	93	Jan. 17, '31
Fighting Caravans	Cooper-Damita	Feb. 14, '31	91	Feb. 7, '31
Finn and Hattie	Errol-Green	Feb. 28, '31	90	Oct. 11
Follow the Leader	Ed Wynn	Dec. 13	65	Dec. 13
Gang Buster, The	Oakie-Arthur	Jan. 17, '31	68	Dec. 13
Gun Smoke	Arlen-Brian	Apr. 11, '31	64	Mar. 14, '31
Heads Up	Rogers-Kane	Oct. 11	76	Sept. 27
Her Wedding Night	Clara Bow	Oct. 18	75	Sept. 27
Honor Among Lovers	Colbert-March-Ruggles	Mar. 21, '31	75	Mar. 7, '31
It Pays to Advertise	Foster-Gallagher-Lombard	Feb. 28, '31	64	Feb. 14, '31
June Moon	Jack Oakie-Francis Dee	Mar. 21, '31	70	Feb. 28, '31
Kick In	Clara Bow	May 23, '31	74	Apr. 25, '31
Ladies' Man	Wm. Powell-Kay Francis	May 9, '31	75	Apr. 4, '31
Laughter	Nancy Carroll	Oct. 25	99	Nov. 1
Lawyers, Secret, The	Clive Brook	June 6, '31	63	May 23, '31
L'Enimatigue Mr. Parkes (Slightly Scarlet)	A. Menjou-C. Colbert		71	Sept. 6
Man of the World	Wm. Powell-Lombard	Mar. 28, '31	70	Mar. 7, '31
Monte Carlo	Buchanan-MacDonald	Oct. 4	85	Aug. 8
Morocco	Cooper-Dietrich	Dec. 6	92	Oct. 11
No Limit	Clara Bow	Jan. 24, '31	72	
Only Saps Werk	Errol-Arlen-Brian	Dec. 6	74	Nov. 29
Playboy of Paris	Maurice Chevalier	Oct. 18	73	Sept. 13
Rango		Mar 7, '31	64	Jan. 24, '31
Right to Love, The	Ruth Chatterton	Dec. 27	79	Dec. 6
Royal Family of Broadway	Ina Claire-Fredric March	Jan. 31, '31	81	Jan. 3, '31
Scandal Sheet, The	Bancroft-Brook-Francis	Feb. 7, '31	73	Dec. 29
Sea God, The	Arlen-Wray	Sept. 13	73	Aug. 30
Sea Legs	Jack Oakie	Nov. 29	63	Nov. 15
Skippy	Mitzi Green-Jackie Searl-Jackie Cooper	Apr. 25, '31	88	Mar. 21, '31
Smiling Lieutenant, The	M. Chevalier-C. Colbert	Aug. 1, '31		
Spoilers, The	Cooper-Kay Johnson-Betty Compson	Sept. 20	92	Aug. 30
Stolen Heaven	Nancy Carroll-Phillip Holmes	Feb. 21, '31	76	Feb. 21, '31
Tabu	South Sea Island natives and Chinese half eastes	Aug. 1, '31	81	Mar. 21, '31
Tarnished Lady	C. Brook-Tallulah Bankhead	May 2, '31	80	May 9, '31
Tom Sawyer	Jackie Coogan	Nov. 15	88	Oct. 18
Unfaithful	Chatterton-Lukas	Mar. 14, '31	85	Feb. 28, '31
Up Pops the Devil	N. Foster-Carole Lombard	May 30, '31	75	
Virtuous Sin, The	Huston-Francis	Nov. 22	81	Oct. 4
Vice Squad	Lukas-Francis	June 13, '31	70	May 9, '31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
An American Tragedy	Phillip Holmes-Slyvia Sidney-Frances Dee	Aug. 29, '31	95	June 6, '31
Caught	Richard Arlen-L. Dresser	Aug. 8, '31		
Confessions of a Co-Ed	Phil Holmes-Sylvia Sidney	July 11, '31		
Daughter of the Dragon	Warner Oland-Anna May Wong	Sept. 12, '31		
Girl Habit, The	Charles Ruggles	June 27, '31		
Forbidden Adventure	Mitzi Green-Jackie Searl	June 20, '31	85	June 6, '31
	(Reviewed under title "Newly Rich")			
Honeymoon Lane	Eddie Dowling	July 25, '31		
Huckleberry Finn	J. Coogan-Mitzi Green	Aug. 15, '31		
I Take This Woman	Gary Cooper-Carole Lombard	June 27, '31	74	
Magnificent Lie	Ruth Chatterton	July 25, '31		
Marines Have Landed (Tent)	Wm. Boyd-C. Rogers	Oct. 24, '31		
Monkey Business (Tent)	Four Marx Bros.	Sept. 26, '31		
Murder by the Clock	Wm. Boyd-L. Tashman	Aug. 8, '31		
My Sin	Tallulah Bankhead	Oct. 3, '31		
Night Angel	Nancy Carroll-Fred. March	July 18, '31		
No One Man	P. Holmes-C. Lombard	Oct. 10, '31		
Personal Maid	Nancy Carroll	Sept. 19, '31		
Rich Man's Folly	G. Bancroft-Kay Francis	Aug. 22, '31		
Road to Reno (Tent)	Charles Rogers	Sept. 5, '31		
Secret Call, The	Peggy Shannon-Richard Arlen	July 25, '31		
Secrets of a Secretary	C. Colbert	Sept. 5, '31		
Silence	Clive Brook-Mary Erian	Sept. 12, '31		
Stepdaughters of War	Ruth Chatterton	Oct. 31, '31		
Twenty-Four Hours	C. Brook-Kay Francis	Oct. 17, '31		
Women Love Once	Lucas-Boardman-Tashman	July 4, '31		

RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor Apartment	Lowell Sherman-Irene Dunn	Apr. 15, '31	77	Feb. 28, '31
Beau Ideal	Vail-Forbes-Stengel-Rich-Young	Jan. 25, '31	79	Dec. 13
Behind Office Doors	Astor-Ames-Cortez	Mar. 15, '31	82	
Check and Double Check	Amos 'n' Andy-Carol-Rich	Oct. 25	75	Oct. 24
Cimarron	Richard Dix-Irene Dunn	Feb. 9, '31	124	Jan. 3, '31
Cracked Nuts	Wheeler-Woolsey	Apr. 19, '31	64	Feb. 14, '31
Donovan's Kid	R. Dix-Shilling-Sheridan-Jackie Cooper	June 6, '31	77	May 9, '31
Everything's Rosie	Robert Woolsey-Anita Louise	June 13, '31	76	May 9, '31
Half Shot at Sunrise	Wheeler-Woolsey	Oct. 4	79	Sept. 27
High Stakes	Lowell Sherman-Mae Murray			May 9, '31
Hook, Line and Sinker	Wheeler-Woolsey	Dec. 27	75	Dec. 8
Kept Husbands	Dorothy Mackaill-J. McCrea	Feb. 22, '31	76	Jan. 24, '31
Lady Refuses, The	Betty Compson-John Darrow	Mar. 8, '31	72	
Laugh and Get Rich	Edna May Oliver-Dorothy Lee	Apr. 20, '31	72	Mar. 7, '31
Leathernecking	Foy, Jr.-Rubin-Irene Dunne	Sept. 22	81	Sept. 6
Pay Off, The	Lowell Sherman	Oct. 15	70	Sept. 13
Millie	Helen Twelvetrees	Feb. 8, '31	85	Jan. 17, '31
Perfect Alibi	All Star	Apr. 1, '31	76	
Royal Bed, The	Sherman-Aster	Jan. 15, '31	76	Dec. 13
Silver Horde	Brent-Wolheim	Oct. 25	75	Sept. 27
Sin Ship, The	Wolheim-Mary Astor-Ian Keith	Apr. 18, '31	65	
White Shoulders	Astor-Cortez-Holt	June 6, '31	81	May 30, '31
W. Plan, The	All Star	Mar. 15, '31	98	Apr. 4, '31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fanny Foley Herself	Edna May Oliver			
Full of Notions	B. Wheeler-R. Woolsey-D. Lee			
Kisses By Command	G. Tobin-B. Compson			
Marchita	Dix-Dunne			
Million Dollar Swindle, The	Richard Dix			
Nancy's Private Affairs	Mary Astor-Robt. Ames			
Sphinx Has Spoken, The	Lily Damita-Adolph Menjou-Eric Von Stroheim			
Three Who Loved	B. Compson-R. Ames-C. Nagel	July 3, '31	78	June 13, '31
Too Many Cooks	Bert Wheeler-Dorothy Lee			
Transgression	Kay Francis-Ricardo Cortez	June 27, '31		
Traveling Husbands	Evelyn Brent			May 2, '31
Waiting at the Church	Kerr, Prevost, Brian, Hines			May 9, '31
Woman Between, The	Lily Damita-Lester Vail			Apr. 25, '31

RKO PATHE

Features

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Victory	Boyd	Apr. 12, '31	73	Apr. 18, '31
Big Money	Quillan-Armstrong-Gleason	Oct. 26	82	
Born to Love	Constance Bennett	Apr. 17, '31		
Lonely Wives	Horton-Ralston-LaPlante			
Painted Desert	Miller	Feb. 22, '31		Jan. 24, '31
Sin Takes a Holiday	Boyd-Twelvetrees	Jan. 18, '31	85	Jan. 17, '31
	Constance Bennett	Nov. 23	81	Nov. 29

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Common Law	Constance Bennett			
Devotion	Ann Harding			
Iron Chalice	Bill Boyd			
Mad Marriage, The	Helen Twelvetrees			
Rebound	Ina Claire			June 13, '31
Suicide Fleet, The	Bill Boyd			
Sweepstakes	Eddie Quillan	July 10, '31		June 13, '31
Woman of Experience	Helen Twelvetrees			Apr. 25, '31

SONO ART-WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Police	Kenneth Harlan-J. Dunn	Apr. 1, '31	60	Mar. 21, '31
Costello Case	Tom Moore-Lola Lane	Oct. 15	78	Oct. 18
Damaged Love	Collyer	Dec. 15		Jan. 24, '31
First Aid	Gr. Withers-Marjorie Beebe	July 25, '31		
Hell Bent for 'Frisco	Delaney-Reynolds			
In Old Cheyenne	Rex Lease-Dorothy Gulliver	May 15, '31		
Jaws of Hell	McLaglen-Hume	Dec. 30	100	Jan. 10, '31
Just for a Song	Davis-Carpenter	Dec. 20		
Reno	Roland-Thomson-Love	Oct. 1	80	Oct. 11
Rogue of the Rio Grande	Hatton-Loy Bohr	Oct. 15	70	Dec. 6
Symphony in Two Flats	Novello-Logan	Apr. 15, '31		
Swanee River	Withers-Todd	Mar. 15, '31	58	Jan. 31, '31

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Features

Title	Star	Oist'r	Running Time Rel. Date	Minutes	Reviewed
Alibi	Austin Trever	Gaumont-W & F		74	May 30, '31
Alma de Gauche	Special Cast	Edw. L. Klein			Sept. 6
Bali		J. C. Jackson	Nov. 15	7 reels	
By Rocket to the Moon		Ufa	Feb. 6, '31	97	Feb. 14, '31
Chance of a Night Time	Ralph Lynn	Gaumont-W & F			
Chess Player, The	Johanne-Blanchard	Unusual Pict.			
Clearing the Range	H. Gibson-S. Eilers	M. H. Hoffman, Jr.			Apr. 25, '31
Comrades of 1918		Forenfilm			Feb. 28, '31
Oer Grosse Tenor	Emil Jannings	Ufa Film			June 6, '31
Docks of Hamburg	Jugo-Fritsch	Ufa Film			
Ex-Flame		Liberty Prod.		72	Nov. 29
Figaro		Franco-American		71	Dec. 7
Heart's Melody	Fritisch-Parlo	Ufa Film			
Immortal Vagabond	Hald-Froelich	Ufa Film			
Jade Casket, The	French Cast	Cosmos	Oct. 31	64	
Lawless Woman	Vera Reynolds	Chesterfield			
Let's Love and Laugh	Gene Gerrard	Wardour Films		84	May 30, '31
Lotus Lady		Audible		68	Nov. 15
Lost Patrol		Pro Patria		57	Dec. 21
Love Waltz, The	Willy Fritsch	Ufa Film	May 15, '31		
Madonna of the Sleeping Cars	Claude Frane	Little Playhouse			Oct. 19, '29
Mad Parade, The	M. Day-L. Fazenda	Liberty Prod.			May 2, '31
Manxman, The	Carl Briason	Ufa	Dec. 21	76	Dec. 14
Midnight Special, The		Chesterfield	Dec. 15	60	Dec. 6
Mysteries of Nature		Ufa		71	

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1930, unless otherwise specified.

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Breed of the West	Wally Wales	Nov. 12	60	
Hell's Valley	Wally Wales	Mar. 18,'31	60	
Red Fork Range	Wally Wales	Jan. 12,'31	60	Mar. 7,'31
Sheer Luck	Ralston-Stuart	Feb. 7,'31	60	Mar. 9,'31
So This Is Arizona	Wally Wales	Apr. 24,'31	60	
Trapped	Stuart-Quartaro-Dean-Santschi	Apr. 14,'31	62	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big City Shadows			6 reels	
Devils' Decoy			6 reels	
Diamond Mystery			6 reels	
Masters of Steel			6 reels	
Midnight Prowlers			6 reels	
Railroad Mail Limited			6 reels	
Riders of the Cactus	Wally Wales		60	

COLUMBIA

(Available sound-on-film and sound-on-disc)

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Atlantic		Jan. 17,'31	63	Oct. 11
Avenger, The	Buck Jones	Mar. 6,'31	65	Mar. 28,'31
Brothers	Lytell-Sebastian	Oct. 25	76	Nov. 1
Charley's Aunt	Ruggles-Collyer	Dec. 28	88	Dec. 6
Criminal Code, The	Holmes-Huston-Doran	Jan. 15,'31	88	Dec. 13
Dawn Trail, The	Buck Jones-Miriam Seegar	Nov. 28	66	Dec. 27
Desert Vengeance	Buck Jones-Barbara Bedford	Jan. 25,'31	65	Feb. 28,'31
Dirigible	Holt-Graves-Wray	Apr. 4,'31		Mar. 14,'31
Fighting Sheriff, The	Buck Jones-Loretta Sayers	May 15,'31		
For the Love o' Lil	Mulhall-Starr-Nugent	Oct. 5	72	Oct. 4
Good Bad Girl, The	Mae Clark-James Hall	May 20,'31	73	May 23,'31
Last Parade, The	Holt-Moore-Cummings	Feb. 28,'31	80	Feb. 14,'31
Lightning Flyer, The	James Hall-D. Sebastian	Mar. 20,'31	64	Apr. 11,'31
Lion and the Lamb, The	Byron-Myers-Hatton-Love	Jan. 1,'31	80	Feb. 14,'31
Lover Come Back	Jack Mulhall-C. Cummings-B. Bronson	June 5,'31	63	June 20,'31
Madonna of the Streets	Brent-Ames	Dec. 1	70	Dec. 6
Man from Chicago				
Men Without Law	Buck Jones	Oct. 15	70	Nov. 29
Meet the Wife	Lew Cody & Laura La Plante	Apr. 17,'31	73	Apr. 4,'31
Middle Watch, The		Mar. 3,'31		
Murder		Oct. 24	91	Nov. 1
Shadow Ranch	Buck Jones	Sept. 1	58	Nov. 15
Subway Express	Holt-Kelsey-Pringle	May 1,'31	68	May 9,'31
Sweethearts on Parade	White-Hughes	Aug. 16	57	Sept. 6
Ten Cents a Dance	Barbara-Stanwyck-Cortez	Mar. 6,'31	79	Mar. 14,'31
Texas Ranger, The	Buck Jones	Apr. 10,'31		Apr. 25,'31
Tol'able David	Cromwell-Beery-Peers	Nov. 15	70	Nov. 15
Young Woodley	Carroll-Lawton	Sept. 26	73	Oct. 4

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona	John Wayne-Laura La Plante	June 27,'31		
Branded	Buck Jones	June		
Ex-Ranger	Buck Jones			
Fifty Fathoms Deep	Richard Cromwell - Jack Holt-Loretta Sayers			
Flood, The	Boardman-Blue			
For the Defense	Evelyn Brent			
In the Secret Service	Jack Holt			
Miracle Woman, The	Barbara Stanwyck			
Pagan Lady	Evelyn Brent-C. Bickford-C. Nagel			
Shopworn	Barbara Stanwyck			
Sky Raiders, The	Lloyd Hughes-Marceline Day			
Virtue's Bed				

CONTINENTAL PICTURES CORP.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Defenders of the Law	Catherine Dale Owen-Holland-Gleckler	May 1,'31	6 reels	May 23,'31
Fourth Alarm, The	Nick Stuart-Ann Christy	Oct. 25	61	Dec. 18
Mystery Train, The	N. Stuart-M. Day-H. Hopper	Aug. 1,'31	6 reels	
Sea Devils	Molly D'Day-Edmund Burns	Jan. 15,'31	88	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Eagles			6 reels	
Hellion's Last Cruise, The			6 reels	
Rose of Chinatown			6 reels	
Streets of Shadows			6 reels	

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Business Girl	Loretta Young-Ricardo Cortez	July 4,'31	80	Mar.14,'31
College Lovers	Whiting-Nixon	Oct. 5	63	Sept. 6
Father's Son	Janney-Stone-Rich	Mar. 7,'31	77	Oct. 4
Finger Points, The	Barthelmess-Wray	Apr. 11,'31	88	Mar. 21,'31
Going Wild	Joe E. Brown	Dec. 21	72	Aug. 23
Gorilla, The	Joe Frisco	Nov. 2	63	Oct. 4
Hot Heiress, The	Lyon-Munson	Mar. 28,'31	78	Jan. 24,'31
Kismet	Otis Skinner	Jan. 18,'31	92	Nov. 8
Kiss Me Again	Clare-Pidgeon	Feb. 23,'31	75	Jan. 10,'31
Lash, The (Reviewed under title "Adios," Issue of Dec. 4)	Richard Barthelmess	Dec. 28	80	
Little Caesar	Edw. G. Robinson	Jan. 25,'31	81	Jan. 17,'31
Misbehaving Ladies	Lee-Lyon	Apr. 18,'31	72	Mar. 14,'31
Men of the Sky	Irene Delroy-Jack Whiting	June 20,'31	86	
Mothers Cry	Peterson-Manners	Jan. 4,'31	75	Dec. 13
Naughty Flirt	Alice White	Jan. 11,'31	76	
One Night at Susie's	Dove-Fairbanks, Jr.	Oct. 19	64	Nov. 1
Party Husband	Dorothy Mackaill	June 6, '31	66	Apr.18, '31
Right of Way, The	Nagel-Young	Feb. 7, '31	68	
Sunny	Marilyn Miller	Nov. 23	81	Oct. 11
Too Young to Marry	Young-Withers	May 8, '31		
Truth About Youth	Young-Tearle	Nov. 30	69	Nov. 29
Widow From Chicago	Neil Hamilton	Nov. 9	65	Oct. 25
Women Hungry	Lee-Kohler-Blackmar	Apr. 4, '31	68	Mar.28,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As Good As New	All Star			
Bargain, The (Reviewed under title "You and I")	Lewis Stone-Doris Kenyon			Apr. 18,'31
Blue Moon Murder	Huston-Young			
Broadminded	Joe E. Brown	Aug. 1, '31		Apr. 11,'31
Chances	Douglas Fairbanks, Jr.	July 18, '31		May 9, '31
Five Star Final	Edward G. Robinson			
Honor of the Family	Bebe Daniels			
I Like Your Nerve	D. Fairbanks, Jr.-L. Young			
Last Flight	Richard Barthelmess			
Local Boy Makes Good	Joe E. Brown			
Merry Wives of Reno	Chas. Butterworth-L. Young			
Our Social Whirl	Marilyn Miller			
Penrod and Sam	Leon Janney			
Reckless Hour	Dorothy Mackaill-Conrad Nagel	Aug. 15, '31		May 2, '31
Ruling Voice, The	Huston-Young-Kenyon			
We Three	Ben Lyon-Rose Hobart			
World Changes, The	Edw. G. Robinson			

FITZPATRICK PICTURES, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lady of the Lake	Percy Marmont-Benita Hume	Nov. 1	45	Oct. 25

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Always Goodbye	Landi-Stone	May 24, '31		Apr. 25,'31
Annabelle's Affairs	McLaglen-MacDonald	June 14, '31	79	May 30,'31
Are You There?	Lillie-Garrick	May 3, '31	60	Nov. 29
Big Trail, The	Wayne-Churchill-Marshall	Nov.2	Standard 123 Grandeur 158	Oct. 11
Black Camel	Warner Dland-Eilers	June 21, '31		May 15,'31
Body and Soul	Farrell-Landi	Feb. 22, '31	82	Mar. 7, '31
Charlie Chan Carries On	Dland-Churchill	Apr. 12, '31	69	Mar.28,'31
Connecticut Yankee, A	Will Rogers	Apr. 5, '31	96	Mar.21,'31
Daddy Long Legs	Gaynor-Baxter	June 7, '31		May 23,'31
Dancers, The	Moran-Holmes-Byron	Nov. 9	83	Oct. 4
Doctors' Wives	Baxter-Bennett	Mar. 15, '31	82	Apr. 4, '31
Don't Bet on Women	McDonald-Lowe-Merkel	Feb. 15, '31	70	Feb. 21,'31
East Lynne	Harding-Brook-Nagel	Mar. 1, '31	104	Feb. 28,'31
Fair Warning	O'Brien	Feb. 1, '31	62	
Girls Demand Excitement	Wayne-Cherill	Feb. 8, '31	68	Feb. 14,'31
Goldie	Harlow-S. Tracy-W. Hymer	June 28, '31		
Hush Money	J. Bennett-J. Kirkwood-Hardie Allbright	July 5, '31	72	June 13,'31
Just Imagine	Brendel-Sullivan	Nov. 23	111	Dec. 18
Lightnin'	Will Rogers-Dresser	Dec. 7	94	Oct. 25
Liliom	Farell-Taylor	Oct. 5	94	Sept. 13
Man Who Came Back	Gaynor-Farrell	Jan. 11, '31	81	Jan. 3, '31
Men on Call	Edmund Lowe-Clarke	Jan. 18, '31	70	Mar. 7, '31
Mr. Lemon of Orange	Prendel-Dorsay	Mar. 22, '31	67	Mar. 7, '31
Not Exactly Gentlemen	McLaglen-Wray-Cody-Gribbon	Mar. 8, '31	61	Apr. 11,'31
Oh, For A Man!	MacDonald-Denny-White	Dec. 14	86	Nov. 6
Once A Sinner	Dorothy Mackaill-Joel McCrea	Jan. 25, '31	70	Jan. 24,'31
Part Time Wife	Lowe-Hyams	Dec. 28	72	Dec. 6
Princess and the Plumber, The	Farrell-D'Sullivan	Dec. 21	72	Oct. 18
Quick Millions	Tracy-Churchill-Eilers	May 3, '31	70	Apr. 4, '31
Renegades	Baxter-Beery-Loy	Oct. 26	93	Dec. 4
Scotland Yard	Lowe-Bennett	Oct. 19	75	Dec. 4
Seas Beneath	D'Brien-Lessing-Maris	Mar. 29, '31	91	Feb. 7, '31
6 Cylinder Love (Reviewed under title "The Minute Man")	Spencer Tracey-Merkel	May 10, '31		Apr. 18,'31
Soup to Nuts	Healy-Winninger-Smith	Sept. 28	70	Oct. 25
Spy, The	Hamilton-Johnson	Apr. 26, '31	58	
Their Mad Moment	Baxter-Mackaill-Pitts	July 12, '31		
3 Girls Lost	Wayne-Young	Apr. 19, '31	71	Apr. 18,'31
Under Suspicion	Murray-Moran	Jan. 4, 31	64	Nov. 22
Up the River	Luce-Bogart-Tracy	Oct. 12	92	Dec. 11
Women of All Nations	McLaglen-Lowe-Nissen	May 31, '31	72	May 30,'31
Wyoming Wonder, The (Tent)	George O'Brien	July 19, '31		
Young As You Feel	Will Rogers-Dorsay	Aug. 9, '31		Apr. 18,'31
Young Sinners	Meighan-Jordan-Kirkwood	May 17, '31		

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Girl	Sally Eilers			
Brat, The	Sally D'Neil-F. Albertson			
Merely Mary Ann	Gaynor-Farrell			
Midnight Cruise, The	Edmund-Lowe-Lois Moran			
Over the Hill	Lane-Dillaway-Marsh, Kirkwood			
Plutocrat, The (Tent)	Will Rogers-Jetta Goulal			
Riders of the Purple Sage	G. D'Brien-M. Churchill			
She Wanted a Millionaire	J. Bennett-S. Tracy			
Skyline	T. Meighan-H. Albright			
Sob Sister	All Star			
Transatlantic	Edmund Lowe-Lois Moran			
Wicked	V. McLaglen-Elissa Landi			
Yellow Ticket, The	Elissi Landi-Paul Cavanagh			

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor Father, The	Davies-Forbes	Jan. 10, '31	91	Dec. 13
Billy the Kid	John Mack Brown	Oct. 18	82	Sept. 13
Complete Surrender	Joan Crawford	May 9, '31	81	
Dance, Fools, Dance	Joan Crawford	Feb. 21, '31	81	Jan. 3,'31
Daybreak	Ramon Novarro	May 2, '31	76	Apr.18,'31
Easiest Way, The	Bennett-Menjou-Montgomery	Feb. 7, '31	73	
Five and Ten	Marion Davies	June 13, '31	89	June 13,'31
Free Soul, A	Norma Shearer-Leslie Howard	June 20, '31		Apr. 25, '31
Gentleman's Fate	Gilbert-Wolheim	Mar. 7, '31	93	Jan. 31,'31
Great Meadow, The	Brown-Boardman	Jan. 24, '31	80	Nov. 29

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Inspiration	Greta Garbo	Jan. 31, '31	76	Dec. 27
It's a Wise Child	Marion Davies	Mar. 21, '31	75	Feb. 28, '31
Just a Gigolo	William Haines	June 6, '31	63	Apr. 25, '31
Lady's Morals, A	Grace Moore	Nov. 8	88	Oct. 4
	Reviewed under title "The Soul Kiss")			
Laughing Sinners	J. Crawford-N. Hamilton	May 30, '31	72	June 6, '31
Man in Possession, The	Robert Montgomery	July 4, '31		June 13,'31
Men Call It Love	Hyams-Menjou-Duncan-Foster	Mar. 14, '31	71	Feb. 28, '31
Men of the North	Leonard-Roland	Sept. 27	60	Oct. 25
Min and Bill	Dressler-Beery	Nov. 29	67	Oct. 18
New Moon	Tibbett-Moore	Jan. 17, '31	78	Oct. 25
Never the Twain Shall Meet	Montenegro-Smith-Howard	May 16, '31	80	May 30, '31
Outsider, The	Harold Huth		90	May 2, '31
Paid	Crawford-Armstrong	Dec. 20	87	Nov. 15
	(Reviewed under title "Within the Law")			
Parlor, Bedroom and Bath	Keaton-Eilers-Denny	Feb. 28, '31	72	Jan. 31, '31
Passion Flower	Francis-Johnson-Bickford	Dec. 6	80	Oct. 25
Prodigal, The	Lawrence Tibbett	Feb. 21, '31	83	Jan. 17, '31
	(Reviewed under title "The Southerner")			
Reducing	Dressler-Moran	Jan. 3, '31	77	Dec. 13
Remote Control	Haines-Doran	Nov. 15	66	Oct. 11
Secret Six, The	Beery-Harlow	Apr. 18, '31	83	Apr. 25, '31
Shipmates	Montgomery-Jordan-Torrence	Apr. 25, '31	72	Mar. 28, '31
Sidewalks of New York	Buster Keaton	Aug. 8, '31		June 13,'31
Stepping Out	Denny-Greenwood-Hyams	Apr. 11, '31	73	Mar. 21, '31
Strangers May Kiss	Norma Shearer	Apr. 4, '31	77	Feb. 28, '31
Tailor Made Man, A	William Haines	Mar. 28, '31	80	Mar. 7, '31
Their First Mistake	Laurel and Hardy			Sept. 27
	(Reviewed under title "The Rap")			
This Modern Age	Joan Crawford	Aug. 22, '31		June 13,'31
Those Three French Girls	Reginald Denny	Oct. 11	76	Oct. 18
Trader Horn	Harry Carey-Renaldo-Booth		120	Jan. 24, '31
War Nurse	Walker-Page-Montgomery	Nov. 22	82	Sept. 20
Way for a Sailor	John Gilbert	Nov. 1	89	Sept. 20

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boarding School				
Candlelight	John Gilbert			
Cheri-Bibi	John Gilbert-Leila Hyams	Aug. 15, '31		
Emma	Marie Dressler			
Flying High				
Get Rich Quick Wallingford	Wm. Haines			
Great Lover, The	A. Menjou	July 18, '31		
Guardsman, The	Lunt - Fontanne			
Guilty Hands	L. Barrymore			
Horseflesh		July 11, '31		
	(Reviewed under title "Dancing Partner")			
Lullaby		Aug. 8, '31		
Pigboats	Wm. Haines			
Politics	Dressler-Moren	Aug. 1, '31		
Sea Eagles	Beery-Rambeau			
Squaw Man, The	Roland Young-Valez-Baxter			
Son of India	Ramon Novarro	July 25, '31		
Susan Lenox, Her Fall and Rise	Greta Garbo	Aug. 29, '31		

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dugan of the Badlands	Bill Cody	June 27, '31	6 reels	
Partners of the Trail	Tom Tyler	July 11, '31	6 reels	
Ships of Hate	L. Hughes-D. Sebastian	June 20, '31	7 reels	

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Vanishing Men	Tom Tyler		6 reels	

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Along Came Youth	Charles Rogers	Dec. 20	73	Oct. 18
An American Tragedy	Phillip Holmes-Slyvia Sidney-Frances Dee	Aug. 29, '31	95	June 6, '31
Blue Angel, The	Emil Jannings-Marlene Dietrich	Jan. 3, '31	109	Nov. 22
City Streets	Slyvia Sidney-Gary Cooper	Apr. 18, '31	80	Apr. 11, '31
Conquering Horde, The	Arlen-Wray	Mar. 7, '31	72	Feb. 21, '31
Derelict	Bancroft-Francis	Nov. 22	75	Oct. 18
Dishonored	Marlene Dietrich-McLaglen	Apr. 4, '31	91	Mar. 7, '31
Dude Ranch, The	Jack Oakie	May 16, '31	67	Apr. 18, '31
Fast and Loose	Hopkins-Starrett-Lombard-Morgan	Nov. 8	71	Nov. 29
Feet First	Harold Lloyd	Nov. 8	93	Jan. 17, '31
Fighting Caravans	Cooper-Damita	Feb. 14, '31	91	Feb. 7, '31
Finn and Hattie	Errol-Green	Feb. 28, '31	90	Oct. 11
Follow the Leader	Ed Wynn	Dec. 13	65	Dec. 13
Forbidden Adventure	Mitzi Green-Jackie Searl	June 20, '31	85	June 6, '31
	(Reviewed under title "Newly Rich")			
Gang Buster, The	Oakie-Arthur	Jan. 17, '31	68	Dec. 13
Gun Smoke	Arlen-Brian	Apr. 11, '31	64	Mar. 14, '31
Heads Up	Rogers-Kane	Oct. 11	76	Sept. 27
Her Wedding Night	Clara Bow	Oct. 18	75	Sept. 27
Honor Among Lovers	Colbert-March-Ruggles	Mar. 21, '31	75	Mar. 7, '31
I Take This Woman	Gary Cooper-Carole Lombard	June 27, '31	74	
It Pays to Advertise	Foster-Gallagher-Lombard	Feb. 28, '31	64	Feb. 14, '31
June Moon	Jack Oakie-Francis Dee	Mar. 21, '31	70	Feb. 28, '31
Kick In	Clara Bow	May 23, '31	74	Apr. 25, '31
Ladies' Man	Wm. Powell-Kay Francis	May 9, '31	75	Apr. 4, '31
Laughter	Nancy Carroll	Oct. 25	99	Nov. 1
Lawyers, Secret, The	Clive Brook	June 6, '31	63	May 23, '31
L'Enimatique Mr. Parkes (Slightly Scarlet)	A. Menjou-C. Colbert		71	Sept. 6
Man of the World	Wm. Powell-Lombard	Mar. 28, '31	70	Mar. 7, '31
Monte Carlo	Buchanan-MacDonald	Oct. 4	85	Aug. 8
Morocco	Cooper-Dietrich	Dec. 6	92	Oct. 11
Night Angel	Nancy Carroll-Fred. March	July 18,'31		
No Limit	Clara Bow	Jan. 24, '31	72	
Only Saps Work	Errol-Arlen-Brian	Dec. 6	74	Nov. 29
Playboy of Paris	Maurice Chevalier	Oct. 18	73	Sept. 13
Rango		Mar. 7, '31	64	Jan. 24, '31
Right to Love, The	Ruth Chatterton	Dec. 27	79	Dec. 6
Royal Family of Broadway	Ina Claire-Fredric March	Jan. 31, '31	81	Jan. 3, '31
Scandal Sheet, The	Bancroft-Brook-Francis	Feb. 7, '31	73	Dec. 20
Sea Legs	Jack Oakie	Nov. 29	63	Nov. 15
Skippy	Mitzi Green-Jackie Searl-Jackie Cooper	Apr. 25, '31	88	Mar. 21, '31
Smiling Lieutenant, The	M. Chevalier-C. Colbert	Aug. 1, '31		
Stolen Heaven	Nancy Carroll-Phillip Holmes	Feb. 21, '31	76	Feb. 21, '31
Tabu	South Sea Island natives and Chinese half castes	Aug. 1, '31	81	Mar. 21, '31
Tarnished Lady	C. Brook-Tallulah Bankhead	May 2, '31	80	May 9, '31
Tom Sawyer	Jackie Coogan	Nov. 15	89	Oct. 18
Unfaithful	Chatterton-Lukas	Mar. 14, '31	85	Feb. 28, '31
Up Pops the Devil	N. Foster-Carole Lombard	May 30, '31	75	
Virtuous Sin, The	Huston-Francis	Nov. 22	81	Oct. 4
Vice Squad	Lukas-Francis	June 13, '31	70	May 9, '31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Caught	Richard Arlen-L. Dresser	Aug. 8, '31		
Confessions of a Co-Ed	Phil Holmes-Sylvia Sidney	July 11, '31	75	
Daughter of the Dragon	Warner Oland-Anna May Wong	Sept. 12, '31		
Girl Habit, The	Charles Ruggles	June 27, '31		
Honeymoon Lane	Eddie Dowling	July 25, '31		
Huckleberry Finn	J. Coogan-Mitzi Green	Aug. 15, '31		
Magnificent Lie	Ruth Chatterton	July 25,'31		
Marines Have Landed (Tent)	Wm. Boyd-C. Rogers	Oct. 24,'31		
Monkey Business (Tent)	Four Marx Bros.	Sept. 26,'31		
Murder by the Clock	Wm. Boyd-L. Tashman	Aug. 8,'31		
My Sin	Tallulah Bankhead	Oct. 3,'31		
No One Man	P. Holmes-C. Lombard	Oct. 10,'31		
Personal Maid	Nancy Carroll	Sept. 19,'31		
Rich Man's Folly	G. Bancroft-Kay Francis	Aug. 22,'31		
Road to Reno (Tent)	Charles Rogers	Sept. 5,'31		
Secret Call, The	Peggy Shannon-Richard Arlen	July 25,'31		
Secrets of a Secretary	C. Colbert	Sept. 5,'31		
Silence	Clive Brook-Mary Brian	Sept. 12,'31		
Stepdaughters of War	Ruth Chatterton	Oct. 31,'31		
Twenty-Four Hours	C. Brook-Kay Francis	Oct. 17,'31		
Women Love Once	Lucas-Boardman-Tashman	July 4,'31	73	

RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor Apartment	Lowell Sherman-Irene Dunn	Apr. 15,'31	77	Feb. 28,'31
Leau Ideal	Vail-Forbes-Stengel-Rich-Young	Jan. 25,'31	79	Dec. 13
Behind Office Doors	Astor-Ames-Cortez	Mar. 15,'31	82	
Check and Double Check	Amos 'n' Andy-Carol-Rich	Oct. 25	75	Oct. 24
Cimarron	Richard Dix-Irene Dunn	Feb. 9,'31	124	Jan. 3,'31
Cracked Nuts	Wheeler-Woolsey	Apr. 19,'31	64	Feb. 14,'31
Donovan's Kid	R. Dix-Shilling-Sheridan-Jackie Cooper	June 6,'31	77	May 9,'31
Everything's Rosie	Robert Woolsey-Anita Louise	June 13,'31	76	May 9,'31
Half Shot at Sunrise	Wheeler-Woolsey	Oct. 4	79	Sept. 27
High Stakes	Lowell Sherman-Mae Murray			May 9,'31
Hook, Line and Sinker	Wheeler-Woolsey	Dec. 27	75	Dec. 6
Kept Husbands	Dorothy Mackaill-J. McCrea	Feb. 22,'31	76	Jan. 24,'31
Lady Refuses, The	Betty Compson-John Darrow	Mar. 8,'31	72	
Laugh and Get Rich	Edna May Oliver-Dorothy Lee	Apr. 20,'31	72	Mar. 7,'31
Pay Off, The	Lowell Sherman	Oct. 15	70	Sept. 13
Millie	Helen Twelvetrees	Feb. 8,'31	85	Jan. 17,'31
Perfect Alibi	All Star	Apr. 1,'31	76	
Royal Bed, The	Sherman-Astor	Jan. 15,'31	76	Dec. 13
Silver Horde	Brent-Wolheim	Oct. 25	75	Sept. 27
Sin Ship, The	Wolheim - Mary Astor - Ian Keith	Apr. 18,'31	65	
Three Who Loved	B. Compson - R. Ames - C. Nagel	July 3,'31	78	June 13, '31
Transgression	Kay Francis-Ricardo Cortez	June 27,'31		
Traveling Husbands	Evelyn Brent			May 2,'31
Waiting at the Church	Kerr, Prevost, Brian, Hines			May 9,'31
White Shoulders	Astor-Cortez-Holt	June 6,'31	81	May 30,'31
W. Plan, The	All Star	Mar. 15,'31	98	Apr. 4,'31
Woman Between, The	Lily Damita-Lester Vail			Apr. 25,'31

Coming Features

Title	Star
False Roomers	Clark & McCullough
Fanny Foley Herself	Edna May Oliver
Full of Notions	B. Wheeler-R. Woolsey-D. Lee
Marchita	Dix-Dunne
Million Dollar Swindle, The	Richard Dix
Nancy's Private Affairs	Mary Astor - Robt. Ames
Sphinx Has Spoken, The	Lily Damita - Adolph Menjou - Eric Von Stroheim
Strange Woman	G. Tobin-B. Compson
Too Many Cooks	Bert Wheeler-Dorothy Lee

RKO PATHE

Features

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Victory	Boyd	Apr. 12,'31	73	Apr. 18,'31
Big Money	Quillan-Armstrong-Gleason	Oct. 26	82	
Born to Love	Constance Bennett	Apr. 17,'31		
Lonely Wives	Horton-Ralston-LaPlante			
Painted Desert	Miller	Feb. 22,'31		Jan. 24,'31
Rebound	Boyd-Twelvetrees	Jan. 18,'31	85	Jan. 17,'31
Sin Takes a Holiday	Ina Claire	June 13, '31		
Sweepstakes	Constance Bennett	Nov. 23	81	Nov. 29
Woman of Experience	Eddie Quillan	July 10, '31		June 13, '31
	Helen Twelvetrees			Apr. 25,'31

Coming Features

Title	Star
Common Law	Constance Bennett
Devotion	Ann Harding
Iron Chalice	Bill Boyd
Mad Marriage, The	Helen Twelvetrees
Suicide Fleet, The	Bill Boyd

SONO ART-WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Police	Kenneth Harlan-J. Dunn	Apr. 1,'31	60	Mar. 21,'31
Costello Case	Tom Moore-Lola Lane	Oct. 15	78	Oct. 18
Damaged Love	Collyer	Dec. 15		Jan. 24,'31
First Aid	Gr. Withers-Marjorie Beebe	July 25,'31		
Hell Bent for 'Frisco	Delaney-Reynolds			
In Old Cheyenne	Rex Lease-Dorothy Gulliver	May 25,'31	62	June 20, '31
Jaws of Hell	McLaglen-Hume	Dec. 30	100	Jan. 10,'31
Just for a Song	Davis-Carpenter	Dec. 20		
Reno	Roland-Thomson-Love	Oct. 1	80	Oct. 11
Rogue of the Rio Grande	Hatton-Loy Bohr	Oct. 15	70	Dec. 6
Symphony in Two Flats	Novello-Logan	Apr. 15,'31		
Swanee River	Withers-Todd	Mar. 15,'31	58	Jan. 31,'31

STATE RIGHTS

Features

Title	Star	Dist'r	Running Time Rel. Date	Minutes	Reviewed
Alibi	Austin Trever	Gaumont-W & F		74	May 30,'31
Alma de Gauche	Special Cast	Edw. L. Klein			Sept. 6
Bali		J. C. Jackson	Nov. 15	7 reels	
By Rocket to the Moon		Ufa	Feb. 6,'31	97	Feb. 14,'31
Chance of a Night Time	Ralph Lynn	Gaumont-W & F			
Chess Player, The	Johanne-Blanchard	Unusual Pict.			
Clearing the Range	H. Gibson-S. Eilers	M. H. Hoffman, Jr.			Apr. 25,'31
Comrades of 1918		Forenfilm			Feb. 28,'31
Der Grosse Tenor	Emil Jannings	Ufa Film			June 6,'31
Docks of Hamburg	Jugo-Fritsch	Ufa Film			
Ex-Flame		Liberty Prod.		72	Nov. 29
Figaro		Franco-American		71	Dec. 7
Heart's Melody	Fritisch-Parlo	Ufa Film			
Immortal Vagabond	Hald-Froelich	Ufa Film			
Jade Casket, The	French Cast	Cosmos	Oct. 31	64	
Lawless Woman	Vera Reynolds	Chesterfield			
Let's Love and Laugh	Gene Gerrard	Wardour Films		84	May 30,'31
Lotus Lady		Audible		68	Nov. 15
Lost Patrol		Pro Patria		57	Dec. 21
Love Waltz, The	Willy Fritsch	Ufa Film	May 15,'31		
Madonna of the Sleeping Cars	Claude Frane	Little Playhouse			Oct. 19,'29
Mad Parade, The	M. Day-L. Fazenda	Liberty Prod.			May 2,'31
Manxman, The	Carl Briason	Ufa	Dec. 21	76	Dec. 14
Midnight Special, The		Chesterfield	Dec. 15	63	Dec. 6
Mysteries of Nature		Ufa		71	
No Lady	Lupino Lane	Gaumont-British		72	May 30,'31
Pagliacci	Italian Opera	Audio Cinema			Mar. 7,'31
Passion Song, The	Olmstead-N. Beery	Excellent		56	

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
No Lady	Lupino Lane	Gaumont-British		72	May 30,'31
Pagliacci	Italian Opera	Audio Cinema			Mar. 7,'31
Passion Song, The	Olmstead-N. Beery	Excellent		56	
Peacock Fan, The	Dorothy Dwan	Chesterfield		60	
Pori	Special Cast	Ufa Films			
Primrose Path, The	Foster-Darrow	Hollywood Films		94	Jan. 24,'31
Pueblo Terror	Buffalo Bill Jr.	West Coast Studios	Apr. 15,'31	60	Apr. 11,'31
Queen of Sparta, The		Italafilm		9 reels	
Queen's Necklace		Protex		9 reels	
Rosenmmontag	Mathias Wieman, Lien Dyers	UFA		8 reels	
Saddle King, The	Cliff Tex Lyon	Anchor			Oct. 12
Sea Fury	Mildred Harris	Tom White		58	Dec. 7
Slums of Tokio	Japanese Cast	Moviegraphs			
Smoke Bellew	Conway Tearle	First Division		73	
South of Panama	Carmelita Geraghty	Chesterfield		70	
Student Days	Anita Dorris-Fred Louis Lerch	Heinz Paul	Apr. 27,'31		
Ten Nights in a Barroom		Goetz		8 reels	
Thunder God	Cornelius Keefe	Crescent		66	
Tilly of Bloomsbury	Sydney Howard	Sterling			May 16,'31
Today	Nagel-Owen	Majestic	Nov. 1	74	Oct. 25
Trails of the Golden West		Cosmos Exchange	Feb. 5,'31	55	Jan. 31,'31
Treasure, The		Film Arts Guild			Nov. 30
Two Hearts in Waltz Time	Janssen-Thelmer	Asso. C. of A.	Oct. 10	98	Oct. 25
Two Worlds	Nora Baring-John Longdon	E. A. Dupont	Nov. 21	82	Nov. 29
White Devil	Mosjukin-Degover	UFA Films			
Wien du Stadt Der Lieder	Max Hansen	Protex		8 reels	
Wild West Whoopee	Jack Perrin	Allied			Feb. 28,'31
Women Men Marry	Harlan-Blaine	Headline Pic.			Mar. 7,'31
Yankee Don	Richard Talmadge	Richard Talmadge Prod.			
Yiddish Mama, The	Mae Simon	Judea Films		45	

SERIALS

NAT LEVINE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Eagle's Shadow, The			12 episodes	
Galloping Ghost, The	Harold Red Grange	Sept.1,'31	12 episodes	
Lightning Warrior, The	Rin Tin Tin		12 episodes	
Lone Defender, The	Rin Tin Tin	Sept.1,'30	12 episodes	
Phantom of the West	Tyler-Gulliver	Nov. '30	10 episodes	
Vanishing Legion, The	Harry Carey-Edwina Booth	June10,'31	12 episodes	

SYNDICATE PICTURES CORPORATION

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mystery Trooper, The	Robt. Frazer-B. Mehaffy	Apr 1,'31	10 episodes	

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Danger Island	Ken. Harlan-Lucille Brown		10 episodes	
Fingerprints	Kenneth Harlan	Mar23,'31	10 episodes	Dec. 20
Heroes of the Flames	Tim McCoy	June 2,'31	12 episodes	
Indians Are Coming, The	Tim McCoy	Oct. 20	12 episodes	Aug.23
Spell of the Circus	F. Bushman,Jr.-A. Vaughn	Jan.12,'31	10 episodes	
Tarzan the Tiger	Merrill-Kingston	Dec. 9,'29	10 episodes	

SYNDICATE PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond the Law	Robert Frazer	Oct. 1	50	Nov. 8
Breezy Bill	Bob Steele		50	Sept. 20
Code of Honor	Mahlen Hamilton	Oct. 1	60	Nov. 15
Code of the West	Bob Custer		57	
Convict's Code, The	Cullen Landis		56	Oct. 4
God's Country and the Man	Tom Tyler	May 1,'31	6 reels	
Lonesome Trail, The	Chas. Delaney	Sept. 15	65	Sept. 13
Phantom of the Desert	Jack Perrin	Nov. 1	6 reels	Feb.14,'31
Riders of the North	Bob Custer	Mar. 1,'31	67	Apr.11,'31
Rider of the Plains, A	Tom Tyler	Apr. 1,'31	6 reels	May 9,'31
Son of the Plains, A	Bob Custer	May 15,'31	6 reels	
Under Texas Skies	Bob Custer	Nov. 15		Jan. 17,'31
West of Cheyenne	Tom Tyler	Jan. 15,'31	6 reels	Mar. 7,'31
Westward Bound	Buddy Roosevelt		6 reels	Jan. 24,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Frontier Days				
Honor of the Texas Ranger, The				
Last of the Pawnees				
Law of the Rio Grande				
Red Coats of Canada				

TALKING PICTURE EPICS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
*Across the World with Mr. and	Mrs. Martin Johnson	Feb. 1,'30	93	
Bottom of the World, The	Robt. Cushman Murphy	Aug. 1	45	
Break Up, The	Capt. Jack Robetson	Aug. 1	60	
Girl from the Reeperbahn	German Import	Mar 6,'31	94	Feb. 14,'31
*Hunting Tigers in India	Comm. G. M. Dyott	Nov. 15,'29	82	
Lost Gods	Byron De Provok	July 1	55	
Monsters of the Deep	Capt. Jack Austin	July 4,'31	59	May 23,'31
*To the South Seas	Mr. & Mrs. Gifford Pinchot	Sept. 15	60	
Wild Man og Kalihari	Dr. C. Ernest Cadle	Jan. 1,'31	50	

[NOTE—Features marked with asterisks are also released as serials. Exhibitors have the choice of booking either the feature versions or as serials.]

TIFFANY

Features

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aloha	Torres-Lyon	Feb. 16,'31	87	
Caught Cheating	Murray-Sidney	Jan. 21,'31	63	Mar. 7,'31
Command Performance, The	Hamilton-Merkel	Jan. 16,'31	79	
Drums of Jeopardy	Oland-Collyer-Hughes	Mar. 2,'31	63	Feb. 21,'31
Extravagance	Hughes-Collyer	Oct. 10	66	Sept. 29
Fighting Thru	Maynard-Loff	Dec. 25		Dec 20
Headin' North	Bob Steele	Nov. 1	55	Nov. 8
Hell Bound	Carrillo-Lane-Hughes	Mar. 7,'31	70	Feb. 7,'31
Just Like Heaven	Louise-Newell	Oct. 22	65	Oct. 11
Land of Missing Men	Bob Steele	Oct. 13	58	Oct. 4
Love Trader	Leatrice Joy	Oct. 9	64	Oct. 18
Ridin' Fool	Bob Steele	Mar. 23,'31	64	
Salvation Nell	Graves-Chandler			
She Got What She Wanted	Glass-Compson	Dec. 18	88	Oct. 18
Single Sin, The	Johnson-Lytell	Feb. 23,'31	73	Feb. 21,'31
Sunrise Trail, The	Bob Steele	Feb. 7,'31	67	
Third Alarm, The	Hall-Louise	Nov. 17	64	Nov. 8
Two Gun Man, The	Ken Maynard	May 15,'31	63	June 13,'31
Under Montana Skies	Kenneth Harlan	Sept. 10	57	Nov. 15
Utah Kid	Rex Lease-Dorothy Sebastian	Oct. 27	49	Nov. 22

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alone at Last				
Alias the Bad Man				
Arizonian, The				
Barbarian, The				
Branded Men				
Fighting Mad				
Gangster Girl				
Hijack				
Husband Hunters				
Leftover Ladies				
Luxury Girl, The				
Morals for Women				
Moran of the Lady Letty				
Near the Trail's End	Bob Steele			
Price, The				
Range Saw				
South of Santa Fe	Bob Steele			
Sunset Trail				
Unpardonable Sin, The				
Wild Youth				
Women Go On Forever	Clara Kimball Young			
X Marks the Spot				

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bat Whispers, The	Chester Morris	Nov. 29	66	Nov. 15
City Lights	Charlie Chaplin		88	Feb. 14,'31
Devil to Pay	Ronald Colman	Jan. 31,'31	74	Dec. 6
Du Barry, Woman of Passion	Norma Talmadge	Oct. 11	90	Nov. 1
Front Page	Adolphe Menjou	Apr. 4,'31	90	Mar.28,'31
Hell's Angels	Lyon-Hall-Harlow	Nov. 15	116	June 7
Indiscreet	Gloria Swanson	Apr. 25,'31		Mar.14,'31
Kiki	Mary Pickford	Mar. 14,'31	89	Feb. 21,'31
Lottery Bride, The	MacDonald-Garrick	Oct. 25	83	Nov. 22
One Heavenly Night	Evelyn Laye-John Boles (Reviewed under title "Queen of Scandal")	Jan. 10,'31	82	Oct. 25
Reaching for the Moon	D. Fairbanks-Bebe Daniels	Feb. 21,'31	91	Dec. 20
What a Widow	Gloria Swanson	Sept. 13	90	Sept. 20

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age for Love, The	Billie Dove			
Arrowsmith	Ronald Colman			
Corsair	Chester Morris			
Greeks Had a Name for Them	Ina Claire			
Palmy Days	Eddie Cantor			
Scarface	Paul Muni			
Sky Devils	Spencer Tracy			
Street Scene	Nancy Carroll-W. Collier, Jr.			
Tonight or Never	Gloria Swanson			
Unholy Garden, The	Ronald Colman			

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Sister	Nagel-Fox-Davis	Mar. 23,'31	67	Mar.14,'31
Boudoir Diplomat	Compson-Keith-Duncan-Loff	Dec. 25	67	
Cat Creeps	Twelvetrees-Hersholt-Hackett	Nov. 10	73	Sept. 20
Cohens and Kellys in Africa	Sidney-Murray	Jan. 19,'31	80	Nov. 8
Concentratin' Kid	Hoot Gibson	Oct. 26	57	Nov. 1
East Is West	Lupe Velez-Lew Ayres	Oct. 23	75	Sept. 27
Ex-Bad Boy	R. Armstrong-Jean Arthur	July 15,'31		
Dracula	Lugosi-Manners-Chandler	Feb. 14,'31	75	Jan. 3,'31
Free Love	Nagel-Tobin	Jan. 5,'31	72	Dec. 6
The Iron Man	Lew Ayres	Apr. 30,'31		Mar.28,'31
Lady Surrenders, A	Nagel-Tobin-Rathbone-Hobart	Oct. 6	95	Sept. 27
Many a Slip	Ayres-Bennett		74	Feb. 28,'31
Resurrection	Roles-Velez	Mar. 2,'31	77	Jan. 10,'31
She Wolf, The	May Robson (Reviewed under the title "Mother's Millions")	Feb. 2,'31		Feb. 28,'31
See America Thirst	Langden-Love-Summerville	Nov. 24	84	Oct. 16
Seed	John Boles-Genevieve Tobin	May 11,'31	97	Apr. 25,'31
Up for Murder	Ayres-Tobin	June 15,'31		
Virtuous Husband	Compson-Elliot Nugent	Apr. 12,'31	76	Mar.21,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
East of Borneo	Rose Hobart-Charles Bickford			
Fate				
Heaven on Earth	Lew Ayres-Anita Louise			
Lasca of the Rio Grande	Leo Carillo-J. M. Brown			
Mystery of Life	Clarence Darrow			
Strictly Dishonorable	John Boles-Sidney Fox			
Waterloo Bridge	Mae Clarke			

WARNER BROTHERS

Features

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Thunder	F. Wray-V. Varconi	Apr. 26,'31	67	May 16,'31
Divorce Among Friends	All Star	Dec. 27	66	Oct. 4
Doorway to Hell	Lewis Ayres	Oct. 18	78	Sept. 20
Fifty Million Frenchmen	W. Gaxton-H.-Broderick	Feb. 14,'31	74	Jan. 3,'31
God's Gift to Women	Fay-LaPlante	Apr. 25,'31	75	Mar.14,'31
Gold Dust Gertie	Winnie Lightner	June 27,'31	69	May 9,'31
Illicit	Stanwyck-Rennie	Feb. 14,'31	81	Oct. 25
Jazz Singer, The	Jolson-May McAvoy			
Life of the Party	Winnie Lightner	Oct. 25	79	Oct. 25
Maltese Falcon, The	Behe Daniels-R. Cortez	June 13,'31		Apr.18,'31
Maybe It's Love	Brown-Bennett	Oct. 4	73	Oct. 25
Man to Man	Holmes-Mitchell (Reviewed under title "Barber John's Boy")	Dec. 8	69	Oct. 4
Millionaire, The	George Arliss	May 1,'31	81	Mar.14,'31
My Past	Daniels-Lyon (Reviewed under title "Ex-Mistress")	Mar. 14,'31	74	Dec. 20
Office Wife	Mackaill-Stone	Aug. 23	59	Oct. 4
Other Men's Women	Astor-Withers (Reviewed under title "Steel Highway")	Jan. 17,'31	71	Oct. 4
Outward Bound	Leslie Howard	Nov. 29	83	Sept. 20
Public Enemy, The	Harlow-Cagney	May 15,'31	97	
River's End	Bickford-Knapp	Nov. 8	74	Oct. 4
Royal Box (German)	Moiss-Horn		89	Dec. 28
Sit Tight	Lightner-Brown	Feb. 28,'31	79	Oct. 4
Sinners Holiday	Withers-Knapp	Oct. 11	62	Oct. 4
Smart Money	Edw. G. Robinson	July 11,'31		May 16,'31
Soldier's Plaything, A	Loder-Langdon-Lyon	Nov. 1	57	
Svengali	John Barrymore - M. Marsh	May 22,'31	83	May 9,'31
Three Loves	Marlene Dietrich	May 26,'31		

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander Hamilton	George Arliss		71	June 13,'31
Bought!	Constance Bennett-Ben Lyon	Aug 22,'31		
Expensive Women	Dolores Costello			
Larceny Lane	James Cagney-J. Blondell			
Mad Genius, The	John Barrymore			
Mouthpiece, The	All Star			
Mr. Hercules	All Star			
Night Nurse	Barbara Stanwyck	Aug. 8,'31		
Other Man, The	Wm. Powell			
Safe in Hell	All Star			
Side Show	Lightner-Butterworth			
Star Witness, The	All Star			

THE "SHORT PICTURE" SECTION OF THIS DEPARTMENT WILL APPEAR AGAIN IN NEXT WEEK'S ISSUE

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TWO PROJECTIONISTS—All Sound Systems, also Manager. References. Address PROJECTIONIST, 4200 Westminister Pl., St. Louis, Mo.

PROJECTIONIST — EIGHT YEARS' EXPERIENCE, Western Electric. Will go anywhere at once, and stick to a good man. Twenty-five and married. Address LADSON E. MERRITT, 456 Gettys Street, Rock Hill, S. C.

MOTION PICTURE OPERATORS available; experienced on Western Electric. Write ASSOCIATED PROJECTIONISTS, 103 North Rowan Avenue, Los Angeles, California.

MANAGER—EXPERIENCED, desires position in or near New York. Employed at present. Best of references. Address Box No. 56, Motion Picture Herald, 1790 Broadway, New York.

SOUND OPERATOR — ELECTRICIAN wants job. Address WALTER INGALLS, New Hampton, Iowa.

Speaking of HITS...

HERE is one for everybody! It's Eastman *Super-Sensitive* Panchromatic Negative, *Type 2*... a new negative film, two to three times as fast as previous emulsions under Mazda lights. Possessed of an unequalled combination of other advantages, it is bound to improve the quality of sound pictures. Yet its price is the same as that of regular negative. Eastman *Super-Sensitive* Panchromatic Negative, *Type 2,* is a film whose effect will be felt throughout the industry. Eastman Kodak Company, Rochester, New York. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN *SUPER-SENSITIVE*
Panchromatic Negative, *Type 2*

"Even wise man sometime mistake bumble bee for blackberry" . . .

but EVERY WISE EXHIBITOR WILL RECOGNIZE THIS AS A BANG-UP FINE MYSTERY PICTURE!



"Secret of this case harder to determine than alley cat's grandfather," speaks wise Charlie Chan.

Audiences sit on edge of honorable seats as thrill chases thrill. Who killed who and why? Best mystery of the year—peppered with laughs—loaded with box office—and not a gangster in it.



EARL DERR BIGGERS

Newest
CHARLIE CHAN
STORY

The BLACK CAME

with WARN

OLAN

SALLY EILER

BELA LUGOSI • DOROTHY I

VICTOR VARCONI • J. M. KERI

Directed by HAMILTON MacFADDEN

FOX PICTURE

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

now is the time to buy & sell

The first of a series of advertisements by Quigley Publications addressed to the current problems and opportunities of the motion picture industry

(pages 16 & 17)

Vol. 103, No. 13 — Entered as second-class matter, January 12, 1931, at the Post Office at New York, N. Y., under the act of March 3 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents. — June 27, 1931

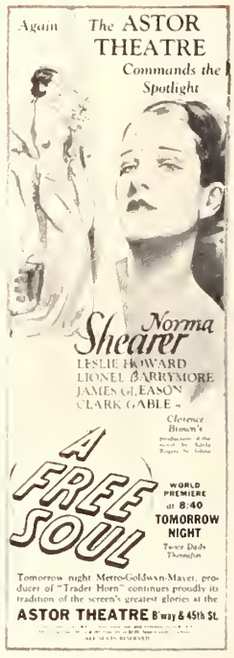
ASK METRO-GOLDWYN-MAYER!

Tear out this page, indicate which ads you want and we will furnish mats of this Astor Theatre campaign now running to S.R.O. business in New York.

Address Advt. Dept. M-G-M, 1540 B'way, N. Y. C.



















LET'S GO, SHOW BUSINESS!

Here's the type of product you need for boom-time grosses. "CONFESSIONS OF A CO-ED." Good picture *plus* great title *plus* fine cast *plus* real showmanship idea. Congratulate yourself if you've got a booking on

"CONFESSIONS OF A CO-ED"

PHILLIPS HOLMES
SYLVIA SIDNEY
NORMAN FOSTER

Based on a college girl's love diary. Directed by David Burton.

SENSATIONAL BUSINESS
PARAMOUNT, N. Y.

Illustrated here are some of the newspaper ads that brought the crowds.



PARAMOUNT "LET'S GO, *Show Business!*"

BABSON POINT

WORLD'S GREATEST BUSINESS FORECASTER PARADES OPTIMISM UP AND DOWN THE NATION.

HE CALLED THE TURN ON DEPRESSION ... NOW HE CALLS THE TURN ON PROSPERITY

"I am willing to stake my reputation, based on thirty years' experience, that business has now seen the worst; and that within a reasonable time this country again will enter a period of marked prosperity. Tell your merchants that now is the time to advertise."

From Mr. Babson's inspiriting statement read at the Advertising Federation of America Convention.

RKO Radio Pictures

Reg. U. S. Pat. Off.

ROGER BABSON, YOU ARE RIGHT! THE TITANS OF RKO-RADIO ARE FIGHTING LIKE BLAZES TO SPEED THE RETURN OF PROSPERITY! . . .

36 GREAT ATTRACTIONS...MOST PRACTICA

GOLDEN ERA ADVERTISING CAMPAIGNS WIT

THE WAY



TUNE IN!

"R K O THEATRE OF THE AIR"
N. B. C. Coast to Coast Network
EVERY FRIDAY NIGHT, 10:30 P.M.
NEW YORK TIME

UY OF THE NEW SEASON! BACKED BY
ROSPERITY WRITTEN ALL OVER THEM! . . . .



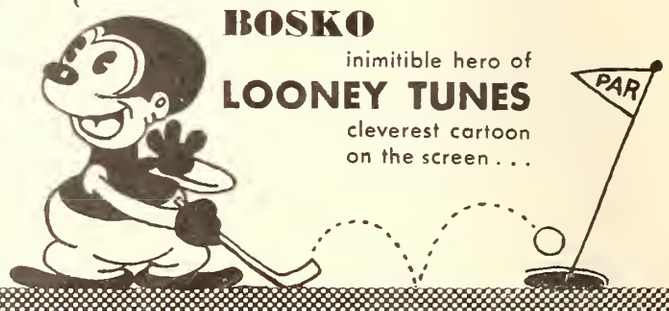
Again BOBBY JONES

walks off with the honors!

Presented by **4,896** thankful exhibitors who are drawing winter business in the summer heat...

He won as easily on the screen as on the links–*opposition*, but no *competition*! . . .





BOSKO
inimitible hero of
LOONEY TUNES
cleverest cartoon on the screen . . .

These Vitaphone Shorts Will Keep You On The 'Green'



ADVENTURES IN AFRICA

Wild Animals . . . Hidden tribes . . . Thrills in the jungle.



BELIEVE IT OR NOT

Robert L. Ripley brings his world-famous cartoons to life.



MERRIE MELODIES

Popular song cartoons with "Foxie" new screen hero.

***There's only* ONE**

BOBBY JONES

He's in

VITAPHONE *Shorts*

©CIB 119618

JUN 27 1931

MOTION PICTURE HERALD

Vol. 103, No. 13 — June 27, 1931

Gallant Words from Mr. Arliss

WHEN Mr. George Arliss went on the air the other night on the initial program of Warners' "The Radio Newsreel of Hollywood" it was with brave ringing words in behalf of the creative community of the motion picture and the art with which he is now so effectively identified.

"It is useless to argue that the brains are in Wall Street," observes Mr. Arliss. "It is the box office results that influence Wall Street and for these results the pictures alone are responsible. These pictures are made. and for the most part selected, in Hollywood. My contention is that if the business were in the hands of ignoramuses moving pictures would have ceased to exist long ago."

And touching on certain aspects of motion picture publicity and some elements of scandal, he observed, "To keep out of print, you not only have to be respectable, but lucky." Sound, clear expression from such actors as the distinguished Mr. Arliss can carry weight and conviction. His words will travel far and get wide quotation. Fan audiences and circulations being what they are, such utterances in behalf of the motion picture from artists of substance come far too seldom.

▲ ▲ ▲

Much Ado About Nothing

ALL and sundry are advised to be in nowise alarmed on receipt of a blue circular or possibly related telegrams from Major Frank Pease, who styles himself "National Commander of American Defenders" and "President—Hollywood Technical Directors Institute," and who is quite a professional viewer-with-alarm. The Major is just now excited about social and political aspects of the motion picture, charging a lot of things but especially that "Hollywood is now beginning to do extensive team-work with Moscow." He says, "Our next campaign is to secure complete exclusion of all Soviet propaganda films, such as have been coming uninterruptedly into our country for years through Amkino."

The Major states, one assumes with pride: "Recently we succeeded in getting 'Eisenstein,' Soviet Russia's chief cinema propagandist, *deported*." Now it is rather widely known that Mr. Serge Eisenstein, despite his admitted skill of the cinema, came to the parting of the ways with Hollywood, for the time at least, because he could not be made to fit the requirements in the production of what Paramount wanted in "An American Tragedy." Further one is unable to discover the remotest coloration of foundation for the statement that Mr. Eisenstein has been deported. He is now in Mexico shooting a picture and doubtless will presently return to the United States to prepare it for distribution.

Major Pease's extraordinary statistics, his extraordinary statements and his general excitement, are not in the least important save that they get some circulation through his habit of wiring governors, legislators and other agitators, thereby contributing to the already large pool of misrepresentations and slanders addressed at this industry.

▲ ▲ ▲

When Good Sellers Get Together

SPECIAL interest and merit attaches to the series of articles on advertising and exploitation now being presented in THE HERALD'S "Managers' Round Table" department. A full dozen of the abler publicity men of important independent and circuit theatres are contributing to the array of discussions which Mr. Charles E. Lewis, the club chairman and editor, has assembled. Here are selling ideas from the men who have to make good every day out on the firing line of experience.

▲ ▲ ▲

A Full Field

THE lure of the motion picture world as a region of light, merry work and high salaries just now seems to be extending itself out among the sellers of correspondence school instruction in the operation of the projection machine. In view of the decided abundance of trained men, evidenced incidentally by an ERPI checkup in Philadelphia territory where there is one job to each ten available projectionists, this does not appear to be as promising a field just now as some of the rosy advertisements indicate. There are some correspondence schools of admitted merit, but the many young aspirants who write MOTION PICTURE HERALD are advised to exercise caution.

▲ ▲ ▲

Mr. Nathan Forecasts Again

SAILING for London where he will be the guest critic of the *Daily Express* for six weeks, Mr. George Jean Nathan took the opportunity to remark to a reporter for the New York *Times* that five years ago he predicted that silent pictures were doomed. Now he says, another five years "talkies" will be as much an anachronism as silent pictures are today and the stage will be everything.

The only thing of importance about Mr. Nathan's observations is that they are often quoted and in some quarters accepted with authority. Like Mr. Shaw, and a number of other professional expressers, Mr. Nathan very often says things because it is his business to say things—and for no other known reason or provocation. There are few persons of equal intelligence as thoroughly and extensively misinformed about the motion picture. A less brilliant mind could never be so far wrong, so often.

▲ ▲ ▲

Science Triumphs

OUR snappy young contemporary, "The Hollywood Herald," announces that the Paramount studios have after much travail authentically recorded a kitten's purr. We assume that the cat's pyjamas present no problem.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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ASIDES & INTERLUDES

By JAMES CUNNINGHAM

MACK SENNETT is negotiating for a $1,500,000 loan from H. J. (Consolidated laboratory) Yates, for use in new production. . . . Which gives further indication of the prominent spot which "H. J." occupies in the scheme of picture financing. . . .

When Tiffany was about to be transferred to E. W. (Educational) Hammons by L. A. Young, Tiffany's notes to Yates for laboratory work and advances nearly upset the apple-cart, Consolidated, it is understood, having tried to use this hold on Tiffany to set up a new regime under Richard A. Rowland. . . .

And when Universal's coffers were all but drained by Whiteman's "King of Jazz" studio costs and those laid out for "All Quiet," Carl Laemmle went to Yates for temporary aid and brought back something like $1,800,000. . . .

Insiders have figured out that Yates has n.g. notes for more than $1,000,000 from small independent ventures which started on a promising scale and then failed to come through. . . .

▼ ▼ ▼

They now call Clara Bow the IF girl! . . .

▼ ▼ ▼

Isn't it true that what America really stands in need of is a wailing wall to which the pessimists and business wreckers could go in a body and wail to their heart's content without bothering the rest of us. . . .

▼ ▼ ▼

In RKO's "Million Dollar Swindle," a 200-foot scene was ruined because extras forgot they were momentarily society women and chewed gum not wisely, but too well. . . . Three out of five extra girls indulge in jaw wagging. . . . There orrta be a law. . . .

▼ ▼ ▼

Louella O. Parsons, Hearst pen columnist, is on a belated honeymoon at the Hawaii Islands. . . . And (te-he), her husband, Dr. Harry Martin, is chairman of the State BOXING Commission. . . .

▼ ▼ ▼

We wonder just how smart is the N. Y. home office ad writer who, in large display type in a Philadelphia trade paper, bellowed: . . . "DON'T BUY NOW!" . . . "No smart showman would consider buying any new product until he saw what we have to offer," etc. . . "We repeat: "DON'T BUY NOW!"

▼ ▼ ▼

Ordinarily, this form of questionable copy writing might get by, but it most certainly has a detrimental phychological effect in a period when bad times in general business are leaving their mark on this industry and the activities of certain radicals who are sowing the seed of discontent by urging exhibitors to withdraw from buying are making things just so much tougher.

▼ ▼ ▼

Centralia, Wash., has ordered every mother's son within its borders to grow whiskers between July 8 and August 12 to provide realism for the 20th annual Southwest Washington pioneer picnic in August. . . .

▼ ▼ ▼

They're still discussing the terrific boner pulled by the Fort Hayes Band at the recent Harding Memorial Tomb dedication when the brass blasted out with "Please Don't Talk About Me When I'm Gone!" . . .

▼ ▼ ▼

National Board of Review is nearly set on a plan which will change considerably that unit's modus operandi. . . . New life! . . .

▼ ▼ ▼

Certain Wall Street houses, plenty important, will tell you that RKO is the best long-term investment in the picture business, with Paramount next. . . .

This Week

Lessons and Profits Won from Adversity—Martin Quigley — Page 9

Circuits are demanding unreasonable protection in territories not zoned, says Lightman—Circuits refuse to comment. — Page 9

Now Is the Time to Buy and Sell—First of a series of messages to the industry. — Page 16

A Tribute to Harry Reichenbach — Page 12

Federal Radio Commission clears RCA of charge of monopolizing communications. — Page 11

New Chicago Censor Sees Need of Ending Biased Mutilation of Films — Page 10

FEATURES

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DEPARTMENTS

Productions in Work — Page 34

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Managers Round Table — Page 57

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J. C. Jenkins—His Colyum — Page 52

Voice of the Industry — Page 48

Classified Advertising — Page 78

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Music and Talent — Page 54

Sound Reproduction — Page 49

Chicago Film Row — Page 53

Your Public — Page 51

THE brazen and blazing ad copy tie-up of "A Free Soul" with the name of Starr Faithfull, whose body recently was washed up on Long Island's shores, was marked by more than one this week as being of very poor taste.

▼ ▼ ▼

General Director *and* Standard Directory, *Coast casting directories, are in the midst of a bitter competitive fight. . . . Standard claims that General is making unnecessary inroads on the limited field, in view of the fact that General, operated by Frank (Alice's brother) Joyce and Myron Selznick, run General only as a mouthpiece of the Joyce-Selznick casting-management organization. . . . The pair are said to run* $40,000 *in the red each time General Directory makes its appearance. . . .*

Artist and director clients of General receive free space in the directory and, naturally, this takes away revenue from Standard, which has been established for years. . . . Joyce and Selznack are said to represent $250,000 *weekly in talent, which gives them as their* 10 *per cent share for managing and representation, at least* $25,000 *every seven days.*

Scoop!

If and when Allied States decides to continue with a sponsored newsreel, there is little likelihood that Kinograms will be it.

CAMERAMEN'S and photographers' Local 600 admits times are tough for the crank-turners, but, in its official publication, it offers a ray of hope in the nature of "the 'accommodation husband' role, a new profession which started on the eve of the departure of a Spanish and a German actress. . . . Both were doing foreign picture roles on six-month immigration permits. . . . And they beat deportation by a convenient marriage." . . .

▼ ▼ ▼

Mayor "Jimmy" Walker echoed shades of Jean Malin at his birthday dinner the other night when Maurice Chevalier greeted New York's chief executive with a "gorgeous" hug and an impressive kiss. . . . But did Maurice, as he walked from the rostrum, hear "Jimmy" chuckle and add: "Say, I could learn to love that fellow!"

▼ ▼ ▼

Not all rubbish is confined to ash cans, nor poetical effort to Spring. . . .

For, hasn't Spring and early Summer, with its flowers, birds and what have you, reached the inner sanctum of RKO's home office, and as proof we offer the following press release which emanated from headquarters the other day:

"The hot breath of summer nights . . . opalescent moons silvering the lonely countryside . . . a romantic Spaniard weaving mystic love spells . . . softly cadenced words, spoken to a guileless maiden heart conquers her reason. . . . Love betrayed . . . and love mended in the bitter crucible of experience. . . . These are the intensely dramatic and romantic elements which Herbert Brenon has woven into the realistic warp of Radio Pictures' 'Transgression!'" . . Tra-la-la! . . .

▼ ▼ ▼

Maybe Harry Burns is right when he stated that what the film industry lacks today is cooperation between producers and directors and less interference from associate producers and supervisors. . . . The time has arrived, says Harry, when the director will have to be given the right of way, or a new batch of directors be engaged that has the confidence of the front office and their aides. . . . We're for it. . . .

▼ ▼ ▼

Via the Winchell route: . . . Walter Wanger's Paramount contract was listed for abrogation Friday in return for 820 G's. . . . Mary Pickford lost 100 G's on her miniature golf course in Hollywouldn't. . . . In a free-for-all at Atlantic City between State Troopers and outlaws, Harry Carroll, the songsmith, was almost murdered. . . . Arthur Loew, heir to the Loewealth, is now soloing it in the skies. . . . Wheeler Dryden, who dwells at the Piccadilly (N. Y. hotel), is Cholly Chaplin's half-brother and Sydney Chaplin's full brother. . . . Leo Reisman is sure the depression is near an end, for a downtown bank last week started electing vice-presidents again. . . . While other skeptics argue that the only boom you may expect is the one on July 4th. . . . Duncan ("Trader Horn") Renaldo is here to straighten out his jam with the immigration officials. . . .

▼ ▼ ▼

Whoever wielded the ax at RKO Texan Theatres must have a herculean muscle, for it fell—and plenty hard—on the head of Lloyd Finlay, who was released as orchestra leader at RKO's Houston Majestic, which post Finlay has occupied uninterruptedly for 17 years! . . . Lloyd now is pounding hot Houston pavements trying to sell insurance. . . .

▼ ▼ ▼

Certain major companies make off-color (undraped) femme stills for off-color and Latin American magazines. . . .

CIRCUITS MAKING UNREASONABLE PROTECTION DEMANDS: LIGHTMAN

Lessons and Profits Won from Adversity

Results of incalculable value will be gained by the motion picture industry out of the experiences of the past few months.

These past few months have been a period of utmost difficulty during which the business has been heavily burdened, both with the conditions growing out of the widespread depression as well as with a variety of unfavorable internal conditions.

Previous to the recent experiences the industry did not realize the extent of the improvement in its operations which might be brought about. And it also did not realize how easy this improvement would be once the attendant problems were attacked in the right spirit and in the right way.

The experiences of the past few months have led to a markedly sounder and more economic basis of operation throughout the whole industry in all of its branches. The need and the opportunity for various readjustments had long been apparent but with a consistently increasing gross business the industry never previously felt itself driven, as it has lately been, to an uncompromising attack against the abuses that existed.

This attack has been made and in a large way has been generally successful. Its good results will long stand by the industry to its greater security and prosperity.

After many years of temporizing the production situation has had a determined hand laid upon it. Many of its traditional extravagances, which previously stood secure as if within a charmed circle, have been beaten down. There is no indication that production has been—or ever will be—placed on a basis of mechanical manufacturing but it is a fact that it is now much more closely geared to a plan of strict economical procedure than at any time previously.

In theatre operation there has been literally a revolution. Operating costs have been driven down to figures hitherto considered far beyond reach. At one time, in circuit operation it was considered that approximately seventy per cent of the cost of operations stood in the category of fixed charges upon which no adjustments could be made without a complete upset, leaving only the margin of thirty per cent as being subject to cost-reducing treatment.

In the light of recent experience this status of the matter has been reversed. It is being calculated that only thirty per cent of the cost of doing business may properly be regarded as being fixed as unalterable charges, with the total of seventy per cent being subject to some adjustment.

The deadly theory that there is relatively no limit to the possible gross on a great picture has been exploded. The free and easy scheme of going, induced under conditions which were resulting in a consistently increasing volume of business—allowing ample room for mistakes and extravagances with a profit left over—has been discarded. It has been supplanted with arrangements aimed to produce a profit in the face of revenues that are assured or may reasonably be expected.

The industry has become keenly interested in the cost of money. The old notion that the business of motion pictures may be considered sufficiently profitable to warrant the payment of exorbitant finance charges has disappeared.

The industry generally has indicated its determination to have its name erased from sucker lists.

Out of all of this has come an underlying condition in motion picture affairs which justifiably inspires profound confidence in what the industry is going to be able to accomplish in prosperity and development in the future just ahead.

The motion picture industry has strengthened and entrenched its position. It has cut free from many abuses which might still have remained as a menacing threat over the future of the business were it not for recent conditions which no longer left their elimination a matter of choice and alternative.

With genuine confidence, intelligently arrived at, may the industry now face the turn for the better in general business conditions which is at hand.

—MARTIN QUIGLEY.

But Finds Status Better In Zoned Districts

"We Will Have Protection As Long As We Have Film Business," States Sales Manager

In territories where no protection agreement has been reached some circuits are making "unreasonable demands" in buying the new season's product, according to M. A. Lightman, president of the Motion Picture Theatre Owners of America.

Commenting on the situation in a statement to MOTION PICTURE HERALD, he said:

"My impression is that exhibitor reaction in territories where fair zoning and protection have been set up is that they are better off than previously.

"Where none has been set up some circuits are making unreasonable demands.

"You realize there are many zones where no plan was adopted. I believe the independent exhibitors in these zones are hurt as a result of the campaign that was started but not completed."

Lightman's reference is to the conferences held in numerous exchange centers last year between circuit and independent theatre men for the purpose of re-zoning districts so that the period and extent of protection might be placed on a basis considered more favorable to the independent.

The meetings were called by C. C. Pettijohn.

Circuit heads in New York could not be reached for comment on the Lightman statement. Sam Katz of Publix refused to be interviewed on the subject.

The attitude of some distributors toward protection is expressed by one prominent sales manager, who stated to a HERALD representative that "we will have protection just as long as we have a motion picture business.

"Protection," he said, "is just as much a part of the picture business as the picture itself. Of course, when some of the circuits keep demanding a greater and greater radius of protection that is unfair.

"If an exhibitor wants six months' protection and is willing to pay the price, let him have it."

An exhibitor who asked that his name be withheld stated that in buying this year he is confronted in one spot by a circuit demand of 150 miles protection. This is not in one of the territories in which re-zoning was accomplished.

Alteration Delay Holds Up Vitaphone Studio Reopening

Reopening of the Vitaphone studio in Brooklyn has been postponed until July 27 from July 8, the date first announced.

Delay in completing studio alterations was held responsible for setting the date back by Sam Sax, production chief at the plant.

Mutilating Films in Bias Must End, Says New Chicago Censor

Dealing With Valuable Product of Responsible Companies, Warns Frances James

Take it from Miss Frances James, new member of the Chicago censor board and a former leading woman for Al Jolson, the two major rules for the guidance of censors should be: Give the public credit for having a little intelligence of its own, and, remember that you are dealing with a valuable commercial product turned out by responsible business organizations.

Attention to the latter rule, Miss James said, would eliminate mutilation of films for purely personal, or prejudicial reasons.

"Censorship," she said, "has come to be an odious word to the public, largely because most of it has never given the public credit for having an intelligence of its own. Moreover, the activities of the censors are a mystery to most people. Ours is a public office and our work and records should be available to the press at all times.

Opposes Life-Term Jobs

"Personal convictions and inclinations must be forgotten occasionally. I have been given an opportunity to bring a fresh viewpoint to the Chicago censor board. Standards in every phase of public life are continually changing, yet I do not believe the changed standards of today are properly reflected in the censor board. Some of its present members have held their posts for so long that their work has come to be a routine and new viewpoints are difficult for them to attain."

Miss James said, in this connection, that she was heartily opposed to the life-term appointments made possible under civil service.

"I will not take the civil service examination. I do not believe in over-long periods of service," she said.

Miss James is a temporary appointee, who may be reappointed at will by the mayor whenever the period of her temporary term expires.

Hits "Aults Only" Idea

Other opinions voiced by Miss James are that most "adults only" permits are foolish —"they add the lure of the forbidden, which attracts children"—; gangster pictures, for the most part, are all right, "except when they portray gangsters as wielding great political power and living in romantic affluence. Then they should be restricted to adults"—; and she believes that motion pictures may bore one with stupidness, disgust one with vulgarity and bad taste, but, as they are produced today, cannot corrupt or shock a normal human being.

There were frequent interruptions to the interview. Film exchange managers were the most numerous callers—by phone.

"They tell me how glad they are to have someone with the showman's viewpoint and understanding on the board," she explained. "I'll try to be fair to all of them. I haven't a woman's club background, but I think I can administer intelligent censorship, regardless."

The city editor of a large morning newspaper called. He was delighted to learn that she represented a liberal censorship. "That's our policy, too," he told her.

Other papers phoned for interviews. A press service photographer arrived to get pictures of her. Another exchange manager called to congratulate her.

At Last!

Universal purchased a most unusual story with a most unusual name. The story is by James Warner Bellah and the title is "Mr. Pickerelli Takes a Bath." The story appeared in the Saturday Evening Post.

Judgment on Note Ends All Activities Of Drama League

The story came out Thursday that the Drama League of America, Inc., had come to the end of its activities, ensuing upon a judgment for $2,450 secured by the Chase National Bank, May 24, in an action on notes owed to the bank by the league.

The Drama League was formed in 1926 in an affiliation with the Federal Council of Churches of Christ in America and later became independent. The *New York American* takes occasion to remark upon the coincidence that "the league's bitterest opponent, Carl E. Milliken, secretary of the Motion Picture Producers and Distributors of America, Inc., has resigned from the administrative committee of the Council of Churches."

Mr. Milliken's expressions in point, issued in the spring of 1930, were addressed rather to and about George Reid Andrews who became in somewise the head of the league, when a statement was issued from the Hays office setting forth some correspondence, quoting from Mr. Andrews' letter as asking that "ten per cent of the gross receipts of the picture ("The King of Kings") be paid into the treasury of our Church and Drama Association. . . . If and when I should retire from the organization the right is reserved to me to say whether what funds remain in the treasury shall be payable to the Drama committee of the Federal Council of the Churches of Christ in America. If for any reason neither of these organizations can receive the funds, then they shall revert to me personally. . . ."

This statement from the Hays office and its quotation of the letter from Mr. Andrews was issued after the League had made a statement that Mr. Milliken had been dropped.

With reference to the present status of the Drama League, J. G. Mitchell, attorney, was quoted in a statement that the organization is not in bankruptcy and that a receiver had not been sought.

Smith Is Still in At Pathe News, Rooster Flying

Variously reported and published rumors of a schism between Courtland Smith and Pathe News, Inc., and related enterprises of the Radio-Keith-Orpheum group, including Trans-Lux Movies Corporation, are flatly contradicted and denied by Hiram S. Brown of RKO. The statement has been circulated that Friday last Mr. Smith tendered his resignation, this coming on the heels of various staff reductions, and suspension and closing of the Pathe Review studio in Long Island City.

"The report is not only untrue but there would have to be some extraordinary change in the status of affairs before it could be possible," observed Mr. Brown.

Despite reports of plans for expansion of the Trans-Lux tabloid theatre circuit, other sources tend to indicate that additional capital for theatres will not be available before the winter, if then. This becomes significant, in the opinion of some observers, in that the entire policy of newsreel production at Pathe under the Courtland Smith administration has been addressed at the service of Trans-Lux, which tends to put a considerable burden of support upon the three theatres in operation.

Meanwhile there are continued stories of weighty councils over the problems of the newsreel, and it is said that Mr. Smith's staunchest supporter in the current situation is Percy Furber of the Trans-Lux organization.

The management of Pathe News is said to have under consideration an extension of the "talking reporter" treatment which is only occasionally used in the reel now. This report, coupled with the fact that there has been no addition to the sound picture recording facilities of the reel by way of new camions, would appear to be in line with a policy calculated to meet conditions imposed by a receding or static gross.

Pathe News and the Round the World Flight

With the arrival in Germany of Wiley V. Post and Harold Gatty on their round the world flight, the announcement was made that it was a surprise performance in behalf of Pathe News.

This made official the status of the flight also in the office of Pathe News. The contact man engaged in the promotion of a tie-up with the flight had originally discussed an arrangement for the payment of $25,000 to make it a Pathe News adventure. Subsequently it was reported that he had achieved an arrangement to have a Pathe News Rooster painted on the plane in consideration of mutual publicity value. Then, in a moment of whimsy, the contact man was instructed to get the rooster off the plane. He failed to execute that errand, however, and with the trans-Atlantic leg of the flight successful, the rooster was reinstated in grace by formal publicity release.

Miss Ruth Nichols, who was once announced as aviation editor of Pathe News, is now recovering at St. Johns, N. B., from a crack-up in her take-off on a flight in which Paramount News had a publicity interest.

RADIO COMMISSION CLEARS RCA OF COMMUNICATIONS MONOPOLY

Zukor Spikes Talk Of Big Changes in Paramount Setup

Wild and irresponsible rumors concerning important changes in the front rank executive personnel of Paramount Publix were set at rest on Thursday, when, following mention of realignment of executive power of Jesse L. Lasky and Sidney R. Kent, President Adolph Zukor confirmed the retirement of Walter Wanger and definitely scouted stories which credited Kent with becoming production chief over all Paramount units.

"I definitely want to state," said Zukor, "that Jesse L. Lasky is now, just as he has been, head of the Paramount Publix production department. Lasky is in control and no one supersedes him in any way in dealing with Paramount picture production; nor has there ever been any intention to have any such change in the set up. The retirement of Walter Wanger from the production department activities with which he was connected is merely a step made necessary by the physical necessity of the production job to be done. Aside from that there is no change whatever in the production personnel; B. P. Schulberg is in charge under Lasky of the actual production and will operate as heretofore in our West Coast studio. His fine work has always been fully appreciated by the executives of this company. He will continue to be, as he always has been, responsible to Lasky. The Eastern studio will continue to be under the management of James Cowan, also directly responsible to Lasky.

"Lasky has been vice-president in charge of production for Paramount for 20 years. The record of Paramount pictures during that 20 years has been a record based on the achievement of Lasky. The plans for the new production year under the supervision of Lasky are going forward to what we confidently believe will be a greater success than has ever been achieved by Paramount."

Cancellation of Wanger's contract with Paramount, which has been the cause of lengthy negotiations in recent weeks, came about through a cash settlement aggregating between $400,000 and $500,000. The split is understood to have climaxed long standing rivalry between East and West Coast production units, headed by Wanger and Schulberg, respectively, with Wanger getting top post only to be placed under Schulberg a few months ago.

MPTOA To Assist in Handling Of Copyright Bill Revision

MPTOA leaders will attend the re-writing of the Copyright bill before it comes up before the Congress convening next December, with a view to preventing duplication of copyright levies and overcharges.

Pictures to Blame Of Course!

Vast furore about the motion picture in general and the "gangster pictures" in particular is being raised this week because a 12-year-old boy, Winslow Elliott, was fatally shot in play by Harold Gamble of the same age at Montclair, N. J., after the youngsters had seen a "gangster picture at a theatre."

It seems the boys had a "den" and played various lively make-believe games of adventure. They are said to have been rehearsing the action of a picture and the shooting was in imitation of a policeman's efforts as portrayed on the screen.

The New York newspapers have raised a hue and cry to blame the motion picture, as usual.

It may be pointed out that the boy was killed with a gun, a mail order automatic pistol, not by a motion picture. The published reports indicate that both the police of Montclair and the boy's father knew he had the gun "to use at target practise." It appears too that a mail order house sold the gun to the boy, despite the law against such sales.

The daily press has thus far been able to see only the motion picture as a subject of discussion in the matter. There are those, however, who would deem it peculiar for parents to permit the possession of deadly weapons by boys of 12 years, or for police to find them in such possession without confiscation.

Apparently there is to be a country-wide barrage laid down on the text of this accident. Thursday afternoon Motion Picture Herald received a publicity release from Mrs. Clara Savage Littledale, editor of the Parent's Magazine, saying that she and George J. Hecht, publisher, had been moved "to issue an appeal to parents throughout the country to boycott gangster films."

By extensive reference to the Code of Ethics and Will H. Hays, the Littledale-Hecht statement tends to make the episode an instrument of personal and institutional attack. Really Mr. Hays did no shooting.

We reiterate that the boy was shot with a gun, which his father and the police alike knew he had.

THE EDITOR

Independents Lose Plea To Bar Licenses

Decision Is "Insult to Intelligence of Congress," Declares Schuette of Protective Association

RCA and its subsidiaries have not been found guilty of unlawful monopolizing of radio communication, the Federal Radio Commission at Washington decided Wednesday in a three-to-two decision that involved more than 1,400 licenses and property estimated to exceed six billions of dollars.

"An insult to the intelligence of Congress" was the comment of Oswald F. Schuette, executive secretary of the Radio Protective Association and spokesman for the independents who had carried the case against RCA to the Federal Radio Commission. Schuette said that Congress could be expected to thresh out the matter.

See Issue for Congress

In Washington circles it was stated that the radio situation in general would be an issue at the next session of Congress, particularly in view of the fact of the close vote of the Radio Commission. Had one more member of the commission cast his ballot on the other side, it was pointed out, the most important trust case in recent years would have been before the courts.

The decision of the Radio Commission was upon the question of whether a ruling in a federal district court in Delaware had held RCA to be a monopoly in the meaning of the radio act, which provided that no licenses should be given to corporations found guilty in a federal court of illegal monopolizing of radio communications.

The Commission, in line with its ruling, turned down a petition by independent radio interests against renewing licenses to RCA, and 39 licenses were continued immediately.

Draw Distinction

The Commission majority held that while the Delaware court apparently felt that the RCA interests violated the anti-trust laws in creating a monopoly in radio vacuum tubes, this did not constitute conviction of monopoly of radio communications. The majority drew a distinction in arguing that the radio act aimed only to prevent monopoly of communications, existence of which, they contended, was not implied by the Delaware court's ruling, and Commissioner W. D. L. Starbuck, one of the majority group, said no claim had been made that a monopoly of receiver tubes was of "such magnitude as to stifle communication."

C. McK. Saltzman, chairman of the commission, and Commissioner E. O. Sykes, in minority opinions held that receivers are a fundamental part of radio broadcasting communication and that the intent of Congress in the radio act was to penalize companies "using unfair methods of competition." Sykes in particular appealed for a more liberal interpretation of the law.

THE IRREPRESSIBLE HARRY NOW FIGHTING HIS BRAVEST BATTLE

Reichenbach's Spirit of Wit, Verve Remain

Famed Publicity Man at Doctor's Hospital Undergoing Long, Tedious Treatment

by TERRY RAMSAYE

In a white draped bed in the hush of Doctors' Hospital in East End avenue up where the greenery of Carl Schurz park sweeps down to the river, Harry Reichenbach, entrepreneur, adventurer extraordinary and most flambuoyantly famed of motion picture publicity men, is fighting the bravest battle of his life. For months on end he has been there undergoing radium treatment for a throat affliction, with the tide of fate rising and falling through the long tedious days.

Through it all the spirit and wit and verve of his dashing two decades of Broadway have stayed with him, even in the grimmest hours of pain.

This week the irrepressible Harry whispered orders that a sign must be placed over his bed on the wall: "Hospital Room—Make no Noises."

Through the year of his illness Mr. Reichenbach's resources have been fading through continued costly outlay and the lack of his administrative attention, so that now his all has gone into the battle. Not so long ago, Mrs. Reichenbach, eternally devoted, took employment in sales and customer contact work with the Fifth avenue establishment of Jay-Thorpe, couturiers.

This is a sad aftermath of a career of spectacular and sparkling successes under the bright lights of Broadway and across the first pages of the nation's press. For more than ten years Mr. Reichenbach has been rated in the thousand-dollars-and-up a week class of exploitation agent. His earnings have run to imposing figures, sometimes as high as $6,000 a week, with large annual totals. But with the nonchalance of his best after dinner manner he has lived and flung the chips back into the game of life as fast as the cards have been dealt to him. His successes and his failures alike have been magnificently complete, and ever full of color.

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My acquaintance with Harry Reichenbach began that day in 1915 when John Flinn organized a special luncheon session of the young A. M. P. A. at the Hotel Claridge to bid me goodbye on my departure with the removal of the Mutual Film Corporation's offices from New York to Chicago.

My merry contemporaries seemed charmed to have me go and there was a full attendance, with Harry presiding as toastmaster through a function in which he applied the heat with great zeal and vigor.

From that day on we have never passed an opportunity to cross foils in cheerful disagreement.



HARRY REICHENBACH, the blithe and dashing swashbuckler of Broadway, and a world famous author of stories and box office news good enough to be true.

Harry went to work when he was 15 years old, with an insurance company. But that matter of fact sort of enterprise could hold the animated young Mr. Reichenbach only briefly. Soon he appeared in the employ of Mlle. Wanda, a fortune teller. Then came the Sells-Forepaugh circus and after that the Swanson & Layton Carnival Company. With that he was definitely aligned with the activity which was to be his life career, amusement promotion.

About 1911 he opened a free-lance publicity office in the Putnam building where the Paramount building now towers over Times Square. His first client there was the Russman Art Corporation, which had to offer that now classic painting by Paul Chabas entitled "September Morn." In behalf of the younger generation it may be recorded that this masterpiece portrayed a slim maiden at dawn shivering on the shallows of a pool and clothed exclusively in the rising mists, which were quite light. It lithographed charmingly.

After giving the esthetic and commercial aspects of the problem his most profound consideration, Harry arranged a window display of a sizable reproduction of the picture in the window of a shop in West 31st street and employed a handful of Western Union messenger boys to stand in front of the window and make remarks calculated to indicate their excitement.

Harry then telephoned Anthony Com-

stock, the justly celebrated professional anti-vice crusader, and let nature take its course.

Mr. Comstock's outraged cries rang around the world and "September Morn" became a household word, while the picture took its place in the middle class living rooms of the period between "Pharaoh's Horses" and the souvenir from Niagara Falls. In six months nearly four million copies were sold at a retail price of a dollar each. Harry got $450 for the job and paid the messenger boys from his fee.

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One of Harry's earliest acquaintances in the publicity field of Broadway was with Paul Gulick, then engaged in various promotional activities in behalf of artists. Mr. Gulick was at the moment engaged in seeing to it that Sir Ernest Shackleton was properly appreciated by the press.

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He had neatly arranged a sure fire first page story, but on arising to gloat over the morning papers he found his excellent story inside.

Meanwhile, an ape, or monkey, had burglariously stolen or purloined the jewels of Miss Grace Van Studdiford, and with the same motion also page one of the New York papers. Mr. Gulick on investigation found that Miss Van Studdiford had shortly before employed Mr. Reichenbach, and, fairly or not, decided at once there was a connection between those facts.

They had a conference at the Forty-second street Country Club, which went far into the evening and ripened into a lasting friendship.

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One of Harry's most conspicuous contributions to the gaiety of the nation was in behalf of the Macaulay Company's publication of Elinor Glyn's "Three Weeks." The novel had had only mild and inconsequential reviews. Harry took the book home one evening and read it. The next day he accepted the assignment to put it over and urged the publisher to make extraordinary efforts to get out shipments to the bookshops in anticipation of a demand.

Three weeks later the Postoffice Department in Washington received a flood of protests from reformers in all parts of the country crying out against circulation of "Three Weeks." After a week of this barrage the book was barred from the mails. The resultant publicity promptly moved all the stocks on hand with the retailers.

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One day in November of 1913, the late Louis DeFoe of the *New York World,* one of the more famous critics of his day, said: "Publicity means nothing to any one aspiring to a career on the dramatic or vaudeville stage unless the person who gets it has a goodly share of real talent."

Harry Reichenbach saw opportunity and took violent issue with Mr. Defoe.

"Let me take a girl with a little beauty, a little brains, a little talent and I'll make a star of her in 30 days," said Harry, "for a bet of $50."

Three days later Charles K. Harris, music publisher, telephoned Harry to ask if he could do anything for a girl with a fair voice and much in need of a job. Fate had delivered the instrument to Harry. The next day he met Nina Barbour, a pale but pretty little person with just a bit of a voice.

"Publicity is simply a special form of advertising and the whole world knows what advertising can do."

—HARRY REICHENBACH

Very shortly Miss Barbour was registered at a hotel in the Bowery and installed in a job in a Broome street sweatshop, operating a sewing machine. She was rehearsed for days in her role as the sewing machine girl.

Then it just so happened that Florence and Mary Nash, who chanced to be Harry's clients, too, went for a motor ride that took them through the Bowery. The car developed carburetor trouble in front of the Broome street address, and while the car was being adjusted the singing sewing machine girl's voice wafted down from a window and she was "discovered."

The Misses Nash took their discovery out of the Bowery to the comfort and elegance of an uptown hotel and some way the newspapers found out about the whole sweet sad episode.

George Gottlieb of the United Booking Office read the papers and called on Nina. She did a week at the Palace for $450 and played the Orpheum time at $350. Harry netted $50 from DeFoe.

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It was in the winter of 1916 that Harry achieved the special triumph which gave the name of Reichenbach a magic value in the motion picture industry. Charles Abrams, who operated a film exchange, introduced to him William A. Parsons, known to the film world then as "Smiling Billy."

"Harry, this Bill Parsons says he has the rottenest picture in the world and he wants you to handle it," Abrams explained.

The picture was "Tarzan of the Apes." It was from the Edgar Rice Burrough's story and had cost Parsons and his backers, Wyoming ranchers, about $240,000.

Harry took on the job for a hundred dollars a week and 15 per cent over a gross of $50,000. He rented the Broadway Theatre, put in a jungle lobby and on opening night turned a cold and unhappy ape loose in the Knickerbocker Hotel. The ape turned up in the Yorkville night court and the daily papers. "Tarzan of the Apes" grossed $1,200,000.

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William Fox found a problem on his hands with "Over the Hill" at the Lyric. The 50-cent and dollar seats were selling, but the two-dollar rows were empty. In the sixth week of the run Harry Reichenbach was brought to bear on the problem. The dailies started to bloom with big display advertisements quoting imposingly named personages who saw the picture.

Then presently there appeared in Fifth Avenue, Madison Avenue and the Times Square district, handsomely dressed and aristocratic couples, often audibly engaged in argument over what play to see. They were overheard by the crowds about, and always in the argument the decision was reached to abandon tickets to the opera, or some stage hit, in favor of going to see "Over the Hill." The impression got about that the swells of New York were seeing the picture and a profitable percentage followed to sit in two-dollar seats with the wealthy. "Over the Hill" at the Lyric picked up $3,000 a week on this exploitation. The cost was Harry's fee and the salary of 24 motion picture extras.

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In behalf of the "Return of Tarzan," the third picture of that series, Harry accepted a commission to put it on page one.

T. R. Zann of Leavenworth, Kan., with a breezy western manner and a wide hat, registered at the Belleclaire Hotel in upper Broadway and requested a suite on the first floor. He said he was having a piano delivered to his quarters. The piano box arrived.

When dinner time came Mr. T. R. Zann ordered a neat meal for himself and told the waiter to also bring 15 pounds of raw steak. The waiter was surprised. Mr. Zann opened the door to the adjacent room and showed him a lion. "The steak's for him." The police broke into the room and T. R. Zann broke into the papers. He proved eventually to be Walter Beckwith, an animal trainer from Yonkers.

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Harry's liveliest publicity excitement of his career to date was in connection with Universal's "The Virgin of Stamboul."

It seems that the "Virgin" was in New York. That was news in itself. Then it seems that maybe she had been done to death in a lake in Central Park. The police dragged the lake, and brought up nothing but space in the papers.

There was a visiting delegation of mysterious Turkish emissaries, officially from Constantinople with credentials. Actually they were Turks from the Constantinople coffee house in the lower East Side. They had been rehearsed in their roles in the quest of the Virgin of Stamboul for two weeks in sequestered quarters at the Hotel Hermitage in the seclusion of Times Square. Incidentally, they consumed $427.39 worth of French pastry while in training.

The Turkish officials did very well in the press for several days, until the esteemed Bey Ali bent over too far in a salaam and disclosed a Wallach laundry mark on his shirt-tail before the eyes of an inquiring reporter.

Harry's success with this enterprise led to the introduction of a bill at Albany making it a legal offense to give false information to the press. Harry retorted by promising to bring to bar some of the politicians involved by a prosecution based on their campaign promises.

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Some years ago Mr. Reichenbach wrote of his adventures in publicity at home and abroad for *Liberty Magazine.* This autumn Simon & Schuster plan to bring out an autobiographical book by Harry, written in collaboration with David Freedman, under the title of "Phantom Fame" or "They Love It."

EDUCATIONAL FILMS TO BE TESTED AT CAPITAL

Fox Makes Series of Sound Films To Be Seen by School Children Representing Country

Experiments to determine the possibilities of sound motion pictures in public school instruction this week were given the backing of the White House when Walter H. Newton, Secretary to the President, addressed a letter to the governors of the 48 states asking their co-operation in the making of test films in Washington, during the week of July 6.

The governor of each state was asked to secure the designation by the proper school authorities of a boy or girl of grammar school age to come to Washington at the expense of the group which is sponsoring the work, to be the subjects of these test films, in the making of which George Washington University will furnish the necessary facilities. A member of the board of education from each state will accompany each child to ascertain the value of the experiment.

A number of educational films made with these child subjects have been prepared by Fox Film, although no one company will be given any monopoly of the production which may result should the tests prove successful. The making of the pictures was under the supervision of a committee consisting of Dean Reudiger of George Washington University, chairman; Dr. Frank W. Ballou, superintendent of District of Columbia schools; J. W. Crabtree of the National Education Association; E. C. Broome of Philadelphia, president of the department of superintendence; Dr. George Johnson of the National Catholic Welfare Conference; Dean Florence Bamberger of Johns Hopkins University, and Miss Bess Goddykoontz, Assistant United States Commissioner of Education.

The films which Fox has prepared with the assistance of the various educators, for use in the Washington tests, include subjects, for the most part one-reel in length, covering civics, science, geography and history. Various incidents of historical importance are pictured in the one group; the life cycle of certain animals in the science films; the story of the flag and the relation of the citizen to the government in the civics section and scenes of rivers, volcanoes and the like under the geographical studies.

No color films are to be used; all subjects are sound synchronized and where possible, particularly in the geographical films, natural sound has been caught. The series is intended primarily as supplemental to ordinary classroom and blackboard routine instruction. Lectures accompany those films not shown with natural sound, and some incidental music is utilized to lighten the reels.

Fox has already prepared more subjects than will be actually needed for the tests, permitting a wide choice. Fox is prepared, in the event of the tests being successful, and being assured of the support of the state boards of education, to concentrate on the production of pictures designed exclusively for use in schools over the country.

Pays for Shows He "Stole"

Vincent Lawder, manager of the Stratton theatre in Middletown, N. Y., is now telling this one about a former newsboy who, growing up and "getting religion," paid the other day for entertainment at the Stratton that he "stole" 20 years ago.

Lawder received a letter from the town of Walton, and opening it found one dollar and the following explanation:

"I believe The Christ is coming very soon and that He will judge every one by his works. . . . Several years ago I was selling newspapers in Middletown. Occasionally I used to steal up the abandoned stairway beside the main entrance to the Stratton theatre and walk into the gallery and then walk out with the crowd. I believe any such dishonesty enough to keep one out of Heaven if it goes unconfessed."

When Lawder recovered, he told friends that he would give the dollar to charity, in spite of the depression.

Allied Attacks 'Buy Now' Drive

A publicity release from Allied States Association of Motion Picture Exhibitors' Washington office assails the "buy now" campaign which took its origin in the utterances recently presented in the trade press from Motion Picture Theatre Owners of America and Motion Picture Theatre Owners of Wisconsin.

The Allied bulletin alleges that business conditions are so unsettled that scarcely any exhibitor knows what he will be able to pay for pictures next year; that producers' announcements lack definite information; that the financial condition of "a few companies" is such that they are dubious about their ability to deliver per announcement; that the "buy now" campaign is designed to leave "the independent exhibitor holding the bag."

[As Motion Picture Herald has editorially and variously indicated, there is in the argument to "buy now" no purpose to drive or expectation of driving exhibitors into unwise commitments, but rather a purpose of pointing out that the industry can not be well served, or any part of it prosper, in a state of timidity and stagnation. Something has to be done about this business all the time, every day, and that something is business.—The Editor.]

Others May Follow France in Repealing Quota Restrictions

General consideration throughout Europe of the elimination of quota restrictions on American films, is believed probable as a result of the action of France, which this week was reported to have removed such restrictions for the period of one year, beginning July 1.

The French ruling provides that American producers will be permitted to export their product into France without respect to the production or exhibition of domestic pictures.

The move is thought to be a result of the lack of suitable domestic product, a condition which exists not only in France but in all the other countries of Europe, including England.

No definite information that France has eliminated its quota restrictions has been received by the Hays office, according to the organization's headquarters in New York.

British Negotiate For Distribution in Russia

Negotiations are under way between A. Hubrich, European representative of British International Pictures, Ltd., and representatives of Sovkino, Soviet producing and exhibiting combine, looking to the distribution of British pictures in Russia. Russian subtitles would be added if the deal is completed. A number of theatres in the leading cities of the Soviet Union have been wired for sound, chiefly German and native equipment.

Dr. Skinner Supplants Clifton As Ohio Censor Board Chief

Dr. B. O. Skinner, president of Wilmington College, on July 1 takes over the post of chief Ohio censor, occupied by John L. Clifton until the recent appointment by Governor White.

Ohio exhibitors generally are elated over the appointment of Skinner, since he is known to be broad of vision, eminently fair in decisions, and keenly interested in pictures.

Important Paramount Changes Expected From Goulding Trip

Edmund Goulding, Paramount director, is in London conferring with Robert T. Kane, who developed the company's Paris plant, and J. C. Graham, Paramount managing director abroad.

It is expected there that the discussions will result in important announcements regarding English production and in particular the Elstree studios.

Franco-German Quota Talks Make No Headway in Paris

Despite the efforts of the French representative, Charles Delac, and German interests in discussing a possible Franco-German quota agreement, at least in part, little headway has apparently been made in Paris.

Fox Is Grasping at Straw, Says Burns, In Grandeur Case

The supreme court order granted to William Fox this week which gives to him permission to examine the books of Grandeur, Inc., is accepted by insiders as further indication of a reported plan of Fox to pique Harley L. Clarke, Fox Film and General Theatres chief, through a series of suits against the Clarke motion picture interests.

Fox's re-entrance into pictures through his half Grandeur interest, the remainder of which Clarke owns, is said to be impossible, his iron-clad agreement signed when he sold Fox interests to Clarke preventing him from staging a comeback.

"Fox is just grasping at a straw," said S. R. Burns, secretary of General Theatres.

Papers filed in support of the application for the order declare that Fox is the sole owner of the stock of Half Grandeur, Inc., which owns 50 per cent of Grandeur, Inc. It is stated that the board of directors of Grandeur, Inc., consists of three representatives of Fox and three representatives of Clarke.

Fox says in his supporting affidavit that he knows of no dividends declared by Grandeur, Inc., but that General Theatres Equipment, in a statement filed with the New York Stock Exchange, reported as income for 1929 the sum of $219,905 received as 50 per cent of the profits of Grandeur, Inc., and for the six months ended on June 30, 1930, a similar item for $64,662. In the papers is a letter from Fox to Clarke asking him how General Theatres obtained those sums of money when Half Grandeur, Inc., got none. No answer to this letter was filed with the papers.

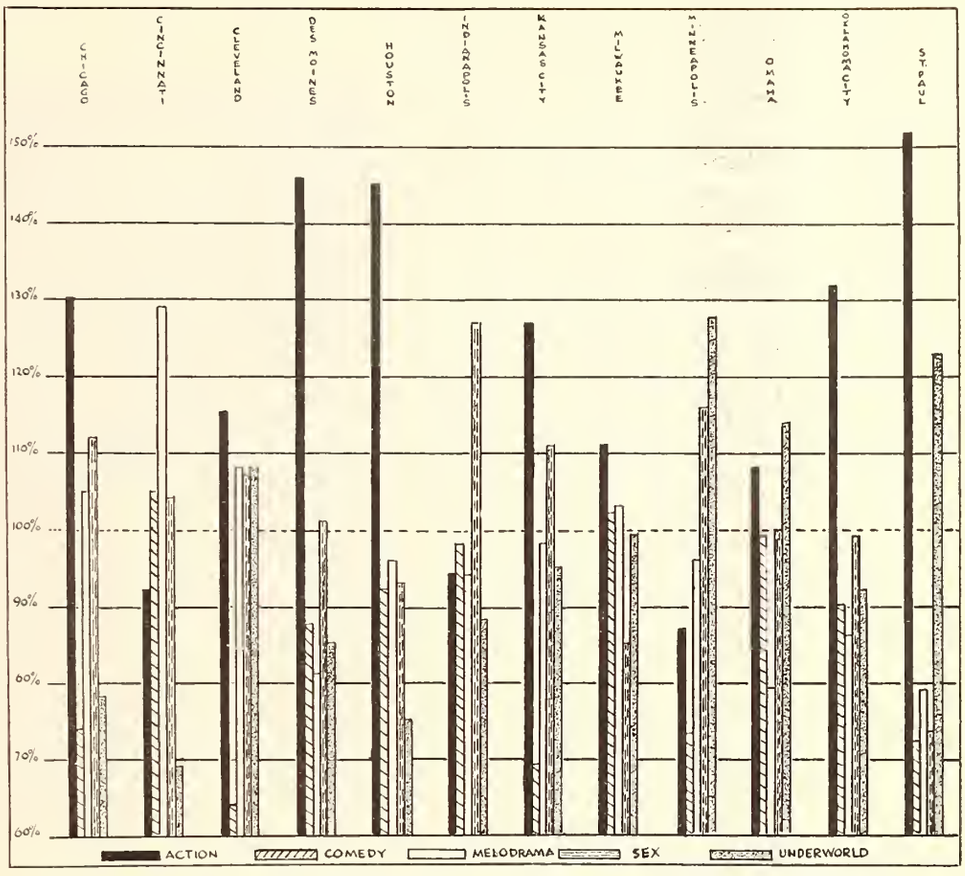
S. R. Burns, vice-president and secretary of General Theatres Equipment, filed an opposing affidavit, however, in which he asserted that while the items of nearly $300,000 appeared in the statement of the company, the money had never been received as dividends or added to the income of General Theatres in any way.

The application of Fox also requested permission to examine books of Mitchell Camera, subsidiary of Grandeur. This application was denied, however, on the ground that the camera company is a foreign corporation not doing business in this state and therefore not under the jurisdiction of the New York courts.

Bauer Blames Steffes For Wisconsin Schism

Blame for the withdrawal of the Wisconsin MPTO from Allied States is placed on Al Steffes by Steve Bauer, business manager of the former organization. Bauer said that when the insurgent movement that later became a separate organization, first appeared in the Allied unit, Steffes, representing Allied, supported the dissenters at a meeting arranged to effect unity.

It is regarded as practically certain that Allied will grant the charter discarded by the MPTO, to the new state organization.



Action pictures hold particular interest for picture patrons in the Middlewest, as evidenced by MOTION PICTURE HERALD'S survey of grosses and audience reaction in twelve cities. Cincinnati was the one city in which melodrama predominated over the other four types of pictures. One hundred per cent in the chart represents the average gross for all kinds of productions.

U Sales Increase Shows Exhibitors Are Buying Now

Universal reports that its contracts for new season product up to June 13, showed an average increase of 49% over contracts for the same situations last year. Contracts on the new Tom Mix series are not included in the estimate.

The increase is looked upon as an example of the renewed confidence of exhibitors in the future of the motion picture business for the next year.

The Universal increase in sales bears out the message of MOTION PICTURE HERALD that "Now is the time to buy and sell." The first of a series of such messages is published on pages 16 and 17.

A Kippered Short!

A talkertoon by Max Fleischer, which Paramount will release, called "The Herring Murder Case," is noted as the "gang picture to end all gang pictures." The story depicts the death of a poor defenseless herring, and what happened to his murderers when they were apprehended. Why, of course, they were kippered!

Milliken Resigns From Committee Of Church Council

Carl E. Milliken of the Motion Picture Producers and Distributors of America, has resigned from the administrative committee of the Federal Council of Churches of Christ in America. The announcement came this week following a meeting last Friday, when the resignation was received and accepted. Dean Luther A. Weigle of Yale Divinity School presided.

Mr. Milliken's resignation comes on the eve of the issuance of a report on the American motion picture industry to be released next week by the Federal Council. The findings of that report will be presented in full in the next issue of MOTION PICTURE HERALD.

It is understood that Mr. Milliken at the beginning of the inquiry, which was started last year, because of his connection with the industry did not attend meetings of the committee. The files and records of the Motion Picture Producers and Distributors of America were made available for the purposes of the inquiry. The report is said to offer both commendation and criticism of the conduct of the motion picture industry.

Mr. Milliken late in the week departed for Los Angeles where he will address the convention of the National Educational Association on educational values of the motion picture.



This advertisement is the first of a series on success in the picture industry.

a victor over adversity

MR. MARCUS LOEW, now passed to his reward, would be an interesting spokesman in this period of timidity and wavering pessimism. Someway he met such problems with the courage of a belief in America and the assurance that sound service in amusements could not fail. He had tough times, too. It was not all easy going up from his boyhood on the Bowery to the great heritage of substantial attainment which he left, an enrichment of the whole of motion picture tradition. Marcus Loew never quit, never faltered. He was certain of his tomorrows.

now is the time to buy & sell

Two great exhibitor organizations have come forward with aggressive advice to their members to "buy now and buy right." The lethargic condition of the day cries out for action. The amusement industry, broadly based on the world's widest market and the most fundamental of human desires, has today no cause to stand and wait or to view with alarm.

"The money that was in this country in 1928 and 1929 is still here," exclaimed Mayor Walker of New York the other day. "Where is it hiding?"

That money isn't hiding, it is just warily waiting. Aggressive selling can, will and does bring it out. Amusement buyers are the same buyers who today seek unusual values, or appearances of value, in all commodities. The good selling jobs of today are gathering rewards.

The desire of people to "go places"—their desire to be amused—is inherent, so the picture business has a special advantage in today's keen selling competition. The theatre owner and the producer must make them want it.

The exhibitor dollar spent for product now is high in buying power, and a vital contribution, as well, to the continued success and normal growth of the industry. Normal buying activity now means better product for the big show season to come. Every motion picture success of the past has been built on courage. The foundation of every great success in the industry was laid in days of adversity. That is where the victors come from.

COLVIN BROWN
General Manager
Quigley Publications



MOTION PICTURE DAILY
MOTION PICTURE HERALD
THE HOLLYWOOD HERALD

MARKET QUOTATIONS OF FILM STOCKS

(Week Ended Thursday, June 25)

Stock Exchange

1931 High	1931 Low	Stock & Div.	Sales (in 100s)	High	Low	Thurs. Close	Net Change
		Amer. Seating					
15	3¾	Cons. Film	52	8⅜	6	8	+ 2⅞
18⅞	10½	Cons. Film pf. (2)	22	15	12½	14½	+ 2
185¾	118	Eastman Kodak (8a)	365	154½	127	151	+22½
38⅜	11⅝	Fox Film A (2.50)	1401	22½	17⅝	21	+ 2⅛
15½	3⅜	Gen. Tea. Eq.	401	5¼	4	4⅞	+ ⅜
63½	36⅛	Loew's, Inc. (3b)	830	45⅞	38½	43¾	+ 4½
98	83	Loew's pf. (6.50)	3	86	85	86	+ ⅞
27	22	M-G-M pf. (1.89)	9	24⅝	24	24½	— ½
50¼	19⅝	Para.-Pub. (2.50)	1344	28⅛	21⅝	26¾	+ 5⅜
2⅞	1	Pathe	51	1¾	1⅜	1⅝	+ ⅜
6½	3	Pathe A	102	6	3	5½	+ 2
24½	11¼	Radio-Keith-Or. A	1951	17⅝	12½	15⅞	+ 3⅛
42	24	Univ. Pic. 1st pf. X (8)	40	30	28	30	+ ½
20⅜	4¾	Warner Bros.	1596	9⅛	7⅛	8⅜	+ ⅞
40½	10¾	Warner Bros. pf. (3.85)	4	17	17	18	— 1

X—10 share lots.
a—including extras.
b—plus extras.

Curb Exchange

23	10	Columbia Pic. (.75 A)	1	12½	12½	12½	+ 2⅞
22	9¼	Columbia Pic. vtc. (.75 A)	12	12	10½	12	+ 3
6⅜	2⅜	Fox Theaters A	98	4	2⅞	3½	+ ½
31¼	5⅛	Gen. Thea. Eq. cv. pf. (3)	140	11⅞	8¼	10	+ 1⅞
24	19½	Nat. Screen Serv. (2)	2	22	21⅞	22	+ 2½
3½	1	Sentry Safe Con.	6	1⅜	1⅛	1⅛	+ ⅛
15¼	3⅝	Technicolor	25	7⅞	5½	6½	+ 1
13¼	5¼	Trans-Lux DPS.	44	6½	5⅝	6	+ ⅜

A— plus 5 p.c. in stock

Bonds on Stock Exchange

1931 High	1931 Low	Bond & Maturity	Sales (in $1000s)	High	Low	Thurs. Close	Net Change
74	25	Gen. Thea. Eq. Cv. 6's 40	130	41¾	33	40½	+ 2
99¾	94	Loew's 6s '41	22	98	97	98	+ 1
105	100	Para.-Bway. 5½s '51	37	101½	100⅛	101	— ½
97	74	Para.-F.-L. 6s '47	44	93	89½	92½	+ 2
89¾	67	Para.-Pub. 5½s '50	55	82½	79½	81⅞	+ 3⅜
89	51	Pathe 7s '37 ww	84	91	85	90	+ 5
74½	25	Warner Bros. cv. 6s '39	218	45¾	41½	42½	— 3¼

Bonds on Curb Exchange

70	55	American Seat 6s '36	3	59¼	59¼	59¼	

Produce Exchange Stocks

Color Pic.
Photocolor
Roxy

Over the Counter Stocks

	Bid	Asked
Roxy	⅞	1⅜
Roxy A (3.50)	13	15
Roxy units	13¼	15¼

STOCKS ADD MILLIONS TO VALUE

Participate in Upswing After Debt Proposal; Eastman Kodak Rises 20 Points On Big Demand

By THE ANALYST

In one of the biggest rallies since 1929, motion picture stocks added millions to their value during the past week by vigorous participation in the general upward market swing that followed announcement of the American proposal for a one-year war debt holiday.

New current highs in film shares were reached by all amusement securities on the stock, curb and bond marekts and the turnover was the largest in months.

Aside from the bullish tone in the general list, there were some favorable developments affecting the industry, conspicuous among which was the removal of all French restrictions on importation of American films and prospects that the action would influence similar steps at Berlin.

Paramount issued its earnings report for the first quarter, showing a substantial drop from the corresponding period of 1930, but estimates were current that the company's earnings for the second quarter would substantially cover the dividend requirements and expectations were expressed that a comparatively favorable showing would be made later in the year, when the company will begin to reflect savings effected by recent wage cuts and dividend reduction.

Eastman Kodak furnished the week's pyrotechnics, soaring about 20 points on a heavy demand, while RKO, although rising less spectacularly, was accumulated in huge blocks, suggesting a return of aggressive sponsorship of the shares by interests attracted by the company's expansion potentialities. Paramount also gave indications of renewed pool operation and was up about six points over last Thursday's final level.

After a period of hesitancy in the Friday, June 19, session, all the picture issues participated vigorously in the sensational market rally on Saturday, which was followed by another upturn on Monday, in which all the leaders played a prominent part, Kodak spurting to 15 points above last week's closing price.

Tuesday the group sold off slightly on profit-taking, but recessions were narrower than those caused by realizing sales in other sections of the list and Wednesday the advance was resumed with increasing momentum on another buying wave and best prices were maintained thereafter.

Loew's, which had been somewhat slow to follow the improvement in the other picture stocks, perked up sharply this week and advanced more than five points in the period on expectations that the company will report a balance of approximately $7 a share for the fiscal year ended August 31.

First on the Draw!

It was 3:30 in the wee hours when the owner of a well-doing string of suburban houses in Chicago was called to the phone. After he had hung up, things began to happen. Theatre bookkeepers and cashiers hurried to their offices. Then they hied themselves to the west suburban bank that handled the business. At 7 they were admitted and some generous withdrawals were made. At 7:15 the bank president arrived to announce the bank was in the hands of the state bank examiners.

Cohn Will Leave Columbia—If!

Harry Cohn, it is understood, has discussed with Joe Brandt and Jack Cohn, his partners at Columbia, the possibility of withdrawing as West Coast production chief of Columbia Pictures.

The hitch in the deal, it is said, revolves around the inability of Jack and Brandt to agree with Harry on terms of a settlement of stock holdings of the partners.

Brandt, Thursday, denied that Cohn contemplates leaving Columbia. He stated that Harry Cohn is very happy at the Columbia studio.

Figures Show Fox Deficit Of $2,484,824 Last Year

The Fox Theatres report for the year ended last October 26 shows a deficit of $2,484,824.

This compares with a net income of $2,660,261 for the preceding year.

Rumors Force Stock Down

Rumors concerning the instability of Union Theatres, Sydney, Australia, caused a drop of 45 per cent in the stock on the exchange. Report of a merger with the Fox-Hoyts group capped the list of false stories, but was denied by Charles Munro, head of Hoyts.

THE CAMERA REPORTS



WELCOME HOME. *Film and publication folk gathered to pay homage to Claude Flemming, narrator of Educational's "Romantic Journeys" series, at a luncheon in his honor given in New York following his return from a production trip to Northern Africa. Flemming (shown at the end of the table) was gone three months. Among those attending the luncheon were: Gordon S. White, advertising director of Educational; Joe Rivkin, Tiffany publicity staff; Don Hancock of The Film Daily; Robert Doidge, Educational executive; Jack Harrower, Maurice D. ("Red") Kann, Motion Picture Daily; and newspaper critics.*



FILM TECHNICIANS. *With their severest critics. At the entrance to the Paramount studio in Hollywood, are shown members of the Society of Motion Picture Engineers during their convention in Los Angeles.*



THE 5,000TH. *(Left) The Stillwell theatre in Brooklyn, N. Y., recently wired as the 5,000th theatre to have Western Electric equipment.*



INTERVIEW. *Alexander A. Brown, associate editor of Fox Movietone News, "covering" Fifi Stillman and Fowler McCormick. The cameraman is Rody Green, Kenneth Upton the sound engineer.*



AMONG THOSE PRESENT. *Gathered in tribute to Cecil B. DeMille at the Ambassador hotel in Hollywood, as the director took leave of M-G-M and prepared for a trip to Europe. Among the guests shown are Cecil and William DeMille, Louis B. Mayer, Sol Wurtzel, Sam Goldwyn, Fred Beetson, Charles Sullivan, Joseph Schnitzer, Charles R. Rogers, Al Kaufman and William LeBaron.*



TO MAKE SERIES. *C. C. Burr, producer who will make a new series of Torchy Comedies, and Ray Cook, who has been signed to play the leading role. Series will be released by Educational.*



STRICTLY BUSINESS. *As young Jackie Cooper signs a new contract that makes him an M-G-M player. The suddenly famous "Skippy" is shown with Louis B. Mayer, vice-president in charge of production.*



GRATIOS! (*Right*) *A gesture of international friendship in Hollywood as the American Will Hays met Mexican Minister Genaro Estrado.*



CAPRICE. *Or, perhaps, a blonde in Hollywood looking for a gentleman. At any rate, Noel Francis, a Warner Brothers tribute to Beauty—at present in "Smart Money."*



MEASURING THE EMOTIONS. *Science isn't leaving anything to mere guesses these days—not even how the movies affect you. Here is a case in point: Dr. William Moulton Marsden, consulting psychologist, is shown taking emotion tests of three types—Louise Estes, a blonde; Violet Carson, brunette; and Helen Mack, red-head—while they watch scenes in Warner Brothers' "Smart Money."*

GOOD MUSIC UP TO SPONSORS: WUNDER

Suggests Federation Units Set Up Preview System and Get Behind Pictures They Deem Best

Jazz will rule screen productions until the sponsors of good music prove, via the box office, that the better grade melodies are profitable.

The national convention of the Federation of Music Clubs, meeting in San Francisco, was told that this week by Dr. Clinton Wunder, executive vice-president of the Academy of Motion Picture Arts and Sciences in Hollywood.

Addressing the Federation members at their banquet, Dr. Wunder told them frankly that it is up to them to establish by their support, that better music is commercially desirable. He suggested that the music clubs cooperate with the Hays organization by setting up a preview system on musical and semi-musical productions and that they get behind those they deem allies of the higher forms of melody.

Dr. Wunder forecast a gradual return of musical production on the screen. As proof he called attention to the fact that many short subjects today emphasize music "as a balance to the dramatic or the feature picture," and that in an increasing numbber of long productions music "is permitted to play an entirely appropriate and natural part." And when the public demand becomes sufficiently strong there will be musicals of the highest type as well as screen opera.

Arthur Alexander, American composer, is quoted as predicting that in ten years much of the good music of the world will be written directly for the screen, and Lawrence Tibbett, star of Metropolitan opera and of motion pictures, sees sound as a force for a national musical awakening.

Dr. Wunder told the convention that one reason that musical pictures declined from the popularity they enjoyed at the advent of sound was indiscriminate usage of music in situations that made the application incongruous. He explained: "One would be riding the seas when suddenly out of nowhere there might appear an orchestra of fifty pieces to accompany the hero in a tender tenor solo, expressing undying devotion to his beloved one mile ashore. Lack of understanding prompted this situation."

The most that the producers can do is to set a minimum level of good taste; above that, it is the audience which sets the fashion, the speaker said. He pointed out that if there is a nationwide call for a picture it will be shown in perhaps as many as 14,000 theatres, but if there is no special demand it may appear in only 1,400 houses, and the cost of production will not be earned.

"The producers themselves are not able to stimulate this local demand beyond moderate leads," Dr. Wunder said. "It becomes a matter of local community leadership, and if those elements in a community which are eager to see improvement in screen dramas shown in their towns are wide awake, they can build up a local demand for the best in pictures."

Cooling at $70 a Seat

Air-conditioning at $70 a seat is the project for the Studio theatre being constructed in Hollywood by Hughes-Franklin theatre circuit. The system, a Carrier plant, not only cools the air but washes it as well. The equipment and installation at the Studio theatre will cost $21,000, says Hughes-Franklin and there will be 300 seats in the theatre.

Union Threatens In Sydney Fight

Delay on the part of Sydney, Australia, theatre owners in ratifying a new employees' wage scale, expected for weeks, has resulted in threats on the part of the Theatrical Employees' Union to engage in a concerted war, unless the eight per cent raise called for is immediately forthcoming.

A strongly worded declaration, which had the effect of forcing theatre owners to meet for consideration of the employees' needs, said in part:

"We can assure showmen, and particularly the American combine interested in the exhibiting business, that we intend to fight. We will attack the exhibitor who refuses to pay the employee a decent wage, and we will divert his patronage to the opposition who will do so. We will not tolerate unjust treatment of our members. We will not tolerate, more especially, such treatment as our female members are receiving. The wages paid these unfortunate girls, under the conditions which they have to work, will tend to bring about prostitution. What do showmen care?"

"Hell's Angels" Gross Over Four Million, Say Auditors

Howard Hughes' auditors have answered the question as to whether Hughes would get back the $4,000,000 which he is reported to have expended in production of "Hell's Angels," by announcing that the picture already has grossed more than that amount. Officials of United Artists estimate that the production ultimately will take in more than $7,000,000.

Hays Representative Resigns

Fayette W. Allport, former German and French representative of the Hays organization on the patent situation, has resigned in New York and will return to the consular service.

Kurtzman Returns

Charles E. Kurtzman, special field representative of Harry Arthur, general manager of Fox Theatres, is back at the home office after a brief stay in Bermuda.

A Real Quickie!

The French Academy of Science has been presented with a model of the fastest motion picture camera, with which, it is said, from 2,000 to 3,000 exposures a second can be made.

The camera obtains its illumination permitting this speed from a tube of neon gas which is charged, intermittently, with 16,000 volts of electric current through a condenser.

Claverings Facing Suit with Craig in Deal of Warners

A sequel to Arthur Clavering's resignation as managing director of Warner Brothers in London, comes the news that Warner has served writs on Clavering, his brother Albert, Sir Gordon Craig and Federated Estates, Ltd., in which they are interested, claiming nullification of the purchase by Warner of 6,000 shares in Federated Estates, according to the London Bureau of MOTION PICTURE HERALD.

Warner claims repayment of this money with interest and declares that the commitments entered into by Arthur Clavering upon Warner Brothers' behalf were not only unauthorized, but constitute a breach of trust. Arthur Clavering also has been served with a writ in connection with a similar claim respecting another company in which he is interested, called Lanchester Entertainments, Ltd. Federated Estates was registered a little over a year ago, its objects being to acquire and build cinemas. The company actually acquired an interest in several halls, two of which are in London.

Oregon Allied Exhibitors Keep Tebbetts President

Allied Exhibitors of Oregon is the new name of the Allied Exhibitors of Northwest. This action was taken at the third annual convention of the organization, at Portland. Nearly 100 theatres and 50 cities of Portland and Southern Washington were represented.

W. E. Tebbetts, veteran independent exhibitor of Portland, was re-elected president. Tebbetts operates the Oriental and Laurelhurst theatres. Other officers chosen are: first vice president, Guy Matthew, The Dallas; second vice president, Stephen Parker, Portland; secretary-treasurer, William Cutts, Portland; board of directors, Mrs. Myrtle Buckmiller of Baker, Ore., Ray Stumbo of Salem, W. A. Dunlop of Grants Pass, and Bob Marsden of Marshfield.

Milliken Due on Coast

Carl E. Milliken, secretary of the Hays organization, is due in Hollywood by the end of June on what is reported to be a special mission. Hays is expected to make another trip to Hollywood about the first of September.



WE'RE OFF!

to a flying start in the 1931-32 picture race with the greatest action-attraction of all time—



THE OLD FIGHTIN' COCK

RKO PATHÉ

EDDIE QUILLAN in SWEEPSTAKES

JAMES GLEASON — MARION NIXON — LEW CODY — PAUL HURST

Story by Lew Lipton — Directed by Albert Rogell — a Charles R. Rogers Production

Eddie, the new favorite, rides straight into the public's heart in a whirlwind melodrama with every variety of thrill! First release from RKO PATHE this year. A winner you can bet on!

OPENING THIS WEEK AT THE RKO MAYFAIR!



THEY'RE all FAVORITES!

The Old Fightin' Cock Has Nothing But Winners!



CONSTANCE BENNETT

fresh from a year of big-money hits, in THE COMMON LAW and three other big pictures.



ANN HARDING

unforgettable star of "HOLIDAY", in four, of which DEVOTION (temporary title) is the first release.



HELEN TWELVETREES

star of "Millie", in A WOMAN OF EXPERIENCE and three other big emotional productions!



INA CLAIRE

Broadway's darling, mistress of "it" in the stage hit, REBOUND, by famous Donald Ogden Stewart.



BILL BOYD

the screen's most dependable he-man, in four action dramas, first of which is THE IRON CHALICE.



EDDIE QUILLAN

the new sensation among big-money stars, in SWEEPSTAKES and three other action go-getters.



ROBERT ARMSTRONG

featured in many of these productions as a special added attraction to the exhibitor and to the public.



RKO PATHÉ'S 6 WESTERNS

FOR THE KIDS AND THE GROWN-UPS!

Starring TOM KEENE, new western whirlwind. This series will be as far ahead of the average westerns as a sweepstakes winner to an "also ran"!

Place your bets on RKO PATHÉ'S 6 Westerns pronto — while the placing's good!

RKO PATHÉ

The Old Fightin' Cack craws to the world abaut his product! On the radio every Friday night 10:30 eastern daylight saving time. RKO THEATRE OF THE AIR, NBC haok-up of 44 coast to caast stations!

ALWAYS WINNERS

In FEATURES and SHORTS the Old Fightin' Cock Leads the Field!



RKO PATHÉ

13 FLOYD GIBBONS' SUPREME THRILLS

Supervised by A. P. Waxman & Michael Mindlin
RKO Van Beuren Production

6 MASQUERS

Comedies

Presented by Masquers Club of Hollywood
100 Hollywood Headliners in Every Cast
First Release "Stout Hearts & Willing Hands"

6
JIMMY GLEASON
Comedies

6
BENNY RUBIN
Comedies

6
FRANK McHUGH
Comedies

6
MR. AVERAGE MAN
Comedies

6
GAY GIRLS
Comedies

6
TRAVELING SALESMAN
Comedies

6
MANHATTAN
Comedies

26
AESOP'S FABLES

13
VAGABOND ADVENTURES

26
GRANTLAND RICE SPORTLIGHTS

13
PATHÉ REVIEWS

104
PATHÉ NEWS

RKO PATH

NEW BRITISH SCHOOL LAUNCHED TO TRAIN PLAYERS FOR HOME STUDIOS

No More Gangster Films From Fox

Fox Film will not include gangster pictures in its forthcoming list of pictures, Winfield Sheehan, vice-president in charge of production, declared in New York before leaving for Hollywood.



Winfield Sheehan

"Now that the country is emerging from the financial depression," said Sheehan, "the inevitable psychological reaction has set in with the public. The cinema-going millions want entertainment that would inspire achievement, or, something cheering. Pictures of adventure and romance are the antidotes for the harsh realities of workaday life.

"This means that so far as Fox Film Corporation is concerned, there will be no productions dealing with the organized activities of gangsters or the operations of racketeers, or any productions concerned with underworld characters fighting the forces of law and order.

"We do not wish to stir up antagonism from any groups of our population by any suggestions in motion pictures, particularly when the film narrative is concerned with crime."

Patten Not Spokesman For Hays Office, Is Reply

Tom Patten is not a spokesman for the Hays organization. That is the MPPDA's reply to Patten's statement that bankers are ready to revamp the motion picture industry on a United States Steel plan, as quoted by Florabel Muir, writing from Hollywood, in the *New York Daily News*. Other comment attributed to him concerned producers and relatives and highly lucrative positions.

A Hays spokesman pointed out that Patten was secretary of the California association eight years ago and, "after a long period of silence, appears in print as a 'deputy extraordinary' to Will Hays. That is not the truth."

Ufa Increases Ad Reels

Ufa reports from Germany a decided increase in the production of advertising shorts in recent months. It claims they are running in approximately all the 1,500 sound theatres in Germany.

Research Head on Coast

Harold Hendee, research director for Radio in the East, is in Hollywood coordinating his activity with that of the corresponding Coast department.

Thanks for the Push

Says the Cinematograph (London) Times:

"There is a tendency to exaggerate the hard times through which America is going by alarmist reports of the whole industry breaking up. Mostly what is happening on that side is that inevitable economies are taking place, and the whole industry over there is coming down to earth and adjusting itself to leaner times. Anyone who thinks the industry there is going to bust can just reflect that it is of such magnitude and so many interests are involved, that such a catastrophe would never be permitted to happen. Stocks have slumped pretty well to their lowest, and at that point they are likely to remain until business improves, which means that the panicmongers and alarmists have another three or four months at least to set any wild stories going. In the meantime some of the useless growth which has accumulated on the industry is being ruthlessly pruned."

Copyright Protection Bureau Appeals Ruling

The Copyright Protection Bureau, armed with several court decisions, has appealed the ruling of Federal Judge Morton in district court in Massachusetts that the copyright law does not apply to films. Judge Morton's decision was made in actions brought by M-G-M and Educational against Bijou Theatre Company of Holyoke, Mass. Gabriel L. Hess, attorney for the distributors in such matters, pointed out that court decisions previous to 1909 (the date the copyright law was enacted) had sustained their right to copyright.

Court Sustains Decisions Allowing Copyright Suits

Federal Judge Coleman, in New York, has sustained the decision of several district courts, in a recent opinion that distributors may sue for copyright infringements under the Copyright Law.

The decree resulted from the case of Tiffany, RKO, Columbia and Warner against Dewing & Bishop of Greensboro, Md., for showing unlicensed films. The judge ruled that it was immaterial whether or not a contract existed.

Roxy Books "Ubangi"

The Roxy theatre in New York starts showing "Ubangi" Friday of this week, at the morning and supper shows, with a Fox picture. "Ubangi" thus becomes one of the few state right pictures to play there.

Salaries Are Reduced on Orders from U. S.

Gaumont May Adopt American Sound System—Jack Buchanan to Appear in English Picture

By W. H. MOORING, London

In an attempt to offset the slackness of British film producers who for some reason best known to themselves make little or no effort to develop new talent among actors or technicians, a new concern called British Cinematograph Training Studios, Ltd., with a capital of $75,000, has been registered in London. It is to be run on the lines of the Paramount and Warner schools as nearly as possible. Backing the scheme as directors are Baron Clanmorris, Sinclair Hill, and Adrian Brunel (both directors of high standing) and J. L. R. Corpel, dramatic critic to a number of French journals, and the promoter of a well-known French Casino.

The idea is to charge reasonable fees, varying from $60 to $75 for a special term of instruction, and to sift material from both the technical and artistic angles. There is a good deal of prejudice in England against any kind of training schools, but this scheme at any rate appears to have the merit of honesty. The promoters are respected.

Orders from U. S. A.

More than one renting company here is cutting down salaries all round. In some instances cuts have been as high as 20 per cent. It is said that the move indicates that the American economy wave has rippled across the Atlantic, since it is being felt in the first place among American owned companies.

Gaumont May Adopt U. S. Sound

It is practically certain that unless the executives of Gaumont-British feel satisfied at the completion of current studio production that their own recording system, British Acoustics, is showing definite signs of improvement, they will abandon this method, and will install either Western Electric or RCA.

It is perhaps not without significance that one current Gaumont picture, "A Gentleman of Paris," is being recorded at the Stoll studios on the Visatone system.

Buchanan In British Films

Included in six British feature films which Basil Dean will make for PDC release in Britain and for distribution in U. S. A. through RKO-Pathe, will be at least one, and probably more, starring vehicles for Jack Buchanan, British stage star, seen in recent Hollywood pictures.

Here and There

Harold Auten V.C., late B.I.P. representative in U. S. A., has been appointed foreign sales manager for PDC, on whose behalf Delehanty is now initiating a big Continental push.

66 WARNER PLAYERS IN BROADCAST TIEUP

Arliss Answers Attacks on Industry in First of Vacuum Company's Weekly Programs

Negotiations between Warner-First National and the Vacuum Oil Company resulted, on June 22, in the first of a weekly series of radio broadcasts called "The Radio Newsreel of Hollywood," in which, during the course of a year, all the 66 featured players under contract to Warner-First National will speak on various phases of film work in the studio city.

The Vacuum company, maker of Mobilgas, sponsors the programs, while the film company supplies the necessary performers, and arranges for the preparation of each program. The tie-up has been described as one of the most far reaching in the industry.

Thirty-six main broadcasting stations will handle the programs in a nationwide hookup, the smaller stations picking up the series from them. A stagger system will be used, the programs going over different networks on Monday, Tuesday, Thursday and Friday of each week.

George Arliss opened the series on Monday, June 22, at 7:45 with an address having for its theme the defense of Hollywood. The speech, recorded for electrical transcription several weeks ago, before the departure of the actor for England, was delivered from the Coast by that method, and relayed to London.

Among the players who successively will take part in the broadcasts will be Dorothy Mackaill, week of July 6; Walter Huston and Doris Kenyon, week of July 13; Ivan Simpson, week of July 20 and John Barrymore, week of September 20. Others included are Richard Barthelmess, Edward G. Robinson, Douglas Fairbanks, Jr., Barbara Stanwyck, William Powell, Dolores Costello, Winnie Lightner, Leon Janney, Charles Butterworth, Ona Munson, Evalyn Knapp, David Manners, Loretta Young, Frank Fay, Marion Marsh, Walter Byron and John Monk Saunders.

Carl Bush, executive secretary of the Hollywood Chamber of Commerce, one of the California civic bodies which have endorsed the series, comments on the "Radio Newsreel of Hollywood" by saying, "Many writers and speakers have attempted to portray to the public various aspects of the Hollywood community, but none of these, so far as we know, have caught the true spirit and meaning of the varied activities of Hollywood so accurately and so interestingly as have those who have developed this series of broadcasts."

The address of George Arliss, on "The Real Hollywood," which takes the shape of a clear defense of the film community, was in part as follows:

"What is the meaning of all this raising of eyebrows and shrugging of the shoulders when Hollywood is mentioned? What's the matter with Hollywood? Is it the place, is it the people or is it the pictures?

"I rather think that it is the people that the superior persons object to. It's the actors and actresses they don't like. Not that they have ever met any of them, but they get their ideas from the comic papers and the comic papers still hammer out the jokes that were forged in the old silent picture days. According to those records of Hollywood, the actors and actresses drink and smoke incessantly; have unbridled temperament and no morals. And, as for the directors and managers and all those people who are at the head of these moving picture concerns, the superior person will tell you that there's not an ounce of brains in a boat load.

"If all this were true, I should be ashamed of my share in the business. I should take my check and keep my mouth shut. But is it possible that it can be true? The moving picture industry is the sixth largest in America and 90 per cent of the pictures of the world are made in Hollywood. I am not sure of this percentage, but it is sufficiently near the truth for my argument.

"It is useless to argue that the brains are in Wall Street. It is the box office results that influence Wall Street and for these results the pictures alone are responsible and these pictures are made, and, for the most part, selected in Hollywood. My contention is that if the business were in the hands of ignoramuses, moving pictures would have ceased to exist long ago. * * *

"But I suspect that it is the actors and actresses that are the chief cause for the raising of the eyebrows and the shrugging of the shoulders—those wicked, indolent, overpaid people who spend their time in riotous living and just work now and then when they feel like it.

"The men and women of the stage have to reach the studio about 8 in the morning, often earlier. * * * They must have every faculty keen and alert. Is it possible that they could maintain this physical fitness if they did not lead reasonably quiet and sober lives? Of course, there are black sheep; of course, there are scandals; but remember there are 30,000 actors and actresses in Hollywood and every one of them is potential copy for the newspapers. To keep out of print, you not only have to be respectable but lucky. * * *

"I wish some honest person would come to Hollywood and write about it. * * * Somebody who hasn't an ax to grind, so that the public shall no longer be fed on stories of imaginary evils but shall be told the real truth about Hollywood."

Sentenced to the Movies

Even Justice in Los Angeles is movie-minded. When six prisoners hailed in police court the other night were adjudged guilty, they were sentenced to appear in a motion picture.

The sentences were given when the judge learned that John Ford, Fox director, was present looking for types to use in the Jefferson Market court scenes of "The Brat."

"I sentence you," the judge told the six likely looking film types, "to 30 days on probation provided you show up at the Fox studio tomorrow morning and do what Mr. Ford here tells you. Three days in the movies ought to be worse than that much time in jail."

Goetz in Charge Of Transcriptions For Herbert Yates

H. J. Yates' American Record Corporation has entered the electrical transcription field with "canned" programs for radio broadcasting. Charles S. Goetz, former independent producer and distributor, will handle the new unit, which will become a part of the American divisions of Perfect, Banner, Regla, Oriole and Romeo brand records.



Charles S. Goetz

Yates, who as pointed out in an article in last week's issue of MOTION PICTURE HERALD, now has interests in the film business through Consolidated Film Industries, and in other fields, principally financing, button making, real estate, investments, color raw stock, patents "trust," records and electrical transcriptions, and will next enter the field of television.

Frank Hennigs will continue in charge of production for American Record, with supervision over manufacturing and record. Artists, including Ruth Etting, Gus Van, Ben Ali, Cab Calloway and Chic Bullock, who now appear on company "platters," will be marketed to national advertisers for sponsored programs of the "canned" transcription variety.

RCA Backs Move to Eliminate 50% Super-Tax in Australia

The Australian Comptroller of Customs is considering a proposal, backed by RCA Photophone, to remove the super-tax from imported sound equipment, which would save exhibitors between $2,500 and $3,500 on each apparatus.

Duty at present amounts to 70 per cent, plus 50 per cent super-tax. It is argued that elimination of the super-tax would assist local buyers more than it would hinder local manufacturers.

Pass Billboard Measure

The City Council of Oakland, Cal., has passed the billboard ordinance. Theatrical interests at the last moment pushed through an amendment removing the clause that all boards must be of fireproof material.

Big 4 Adds Exchange

All Star Features Distributors, Inc., of Los Angeles, has been added to the Big 4 list of exchanges for 1931-32. Harry Hart has been appointed branch manager of the company's exchange in Milwaukee.

Research Head on Coast

Harold Hendee, head of Radio's research department in New York, has arrived on the Coast to coordinate work of the newly established branch there under Major Fairbanks.

NEW ASSOCIATED DIRECTOR GROUP FOR UNIT PRODUCTION IS PROPOSED

"Concerted Courageous Effort Can Lick Any Problem. Let Us All Press Harder"

By HAROLD B. FRANKLIN

Recent economic conditions have forced business into a long, disagreeable and apparently endless detour. Like most detours, the going is rough. There are no familiar guide posts along the roadside to point the way. The directions we get are confusing and contradictory. Back seat driving tends to confuse us more. Uncomfortable and bumpy, the road seems to lead nowhere. Business is forlorn—almost frightened . . . At a time when we need confidence more than ever, it is heartening to reiterate the axiom that it's a long road that has no turning.

This trail of stress is a challenge to our initiative and courage. Only through renewed effort, each exercising intelligence and resourcefulness, will the wheel again turn toward normal conditions. More work and the elimination of waste are steps in the right direction. The combined result of many pulling together for a common cause must make itself felt. Concerted courageous effort can lick any problem. Let us press harder!

The part we play in helping towards general recovery will thumb mark each of us. The rewards will be rich for those who can take the bumps without complaint; particularly to those who courageously lead the way. We must stop looking at the stock market as being a barometer of our future. It has deteriorated to nothing more than an indication of a current state of mind of our weakest, most impressionable citizens. We possess in ourselves the power to control conditions. We must work our way out. It is not our possessions but our activity that counts most. Let us show that we are equal to the task. Here is an opportunity for those of us who are true to the spirit of progress—who are fired with determination—and who recognize that we face a task worthy of our best traditions.

Let's Go!

Details of Movement Are Closely Guarded

Prominent Factors Reported to Have Ample Finances If the Project Materializes

A movement is under way, it is understood, to band together a number of the industry's prominent directors for the purpose of carrying out a plan of unit production.

Ample finances will be forthcoming, it is said, if the project materializes.

Details of the movement have been closely guarded owing to the fact that some of the directors interested are now under contract to producers.

In the opinion of those who know of the proposed associated group, its formation would not mean the creation of a new distribution medium. Release of the product, it is pointed out, would be through existing companies.

Conferences concerning the movement were held recently in New York, it is learned. However, directors approached on the subject in Hollywood by a MOTION PICTURE HERALD representative have denied knowledge of the project.

The group would function, it is said, along the lines of now defunct Associated Producers in which the late Thomas H. Ince, Maurice Tourneur, Allan Dwan, King Vidor and others were active. The AP group, however, maintained its own exchange system.

Fred Warren at the outset was in charge of distribution for Associated. Later, he was succeeded by Al Lichtman.

One Sheets Free to Aid Summer Receipts

Theatre owners listed on the sale books of Columbia Pictures who participate in a new summer business drive, about to be launched by that organization, will receive gratis one sheet "paper" which will concentrate on business building "plugs."

The drive will include special accessory angles, worked out by Hal Hodes, accessory chief, and Al Seligman, his lieutenant, and is intended to bolster business at the box office during any slack period which may set in during summer months.

Hodes has returned from a tour to key city exchanges.

Fox Newsreel Cameramen To Make Subjects for Managers

Through an arrangement with Truman H. Talley, general manager of the Fox-Hearst Corporation, Fox Movietone News cameramen may make any subject requested by house managers, without interfering with their regular work.

The theatres are required to pay the cost involved, unless the subject is suitable for national release as part of Movietone News.

Saal Leaves Publix to Join Young at Tiffany

William Saal has resigned as Publix director of theatre management for the South and Southwest, effective June 26, and will become special representative for L. A. Young of Tiffany Productions.

Saal joined Paramount Publix twelve years ago when the E. H. Hulsey interests in Texas were acquired, and handled buying and booking for all Publix theatres until a year ago when he was made territorial director of theatre management.

Jewish Guild Elects

The Jewish Theatrical Guild of America has elected as officers for next year, William Morris, president; Eddie Cantor, first vice president; George Jessel, second vice president; Sime Silverman, third vice president; Dr. Hugo Riesenfeld, treasurer; Fred Block, financial secretary; Harry Cooper, corresponding secretary; Loney Haskell, recording secretary.

Flies to the Show

Bert Wheeler, Radio comedian, used a transcontinental plane to get from Hollywood to New York to see "Girl Crazy," musical show to which Radio has purchased the screen rights for Wheeler-Woolsey.

Berlin Reports Electrical Interests Due for Combine

Berlin reports have it that an amalgamation of the German electrical interests, Siemens, A.E.G. and Telefunken Ges is possible. Klangfilm is also mentioned.

Such a merger would have a far-reaching effect on the production of sound pictures in Germany. No official statement is as yet forthcoming.

Academy Elects Wunder

The board of directors of the Academy of M. P. Arts and Sciences has elected Clinton Wunder executive vice president. Wunder is official Academy spokesman over the country.

To Refund Part of Salary

Milwaukee stage hands will refund five per cent of their salaries to the theatres for 10 weeks during the summer, in accordance with a plan shortly to go into effect. Projectionists may follow suit.

Romantic Journeys

"DREAM WORLD"



"HONEYMOON L



All the romance, thrill and beauty of the world's most interesting places are revealed in these realistic, colorful, gems of travel and adventure. Wonderful journeys that few can afford but everyone dreams about. Hawaii, the enchanted land of vivid, flaming beauty... Old Mexico with its spirit of romance, mystery and gayety... Myriads of fascinating sights and experiences, thrills and adventure... Algiers and Morocco ... Switzerland... Venice... and the Mediterranean... By steamship, automobile, train and airplane... The realistic splendors of the world are shown in all their natural color, and their thrilling stories told by the famous world traveler, Claude Flemming, in these marvelously beautiful Romantic Journeys.

Produced by Howard C. Brown and Curtis F. Nagel

"CROSS ROADS"









Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.

F. W. Hammons
President

Member, Motion Picture Producers and Distributors of America, Inc.

Explaining Why Studio Research Is a Regular Job

What did Cleopatra say to Anthony, that moonlit night in the speakeasy?

Do gorillas comb their hair?

Why does a chicken cross the road?

How high is the moon?

Who first said it was made of green cheese?

No, those are not the ravings of a poet. They are simply samples of the teasers encountered daily by studio research departments in Hollywood.

The department must answer anything and everything. It must know the colors on a Heligoland postage stamp, and the dimensions of a grasshopper's left hind leg.

For example, the following requests were received in the first hour of a day last week at a local studio.

How are telegrams delivered in Port Chester, N. Y.? Afoot? On bicycle? By motorcycle?

What is the legend on New York auto license plates this season?

Name every hotel in Havana.

How is beer drawn in an English pub?

Correct replies are surprisingly vital to the success of the productions. Let the telegram be delivered at variance with Port Chester methods, or the license plates be incorrect, or the reel hotel be named with a real hotel name, or the ale be tapped differently than in London . . . and the studio would be swamped by thousands of critical letters, caustically directing attention to the errors.

Hughes Plans 4 in Work At His Multicolor Plant

Howard Hughes is reported to be working on a plan to swing production from the Metropolitan and United Artists studio to his Multicolor plant in Hollywood, in competition with Consolidated. He plans to make all his own pictures at the Multicolor plant, his schedule calling for four pictures in work constantly, that being the normal capacity of the plant.

Cecil Mason in New York

A conference on Columbia product has brought Cecil Mason, sales manager of Greater Australasian Films, franchise holders, to New York to meet with Joe Brandt, president, and Hannah Kass, New York foreign manager.

Adopt Summer Policy

Houston theatres have dropped vaudeville and presentations for the summer and have adopted lower prices. At the Publix Metropolitan, Loew's State and RKO Majestic, the new prices are 25, 35 and 50 cents.

Gallagher May Change, Is Report

Joe Gallagher of Columbia's home office executive advertising staff, and in charge of exploitation, will resign from that post, it is understood.

British Films Now Have Foothold For First Time, Declares Writer

Hy Scores One

The series of prosperity advertisements which Hy Daab, advertising and publicity director of RKO Radio, has prepared for the trade papers, has been acclaimed by newspapers and advertising agencies.

Hy has received a wire of congratulations from the Chicago Tribune, which has taken up the campaign with all its accounts. Agencies in New York are doing likewise.

Jersey Elects Samuelson; Scores Double Features

Sidney E. Samuelson was re-elected president of the New Jersey Allied States unit, at its annual convention in Atlantic City. With Samuelson were chosen Thornton Kelly and I. A. Hirschblond, vice president; Irving Dollinger, secretary; J. Unger, assistant secretary; Mike L. Warren, treasurer; and Louis Erofsky and W. C. Hart, assistant treasurers. Directors selected are I. A. Roth, Harry J. Hecht, Julius Charno, Charles Robinson, Louis Gold, G. Sacardi, Dave Snapper, L. A. Newberry, Sam Varbalow, Ralph Wilkins, W. C. Hunt, Simon Myers and A. Bannon.

The convention went on record as being opposed to double-featuring, agreeing to discontinue the practice if affiliated houses would do likewise. The meeting also voted its opposition to the tying in of features and shorts. The New Jersey exhibitors reaffirmed their allegiance to Allied States, the president of which, Abram F. Myers, was a principal speaker. Other Allied speakers were W. A. Steffes, Minneapolis; H. M. Richey, Detroit; and Joe Pastor, Chicago.

MPPDA Finds No Connection Between Boy Stunt and Film

The MPPDA, checking the press report that seven boys formed a vigilance committee in the Oceanside, N. Y., high school as a result of seeing the film "The Secret Six," received a letter from the school principal stating there was no connection.

The letter said in part, "I wish to state that the motion picture, 'The Secret Six' had nothing to do whatever with the facts of the case."

Producers Fair to the Independent, Says Shirley

Belief in some quarters that the independent owner is being oppressed by monopolistic interests in the industry is "not founded on fact," according to William Shirley, president and general manager of the Farash group in Schenectady and Troy, N. Y.

"It is my experience," he states, "that the leading producers are fair and always stand by the independent houses."

Points to British International's 25 Millions Capital and Facilities To Make Nine Pictures at a Time

British-made pictures have won a hold on the world markets for the first time in their history, and it took sound and the developments of the past two years to accomplish it, says a writer in the June issue of *The Industrial World,* published by the Carlyle Publishing Co., Ltd., of London.

The immediate effect of the Cinematograph Films Act, passed December 22, 1927, was to stabilize British International Pictures, Ltd., which "is today competing successfully even in the American markets," declares the writer Sidney Heaton.

Heaton recalls that the British film industry had gone through crisis after crisis for seven years after the World War and that America "had established virtually a world monopoly which was being challenged only partially, at any rate in Europe, by certain German productions." The Film Act at first was interpreted by many as merely a "means of bolstering up inefficiency and subsidizing an industry that had not shown the slightest signs of ability," but after its passage, the writer goes on, a first result was to give a firm footing to B I P, which started with $250,000 capital stock and now has a total capital of not less than $25,000,000 with its associate companies.

The writer pays credit to the "foresight and energy of Mr. John Maxwell, a Glasgow solicitor, who has shown a dogged determination to put the British film industry on a position of equality with its foreign rivals," and states that the company's overseas business has increased more than 100 per cent since the release of "Blackmail," called "its first notable talking picture." Since then, he says, the concern at Elstree has come to command "what is undoubtedly the largest and most powerful film-making organization outside America," and entirely self-contained and self-supporting unit, with technical equipment that "compares with any in the world," with the services of some of the leading directors from America as well as "the genius of such promising British directors as Alfred Hitchcock."

Distribution problems of British International are being solved, it is pointed out, by Wardour Films, Ltd., which under Arthur Dent's control "established connections with many of the leading Continental film-producing companies and with one or two American organizations."

Finally, Heaton says that whereas only one picture could be produced at a time less than two years ago, today simultaneous production of nine pictures can be undertaken, reflecting the rapid development.

Arrive from Coast

Paramount West Coast people en route to New York, include Al Shean, who wrote dialogue for "Monkey Business"; Phillips Holmes, actor; Sidney Buchman, scenarist and Henrietta Cohn, studio unit business manager.

KEEP YOUR EYES ON TIFFANY

KEEP YOUR EYES ON TIFFANY

KEEP YOUR EYES ON TIFFANY

PICTURES



"ALOHA"

with

BEN LYON

and **RAQUEL TORRES**



"THE SINGLE SIN"

with

BERT LYTELL

and

KAY JOHNSON



"THE COMMAND PERFORMANCE"

A **JAMES CRUZE** PRODUCTION

with

NEIL HAMILTON

and **UNA MERKEL**

Produced by

SAMUEL ZIERLER



"CAUGHT CHEATING"

with

CHARLES MURRAY

and **GEORGE SIDNEY**

. . . *if* you're on the lookout for an antidote for the summer slump. Here is a group of specially selected pictures available NOW, just when you need them most, and well calculated to attract unexpected revenue.

Watch for the early announcement of the 1931-1932 Tiffany Program.



"DRUMS OF JEOPARDY"

with **JUNE COLLYER, WARNER OLAND** and **LLOYD HUGHES**

FOR ABSOLUTE PROOF THAT TIFFANY HAS ITS EYES ON YOUR BOX-OFFICE...

KEEP YOUR EYES ON TIFFANY

KEEP YOUR EYES ON TIFFANY

KEEP YOUR EYES ON TIFFANY

KEEP YOUR EYES ON TIFFANY

TIFFANY PRODUCTIONS INC.

PRODUCTIONS IN WORK

TITLE	WRITERS AND DIRECTORS	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Good Bad Girl" Spanish Version	From story by Winifred Van Duzer. Director: David Selman.	Luana Alcaniz, Carlos Vilarias, Barry Norton, Rosita Granada.	Shooting
FOX			
"Bad Girl"	From the play by Vina Delmar and Brian Marlowe, based on Vina Delmar's novel. Director: Frank Borzage.	Sally Eilers, James Dunn.	Shooting
"The Brat"	Play by Maude Fulton. Director: John Ford.	Sally O'Neil, Allan Dinehart, Frank Albertson.	Shooting
"Merely Mary Ann"	Israel Zangwill. Director: Henry King.	Janet Gaynor, Chas. Farrell.	Shooting
"The Midnight Crime"	Fulton Oursler and Lowell Bretano. Director. Kenneth MacKenna and William C. Menzies.	Edmund Lowe, Lois Moran.	Shooting
"The Plutocrat"	From Arthur Goodrich's play, based on Booth Tarkington's novel. Director: David Butler.	Will Rogers, Jetta Goudal.	Shooting
"Wicked"	Story by Gordon Rigby. Director: Allan Dwan.	Victor McLaglen, Elissa Landi.	Shooting
METRO-GOLDWYN-MAYER			
"Lullaby"	Edward Knoblock play. Director: Edgar Selwyn.	Helen Hayes, Lewis Stone, Cliff Edwards, Marie Prevost.	Shooting
"Susan Lenox, Her Fall and Rise"	Story by David Graham Phillips. Director: Robert Z. Leonard.	Greta Garbo, Clarke Gable, Jean Hersholt, John Miljan.	Shooting
"Horseflesh"	Story by Fred Hazlett Brennan. Director: Chas. Brabin.	Ernest Torrence, Clark Gable, Madge Evans, Lew Cody.	Shooting
"Guilty Hands"	Story by Bayard Veiller. Director: W. S. Van Dyke.	Lionel Barrymore, Kay Francis, Madge Evans, Billy Bakewell.	Shooting
PARAMOUNT			
"Huckleberry Finn"	Mark Twain, William Slavens McNutt. Director: Norman Taurog.	Jackie Coogan, Mitzi Green, Jackie Searl, Junior Durkin.	Shooting
"Silence"	Max Marcin. Directors: Max Marcin and Louis Gasnier.	Clive Brook, Marjorie Rambeau, Peggy Shannon.	Shooting
"Daughter of the Dragon"	Sax Rohmer, Lloyd Corrigan, Sidney Buchman, Jane Storm. Director: Lloyd Corrigan.	Anna May Wong, Warner Oland, Sessue Hayakawa.	Shooting
"The Road to Reno"	Virginia Kellogg, original. Director: Richard Wallace.	Charles Rogers, Carman Barnes, Lilyan Tashman.	Starting
RKO-PATHE			
"Mad Marriage"	Jack Lait. Director: Tay Garnett.	Helen Twelvetrees, Ricardo Cortez, John Garrick, Paul Hurst, Emma Dunn.	Shooting
"Eddie Cuts In"	George K. Turner. Director: Al Rogell.	Eddie Quillan, Robert Armstrong, Ginger Rogers.	Shooting
"Devotion"	Pamela Wynne, novel. Director: Robert Milton.	Ann Harding, Leslie Howard, O. P. Heggie.	Shooting
RKO-RADIO			
"Fanny Foley Herself"	Juliet Tompkins, Carey Wilson. Director: Melville Brown.	Edna Mae Oliver, Helen Chandler, John Darrow, Hobart Bosworth.	Shooting
"Kisses By Command"	Ivan Lebedeff, Benn W. Levy. Director: Richard Boleslarvsky.	Ivan Lebedeff, Genevieve Tobin, Betty Compson.	Shooting
"The Sphinx Has Spoken"	Maurice de Kobra, Jane Murfin, Wallace Smith. Director: Victor Schertzinger.	Adolphe Menjou, Lily Damita, Eric von Stroheim.	Shooting
"Consolation Marriage"	Original by William Cunningham. Director: Paul Sloane.	Pat O'Brien, Irene Dunne.	Starting
TEC-ART			
Chas. Hutchinson "Fighting Back"	Jack Natteford. Director: Chas. Hutchinson.	Marian Nixon, Lloyd Hughes.	Shooting
Chesterfield Prod. "Lady from Nowhere"	Adrian Johnson. Barney Gerrard. Director: Richard Thorpe.	Alice Day, John Holland.	Shooting
UNITED ARTISTS			
"Palmy Days"	Eddie Cantor, David Freedman, Morrie Ryskind. Director: Edw. A. Sutherland.	Eddie Cantor, Charlotte Greenwood, Barbara Weeks.	Shooting
UNIVERSAL			
"Heaven on Earth"	Ben Lucien Berman, Ray Doyle. Director, Russell Mack.	Lew Ayres.	Shooting
"Waterloo Bridge"	Robert E. Sherwood, Benn W. Levy, Tom Reed. Director: James Whale.	Mae Clarke, Kent Douglass, Doris Lloyd.	Finishing
"Homicide Squad"	Harry La Cossitt, Charles Logue, John Thomas Neville. Director: George Melford.	Leo Carillo, Mary Brian, Noah Beery, Russell Gleason.	Shooting
"Battling With Buffalo Bill"	Henry MacRae. Director: Rex Taylor.	John Mack Brown, John Wayne, Jim Thorpe.	Shooting
"Strictly Dishonorable"	Preston Sturges, Gladys Lehman. Director, John M. Stahl.	John Boles, Sidney Fox, Lewis E. Stone.	Shooting
"Graft"	Preston Sturges. Director: Christy Cabanne.	Regis Toomey, Dorothy Revier, Richard Tucker.	Shooting
WARNER BROS.			
"Larceny Lane"	Kubec Glasmon, John Bright. Director: Roy Del Ruth.	James Cagney, Joan Blondell, Louis Cathorn, Edward Nugent, Noel Francis.	Shooting
FIRST NATIONAL			
"Local Boy Makes Good"	Walter DeLeon. Director: Mervyn LeRoy.	Joe E. Brown, Dorothy Lee.	

PASSING IN REVIEW

This department does not attempt to predict the public's reactions to pictures. It does, instead, present detailed and accurate information on product, together with the frank and honest opinion of the reporter.

Five Star Final

(First National)

Drama

"Five Star Final," the stage success written by Louis Weitzenkorn, has been brought to the screen as a smashing drama with plenty of punch, if the marked reaction of a Forum preview audience is any criterion. Time after time bursts of applause greeted the efforts of the players, all of whom were excellent.

Comments from the audience following the showing gave much credit to director Mervyn LeRoy for his intelligent handling of the story, which was written and adapted for the screen by Byron Morgan and Robert Lord. Their work also drew praise.

The story, which is a startling expose of yellow journalism, deals with the wrecking of a happy family through the mercenary attacks of a newspaper publisher whose demands are for sensational news, regardless of type. His ultimate aim is more circulation. Oscar Apfel is the publisher and Edward G. Robinson his managing editor. H. B. Warner, Frances Starr, Marion Marsh and Anthony Bushell comprise the ones most affected by the attack of Apfel's newspaper. This attack, which causes, eventually, the suicide of Warner and Miss Starr, comes through the printing of a serial bringing to light a murder committed by Miss Starr twenty years before. The daughter, Marion Marsh, is unaware of her mother's real identity until the story breaks, and her marriage to Bushell is almost stopped.

The cast was so well balanced no one person stood out. Robinson, H. B. Warner, Miss Marsh, Bushell and Miss Starr were especially well received by the audience. Others whose work was most impressive were George E. Stone, Ona Munson, Oscar Apfel, Purnell Pratt, Robert Elliott, Evelyn Hall, Boris Karloff, Aline MacMahon, David Torrence, Gladys Lloyd and Harold Waldridge.

The audience reaction was such that the picture is likely to be remembered for some time to come, for the patrons pronounced it to be crackerjack screen entertainment.

Produced and distributed by Warner Bros.-First National. Original play by Byron Morgan. Adaptation by Robert Lord. Directed by Mervyn LeRoy. Art director, Jack Okey. Film editor, Frank Ware. Photographed by Sol Polito.

CAST

Randall ..... Edward G. Robinson
Jenny Townsend ..... Marion Marsh
Ziggie Feinstein ..... George E. Stone
Kitty Carmody ..... Ona Munson
Brannegan ..... Robert Elliott
French ..... Purnell Pratt
Hinchecliffe ..... Oscar Apfel
Mrs. Weeks ..... Evelyn Hall
Michael Townsend ..... H. B. Warner
Phillip Weeks ..... Anthony Bushell
Nancy (Vorhees) Townsend..... Frances Starr
Isopod ..... Boris Karloff
Miss Taylor ..... Aline MacMahon
Mr. Weeks ..... David Torrence
Miss Edwards ..... Gladys Lloyd
Arthur Goldberg ..... Harold Waldridge

Full of Notions

(Radio)

Comedy

Audiences may chuckle, audiences may titter, but when they howl with laughter, as they did at the Fairfax theatre, Oakland, it's quite likely that the picture being shown is funny.

As a matter of fact, Wheeler and Woolsey never have been funnier than they are in "Full of Notions," everybody there agreed.

A Bright Film Spot!

William A. Johnston, writing editorially in The Hollywood Herald, on First National's "Five Star Final" declares, "The light of it should illumine the whole production horizon. It proves the inherent power of the talking picture; it shows what can be done, and may be done. The recipe isn't mysterious. A good story was picked, a story of down-to-earth emotions, of action, of realism, because it was created by a man who knew his people and their lives, hopes and environment . . . But, after all, it is the story that predicates everything; and it is the story that inspires top-notch effort all the way along the production line."

As two stranded vaudeville "hams," they arrive by freight in a little mid-western town. While riding on a street car, on a two-day-old transfer, they sympathize with a sweet-faced old woman (Lucy Beaumont) and convince her that they are just the boys to save her drug store, about to be taken for a debt she owes the villainous slicker, Jason Robards.

The situations from that point on brought laugh after laugh from an audience that beamed as it left the theatre.

Robert Woolsey with his ever-present cigar and gags brought so many hearty guffaws that at times the audience drowned out the following lines. Bert Wheeler gave him a close race for honors, however, in his role as the feeder of the team.

A round of applause greeted Dorothy Lee's appearance on the screen and her performance in this brought an ovation for her at the close of the story.

Jason Robards was as convincing as the villain as he once was as a hero. His role in this is much like that he played in a previous film, that of the greedy trader using sympathy as a mask for his "evil intentions."

To Josephine Whittell, the former stage star, went one of the funniest scenes in the picture. She and Woolsey brought down the house with their scene at the book counter.

"Full of Notions" is Douglas MacLean's first solo original.

Two good song numbers as interludes were enjoyed by the audience.

Produced and distributed by Radio Pictures. Associate producer, Douglas MacLean. Story by Douglas MacLean. Screen play and dialogue by Ralpy Spence. Directed by William Seiter. Photographed by Jack McKenzie. Art director, Max Ree. Sound recording by P. J. Faulkner, Jr.

CAST

Egbert Higginbotham ..... Robert Woolsey
Peggy Morton.....Dorothy Lee
Watters ..... Jason Robards
Slint .....Charles Middleton
Miss Loring ..... Nora Cecil
Tommy Tanner ..... Bert Wheeler
Mother Tally .....:. Lucy Beaumont
Chief Morton ..... DeWitt Jennings
Clarke ..... Bill Scott
Miss Newton ..... Josephine Whittell

The Skin Game

(British International)

Drama

This latest offering from the Elstree studios, London, did not seem to impress the audience viewing it at the Little Carnegie Playhouse in New York.

Patrons became restless during the showing, due undoubtedly to the length of the picture and the involved situations which one finds in John Galsworthy stories.

Because of these involved situations it was difficult at times to follow the theme of the picture.

Alfred Hitchcock, who adapted and directed the feature, had a difficult task on his hands, and as a consequence this is not his best picture by any means.

"The Skin Game" is the story of a family feud between the Hillcrists and the Hornblowers, a hatred which was aroused when Hornblower, the industrialist, built his pottery works near the old manorial home of the Hillcrists, which had been owned and occupied by the family for centuries.

As Hornblower seeks a beautiful plot of ground overlooking the Hillcrist home, the situation becomes tense. Not even the Hillcrist daughter and the Hornblower son, who have been lovers since childhood, are able to pacify their parents.

The climax is reached when the Hillcrists learn a piece of scandal involving the wife of the older son of the Hornblowers. To keep the Hillcrists quiet, old Hornblower sells them at a low figure the beautiful plot of ground. Having accomplished his purpose, despite the methods used, old Hillcrist becomes distressed.

"When we went into this fight," he said, "we had clean hands. Are they clean now? What is gentility worth if it cannot stand fire?"

So ends the story.

Produced by British International Pictures. Distributed by Wardour. Directed by Alfred Hitchcock. Photographed by J. J. Cox. Running time, 85 minutes.

Mr. Hillcrist .....C. V. France
Mrs. Hillcrist .....Helen Haye
Jill ..... Jill Esmond
Mr. Hornblower ..... Edmund Gwenn
Charles ..... John Longden
Chloe ..... Phyllis Konstam
Rolf ..... Frank Lawton
Mr. Jackman ..... Herbert Ross
Mrs. Jackman ..... Dona Gregory
First Stranger ..... R. E. Jeffrey
Second Stranger ..... George Bancroft
Dawker ..... Edward Chapman
Auctioneer ..... Ronald Frankau

The Lure of Hollywood

(Educational)

Comedy

A comedy number picturing the trials and tribulations which extras go through in attempting to achieve something or other in Hollywood. Just as two girls are about to return home, unsuccessful, they are hired. But they are fired when their boy friend becomes jealous of the attentions being paid them by the leading man, and proceeds to hurl innumerable pies at him. Bryant Washburn plays the receiver of the pies as leading man. William Goodrich directed.—Running time, 20 minutes.

Encouragement



☆ *DADDY LONG LEGS—Fox*

AFTER the welter of "gun operas" and pictures that reek with sex, "Daddy Long Legs" comes to the screen like a breath of sweetness from a spring meadow. Janet Gaynor, as the spunky orphanage kid, *Judy Abbott*, and Warner Baxter, as the confirmed bachelor who adopts and then falls in love with her, make a remarkable team. Both are charming. This is the wistful, sweet Janet you have always known. Here is a rôle that seems just suited to her.

There are no sex problems, no cocktail drinking—just a great, fine, refreshing dash of sentiment and human interest. You'll love the scenes of Janet and the rest of the little orphans.

Una Merkel and a new lad named John Arledge, with Southern accents that would make Stepin Fetchit sound like a Yankee, get plenty of laughs.

Encourage producers to make such pictures by patronizing this one. You will get your money's worth—and plenty more. The children will love it, too.

for Producers

for
PHOTOPLAY'S ADVICE

for
THEATRES' PLURAL WEEKS

for
YOUR ENCOURAGEMENT

FOX studios are encouraged to continue turning out more depression-proof pictures

THEATRE RECEIPTS

The "Current Week" was hit by low grosses generally, with 20 new lows being established. No theatre registered a new high for the week. In some spots receipts showed a decrease of as much as 13 per cent, in comparison with "Previous Week," when business had shown an upward trend. The extreme heat during the "Current Week" undoubtedly was responsible for the general business condition.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to June, 1931)	
			Picture	Gross	Picture	Gross		
Albany								
Harm-Bleecker..	2,300	35c-50c	"Daddy Long Legs" (Fox)..... (6 days)	11,120	"The Front Page" (U. A.)..... (6 days)	9,100	High 1-24-30 "Reducing"	$ 18,500
							Low 4-4-31 "Passion Flower"	6,100
Leland	1,350	25c-35c	"Men Call It Love" (MGM)..... (4 days)	5,300	"Quick Millions" (Fox)..... (6 days)	4,890	High 5-2-31 "Strangers May Kiss".....	8,100
							Low 4-4-31 "Dancers" and "Girls Demand Excitement"	4,550
Proctor's RKO..	1,500	25c-60c	"Dude Ranch" (Para.)..... (3 days)	2,650	"The W Plan" (Radio)..... (3 days)	2,550	High 3-14-31 "Millie"	8,600
			"White Shoulders" (Radio)..... (3 days)	2,500	"Donovan's Kid" (Radio)..... (3 days)	2,100	Low 6-13-31 "The W Plan" and "Donovan's Kid"	4,650
Ritz	1,146	25c-35c	"Never the Twain Shall Meet"... (MGM) (6 days)	3,900	"Ten Nights in a Barroom" (Goetz) (6 days)	4,300	High 12-13-30 "The Cat Creeps".....	4,750
							Low 6-6-31 "Party Husbands".....	3,190
Strand	1,900	35c-50c	"Big Business Girl" (F. N.)..... (6 days)	6,100	"The Maltese Falcon" (W. B.).... (6 days)	6,800	High 4-25-31 "The Finger Points".....	9,300
							Low 4-4-31 "My Past"	5,850
Baltimore								
Embassy	1,250	25c-50c	"Sci Tu L'Amore" (Italian Talker) (6 days)	800	.....		.....	
Keith's	2,500	25c-50c	"Gun Smoke" (Para.)..... (6 days & Sun. midnite show)	5,920	"White Shoulders" (Radio)..... (6 days and Sun. midnite show)	6,000	High 5-9-31 "Bachelor Apartment".....	16,080
							Low 5-17-30 "King of Jazz"	3,000
Little	267	35c-50c	"Young Woodley" (Elstree)..... (6 days)	600	"Pori (Ufa) ..... (6 days)	900	High 5-3-30 "Hallelujah".....	1,900
							Low 1-10-31 "Waterloo"	400
Loew's Century.	3,076	25c-60c	"The Vice Squad" (Para.)..... (6 days)	20,000	"Up Pops The Devil" (Para.).... (6 days)	19,000	High 4-11-31 "A Tailor Made Man"...	30,000
							Low 11-1-30 "Her Wedding Night"....	14,000
Loew's Parkway	987	15c-35c	"Never the Twain Shall Meet".... (MGM) (6 days)	4,000	"Indiscreet" (U. A.)..... (6 days)	4,200	High 1-3-31 "Follow the Leader".....	5,500
							Low 8-9-30 "Love Among the Millionaires"	2,900
Loew Stanley....	3,522	25c-60c	"Five and Ten" (MGM)..... (6 days)	18,500	"Lauhing Sinners" (MGM)..... (6 days)	20,500	High 4-11-31 "Strangers May Kiss"....	33,500
							Low 5-3-30 "Honey"	12,500
Loew's Valencia.	1,487	25c-35c	"Party Husband" (F. N.)..... (6 days)	2,700	"Too Young To Marry" (F. N.).. (6 days)	2,400	High 7-26-30 "Sins of the Children"	7,300
							Low 11-29-30 "Only Saps Work".....	1,800
New	1,600	25c-50c	"Daddy Long Legs" (Fox)..... (6 days—2nd week)	10,000	"Daddy Long Legs" (Fox)..... (6 days—1st week)	15,000	High 8-30-30 "Common Clay"	18,500
							Low 12-27-30 "Princess and Plumber"..	2,800
Rivoli	1,982	25c-50c	"Women Men Marry" (Headline). (6 days)	5,200	"Lover Come Back" (Col.)..... (6 days)	6,000	High 3-16-30 "Green Goddess".....	14,000
							Low 6-14-30 "Golden Dawn".....	3,200
W. B. Metropol.	1,300	15c-50c	"Public Enemy" (W. B.)..... (6 days—2nd week)	3,900	"The Public Enemy" (W. B.)..... (6 days—1st week)	5,700	High 3-16-30 "Green Goddess".....	9,000
							Low 7-26-30 "Sweet Kitty Bellairs"	2,100
Boston								
Keith's	2,800	30c-65c	"White Shoulders" (Radio).....	17,500	"Donovan's Kid" (Radio).....	20,000	High 10-11-30 "Half Shot at Sunrise"...	34,500
Keith-Boston ...	2,500	25c-60c	"Everything's Rosie" (Radio).....	17,000	"Many A Slip" (U.).....	18,000	Low 12-6-30 "Sin Takes a Holiday"....	16,500
							High 1-10-31 "Danger Lights".....	22,000
Loew's Orpheum	3,100	25c-50c	"It's a Wise Child" (MGM).....	20,000	"Daybreak" (MGM)	21,000	Low 6-20-31 "Everything's Rosie".....	17,000
							High 1-17-31 "Hell's Angels"	31,500
Loew's State.....	3,700	25c-50c	"Just a Gigolo" (MGM).....	20,500	"Laughing Sinners" (MGM).....	22,000	Low 6-28-30 "Lady of Scandal".....	17,500
							High 10-18-30 "Three French Girls".....	30,000
Metropolitan	4,350	25c-60c	"The Vice Squad" (Para.).....	31,000	"The Lawyer's Secret" (Para.)...	35,500	Low 6-28-30 "Bad One".....	18,000
							High 10-11-30 "Sea God"	49,000
Olympia	2,500	25c-50c	"The Maltese Falcon" (W. B.)....	14,000	"Women Of All Nations" (Fox).. (2nd week)	14,000	Low 6-7-30 "True to the Navy".....	26,000
							High 7-5-30 "With Byrd at South Pole"	28,000
Scollay Square..	1,800	25c-50c	"Women of All Nations" (Fox)....	14,000	"Young Sinners" (Fox).....	15,500	Low 2-21-31 "Sit Tight"	12,000
							High 10-11-30 "Numbered Men"	20,000
Uptown	2,000	25c-60c	"The Maltese Falcon" (W. B.)....	11,500	"Women Of All Nations" (Fox).. (2nd week)	11,500	Low 7-5-30 "Shadows of the Law".....	11,000
							.....	
Buffalo								
Buffalo	3,500	25c-60c	"Born to Love" (Pathe)..... (30c-65c)	22,000	"The Lawyer's Secret" (Para.).... (35c-65c)	21,800	High 3-28-31 "My Past"	39,500
Great Lakes ...	3,000	25c-60c	"Vice Squad" (Para.)	8,800	"Iron Man" (U.).....	8,700	Low 4-4-31 "Man of the World".....	20,000
							High 2-14-31 "Cimmaron"	25,600
Great Lakes	3,000	25c-60c	"Just a Gigolo" (MGM).....	17,400	"Daddy Long Legs" (Fox).....	27,900	Low 4-4-31 "Mother's Cry"	5,900
							High 4-18-31 "Strangers May Kiss"....	30,000
Hippodrome	2,100	25c-50c	"Up Pops the Devil" (Para.).....	15,100	"Kick In" (Para.).....	16,500	Low 12-27-30 "Remote Control"	13,400
							High 2-14-31 "Free Love"	26,300
Lafayette	3,300	25c-35c	"The Good Bad Girl" (Col.).....	9,000	"Beyond Victory" (Pathe).....	10,000	Low 6-20-31 "Up Pops the Devil".....	15,100
							High 4-11-31 "Ten Cents a Dance".....	24,100
							Low 6-20-31 "The Good Bad Girl".....	9,000
Charlotte								
Broadway	1,167	25c-50c	"Old English" (W. B.)..... (3 days)	3,500	"Iron Man" (U.)..... (3 days)	5,000	.....	
			"Gold Dust Gertie" (W. B.)..... (3 days)	3,000	"Party Husband" (F. N.)..... (3 days)	3,000		
Carolina	1,441	40c-50c	"Vice Squad" (Para.)..... (3 days)	5,000	"Laughing Sinners" (MGM)..... (3 days)	6,000	.....	
			"Born to Love" (Pathe)..... (3 days)	6,000	"Daddy Long Legs" (Fox)..... (3 days)	7,000		

(THEATRE RECEIPTS--CONT'D)

Chicago

Theatres			Current Week: Picture	Gross	Previous Week: Picture	Gross	High and Low Gross (Tabulation covers period from March, 1930, to June, 1931)	
Castle	299	40c-60c	"Trader Horn" (MGM)	4,200	"Kick In" (Para.) (25c-60c)	3,925	High 4-27-30 "White Cargo"	10,600
							Low 4-13-30 "High Treason"	2,650
Chicago	4,000	35c-85c	"Five and Ten" (MGM)	45,100	"The Lawyer's Secret" (Para.)	36,150	High 9-6-30 "Anybody's Woman"	64,800
							Low 6-13-31 "Lawyer's Secret"	36,150
McVickers	2,284	35c-85c	"Daddy Long Legs" (Fox) (2nd week)	17,400	"Daddy Long Legs" (Fox) (1st week)	33,625	High 7-12-30 "Big House"	50,800
							Low 4-13-30 "Son of the Gods"	17,500
Oriental	3,940	35c-85c	"The Vice Squad" (Para.)	22,750	"The Maltese Falcon" (W. B.)	24,440	High 7-19-30 "Our Blushing Brides"	60,600
							Low 5-24-30 "Adventures of Dr. Fu Manchu"	21,500
Orpheum	665	35c-75c	"City Lights" (U. A.) (25c-75c—2nd week)	4,035	"City Lights" (U. A.) (35c-60c—3 days)	2,890	High 4-18-31 "Little Caesar"	8,790
					"Lady Who Dared" (W. B.) (35c-50c)	3,075	Low 4-11-31 "Hot Heiress"	2,099
Palace	2,509	35c-85c	"Up For Murder" (U.)	20,850	"Everything's Rosie" (Radio)	28,500	High 6-7-30 "On the Level"	31,200
							Low 7-19-30 "Shooting Straight"	16,200
Roosevelt	1,591	35c-85c	"Annabelle's Affairs" (Fox)	10,600	"Laughing Sinners" (MGM)	17,200	High 7-5-30 "With Byrd at South Pole"	32,800
							Low 6-6-31 "Tabu"	10,100
State Lake	2,776	35c-85c	"White Shoulders" (Radio)	16,250	"Donovan's Kid" (Radio) (8 days)	29,100	High 10-18-30 "Half Shot at Sunrise"	45,300
							Low 6-20-31 "White Shoulders"	16,250
United Artists	1,700	35c-85c	"Women of All Nations" (Fox) (5 days—3rd week)	8,600	"Women Of All Nations" (Fox) (2nd week)	15,250	High 3-21-31 "City Lights"	46,562
							Low 9-6-30 "Eyes of the World"	13,200
			"Night Angel" (Para.) (3 days)	9,200				

Cincinnati

Erlanger	1,600	30c-50c	"The Private Secretary" (German)	4,750	"The Night Is Ours" (German)	2,975	.....	
Keith's	1,600	30c-50c	"Six Cylinder Love" (Fox)	5,000	"The Lady Who Dared" (F. N.)	4,800	High 11-20-30 "Africa Speaks"	13,000
							Low 3-7-31 "Numbered Men"	4,000
RKO Albee	3,300	35c-75c	"Stepping Out" (MGM)	24,260	"Fifty Million Frenchmen" (W. B.)	24,386	High 1-3-31 "Remote Control"	33,321
							Low 12-20-30 "Silver Horde"	20,150
RKO Capitol	2,000	30c-50c	"Vice Squad" (Para.)	12,433	"Young Donovan's Kid" (Radio)	11,690	High 9-20-30 "Common Clay"	22,000
							Low 3-14-31 "Fighting Caravans"	9,200
RKO Family	1,140	20c-35c	"Too Young To Marry" (F. N.) (4 days)	2,288	"The Avenger" (Col.) (4 days)	2,636	High 11-1-30 "Men Without Law" and "Undertow"	5,600
			"The Two-Gun Man" (Tiff.) (3 days)	1,232	"Kick In" (Para.) (3 days)	1,419	Low 3-7-31 "Captain Applejack" and "The Lion and the Lamb"	2,500
RKO Lyric	1,400	30c-50c	"Young Sinners" (Fox) (7 days and Sat. midnite show)	11,870	"Party Husband" (F. N.) (7 days and Sat. midnite show)	10,028	High 10-25-30 "The Big House"	23,900
							Low 2-7-31 "Little Caesar"	8,655
RKO Palace	2,700	30c-50c	"Women of All Nations" (Fox) (7 days and Sat. midnite show)	13,718	"Laughing Sinners" (MGM) (7 days and Sat. midnite show)	16,232	High 11-1-30 "Check and Double Check"	28,100
							Low 4-25-31 "The Finger Points"	12,493
RKO Strand	1,350	25c-40c	"Other men's Wives" (W. B.)	4,064	"Subway Express" (Col.)	4,694	High 10-11-30 "Common Clay"	6,940
							Low 2-21-31 "A Lady's Morals"	3,001

Cleveland

Alhambra	1,400	25c-50c	"Girl From the Reeperbahn" (German)	10,500	.....		.....	
Allen	3,300	30c-60c	"Just a Gigolo" (MGM)	13,000	"Laughing Sinners" (MGM)	15,000	High 7-19-30 "Let Us Be Gay"	31,000
							Low 5-9-31 "Ladies Man"	12,000
RKO Hippodrome	4,500	25c-75c	"Gold Dust Gertie" (W. B.)	12,000	"Donovan's Kid" (Radio)	14,000	High 4-27-30 "High Society Blues"	46,000
							Low 4-25-31 "Cracked Nuts"	10,000
RKO Palace	3,100	25c-75c	"Up For Murder" (U.)	22,000	"Always Goodbye" (Fox)	21,000	High 3-23-30 "Harmony at Home"	47,000
							Low 12-6-30 "Heads Up"	18,000
State	3,400	30c-60c	"The Vice Squad" (Para.)	14,000	"Never The Twain Shall Meet" (MGM)	17,000	High 1-3-31 "Princess and the Plumber"	25,000
							Low 6-20-3 "The Vice Squad"	14,000
Stillman	1,900	40c-75c	"Women of All Nations" (Fox) (2nd week)	10,000	"Women Of All Nations" (Fox) (1st week)	15,000	High 1-3-31 "Min and Bill"	33,000
							Low 4-13-30 "Putting On the Ritz"	10,000
Warner's Lane	800	40c-60c	"Maltese Falcon" (W. B.)	5,000	"Party Husband" (F. N.)	4,000	.....	

Denver

Denver	2,200	25c-65c	"Donovan's Kid" (Radio)	14,500	"Lawyer's Secret" (Para.)	16,500	High 3-7-31 "The Easiest Way"	20,000
							Low 6-6-31 "Laughing Sinners"	13,000
Huff'n's Aladdin	1,500	35c-75c	"Daddy Long Legs" (Fox)	10,000	"Seas Beneath" (Fox)	7,000	High 4-11-31 "Connecticut Yankee"	12,000
							Low 5-9-31 "God's Gift To Women"	4,500
Huffman's Tabor	1,900	25c-50c	"Young Sinners" (Fox)	9,500	"Always Goodbye" (Fox)	9,500	High 3-21-31 "City Lights"	14,000
							Low 12-27-30 "Sinners Holiday"	8,000
Paramount	2,000	25c-50c	"Party Husband" (F. N.) (8 days)	9,500	"Ladies Man" (Para.)	12,000	High 1-10-31 "Hell's Angels"	22,000
							Low 6-20-31 "Party Husband"	9,500
Rialto	1,040	25c-50c	"Stepping Out" (MGM)	4,250	"Kiki" (U. A.)	5,500	High 3-28-31 "Trader Horn"	8,000
							Low 5-30-31 "The Hot Heiress" and "Finn and Hattie"	2,500

Des Moines

Des Moines	1,600	25c-60c	"Daddy Long Legs" (Fox)	12,000	"Women of All Nations" (Fox)	7,000	High 2-14-31 "Cimarron"	18,000
							Low 4-27-30 "Rogue Song"	5,000
Paramount	1,700	25c-60c	"Vice Squad" (Para.) (3 days)	7,000	"The Lady Who Dared" (F. N.) (3 days)	6,000	High 6-14-30 "Lady of Scandal" and "Safety in Numbers"	22,000
			"Lawyer's Secret" (Para.) (4 days)	5,500	"Just A Gigalo" (MGM) (4 days)	7,000	Low 12-6-30 "Three French Girls" and "Derelict"	8,000
Strand	1,100	20c-30c	"Annabelle's Affairs" (Fox) (4 days)	2,300	"Five and Ten" (MGM) (4 days)	2,450	High 3-23-30 "Evidence" and "Roadhouse Nights"	9,007
			"Up For Murder" (U.) (3 days)	700			Low 3-28-31 "Gentleman's Fate" and "Boudoir Diplomat"	1,540

Hollywood

Chinese	2,030	25c-75c	"Trader Horn" (MGM)	4,900	"Women Of All Nations" (Fox) (2nd week)	6,400	High 6-7-30 "Hell's Angels"	40,500
							Low 6-20-31 "Trader Horn"	4,900
Egyptian	1,800	10c-65c	"Born to Love" (Pathe)	3,400	"East Lynne" (Fox)	3,500	High 3-23-30 "The Love Parade"	15,600
							Low 3-21-31 "Stolen Heaven"	3,200
Pan. Hollywood	3,000	35c-65c	"Shipmates" (MGM)	17,500	"Hell Bound" (Tiff.)	10,500	High 6-14-30 "The Floradora Girl"	30,000
							Low 7-19-30 "True to the Navy"	8,800
W. B. Hollywood	3,000	35c-50c	"Gold Dust Gertie" (W. B.)	11,500	"Maltese Falcon" (W. B.)	15,500	High 2-7-31 "Little Caesar"	30,000
							Low 6-20-31 "Gold Dust Gertie"	11,500

"Biggest profit from

WALTER J. COULTER, Pres.-Treas.
ROBERT H. COULTER, Vice-Pres.
C. V. BLACKBURN, Sec'y

BYRD THEATRE, INC.
Richmond, Va.

BLUEBIRD THEATRE CO., INC.
Richmond, Va.

BROOKLAND THEATRE, INC.
Richmond, Va.

BLUEBIRD THEATRE of PETERSBURG, INC.
Petersburg, Va.

BYRD THEATRE

DIAL 4-9911

RICHMOND, VA.

June 3, 1931

Mr. Eddie Heiber,
Mgr. Universal Film Exchange
Washington, D.C.

Dear Eddie,

In signing with contracts with you for the 1931-32 Universal product for the Byrd, Bluebird and Brookland theatebs Richmond and the Bluebird theater Petersburg I feel after careful consideration this years Universal product leads the field as to story material and box office attractions.

I believe that this contracts is the best insurance that it is possible for one to buy to insure profits.

Yours very truly,

W. J. Coulter Pres

P.S. I might also add that your last seasons product showed a bigger profit than any other companys product that we played.

BUCKHEAD THEATRE

ATLANTA

June 2, 193

Mr. Ben Y. Camack, Manager
Universal Exchanges, Inc.,
Atlanta, Georgia

Dear Mr. Camack:

We have recently closed contract with you for your 1931-32 product. We bought this product after playing your 1930-31 product. We bought it for the reason that Universal product furnished us last year has been good product.

Very truly yours,

BUCKHEAD THEATRE

Willis J. Davis
Manager.

JD:M

-- and still they come!!

UNIVERSAL"

gned) W. J. Coulter, President
BYRD THEATRE

—another Universal d written by Theatre Showmen !!!

STRAND THEATRE
R. E. SUTTON, MGR.
PROVO, UTAH
PHONE 749

June 10th. 1931.

Dear Mr. Ball :

The general quality of Universal Pictures has been high, and although business conditions have been poor, we have done better than average on Universal over other product.

I am looking forward to our showing very shortly of "Seed", and expect to to do some real business on it, will also watch with interest for your new seasons product.

Sincerely yours,
Strand Theatre.
Mgr.

TRI-STATE THEATRES, INC.
GENERAL OFFICES, LEWISTON, IDAHO . . Telephone 80

June 9, 1931

L. J. McGinley, Mgr.
Universal Film Exchanges
Seattle, Washington

Dear Mr. McGinley:

We are enclosing herewith superseding contract on SEED at a fifty percent increase in guarantee at the price for which this subject was originally contracted. And there is no doubt in our mind that after playing SEED, we will forward you a healthy percentage overage.

Considering number of picture released, and price paid, our net profit off Universal last season was greater than that of any of the six companies whose product we play. And we have yet to equal with anything else this year the record set by ALL QUIET ON THE WESTERN FRONT. And frankly your new product looks to be as strong or stronger than last season.

Very truly,
GRANADA THEATRE
By Edwin B. Rivers

JAY EMANUEL
219 NORTH BROAD STREET
PHILADELPHIA

June 9th, 1931

ike:

an exhibitor's relations with a company are as ant as mine have been with Universal, and when a ucer delivers such consistent product that each ure more than holds its own at the box-office, then, ainly that producing company deserves every bit of peration possible.

ecame a Universal client last year in one of my houses ter laying off Universal product for a few seasons. he results satisfied me so much that I bought Universal olid for the Grand, Jackson and Ridge Avenue theatres for next season.

No exhibitor need ask for more.

Best wishes.

Sincerely,

Ride with a Winner!!

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to June, 1931)	
			Picture	Gross	Picture	Gross		
Houston								
Kirby	1,654	25c-50c	"Always Goodbye" (Fox) (3 days) "Blue Angel" (Para.) (4 days)	700 2,800	"Maltese Falcon" (W. B.)	4,500	High 11-29-30 "Hell's Angels" Low 6-20-31 "Always Goodbye" and.. "Blue Angel"	16,000 3,500
Loew's State	2,700	25c-60c	"Young Sinners" (Fox) (25c-50c)	8,500	"Just A Gigalo" (MGM)	11,000	High 5-2-31 "Trader Horn" Low 6-6-31 "Never the Twain Shall Meet"	19,800 7,000
Metropolitan	2,512	25c-60c	"Lawyer's Secret" (Para.)	10,000	"Young Sinners" (Fox)	10,000	High 1-24-30 "Love Parade" Low 3-11-30 "Gentlemen of the Press"..	18,000 7,000
RKO Majestic	2,250	25c-60c	"Donovan's Kid" (Radio) (25c-50c)	7,000	"Iron Man" (U.)	10,000	High 10-24-30 "Check and Double Check" Low 6-20-31 "Donovan's Kid"	20,000 7,000
Indianapolis								
Apollo	1,100	25c-50c	"Daddy Long Legs" (Fox) (2nd week)	5,000	"Daddy Long Legs" (Fox) (1st week)	10,000	High 6-13-31 "Daddy Long Legs" Low 5-23-31 "Svengali"	10,000 3,500
Circle	2,600	25c-50c	"Up Pops the Devil" (Para.)	6,500	"Donovan's Kid" (Radio)	6,500	High 11-1-30 "Check and Double Check" Low 5-23-31 "Reno"	22,000 2,500
Indiana	3,300	25c-65c	"Virtuous Husband" (U.)	20,000	"The Lawyer's Secret" (Para.)	20,000	High 6-6-31 "Kick In" Low 2-14-31 "Gang Buster"	21,000 16,500
Lyric	2,000	25c-50c	"Stepping Out" (MGM)	8,000	"The Maltese Falcon" (W. B.)	8,500	High 5-2-31 "Quick Millions" Low 12-6-30 "The Dancers"	11,000 7,500
Palace	2,800	25c-50c	"Never the Twain Shall Meet" (MGM)	9,000	"Laughing Sinners" (MGM)	9,500	High 5-2-31 "Trader Horn" Low 2-14-31 "Passion Flower"	22,000 8,000
Kansas City								
Loew Midland	4,000	25c-50c	"Women of All Nations" (Fox)	16,000	"Laughing Sinners" (MGM)	17,300	High 11-29-30 "Hell's Angels" Low 5-9-31 "Quick Millions"	29,000 7,500
Mainstreet	3,067	35c-60c	"Bad Sister" (U.)	17,000	"White Shoulders" (Radio)	17,000	High 2-14-31 "Cimmaron" Low 4-13-30 "Framed"	24,750 11,000
Newman	2,000	25c-60c	"Vice Squad" (Para.)	13,750	"The Maltese Falcon" (W. B.)	12,500	High 9-13-30 "Animal Crackers" Low 4-13-30 "Light of Western Stars".	23,500 7,000
Royal	900	25c-60c	"Up Pops the Devil" (Para.)	4,500	"Kick In" (Para.)	5,000	High 5-9-31 "Gun Smoke" Low 4-27-30 "Clancy in Wall Street"...	6,705 1,350
Uptown	2,200	25c-50c	"Going Wild" (W. B.)	6,600	"Not Exactly Gentlemen" (Fox)	6,000	High 9-27-30 "King of Jazz" Low 11-1-30 "Last of Lone Wolf"	10,200 4,000
Los Angeles								
Carthay Circle	1,650	75c-1.50	"Daddy Long Legs" (Fox) (3rd week)	7,000	"Daddy Long Legs" (Fox) (2nd week)	8,400	High 3-21-31 "Strangers May Kiss" Low 6-6-31 "Daddy Long Legs" ($5 Premier)	28,000 10,000
Fox Criterion	1,652	35c-65c	"Trader Horn" (MGM)	13,000	"Women Of All Nations" (Fox) (2nd week)	7,500	High 5-24-30 "The Divorcee" Low 1-31-31 "Royal Family of B'way"	29,700 7,000
International	2,000	25c-50c	"Carne De Cabaret" (U.)	4,100	"El Imposter" (MGM)	5,700	.....	
Loew's State	2,418	35c-65c	"Laughing Sinners" (MGM)	27,000	"Charlie Chan Carries On" (Fox)	20,000	High 5-10-30 "Caught Short" Low 10-18-30 "Three French Girls"..	48,000 15,000
Los Angeles	2,100	25c-65c	"Three Girls Lost" (Fox)	10,400	"Not Exactly Gentlemen" (Fox)	9,100	.....	
Orpheum	2,750	35c-65c	"Seed" (U.)	15,000	"White Shoulders" (Radio)	8,000	High 2-14-31 "Cimarron" (5 days) Low 12-27-30 "Ex-Flame"	32,000 6,000
Paramount	3,596	35c-65c	"Forbidden Adventure" (Para.)	11,000	"Vice Squad" (Para.)	17,500	High 9-6-30 "Animal Crackers" Low 6-20-31 "Forbidden Adventure"	40,000 11,000
RKO	2,700	35c-65c	"Up For Murder" (U.)	15,000	"Lover Come Back" (Col.)	14,000	High 8-16-30 "Hell's Island" Low 9-27-30 "For the Love of Lil"	17,500 10,500
United Artists	2,100	35c-65c	"Indiscreet" (U. A.)	15,000	"Tarnished Lady" (Para.)	6,500	High 9-20-30 "What a Widow" Low 6-13-31 "Tarnished Lady"	30,000 6,500
W. B. Downtown	2,400	35c-50c	"Gold Dust Gertie" (W. B.) (6 days)	11,400	"Maltese Falcon" (W. B.)	12,500	High 9-27-30 "Office Wife" Low 3-14-31 "Captain Applejack"	30,000 8,000
Milwaukee								
Alhambra	2,660	25c-60c	"Many a Slip" (U.)	5,500	"Stepping Out" (MGM)	5,000	.....	
Davidson	1,437	25c-50c	"Tabu" (Para.)	6,000	"Ten Nights in a Barroom" (Goetz) (8 days)	6,000	.....	
Garden	1,150	25c-60c	"My Past" (W. B.)	9,000	"Father's Son" (W. B.)	9,500	.....	
Palace	2,587	25c-60c	"Transgression" (Radio)	8,000	"Everything's Rosie" (Radio)	7,500	.....	
Riverside	2,180	25c-60c	"The Good Bad Girl" (Col.)	13,500	"The Royal Bed" (Radio)	14,000	.....	
Strand	1,406	25c-60c	"Trader Horn" (MGM) (2nd week)	6,000	"Trader Horn" (MGM) (1st week)	8,000	.....	
Warner	2,500	25c-60c	"Big Business Girl" (F. N.)	12,500	"The Public Enemy" (W. B.)	13,000	.....	
Wisconsin	3,275	25c-65c	"Five and Ten" (MGM)	14,500	"The Lawyer's Secret" (Para.)	15,500	.....	
Minneapolis								
Aster	812	20c-35c	"Party Husband" (F. N.)	1,400	"It's A Wise Child" (MGM)	1,500	High 3-30-30 "The Aviator" Low 4-18-31 "Men Call It Love"	8,500 900
Lyric	1,238	20c-40c	"Tarnished Lady" (Para.)	2,000	"Gun Smoke" (Para.)	2,400	High 3-23-30 "They Learned About Women"	5,000
Minnesota	4,000	30c-75c	"Front Page" (U. A.)	25,000	"Laughing Sinners" (MGM)	20,000	Low 1-24-31 "Men On Call" High 7-5-30 "So This Is London"	1,200 45,000
RKO Orpheum	2,900	25c-50c	"Everything's Rosie" (Radio)	16,000	"Donovan's Kid" (Radio)	17,000	Low 2-28-31 "Dance, Fools, Dance" High 2-14-31 "Cimarron"	18,000 30,000
State	2,300	25c-50c	"Public Enemy" (W. B.)	10,000	"Gold Dust Gertie" (W. B.)	9,200	Low 5-2-31 "Bachelor Apartment" High 4-20-30 "Benson Murder Case" Low 12-20-30 "River's End"	12,000 26,600 5,000
Montreal								
Capitol	2,670	25c-60c	"Young Sinners" (Fox) and "Six Cylinder Love" (Fox)	10,000	"Born To Love" (Pathe) and "Laugh and Get Rich" (Radio)	11,000	High 5-2-31 "A Connecticut Yankee" and "Don't Bet On Women"	15,750
Imperial	1,914	15c-40c	"Single Sin" (Tiff.) and "Dawn Trail" (Col.)	3,000	"Sinners Holiday" (W. B.) and "The Flood" (Col.)	4,000	Low 5-9-31 "Man of the World" and "June Moon" High 1-17-31 "The Office Wife" and "Oh, Sailor, Behave"	9,000 7,000
Loew's	2,982	25c-75c	"Kick In" (Para.)	10,500	"The Iron Man" (U.)	12,000	Low 6-20-31 "Single Sin" and "Dawn Trail"	3,000
Palace	2,600	25c-99c	"Daybreak" (MGM)	11,000	"Seed" (U.)	14,500	High 1-31-31 "Derelict" Low 6-20-31 "Kick In" High 2-21-31 "Man Who Came Back" Low 6-20-31 "Daybreak"	16,000 10,500 19,000 11,000

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Love Affair" by Ursula Parrott

londe Baby" with Jean Harlow

Jack Holt in 3 dramas

en In Her Life" by Warner Fabian

ories from True Story Magazine

"Then Hell Broke Loose"

ubstitute Wife" by Frank R. Adams

"The Final Edition"

a Stanwyck—Frank Capra Production

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Artist's Model" by Rupert Hughes

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da Marsh" by Charles G. Norris

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Columbia Pictures Corporation,
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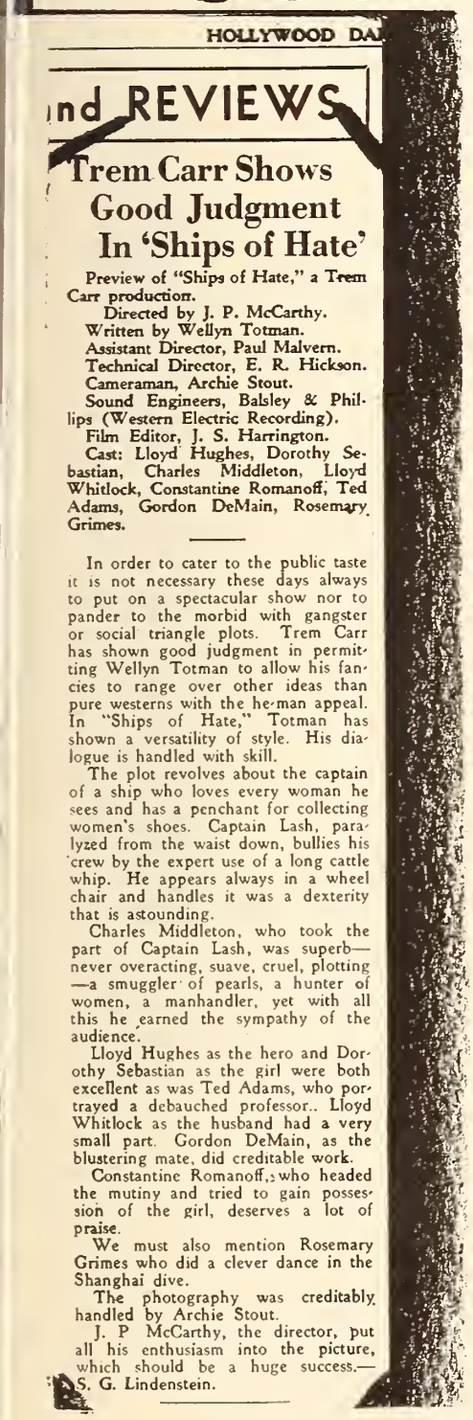
COLUMBIA PICTURES

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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from March, 1930, to June, 1931)
Montreal (Cont'd)							
Princess	2,272	25c-65c	"Easy Money"	9,000	"Fifty Million Frenchmen" (W. B.)	10,000	High 4-11-31 "City Lights" 22,500 Low 12-13-30 "Up the River" 8,500
Strand	750	15c-50c	"Dirigible" (Col.) and "Misbehaving Ladies" (F. N.)	3,600	"Dishonored" (Para.)	3,400	High 1-31-31 "Captain Thunder" 5,300 Low 12-20-30 "Golden Dawn" 3,100
New York							
Astor	1,120	50c-$2.00	"A Free Soul" (MGM) (3rd week)	18,410	"A Free Soul" (MGM) (2nd week)	20,181	High 7-5-30 "Big House" 24,860 Low 6-13-31 "Free Soul" 20,181
Capitol	4,700	35c-$1.50	"Just a Gigalo" (MGM)	60,369	"Never The Twain Shall Meet" (MGM)	50,306	High 8-30-30 "Romance" 98,322 Low 3-21-31 "Great Meadow" 49,789
Central	910	50c-$1.50	"Five Year Plan" (Amkino) (3rd week)	10,200	"Five Year Plan" (Amkino) (2nd week)	10,775	
Criterion	850	50c-$2.00	"Smiling Lieutenant" (Para.) (4th week)	13,400	"Smiling Lieutenant" (Para.) (3rd week)	14,500	High 1-3-31 "Reaching for the Moon" 22,675 Low 5-24-30 "Silent Enemy" 10,800
Embassy	598	25c	All Newsreel	7,559	All Newsreel	8,148	High 11-29-30 Newsreels 9,995 Low 8-16-30 Newsreels 6,625
Hollywood	1,549	65c-85c	"Chances" (F. N.)	16,454	"Svengali" (W. B.) (7th week)	8,736	
Mayfair	2,300	40c-$1.00	"Transgression" (Radio)	14,750	"White Shoulders" (Radio)	16,000	High 11-8-30 "Check and Double Check" 51,000 Low 6-20-31 "Transgression" 14,750
Paramount	3,700	40c-$1.00	"I Take This Woman" (Para.)	57,800	"Vice Squad" (Para.)	53,600	High 8-23-30 "Anybody's Woman" 91,300 Low 5-30-31 "Kick In" 46,200
Rialto	1,904	40c-$1.00	"Animal Crackers" (Para.) and "All Quiet On the Western Front" (U.)	4,500	"Whoopee" (U. A.) and "Street of Chance" (Para.)	4,500	High 9-6-30 "Animal Crackers" 62,500 Low 6-20-31 "Animal Crackers" and "All Quiet on the Western Front" 4,500
Rivoli	2,103	40c-$1.00	"Night Angel" (Para.)	23,400	"Seed" (U.) (6 days—4th week) "Night Angel" (Para.) (1 day)	12,400 3,500	High 12-27-30 "Royal Family" 57,000 Low 3-14-31 "River's End" 9,519
Roxy	6,200	50c-$1.50	"Daddy Long Legs" (Fox) (2nd week)	77,500	"Daddy Long Legs" (Fox) (1st week)	100,883	High 1-10-31 "Man Who Came Back" 130,430 Low 2-14-31 "Girls Demand Excitement" 57,315
Strand	3,000	35c-$1.00	"Big Business Girl" (F. N.)	11,838	"Lady Who Dared" (F. N.)	14,193	High 11-8-30 "Doorway to Hell" 46,445 Low 6-6-31 "Gold Dust Gertie" 11,348
Warners	1,490	35c-75c	"Three Loves" (German) (3rd week)	3,594	"Three Loves" (German) (2nd week)	5,029	High 8-30-30 "Old English" 22,203 Low 5-2-31 "The Flood" 3,732
Winter Garden	1,493	35c-$1.00	"The Maltese Falcon" (W. B.) (3rd week)	24,000	"The Maltese Falcon" (W. B.) (2nd week)	13,631	High 7-19-30 "Dawn Patrol" 51,128 Low 11-8-30 "Life of the Party" 10,750
Oklahoma City							
Capitol	1,200	10c-50c	"Donovan's Kid" (Radio)	5,400	"Kick In" (Para.)	4,400	High 11-8-30 "Check and Douhle Check" 17,000 Low 4-6-30 "Party Girl" 3,800
Criterion	1,800	10c-50c	"The Lawyer's Secret" (Para.)	6,500	"Laughing Sinners" (MGM)	7,200	High 2-21-31 "Cimarron" 15,500 Low 4-6-30 "Locked Door" 4,400
Liberty	1,500	10c-35c	"Big Fight" (Tiff.) (3 days) "Drums of Jeopardy" (Tiff.) (4 days)	500 400	"Extravagance" (Tiff.) (3 days) "Lady Who Dared" (F. N.) (4 days)	800 1,000	High 11-29-30 "Truth About Youth" 8,500 Low 6-20-31 "Big Fight" and "Drums of Jeopardy" 900
Mid-West	1,500	10c-50c	"Daddy Long Legs" (Fox)	7,200	"Big Business Girl" (Fox)	4,500	High 8-9-30 "Dawn Patrol" 15,000 Low 11-8-30 "Last of the Duanes" 3,800
Warner	1,700	10c-50c	"Always Goodbye" (Fox)	6,600	"Many A Slip" (U.)	7,500	
Omaha							
Orpheum	3,000	25c-60c	"White Shoulders" (Radio)	11,500	"Donovan's Kid" (Radio)	12,000	High 11-1-30 "Check and Double Check" 26,400 Low 6-20-31 "White Shoulders" 11,500
Paramount	2,900	25c-60c	"Daddy Long Legs" (Fox)	12,000	"Laughing Sinners" (MGM)	8,500	High 12-13-30 "Hell's Angels" 12,750 Low 9-27-30 "Song of My Heart" 5,950
State	1,200	25c	"Not Exactly Gentlemen" (Fox) (3 days) "The Millionaire" (W. B.) (4 days)	1,200 1,000	"Dude Ranch" (Para.) (4 days) "Six Cylinder Love" (Fox) (3 days)	1,010 1,000	High 3-14-31 "Trader Horn" (at 50c-$1.50) 10,000 Low 6-20-31 "Big Fight" and "Drums of Jeopardy" 900
World	2,500	25c-40c	"My Past" (W. B.) (4 days) "Daybreak" (MGM) (3 days)	3,200 3,000	"The Millionaire" (W. B.)	9,500	High 4-11-31 "Men Call It Love" 16,000 Low 5-30-31 "The Public Enemy" 5,250
Ottawa							
Avalon	990	15c-35c	"The Devil to Pay" (U. A.) (3 days) "Dance Fools Dance" (MGM) (3 days)	1,400 1,100	"The Millionaire" (W. B.) (3 days) "The Criminal Code" (Col.) (3 days)	1,300 1,150	High 3-23-30 "Disraeli" and "Cockeyed World" 3,555 Low 5-3-30 "Oh Yeah" and "Navy Blues" 1,810
B. F. Keith's	2,592	10c-60c	"Stepping Out" (MGM) (3 days) "Always Goodbye" (Fox) (3 days)	3,100 3,200	"Up Pops The Devil" (Para.) (3 days) "Six Cylinder Love" (Fox) (3 days)	3,500 3,200	High 3-30-30 "Sacred Flame" and "Love Comes Along" 9,900 Low 4-11-30 "Don't Bet On Women" and "Man to Man" 4,900
Centre	1,200	15c-60c	"Woman Hungry" (F. N.) (6 days)	4,500	"Reaching For the Moon" (U. A.) (6 days)	5,000	High 1-24-31 "Madam Satan" and "DuBarry, Woman of Passion" 8,800 Low 12-13-30 "Remote Control" 2,400
Imperial	1,200	10c-50c	"Mr. Lemon of Orange" (Fox) (6 days)	2,900	"Suspense" (British) (6 days)	2,500	High 5-9-31 "Trader Horn" 7,000 Low 12-20-30 "East Is West" 2,050
Regent	1,225	15c-75c	"Daybreak" (MGM) (6 days)	4,800	"Trader Horn" (MGM) (6 days)	5,100	High 5-24-30 "High Society Blues" 6,600 Low 12-20-30 "Scotland Yard" 3,200
Philadelphia							
Arcadia	600	50c	"The Conquering Horde" (Para.) (3 days) "Tarnished Lady" (Para.) (5 days)	1,300 2,200	"The Front Page" (U. A.) (6 days—2nd week)	3,200	High 11-22-30 "Anyhody's Woman" 5,500 Low 6-6-31 "The Front Page" and Doctors' Wives" 2,800
Earle	2,000	25c-65c	"Up For Murder" (U.) (6 days)	18,500	"Too Young To Marry" (F. N.) (6 days)	18,000	High 9-6-30 "Sap from Syracuse" 25,000 Low 2-14-31 "Ex-Flame" 15,500
Fox	3,000	35c-75c	"Dude Ranch" (Para.) (3 days) "Daddy Long Legs" (Fox) (3 days)	11,000 17,500	"Women Of All Nations" (Fox) (6 days)	27,000	High 2-7-31 "Man Who Came Back" 40,000 Low 5-30-31 "Young Sinners" 20,000
Karlton	1,000	40c-50c	"Laughing Sinners" (MGM) (6 days)	6,000	"Seed" (U.) (6 days)	5,500	High 10-25-30 "Whoopee" 10,000 Low 3-21-31 "Resurrection" 3,000
Keith's	1,800	35c-75c	"Up Pops the Devil" (Para.) (6 days)	14,500	"The Lawyer's Secret" (Para.) (6 days)	15,000	High 1-3-31 "Tom Sawyer" 24,000 Low 3-7-31 "It Pays to Advertise" and "Stolen Heaven" 8,000

MONOGRAM
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HOLLYWOOD DA

nd REVIEWS

Trem Carr Shows Good Judgment In 'Ships of Hate'

Preview of "Ships of Hate," a Trem Carr production.

Directed by J. P. McCarthy.

Written by Wellyn Totman.

Assistant Director, Paul Malvern.

Technical Director, E. R. Hickson.

Cameraman, Archie Stout.

Sound Engineers, Balsley & Phillips (Western Electric Recording).

Film Editor, J. S. Harrington.

Cast: Lloyd Hughes, Dorothy Sebastian, Charles Middleton, Lloyd Whitlock, Constantine Romanoff, Ted Adams, Gordon DeMain, Rosemary Grimes.

In order to cater to the public taste it is not necessary these days always to put on a spectacular show nor to pander to the morbid with gangster or social triangle plots. Trem Carr has shown good judgment in permitting Wellyn Totman to allow his fancies to range over other ideas than pure westerns with the he-man appeal. In "Ships of Hate," Totman has shown a versatility of style. His dialogue is handled with skill.

The plot revolves about the captain of a ship who loves every woman he sees and has a penchant for collecting women's shoes. Captain Lash, paralyzed from the waist down, bullies his crew by the expert use of a long cattle whip. He appears always in a wheel chair and handles it was a dexterity that is astounding.

Charles Middleton, who took the part of Captain Lash, was superb—never overacting, suave, cruel, plotting—a smuggler of pearls, a hunter of women, a manhandler, yet with all this he earned the sympathy of the audience.

Lloyd Hughes as the hero and Dorothy Sebastian as the girl were both excellent as was Ted Adams, who portrayed a debauched professor.. Lloyd Whitlock as the husband had a very small part. Gordon DeMain, as the blustering mate, did creditable work.

Constantine Romanoff, who headed the mutiny and tried to gain possession of the girl, deserves a lot of praise.

We must also mention Rosemary Grimes who did a clever dance in the Shanghai dive.

The photography was creditably handled by Archie Stout.

J. P McCarthy, the director, put all his enthusiasm into the picture, which should be a huge success.—S. G. Lindenstein.

"Should be a Huge Success"

says Reviewer in

HOLLYWOOD DAILY SCREEN WORLD

of

"SHIPS OF HATE"

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THE *first* OF 12

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"The MIDNIGHT PATROL" "ISLE OF HUNTED MEN"
"IN LINE OF DUTY" "The LAW of the SEA"
"KLONDIKE" "POLICE COURT"
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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from March, 1930, to May, 1931)
Philadelphia (Cont'd)							
Masthaum	4,800	35c-75c	"Young Donovan's Kid" (Radio).. (6 days)	38,000	"Laughing Sinners" (MGM)..... (6 days)	39,000	High 1-3-31 "Going Wild" ..... 58,000 Low 10-18-30 "Madame Satan" 35,000
Stanley	3,700	35c-75c	"Smart Money" (F. N.)..... (6 days)	19,000	"White Shoulders" (Radio)..... (6 days)	14,000	High 2-14-31 "Cimarron" ..... 26,000 Low 6-6-31 "The She Wolf" 9,000
Stanton	1,700	25c-65c	"The Secret Six" (MGM) ..... (6 days—2nd week)	7,500	"The Secret Six" (MGM)..... (6 days—1st week)	11,500	High 3-21-31 "The Last Parade" ..... 16,500 Low 6-6-31 "Bachelor Apartment" 7,500
Portland, Ore.							
Fox Broadway..	1,912	25c-50c	"Daddy Long Legs" (Fox).....	8,200	"Women Of All Nations" (Fox).. (5 days—2nd week)	4,200	High 1-10-31 "Min and Bill"..... 21,000 Low 4-4-31 "The Prodigal" 3,000
Fox Paramount.	3,068	25c-60c	"Laughing Sinners" (MGM)	15,800	"Lawyer's Seeret" (Para.).....	15,300	High 1-3-31 "Paid" ..... 26,000 Low 4-20-30 "Ladies Love Brutes"..... 9,456
Fox Rialto.....	1,498	25c-35c	"Kismet" (F. N.) ..... (3 days)	2,500	"Men Call It Love" (MGM)..... (3 days)	1,500	High 10-18-30 "Road to Paradise"..... 12,800 Low 4-18-31 "Right of Way"..... 3,000
			"Dude Ranch" (Para.) ..... (4 days)	2,100	"Stepping Out" (MGM)..... (4 days)	2,000	
Hamrick's Music Box	1,800	25c	"Svengali" (W. B.) ..... (35c)	4,600	"God's Gift To Women" (W. B.). (5 days)	3,700	.....
RKO Orpheum..	1,700	25c-50c	"Everything's Rosie" (Radio)	14,800	"White Shoulders" (Radio).....	9,700	High 2-14-31 "Cimarron"..... 20,000 Low 5-23-31 "Iron Man" 8,500
Providence							
Loew's State ...	3,800	10c-50c	"Just a Gigolo" (MGM).....	12,000	"Laughing Sinners" (MGM).....	17,000	High 12-13-30 "Hell's Angels" ..... 28,000 Low 6-20-31 "Just a Gigolo"..... 12,000
Majestic	2,400	10c-50c	"Public Enemy" (W. B.) and.... "Gold Dust Gertie" (W. B.)	14,600	"Always Goodbye" (Fox) and.... "Six Cylinder Love" (Fox)	13,500	High 3-7-1 "Little Caesar" ..... 18,000 Low 4-4-31 "Love of Aloha" and "Costello Case" 8,000
Paramount	2,300	10c-50c	"Vice Squad" (Para.)	9,500	"The Lawyer's Secret" (Para.)....	9,000	High 7-19-30 "Son of the Gods" ..... 18,000 Low 5-30-31 "Gentlemen's Fate"..... 6,900
RKO Alhee	2,300	10c-50c	"Transgression" (Radio)	8,000	"Everything's Rosie" (Radio)..... (6 days)	4,800	High 8-2-30 "All Quiet on Western Front" ..... 20,000 Low 6-13-31 "Everything's Rosie"..... 4,800
RKO Victory ..	1,600	10c-50c	"The Viking" (J. D. Williams)...	4,500	"Beyond Victory" (Pathe).....	4,000	High 4-6-30 "Golden Calf" ..... 13,500 Low 6-6-31 "Donovan's Kid"..... 2,800
St. Paul							
Paramount	2,300	25c-50c	"Laughing Sinners" (MGM)	7,500	"The Lawyer's Secret" (Para.)..	8,000	.....
Riviera	1,600	25c-50c	"Ladies Man" (Para.)	5,200	"The Finger Points" (F. N.).....	7,500	.....
RKO Orpheum.	2,600	25c-50c	"Everything's Rosie" (Radio)	15,000	"Donovan's Kid" (Radio).....	16,500	.....
Tower	1,000	15c-25c	"Gold Dust Gertie" (W. B.).....	4,000	"Kiki" (U. A.).....	3,000	.....
San Francisco							
El Capitan	3,100	25c-60c	"Mr. Lemon of Orange" (Fox)....	13,500	"Strangers May Kiss" (MGM)....	13,400	High 12-6-30 "Up the River" ..... 17,000 Low 3-14-31 "Part Time Wife"..... 12,000
Fox	4,600	50c-$1.00	"Daddy Long Legs" (Fox)	50,000	"Laughing Sinners" (MGM).....	37,300	High 1-3-31 "Lightnin'" ..... 70,000 Low 5-3-30 "Children of Pleasure"..... 18,000
Golden Gate ...	2,800	35c-65c	"Everything's Rosie" (Radio)....	14,000	"Good Bad Girl" (Col.).....	15,000	High 5-30-31 "Suhway Express" ..... 19,000 Low 9-20-30 "The Storm" 9,800
Orpheum	3,000	25c-50c	"Seed" (U.) ..... (2nd week)	15,000	"Seed" (U.) ..... (1st week)	15,000	High 2-14-31 "Cimarron" ..... 30,000 Low 9-6-30 "Outside the Law" 7,000
Paramount	2,740	35c-90c	"Lawyer's Secret" (Para.).....	17,000	"Trader Horn" (MGM)..... (6 days—3rd week)	16,000	High 2-7-31 "Morocco" 35,000
United Artists..	1,200	25c-60c	"City Lights" (U. A.)..... (3rd week)	13,500	"City Lights" (U. A.)..... (2nd week)	18,000	.....
Warfield	2,700	25c-50c	"Five and Ten" (MGM).....	24,000	"Gun Smoke" (Para.).....	18,000	High 5-24-30 "All Quiet on Western Front" ..... 41,000 Low 4-5-30 "Bishop Murder Case" 9,500
Warners	1,385	35c-50c	"The Maltese Falcon" (W. B.)....	8,500	"Svengali" (W. B.)..... (2nd week)	7,200	High 1-21-31 "Illicit" 14,500
Seattle							
Fifth Avenue ..	2,750	25c-75c	"Daddy Long Legs" (Fox).....	15,000	"Never The Twain Shall Meet".. (MGM)	11,000	High 4-18-31 "Trader Horn" ..... 17,000 Low 3-14-31 "Inspiration" (10 days)... 10,000
Fox Coliseum...	2,000	25c-50c	"Don't Bet On Women" (Fox).... (4 days)	3,000	"Dude Ranch" (Para.)..... (4 days)	3,000	.....
			"Finn and Hattie" (Para.)..... (3 days)	2,000	"Gun Smoke" (Para.)..... (3 days)	1,550	
Liberty	2,000	15c-30c	"The Love Trader" (Tiff.).....	6,000	"Sweet Kitty Bellairs" (W. B.) and "Oklahoma Cyclone" (Syndicate)	5,500	High 1-10-31 "The Lash" ..... 11,500 Low 6-13-31 "Sweet Kitty Bellairs" and "Oklahoma Cyclone" 5,500
Music Box	950	25c-75c	"Indiscreet" (U. A.)..... (2nd week)	6,600	"Indiscreet" (U. A.)..... (1st week)	7,500	High 2-28-31 "City Lights" ..... 14,000 Low 4-4-31 "Drums of Jeopardy" 5,500
Paramount	3,150	25c-75c	"The Lawyer's Seeret" (Para.)....	13,500	"Dayhreak" (MGM)	12,000	High 9-13-30 "Animal Crackers" ..... 21,900 Low 10-11-30 "The Bad Man" 10,000
RKO Orpheum..	2,650	25c-75c	"Donovan's Kid" (Radio).....	14,000	"Beyond Victory" (Pathe).....	14,500	.....
Toronto							
Imperial	3,444	15c-75c	"Always Goodbye" (Fox)..... (6 days)	13,000	"The Lawyer's Secret" (Para.).... (6 days)	14,500	High 9-27-30 "The Spoilers" ..... 22,000 Low 6-20-31 "Always Goodbye" 13,000
Loew's	2,200	25c-75c	"Shipmates" (MGM) ..... (6 days)	13,000	"Indiscreet" (U. A.)..... (6 days)	14,000	High 4-18-31 "City Lights" ..... 22,000 Low 10-4-30 "Love in the Rough"..... 10,500
Shea's	2,600	30c-75c	"The Perfect Alibi" (Radio)..... (6 days)	10,500	"It's A Wise Child" (MGM)..... (6 days)	12,000	High 3-7-31 "Those Three French Girls" ..... 16,500 Low 3-28-31 "Madonna of the Streets" 10,000
Tivoli	1,600	15c-75c	"Daddy Long Legs" (Fox) ..... (6 days)	12,500	"Seed" (U.) ..... (6 days)	12,500	High 2-28-31 "Cimarron" ..... 19,500 Low 12-20-30 "Alf's Button" 9,000
Uptown	3,000	15c-60c	"Men Call It Love" (MGM)..... (6 days)	11,000	"Kick In" (Para.)..... (6 days)	10,500	High 8-16-30 "For the Defense" ..... 17,500 Low 1-31-31 "Young Woodley" 9,500

Yours for the asking

Showman's Date Book

ABOUT the niftiest and most comprehensive Showman's Date and Record Book we've ever seen is Fox's 1931-32 edition, just off the press. Besides giving a thorough list of holidays and special occasions with exploitation possibilities, and providing space for informative data on pictures played, the book contains a helpful array of daily reminders. All done up in attractive silver cover.

Valuable for Exhibitors



FILM DAILY
June 24, 1931

...at any FILM CORP. BOX OFFICE office this complete record

VOICE OF THE INDUSTRY

I FINALLY HAD THE PLEASURE OF meeting your Mr. J. C. Jenkins.

Last time he was in La Crosse I was out of the city. This time "I saw, he came, I conquered." That is, I conquered in a game of golf, and my, what a difference a little golf game makes! For, I see that now he is sore at the whole state of Wisconsin. Kicking about Wisconsin weather which was very fine while he was here at La Crosse.

J. C. had been boasting about his marvelous putting. But when he failed, he alibied by stating that watching Bobby Jones putting in his golf series threw him off. And he said that if a lady ever beat him, he would throw his clubs away. Wonder if he has? I wouldn't like to see him do that as I think he gets a lot of pleasure out of golf. He was an inspiration to me. I not only beat him, but I beat my husband for the first time in my life. I would like to see his friends start a fund to buy him a new set of clubs. Let's make it this way: those who beat him give 2 cents a point; those whom he beats give 1 cent a point. By this record, I owe 16 cents and my husband 6 cents. Who will hold the stakes until we get enough to buy the set?

So J. C., don't blame the weather or Bobby Jones; remember there is a lot of good fish in the old Mississippi at La Crosse, to say nothing about our marvelous scenery. Besides, you are always writing about the April showers. Why kick when you get one?—MRS. WM. FREISE, La Crosse Theatres Co., La Crosse, Wis.

Great Aid to Schools

I AM VERY MUCH INTERESTED IN the project which you are launching in the "School and Screen." I believe this should prove an excellent contribution to the encouragement of better pictures, as well as to getting the greatest possible educational good from the good pictures which are now being produced.

The reason why so many people leave the theatre with very little benefit from the picture which they saw, is that they are not prepared to look for the possible benefits which may be contained in the picture.

Merely showing a picture in the classroom has very little value. The pupils must be prepared for the picture, and the showing of the picture should be supplemented with questions and discussion—to give real educational value.

We have found this to be true in our own visual education program in the Quincy public schools.—ABRAHAM KRASKER, National Academy of Visual Instruction, Massachusetts Branch, Boston, Mass.

Denies Joinville Closing

Paramount never has considered closing the production plant at Joinville, France. and "will continue the ambitious production plans announced recently," said Adolph Zukor, president of Paramount Publix, in a cable to David Souhami, managing director of the company's French organization.

Film Division Moves

The new address of the Motion Picture Division of the New York State Education Department, of which Dr. James Wingate is director, is 80 Centre street, New York City. The former address was 220 West 42d street.

Theatre Owner Dies

James Surrell, owner and manager of the Lucier, Cleveland, died last week after being ill only three days with pneumonia.

It is impossible to conduct my end of the motion picture business without Motion Picture Herald.

Being a reader for more than 16 years, I have become attached to the Quigley Publications, and consider its articles and help as one of my best tools.

When a better information department is found, be sure to let me know. The task is yours.—C. H. FADEM, Cleveland, Ohio.

Houseman, Chicago Showman, Dies in Los Angeles at 72

Lou M. Houseman, 72, veteran theatrical manager, sports promoter and newspaperman of Chicago, died this week in Los Angeles.

For 16 years he was Western manager for the A. H. Woods Production Company. He managed the Woods, Apollo and Adelphia theatres.

Tiffany Signs Alice White

Tiffany has signed Alice White for feature parts. The actress will attempt a comeback, having previously had a five-year First National contract.

Refuses Wage Cut Offer

Bill Shirley, Schenectady, president and general manager of Farish Theatre Corporation, has refused an offer of stage hands and projectionists to accept a wage cut.

Milliken On Radio

Carl Milliken, secretary of the MPPDA, will be one of three speakers heard from Los Angeles over an NBC-WJZ network, June 27, during the National Education Association program.

"First Aid" in Production

"First Aid," Sono Art-World Wide Thrill-O-Drama from the story by Michael L. Simmons, has gone into production on the Coast under the supervision of George W. Weeks. Grant Withers is starred.

Rosenquist Visits Midwest

Harry Rosenquist, assistant sales manager for Vitaphone shorts, is visiting branch managers through the Middle West to confer on plans for the new season's short product.

New Tax Bill in Florida

A bill has been introduced into the Florida Senate calling for a 10 per cent tax on theatre tickets and other amusements where the admission is over 50 cents.

Joe Brandt Honored

President Joe Brandt of Columbia was selected to speak for the motion picture industry in a symposium of leaders on business recovery, by the University of Illinois.

Freuler Sees an Early Return of Normal Business

John R. Freuler, president of Big 4 Film Company, has predicted a definite upturn in all industries in the fall, particularly by reason of a constructive government stand on war debts, and the general feeling of optimism which will be engendered from that.

"All leaders of industry have recognized that the great American public is suffering from a bad case of 'nerves' and have realized that as soon as a sedative were administered this buyers' deadlock would be at an end," said Freuler.

The motion picture industry should be the first to benefit by an early return to normal, in his opinion. "With a better stock market for amusements," he said, "more money will trickle back into the coffers of producers, more pictures will be made and more money spent, which patently will result in good to all."

Union Not with Circuit

The Empire State Motion Picture Operators' Union, Inc., is in no way connected with the Lee Ochs circuit and none of its members are employed in houses operated by the Ochs circuit, as was previously erroneously reported.

Al Zimbalist with Pathe

Al Zimbalist, formerly of Warner Brothers-First National, has joined Pathe's advertising and publicity department.

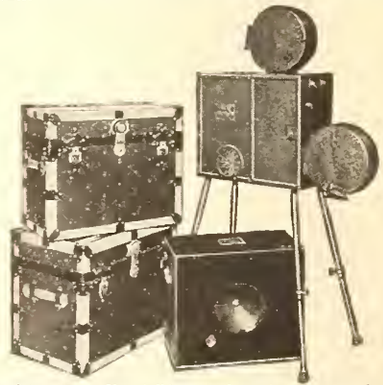
Charles E. McCarthy Sick

Sickness during the past week has kept Charles E. McCarthy, director of public relations for Paramount, absent from his office.

Road Show Talking Pictures

For Indoor and Outdoor Showings

For one night stands—clubs—churches. Get a circuit one night a week towns or tie up with merchants in small towns for one night a week shows. Show the merchants how to bring people to their town where no shows now operate.



Complete sound film talking equipment. No records—no batteries—all AC operated. Sound taken from the edge of the film. Comes complete with projection machines. For use with 35 mm film.

Carried in a pleasure car; set up in 15 minutes time. Built for years of service. Reproduction of the very best. Suitable for audiences of 2,000.

FURTHER PARTICULARS UPON REQUEST

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OF AMERICA
309 N. Illinois Street Indianapolis, Ind.

SOUND REPRODUCTION

The BLUEBOOK School

Answer to Question No. 83

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 88—(A) Explain fully just what various things sound reproduction systems do. (B) Generally speaking, how many times is the impulse from the photo-electric cell amplified before it reaches the horn receiver? (C) What is the essential requirement of sound sprocket action and what is essential in the matter of its care? (D) Exactly what would be the effect of the adhesion of anything to the face of the sound sprocket, no matter how slight its thickness might be?

The question was: (A) Exactly what amount of space on the film does the slit beam illuminate? (B) Is the light from the slit of unvarying brilliancy when it reaches the film sound band? (C) What happens to the beam of light after it has passed through the sound track. (Apology. That was wrongly worded. It should have read, what happens to the beam of light as it passes through the sound track?—Ed.) Is it still of unvarying brilliancy? (D) What will the light beam on the photo-electric side of the film be a reproduction of, in so far as concerns its brilliancy?

The list of correct answers grows gradually longer, as also does the list in its entirety.

Those answering correctly were: Herman B. Billings, Lester Borst, C. Rau and S. Evans, George Thompson, Billy Rankin, George H. Artley, R. D. O'Brien, Sam C. Small, Tom Hobart, E. L. Banning, D. H. Macy, H. G. Shelton, Thos. Dunbar, Robert D. Starr, H. Howard, Chas. G. Davidson, Samuel G. Bird, Ben I. Teeters, Toot Lavenburg, Dick T. Bann, R. L. Rallins, Tom Davis, L. V. Jarvis, Andrew Schaefer, T. Ackton, D. L. Mitchel, Bill Doe, F. C. Sanders, A. T. Rogers, Richard Lewiston, Donald Lomax, F. K. Post, Henry Boylson, W. Wilkens, Dan Tomlinson, Tom Alexander, G. L. Doe, Frank E. Brunnage, Andy Birdsal, K. T. Shane, F. D. Richards, David Overmyer, G. M. Myers, Lewis Lewis, Robert Fortell, M. C. Cummings, J. D. Daniel, Peter Oak, D. L. Michel, Joe Simmons, James McGuire, G. T. True, Abe Rassenberg, R. Peters, Benjamin Shawnison, Frank T. Marion, Robert Alexander, P. H. Haynes, D. L. Haynes, L. Anderson, Sam L. Brandt, Roger Wynne, Dan Hughes, B. L. Adams, Thomas J. Ryan and John Steele.

The following sent especially excellent answers: Evans and Rau, George H. Artley, Herman B. Billings, Lester Borst, Dick T. Bann, George Thompson, G. L. Doe and Frank T. Marion.

I believe in this instance the answer of G. L. Doe is best suited to publication. He says:

"The slit illuminates a space on the sound band .080 of an inch wide by .001 of an inch high. This is presumed to be sufficiently thin to bring out the various modulations of sound and to avoid all possible confusion caused by illuminating two sound modulations at once, though of course since these modulations more or less run or shade together, this cannot be entirely avoided.

"(B) The light is of unvarying brilliancy when it reaches the plane of the sound band, though of course if the exciting lamp filament be either sagged or out of proper adjustment there would be variation of brilliancy along the length of the beam. However, regardless of that, the brilliancy at any one point in its length would be unvarying. Perhaps, though, I have not quite made my meaning clear. In all this I refer to the light, which actually strikes and passes through the slit.

"(C) When the light beam passes through the film track it is stopped, or partly stopped, according to the density of the sound band at various points, or in the variable area track, in accordance with the variations in transparent area. This causes the beam to have variations in brilliancy after it has passed through the sound track. It is no longer of unvarying brilliancy, though of course owing to the tremendous speed of light it perhaps cannot be said that any variation in brilliancy actually exists in the beam between the film and the P E cell. The action is too rapid for that, but the brilliancy is constantly varying, nevertheless. That is what enables us to reproduce sound.

"(D) The brilliancy of the light of the beam after it has passed through the sound band represents the sound values contained in the sound track through which the light has passed."

There, gentlemen, I believe you will all agree that is an excellent answer. My compliments to Brother Doe, of Chicago.

▲ ▲ ▲

That's Something!

A letter to ERPI from Colonel H. E. Cloke, commanding officer of the 16th Coast Artillery in Honolulu, at Fort Ruger, tells of a recent target practice and its effect on Western Electric sound apparatus. "During the practice," states the letter, "the windows of the film booth were unintentionally left closed and the concussion broke two window panes. The concussion at the same time caused damage to some of the other buildings. No extra precautions were taken to protect the sound apparatus." At the film showing that night, concludes the colonel, the sound apparatus functioned as well as usual.

ARC TROUBLE

Gray Phillips, Crescent theatre, Grand Haven, Mich., presents an interesting problem. He has Motiograph, DeLuxe model H. projectors, equipped with Motiograph reflector lamps, using 25 amperes. He loses the arc about once every four hours and, so he says, for no good reason at all. Everything runs along O. K. and then suddenly the arc goes on strike, usually about 10 minutes after starting a reel.

He says: "I have checked everything I know of to check, including line voltage, which varies from about 108 to 115. Resistances are O. K. No loose connections and proper amount in circuit. Arc gaps are from three-sixteenths to one-fourth inch long. The feeding motor runs free and is every way in good condition. No loose connections. Carbon trims crater vertical and horizontal (don't know what you mean by that: Ed.). Carbon jaws are clean and the connections are tight. Generator voltage 80, almost constant. Carbons dry and free from cracks and defects. Both lamps behave the same way. Sometimes they will run along for two or three days, then I will lose the arc at frequent intervals. Can you help me?"

I am afraid I cannot, though it seems to me, if all you have said is correct, the trouble may be loose cores in the carbons. There have been some complaints of carbon core trouble, which doesn't appear in all bundles of carbons. Suppose you see if the trouble shows up immediately or soon after you have opened up a new bundle of carbons. If there is very little voltage variation and everything else is all right, it seems to me it must be in the carbons. Be sure, though, that the feeding motor maintains an even arc gap at all times.

These are the only two things I can think of. If any one else has had the same experience let him address Mr. Phillips.

RADIO PICKUP BY HORNS

Gordon V. Weeks, Victoria theatre, Brooksville, Fla., says:

"Dear Mr. Richardson: May I express my appreciation of our Projection department in the MOTION PICTURE HERALD? I have derived a great deal of pleasure from it, not to mention the help it has given me. I am projectionist in the Victory theatre here and the proud possessor of a complete set of your books which, Mr. Richardson, money could not induce me to part with. They are an invaluable aid in my work.

"I noticed in a recent issue you gave an instance, out in California, I believe it was, where the horns picked up a radio program. I have not had this happen to me, but have heard of instances where furnaces, kettles, steam radiators, etc., have picked up radio broadcasting. I have read in *Radio News* that an imperfect metallic contact of high resistance may have unilateral conductive properties, hence may act as a detector. In addition to this, in steel building construction a multiplicity of resonant circuits must occur, as well as in pipe systems, wiring systems, etc.

" 'The flow of a slight, perhaps not measurable, R. F. current in any of these circuits would escape observation under ordinary conditions, but it is sufficient to prevent the use of certain and costly antenna systems in large cities for broadcast transmitter of certain wavelengths. Not only that, but when a group of buildings absorbs, partly or entirely, the signals broadcast in their direction from a nearby powerful transmitter, it is evident that in their metal parts there must be certain minute "eddy currents" capable of being detected. A systematic survey of a modern steel building with a delicate wave meter might produce some interesting results. So also when we find that power lines, steel rails, etc., are absorbing a large part of a station's power in one direction, we know that they are carrying the signals. We find also that metallic objects not intended for the purpose may serve as audio frequency reproducers.'

"I trust this information will be of some use. If I were called upon for an opinion of the case you mention, I would say it is one or more of the conditions mentioned in the foregoing paragraph. Here in the Victory theatre we have Powers projectors, equipped with Peerless automatic low intensity lamps, supplied current by a Hertner Transverter. The sound is DeForest Phonofilm. The projection distance is 85 feet and I get a clear, steady picture. The sound is excellent. Though my rating as compared with city men, would probably be 'ham,' I am nevertheless proud of the picture I am able to give the public."

I do not feel competent to pass judgment upon the application of the things set forth in the quotation by the editor of *Radio News* to cases such as the one in California, still I believe it is quite true that there is a connection, and a very direct one, too. However, the principal point is, as I see it, that since these conditions do obtain, and may obtain in any steel building, the best safeguard is the thorough and complete insulation of all theatre sound systems. Many thanks, friend Weeks, for your excellent letter. I might remark that, in so far as "hams" are concerned, there are quite a number of them in the cities. It is well that you are proud of the results you put forth. That means that you take a real interest in your work, and the man who takes an interest in his work, usually produces pretty good results. I might add to that by saying that the small town projectionist's job is in many ways more difficult than that of the city man, in that he doesn't have help available when trouble comes. He usually has to meet it by himself. I am indeed glad to know that through the medium of the Bluebook and MOTION PICTURE HERALD I have been able to help you.

Form German Company

A new company has been formed in Berlin, Germany, called "Deutsche Tonfilm-Gesellschaft m. b. h. Erich Engels, German producer, and E. E. Hermann Schmidt, publicity man, head the company. First feature is under way.

White Star Takes RCA Sound

White Star Line has contracted for installation of RCA Photophone equipment aboard the Majestic, Homeric and Olympic. Two equipments will be on the Majestic, and portables on the Homeric and Olympic.

Tube Prices Reduced

Arcturus Radio Tube Company of Newark, N. J., has reduced prices on types 127, 551 variable mu and PZ Pentode tubes.

Squally Pet Names

It all started when Erich von Stroheim showed up on the RKO-Radio Pictures lot in Hollywood to play a role in "The Sphinx Has Spoken." The news announcement referred to him as "the stormy petrel of the films."

Somebody liked the idea and started naming the feminine players after windy weather, just as a matter of equal suffrage.

Here's the latest list of squally pet names:

Lily Damita — RKO's "tempting tempest."

Dolores Del Rio — RKO's "torrid tornado."

Rita La Roy—RKO's "Hollywood hurricane."

Roberta Gale—RKO's "baby cyclone."

Arline Judge—RKO's "Broadway breeze."

Claudia Dell—RKO's "winsome whirlwind."

Noel Francis — RKO's "bubbling beauty."

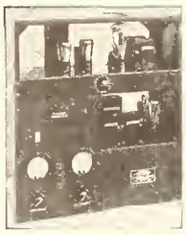
Lita Chevret—RKO's "burst of flame."

Rochelle Hudson—RKO's "Oklahoma prairie fire."

It is rumored that the official christening will take place at the next earthquake.

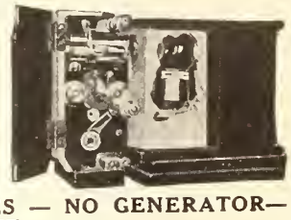
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YOUR PUBLIC AND YOU

By RITA C. McGOLDRICK

IT IS the aim of this department to serve the theatreman definitely, constructively and with practical common sense. It is the purpose of MOTION PICTURE HERALD to have these columns developed into a working Public Relations Department through which exhibitors may make use of a common medium of expression and exchange. Your public represents to you, *your business.* To MOTION PICTURE HERALD, our business represents *your interests and you!*

For instance, what pictures have you found to be particularly acceptable in your community? You are a voice of the industry. Have you made your voice heard? Within the past month we have seen tentative schedules of the year's coming releases announced by each large producing company. But these schedules *are* tentative. They are subject to many major and minor changes. What are some of the pictures *you* would like to see the Hollywood and East Coast Wizards make in the next twelve months? There are, for instance, the educational, juvenile subjects, like "Skippy"; fine, human interest stories, like "The Millionaire"; historical epics and glorified Westerns, like "Cimarron"; problem pictures of the type of "Seed." There are the gangster heroics, the tarnished and illicit ladies, the free loves, and souls and sexes—which have been your choice for *good* entertainment?

Register—And Vote!

There is no voice so stridently impressive to the producer as the voice of the exhibitor. You are *his* public. Without you, his schedule of announced releases would be as flat as the cold pancake. The producer needs you. Are you ordering what you want? It is all very well to criticize, and be dissatisfied with the product the salesman offers you. Do something more than that. *Now* is the time to indicate your preferences in the types of pictures.

This department of MOTION PICTURE HERALD is in a position to forward directly to those agencies responsible for the making of the coming year's product the reactions, the wishes and the complaints of the theatreman. Therefore, it is to your interest as well as to ours, to have you register your viewpoint. Let us know what you think about this whole subject, and, in return, we will tell you exactly what we have done about it. If you prefer not to have your names used your wishes will, of course, be respected. But let us have an open forum through these columns—an unhampered and honest discussion.

Have You a Speech To Make?

If you have a speech to make, this department has excellent material for your use. What do you know definitely about the details of censorship in your state? How much do you know about the Brookhart bill and its predecessors in Washington? These are questions that vitally affect your business, and while you have been submerged with the details of theatre management, the problems of summer ventilation, fire prevention, lower wages or advertising, the importance of state legislation may have escaped you. In the meanwhile, some of the best legal minds in the country have been studying and thoughtfully analyzing the ramifications of the law that may hamper or help your business. This department offers you detailed, free information. A postal card addressed to MOTION PICTURE HERALD will bring it to you.

Motion Picture Study Program

From the office of Mrs. Thomas G. Winters, assistant director of the public relations department of the Motion Picture Producers and Distributors in Hollywood, a valuable little pamphlet has come to us. It is titled "A Motion Picture Study Program," and has, as its foreword, ". . . with its audience of many millions a week, the motion picture has become one of the outstanding phenomena of today, and therefore worth a bit of study and understanding. It has its very human sides—the directors, stars, audiences. Some of the topics concern themselves with history and information. Others may well be discussed and understood by thoughtful persons."

The attractive four-page booklet has for its topics: Early History; The Business of Picture Making; the Artistic Phases of Picture Making; Outstanding Personalities of the Industry; The Problem of Moral Standards: 1. Public Opinion—the Box Office; 2. Legal Control; 3. The Studios' Movement Toward Self Control. Educational Importance; American and Foreign Made Pictures; and a complete and valuable bibliography for study programs, not only for women's clubs and organizations interested in the study of the motion picture, but for those actively engaged in the exhibiting of the screen's offerings. This pamphlet is available for those of you who may care to have it in your files, if you will write us for it. It is worth your consideration.

An Endorsed List

Because of the demand for the endorsed lists that this department has offered you from time to time, MOTION PICTURE HERALD will publish and distribute each month hereafter, a composite list of endorsed pictures taken from the most reliable reviews and from the personal observation and judgment of the editor. The list will be, as far as it is possible to make it so, an authentic guide to exhibitors and public groups everywhere to the month's decent and fine pictures. It will be timely, complete, and reliable. Exhibitors and clubs may have the service by addressing a request to MOTION PICTURE HERALD, 1790 Broadway, New York City.

Radio Reprints

This department also writes and distributes each week a radio service on news and notes of the studios and the reviews of the week's best pictures which is broadcast by dozens of clubs and organizations all over the country, and used for club reference and discussion by hundreds more. Have you a radio contact in your territory? The broadcast is a *free* service. Many stations accept it gladly. Your local groups may be able to make splendid use of it. Radio is the most valuable propaganda medium in the world. Make use of it for better pictures, and for better business. If you cannot plan for local broadcasts, the radio reprints are informative and up-to-the-minute. This is an additional helpful service which the HERALD is glad to offer to you.

Sunday Shows for Pelham

At last the two years fight for Sunday shows at Pelham Heights, N. Y., has been won by the theatre interests. The village board vetoed the blue law.

Back to First-Run

The Fox Coliseum in Seattle is back in the first-run fold again, following the closing of the Seattle Fox and the Blue Mouse.

D. D. Bloom to Canada

Selection of Dewey D. Bloom to take charge of sales and exploitation of British pictures being distributed in Canada by Regal Films, Ltd., is in line with the plans of Regal to increase its number of British releases.



Bloom has had extensive experience in the United States in the selling and exploiting of motion pictures. Bloom, whose home is in Hamilton, Ontario, has also spent some time with studio executives in England.

Bloom came to the States from eight years of service in Canadian Westinghouse Company, and joined the publicity department of the Selwyns, stage producers. Next he joined Fox in charge of one of its Broadway houses, then to publicity for Associated Pictures, to Pathe in charge of Long Island studio publicity, and next to his own offices. After a tour of England and Continental Europe, where he was manager for Gertrude Lawrence, he organized publicity departments for the Kit-Kat chain of restaurants. Next he joined Metro-Goldwyn-Mayer, and it was while he was road-showing "Trader Horn" that H. L. Nathanson, general manager of Regal, came in touch with him.

Kentucky Upholds Chain Store Tax

Chain store legislation, with which the subject of circuit theatres on occasions has been linked in addresses before exhibitor organizations by foes of the chain stores, saw several important developments in the past week.

The Kentucky court of appeals upheld the tax on gross retail sales, the measure affecting all retail stores but principally chain and large department stores.

At Columbus, Ohio, the bill to tax chain stores was killed in committee in the lower house. In Illinois the senate amended the measure before that body to license only chain stores retailing groceries, meats, drugs or tobacco, effective July 1, 1932, to set the license levy at $25 each for the first three stores and $200 for each additional store.

Gets $250,000 For Film

H. L. Gumbia has sold "The Mad Parade," which he recently produced independently, to Paramount for $250,000. It will be released shortly.

J. C. Jenkins—His Colyum

Rochester, Minn.

DEAR HERALD:

Last week we wanted to tell you about Wisconsin Rapids and our two good friends, Mr. and Mrs. Eckert, who operate the two theatres there, but that George Schutz in the HERALD office pulled the bell cord on us before we got to it. George is so tight with his space that it makes it rather awkward some times. Somebody ought to look after George.

Wisconsin Rapids is two towns. Half of it is built on one side of the Wisconsin river and the other half on the other side. After they had built both towns they found out that they had to build a bridge so they could get from one town to the other. It's funny they hadn't thought of that before, but you know these Badgers are different from the Nebraskans. Out at Omaha the Nebraskans refused to build Omaha until Council Bluffs built a bridge across the Missouri river, and that's where Council Bluffs pulled a bonehead, for just look at Omaha now.

Building two towns out of Wisconsin Rapids made just a fair sized town out of each one of them, and this made it necessary for the Eckert family to build a theatre in each town. Mr. Eckert operates the one on the west side and Mrs. Eckert the one on the east side, and this made it necessary for us to walk clear across that bridge to see them.

After the show they invited us to their apartment where we visited until "the clock in the steeple struck one." We asked Mr. Eckert if the fishing was good in the river and he said, "Well it isn't any good now because the paper mill runs all their carbide sulphate (or something like that) in the river and that has killed all the fish." (NOTE —The Izaak Walton League ought to put a stop to that.) Then he went on and said, "It may seem strange to you, but when we first came here, people couldn't raise chickens along the banks of the river because the muskies and northern pike would come out of night and catch them, that's a fact and you can believe it or not."

We replied, "Thanks for giving us the option, and since it is not considered ethical to question a fish story, we are going to believe every word of it."

This seemed to make him feel good, so he went out in the kitchen and came back with a tray and a decanter and three glasses and we said, "Hold, brother, let's not forget that Biblical injunction, 'Look not upon the wine when it is red, for it biteth like a serpent and stingeth like an adder.'" We didn't, we shut both eyes, and then we remembered that other Scriptural passage, "Take a little wine for thy stomach's sake," and right away we felt that there was something wrong with our stomach. Well, anyhow, we had a good visit, and we are invited back to visit them again, which is an indication that they are not familiar with our past record.

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Delightful Gentlemen

At Marshfield we met Mr. Adler, who operates three or four theatres in that part



of the state. This was our first meeting with him and we found him a delightful gentleman and a man who impresses us as having a thorough knowledge of the business. We hope to meet him again.

At Stanley we found our good friend, Tom Foster, still operating the theatre but for another fellow. When we were there two years ago Tom had just installed sound and the price he had to pay for sound service was enough to wreck the constitution of a freight engine and it had just about put Tom on his back, so he sold the theatre and is now managing it for the owner. We have found a lot of other theatremen in just that same fix, except that some of 'em collapsed altogether.

Chippewa Falls looked to us like a mighty good town, but both theatres there were having a hard time to make expenses. N. A. Anderson had recently taken over the Rivoli and from the list of pictures he has coming it would seem that conditions ought to change. Both of the theatres there are giving the town the best of service, as good as they could get in Chicago, Ill., or Neligh, Neb., and that ought to be good enough.

Wisconsin and Minnesota ought to have a law prohibiting people from carrying fish poles on their cars and "Minnows For Sale" signs along the highways around these lakes. It's a constant source of annoyance to us people who have to work for a living and it ought to be stopped, 'tain't fair.

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Real Tears or Mushy-Mush?

Whenever we find a man, woman or kid who doesn't like boys and dogs, we not only feel sorry for 'em, but we look upon 'em with considerable suspicion. The picture that comes the nearest filling the bill along the lines of boys and dogs is "SKIPPY." This picture has a few tears, but that won't hurt a bit. Tears are a lot better than this mushy-mush they have been feeding the public. The fact is if they could wring a few more tears from the audience and a few less from the exhibitors, the business might take an upward turn.

Our experience with hundreds of audiences all over the country may not have qualified us to take the public pulse correctly, but our judgment is that these meaningless pictures with meaningless titles mean nothing at the box offices. The public is being fed up on too many pictures with no story, no intelligent direction, just a lot of scenes thrown together with people making love in a garden, a cabaret dance, a song by some girl who can't sing, a drunken brawl or two, a little tango with not much on but tango and talcum, a horse race and a few more scenes with no connection whatever and there you are. That's what they call a picture, and that's what the public is invited to see, but the public is sending "regrets."

"SKIPPY" is different. "COMMON CLAY" is different. "CIMARRON" is different. "TRADER HORN" is different. "CONNECTICUT YANKEE" is different, and thank the good Lord there are a few more that are different, or this business would go on the rocks. We aim to tell it just as we find it, and that's it.

Pick up any city daily and turn to the theatre section and you will note that many of the theatre are putting on double feature programs, and quite often a midnight preview in addition, all for the regular admission price, and if you can prove to us that that isn't crazy business, then there is no sense in putting money into lunatic asylums.

When you order a piece of huckleberry pie you don't expect the waitress to bring you three slices, and yet there would be just as much sense to it. Too much pictures is like too much pie, they'll both sour on your stomach. We had ONE picture sour on ours the other night when we saw "ILLICIT." Producers seem to think that quantity is what counts, but QUALITY is what will pull this business out of the mudhole. Let's try a little quality for a change.

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Gophers Next

We kinda hated to leave those Badgers over in Wisconsin. They are not a bad bunch of animals if you rub the fur the right way and treat 'em right. And it's no trouble to treat 'em, for you can find it in filling stations or about anywhere else, and if there is anything a Badger likes it is to get foam on his nose. Yes sir, they are a nice bunch over there and we like 'em.

We don't know yet how these Gophers are going to act over here. You take part Gopher and part Yon Yonson and you don't know what you are going to get. But if these Minnesota boys are as fine as we have always found them to be there will be no use for Nebraska to try to coax us to come back as long as the bass are biting and Tillie and Lena serve as good coffee as they do. And besides that, it will soon be huckleberry time up here.

All right, George, we are not going to give you a chance to kick about taking too much space this time.

J. C. JENKINS,
The HERALD Man.

NEWS PICTURES

FOX MOVIETONE NEWS—No. 77—British guardsmen hail King George's 66th birthday—Another slump solution from an editor—Turf crown goes to Twenty-Grand—Detroit polar bears go swimming—Mrs. Nixon-Nirdlinger comes home—Il Duce reviews young Fascists.

FOX MOVIETONE NEWS—No. 78—President Hoover lauds Harding—Navy crew wins big college race—Men of Harvard battle guests—World beauties battle for crown at Galveston—German socialists hail leader—Movietone visits home of cheeses.

HEARST METROTONE NEWS—No. 276—President Hoover defends Harding—Beauties line up for world title—King leads Sweden in flag day fete—Navy oarsmen win regatta in upset—Harvard stages confetti fight—Stalin reviews Soviet legions—Motorboat racers thrill Berliners.

PARAMOUNT SOUND NEWS—Navy sweeps Hudson—Pay Harding tribute—Wilkins sub disabled—Dr. Ruth cheers them up at hospital—King George celebrates birthday—Los Angeles firemen jump from "blazing" building.

UNIVERSAL NEWSPAPER NEWSREEL—No. 50—Navy crew wins in stunning victory—Solemnity marks dedication of Harding memorial—12 workers dead as French bridge collapses—News paragraphs—Confetti barrage climaxes Harvard's 295th commencement—Vast Red gathering honors May Day in Moscow.

Hix, "Strange As It Seems" Creator, Starts World Tour

John Hix, cartoonist, and originator of the film reels, "Strange As It Seems," released by Universal, has started on a world tour, to verify old and gather new material.

He will remain one month in Los Angeles, and continue from there westward. His film catalogue of facts and verifications, which he will carry with him, has been insured for $125,000.

Educational Building a New Sound Stage at Coast Plant

A new sound stage now under construction at the Educational Coast plant, will add 10,000 square feet to the studios' working space.

Mack Sennett has signed Irene Thompson for a new comedy. Al Christie is starting production on a new Educational comedy, following his return from the East.

Five More Newspapers Join Hearst News "Globe Trotter"

Five additional newspapers have joined those affiliated with Hearst Metrotone News "Globe Trotter." Total reader circulation is now given at 32,890,000.

The new papers include *Philadelphia Daily News, Indianapolis Star, Buffalo Courier Express, Syracuse Journal American* and *Rochester Journal American.*

Three-Reel Comedy Group Considered by Universal

A three-reel series of comedies is being contemplated by Universal, depending upon test showings of "First to Fight," starring Slim Summerville, which originally was made as a two-reeler but now is being expanded to three.

Red Grange Serial Starting

"Red" Grange's "Galloping Ghost" serial of 12 episodes is going into work with Nat Levine, president of Mascot, completing the preparations. Harry Carey's chapter play, "Vanishing Legion," was completed last week.

Operator Slaying Stirs Leaders of Chicago Inquiry

Murder this week became an added element of the investigation being conducted by Chicago authorities into the affairs of the projectionists' union there. The state's attorney's office is sifting charges that the organization is a hot bed of racketeering, and shortly after Jacob Kaufman, union projectionist, had been notified that he was expected to testify, he was murdered in a West Side garage. Assistant State's Attorney Lounsbury, in charge of the probe, declared it is his belief that death came to Kaufman as a direct result of a fear that his testimony would involve persons associated with the union.

Besides Tom Maloy, business agent of the local, his brother, Joseph, who is head of the city motion picture bureau, has been added to those wanted for questioning in the probe. Others are Danny Stanton, Capone gangster; Ralph O'Hara, Maloy's chief aide; Eddie Donovan, Jack Quinn and Frank Clifford, the latter assistant business agent.

Adverse Bills Wiped Out As Illinois Assembly Ends

The industry in Illinois escaped unscathed from the state legislative session that adjourned Saturday. Not one adverse measure was enacted. The two-projectionists bill died in senate committee after passage by the house. The state censorship measure was killed in committee after reaching second reading in both houses, and a bill restricting child attendance went the same route.

The general assembly does not convene again for two years, and action on film bills at any special sessions on tax relief is doubted. Jack Miller, president of the Chicago Exhibitors' Association, led the way in fighting the negative measures.

Chicago Censor Tables Plan For Blanket Picture Permit

The Chicago censor board has tabled a proposal asking for the issue for blanket permits instead of individual permits for individual prints. Members concurred in the opinion that the proposal at present would reduce revenues too far.

"When you say it is up to the Disney—

MICKEY MOUSE

standard, there is nothing left to be said,"



writes the *Motion Picture Daily.*

"AIN'T THAT SUMPIN?" ASKS MICKEY MOUSE.

WABASH AVE.

Chicago

National Screen established itself in its new quarters in the Warner exchange building at 13th Street during the week.

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Sam Moross of United Artists home office legal department is here indefinitely for the purpose of assisting in obtaining adjustments for unplayed pictures. The exchange reports numerous play dates obtained since the arrival of Moross.

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Charlie David was elected to the presidency of the Chicago local, Cameramen's union, to succeed Norman Alley. Charlie recently was promoted to Chicago office manager of the Daily News-Universal newsreel, succeeding Charlie Ford, who has been appointed national editor of the Universal newsreel under the Daily News regime.

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Harold Wise has been named assistant booker at Educational. Charlie Lindau is now city salesman for Tiffany-World Wide.

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Ralph Sanders has resigned from RKO Pathe newsreel's local staff, which leaves Tony Caputo as the only remaining member of the old Pathe newsreel organization here.

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The marriage of Edna Pfister, Film Board Secretary here for the past several years, to Felix Mendelssohn, MGM branch manager and Film Board president, will take place in the late summer. Miss Pfister will resign about August 1. Her succesor will be Ruth Doyle of the Portland (Ore.) Film Board.

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United Artists regional convention was told about those new pictures on Wednesday and Thursday in the Stevens hotel.

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Mrs. Joe Paley is operating the four Paley theatres.

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Katherine Roehmer, assistant Film Board secretary, resigned Saturday.

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Squawkie Gulch Social Doings: Mr. Joseph Montana, well-known West Side exhibitor, among other things, was entertained over the weekend by Mr. Charles E. Lounsbury of the Racket Bureau. The Messrs. Henry and Arthur Schoenstadt also spent a brief interim conversing with Mr. Lounsbury.

Mr. Max Stahl visited with friends and relatives at Milwaukee over the weekend.

Mr. Edward Brichetto spent a delightful Sunday afternoon soaking up sunshine aboard the yacht of one of his many elegant acquaintances.

Over the weekend visits out of town included those of the much-mentioned-of-late Mr. Thomas Everett Maloy, Mr. Ralph O'Hara, Mr. Franklin Clifford, Mr. John Quinn, Mr. Daniel Stanton, and Mr. Ralph La Pointe.

Mr. and Mrs. Frederick Robert Martin and Mr. and Mrs. J. Franklin Young were members of a delightful party that sojourned over the Sabbath with Deerfield friends. Ice cream was served on the lawn to culminate a pleasant day, which was marred only by Mr. Young acquiring grass stains on the new white trousers loaned him for the occasion by his son, Bobby.

Mr. Irving Mack established a temporary residence at the Hotel Harrison last week while his home was quarantined during the brief illness of his son.

Mrs. Tess Heraty Brady resigned her Exhibitors Association position last week to care for household duties and social obligations.

Mr. Lou Abramson is vacationing at a Lake Michigan resort this week.

Mr. Saul Goldman returned from a pleasant tour of city parks early this week.

KANE

MUSIC AND TALENT

MUSICIAN EMPLOYMENT ON UPGRADE

Houses on Straight Sound Fewer This Year

American Federation Votes to Continue Its Advertising Campaign To Place Members

By ED DAWSON

Conditions are on the upgrade for musicians.

Fred W. Birnbach, assistant to Joseph Weber, president of the American Federation of Musicians, who has returned from the national convention at Chattanooga, is authority for the statement that theatre employment of musicians (which means motion picture houses), increased 50 per cent during the first four months of 1931.

Optimistic, too, is Birnbach's statement that there has been a decrease in the number of houses turning to straight sound pictures this summer.

RKO, he said, is putting fewer houses into exclusive sound entertainment than in 1930.

"That," he said, "is a highlight of the whole situation. It shows that our plan of action during the past year was justified."

In that statement, Birnbach referred to the advertising campaign of the Federation, which, by a vote of the convention, will be continued.

To conduct this campaign musicians in theatres pay a defense fund of 2 per cent of their salaries.

Supporting Birnbach's statement of better conditions in the musician employment situation, the HERALD has learned, through a survey, that there is an upward trend in employment conditions in sight for this fall.

Attending the national convention were 290 delegates, representing 250 locals in the United States and Canada. Joseph N. Weber was re-elected president. The complete executive personnel, as named at the convention, follows:

President, Joseph N. Weber; Vice president, Charles L. Bagley; Secretary, William J. Kerngood; Treasurer, Harry E. Brenton.

Member of the executive board from Canada: G. Bert Henderson.

Members of the executive board from the United States: Fred W. Birnbach, who is also Weber's assistant; A. C. Hayden, Chauncey A. Weaver, A. A. Greenbaum.

Delegates to the American Federation of Labor: Joseph N. Weber (as provided in the By-Laws), Edward Canavan, W. Ralph Fettermann, C. A. Weaver, J. W. Parks, Charles L. Bagley.

DAN RUSSO



Smiling Danny Russo is one of the best liked and best known orchestra directors in the business. Danny, with his Orioles Orchestra, was one of the first units of this kind to be featured over the air. This was way back in 1926 over the Edgewater Beach Hotel station WEBH, and Danny holds the record for being held-over at this hotel longer than any other individual or band. When he first started there, Mark Fisher and Ted Fiorito were working for him and both these boys really owe their personal successes to him.

Danny and his Orioles are now the main features at the Canton Tea Garden, Chicago, and their broadcasting over the KYW (NBC chain) is enjoyed by probably millions of people all over the country.

Fox Films Keeps Witmark Despite Sale of Red Star

Jay Witmark, vice president and general manager of Red Star Music company, will remain with the Fox Film corporation despite the sale of Red Star to the Sam Fox Music company. Just what will be his capacity, however, has not yet been decided. His contract has a year to run.

Red Star will soon give up its offices at 729 Seventh avenue, New York.

Morros in Charge Of Publix Music And Productions

Starting on July 1, Boris Morros, who for the past two years has had charge of the Paramount-Publix musical activities, will have complete charge of both the music and production departments, maintaining offices both at the Paramount theatre building, New York City, and also at the Presentation studio in Astoria.

Morros started his career with this corporation as a musical director, doing orchestral productions at the then Paramount house in Memphis, Tenn. His work showed such ability that when the first bandshows started to be produced in Des Moines, Iowa, he was sent there as musical advisor and assistant producer. After two years he was brought on to New York and given the post of head of the music department, which included not only full charge of musicians in all Paramount theatres but also charge of all music on the stages.

Paramount's selection of Boris Morros is a "natural" one, inasmuch as his ability has shown him to be the man for the job.

I. M. Halperin, who has been in charge of production, leaves shortly for Detroit where he will assume charge as city manager of the 27 houses under Paramount control in that city.

It is reported that Nat Kalcheim, who was formerly booking for the Wm. Morris Agency, and recently succeeded the late Earl Sanders, is to be Morros' assistant in booking of acts, though Sam Shayon continues as his right-hand man in all activities.

Community Sing Club

The Brooklyn Paramount has inaugurated a series of special summer activities. A new club, to be designated as the Judnickites, has been organized. Frankie Judnick, popular lobby accordion player, will lead a new kind of community singing every morning before the first show.

Celebrates 16th Anniversary

Al Dubin and Joe Burke, writers of popular songs, are celebrating the sixteenth anniversary of their partnership as a song-writing team. Coincidental with celebration of this anniversary comes publication by M. Witmark & Sons of their latest composition, "Many Happy Returns of the Day."

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way N. Y. City

STAGE SHOWS

Philadelphia Mastbaum

Week ending June 12

Helen Lewis and her Girl Band just about saved the day at the Mastbaum this week, for Ed Lowry's fourth show, "Rhythm Queens," was hardly up to the usual standard.

A huge illuminated crown with two heralds in red announcing the show appeared on the stage. The crown separated into two sections showing the Rhythm Queens in striking modernistic dresses of scarlet and gold, falling in triangular folds. The girls were an eye-filling sight and their playing was above the average.

The Mastbaum Dance Ensemble, in unusual costumes of orange and garnet, gave a routine dance and drill marked by very fine teamwork.

Ed Lowry read a more or less humorous account of Captain John Smith and Pocahontas, accompanied by some wisecracks and horseplay by the Mastbaum orchestra which seemed to this observer to be entirely beneath the dignity of a house of this standing.

Flo Baylor did some really good trapeze work and received a very good hand.

Buddy Howe proved himself a pastmaster at tap dancing and did some difficult stunts up and down two flights of steps.

The Three Diamonds engaged in a line of comedy patter and some good soft-shoe dancing, but their slapstick was rather overdone.

The Dance Ensemble in pink ruffles and feather headdresses gave a charming drill, perfectly timed and with the feathers alternating so that the effect was like waves.

Helen Lewis and Her Girls played "99 Out of a Hundred Want to be Kissed," which also was sung through megaphones.

Denver Denver

Week ending June 17

The Fanchon & Marco "Varieties" Idea is giving vaude fans a break, for vaude is just what it is. No line of beautiful girls and no band on the stage to tie the acts together, but the quality of this bill makes up for all of that.

The show starts with a typical circus act, and one almost looks for the parade. The Flying Flemings give a breath-taking display on the flying trapezes, and there are six performers.

Baker, Dove and Allen carelessly and humorously swing and toss the chatter and Indian clubs in large quantities, the audience warming their hands vigorously.

Sully and Thomas parade some new and old antics, put on a broadcasting scene that is a wow, and in addition Sully acts as master of ceremonies.

Finally, there is the Norman Thomas quintet, five talented colored musicians and dancers, who delight with "Harlem Mania." One of them plays the piano better with one hand than can most persons with two, one is a drummer who is almost a show in himself, one can croon, and two are hot dancers.

Jersey City Stanley

Week ending June 25

Johnny Perkins' Gang is back after a two weeks' vacation and that is the main thing on the minds of the audience at this house. Johnny's Gang is composed of Ruth Petty, Richard Montgomery and Ralph Acuri and the tremendous ovations accorded all of them proved their popularity here. Johnny is on his fifteenth week and going stronger than ever.

Show opened with an orchestral feature, directed by Jules Faret and entitled "June Tunes." Following this, Hy C. Geis presented an entertaining organ novelty. The stage-show, "On Ze Boulevard," opened snappily, with a routine, done to the tune of "Kings Horses," by the Evans-Bines Girls, who are followed by two colored rhythm dancers, presumably of the team of Sonny, Teddy and Ray. The boys clicked and got a good hand for their efforts. Eddie Bruce, carrying along a straight man as a foil for his funny antics, got a lot of laughs for a hypnotism bit which ends in a laughable black-out. The ballet returns with a well-executed toe routine and is followed by little Nita Carol, who pleasingly sings "Have You Forgotten the Time" to a good hand. Bruce and Nita clown a bit and then Bruce does a dance as Nita sings.

The stage is then closed off with a silvery curtain, bearing the words, "Johnny Perkins and His Merry Mad Gang." Most of the band are in the pit, but Perkins uses five of them on the stage, and the Evans-Bines girls as background. Johnny's appearance and that of each of his gang called for tremendous applause, finally subsiding after Johnny finished his personal greetings and re-introduced Ralph Acuri, who was so well liked for his singing that he earned four encores. Richard Montgomery, a young colored boy with a great voice, also stopped the show and earned an encore. Ruth Petty's great "blues" voice got her four encores, legitimately stopping the show on three of them. Frank Swarree, though he got off to a bad start, earned an encore and then was requested by the audience to sing "Wabash Moon."

This week Johnny does not do a specialty. The Rodion Dancers, two girls and one man, close the show with a good adagio routine.

ARLO HULTS



ORGANIST
RKO 86th & 58th St. Theatres
NEW YORK CITY

They listen — attentively
and sing — vociferously
and laugh — occasionally
and applaud — plenty
for
Rex Koury



Presenting modern organ entertainment
RKO PROCTOR'S TROY, N. Y.

FEATURE FEIST SONGS

Timely topical novelty
MOONLIGHT SAVING TIME

The top notch waltz ballad
THE WALTZ YOU SAVED FOR ME

Delightfully different
LOVE IS LIKE THAT

My word, 'ow they play
THE KING'S HORSES

A "Blue Heaven" Ballad, good too!
AS LONG AS YOU'RE THERE

A great novelty idea
THE BIRTHDAY OF A KISS

Something to "croon" about
A LITTLE LOVE SONG

Simple, sentimental, sure fire!
I'M ALL DRESSED UP WITH A BROKEN HEART

You don't have to be Irish—everybody loves it
THAT'S HOW I SPELL IRELAND

It's beautiful
HEAVENLY NIGHT

For the ballad spot
MOTHER'S APRON STRINGS

A Mabel Wayne Waltz
WALTZIN' 'ROUND WITH ROSIE

It's a hit!
IT'S THE GIRL

With a bow to Ben Bernie
I HOPE YOU'LL LIKE IT

I'M GETTIN' SUPERSTITIOUS ABOUT DELICIOUS YOU

Made to order for the kids
THE SLEEPY TOWN EXPRESS

LEO. FEIST, INC
1629 BROADWAY NEW YORK CITY
RADIO MUSIC COMPANY, INC. NEW YORK U.S.A.
"YOU CAN'T GO WRONG WITH ANY 'FEIST' SONG"

ORGAN SOLOS

ELSIE THOMPSON (Brooklyn Paramount) presented as her solo this week, "A Request Program," a community-sing of songs requested by her fans. Elsie opened with a chorus and verse of "Beside a Shady Brook," following this with her own singing of "Now I'm In Your Arms," for which she was well applauded. "Two Hearts in ¾ Time" and "Moonlight Saving Time" were the balance of the program. Miss Thompson who is billed as "Sweetheart of the Organ" has really become that to this audience, who applaud her first appearance and always give her a good reception at the final number.

DON BAKER (Staten Island, N. Y. Paramount) introduced another entertaining novelty organ production entitled, "Southland Sketches," which for sheer beauty and good organ playing rates high. In this solo, Baker made very good use of clever lighting effects, a good singer and a film of river scenes projected on the magnascopic screen. Opening with "Juba Dance" as a scene of a cotton field is shown, Baker then played "Turkey in the Straw." Third number was introduced with an appropriate slide inviting the audience to sing, and as chorus of this number, 'Chloe" is sung with a southern swamp scene used as a background for word slides. An effect slide of the Mississippi River is used on the magnascopic screen as the audience sang, "Roll On, You Mississippi." Title slide next announced, "Ole Man River," and as verse begins, a baritone singer behind screen sings the number as the film appears to encircle him. The audience joined in singing the last chorus of this number. Baker is making a good name for himself here and apparently, from the applause these production organ solos receive, he has hit on the type of solos audiences in these parts enjoy.

BETTY HAMMOND (Publix Strand, New Orleans) receives a cordial welcome from the audience after a week's absence from the solo spot. Her offering, "Were You Sincere," is a novelty arrangement of the popular ballad bringing into play her voice as well as the organ, and while the amplifier did not seem to be equal in volume to the size of the theatre, Miss Hammond managed to put it over. She opens with a brief bit of melody, sings a verse and chorus, with effective organ accompaniment, through the microphone, then peps things up with a fox-trot arrangement of the ballad. She closes with half a chorus, gradually working up into a climax.

RUS HENDERSON (Worcester, Mass., Plymouth) presented a timely novelty called, "Baseball" for a recent organ solo and this audience found it very entertaining and enjoyable. Solo opens with "baseball" lyrics to the tune, "Just a Gigolo" and after laughing heartily at a few cartoon slides and gags, audience then went into singing of a Jewish version to "Here Comes the Sun," a supposed conversation to the tune, "Take a Walk" between the pitcher and Babe Ruth and then closing with "Smile Darn Ya, Smile" with more special baseball lyrics. Applause at finish was great and organist was forced to take a number of extra bows.

RAY GRUIS (Kenosha, Wis., Fox Gateway) offered an entertaining solo called "A 1900 Show," which was a burlesque on shows of that date. Explanatory slides opened the solo as Gruis played incidental music and a local singer, dressed in the 1900 heighth of fashion, burlesqued "In the Good Old Summer Time." All the fun (or what is funny to us) of that time was reproduced on the screen, such as "Ladies—Kindly Remove Hats." Finally the feature picture arrives, the story of which is told in slides, the organist playing appropriate incidental music for the scenes. Choruses of songs popular in that day are interspersed throughout the solo for the audience to sing.

C. SHARPE-MINOR (New York City Beacon), for his first organ presentation in this house, offered the audience conclusive proof of his ability to entertain them. This solo opens with a good rendition of "National Emblem March," which he plays as a straight spot solo. Closing impressively with full organ, Minor then orally explains the working parts of the organ, demonstrating each pipe by playing bits of songs and explaining each with a cleverly worded line of chatter. The usual procedure for demonstrating an organ is a sort of dry affair but Minor livened it up with a modern technique and an entertaining oral introduction to each. He closes to fine applause with the playing of "I'm In Love With You" and preceding it with an announcement that this song explains his feeling for the audience.

JACK MEYER (Brooklyn Carlton). After an absence of a few months, Meyer again is offering community-singing novelties to an appreciative audience. This week's solo consisted of the singing and playing of the following popular numbers: "At Sundown," "In My Arms," "Ho Hum," "Little Church in the Valley," "Were You Sincere," "I Wanna Sing About You," a special version to the tune "Take a Walk" and a final chorus of "Don't Talk About Me."

ARLO HULTS (New York City RKO 86) continues to increase his popularity at this house by presenting clever little novelties and songs the audience likes to sing. This week's solo is entitled "It's Time to Sing," and the audience lustily responded with "Smile Darn Ya, Smile," "When Your Lover Has Gone," "Two Hearts," "A Crazy Song," and "Whistling in the Dark." Hults opens as usual with the playing of "Voice of the RKO," the signature song of all RKO organists, then goes into a special version of the first mentioned song, at the finish of which he orally tells the audience of the weekly singing school, first lesson of which is the singing of number two song. The language lesson, first in German and then in English, of "Two Hearts" follow (this audience singing equally well in both languages). A gag introduction of "Crazy Song" follows and though this is a brand new number the audience sang it very well. A tongue-twister to the tune "Sweet Sue" had the audience all balled up, but the whistling chorus and singing chorus was perfectly done.



EGON DOUGHERTY

A PERMANENT FEATURE AT THE ORGAN

Community Singing Now An Institution At

LOEW'S TRIBORO THEATRE

ASTORIA, LONG ISLAND

NEW YORK CITY

UP AND DOWN THE ALLEY

Hello Everybody

It is really starting to look as though **Remick's, DeSylva, Brown and Henderson** and **Harm's** will be back on their own soon. . . . The way things stand now, no one seems to know the real facts but everyone is guessing and voicing their guesses. . . . In the past few days I believe I have heard at least forty-seven different stories about it and probably none is right. . . . When the true facts come out we'll tell you all about them.

▲ ▲ ▲

Maurice Baron, one-time cowboy and more recently staff composer and assistant conductor of the **Roxy** theatre, has been named successor to **Erno Rapee** as conductor of the **Roxy Symphony Concert** heard each Monday night over an **NBC-WJZ** network. . . . The name of **Nan Blackstone** is by no means new to anyone at all familiar with the night life of New York. . . . Endowed with a hair-trigger wit and a vivid personality, this young comedienne from Texas is another scintillating star in the glittering diadem of Broadway. . . . Her style is extremely individual. If so inclined, one could very appropriately call her "The Human Chatterbox," for her delivery of a song is on that order. . . . This all leads up to the announcement that **Irving Mills** has signed her up exclusively for radio work. . . . Just received a beautiful scene of "Unter den Linden" in Berlin from **Herb Marks** who is over there on business for the **Edward B. Marks** music firm. Herb remarks, "Greetings from a wonderful country where music is always tuneful and beer is always plentiful." . . . Gee, that burns me up! I mean the last line. . . . Doesn't it you? . . . Kidding aside though, Herb is a great fellow and incidentally I understand he is doing a lot of good for the firm of **Marks**. . . .

▲ ▲ ▲

Sammy Wigler, who for the past year has been manager of the special service department of **DeSylva, Brown and Henderson, Inc.,** has just become a partner in business with his friend and pal, **George Marlo**. . . . Marlo recently opened the **Marlo Music Company**. . . . and this should be a great combination. . . . Good luck, boys. **George Simon,** formerly with **Abe Olman** of the **Olman Music Company** now has charge of the special service department, so when you boys out of town write in to **DeSylva,** don't forget, the name is **George Simon**. . . . That sweet old-time favorite, **Theodore Morse's** great ballad, "Dear Old Girl" is now being published by **Leo Feist, Inc.** . . . Had a laughable incident happen the other night, **C. Sharpe Minor, Jimmy Clark** and myself were standing on the corner of 75th and Broadway, when **Peter Garibaldi** and his organ pulled up to the curb and started playing some of the old-time favorites. C. Sharpe pulled a fast one when he said he wanted to help a fellow organist out, which he did. . . . Clark tried his darnedest to get in a **Witmark** plug but gave up in disgust when he could not make himself understood. . . . That's all for this time. . . . S'long. . . .

ED DAWSON

QUALITY SLIDE COMPANY

SEND FOR NEW CUES!

6 EAST LAKE ST. CHICAGO

Solos by Quality mean the best writers, best workmanship and prompt service anywhere

MANAGERS' ROUND TABLE CLUB

CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

Lend Me Your Ears!

LIFE is just one fever after another. First we get spring fever and give that as the "perfect" alibi for not wanting to work. Then spring passes and we find it's summer and we still don't want to work. And as summer gets under way we laze around and hate the further thought of work.

So I've come to the sober conclusion that it is not a matter of fever at all. It's plain, unadulterated golfyitis of the fairway variety. At least two thirds of the film industry is so affected and what's more, they seem to like it. Can't blame those golf-bugs much when you understand that the only possible relief from the affliction is playing golf. . . .?

* * *

Some day a worthy statictician will up and dope out how many managers . . . spend how much time . . . speculating on how much better the other fellow's job is than their own . . . and when the figures are complete we suggest that it be thrown in the sewer . . . because if all those speculators were laid end to end it would be just grand.

Just what is the use of figuring out that Jimmy Jones has a better job than your own? Maybe if you paid more attention to your work, you would be much better off than Jones. Any way you figure it . . . there will always be guys who are envying you something that may hardly be worth envying.

* * *

Dear Circuit Chiefs: (Who preach "no salary cuts.")

Are you aware of the fact, that, contrary to your circuit announcement about no slashing of salaries, certain district and division managers are doing just that under the applesauce to the house managers that it is "only temporary" and will help keep the district standing up among the leaders?

If by any chance you are not aware of it, take this writer's word. It is being done.

If you are not for salary-slashing send an official notice to that effect to every division and district manager. Otherwise your promise to the managers was not sincere.

I'm maderenell because so many managers are "thinking of making a change" when they ought to be concentrating on "keeping their jobs."

Good Lord boys; are you aware of the number of men out of work right now? Maybe not, or you would be mighty slow about giving up what you have for what you think you ought to have.

Remember—(if we may be allowed to repeat something we told you several times before)—no matter how hard it is to get along on your present income, it's going to be a darned sight harder getting along without it.

If your super-sensitive feelings are telling you to quit a good job just because things are not rolling smoothly, try to think of those who may be dependent upon your salary.

* * *

We wonder whether it isn't the exception rather than the rule which prompted a certain chain executive to say that his circuit would rather move the men around than permit them to stay in one community and take root. His claim was that a manager who stayed too long in one location eventually devoted more time to outside activities than to the theatre, with particular reference to local clubs and organizations.

Maybe we were brought up in this business under entirely different surroundings, but it was always conceded good business for a manager to be active and interested in the doings of his community in order that the theatre might profit thereby. Many's the extra hundred dollars or more that has been attracted to the theatre b.o. by reason of a wide-awake manager's ability to capitalize on his membership or interest in local organizations.

* * *

Some of the members who kidded us about the scenery from the windows of Club headquarters have had a chance to take a look for themselves and they all agree it was not exaggerated. Drop in and see for yourself.

"Chick"

Happy Birthday Greetings

Nelson S. Amos
Russell A. Bovim
Julius E. Campbell
George A. Damon, Jr.
Roland Doucette
Irving Dreeben
Walter Feist
Charles H. Franklin
Harold Gabrilove
J. B. Giachetti
Clarence Groetke
J. Stoner Hadden
C. Spencer Hedge
S. S. Holland
Edgar Jones
Max Keizerstein
G. B. Kemble
Paul M. Ketchum
James J. Kolbeck
Robert D. McGraw
Edward C. May
Richard L. Moss
Paul J. Poag
Cecil B. Rosson
Joseph J. Seyboldt
Sol Strauss

Holtz Co-operating Nicely With Local Board Of Merchants

We can easily see that Charlie Holtz, manager of the Del Paso Theatre, North Sacramento, Calif., is on the job when it comes to tying-in with the local Chamber of Commerce. His last stunt with the organization was the working out of an illustrated envelope featuring local enterprise. Every merchant is using them, Charlie says, and we note that the Del Paso is the only house featured.

Other evidence of Holtz's activity is seen from several snapshots he sends along. We're sorry they don't shape up well enough for reproduction but they do get over the fact that he's busy with a local glee club tie-up and Ladies' Silver Nites every Wednesday. By this time you've probably put some other stunt over, Charles, so why not shoot it in?

Bachrach Using A Program Gag That Is Getting Results

An interesting collection of programs is sent the Club by Alan J. Bachrach, manager of the Arcade Theatre, Waynesboro, Pa., which set forth a trade boosting scheme this manager now has in effect. An outline cannot clearly be reproduced on these pages, but we can state that the programs are tastefully arranged, and Bachrach tells us that the gag is going over nicely. We feel sure that if any member wishes to try a numbered program gag, Bachrach will be glad to advise them how he is working it out. Just mail him a letter care of the Arcade Theatre. The Club also notes that he did not overlook the Easter spirit when he issued a program of special Easter attractions, with Easter greetings on the front cover. The Club thanks you for your contribution, A. J. Don't neglect to keep us posted on future activities.

A SMART FOREIGN FRONT!



We're sorry we didn't have this for our International Number, however, it's still good and worthy of honorable mention.

We are showing the front of the Imperial Cinema in Paris, France, during the seven weeks' run to record business of "ALL QUIET ON THE WESTERN FRONT."

Apparently, the showmen on this side of the water can look to their laurels when it comes to turning out effective fronts, because this is as snappy a one as we've seen in many a day. And, according to what we have been told the expense involved was very little, particularly when the attractiveness of this display is taken into consideration.

Emerson's Art Work Strikes The Eye And It Costs But Little

Four striking examples of what can be accomplished in art work at small expense are submitted to the Club by Ted Emerson, manager of the Paramount Theatre, Cedar Rapids, Iowa, a city well known for having a hustling group of theatremen who know how to sell their shows. Take a look at the collection of photos we are reproducing on this page:

In the upper left-hand corner note the display on "A Tailor Made Man." This picture was promoted by using an old style tailor display board with a bolt of cloth draped in back of the cut-out. A one-sheet of William Haines was used to carry out the illusion. A cheap and effective display, say we.

In the upper right-hand portion is a corking piece of work on "Secret Six" that will hit them right in the eye. Regular exchange paper was used on this set piece, including a six and one-sheet.

A splendid example of what can be made from a 24-sheet is illustrated by the photo in the lower right hand corner. It is a regular exchange 24, cut out and mounted on compoboard. If this one doesn't convey the spirit of the show, then we don't know what it's all about.



In the lower right hand is what can be done over night in the way of erecting a sign that talks right out loud. Note the huge "Trader Horn" letters that Emerson and his versatile maintenance man "Scoop" got together in a few hours. The letters are 4 feet high and the extra light receptacles were borrowed from the Des Moines Theatre. "Scoop" and an usher assistant constructed, wired and painted the rest of the sign. These two and Emerson spent most of the night getting them erected.

The Club takes pleasure in presenting this fine work to other members and hopes that Emerson will find an opportunity to send more examples of his show-selling in Cedar Rapids.

The Safety Club

With outdoor weather coming on us, or already here, we ought to make some attempt to co-operate with local organizations, police departments, etc., by forming, with their aid, Kiddie Safety Klubs for the youngsters, with the idea of keeping them from playing in the streets and exposing themselves to dangers from autos and trucks.

Stunts of this kind always react favorably to the theatre getting behind the idea and plugging via their screen, program or advertising. It also offers the possibilities to plug their lines about "Keep off crowded streets," "Play in the playgrounds," "Look up and down before crossing streets," and last, but not least, "The Safety Klub Meets on All Rainy Afternoons at the Blank Theatre."

If the suggestion holds any value to you, or if you can work it out to best suit your local conditions, it may be well worth trying. Handled in the right way, you will get yourself in solid with most of the parents in your community.

Laurence's Program Gets Full Coverage At No Cost To Him

The cost of theatre programs means nothing to H. F. Laurence, manager of the Capitol Theatre, Paris, Tenn., for the simple reason that his does not set him back one penny. Lawrence sends the Club a copy of a four-page program, the front page carrying the week's listing of attractions and the balance devoted to space for local advertisers. A copy of same is put in every residence each Saturday morning. Laurence is also using a business booster every Wednesday night that is proving a real house filler ever since he started it. If any of the Club members are interested in Laurence's system of awards we are sure he will be glad to let his brother members in on the idea if you'll drop him a card.

H. Addison Queries Originality Of The 'Swap Contest' Idea

Originality of the "Swap Contest" idea is questioned in a recent letter from H. M. Addison, managing director of the Penn Theatre, Pittsburgh, Pa., in connection with a Club article published in the March 21st issue of MOTION PICTURE HERALD.

While not claiming to be the author of the contest, and confessing that he and his associates purloined the idea from the Coast, Addison honestly believes that Loew houses were the first to present the contest in the East.

Briefly, the scheme is to award prizes for the best "swap" ad in newspaper classified columns. For a limited time each advertiser is given a pair of tickets in order to offset cost of the ad and get the newspaper department under way.

Perhaps the originator of the "Swap Idea" will come forward and clear up this mystery which has become a controversial subject among several of our Club members. What do you say, fellow Round Tablers?

Klein Busy In New Jersey Putting Over Harmonica Contests

Harmonica contests exploiting "Big Boy" are still going strong, according to a recent communication from Ray Klein, who has charge of all publicity in connection with this brand of exploitation in Warner New Jersey theatres.

Klein is running a series of six contests at the present time, the first four preliminary, the fifth a semi-final and the sixth the Grand Final Contest. About fifty are enrolled each Saturday matinee and four winners selected. On the fifth Saturday the 16 preliminary winners play, winners are selected and they play the following Saturday for the title of Champion Harmonica Player of the town. Advertising effort consisted of 200 one-sheets, 200 window cards and the distribution of 5,000 heralds in schools. Additional publicity was obtained through the presentation of a gold harmonica to the Mayor. These contests are sponsored by M. Hohner and the Educational Film Co., and will likely prove just as popular now as they have in the past. Further information can be obtained by dropping Ray a line and we are sure he will send you detailed information about these contests which have heretofore proved so popular with the younger generation.



McSweeney's Kiddie Club Clicks In Ace Fashion In Boston

That's some Kiddie Club that David C. McSweeney has up Boston way. There may be other clubs of its kind in the city, but it looks to us as if Dave had the edge; particularly in that he states that his is the only organization to crash the local newspapers—this time the *Globe*.

We have before us a tear-sheet from the above paper showing a four-column story with photo which runs a half page. It presents an account of a gala pie-eating contest staged by the McSweeney Kiddie Club, which consisted of eliminations, semi-finals, finals and a large assortment of pies. The gag which started the fun was a boast made by one of his kids to the effect that he could eat more pie, and eat it faster, than any boy in Boston. Well, Dave saw it through and got his name in the headlines. The photo published by the paper shows the gang going ahead full speed with the complicated art of pie-eating.

A word or two about Dave's Club, and why it is such a successful one. According to the story, he had considerable trouble with these youngsters in the theatre until he organized them. Now he has all the kids whipped into line with fife and drum corps and bands, life-savers and swimming instructors. In the course of a year he has become an auxiliary to weary mothers who have discovered that children can be made to behave if the threat "to tell Dave" is voiced. In all a dual purpose is achieved—the kids are kept away from the theatre until Saturday mornings and Dave, who likes kids, any way, gets a big kick out of arranging their entertainment.

We're sure that a great deal more could be said on the subject of this Kid Club, as to the different stunts he's pulled, but we have given a brief outline of Dave's methods so that any Club members who may be experiencing difficulties along this line, can try handling a Club like his. We are sure that it will pay in the long run, not only as a community good will builder, but a solution of the child problem in the theatre.

We also wish to call attention to another stunt he is pulling to publicize theatre and himself. It's a two-column story running full-page length headed "Doctors of Entertainment" in which he takes the reader by the arm and walks him through the theatre, selling this and that department as he proceeds. The usher staff, technical end, box office are all touched upon, the courtesy extended the theatre-goer, and at the close the reader has been given a strong selling talk on the desirability of becoming a steady theatre patron. That's telling them, Dave, or we don't know what we're talking about. Lots of luck, and don't forget to send in further accounts of your work.

"LOBBY LAFFS"

By
Dick Kirschbaum



Beating The Depression!

ART WORK AND YOUR LOBBY!



From time to time we have carried illustrations of various forms of art work and displays, and always these illustrations have been welcomed by both manager and theatre artist alike. No doubt they were glad to see how other theatres were playing up their art work and using some of the other fellow's ideas.

We were rather surprised when we received a letter from Herb Simpson, local artist of Evansville, Ind., together with some of his art work, because Herb is not connected with any one theatre but, rather, does the work for several, not only in his own town but in several surrounding communities as well.

Needless to say we were very much impressed with the type of work this artist is turning out and felt that despite the fact that he was a free lance we ought to pass along illustrations of some of his work.

Simpson has noted with interest some of the art work which has appeared on our pages and it naturally surprised us to know that other artists, than those directly connected with theatre work, were following the Club pages so religiously.

Recent mail has brought other fine lobby displays and art work which we will present from time to time and continue to do so as long as there appears to be a demand for such material. We are grateful to Herb Simpson for these photos and hope he sends us more in the immediate future.

"Doc" Miller Boosts Box Office With A Twin Frenchman Gag

We are reproducing a small snapshot of a banner used to excellent advantage on "Fifty Million Frenchmen" by R. R. "Doc" Miller, general manager of the Parkway Theatre, Madison, Wis. While the size of the snap will not permit full emphasis of the stunt, its large proportions will be noted along with the row of faces on the top portion. The gag in connection with its use, was to pick out the faces of twin Frenchmen. "Doc" tells us he had a good-sized gang around the theatre front all week long trying to pick the winners. The value of the gag was well reflected by a week of gratifying business at the Parkway and "Doc" is passing the stunt along with a sincere wish that some brother showman will also be able to cash in the same way he did. The above appears to be a good gag for any one to run in connection with the picture mentioned, or it could be adapted to a score of others. The Club appreciates this contribution and hopes to hear further from this busy member. What else is doing out your way now that the new season is here? Be sure to keep your Club posted from time to time.



Red Inked Front Page Given A New Slant By Chidley

A variation of the front page splash of red ink, associated with exploitation activities on "Front Page," was successfully used by C. H. Chidley, manager of the Rialto Theatre, Caspar, Wyo.

Instead of the usual diagonal smear of "Front Page" copy across the newspaper's leading page, Chidley used a seven-column scare head, set in red ink and reading, "Convict Escapes." Then, a two-column, regulation bank and lead to a story revealing a portion of the picture's plot. The yarn ended with advice that the picture opened at such and such date.

We take it for granted that Chidley arranged with his local editor for a run-off of the necessary number of copies after the regular run of the edition had been completed. If you can obtain the same co-operation from your paper that Chidley did, it seems to us a very effective and sensational means of getting over your message. The front page is generally a part of a four-page form and along with the paper's real masthead, carries enough authenticity and bulk to give the impression of an Extra. Chidley sent no explanation along with his tear sheet so we are but guessing as to methods he pusued. If we're wrong, maybe he'll correct us, and in the meantime the Club will hope that this old stand-by will not take such a long time again in the way of letting his fellow members know what's doing in Caspar.

Metro Shows Going Over with Maurice Bliss at the Helm

To let the Club know that he's on the job up in the Bronx, Maurice Bliss, manager of the Metro Theatre, New York City, takes time off to mail copy on a couple of recently used gags. For a throw-away on "Bat Whispers" he used an 8 x 5-inch folder, double folded, with a big ? mark on either side in black and white. The first unfolding delivers the message: "This Will Bring You Closer to A Solution of the Greatest Mystery of the Age." The second unfolding discloses the film and theatre ad.

On "Criminal Code" Bliss used the regularly printed "Summons" to excellent results. The Club also has occasion to note the attractive house organ, "Metro News," which carries the week's attractions and other newsy information about the theatre. Glad to hear from you again, Maurice, and be sure to keep the Club posted in the future.

Rosenfield Sends Club Several Gags That Went Over Big

When playing "Millie," Joe Rosenfield, manager of the Fox-Modjeska Theatre, Milwaukee, Wis., used a couple of stunts that brought in excellent returns. As one, he tied up with a local automobile company for the use of a new car, with chauffer, for transportation of a red-headed girl through the principal thoroughfares of the city. Signs on the car ballyhooed the picture and also gave credit to the auto sales company. It proved a good plug.

Other stunts included the promotion of a red-headed girl contest on the stage, admittance of all red-heads free on the opening night and a walking book ballyhoo. The latter was a real attention-getting gag, Joe tells the Club, and in connection with this he secured a window tie-up with a big drug concern for a display of the book. A photo of the book gag is herewith reproduced.



Joe is also working a stunt with the organist which he says is clicking along in great shape. Every Friday he puts on a "Challenge the Organist" night, patrons receiving a printed slip which they fill out with a challenge to the organist to play some melody. A box is provided to hold the slips. If the organist is "stumped," the challenger receives a pound box of candy. The gag has caught on so nicely that he is now changing from candy to hams and bacon, promoted from a meat market. It appears to be sure fire, from the account, and does not involve any expense on the part of the theatre.

It looks as though that last gag is a winner, Joe, and we're sure that a lot of your brother Club members are going to make use of it. Keep up the good work and let us hear from you often.

Weshner Promoting Large Kiddie Klub At Very Small Cost

At the cost of but 10 free tickets each week Ben Weshner, manager of the Royal Theatre, Bloomfield, N. J., is getting a splendid break in the way of publicity from his local paper by the promotion of a Kiddie Club contest on the Junior Club page. With this small outlay the stunt ought to prove popular, he thinks, so is passing it along to other members.

There are two boxes on the page, one devoted to a membership coupon and an inducement to win free tickets and the other to names of kiddies who received awards for best stories, drawings, letters, poems, etc., the week previous. The prize-winning contributions are published from week to week.

Ben, when you ask the Club what it thinks of this means of promoting interest and good-will we can only answer that we believe it to be a corking method. The very fact that your paper records a membership of over 1,500 members in the Junior Club is ample evidence of the interest the kiddies are taking in it. And at the cost of but ten passes a week, we can't see how anyone can go wrong promoting a scheme of this kind. Let's hear from you again in reference to Bloomfield show selling, Ben. Right?

Stribling Stresses Color Combinations On "Birth of Nation"

A color scheme of red, white and blue was stressed in all advertising done on "Birth of a Nation" when J. E. Stribling played this picture at the Rialto Theatre, Oklahoma City, Okla. The front of the house was also dressed in the same colors and advertisements in newspapers carried out the same idea.

We are reproducing a sample of the newspaper advertising in black and white, the centre portion now black appearing in red with white lettering on "Birth of a Nation" copy. It was Stribling's intention to have the ad in red, white and blue but being informed at the last moment that this could not be done he had to take the next best offer, that of red and white.



Also take note of the reproduced photo of the Rialto's front where the same red, white and blue color scheme was carried out, both on marquee signs, lights and decorations. A large collection of stills on the picture was a further means of attracting public interest.

We believe that all Club members will agree that the use of color in ads is a sure-fire means of provoking a reader's interest. Any member who wants to try this method occasionally is advised to take up the matter with his local newspaper advertising manager. It has been our experience that most papers will cooperate in the matter of running color at but a small extra charge in ad rate.



When J. E. wrote the Club he was in the midst of preparing his June calendar of attractions and we are going to anticipate hearing further from him just as soon as he can find the necessary time. In the meantime, he's signing off until then.

"The Showman's Calendar"

JULY

1st	Battle of San Juan Hill (1898) Battle of Gettysburg (1863) Dominion Day—Canada
2nd	Garfield's Assassination (1881)
3rd	Idaho Became a State (1890)
4th	Independence Day
6th	John Paul Jones Birthday (1747)
10th	Wyoming admitted to Union (1890)
11th	John Quincy Adam's Birthday (1767)
12th	Orangeman's Day
15th	St. Swithin's Day
17th	Sherman's March to Sea (1864)
18th	America's successful attack on Chateau Thierry (1918)
21st	Battle of Bull Run (1861)
24th	Pioneer Day—Utah
25th	Occupation Day (Porto Rico)
27th	Wireless between Japan and U. S. (1915)
31st	Lafayette Arrives from France (1777)

Don't Overlook Those Local Events and Celebrations!

Harvey Opens Bobby Jones's Series With Diversified Effort

For an opening campaign on the Bobby Jones series of golf pictures, E. J. Harvey, manager of the Roger Sherman Theatre, New Haven, Conn., has fired a salvo of diversified ammunition.

On the day prior to the opening of the first picture the first shot consisted of the breaking of a full-page of co-op ads, handsomely supported with gifts which included a set of golf clubs and an outfit for a man and a woman. This was accomplished at no cost to the theatre. Arrangements have been made to promote one of these pages with each of the series.

While the rules of the municipal golf course do not permit distribution of advertising matter in any form on the green or in club house, it was arranged to have any member making the first hole in one stroke below par receive a pass good for one admission to see a Jones reel. It was also agreed that a bulletin, explaining how one could win a pass, be displayed on the club board. In this way Harvey managed to get over his message without infringing the rules.

Other features of the campaign are window tie-ups with sporting goods and clothing stores; the distribution of "tee" cards, with holder for a tee, and a blotter follow-up showing calendar dates in red for the entire series, for distribution in offices, hotels, libraries, clubs and the C. of C.

It looks as though you've started a corking campaign, Harvey, and we'd say you are going to reap full benefit from the booking of these reels. The subject is a timely one and the Club believes it is offering sound advice when it reminds all members to get all they can from the portrayal of a popular sport by a popular player-star.

BEST FORMS OF THEATRE ADVERTISING!

Frank Whitbeck Gives His Opinion And Tells You Why!

The best medium of theatre advertising, in my estimation, is that of the newspaper.

If the theatre manager were restricted to one, and only one, medium for his box office success then. . . . The newspaper display space would stand high above the effectiveness of the billboards, exploitation, radio and the screen of his own theatre.

But . . . display space in a newspaper will not, by itself, insure success to any theatre as it may for a commercial pursuit—the theatre must have the intelligent combination of every medium within command of the manager. . . . The public, through many years of seeking information on theatrical events, has come to look for the "best showing" as indicative of the "best show in town."

Since the beginning of things theatrical the press agent has been judged by the amount of publicity that he could land for his attraction. Not the cut-and-dried theatrical notice printed on the drama page as a part of the theatrical rate charged . . . but the amount of news that the press agent has been able to originate and convince the editor to print. . . . The story that broke in the news section of the newspaper, is the story that counted most at the box office. Press agents with circuses, for instance, rank as high as any circus executive in the order of importance. The press agent of a New York legitimate attraction is, as a rule, paid from $50 to $100 a week more than the company manager. It is not unusual for the press agent or advertising man (call him what you will) to be paid a far better salary than the theatre manager. . . . Many times on a par with the salary a division or district manager is paid. Today, especially in New York City, the circuit and distributing company advertising executive ranks with any other position short of general manager and his opinion is sought in story value, in cast and title. . . . Proving the importance that is placed on the judgment and understanding of these men. These things are mentioned merely to impress the importance of . . . publicity in connection with display adtising.

Do You Waste Space?

But . . . the mere fact that a theatre places an ad in a newspaper, . . . a big ad . . .a half or full page—will not guarantee to bring a crowd to the box office. Too much is expected of newspaper display advertising and too little thought is given to what goes into the space purchased, when the ad is carried—in what medium and whether an afternoon or morning paper.

Since the day of the theatre manager who wore a red vest and broke every law of man and God in the conduct of a theatre . . . the rule of inch for inch in all newspapers has prevailed. Why? Because of fear . . . fear of the power of the press. Fear instead of confidence and respect . . . of understanding and sympathy. Many newspaper men have encouraged this misunderstanding. . . . It was the way out of the smaller circulation and non-essential newspaper of getting equal space with the leader in the field. The far-sighted newspaper executive encourages any theatre advertising man to buy "circulation" just as the department store buys its space. One newspaper is best for foods and those commodities appealing to the frugal women shoppers. Another newspaper is better for men readers. No one will ever settle the question of whether a morning paper or an afternoon paper is best for theatre advertising. . . . Only intelligent study and the possibility of "keying" newspaper advertising will settle this question in varying situations.

Adjectives vs. Dignity

Today the controversy runs hot as to what makes the good theatre ad. . . . The ticket selling ad. One authority stands for the typical theatre phraseology . . . the bombast and the high-sounding adjectives . . . the "colossal," "magnificent," "soul-inspiring" and what have you description. Another will adapt his style from the more conservative commercial copy writer and in dignified, imagination-stirring language describe the attraction he attempts to sell. One will go in for big bold type . . . another for art illustration. One will skirt the ragged edge of common decency and another will use the lambskin to cloak the wolf. What should *you* do? No one can lay down a set of rules for theatrical advertising. . . . What is red fire in one community may be a fizzling dud in another. Your own good judgment after a careful analysis of your own situation is the only possible answer.

In what section of the newspaper will big space bring the best results? One will tell you R. O. P. (run-of-the-paper) and another says . . . take it on the drama page, and this, mind you, in spite of the fact that it is every press agent's ambition to crack the news section with his stories. If a story is valuable in the news section . . . is not theatre advertising equally valuable in the same news section? You give the answer.

Frank Whitbeck

Writing on introduction for Frank Whitbeck is like trying to tell the overoge person who his mother is. They olreody know so well thot they would think you were crozy. Well, we're not exoctly crozy but we do own up to being o little "nurts" obout Fronk Whitbeck's style. And since we know of severol hundred others who feel the some woy we con odmit it without blushing.

You con count the outstonding odvertising men in this country on one hond ond moybe hove o finger to spare, but you won't get very for in your count before you must cholk off o digit for Frank. His morvelous "Dead-Line" orticles in the Fox West Coast house orgon, "Now" and loter "The Lost Word," until he left thot orgonizotion, were mosterpieces of commonsense showmonship.

Few men hove been quoted os much or os often os Whitbeck. He knows show business ond best of oll, he knows odvertising from beginning to end. Young in spirit, he hos never overlooked the foct thot one of his own expressions hit the noil of progress right on the heod. Soid Fronk, "You Hove to Go Like Hell Now-o-doys to Stoy where You Are." And, since he never wos content to stoy put in his viewpoint of odvertising the theotre, he wos constontly injecting new angles into the deportment under his supervision.

With this preomble we poss olong for your perusol, Frank Whitbeck's onswer to "What Form of Advertising Is Best for the Theotre, ond Why?

Newspaper Space, Sensiblly Used, Will Bring Best Results!

There is an old saying in show business . . . "No attraction is any better than you make it—before it opens." Yet . . . many managers will take the same size space on the opening day of a new attraction as they did on the last day of the outgoing attraction. There can only be one answer to that . . . build in space importance as you near your opening date and on that opening day . . . hit newspaper readers with everything you have. One good ad on the day after you open . . . then your attraction must take care of itself. If your public is not interested in your advance campaign—if from your sales talk they have not sensed the entertainment they want . . . then all the newspaper advertising this side of hell will not put over a program. This isn't personal opinion; it isn't a weakening of belief in newspaper space—it is the history of show business. All you can do is to create a demand, in advance, for the thing you are trying to sell; . . . after that—it is word-of-mouth from those who have seen your show. Clever copy and intelligent exploitation will keep alive public interest—but it will not change public opinion.

Must Have Reader-Interest

Newspaper display space demands, in the theatrical business, the backing of reader interest publicity. Not the story of the kind of tooth brush Greta Garbo uses; not the breed of dog Lew Ayres likes best; . . . not Norma Shearer's opinion of the current or coming style in pajamas. But . . . why Joan Crawford was picked for the role she is playing; . . . what dramatic value the story had to warrant its production—the supporting cast, a brief synopsis of the plot, the director—the high spot of the most dramatic sequence. There is newspaper value in every screen attraction. . . . It is this news value that you must sell to your newspaper reader clientele; it is the very news which is too big . . . too wordy—to get into your display space. Stories must tie up with the idea that is back of your display campaign. It is the combination of the two which makes display space the most valuable of all theatrical advertising outlets.

The billboard is the reminder . . . the place, the date—the name of the attraction. You can not sell an argument on a billboard . . . you can sell policy and . . . what is more important, you can give your campaign that added punch to back up your newspaper space. The efficiency of billboard space will vary with the seasons and the part of the country in which they are located.

To me the key of an advertising campaign is newspaper display space. It is the foundation—every other form of advertising is merely an adjunct to the newspaper. Every other medium should point toward the newspaper campaign—they should build for and with the newspaper space.

Newspapers—the good ones—mould public opinion. You depend upon them every hour of

(*Continued on next page*)

When we decided on this series we were well aware that the majority would give the newspaper as the most valuable form of theatre advertising. But we wanted to get the assorted viewpoints on WHY news paper advertising was the favorite.

In this series you will find the answer. Bear in mind that in addition to the advertising and publicity directors contacted, we took special pains to also get the reaction from typical showmen who were handling such problems in all sorts of locations and theatres.

Some of the best known leaders in theatre advertising work were kind enough to contribute to this series and to each of them as well as the others, we are extremely grateful. They are helping us get a vital point across to showmen throughout the world and what they have to say will, undoubtedly, prove tremendously valuable to the industry as a whole.

This discussion is not restricted to those who were asked to write on the subject. It is as open as any other discussion on the Round Table pages and every member or reader can set forth his views for publication. "CHICK"

THE ANSWERS TO A TIMELY QUESTION!

Fox Advertising Chief Points Out Six Good Reasons!

The executives of Fox Theatres Corporation and Fox West Coast Theatres believe that in such theatres as can afford it the best medium for advertising attractions is the daily newspaper. It is the belief of these executives that the exigencies of the business make the daily newspaper the one ideal medium and for the following six reasons:

1. Frequently the theatres must make quick changes in programs. These can always be advertised in newspaper columns.
2. The newspaper columns also permit the best use of decorative advertising which is so essential to the advertising of our theatres.
3. Increased or decreased space is always available in newspaper columns.
4. Newspaper advertisements can be changed or corrected with greater dispatch, minimum cost and greatest convenience.
5. Except in rare cases, theatrical advertisements in the newspapers do not have to compete with non-theatrical copy.
6. Newspaper advertisements can be digested at the convenience of the reader.

It will be noted that no other medium can claim all six of these assets.

In houses which cannot afford newspaper advertising we set store first by the trailers shown on the screen. Next in importance comes the mailing list and following that outdoor advertising of various kinds.

In the case of deluxe houses we frequently see all of these mediums used but with the bulk of the advertising appropriations spent in newspapers.

We feel that 10% of the average gross of a theatre is the maximum which should be spent on advertising and exploiting and we feel that the idea set-up in the deluxe theatres is 7% for newspapers and 3% for everything else. Included in the 10% we figure all accessories, lobby displays, salaries for the publicity department, art work, cuts, trailers and stunts.

In certain localities where for one reason or another a theatre should have newspaper advertising but cannot afford it, groups of our houses have clubbed together to produce tabloid newspapers of their own and this idea has worked out very well.

Although we put trailers second in importance we feel that they have their limitations. In the first place they are read only by those whom we have already enticed into the theatre and do not give us coverage for those who do not have the habit of attending. We also feel that in many instances the manner in which trailers "sell" pictures is not always the best and we have had instances in which our managers complained that certain trailers drove away business. This, however, is something which will ultimately be rectified.

The two Fox Circuits do not put any premium on bizarre stunts. The executives feel that the best exploitation of this kind is that which on its merits breaks into the news columns of the dailies. Very often exploitation of this kind is harmful, especially when it involves tie-ups with things that are not of the essence of the theatre, and we have tried to adhere to the rule that where arrangements are made for tie-ups with merchants the resultant displays should be in the merchants' windows and not in our lobbies.

Gabe S. Yorke

When he storted out he wos o history teocher ot Columbio University. Then he wrote humorous orticles for Don Morquis on the old "Sun." Newspoper work in this country ond London, then press ogent for the Government of Yucoton, in which job he hod to commute between the wilds of Mexico ond on office in New York. Shortly ofter (believe it or not), he become a full-fledged sugor broker.

Bringing this sketch a little more up-to-dote, we find him in 1926 os press ogent for Fox Films hondling such b. o. hits os "Whot Price Glory," "Seventh Heoven" ond other outstonding rood shows.

After severol yeors in chorge of the "speciols" he wos oppointed director of od-vertising for the Fox Theotre Choin in the Eost when Horry Arthur ond his regime took over the reins. After organizing this deportment olong the lines he felt would function to the best interests of the circuit, he left for the West Coost to reorgonize the some deportment. At this writing he is still there ond from oll indicotions will re-moin on the Coost for some time.

Outside of the key cities, few theotre monogers knew him. But it did not require much time, ofter he heoded the Fox Advertising Deportment, for his nome to become known from coost to coost by reoson of the mony rodicol innovotions which he instolled in the workings of the odvertising end of this circuit. A mon of keen vision ond the obility to occomplish whot he storts out to do, Gobe Yorke is one of the leoders in the theotre odvertising field.

After Careful Study This Circuit Favors Newspapers!

Ralph Cokain (Marion, Ind.) Gives the Smaller City Slant On Newspaper Advertising For Theatres

In this day of critical theatregoers, the best form of advertising is through the columns of the local newspapers. To many exhibitors, this will seem rather ridiculous, in view of the fact that the newspaper has been the standard form of theatre advertising for a long time. Yet unlike other forms, it has remained throughout the years because of its dependability.

Right now we are passing through a depression that is slowly showing signs of improvement; but we must not fool ourselves too soon. The problem of getting patrons into the theatre is not the same as it was ten years ago. At that time we lured them in with big street ballyhoos, or anything to create a desire within them to see the show. The public knew very little about the movies then and for that reason it was easy to draw them in. Today, conditions are different. Times are hard, and a picture must be exceptionally good if it is to attract crowds. The public is not so easily fooled by big ballyhoo nowadays, and they know better than to expect every picture to be as "colossal" and "magnificent" as we would have them believe.

Good, consistent newspaper advertising will reach more people and will keep your theatre before their eyes more than any other form of advertising. The whole family reads the paper, and they generally digest everything that's in it. Whether you think so or not, they read the theatre advertisements.

Recently I wondered if there could be any doubt as to whether or not our ads were read. I hit on an idea and carried it through. It was this: Our smallest house, showing westerns and second run all-talking pictures, was at time a silent theatre. I always used small four or five inch ads in the paper every day; the theatre did not demand larger ones, and it would have been a waste of money to use more space. As an attraction one day the theatre had Bob Custer in a western thriller whose title I have forgotten already. There was a Bob Custer in our town, so when I wrote the ad, I put in small letters beneath the star's name, "Not the Marion Boy." I was kidded thoroughly about that the very next morning by dozens of different people. It undoubtedly sounds silly to the reader, but it proved to me that the public does read the smaller ads.

By adhering strongly to newspaper advertising, I do not infer that ballyhoos and outdoor advertising are entirely taboo; they are not. But considering the fact that the exhibitor must be careful to spend his money where it will do the most good, I believe there is little question but that the newspaper is the only sensible form of advertising. When times are hard and every penny counts, it isn't possible to go out and arrange big ballyhoos; besides the expense would be greater than the good derived from it. Such advertising has become "old stuff" with the public; in most cases it has been trotted out in front of them so often that now they pay little or no attention to it. On the other hand, they will continue to read the newspaper until someone comes along and finds a better way of putting the news before them.

Window displays and good lobby displays are good forms of advertising, but the best of all is the newspaper. I believe most advertising managers and publicity directors will agree with me on this point.

WHITBECK (Continued)

every day . . . for publicity space, for their assistance and co-operation in building good will for your theatre and for yourself. Many managers in many different cities—powerful, important managers in great centers of population, as well as the small theatre manager in small communities—have been led into disagreements with newspapers and I never knew one of them to win the argument . . . no matter if right was on the side of the manager. The public believes "what they see in the paper." They will believe your advertising campaigns, your publicity, your news stories . . . if you play square . . . deal honestly and truthful.

Without a newspaper the smallest crossroads settlement lives in darkness and ignorance . . . the theatre goes into bankruptcy. Be a friend to your newspaper . . . not a servile, favor-begging nuisance—but a business associate, a believer in the power of newspaper advertising . . . a friend to the editorial, business and mechanical staffs and . . . play as fair with your newspaper friends as you do with your ticket-buying public.

Pritz Crashes Two Duluth Papers With "City Lights" Drive

A corking newspaper campaign on "City Lights" is contributed to the Club by Roy Pritz, manager of the Granada Theatre, Duluth, Minn. It is one of the best examples of newspaper co-operation which we have seen in some time and agree with Roy that he can pridefully bring it to the attention of our fraternity. Particularly, in view of the fact that Duluth papers were cold to this brand of exploitation.

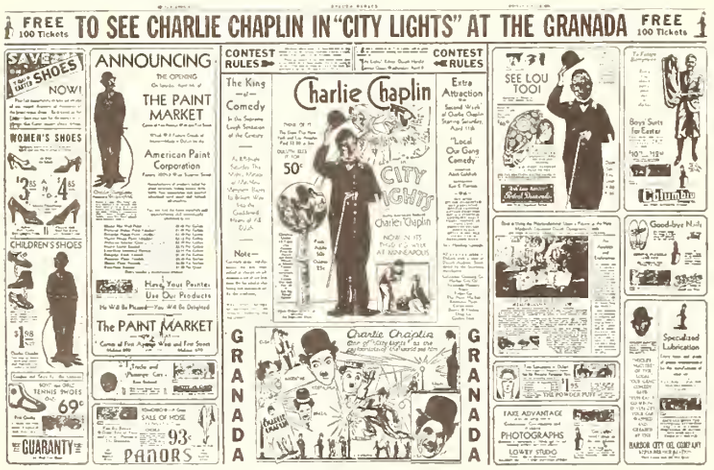
His first move was to sell the daily on the double truck and coupon idea which we are herewith reproducing. A double truck was arranged with the "star's eyes" gag as the interest-getter. A streamer head called attention to 100 free tickets to be distributed to those who correctly filled in the name of the several stars whose eyes appeared in advertisements. The cuts show but a portion of the full face.



The coupon ad was used to fine success and read, "Through the courtesy of the Duluth Herald and News Tribune this coupon and 10c will admit any boy or girl under 12 years to see," etc. In connection with both these ideas the paper used a great many special readers, some original and others signed UP stories.

Most of you Round Tablers know what it takes to crash the editorial page of a city daily. Well, that just what Pritz did. Under the head "Chaplin" an editor commented favorably on the film, outlined the story and paid credit to the leads.

Another gag that further enlisted aid from the two newspapers was a special morning showing arranged for newsies and carriers of both dailies. This was carried out in connection with the special Kiddie coupon which was given choice positions in each paper.



Still another business booster that Pritz used in connection with the "City Lights" showing was the making of a special local "Our Gang" comedy. All players were locally recruited kids and the paper devoted a deep three column cut for portrayal of the leading players. Readers were also given choice positions. This was a local interest gag that just couldn't miss.

At its easiest, newspaper co-operation is hard to obtain, particularly, as Roy points out, in his town where local dailies have never gone in for this sort of thing. The point is that he forgot all about any existing newspaper opposition bugaboo in his town and just went out and sold the idea. He got his man.

Notice to Members

PLEASE be sure to notify the Chairman of any change of address.
—THANK YOU

Ben Cohen Hard At Work, But Sends Club His Hazelton Paper

When the Club request for a contribution to the Third Anniversary number reached Ben Cohen, manager of the Capitol Theatre, Hazelton, Pa., it found him in the midst of a big campaign on "Skippy." It was too early for Ben to forward a description of his work on this picture, he was up to the ears in work, so he sent along a couple of copies of a newsy eight-page tab size paper which is gotten out by the three Publix theatre in this city.

The tab is neatly gotten-up with a generous sprinkling of cuts of motion picture scenes and stars and also carries a good assortment of ads from local merchants. This latter would indicate that the tab has a circulation which commands respect in the community. In the issue Ben sends us we note that he has written an article on "How Animated Cartoons Are Made," crediting some excerpts to the MOTION PICTURE HERALD. For which we all thank you, Ben. It is also noted, in an enclosed clipping taken from the local newspaper, that he further publicizes his theatre and himself by writing a column headed "Wise and Otherwise." Oke, Ben, on what you did contribute. The Club will wait for a further account of your work in Hazelton. Give Prof. Nick Girard our best regards when you see or write him. We're glad to hear that he's gone in business for himself.

Phillips Gag On "Dracula" Raises Hair On East Side

No, gentle reader, the spooky-looking photo on this page is not an undertaker's advertisement, but just another hair-raising stunt on "Dracula" put over by J. H. Phillips, manager of the Eagle Theatre, upper Third avenue, New York City.

Phillips arranged with a storekeeper one block away from the theatre to have the casket placed in the window. He does not tell us what kind of store it was, but that's all right. Most any kind will do providing the owner is not a creepy individual. In the casket was placed the nice-looking dummy you see. And alongside the casket a cabinet containing that pleasant looking skeleton. Phillips says it sure looked spooky all right, but that they did get a thrill and how! We believe you, J. H.



Now it may be that certain communities would react unfavorably to picture exploitation of this type as too gruesome an exhibit. The Club brothers will have to use their own judgment as to this. What we do know is that J. H. tells us his play dates were the largest in the past 20 years. So there you are. Take it or leave it, and if you cash in, say a good word for J. H. for taking off time to send it in. Let's hear from you again, Phillips. We have some further accounts of this member's activities at the Eagle theatre and these will make an appearance in an early issue of Club pages.

Berkimer Boosts 'Hells Angels' With 'Plane Parts Window

An empty store next to the theatre provided space for an advance display of airplane parts when Harry Berkimer, manager of the Babylon Theatre, Babylon, N. Y., played "Hell's Angels." Harry borrowed the parts from the near-by airport at Valley Stream and the collection consisted of parachutes, propellers, etc.

Inasmuch as the public is so "air-minded" these days we can appreciate the amount of interest that these sorts of displays attract. Sorry, Harry, that the photos you sent were not sharper so that a cut of the Babylon front could be reproduced, but next time maybe you'll send a better view of your theatre. The Club also acknowledges receipt of your "Newsette," published weekly for distribution in Prudential, L. I., theatres. Let the Club know what else you are doing to sell shows down on the Island.

SELLING THE "KEEP COOL" IDEA FOR RESULTS!

The Power of Suggestion, An Important Angle

"Cool" looking newspaper ads will go a long ways towards selling the cool idea for your theatre. That is something every showman will agree on. And the frequent use of the familiar polar bears, cakes of ice, etc., etc., lend themselves admirably to the occasion.

The group of illustrations on this page were all taken from the western edition of Fox's, "The Last Word" and will give you some idea of how that progressive circuit is encouraging the use of this type of material in their theatre's advertising.

The three largest ones were designed for use as institutional ads to sell the coolness and







comfort of the theatre. These can be made up in any number of different ways, while at the same time you can use the drawings as part of a regular ad, if you take enough space to work it in. Or rout out the copy on the large ones and use the borders and illustrations with new copy.

The small thumb-nails are all excellent little



The illustrations on this page and part of the text is from the western edition of "The Last Word," of the Fox West Coast Theatres. To that house organ we are indebted for the opportunity of passing along these timely suggestions.



plugs for your house and are bound to appeal to the humorous side of the prospective patron. Constantly used in your daily ads, they should help a lot to get the "cool" idea implanted in the minds of your customers.

Last year we were successful in securing a batch of these mats for members whose the-



atres were not considered opposition to Fox houses. Whether we could do this again we do not know but if you would like a mat, on some of these illustrations, drop us a line and we will try to get them.

Inside the Theater

Aside from your regular newspaper propaganda to implant the "cool" idea in the minds of your patrons, there are many other valuable angles worthy of your consideration. For example, you might make a tie-up with some local merchant and serve iced tea and coffee. Soda fountains will co-operate with a "Joan Crawford Special" or "Janet Gaynor Parfait." Local bottling works are good for a tie-up.

Try anything that will tie-up coolness with your theatre. A swimming stunt in the municipal pool or bathing pavillion. An ice-melting gag in the lobby or in front of the theatre. Small cut-outs frozen by your local ice plant into the center of a large cake of ice.

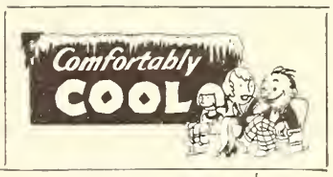
Florist tie-ups can also take in the furnishing of ferns and greens to be placed about the lobby and foyers. Cut flowers for the ladies' lounge rooms, etc. Possibly a beach-costume show in your main foyer through the aid of a local merchant selling such merchandise. Or,

Some Institutional Slants To Stimulate The "Heat-Struck" B. O.

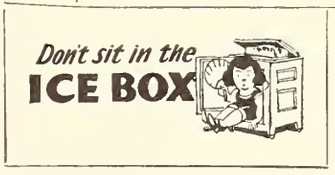
better still, if it can be worked, a bathing beauty parade on the stage along the lines of the fashion show idea.

Houses with expensive refrigerating apparatus must, naturally, work out their advertising campaigns along more definite lines in view of the fact that their theatres can be kept so cool and refreshing. Here you have the type of house that not only preached "coolness" but is actually cool. They are in the best spot during the warm weather.

Neat icicle displays around the edge of the marquee, incorporated in the sign work and displays, or erected about the marquee. These

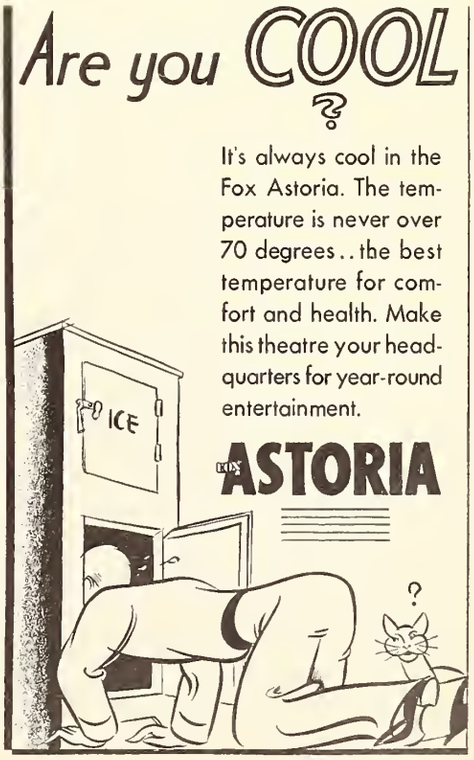






and any similar ideas are always suitable for the majority of theatres and help get the idea over.

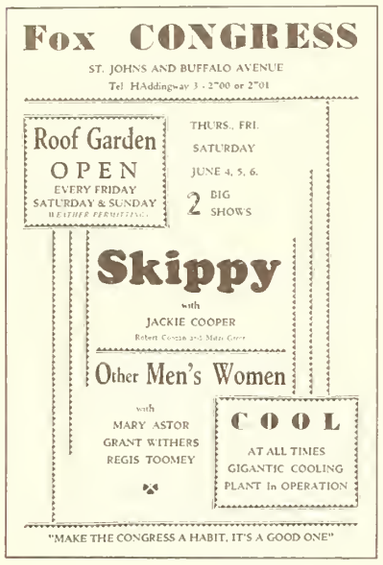
Various other warm weather suggestions have been carried in the Club section during the past month or so and those who follow the pages regularly are probably making use of some of the ideas published.



A DIGNIFIED CIRCULAR!

Measuring about six by nine inches, this fine looking circular was printed on a good grade of stock for the Fox Congress Theatre in Brooklyn, N. Y.

We particularly want to call your attention to the neatness of the copy and the way it is laid out. Sensible use of some rule also enhances the appearance of this piece of printed matter and lifts it out of the usual run of theatre circulars.



The man responsible for this throwaway had three things to sell: "Skippy," the theatre's roof garden and a cool house. This he succeeded in doing as a glance will reveal.

We wish we could impress this type of circular on the minds of many other managers who, liking such a medium for advertising, use them quite frequently. Unfortunately, however, there are but few out of over three hundred that we could select for reproduction. Some were poorly printed, others were jammed full of unnecessary copy, others had too many cuts, etc.

We are not trying to tell you how *you* should make up a circular or herald. We are merely showing you what the other fellow is doing by way of those circulars which we feel are above the ordinary. If you like their style you are welcome to the idea yourself.

Chicago's Big Jubilee Week Inspires Walt Auerbach's Co-op Ad

They're holding Jubilee Week out in Chicago as we scan a recent contribution to the Club from Walter S. Auerbach, manager of the Lane Court Theatre, Chicago, and from the evidence we have in front of us regarding Walter's part in the celebration we believe he intends to cash in on the celebration.

The Lane Court Theatre is on Centre street, one of Chicago's busy shopping centres, and the Centre Street Business Men's Association is not only acting in concert with the city-wide movement but is staging a three-months' drive of its own, a part of which the Jubilee celebration will be stressed in good old Centre street fashion.

As a trade booster for the occasion Auerbach sold a weekly tab paper, which has a considerable circulation in his district, the idea of running a co-operative page with the mis-spelled word gag as the come-on. Most of our members, we believe, are familiar with the rules of this stunt; that is, the running of a co-operative page of small ads, several of which have words that are misspelled. The gag is to find them and send answers to the theatre and thereby receive a pass. We have pages from two issues of the tab at hand and can see that the idea was liberally supported by the merchants. We are reproducing a box that Auerbach used in the center of one of the pages for the benefit of those who may wish to try a community move of this nature. It is our personal opinion that they not only serve to boost business but vastly aid in building up good trade relations between merchant and theatreman.



You will note by the accompanying cut of box that Auerbach saw to it in the matter of giving the merchants a good break on copy. The rules, as outlined, will explain it all plainly for anyone who wishes try a similar co-op ad. The Club thanks you, Walter, for remembering it and hopes that you will continue to do so. We also hope that Jubilee Week pans out to be a winner.

Give Louis Lamm A Cheer For Co-op Ad On "Finger Points"

We've seen a lot of co-op pages and we've published quite a number of splendidly arranged double trucks on the subject but the Club will certainly have to give Louis Lamm, manager of the Palace Theatre, Lorain, O., a pat on the back for getting one of the finest breaks on a current attraction we've ever seen. The whole trick amounted to taking advantage of a "natural" title—"The Finger Points"—and how it points! In every ad the "finger" points to the ad copy. Take a look at the cut on this page and see if you don't agree that Louis made some killing on this one. And look at the break the house gets on current and coming attractions.



Alright, Louis, go to it and get some more of the same kind. More power to you. We also note that the Palace and your Club staged a Third Anniversary at practically the same time. What can this be but a good omen? We thank you for sending this matter along and know that it will prove interesting material to your brother members. Don't forget us in the future.

Nolan And Howard Use Attractive Cut-Out On "City Lights"

When they played Charlie Chaplin in "City Lights" at Loew's Rochester Theatre, Rochester, N. Y., Manager Nolan and Publicity Director Howard turned out a novel cutout for lobby display which well nigh reaches a state of perfection. Note the exceedingly true-to-character pose of the star and the realistic background arranged by these two live-wire showmen of Upper New York State. This was but one of a series of aggressive exploitation stunts responsible for record-breaking attendance during the run of this picture at the Rochester.



If any members of this Club are still shy a pattern for a cutout display for "City Lights" we should have no hesitancy in recommending the above. A regular Chaplin poster plus compo-board and a little art work or other ingenuity will work wonders towards the making of an attractive display. The Club is indebted to Nolan and Howard for this contribution and hopes to publish further examples of their show selling at Loew's Rochester theatre.

Diversified Effort Puts "Trader" Over Big For Fred Perry

From Fred Perry, manager of the Capitol Theatre in Binghamton, New York, we get word of the successful campaign he engineered when he played "Trader Horn" at his theatre recently.

Apparently, there was very little that Fred didn't do to put this one over, because he tells us that he is sending us but part of the campaign. The picture below shows how he dressed his front in atmospheric effect. The entire box office and entrance decorations were obtained gratis from a local greenhouse in exchange for the publicity the theatre gave the concern.



Through the courtesy of two leading naturalists in his neighborhood, he was able to borrow specimens of several rare African birds, monkeys, leopard skins, buffalo skins, an elephant's foot, spears and other articles. These were placed in glass cases and used to excellent advantage as a lobby display.

In addition to this he tied up the schools by getting permission from each local school principal for the students to get a half day off to attend the show. And anything you are able to tie children in on, you are assured of getting plenty of word-of-mouth comment.

Fred tells us that his campaign shattered all previous box office records in Binghamton. And since we're all out to do the same thing, you'd better put this one in your tickler for future use, the best part of it is that this need not be wedded to this particular picture.

O. K., Perry, remember us to the boys up your way and don't forget us when you put over your next campaign.

Covered Wagon Used On 'Cimarron' Helps Comerford Sell Show

A street ballyhoo was used to excellent results by J. T. Comerford, manager of the Shawnee Theatre, Plymouth, Pa., when selling "Cimarron." The outfit consisted of a small covered wagon pulled by a tandem of seven Shetland ponies. The head pony had a boy on his back, and the covered wagon carried copy about the picture, theatre and playdates. The accompanying photo on this page will give an idea of how the ponies were hooked up. The stunt was a novel one and J. T. tells us it not only attracted plenty of attention, but sold the picture, too. Thanks for sending this in, J. T., and remember the Club in the future.



PROGRAM ECONOMY!

Many theatres, faced with the usual drop in business during the summer, are now using a two-weeks' program instead of the customary weekly affair.

Under the weekly plan the cost was as follows:

5,000 programs cost about $20.

Mailing 3,000 cost them $30 plus envelopes which cost $6.50 making a grand total of $56.50.

Taking the two-week plan it figures something like this:

7,000 programs (the extra 2,000 to cover the second week for theatre distribution) cost $28. Mailing figures are same as above except that this expense only occurs every second week. The total would then be $64.50 for two weeks as against $113 under the once-a-week plan. Making a saving of $48.50, which over a period of ten weeks represents a sizable amount of money.

Understand, these figures are average and would vary according to the quantity used and the number of programs mailed. But you can figure it out according to your own accurate figures.

Those houses now using this plan claim that it is answering the purpose and well warrants the switch in view of the saving involved.

Tucker Has Record-Breaking Week With 'Skippy' Down South

As S. B. Tucker, manager of the Byrd Theatre, Richmond, Va., writes the Club in reference to the Third Anniversary issue his house is experiencing a record-breaking week with "Skippy." S. B. is all pepped up over the success of his campaign and is passing it along for the benefit of his brother Club members.

Ten days in advance of the regular showing Tucker tied in with the Parents-Teachers' Association, the Woman's Club, Y. M. C. A. and Boy Scouts for a special preview showing of "Skippy." Members of each organization were well represented at this performance and cards were handed them for an expression of opinion on the picture at the close of the show. Many well known citizens of Richmond were present and the cream of these comments were picked for use in following advertisements. We are reproducing one of the several ads run in connection with the endorsements made by prominent citizens and you will note that the opinions are right to a point in the way of boosting the show.


NOW "BEHIND OFFICE DOORS"

BYRD

25c UNTIL 5:30 P. M.

STARTING SATURDAY AT 11 A. M.

The Most Human, Most Charming Story the Screen Has Ever Presented

PERCY CROSBY'S Skippy

with JACKIE COOPER ROBERT COOGAN MITZI GREEN

EXTRAS: Mickey Mouse, Sportlight, News

OPINIONS OF SEVERAL WHO SAW THE PREVIEW LAST WEEK

One of the best pictures for adults as well as children I have ever seen. —Mrs. Henry Lee Staples.

Excellent. Is a picture that every parent should see. Reveals much of the conflict of childhood with regard to our present home situations. —R. H. Atheern.

One of the very best pictures I ever saw. I feel while children will enjoy it is more for "grownups." A splendid study in psychology. —Mrs. R. L. Simpson.

I advise every Mother and Father to see "Skippy" as it will give them a better understanding of their boy. —Mrs. Ruth Gibbs.

Another effective tie-up Tucker made on the above picture was an arrangement with a local distributor of tooth-paste for distribution of samples of the product to pupils of seven schools. A card was gotten up (about the size of a postcard) with a cut of "Skippy" in the left margin and with copy reading: "Do not be like 'Skippy'! Brush your teeth regularly!" Space directly in the center of the card was reserved to carry a glued sample of the tooth-paste.

Additional exploitation included a tie-in with the Yellow Cab company for the placing of tire covers, advertising "Skippy" on all cabs and cars of employees.

The Club congratulates you, Tucker, for putting over such an effective campaign on this picture. We are particularly interested in the preview you arranged to secure endorsements for ads.

As an advance campaign on "Subway Express," he effected a tie-up with the local Lucky Strike cigarette factory which netted him the placing of 50 additional tie-ups in cigar stores without the usual granting of passes to the theatre. The company also allowed him to place announcements on all bulletin boards in all factories and the privilege of distributing tabloid heralds to employees. A tie-up was also made with the Domino sugar company to hand out sample packages of sugar to all ladies attending matinee performances.

Bill Thomas Gets Attention Out West With Bill Post Gag

If you want to try something different in your community in the way of an attention-getting stunt take a glance at the photo on this page of the two dressed-up bill posters slinging the paste brush on the "Dracula" 24-sheet. This one was engineered by that resourceful P. A. Bill Thomas, of Universal, when this picture played the Hollywood Pantages Theatre. Thomas had the two men dress up in a "Count Dracula" outfit and timed the pasting of the "24" at 12 o'clock noon. Crowds lined the street while the stunt was being pulled and the interest was reflected by brisk trade at the box-office.



Questionnaire Stunt On "Father's Son" Used By Lou Smith

A questionnaire gag on "Father's Son" is receiving a favorable share of attention from the neighborhood boys, writes Lou Smith, former manager of the Highway Theatre, Brooklyn. Distribution of the questionnaire was, of course, made in advance of the showing and the herald bore notice that the first fifty boys who correctly answered the questions would receive a free pass. The names of winners were posted in the lobby. The questions related to U. S. historical events and biblical characters and most all of them are of a nature that the average school boy is instructed on in the course of his studies.

This appears to be an excellent means of arousing interest among the younger generation, Lou, and we're glad to hear that it brought you much favorable returns. Also note that schools are the logical points of distribution for matter of this nature.

CLUB EMBLEM PIN!!!

Use This Blank:

Managers' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, New York

Kindly send me, postpaid, Club pins, for which I enclose payment at $1.00 per pin.

Name of Member . . .

Theatre . . .

Address . . . . .

City *State* . . .

Sid Holland's Big "Cimarron" Drive Put B. O. Over Top

When "Cimarron" was originally booked to play his house, Sid Holland, manager of the Paramount Theatre, Hammond, Ind., along with his associatites, decided to take a ready-made advantage of the big National Campaign plus the success of the picture in Chicago and other key cities, and simply announced that the picture was in town. But SOMETHING, over which he tells the Club he had no control, made him and the staff go out and sell the attraction for all that it was worth. The Club opines that this Something was just Holland's natural born showmanship coming to the front, whether he will admit it or not. Anyway, here's the story in his own words:

"Our first step was to take advantage of one of the biggest auto shows to be held in this part of the country, two weeks in advance of the opening of "Cimarron." In exchange for adequate space for our displays and for seating of an audience we agreed to furnish some entertainment.

"Our next step was to wade into an extensive billing campaign in Hammond and surrounding territory, using two-sheets, 24's, window cards, heralds, set-ups, window display and school bulletin boards. Book marks were distributed in local libraries and 2,000 special sales postcards were mailed.

"Our newspaper campaign consisted of teaser copy, starting three and a half weeks in advance of the opening. Small ads were taken in the Weeklies of rural surrounding towns. We took a little over average space in selling this attraction, but stayed within our newspaper budget.

"Three weeks in advance of the opening teaser trailer strips were spotted in all programs (usually four six-inch strips in the program). A week in advance of the opening the regular trailer was used. Four days in advance of the opening our organ novelty was prepared so as to feature the "Cimarron" theme.

"Our lobby in advance of the opening carried an overhead shadow box, a special art panel as well as a side wall shadow box. A special front was built for the attraction and the brilliance of this is best described by the accompanying photo."

Holland states that the record-breaking gross resulting from this campaign is particularly outstanding in view of the fact that his "opposition" was playing a popular star at one house and double-featuring at the other at 20 and 30 cents. This, Holland believes, warranted the extensive campaign and the gratifying returns bear out his claims. A great effort, Sid, and one that you can put down in the book on the winning side. We are glad to pass along the good work to your brother showmen. Many thanks for sending this in for the Club's Third Anniversary, and we know that you are not going to forget us in the future.

Nicol Is Boosting Box Office Nicely With Country Store

Country Store Nite is boosting trade for M. H. Nicol, manager of the Palace Theatre, Waterloo, Ohio. We are displaying a cut here which will give readers an idea how Nicol arranges his collection of goods. During the week the counter is displayed in the theatre foyer and each Friday, when the Nite is held, it is placed out in front of the theatre. M. H. tells the Club that people in his town are very much interested in the gag and indications are that it will pick up from week to week. The entire cost of the counter came to $12 and it was made by the art department.



P·E·R·S·O·N·A·L·I·T·I·E·S

SHOWMEN NEWSETTES FROM EVERYWHERE

E. E. CARLSON recently purchased a half interest in the Star Theatre, Frederick, Wisc., from L. F. Buck. The partners plan to establish a theatre in Grantsburg.

* * *

BERNARD EDMUNDSON, manager of the Rialto Theatre, Asbury Park, was recently married to Miss Adeline Parker of Dallas, Tex. Edmundson lately won a promotion from the assistant-managership of the Asbury-Paramount Theatre.

* * *

F. F. KISLINGSBURY recently made a flying trip to Dallas, Texas, where he formerly managed the Melba Theatre. Boys are asking "Who's the lady and when does it happen?"

* * *

FRANK FISHER has succeeded Bernard Depkin, Jr., as manager of Warner Wisconsin theatres. Fisher was a former operator of a chain of theatres in Wisconsin.

* * *

WILLIAM SHORT is the new manager of the Bijou Theatre, Rosendale, Highland, N. Y.

* * *

JOHN REED is now in charge of the Publix theatres in Abilene, Texas, succeeding W. E. Drumbar.

* * *

C. E. WILLIAMS has taken over the management of the Marion and Lincoln theatres, Marion, Va.

* * *

MARSHALL GOLLNER will have charge of the house in Steubenville, Ohio, when this house opens the latter part of June. Gollner was former manager of the Paramount Theatre, Toledo.

* * *

PAUL TOWNSEND is the new manager of the Empress Theatre, Oklahoma City, succeeding James Dawson, resigned.

* * *

HARRY ROUDDA is the new manager of the Maryland Theatre, Chicago, Ill. Roudda was formerly with the Lane Court.

* * *

E. P. MALONEY has made several improvements to the New Pasco Theatre, Grand View, Mo., among which is installation of sound and thorough remodeling.

* * *

M. R. BARLOW has reopened the Star Theatre, Bovey, Minn. New sound equipment has been installed.

* * *

G. H. MERCER is the new manager of the Princess Theatre, Texarkana's newest motion picture theatre. Before locating in Texarkana Mercer was a theatre operator in Longview, Tex.

* * *

WILLIAM BIGGS, owner of the Adair Theatre, Adair, Iowa, is making extensive repairs to his theatre, following considerable damage by fire.

* * *

LAWRENCE STARSMORE will be appointed the new manager of the Rialto and Burns-Paramount theatres, Colorado Springs, Colo., it is reported. John P. Read, former city manager, was recently transferred to Dallas, Tex.

* * *

LEW STANLEY, manager of the Grand Theatre, Perry, Iowa, recently installed new seats throughout the house.

* * *

W. D. RHODES is the new manager of the Alamo Theatre, Burlington, Iowa. The house was recently closed to permit redecorating and installation of new sound equipment.

J. F. CROSSON has been appointed manager of the Majestic Theatre, Stuttgart, Ark., succeeding Paul Jones. Crosson has been associated with the Warner Theatres in various cities for the past eight years. Jones goes to Camden, Ark., where he will manage a theatre.

* * *

W. H. HALL has been appointed resident manager of Paramount-Publix interests in Texarkana, Tex., succeeding E. B. Hands, Jr., transferred to New Orleans.

* * *

PHIL LANNAN, of Omaha, Neb., has purchased the Nebraskan and Rivola theatres, West Point, Neb., from William M. Miller. Lannan has been an operator of several houses in eastern Nebraska and western Iowa.

* * *

S. E. COFFIN, a veteran showman, is the new manager of the Paramount Theatre, Helena, Ark., it was recently announced by M. A. Lightman, owner of the circuit which bears his name. The Lightman chain now numbers approximately 22 houses in Arkansas.

* * *

M. R. KRUMVIEDE has installed a new cooling plant in the Lyric Theatre, Preston, Iowa.

* * *

ROBERT A. McNEIL, general manager of the Golden State Circuit, operating in the Greater San Francisco field, recently sailed for a several weeks' tour of the Orient.

* * *

WILLIAM WILSON, formerly assistant to William Goldman, zone manager of Warner theatres in the Philadelphia district, has been appointed supervisor of the 31 houses in Philly. Edward Peskay has been recalled from the St. Louis district to become Goldman's assistant. Changes were made for the reason that both men are extremely familiar with local conditions in the theatre field.

* * *

C. C. PERRY, former Publix division manager in Rochester, has been transferred to the New York office. It is reported that the Rochester office has been abolished.

* * *

HARRY ROYSTER, formerly Rochester, N. Y., city manager, is now in full charge of all houses in that city, under New York.



HERBERT KAUFMAN, manager of the Regent Theatre, Rochester, N. Y., is on a vacation to recover his health. His position is being temporarily filled by Charles Tibbits.

* * *

HOWARD COHEN, manager of the Century Theatre, Rochester, recently tendered his resignation. His successor is not announced at this writing.

* * *

R. G. WOOD, manager of the Granada and Rivoli Theatres, Indianapolis, Ind., was lately paid a visit by Universal field representative, H. Rathner, in the interest of making about $30,000 worth of improvements to these houses. Contracts have been l...

* * *

LEO AND ELMER HAENLEIN, lessees of Olentangy Park, Columbus, Ohio, recently inaugurated the installation of talkie equipment with considerable pomp and ceremony. A dinner preceded the dedication by a number of city officials, including the Mayor. A grind policy will be maintained from dusk to midnight, with four changes weekly.

* * *

E. BERENSON, manager of the State and Redwood Theatres, Bogalusa, La., has inaugurated a matinee policy at his theatre in view of the fact that the local theatrical business has been holding up in excellent shape.

* * *

EVERETT BENNETT has leased the Exhibit Theatre, one of the original houses built in Columbus, Ohio. The house has been dark for several months. New sound equipment will be installed and other improvements made before opening.

* * *

FRANK GAETHKE AND HAROLD MAKISON have formed the Park Theatre Company for the purpose of operating the Park Theatre, Barberton, Ohio.

* * *

TORRENCE E. HEMBLY, owner of the Imperial Theatre Building, Charlotte, N. C., is reported as having plans under way for the restoration of the property as a theatre to be operated at popular prices. The building was severely damaged by fire, and, up until time of the fire, Publix held the lease.

* * *

JOSEPH MODI, manager of the Modi Theatre, a first-run house in Barnesville, Ohio, is installing new sound equipment.

* * *

FRANK CRONKHITE, an old time vaudeville actor, who has been doing pretty well this last year or so in operating the Park Theatre, Glens Falls, N. Y., will run his house this summer on a Saturday and Sunday schedule. He will install new sound equipment, and is also considering the addition of vaudeville in the Fall in the event business at that time warrants the move.

* * *

GUY KENIMER is now located in Jacksonville, Fla., as manager of the Florida Theatre, a Sparks house.

* * *

JESS CLARK is now in charge of the Palace Theatre, Jacksonville, Fla., and is also reported in charge of the Imperial.

* * *

JOHN MACKENZIE, formerly with Paul Bienstock, manager of the Astoria Theatre, Astoria, L. I., N. Y., is now manager of the Fox-Valley Stream Theatre, Valley Stream, N. Y.

* * *

EARLE HOLDEN is now in charge of the three Sparks theatres in Ocala, Fla., the Dixie, Etta and Temple.

ALL SET FOR ACTIVE MEMBERSHIP!

HAMILTON R. KUPPER manages the Fox-Capitol Theatre, Jersey City, N. J., and with his application at hand our files for Jersey City practically show a full quota of Round Tablers. Your city, Kupper has been the source of many a constructive yarn on show-selling and it is the Club's sincere hope that you will follow the footsteps of your loyal brother showmen as regards contributions to these pages. And why not include a photo next time you write?

———*Wear Your Club Pin! ! !*———

J. J. LA FAVE is the assistant manager of the Tivoli Theatre, Walkerville, Ontario, Canada, and comes to Club membership with a recommendation from his manager, William Yurman. La Fave is 20 years of age and started in this business as an usher. He was promoted to his present position and under Yurman's able coaching it is the Club's prediction that he will soon be managing a house of his own.

———*Wear Your Club Pin! ! !*———

JAMES E. DARBY is the assistant manager of the Paramount Theatre, Salem, Mass., and his recent application for membership in this Club swells the ranks of the big New England group of Round Tablers. Darby comes to us with a recommendation from George Laby, manager of the Washington St. Olympia Theatre, Boston, and we will hope to hear more from this new member.

———*Wear Your Club Pin! ! !*———

LESTER KNAPP manages the Melba Theatre, St. Louis, Mo., and his application for membership is forwarded with a recommendation from that well-known theatre man, Fred Wehrenberg. We surmise that there will be keen competition out your way, Lester, to garner summer trade so let's hear about how you get your share. Why not send a photo next time you write?

Here's the Blank

Application For Membership In

"MANAGERS' ROUND TABLE CLUB"

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

R. D. WRIGHT is in charge of the Wright Theatre, a 625-seat house in Gurdon, Texas. Inasmuch as the house bears his name and is independently operated, we take it that Wright is to be classified among the new members as an owner-manager. That will mean that we can expect to hear a most interesting account of how he puts shows over the top for his house.

———*Wear Your Club Pin! ! !*———

JOHN C. ANDERSON is the owner-manager of the Cover Theatre, Fort Morgan, Indiana, and the Club takes this opportunity to acknowledge the membership application from this new Round Tabler. Further, we will look forward to an account of some snappy work in connection with show business out his way.

———*Wear Your Club Pin! ! !*———

WILLIAM J. BLATT is in charge of the Grand Theatre, Patton, Pa., and the Club welcome is herewith extended to this new member from a State in which we proudly acknowledge the listing of a great many representatives. Keep up the standard that your fellow citizens have set, Bill, by letting us all know what's doing down your way. And how about that photo next time you write?

———*Wear Your Club Pin! ! !*———

FRANK TEMPLIN manages the Wood Theatre, Kokomo, Indiana, and we are in receipt of what we should term an illustrated application for membership in this Club. Frank's idea of the Round Table is expressed on a card picturing two donkeys, tied together and each striving to reach an opposite haystack. In the end, the two beasts confer, and the fade-out sees them eating at the same stack. That's the spirit, Frank, "all for one and one for all," so why not follow up with a contribution to these pages?

———*Wear Your Club Pin! ! !*———

ROBERT E. HIGGINSON is the manager of the Jose Theatre, San Jose, Calif., and the Club is glad to add his name to its roster of the West Coast unit. Robert, or "Bob" as you will henceforth be yclept, keep up the good pace set by your fellow showmen out your way and help fill these pages with interesting yarns about how you sell your shows in San Jose. And why not include a photo the next time you make a contribution?

———*Wear Your Club Pin! ! !*———

J. G. CROUCH is the manager of the Princess Theatre, Troy, Alabama, and it is the Club's privilege to extend a welcome to this new member from a live little Southern city. He is in charge of a small, independently operated house that has everything that is latest in sound and we will look forward to hearing about what he's doing in the way of selling shows.

———*Wear Your Club Pin! ! !*———

J. E. UNGER manages the Vernon Theatre, in the city of Vernon, Texas, a sound-equipped house in the Publix circuit. In fact, Unger is not only a manager but a City Manager and it is the Club's hope that his duties will not prevent him from sending along an account of his many activities. Include a photo next time you write, J. E., so we can give you a proper send-off.

———*Wear Your Club Pin! ! !*———

C. W. WOODALL is in charge of the Palace Theatre, Guntersville, Ala., a house in a group belonging to Amusement Enterprises, Inc. Woodall's town is small likewise his house but we know he has to put in a proportionate amount of work to put his shows over the top.

JOHN WATT is in charge of the Empress Theatre, Penticton, British Columbia, and with his membership application at hand Watt's country is speedily becoming entirely Round-Tableized. Keep the Club posted, John, as to how show business is going along up your way. And why not send along a photo next time you write.

———*Wear Your Club Pin! ! !*———

C. F. BONNER is the manager of the Community Theatre, Pine Bluff, Arkansas, and the Club herewith extends a royal welcome to this new member. Send along a photo next time you write so the rest of the boys can identify you, and don't forget to let them know what you are doing to boost trade conditions in your town.

———*Wear Your Club Pin! ! !*———

JOHN J. LYNCH is the manager of the Manor Theatre, Chicago, Ill., and thus the Club ranks continue to expand in this big city. Lynch's house is one of the Publix-B. & K. circuit and that means that he's one of a group of live-wire managers in that organization. Next time you write, John, let's know what you're doing. And why not include a photo?

———*Wear Your Club Pin! ! !*———

JAMES A. LUCAS, JR., is in charge of the Rex Theatre, Pampas, Texas, and this, along with his biography which has already been set up in type, will serve to introduce him to fellow members. Keep the Club informed, James, as to what you are doing to put shows over in your town.

———*Wear Your Club Pin! ! !*———

ART GOSTOL manages the Strand Theatre, St. Paul, Minn., and the Club takes this occasion to welcome this new member from one of the Twin Cities. Art's house is a link in the Publix chain and he will now be able to swap show-selling yarns with a great many fellow-managers. That is, if he remembers the Club spirit and carries on. Let's have a photo next time you write, Gostol, so the rest of the boys will know you.

———*Wear Your Club Pin! ! !*———

W. I. FISH is the manager of the Gem Theatre in Dumas, Arkansas, and a hearty pat on the back is hereby given to this new Round Tabler. Fish operates an independent house and the rest of the boys will expect to hear more about him.

———*Wear Your Club Pin! ! !*———

H. E. RUH is the manager of the Ozark Theatre, Ozark, Ark., and the Club takes pleasure in welcoming this new member from the middle west. Ruh manages a 225-seat house, sound equipped and we will look forward to receiving a further account of his activities.

———*Wear Your Club Pin! ! !*———

D. B. WHITE is the manager of the Ritz Theatre in DeFuniak Springs, Fla., and is another lady-manager to join the ranks of the Round Table. Mrs. White comes to the Club with a recommendation from Earle Holden, an old time member, and it is a real pleasure to extend the usual welcome. A woman's slant on show-business is always interesting and we will hope to receive a future letter from her concerning local conditions.

———*Wear Your Club Pin! ! !*———

LEO STEPHANY is the manager of the Music Hall Theatre, Newport, Kentucky, and his name is now listed among the Blue Grass members of this Club. Leo, the Club reminds you that once a member it becomes obligatory to swap show-selling ideas with your fellow Round Tablers. A word to the wise is sufficient!

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Peacock Fan, The	Dorothy Dwan	Chesterfield		60	
Pori	Special Cast	Ufa Films			
Primrose Path, The	Foster-Darrow	Hollywood Films		94	Jan. 24,'31
Pueblo Terror	Buffalo Bill Jr.	West Coast Studios	Apr. 15,'31	60	Apr. 11,'31
Queen of Sparta, The		Italafilm		9 reels	
Queen's Necklace		Protex		9 reels	
Rosenmmontag	Mathias Wieman, Lien Dyers	UFA		8 reels	
Saddle King, The	Cliff Tex Lyon	Anchor			Oct. 12
Sea Fury	Mildred Harris	Tom White		58	Dec. 7
Slums of Tokio	Japanese Cast	Moviegraphs			
Smoke Bellew	Conway Tearle	First Division		73	
South of Panama	Carmelita Geraghty	Chesterfield		70	
Student Days	Anita Dorris-Fred Louis Lerch	Heinz Paul	Apr. 27,'31		
Ten Nights in a Barroom		Goetz		8 reels	
Thunder God	Cornelius Keefe	Crescent		66	
Tilly of Bloomsbury	Sydney Howard	Sterling			May 16,'31
Today	Nagel-Dwen	Majestic	Nov. 1	74	Oct. 25
Trails of the Golden West		Cosmos Exchange	Feb. 5,'31	55	Jan. 31,'31
Treasure, The		Film Arts Guild			Nov. 30
Two Hearts in Waltz Time	Janssen-Thelmer	Asso. C. of A.	Oct. 10	98	Oct. 25
Two Worlds	Nora Baring-John London	E. A. Dupont	Nov. 21	82	Nov. 29
Viking, The	C. Starrett	J. D. Williams		72	June 20,'31
White Devil	Mosjukin-Degover	UFA Films			
Wien du Stadt Der Lieder	Max Hansen	Protex		8 reels	
Wild West Whoopee	Jack Perrin	Allied			Feb. 28,'31
Women Men Marry	Harlan-Blaine	Headline Pic.			Mar. 7,'31
Yankee Don	Richard Talmadge	Richard Talmadge Prod.			
Yiddish Mama, The	Mae Simon	Judea Films		45	

SERIALS
NAT LEVINE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Eagle's Shadow, The			12 episodes	
Galloping Ghost, The	Harold Red Grange	Sept.1,'31	12 episodes	
Lightning Warrior, The	Rin Tin Tin		12 episodes	
Phantom of the West	Tyler-Gulliver	Nov. '30	10 episodes	
Vanishing Legion, The	Harry Carey-Edwina Booth	June10,'31	12 episodes	

SYNDICATE PICTURES CORPORATION

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mystery Trooper, The	Robt. Frazer-B. Mehaffy	Apr 1,'31	10 episodes	

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Danger Island	Ken. Harlan-Lucille Brown		10 episodes	
Fingerprints	Kenneth Harlan	Mar23,'31	10 episodes	Dec. 20
Heroes of the Flames	Tim McCoy	June 2,'31	12 episodes	
Indians Are Coming, The	Tim McCoy	Oct. 20	12 episodes	Aug.23
Spell of the Circus	F. Bushman,Jr.-A. Vaughn	Jan.12,'31	10 episodes	

SYNDICATE PICTURES CORPORATION
Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond the Law	Robert Frazer	Oct. 1	50	Nov. 8
Breezy Bill	Bob Steele		50	Sept. 20
Code of Honor	Mahlen Hamilton	Oct. 1	60	Nov. 15
Code of the West	Bob Custer		57	
Convict's Code, The	Cullen Landis		56	Oct. 4
God's Country and the Man	Tom Tyler	May 1,'31	6 reels	
Phantom of the Desert	Jack Perrin	Nov. 1	6 reels	Feb.14,'31
Riders of the North	Bob Custer	Mar. 1,'31	67	Apr.11,'31
Rider of the Plains, A	Tom Tyler	Apr. 1,'31	6 reels	May 9,'31
Son of the Plains, A	Bob Custer	May 15,'31	6 reels	
Under Texas Skies	Bob Custer	Nov. 15		Jan. 17,'31
West of Cheyenne	Tom Tyler	Jan. 15,'31	6 reels	Mar. 7,'31
Westward Bound	Buddy Roosevelt		6 reels	Jan. 24,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Frontier Days				
Honor of the Texas Ranger, The				
Last of the Pawnees				
Law of the Rio Grande				
Red Coats of Canada				

TALKING PICTURE EPICS
Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
*Across the World with Mr. and	Mrs. Martin Johnson	Feb. 1,'30	93	
Bottom of the World, The	Robt. Cushman Murphy	Aug. 1	45	
Break Up, The	Capt. Jack Robertson	Aug. 1	60	
Girl from the Reeperbahn	German Import	Mar 6,'31	94	Feb. 14,'31
*Hunting Tigers in India	Comm. G. M. Dyott	Nov. 15,'29	82	
Lost Gods	Byron De Provok	July 1	55	
Monsters of the Deep	Capt. Jack Austin	July 4,'31	59	May 23,'31
*To the South Seas	Mr. & Mrs. Gifford Pinchot	Sept. 15	60	
Wild Man of Kalihari	Dr. C. Ernest Cadle	Jan. 1,'31	50	

[NDTE—Features marked with asterisks are also released as serials. Exhibitors have the choice of booking either the feature versions or as serials.]

TIFFANY
Features
(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aloha	Torres-Lyon	Feb. 16,'31	87	
Caught Cheating	Murray-Sidney	Jan. 21,'31	63	Mar. 7,'31
Command Performance, The	Hamilton-Merkel	Jan. 16,'31	79	
Drums of Jeopardy	Roland Collyer-Hughes	Mar. 2,'31	68	Feb. 21,'31
Extravagance	Hughes-Collyer	Oct. 10	66	Sept. 29
Fighting Thru	Maynard-Loff	Dec. 25	61	Dec. 20
Headin' North	Bob Steele	Nov. 1	55	Nov. 8
Hell Bound	Carrillo-Lane-Hughes	Mar. 7,'31	70	Feb. 7,'31
Just Like Heaven	Louise-Newell	Oct. 22	65	Oct. 11
Land of Missing Men	Bob Steele	Oct. 13	58	Oct. 4
Love Trader	Leatrice Joy	Oct. 9	64	Oct. 18
Ridin' Fool	Bob Steele	May 25,'31	64	June 20,'31
Salvation Nell	Graves-Chandler			
She Got What She Wanted	Glass-Compson	Dec. 18	88	Oct. 18
Single Sin, The	Johnson-Lytell	Feb. 23,'31	73	Feb. 21,'31
Sunrise Trail, The	Bob Steele	Feb. 7,'31	67	
Third Alarm, The	Hall-Louise	Nov. 17	64	Nov. 8
Two Gun Man, The	Ken Maynard	May 15,'31	63	June 13,'31
Under Montana Skies	Kenneth Harlan	Sept. 10	57	Nov. 15
Utah Kid	Rex Lease-Dorothy Sebastian	Oct. 27	49	Nov. 22

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alone at Last				
Alias the Bad Man	Ken Maynard			
Arizonian, The	Ken Maynard			
Barbarian, The				
Branded Men				
Fighting Mad				
Gangster Girl				
Hijack				
Hotel Continental				
Husband Hunters				
Leftover Ladies				
Luxury Girl, The				
Men of the Night				
Monster Kills, The				
Morals for Women				
Moran of the Lady Letty				
Near the Trail's End	Bob Steele			
Price, The				
Range Law	Ken Maynard			
South of Santa Fe	Bob Steele			
Sunset Trail	Bob Steele			
Thrill Girl				
Unpardonable Sin, The				
Wild Youth				
Women Go On Forever	Clara Kimball Young			
X Marks the Spot				
Yellow Sheet				

UNITED ARTISTS
Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bat Whispers, The	Chester Morris	Nov. 29	66	Nov. 15
City Lights	Charlie Chaplin		88	Feb. 14,'31
Devil to Pay	Ronald Colman	Jan. 31,'31	74	Dec. 6
Du Barry, Woman of Passion	Norma Talmadge	Oct. 11	90	Nov. 1
Front Page	Adolphe Menjou	Apr. 4,'31	90	Mar.28,'31
Hell's Angels	Lyon-Hall-Harlow	Nov. 15	116	June 7
Indiscreet	Gloria Swanson	Apr. 25,'31		Mar.14,'31
Kiki	Mary Pickford	Mar. 14,'31	89	Feb. 21,'31
Lottery Bride, The	MacDonald-Garrick	Oct. 25	83	Nov. 22
One Heavenly Night	Evelyn Laye-John Boles (Reviewed under title "Queen of Scandal")	Jan. 10,'31	82	Oct. 25
Reaching for the Moon	D. Fairbanks-Bebe Daniels	Feb. 21,'31	91	Dec. 20

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age for Love, The	Billie Dove			
Arrowsmith	Ronald Colman			
Corsair	Chester Morris			
Greeks Had a Name for Them	Ina Claire			
Palmy Days	Eddie Cantor			
Scarface	Paul Muni			
Sky Devils	Spencer Tracy			
Street Scene	Nancy Carroll-W. Collier, Jr.			
Tonight or Never	Gloria Swanson			
Unholy Garden, The	Ronald Colman			

UNIVERSAL
Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Sister	Nagel-Fox-Davis	Mar. 23,'31	67	Mar.14,'31
Boudoir Diplomat	Compson-Keith-Duncan-Loff	Dec. 25	67	
Cat Creeps	Twelvetrees-Hersholt-Hackett	Nov. 10	73	Sept. 20
Cohens and Kellys in Africa	Sidney-Murray	Jan. 19,'31	80	Nov. 8
Concentratin' Kid	Hoot Gibson	Oct. 26	57	Nov. 1
East Is West	Lupe Velez-Lew Ayres	Oct. 23	75	Sept. 27
Ex-Bad Boy	R. Armstrong-Jean Arthur	July 15,'31		
Dracula	Lugosi-Manners-Chandler	Feb. 14,'31	75	Jan. 3,'31
Free Love	Nagel-Tobin	Jan. 5,'31	72	Dec. 6
The Iron Man	Lew Ayres	Apr. 30,'31		Mar.28,'31
Lady Surrenders, A	Nagel-Tobin-Rathbone-Hobart	Oct. 6	95	Sept. 27
Many a Slip	Ayres-Bennett		74	Feb. 28,'31
Resurrection	Poles-Velez	Mar. 2,'31	77	Jan. 10,'31
She Wolf, The	May Robson (Reviewed under the title "Mother's Millions")	Feb. 2,'31		Feb. 28,'31
See America Thirst	Langden-Love-Summerville	Nov. 24	81	Oct. 18
Seed	John Boles-Genevieve Tobin	May 11,'31	97	Apr. 25,'31
Up for Murder	Ayres-Tobin	June 15,'31		
Virtuous Husband	Compson-Elliot Nugent	Apr. 12,'31	76	Mar.21,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
East of Borneo	Rose Hobart-Charles Bickford			
Fate				
Heaven on Earth	Lew Ayres-Anita Louise			
Homocide Squad	L. Carrilo-M. Brian-N. Beery			
Lasca of the Rio Grande	Leo Carillo-J. M. Brown			
Mystery of Life	Clarence Darrow			
Strictly Dishonorable	John Boles-Sidney Fox			
Waterloo Bridge	Mae Clarke			

WARNER BROTHERS
Features
(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander Hamilton	George Arliss		71	June 13,'31
Captain Thunder	F. Wray-V. Varconl	Apr. 26,'31	67	May 16,'31
Divorce Among Friends	All Star	Dec. 27	66	Oct. 4
Doorway to Hell	Lewis Ayres	Oct. 18	78	Sept. 20
Fifty Million Frenchmen	W. Gaxton-H.-Broderick	Feb. 14,'31	74	Jan. 3,'31
God's Gift to Women	Fay-LaPlante	Apr. 25,'31	75	Mar.14,'31
Gold Dust Gertie	Winnie Lightner	June 27,'31	68	May 9,'31
Illicit	Stanwyck-Rennie	Feb. 14,'31	81	Oct. 25
Jazz Singer, The	Jolson-May McAvoy			
Life of the Party	Winnie Lightner	Oct. 25	79	Oct. 25
Maltese Falcon, The	Bebe Daniels-R. Cortez	June 13,'31		Apr.18,'31
Maybe It's Love	Brown-Bennett	Oct. 4	73	Oct. 25
Man to Man	Holmes-Mitchell (Reviewed under title "Barber John's Boy")	Dec. 8	69	Oct. 4
Millionaire, The	George Arliss	May 1,'31	81	Mar.14,'31
My Past	Daniels-Lyon (Reviewed under title "Ex-Mistress")	Mar. 14,'31	74	Dec. 20
Night Nurse	Barbara Stanwyck	Aug. 8,'31		
Office Wife	Mackaill-Stone	Aug. 23	59	Oct. 4
Other Men's Women	Astor-Withers (Reviewed under title "Steel Highway")	Jan. 17,'31	71	Oct. 4
Outward Bound	Leslie Howard	Nov. 29	83	Sept. 20
Public Enemy, The	Harlow-Cagney	May 15,'31	96	
River's End	Bickford-Knapp	Nov. 8	74	Oct. 4
Royal Box (German)	Moiss-Horn		89	Dec. 28
Sit Tight	Lightner-Brown	Feb. 28,'31	79	Oct. 4
Sinners Holday	Withers-Knapp	Oct. 11	62	Oct. 4
Smart Money	Edw. G. Robinson	July 11,'31		May 16,'31
Soldier's Plaything, A	Loder-Langdon-Lyon	Nov. 1	57	
Svengali	John Barrymore - M. Marsh	May 22,'31	83	May 9,'31
Three Loves	Marlene Dietrich	May 26,'31		

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bought!	Constance Bennett-Een Lyon	Aug 22,'31		
Expensive Women	Dolores Costello			
Larceny Lane	James Cagney-J. Blondell			
Mad Genius, The	John Barrymore			
Mouthpiece, The	All Star			
Other Man, The	Wm. Powell			
Safe in Hell	All Star			
Side Show	Lightner-Butterworth			
Star Witness, The	All Star			

THE SHORT PICTURE

BIG 4 FILM CORPORATION

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Radio Razzberry, A	Jamison-Murdock	Feb. 7, '31	2 reels	
Wages of Gin, The	Jamison-Murdock	Apr. 28, '31	2 reels	

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Apache Kid, The	Krazy Kat Kartoon	Oct. 9	1 reel	
Bandmaster, The	Krazy Kat Kartoon	Sept. 8	1 reel	Nov. 8
Birthday Party	Mickey Mouse	Jan. 6,'31	1 reel	Feb. 7,'31
Busy Beavers, The	Silly Symphony			
Came the Pawn	Eddie Buzzell	Oct. 1	1 reel	Nov. 29
The Castaways	Mickey Mouse	Apr. 6,'31	1 reel	
Cat's	Silly Symphony			
Check and Rubber Check	Specialties (Eddie Buzzell)	Mar. 13,'31	1 reel	
China Plate	Silly Symphony	May 25,'31		
Cinderella	Krazy Kat Kartoon	Aug. 14	1 reel	Nov. 15
Crystal Gazer	Specialties (Eddie Buzzell)	Nov. 18	1 reel	Nov. 8
Curiosities No. C 212		Aug. 29	1 reel	
Curiosities No. C 214		Oct. 2	1 reel	
Curiosities No. C 215		Nov. 10	1 reel	
Curoisities No. C 216	Novelty by Walter Futter	Jan. 8,'31	1 reel	Feb. 21,'31
Curiosities No. C 217		Jan. 24,'31	1 reel	
Curiosities No. C 218		Feb. 9,'31	1 reel	
Curiosities No. C 219		Feb. 29,'31	1 reel	
Curiosities No. C 220		Mar. 26,'31	1 reel	
Curiosities No. C 221		May 25,'31	1 reel	
Delivery Boy	Mickey Mouse	June 15,'31		
Disarmament Conference	Krazy Kat	Apr. 27,'31	1 reel	
Dutchman's Paradise	Rambling Reporter	Nov. 18	1 reel	
Egyptian Melodies	Silly Symphonies			
Expressman, The	Mickey Mouse			
Father Nile	Rambling Reporter	May 11,'31		
For Christopher's Sake	Specialties (Eddie Buzzell)			
Gorilla Mystery	Mickey Mouse	Oct. 10	1 reel	Dec. 6
Hard Boiled Yeggs	Specialties (Eddie Buzzell)	Oct. 10	1 reel	Nov. 15
Home of the Sheikh	Rambling Reporter	Jan. 29,'31	1 reel	
Hot and Bothered	Specialties (Eddie Buzzell)	Sept. 26	1 reel	Nov. 8
I Can't Find a Name for It	Specialties (Eddie Buzzell)			
Jerusalem, City of Peace	Rambling Reporter	May 11,'31		
Jewel of Asia	Rambling Reporter	Sept. 23	1 reel	Nov. 8
Kings or Better (Specialties)	Eddie Buzzell	May 1,'31	8 min.	May. 30,'31
Lambs Will Gamble	Krazy Kat Kartoon	Nov. 1	1 reel	Nov. 29
Land Nobody Knows	Rambling Reporter	June 18,'31		
Last of Moe Higgins	Eddie Buzzell			
Laughing with Medbury in Africa			9 min.	Apr. 25,'31
Let's Talk Turkey	Rambling Reporter	Nov. 11	1 reel	Nov. 29
Little Trail, The	Krazy Kat Kartoon	Dec. 3	1 reel	Feb. 7,'31
Lone Star Stranger	Specialties (Eddie Buzzell)	Dec. 27	1 reel	Feb. 7,'31
Midnight in a Toy Shop	Silly Symphony	July 3	1 reel	May 2,'31
Monkey Melodies	Silly Symphony	Aug. 10,'31	1 reel	Oct. 18
Moose Hunt, The	Mickey Mouse	May 8,'31		May 30,'31
Mother Goose Melodies	Silly Symphony	Apr. 17,'31	1 reel	May 9,'31
Picnic, The	Mickey Mouse	Oct. 1	1 reel	Nov. 29
Pioneer Days	Mickey Mouse	Dec. 10	1 reel	
Playful Pan	Silly Symphony	Dec. 28	1 reel	
Rodeo Dough	Krazy Kat Kartoon	Feb. 13,'31	1 reel	Mar. 7,'31
Soda Poppa	Krazy Kat Kartoon	May 29,'31		
Stork Market	Krazy Kat Kartoon			
Streets of Cairo	Rambling Reporter	Apr. 14,'31	7 min.	May 30,'31
Subway Jam	Krazy Kat Kartoon			
Svengarlic	Krazy Kat			
Swiss Movements	Krazy Kat Kartoon			
Vagabond Salesman, The	Specialties (Eddie Buzzell)		1 reel	
When Mickey Steps Out	Mickey Mouse			
Wild Man's Land	Rambling Reporter	Nov. 19	1 reel	
Wine, Women—But No Song	Specialties (Eddie Buzzell)	Feb. 14,'31	1 reel	

EDUCATIONAL

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
An Anonymous Letter	Wm. J. Burns Detective Mysteries	Jan. 4,'31	10½	Feb. 7,'31
Asbury Park Murder Mystery, The	Wm. J. Burns Detective Mysteries	Dec. 21	10½	Jan. 24,'31
Back Page, The	Geo. Chandler, Virginia Brooks	May 24,'31	20	Apr. 11,'31
Bank Swindle, A	Wm. J. Burns Detective Mysteries	Jan. 18,'31	11	
Black Widow, The	Wm. J. Burns Detective Mysteries	Feb. 15,'31	11	Mar. 14,'31
Blues	Terry-Toon	June 28,'31	6	
Bluffer, The	Clyde-Stedman	Sept. 28	11	Oct. 25
Bride and Gloomy	Bert Roach-Eleanor Hunt	Mar. 22,'31	20	
Bride's Mistake, The	Beebe-Dent-Thomson	Mar. 1,'31	13	Jan. 17,'31
By the Sea	Terry-Toon	July 12,'31		
Clowning	Terry-Toon	Apr. 5,'31	6	Mar. 28,'31
Club Sandwich	Terry-Toon	Jan. 25,'31	5½	Jan. 24,'31
College Cuties	Tamblyn-Rondell	Dec. 28	19	Dec. 7
College Racket, A	Glenn Tryon	June 14,'31	20	June 6,'31
College Vamp, The	Clyde-D'Avril	Feb. 15,'31	22	Feb. 7,'31
Come to Papa	Ford Sterling	Feb. 22,'31	20	Feb. 21,'31
Cow Catcher's Daughter	Clyde-Gribbon-Beebe	May 10,'31	22	Apr. 4,'31
Crashing Hollywood	Rita Flynn-Phyllis Crane	Apr. 5,'31	20	Mar. 21,'31
Cross Roads	Romantic Journeys	May 3,'31	11	Apr. 11,'31
Dance Hall Marge	Gribbon-Beebe	Jan. 18,'31	19	Jan. 3,'31
Day to Live, A	Terry-Toon	May 31,'31	6	
Death House, The	Wm. J. Burns Detective Mysteries	Apr. 12,'31	10	
Divorced Sweethearts	Christy-Irwin-Pollard-Beebe	Oct. 26	21	Jan. 17,'31
Dog Doctor, The	Clyde-D'Leary-Farley	Mar. 15,'31	22	Nov. 1
Don't Bite Your Dentist	Clyde-Pollard	Nov. 9	18	Jan. 17,'31
Don't Give Up	Buster and John West	Oct. 26	22	Sept. 27
Don't Leave Home	Johnny Hines	Dec. 28	19	Oct. 11
Don't Divorce Him	Clyde Cook	May 31,'31	18	May 2,'31
Dream World	Romantic Journey	July 5,'31		
Dutch Treat	Terry-Toon	Sept. 21	6	
Expensive Kisses	Bert Roach	Dec. 7	18	Dec. 6
Explorer, The	Terry-Toon	Mar. 22,'31	6	Feb. 28,'31
Ex-Plumber	Lloyd Hamilton	Mar. 8,'31	21	Feb. 24,'31
Ex-Sweeties	Gribbon-Beebe	Apr. 12,'31	19	Mar. 7,'31
Fireman's Bride, The	Terry-Toon	May 3,'31	5	
Flying Trip, A	Hodge-Podge	Sept. 7	10	
Foolish Forties	Ford Sterling-June McCloy	June 28,'31	21	June 6,'31
Fowl Affair, A	Gayety Comedy	Apr. 26,'31	8	Mar. 21,'31
Framed	Wm. J. Burns Detective Mysteries	May 10,'31		
French Fried	Terry-Toon	Sept. 7	6	Oct. 18
Ghost Parade	Clyde-Gribbon-Beebe	May 24,'31	22	May 2,'31
Girls Will Be Boys	Charlotte Greenwood	Jan. 25,'31	21	Jan. 24,'31
Golf Nuts	Terry-Toon	Dec. 14	6	Nov. 22
Go West Big Boy	Terry-Toon	Feb. 22,'31	6	Feb. 21,'31
Grandma's Girl	Clyde-Stuart-Kane	Oct. 12	21	Oct. 25
Happy Little Honeymoon, A	Glenn Tryon	Feb. 15,'31	21	Feb. 7,'31
Hold 'er Sheriff	Beebe-Murray	June 7,'31	21	
Hollywood Theme Song	Gribbon-D'Leary-D'Avril	Dec. 7	20	Nov. 1
Honeymoon Land	Romantic Journeys	Feb. 1,'31	10	Mar. 28,'31
In Conference	Clyde-Gribbon-Wilson	Apr. 26,'31	21	Apr. 11,'31
Irish Stew	Terry-Toon	Oct. 5	6	Oct. 11
Jumping Beans	Terry-Toon	Nov. 2	6	Oct. 25
Jungle Giants	Hodge Podge	June 21,'31	11	
Just a Bear	Clyde-Gribbon-D'Leary	Mar. 29,'31	20	Feb. 21,'31
Love a la Mode	Granville-Drew	Nov. 2	19	
Love Bargain, The	Alberta Vaughn-B. Agnew	Jan. 11,'31	21	Jan. 17,'31
Love Your Neighbor	Lloyd Hamilton	Oct. 12	22	Sept. 27
Lure of Hollywood	Brooks-Chandler	July 5,'31	20	
Marriage Rows	Lloyd Hamilton	Jan. 18,'31	20	
Meade Trial, The	Wm. J. Burns Detective Mysteries	June 7,'31	10	
Medley of Rivers, A	Hodge-Podge	Nov. 9	21	Jan. 24,'31
Money Makers of Manhattan	Hodge-Podge	July 19,'31	10	
Monkey Business in Africa	Clyde-Beebe	June 21,'31	22	
Movie Town	Sennette-Beebe	July 5,'31	17	
My Harem	Moran-Bradbury	Nov. 16	19	
No, No Lady	Clyde-Christy	Jan. 4,'31	20	Dec. 6
One Yard to Go	Beebe-Eastman	Feb. 1,'31	21	Jan. 31,'31
Our Nagging Wives	Ford Sterling	Nov. 9	19	Oct. 25
Over the Air	Hodge-Podge	Oct. 12	10	Sept. 27
Pete and Repeat	Harrison-Elms	Mar. 1,'31	20	Feb. 21,'31
Philadelphia Lancaster Counter-feiters, The	Wm. J. Burns Detective Mysteries	Feb. 1,'31	9	Feb. 21,'31
Pigskin Capers	Terry-Toon	Dec. 28	6	
Popcorn	Terry-Toon	Jan. 11,'31	6	Jan. 17,'31
Poor Fish, A	Beebe-Stewart-Stone	Jan. 4,'31	12	
Quack, Quack	Terry-Toon	Mar. 8,'31	6	Feb. 21,'31
Racket Cheers	Clyde-Irwin-Pollard	Nov. 23	22	Nov. 8
Razzberries	Terry-Toon	Feb. 8,'31	6	Feb. 7,'31
Ringleader, The	Wm. J. Burns Detective Mysteries	Mar. 15,'31	11	Apr. 11,'31
Rough Idea of Love	Beebe-Eastman	Dec. 21	21	Jan. 3,'31
Salt Water Taffy	Terry-Toon	Nov. 30	6	
Scotch Highballs	Terry-Toon	Nov. 16	6	
Shotgun Wedding, A	Buster & John West	Apr. 19,'31	20	Mar. 14,'31
Shooting of Dan the Duck, The	Cook-McPhail	Feb. 22,'31	20	Feb. 21,'31
Sing Sing Song	Terry-Toon	Apr. 19,'31	8	Mar. 28,'31
Slide, Speedy, Slide	Daphne Pollard-Tom Dugan	July 19,'31		
Speed	A. Clyde-M. Beebe	May 10,'31	22	Apr. 11,'31
Speed Up	Hodge-Podge	Dec. 21	8	
Starbrite Diamond, The	Wm. J. Burns Detective Mystery	May 24,'31		
Strange Bird	Beebe-Eastman-Albernl	Nov. 23	10	Feb. 7,'31
Strangler, The	Wm. J. Burns Detective Mysteries	Mar. 29,'31	12	June 6,'31
Sultan's Cat, The	Terry-Toon	May 17,'31	6	May 2,'31
Suppressed Crime, The	Wm. J. Burns Detective Mysteries	Nov. 23	11	Jan. 3,'31
Take Your Medicine	Andy Clyde	Oct. 26	10	Oct. 25
Thayer Trial	Wm. J. Burns Detective Mystery	Apr. 26,'31	11	
Their Wives' Vacation	Kelton-Murray	Dec. 14	21	
Three Hollywood Girls	L. Lane-R. Flynn-P. Crane	Jan. 4,'31	21	Jan. 3,'31
Tidbits	Hodge-Podge	May 24,'31	9	
Triangle Murder, The	Wm. J. Burns Detective Mysteries	Mar. 1,'31	11	Apr. 11,'31
2000 B.C.	Terry-Toon	June 14,'31	6	June 6,'31
Up a Tree	Lloyd Hamilton	Nov. 30	19	
What a Head	Duffy-Rondell	July 26,'31	20	
Wilkins Murder Mystery	Wm. J. Burns	Dec. 7	11	Sept. 27
Windy Riley Goes Hollywood	Jack Shutta-Louise Brooks	May 3,'31	21	Apr. 11,'31
Won by a Neck	Lloyd Hamilton	Oct. 5	21	Oct. 11

FITZPATRICK PICTURES, INC.

Traveltalk Series

No. 1	From Barcelona to Valencia	Sept.	11	
No. 2	From Valencia to Granada	Oct.	11	Oct. 12,'31
No. 3	From Granada to Toledo	Nov.	11	Nov. 16,'31
No. 4	In Old Madrid	Dec.	10	Feb. 8
No. 5	Egypt—The Land of the Pyramids	May	11	June 21
No. 6	Gateway to India, The	June	9½	
No. 7	Temple of Love, The	July	10½	Sept. 6
No. 8	Imperial City, The	Aug.	9	Aug. 23
No. 9	Picturesque Hong Kong	Sept.	10	
No. 10	The Island Empire	Oct.	8	Sept. 6
No. 11	Japan in Cherry Blossom Time	Oct.	9	Nov. 22
No. 12	Java—The Fragrant Isle	Nov.	9	
No. 13	Charming Ceylon	Nov.	9	
No. 14	Honolulu to Havana	Dec.	10	
No. 15	Siam to Korea	Jan.	'31 10	Jan. 3,'31

American Holiday Series

Abraham Lincoln	3
Armistice Day	3
Christopher Columbus	3
George Washington	3
Independence Day	3
Labor Day	3
Memorial Day	3
Mother's Day	3
Origin of Christmas	3
Thangsgiving	3

Movie Horoscope Series

One Release for Each Month of the Year

Title	Star	Rel. Date	Running Time Minutes	Reviewed
People Born in August			9	
People Born in September			11	
People Born in October			10½	
People Born in November			8	Nov. 9
People Born in December			8	
People Born in January			10	
People Born in February			10	
People Born in March			10	
People Born in April			8	
People Born in May			8½	
People Born in June			10½	
People Born in July			9	Aug. 2

Music Master Series

Title	Star	Rel. Date	Running Time Minutes	Reviewed
George Bizet		Sept.	11	
Johannes Brahms			11	
Franz Liszt			11	
George Frederick Handel		Oct.	11	
Frederick Chopin		Oct.	10½	
Ludwig Von Beethoven			7½	
Guiseppe Verdi		Nov.	9½	Nov. 29
Felix Mendelssohn		Dec.	9	
Johann Strauss		Nov.	6	Dec. 13

FOX FILMS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Magic Carpet Series				
Down to Damascus	Near East		8	May 9,'31
Giants of the Jungle	Elephants		8	May 9,'31
Happy Days in the Tyrol	Bavarian Alps		8	May 9,'31
King's Armada, The	Great Britain's Fleet		9	May 9,'31
Pageant of Siam, The	Bangkok and the Siamese		9	May 9,'31
Wild Life on the Veldt	Govt. of South Africa		8	May 9,'31
Wild West of Today	Wyoming Mountains		8	May 9,'31
World at Prayer	Miracle at Lourdes		8	May 9,'31

METRO-GOLDWYN-MAYER

Air Tight	Boy Friends	May 9,'31	17	May 2,'31
Ambitious People	Colortone Revue	Mar. 21,'31		
Baby Talk	oy Friends	Jan. 17,'31		
Bargain Day	Our Gang	May 2,'31	19	
Bark Brothers, The	Dogville			
Be Big	Laurel-Hardy	Feb. 7,'31	24	Mar. 28,'31
Big Dog House, The	Dogville	Mar. 14,'31	16	
Bigger and Better	Boy Friends	Oct. 25	19	
Blood and Thunder	Boy Friends	Jan. 17,'31	20	
Busy Barcelona	Holmes	Apr. 11,'31		Mar. 14,'31
Chickens Come Home	Laurel-Hardy	Feb. 21,'31	30	Mar. 14,'31
China's Dle Man River	Holmes	Oct. 4	9	Dec. 13
Copy	Novelty	Oct. 11	20	Dec. 13

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crazy House	Dane-Moran	Nov. 1	16	Mar. 14,'31
Cuckoo Murder Case, The	Flip the Frog Series	Oct. 18	8	Nov. 1
Devil's Cabaret	Revue	Dec. 13		Mar. 14,'31
Dublin and Nearby	Holmes	Dec. 27	9	Apr. 4,'31
Fly My Kite			21	
Gems of M-G-M	Novelty	Jan. 3,'31	21	
Geography Lesson	Colortone Revue	Mar. 28,'31		
Helping Grandma	Our Gang	Jan. 3,'31		Nov. 1
High C's	Charley Chase	Dec. 27	29	
High Gear	Boy Friends	Feb. 28,'31	25	
Hoosegow	Laurel-Hardy			Oct. 25
Laughing Gas	Flip the Frog Series	Mar. 14,'31		Mar. 14,'31
Laughing Gravy	Laurel-Hardy	Apr. 4,'31	21	
Let's Do Things			27	
Little Daddy	Our Gang	Mar. 28,'31	21	Mar. 14,'31
Love Business	Our Gang	Feb. 14,'31	20	Dec. 13
Love Fever	Boy Friends	Apr. 11,'31		
Love Tales of Morocco				
Old Man Trouble	Davidson-Nichols			
One of the Smiths	Charley Chase			
Our Wife	Laurel-Hardy		22	Apr. 11,'31
Peeps at Peking	Holmes	Jan. 17,'31	8	May 9,'31
Pip from Pittsburgh, The	Charley Chase	Mar. 21,'31	21	Mar. 14,'31
Ragtime	Flip the Frog Series		9	May 30,'31
Rough Seas	Charley Chase	Apr. 25,'31	20	June 6,'31
Rounder, The	Novelty	Nov. 22	20	
Roy Evans	Roy Evans		9	Apr. 11,'31
School's Out	Our Gang	Nov. 22	21	Aug. 30
So Quiet on the Canine Front	Dogville	Jan. 31,'31		
Soup Song, The	Flip the Frog Series	Jan. 31,'31	9	
Spain's Maddest Fiesta	Holmes	Sept. 13	10	Nov. 15
Splash	Novelty		9	June 20,'31
Sultan's Camp of Victory	Holmes	Feb. 28,'31		
Tale of the Alhambra, A	Holmes	Feb. 7,'31		
Teacher's Pet	Our Gang	Oct. 11	21	Aug. 16
That Little Bit of Heaven	Holmes	Mar. 21,'31		
Through the Yangtze Gorges	Holmes	Oct. 25	9	
Thundering Tenors	Charley Chase	Feb. 7,'31	21	
Village Barber, The	Flip the Frog Series	Sept. 27	9	Oct. 11
Village Smithie, The	Flip the Frog Series	Jan. 31,'31	9	
What a Man	Charley Chase	Feb. 7,'31		
Who Killed Rover?	Dogville	Nov. 8	16	Dec. 13

PARAMOUNT-PUBLIX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ace of Spades, The	Talkartoon	Jan. 17, '31	1 reel	
Accordion Joe	Talkartoon	Dec. 13	1 reel	Dec. 13
African Dodge, The	Tom Howard	May 4, '31	10	Mar.14,'31
A Hunting We Did Go	Bruce Novelty	May 16, '31	1 reel	
Alexander's Rag Time Band	Screen Song	May 9, '31	1 reel	
All for the Band	Eddie Younger	Apr. 4, '31	1 reel	Mar.14,'31
Antique Shop, The	Burns and Allen	Mar. 7, '31	1 reel	Feb. 21,'31
Any Little Girl That's a Nice Little Girl	Screen Song	Apr. 18, '31	1 reel	
Around the Samovar	A Columbia Broadcasting Feature	Feb. 28, '31	1 reel	Feb. 28,'31
Anything But Ham	Smith and Dale	Jan. 24, '31	1 reel	Jan. 3,'31
Betty Co-Ed	Rudy Vallee	Aug. 1, '31	7	May 16,'31
Big Splash, The	Weismuller-Kruger	Jan. 17, '31	2 reels	
Broadway Romeo, A	Jack Benny	Mar. 28, '31	2 reels	
Bum Bandit, The	Talkartoon	Apr. 4, '31	1 reel	
By Appointment	Craig-Bond	Nov. 1	1 reel	
By the Beautiful Sea	Screen Song	Jan. 24, '31	1 reel	
Cab Waiting	Jack Benny	June 20, '31	17	May 16,'31
Camera Trails	Bruce Scenic	Oct. 11	1 reel	Dec. 13
Climate Chasers	Bruce Novelty	July 11, '31	1 reel	
Clinching a Sale	Harry Richman	Apr. 18, '31	1 reel	
Confounded Interest	Raymond-Caverly	Oct. 11	1 reel	
Cow's Husband, The	Talkartoon	Mar. 14, '31	8	Mar.28,'31
Crazy Compositions	Fuzzy Knight	Apr. 11, '31	1 reel	
Devil Sea	Ethel Merman & Leslie Stowe	Feb. 28, '31	1 reel	
Discovered	Solly Ward	Jan. 17, '31	1 reel	Jan. 17,'31
Drifting Along	Robert Bruce Scenic	Sept. 6	1 reel	Dec. 20
Elmer Takes the Air	Stubby Kruger-Assan-Jordanoff	July 18, '31	2 reels	
Excuses	Bruce Novelty	Nov. 29	1 reel	
Fair and Square Ways	Eddie Miller	May 2, '31	1 reel	
Fatal Card, The	W. & E. Howard	Nov. 8	1 reel	
French Line, The	Gina Malo	Jan. 24, '31	1 reel	
Gents of Leisure	Chester Conklin	May 9, '31	2 reels	
Go Ahead and Eat	Tom Howard	Jan. 3, '31	1 reel	Dec. 13
Go Ahead and Sing	Tom Howard	Oct. 25, '31	1 reel	Dec. 13
Grand Uproar	Talkartoon	Oct. 4	1 reel	
Great Pants Mystery	Smith & Dale	Feb. 14, '31	2 reels	
Happiness Remedy	Ted Lewis	Feb. 14, '31	1 reel	
Headache, The	Billy House	Mar. 14, '31	2 reels	June 13,'31
He Was Her Man	Gilda Gray	Apr. 25, '31	2 reels	
Helping Hand, The	Sally Ward	June 27, '31	1 reel	
Herring Murder Case, The	Talkartoon	Oct. 4	1 reel	
His Price	Johnny Burke	Dec. 13	1 reel	Mar.21,'31
His Wife's Birthday	Solly Ward	Oct. 26	2 reels	
Hot Dog	Talkartoon	Mar. 29	1 reel	
Hudson and Its Moods	Leslie Stowe & Speed Young	Apr. 11, '31	1 reel	May 2,'31
Hurry, Doctor			8	Mar.14,'31
I'd Climb the Highest Mountain	Screen Song	Mar. 7, '31	1 reel	June13,'31
I'm Telling You	Willie & Eugene Howard	Mar. 7, '31	1 reel	
In Again Out Again	Cook-Bond	Dec. 20	1 reel	Nov. 22
In My Merry Oldsmobile	Screen Song		6	Mar.21,'31
In the Good Old Summer Time	Screen Song	June 7	1 reel	
It Might Be Worse	Georgie Jessel	Jan. 3, '31	2 reels	
It's All Over	Marion Harris	Dec. 20	1 reel	
I Wonder Who's Kissing Her Now	Screen Song	Feb. 14, '31	1 reel	
Just a Pal	Minor Watson	Nov. 15	1 reel	
Knock, Knock, Knock (Tent)	Talkartoon	July 25, '31	1 reel	
La Schnapps, Inc	Smith & Dale	Nov. 8	2 reels	
Laugh It Off	June MacCloy	Feb. 14, '31	1 reel	May 9,'31
Let's Stay Single	Frances Williams	Mar. 14, '31	1 reel	
Love in the Suburbs	Victor Moore	Jan. 31, '31	2 reels	
Make Up Your Mind	Alice Boulden	Jan. 10, '31	1 reel	
Male Man, The	Talkartoon	Apr. 25, '31	6	May 23,'31
Mariutch	Screen Song	Nov. 15	1 reel	Nov. 8
Marry or Else	Arthur & Morton Havell	Oct. 25	2 reels	
Melodies	Smith Bros., Singing		1 reel	
Miscast	Jas. Kelso-Dolores-DeMonde	Mar. 21, '31	1 reel	
Model Women	All Star	Dec. 6	1 reel	
My Gal Sal	Screen Song	Oct. 18	1 reel	
Moonlight and Romance	Moreno-Martini	Feb. 21, '31	1 reel	
M'Lady	Irene Bordoni	Mar. 28, '31	1 reel	
Movie Memories				
No. 4—Sponsored by Chesterfield Cigarettes			10	May 16,'31
No. 5—Sponsored by Chesterfield Cigarettes			10	May 16,'31
My West	Pruce Novelty	Mar. 7, '31	1 reel	Mar.14,'31
Mysterious Mose	Talkartoon	Dec. 27	1 reel	Dec. 13
My Wife's Gone to the Country	Screen Song	June 13, '31		
New Rhythm	Azplazer & Band	Oct. 18	1 reel	
Noah's Lark	Talkartoon	Oct. 26	1 reel	
Office Blues	Ginger Rogers	Nov. 22	1 reel	
Oh Teddy	Billy House	Dec. 20	2 reels	
Ol' King Cotton	George Dewey Washington	Dec. 27	1 reel	
On a Sunday Afternoon	Screen Song	Nov. 29	1 reel	
Once Over, Light	Burns and Allen	May 23, '31	1 reel	May 18,'31
One Big Night	Ben Blue	Feb. 7, '31	1 reel	
Paramount Pictorial:				
No. 1—Clara Bow		Sept. 27	1 reel	
No. 2—Fish Faces; Munich Mannikins; Walrus Hunting in Siberia; Stars of To-morrow		Oct. 25	1 reel	
No. 3—In the Gloaming—Lowell Thomas-Jesse Crawford		Nov. 29	1 reel	
No. 4—Whaling in North Atlantic—Lowell Thomas-Leslie Thrasher		Dec. 27	1 reel	
No. 5—Up the River in Mexico—Lowell Thomas-John Phillip Sousa		Jan. 31, '31	1 reel	
No. 6—The Trout Harvest—The Children's Hour—Lowell Thomas		Feb. 28, '31	1 reel	
No. 7—Rudy Vallee—Lowell Thomas Marionette Show		Mar. 28, '31	1 reel	
No. 8—Jesse Crawford-Ruth St. Dennis-Lowell Thomas				Apr. 25
No. 9—Harmonies of the Harp; Facts and Fancies in Sports—Lowell Thomas		May 2, '31	1 reel	
No.10—Journeys to Far Places—Lowell Thomas			1 reel	
Paramount Sound News	(Two Editions Weekly)		1 reel	
Patient, The	The Three Swifts	Nov. 29	1 reel	
Pent House Blues	Muriel D'Or - Cy Kahn	Feb. 21, '31	1 reel	
Pest, The	Tom Howard	Mar. 14, '31	1 reel	
Plastered	Willie, West & McGinty	Nov. 22	1 reel	
Please Go 'Way and Let Me Sleep	Screen Song	Jan. 10, '31	1 reel	
Pulling a Bone	Burns & Allen	Jan. 10, '31	1 reel	Nov. 8
Pusher In the Face			28	Mar.28,'31
Putting Party, The	Juliet	Dec. 27	1 reel	
Radio Salutes			10	Mar.28,'31
Real Estators, The	Smith & Dale	May 2, '31	1 reel	May 23,'31
Red, Green & Yellow	Lulu McConnell	Oct. 18	1 reel	
Row, Row, Row	Screen Song	Dec. 20	1 reel	
Runaway Boys	Bruce Novelty	Jan. 31, '31	1 reel	
Sailor's Luck, A	George Beatty	Sept. 13	1 reel	Nov. 15
Seeing Helen Home	Helen Lynd	Dec. 6	1 reel	
Seven in One	Juliet	May 21, '31	1 reel	
Silly Scandals	Talkartoon	May 23, '31	1 reel	May 9,'31
Simply Killing	Willie & Eugene Howard	Jan. 31, '31	1 reel	
Sky Scraping	Talkartoon	Nov. 1	1 reel	
Somebody Stole My Gal	Screen Song	Mar. 21, '31	1 reel	May 2,'31
Song Service	Lee Morse & Co	Oct. 25	1 reel	
S. S. Malaria	Smith & Dale	June 6, '31	2 reels	
Stateroom 19	Clute - La Mar	Jan. 17, '31	1 reel	
Stolen Jools	All Star		2 reels	
Story Book Parade, The	Children's Ballet	Oct. 4	1 reel	Aug. 23
Studio Sap	Chester Conklin	Feb. 28, '31	2 reels	
Sure Cure	Lynn Overman	Nov. 1	1 reel	Sept. 6
Swing, You Sinner	Talkartoon	Sept. 20	1 reel	Oct. 11
Taxi	Chester Conklin	Apr. 11, '31	2 reels	
Teacher's Pest	Talkartoon	Feb. 7, '31	1 reel	
Tex in 1999	Texaco Company		7 min	May 2, '31
13th Alarm, The	Chester Conklin	July 4, '31	2 reels	
That Old Gang of Mine	Screen Song	July 11, '31	1 reel	
Thou Shalt Not	Billy House	May 23, '31	2 reels	May 2,'31
Tongue Tied	Lulu McConnell	Dec. 13	1 reel	
Tons of Trouble	Rudy Muller and Rosie	Jan. 3, '31	1 reel	
Top Notes	Willy Robyn	Mar. 21, '31	1 reel	Mar 14,'31
Tree Saps	Talkartoon	Feb. 21, '31	1 reel	
Tune Detective, The	Dr. Sigmund Spaeth	Apr. 25, '31	1 reel	June13,'31
Twenty Legs Under the Sea	Talkartoon	June 6, '31	1 reel	
Two's Company	Marion Harris	Feb. 7, '31	1 reel	Jan. 3,'31
Tune Detective, The	Dr. Sigmund Spaeth	Feb. 14, '31	1 reel	Nov. 22
Two A.M.	Tom Howard	May 2, '31	1 reel	
Up to Mars	Talkartoon	Nov. 22	1 reel	Nov. 22
Via Express	Tom Howard	July 4, '31	1 reel	
Why Continue the Struggle	Casey-McHugh	Nov. 15	1 reel	
You're in the Army Now	Johnny Burke	Oct. 11	2 reels	

RADIO PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aunts in the Pants	W. Catlett	Nov. 22	2 reels	Dec. 13
Blondes Prefer Bonds	Louise Fazenda		2 reels	
Clean-Up on the Curb, A	Roscoe Ates		2 reel	June13,'31
County Seat, The	Charles "Chic" Sale		2 reels	
Cowslips	Charles "Chic" Sale		2 reels	
Dizzy Dates	Dane-Arthur	Dec. 7	2 reels	
Dumbels in Derbies	Geo. K. Arthur-Karl Dane	Feb. 7, '31	19	Mar. 1,'31
Fall to Arms, A	Louise Fazenda	Oct. 26	20	
Hey Diddle Diddle	Benny Rubin	Dec. 7	1 reel	8 July 5
House Dick, The	Jimmy Savo		2 reels	
Humanette No. 2	Hutchinson-Lorch	Sept. 1	1 reel	10
Humanette No. 3	Clyde-Rubin	Oct. 1	1 reel	8
Humanette No. 4	B. T. Murray	Nov. 20	1 reel	9 Nov. 8
Humanette No. 5	All Star	Dec. 27	1 reel	
Humanette No. 6	Benny Rubin	Jan. 25, '31	1 reel	Jan. 3,'31
Humanette No. 7	Nat Carr	Feb. 25, '31	10	Mar.14,'31
Humanette No. 8	All Star	Mar. 22, '31	9	Mar. 7,'31
Humanette No. 9		Apr. 15, '31	1 reel	
Humanette No. 11	Eddie Lambert	June 13, '31	10	
Humanette No. 12	"On the Spot"		10	June 20,'31
He Loved Her Not	Nick & Tony	Jan. 25, '31	20	
Itching Hour, The	Louise Fazenda	Feb. 1, '31	22	
Knights Before Xmas	Dane-Arthur	Nov. 15	18	
Lime Juice Knights	Dane-Arthur	Mar. 22, '31	21	Mar. 7,'31
Lone Starved Ranger, The	Roscoe Ates		2 reels	
Mickey's Bargain	Mickey Yule	Dec. 27	19	Dec. 13
Mickey's Crusaders	Mickey Yule	Apr. 12, '31	2 reels	
Mickey's Dilpocamy	Mickey McGuire			
Mickey's Rebellion	Mickey McGuire		2 reels	
Mickey's Stampede	Mickey Yule	Feb. 7, '31	19	
Moonlight & Monkey Business	Nick & Tony	Nov. 15	21	Nov. 15
Razored in Old Kentucky	Nick & Tony	Oct. 20	18	Nov. 8
Second Hand Kisses	Louise Fazenda	Mar. 29, '31		May 2,'31
She Went for a Tramp	Hugh Herbert - Rosco Ates	Mar. 15, '31		Mar. 7,'31
Strife of the Party, The	Ned Sparks		2 reels	
Talking Turkey	Benny Rubin	Jan. 25, '31		
Toby Hollowe'en	Toby, the Pup	May 1, '31	6	Dec. 13
Toby in the Bughouse	Toby, the Pup	Dec. 7	6	
Toby in Circus Times	Toby, the Pup	Jan. 25, '31	7	Mar. 7,'31
Toby in the Brown Derby	Toby, the Pup	Mar. 22, '31	7	
Toby Down South	Toby, the Pup	Apr. 15, '31	7	
Toby the Bull Thrower	Toby, the Pup	June 7, '31	7	May 23,'31
Toby the Fiddler	Toby, the Pup	Sept. 1	6	Nov. 15
Toby the Miner	Toby, the Pup	Oct. 1	7	
Toby the Milkman	Toby, the Pup	Feb. 25, '31	7	Nov. 8
Toby the Showman	Toby, the Pup	Nov. 22	21	Dec. 13
Too Hot to Handle	Louise Fazenda	Nov. 15	18	Dec. 13
Trader Ginsburg	Nat Carr	Dec. 27	7	May 23,'31
Trouble from A Broad	Ford Sterling - Lucien Littlefield		10	June 20, '31
Way of All Fish	Ned Sparks		18	June13,'31
Wife D'Reilly	Nick & Tony	Feb. 25, '31	20	Mar. 7,'31

RKO PATHE

NOTE — RKO Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

2 reel comedies	22 min.
Pathe News	10 "
Pathe Review	11 "
Aesop's Fables	8 "
Grantland Rice Sportlights	10 "

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Against the Rules	Rainbow Comedy	May 31, '31	1 reel	May 23,'31
All Gummed Up	Whoopee Comedy	May 23, '31	2 reels	May 16,'31
Angles on Angling	Sportlight	Dec. 28	1 reel	Jan. 3,'31
Animal Fair, The	Aesop Fable	Feb. 1, '31	1 reel	Jan.31,'31
Backfield Aces	Rockne Football	Oct. 15	1 reel	
Bare Knees	Pollard	Mar. 8, '31	2 reels	Mar. 7,'31
Big Cheese, The	Fable	Oct. 26	1 reel	Nov. 8
Blue Grass Kings	Sportlight	June 15, '31	1 reel	
Breakfast in Bed	Pollard-Pangborn	Nov. 16	2 reels	
Call of Mohammed	Vagabond Adventure	Apr. 7, '31	1 reel	Apr. 4,'31
Campus Champs	Nat Carr	Feb. 1, '31	2 reels	Feb.14,'31
Chasing Trouble	Checker Comedy	Apr. 26, '31	2 reels	May 9,'31
Cinderella Blues	Aesop Fable	Apr. 12, '31	8	Apr.11,'31
Cobb Goes Fishing	Sportlight	Oct. 5	1 reel	Oct. 4
College Capers	Fable	Mar. 15, '31	1 reel	Mar. 21,'31
Cowboy Blues	Fable	Feb. 15, '31	1 reel	Feb. 7,'31
Dance With Me	Wanzer-Palmer	Nov. 23	2 reels	
Dangerous Youth	Pollard	Sept. 14	2 reels	Nov. 29
Diamond Experts	Sportlight	May 17, '31	10	May 23,'31
Disappearing Enemies	Dot Farley - Rex Bell	Mar. 1, '31	2 reels	Apr. 4,'31
Dixie Chase, The	Sportlight	Nov. 30	1 reel	Dec. 13
Days of Solitude	Vagabond Adventure	Feb. 6, '31	1 reel	Feb. 14,'31
Duffer Swings	Farrell Golf Series	Feb. 22,'31	1 reel	Mar. 7,31

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Eve's Fall	All Star	Dec.	2 reels	
Fisherman's Luck	Aesop Fable	June	8,'31 9	
Fly Guy, The	Aesop Fable	May	10,'31 7	June 6,'31
Flying Feet	Knute Rockne Football	Oct.	26 1 reel	Sept. 13
Fore!	Farrell Golf	Feb.	15,'31 1 reel	Feb. 14,'31
Frozen Face	Manhattan Comedy	Apr.	19,'31 2 reels	Apr. 18,'31
Gem of Agra	Vagabond Adventure	Oct.	19 1 reel	Sept. 27
Getting on the Green	Farrell Golf	Mar.	22,'31 1 reel	Apr. 11,'31
Glory of Spain	Vagabond Adventure	Nov.	18 1 reel	Nov. 8
Gossipy Plumber, The	Folly Comedy	May	17,'31 2 reels	May 2,'31
Gypped in Egypt	Fable	Nov.	9 1 reel	Nov. 15
Half Pint Polly	Capital Comedy	May	3,'31 2 reels	
Help Wanted—Female	Pollard	Jan.	11,'31 2 reels	Jan. 10,'31
Hidden Goal, The	Rockne Football	Oct.	15 1 reel	Aug. 30
High Steppers	Sportlight	Nov.	16 1 reel	Dec. 13
Hold the Baby	Agnew-Crane-McPhail	Nov.	9 2 reels	
Hunting Thrills	Sportlight	Apr.	21,'31 1 reel	Apr. 11,'31
Hurricane Island	Vagabond Adventure	Apr.	21,'31 1 reel	Mar. 28,'31
In the Rough	Farrell Golf	Mar.	8,'31 1 reel	Feb. 28,'31
I'll Take That One	All Star	Oct.	5 2 reels	
Jungle Terror	Vagabond Adventure	Oct.	5 1 reel	Sept. 20
Kid the Kidder	Dwsley-Marsh	Dec.	7 2 reels	Sept. 20
King of Bugs	Fable	Dec.	21 1 reel	Jan. 3,'31
Last Yard, The	Rockne Football	Oct.	12 1 reel	Aug. 30
Lemon Meringue	Edgar Kennedy	Aug.	3,'31 20	June 6,'31
Midnight	Fable	Oct.	12 1 reel	Oct. 25
Mad Melody	Fable	Apr.	26,'31 1 reel	May 2,'31
Monarchs of the Field	Sportlight	Dec.	14 1 reel	Dec. 20
Mystic Isles	Vagabond Adventure	Nov.	30 1 reel	Nov. 22
Neat and Tidy	All Star	Nov.	28 2 reels	
Next Door Neighbors	Housman-Deering	Jan.	28,'31 2 reels	Jan. 3,'31
Night Class	Campus Comedy	June	7,'31 2 reels	May 16,'31
Not So Loud	Melody Comedy	May	3,'31 2 reels	May 2,'31
Office Boy, The	Fable	Nov.	23 1 reel	Nov. 29
One Nutty Night	Wills-Carney	Nov.	30 2 reels	Nov. 22
Open House	Nick Stuart	Mar.	22,'31 20	Apr. 11,'31
Old Hokum Bucket, The	Aesop Fable	Mar.	29,'31 7	Apr. 4,'31
Olympic Talent	Sportlight	June	29,'31 1 reel	
Outboard Stunting	Sportlight Series	May	3,'31 1 reel	May 31,'31
Over the Radio	Pangborn	Dec.	14 2 reels	Feb. 7,'31
Pale Face Pup	Aesop Fable	June	22,'31 1 reel	
Parading Pajamas	Johnny Arthur	Dec.	21 2 reels	Jan. 24,'31
Par and Double Par	Sportlight	Nov.	2 1 reel	Nov. 22
Pathe News	Released Twice Weekly		1 reel	
Parents Wanted	Folly Comedy	Mar.	15,'31 2 reels	Apr. 4,'31
Play Ball	Aesop Fable	May	24,'31 10	May 30,'31
Racqueteers	Sportlight	Oct.	19 1 reel	Oct. 11
Radio Racket	Fable	Mar.	1,'31 1 reel	Feb. 28,'31
Red Riding Hood	Fable	Jan.	18,'31 1 reel	Jan. 31,'31
Rough and Tumble	Sportlight	Jan.	18,'31 1 reel	Feb. 7,'31
Rough House Rhythm	Ed Kennedy	Apr.	5,'31 2 reels	Mar. 14,'31
Royal Flush, The	All Star	Dec.	19 2 reels	Aug. 30
Sands of Egypt	Vagabond Adventure	Nov.	2 1 reel	
Seein' Injuns	Pollard	Feb.	15,'31 2 reels	Jan. 3,'31
Self Defense	Sportlight	Sept.	7 1 reel	Sept. 13
Shadow of the Dragon	Vagabond Adventure	Mar.	8,'31 1 reel	Mar. 14,'31
She Snoops to Conquer	Daphne Pollard	June	22,'31 20	June 20,'31
Sink or Swim	Sportlight	Mar.	22,'31 1 reel	9. Mar. 28,'31
Ski Pilot	Sportlight	Feb.	8 1 reel	Feb. 14,'31
Speed Limit	Sportlight	Mar.	8,'31 1 reel	Mar. 14,'31
Spirit of Sho-Gun	Vagabond Adventure	Dec.	28 1 reel	Jan. 3,'31
Stage Struck	Walter Catlett	Jan.	18 1 reel	Feb. 28,'31
Stone Age Stunts	Fable	Dec.	7 1 reel	Dec. 13
Stout Hearts and Willing Hands	Frank Fay	June	15,'31 20	May 30,'31
Tale of Tutulla	Vagabond Adventure	Jan.	25,'31 1 reel	Feb. 7,'31
Tennis Top-Notchers	Tilden-Wills	Apr.	4,'31 1 reel	11. Apr. 4,'31
That's My Line	Louis John Bartels	July	13,'31 20	June 6,'31
That's News to Me	Frank McHugh	July	6,'31 20	May 30,'31
Thom the Unknown	Vagabond Adventure	Mar.	22,'31 1 reel	Apr. 4,'31
Three Wise Clucks	Glenn Tryon	Apr.	12,'31 2 reels	Apr. 18,'31
Touchdown	Rockne Football	Nov.	2 1 reel	
Toytown Tale	Fable	Jan.	4,'31 1 reel	Jan. 3,'31
Traffic Tangle	Carr-Farley	Nov.	2 2 reels	Nov. 8
Twisted Tales	Arthur Housman-Marion Douglas	Mar.	29,'31 22	Apr. 4,'31
Two Minutes to Go	Rockne Football	Oct.	15 1 reel	
Under Cover	Sportlight	Jan.	11,'31 1 reel	Jan. 24,'31
Under Par	Farrell Golf	Mar.	15,'31 1 reel	9. Mar. 28,'31
Under the Cock-Eyed Moon	Carney-Wills	Oct.	26 2 reels	Nov. 15
Water Bugs	Johnny Welsmuller	May	31,'31 10	May 23,'31
Well of Fortaleza, The	Vagabond Adventure	Feb.	28,'31 1 reel	Feb. 21,'31
Winning Putts	Farrell Golf	Mar.	1,'31 1 reel	Apr. 4,'31
Wizard Land	Vagabond Adventure	Dec.	14 1 reel	Dec. 13

STATE RIGHTS

Title	Star	Distributor	Running Time Minutes	Reviewed
At the Photographers	Harry Delf	Elbee	2 reels	
Beauty Secrets from Hollywood—No. 1 (technicolor)		Welshay		Mar. 14,'31
Besides the Western Sea		Castle Film	1 reel	
Birds of a Feather		Ideal	8	Apr. 4,'31
Blind Youth	Lou Tellegen	Capital	2 reels	
Bosom Friendship	Novelty	UFA	10	
Bring on the Bride		Elbee	2 reels	Nov. 9
Broken Doll, The	Sadie Banks	Judea Films	1 reel	
Coast to Coast	Talker	Visugraphic	2 reels	Aug. 30
Down Hawaii Way	Color Novelty	Castle	1 reel	
Electric Ship	Educational	General Electric	9	Nov. 8
Eli-Eli	Cantor Waldman	Judea Film	10	
Evening in Jewish Camp	Eval Miller	Judea Film	12	
Felix Fernandino		Imperial	9	Nov. 22
Friend Husband		Burr	2 reels	
In the Good Old Summer Time		Ideal	8	Apr. 4,'31
Jewish Gypsy	Hymie Jacobson	Judea Films	21	
Jewish Melody	Cantor Waldman	Judea Films, Inc.	1 reel	
Kids and Pets	Color Novelty	Castle	1 reel	
Knights in Khaki		Falcon Prod.	22	May 23,'31
Kol Nidre No. 1	Cantor Schmilikel	Judea Films	10	
Kol Nidre No. 2	Cantor Waldman	Judea Films	11	
Land of Freedom	Seymour Reitztelt	Judea Films, Inc.	2 reels	
Legend of the Skies		Ideal	6	Mar. 14,'31
Mal-Ko Mashma-Lou	Harry Feld	Judea Films		
Meet the Family	Harry Delf	Elbee	2 reels	
Monkey Business			8	Apr. 4,'31
Monkey Squawks		Burr		
Natascha	Pinchus Lavenda	Judea Films, Inc.	2 reels	
Niagara Falls		Essanay		Dec. 20
Oh Doctor	Special Cast	Judea Films	20	
One Day		Visugraphic		Dec. 6
Peas and Ques		Pro Patria		Dec. 6
Peculiar Pets		Ideal	8	Apr. 4,'31
Poem in Stone, A		Ideal	7	Mar. 14,'31
Polo		Visugraphic	8	Nov. 29
Sacred Elephants of India		Ideal	8	Mar. 21,'31
Sailors' Sweetheart	Hymie Jacobson	Judea Films, Inc.	2 reels	
Shoemaker's Romance		Judea Films	21	
Signed, Sealed & Delivered	Special Cast	Burr		
Sixty Minutes from Broadway	Color Novelty	Castle	1 reel	
Some Wild Appetites		Ideal	8	Mar. 21,'31
Spanish Rhythm	Orch.	Imperial	9	Nov. 29
Spring Is Here		Ideal	9	Mar. 21,'31
Style and Class	Marty Barratz	Judea Films	23	
Summer Harmonies	Song Cartoon	Biophone	1 reel	Oct. 5
Talk-o-Graphs	Norman Brokenshire	Henry Sonenshine	9	Nov. 29
Tee Time	Felix the Cat	Copley Films	1 reel	Apr. 5
Trouble from Abroad	Brock-Radio			Mar. 14,'31
Una-Sana-Takof	Canto Waldman	Judea Films	11	
Wings of Tomorrow		Visuographic	10	May 2,'31
World Unseen, A	Scientific	UFA	12	

SYNDICATE PICTURES CORPORATION

Alice Chops the Suey	Feb.	1,'31	
Alice Gets Stage Struck	Jan.	15,'31	
Alice Gets Stung	Oct.	15	
Alice Loses Dut	Mar.	1,'31	
Alice on the Farm	Oct.	1	
Alice Picks the Champ	Mar.	15,'31	
Alice Plays Cupid	Apr.	1,'31	
Alice Rattled by Rats	May	1,'31	
Alice Solves the Puzzle	Apr.	15,'31	
Alice the Jailbird	Nov.	1	
Alice Wins the Derby	Nov.	15	
Alice in the Jungle	Jan.	1,'31	
Alice's Balloon Race	Dec.	15	
Alice's Egg Plant	Dec.	1	
Alice's Mysterious Mystery	May	15,'31	
Alice's Orphan	Feb.	15,'31	
Broken Spur, The (Jack Hoxie)	Feb.	1,'31	2 reels
Cyclone Bliss (Jack Hoxie)	Oct.	15	2 reels
Desert Bridgegroom (Jack Hoxie)	Jan.	15,'31	2 reels
Desert's Crucible (Jack Hoxie)	Oct.	1	2 reels
Dead or Alive (Jack Hoxie)	Nov.	15	2 reels
Double D, The (Jack Hoxie)	Dec.	1	2 reels
Rider from Nowhere (Jack Hoxie)	Nov.	1	2 reels
Romantic Sheriff (Jack Hoxie)	Jan.	1,'31	2 reels
Sparks of Flint (Jack Hoxie)	Feb.	15,'31	2 reels
Western Romance (Jack Hoxie)	Dec.	15	2 reels

TALKING PICTURE EPICS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Animal World of Make Believe	Dr. Raymond L. Ditmars	Apr., '31	10	May 2,'31
Bird Islands of Peru	Dr. Robt. Cushman Murphy	Feb.	12,'31 10	Nov. 8
Fight to Live	Dr. Raymond L. Ditmars	Apr., '31	10	May 30,'31
Freaks of Nature	Dr. Raymond L. Ditmars	June	14,'31 9	
Heart of the Nation	(Gov't Bldgs.)	May	25,'31 9	
In the Realm of Goblins	Dr. Raymond L. Ditmars	Aug.	31,'31 10	
Killing the Killer	Dr. Raymond L. Ditmars	June	9	
Land of Evangeline	Wanderlust (No. 2)	Jan.	30,'31 10	Feb. 14,'31
Let's Sing	Howard Wade Kinsey	Sept.	1	10
Like a Beaver	Dr. Raymond L. Ditmars	Feb.	12,'31 10	Feb. 14,'31
Monkey Whoopee	Dr. Raymond L. Ditmars	Dec.	25 9	May 30,'31
Naked Man vs. Beast	Martin Johnson	Oct.	15	10
Seeing Bermuda on a Bicycle	(No. 1) Wanderlust	Oct.	15	10 Dec. 13
Sunny Sweden	Natives	June	15,'31 9	
This Is Australia	Natives	June	15,'31 15	
Today and Yesterday	Hearst News	Nov.	15,'31 30	
Top of the Did World	Norwegian	June	15,'31 9	
Up and Down New York	(Empire State Bldg.)	May	25,'31 9	

TIFFANY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Color Symphonies Series	6 in Technicolor		1 reel	
Chinese Flower Boat		July	5	
Dancing Bear		June	10	
Parisian Nights		June	25	
Kentucky Jubilee Singers	Series of 6			
Did Black Joe		May	1 2 reels	
Pickin' Cotton			1 reel	Dec. 13
Road Home, The			2 reels	
Slave Days			1 reel	Dec. 6
Welcome Home		Dec.	12 1 reel	Nov. 29
Musical Fantasies	Series of 6		1 reel	
Fire Worshippers		Aug.	10	Sept. 27
Memories		Apr.	23	
William Tell		Aug.	1	
Way Down South				Dec. 6
Paul Hurst Comedies	Series of 6			
De Woild's Champion				Dec. 6
One Punch D'Toole		Mar.	23 18	Mar. 28,'31
Tale of a Flea, The				
Missing Link, The				
Rolling Stone Series	Series of 6			
In the Mountains		Sept.	25 1 reel	Sept. 6
The Desert		Dec.	18	
Tiffany Chimp Series	6 Monkey Comedies		2 reels	
1. Blimp Mystery, The				Sept. 27
2. Little Covered Wagon, The		Sept.	5	Aug. 30
3. Little Big House, The		Oct.	15	Oct. 4
4. Little Divorcee, The				Dec. 6
5. Nine Nights in a Bar Room		Jan.	26,'31	Jan. 3,'31
6. Chasing Around		Mar.	23,'31 16	Mar. 28,'31
7. Africa Squawks				
8. Apeing Hollywood				
9. Cinnamon				
Voice of Hollywood Series	Station S-T-A-R	Jan.	26 1 reel	each
No. 16	Nell Hamilton	Aug.	10	
No. 17	Laura La Plante	Aug.	20	
No. 18	Gleason & Armstrong	Sept.	11	
No. 19	Johnny Hines			
No. 20	James Hall			Oct. 11
No. 21	Conklin & Christy			
No. 22	Ian Keith			
No. 23	Sammy Cohen-Tiffany Talking Chimps			Dec. 6
No. 24	Leon E. Janney	Dec.	21	
No. 25	Seben 'n' Leben	Jan.	20,'31	
No. 26	Kenneth Harlan	Mar.	2,'31 10	Mar. 28,'31
No. 27	John Wayne - Our Gang		1 reel	

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arabian Knights	Slim Summerville	Apr.	8, '31 2 reels	Mar. 28,'31
All Excited	Sidney-Murray	Mar.	25, '31 2 reels	Feb. 28,'31
Africa	Oswald Cartoon	Dec.	1	Nov. 29
Alaska	Oswald Cartoon	Dec.	15	Dec. 20
All for a Lady	Leather Pusher Series No. 6	Dec.	31 2 reels	Nov. 29
Band Master, The	Oswald Cartoon	May	18, '31 6	June 20,'31
Butter in Yeggman, The	Sidney-Murray	May	6, '31 2 reels	Apr. 11,'31
Champion, The	Leather Pushers	Feb.	25, '31 2 reels	
Cat's Paw, The	Red Star Comedy	July	8, '31 2 reels	Apr. 4,'31
Champ, The	Oswald Cartoon	July	27, '31	
China	Oswald Cartoon	Jan.	12, '31 1 reel	
College	Oswald Cartoon	Jan.	26, '31	
Comeback, The	Leather Pusher Series No. 4	Dec.	3 2 reels	
Country School, The	Oswald Cartoon	May	5, '31 1 reel	May 16,'31
Dangerous Daze	Red Star Comedy	Mar.	11, '31 2 reels	Mar. 14,'31
Detective, The	Oswald Cartoon	Sept.	22 1 reel	Oct. 11
Discontented Cowboys	Sidney-Murray	Nov.	12 2 reels	Oct. 11
Divorce A La Carte	Sidney-Murray	Apr.	15, '31 2 reels	Mar. 14,'31
Farmer, The	Oswald Cartoon	Mar.	23, '31 1 reel	Mar. 14,'31
Fireman, The	Oswald Cartoon	Apr.	6, '31 1 reel	
Fowl Ball, The	Oswald Cartoon	Oct.	13 1 reel	
Framed	Leather Pusher Series No. 7	Jan.	14, '31 2 reels	Dec. 13
Go to Blazes	Sidney-Murray	Oct.	15 2 reels	Nov. 8
Hammer & Tongs	Leather Pusher Series No. 2	Oct.	8 2 reels	
Hello, Russia	Slim Summerville	Jan.	17, '31 2 reels	Dec. 20
Hello, Napoleon	Red Star Comedy	June	3, '31 2 reels	
Here's Luck	Slim Summerville	May	20, '31 2 reels	May 2,'31
Heroes of the Flames	Tim McCoy	June	2, '31 17	Apr. 4,'31
Hot and Bothered	Sidney-Murray	Mar.	4, '31 2 reels	
Hot Feet	Oswald Cartoon	Aug.	24, '31	
Howdy Mate	Red Star Comedy	July	22, '31 2 reels	
In Old Mazuma	Sidney Murray	Jan.	21, '31 2 reels	Jan. 3,'31
It Happened in Hollywood	Red Star Comedy	Feb.	2, '31 2 reels	Nov. 29
Kane Meets Abel	Leather Pushers	Feb.	11, '31 2 reels	

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Kentucky Belle	Oswald Cartoon	Aug. 10, '31		
Knockout, The	Leather Pusher Series No. 3	Nov. 5	2 reels	Oct. 11
Lady Killer, A	Leather Pusher Series No. 8	Jan. 28, '31	2 reels	
Laughback, The	Red Star Comedy	Dec. 24	2 reels	Jan. 3,'31
Let's Play	Slim Summerville	Apr. 29, '31	2 reels	
Love Punch, The	Sidney-Murray	Dec. 10	2 reels	Nov. 22
Mardi Gras	Leather Pusher Series No. 5	Dec. 17	2 reels	Nov. 22
Mars	Oswald Cartoon	Dec. 29	1 reel	
Mexico	Oswald Cartoon	Nov. 17	1 reel	Nov. 29
Navy, The	Oswald Cartoon	Nov. 3	1 reel	Nov. 15
No Privacy	Red Star Comedy	Apr. 22, '31	2 reels	
North Woods	Oswald Cartoon	June 29, '31	1 reel	
One Day to Live	Red Star Comedy	Apr. 1, '31	2 reels	Apr.11,'31
Parisian Gaieties	Slim Summerville	June 17, '31	2 reel	May 16,'31
Ou La La	Slim Summerville	Nov. 26	2 reels	Nov. 15
Radio Rhythm	Oswald Cartoon	July 27, '31	1 reel	
Rolling Along	Sidney-Murray	Oct. 1	2 reels	
Royal Bluff	Slim Summerville	Feb. 18, '31	2 reels	Feb.28,'31
Sargie's Playmates	Slim Summerville	Mar. 8, '31	2 reels	Feb.21,'31
Scared Stiff	Red Star Comedy	May 13, '31	2 reels	May 2,'31
Stay Out, The	Sidney-Murray	May 24, '31	2 reels	May 16,'31
Shipwreck	Oswald Cartoon	Feb. 9, '31	1 reel	Feb.21,'31
Singing Sap	Oswald Cartoon	Sept. 15	1 reel	Sept. 20
Stay Out, The	Sidney-Murray	May 27, '31	1 reel	
Stone Age, The	Oswald Cartoon	July 13, '31	1 reel	
Strange as It Seems No. 1	Novelty	Sept. 1	1 reel	Sept. 20
Strange as It Seems No. 2	Novelty	Sept. 29	1 reel	Oct. 11
Strange as It Seems No. 3	Novelty	Nov. 3	1 reel	Nov. 22
Strange as It Seems No. 4	Novelty	Dec. 22	1 reel	Dec. 13
Strange as It Seems No. 5	Novelty	Jan. 19, '31	1 reel	Jan. 3,'31
Strange as It Seems No. 6	Novelty	Feb. 18, '31	1 reel	Feb. 7,'31
Strange as It Seems No. 7	Novelty	Mar. 16, '31	1 reel	Mar.14,'31
Strange as It Seems No. 8	Novelty	Apr. 13, '31	1 reel	Apr.11,'31
Strange as It Seems No. 9	Novelty	May 11, '31	1 reel	May 16,'31
Strange as It Seems No. 10	Novelty	June 8, '31	1 reel	
Strange as It Seems No. 11	Novelty	July 6, '31	1 reel	
Strange as It Seems No. 12	Novelty	Aug. 3, '31		
Strange as It Seems No. 13	Novelty	Aug. 31 '31		
Sunny South	Oswald Cartoon	Apr. 20, '31	1 reel	May 2,'31
We We Marie	Slim Summerville	Oct. 29	2 reels	Oct. 11
You Said It, Sailor	Red Star Comedy	Nov. 19	2 reels	Nov. 15

VITAPHONE SHORTS

Title	Star	Rel. Oate	Running Time Minutes	Reviewed
Adventures in Africa	No. 1. Into the Unknown		2 reels	June 6,'31
Adventures in Africa	No. 2. An African Boma		2 reels	
Adventures in Africa	No. 3. The Lion Hunt		2 reels	
Adventures in Africa	No. 4. Spears of Death		2 reels	
Adventures in Africa	No. 5. Trails of the Hunted		2 reels	
Adventures in Africa	No. 6. The Buffalo Stampede		2 reels	
Adventures in Africa	No. 7. The Witch Doctor's Magic		2 reels	
Adventures in Africa	No. 8. Flaming Jungles		2 reels	
Adventures in Africa	No. 9. Dangerous Trails		2 reels	
Adventures in Africa	No. 10. Maneaters		2 reels	
Adventures in Africa	No. 11. Beasts of the Wilderness		2 reels	
Africa Shrieks	Hugh Cameron		1 reel	
Ain't Nature Grand	Looney Tunes No. 7			Jan. 24,'31
Alaska—Laff Tour	Eddie Lambert		1 reel	
Algiers	Novelty Scenic		1 reel	
Alpine Echoes	Douglas Stanbury		1 reel	Dec. 13
Angel Cake	A. Rasch Girls - C. Landry J. Ray Foursome		2 reels	Feb.21,'31
Animals of the Amazon	E. M. Newman Travel Talk			10. June 6,'31
At the Round Table	Hellinger-Hopper-Runyon-Corbett		1 reel	Oct. 4
Babykins	Pee Wee Singer and Bill Halligan		1 reel	
Baby Bandit, The	Bobby Watson-Ann Cornwall		1 reel	
Bard of Broadway, The	Walter Winchell		2 reels	Oct. 4
Barefoot Days	Cast of Children		1 reel	
Believe It or Not, No. 2	Robert L. Ripley		1 reel	Dec. 6
Believe It or Not, No. 3	Robert L. Ripley		1 reel	
Believe It or Not, No. 4	Robert L. Ripley		1 reel	Nov. 1
Believe It or Not, No. 6	Robert L. Ripley		1 reel	.7. Mr.28,'31
Believe It or Not, No. 7	Robert L. Ripley		1 reel	.Feb. 21,'31
Believe It or Not, No. 8	Robert L. Ripley		1 reel	
Believe It or Not, No. 9	Robert L. Ripley		1 reel	.9. My 23,'31
Believe It or Not, No. 10	Robert L. Ripley		1 reel	
Believe It or Not, No. 11	Robert L. Ripley		1 reel	
Big Deal, The	Harry Holman		1 reel	
Bigger They Are	Primo Carnero-Little Billy		2 reels	
Big Man From the North	Looney Tunes No. 6		1 reel	Jan.10,'31
Border Patrol, The	Frisco-Knopp-Graham		2 reels	Jan. 24,'31
Booze Hangs High, The	Looney Tunes No. 4		1 reel	.6. Oct. 4
Bosko's Holiday	Looney Tunes No. 11		1 reel	May 9, '31
Box Car Blues	Looney Tunes No. 5		1 reel	
Cave Club, The	Leach-Merman-Pieriot			.9
Cold Turkey	H. Broderick - L. Crawford		1 reel	
College Capers			1 reel	Nov. 8
Compliments of the Season	Dressler-Lane-O'Brien		2 reels	
Court Plastered	Helen Broderick		1 reel	Jan.24, '31
Crime Square	Pat O'Brien-Mary-Duncan		1 reel	
Cry Baby	Vernon-Treen		1 reel	
Curses	Moore-Clement-Blackwood		2 reels	Feb.21,'31
Dandy and the Belle, The	Frank McGlynn, Jr. • Mary Murray		1 reel	
Dining Out	Kent-Lake		1 reel	
Donkey Business	Edgar Bergen - C. Graver		1 reel	
Down the Blue Danube	E. M. Newman Travel Talk		1 reel	Apr.25,'31
Dumb Luck	Frank Orth - Ann Codie		1 reel	
Dumb Patrol	Looney Tunes No. 9		1 reel	.7. Mr.28,'31
Duel, The	Fields-Teasdale		1 reel	
Envy	Dressler-Brent-Evans		1 reel	
Everything Happens to Me	Carson-Hoyt		1 reel	
Excuse the Pardon	Morgan-Alexander		1 reel	Dec. 13
Fast and Pleasant	Billy Wayne-Thelma White		1 reel	
Find the Woman	Hugh O'Connell			
Five Minutes from the Station	Overman-Churchill-Sidney		2 reels	
For Two Cents	De Wolf Hopper			10. June 6,'31
Fora	Ford-Lane		1 reel	
Fowl Triangle			1 reel	Feb.14,'31
Frame, The	Boyd-Middleton		1 reel	
Freshman Love	Ruth Etting-Jeanie Lang-Don Tompkins		1 reel	20. Ap 18,'31
Gangway	Joe Penner		2 reels	
Gates of Happiness	Arthur Pat West		1 reel	.8. Sept. 27
Gigalo Racket, The	Helen Morgan		2 reels	
Girls We Remember			1 reel	Dec. 13
Good Mourning	Eddie Fay-Dressler-White		1 reel	
Good Pie Forever	Billy Wayne-Thelma White		1 reel	
Good Times	Madge Evans		1 reel	Mar.14,'31
Grand Dames, The	Patsy Kelly		1 reel	May 9,'31
Hangover, The	Neely Edwards - B. Granville		1 reel	
Handy Guy, The	Earl Sande			15. My 23,'31
Happy Hottentots, The	Joe Frisco		1 reel	Oct. 25
Headache Man, The	Clements-Cavanaugh		1 reel	Jan. 17,'31
Heart Breaker, The	Eddie Foy, Jr.		1 reel	15. Oct. 4
Hello, Sucker	Hugh O'Connell		1 reel	
Hocus Pocus	Edgar Bergen-C. Graver			
Hitting the High C's (Reviewed under title "On the High C's")	Frank & Milt Britton & Band		1 reel	Apr. 4,'31
Home Maid	Hackett-Hall-Burley		1 reel	
Honeymoon Trail, The			1 reel	.7. Ap 4,'31
Hot Sands	Billy Wayne-Thelma White		1 reel	
How I Play Golf	Bobby Jones			
No. 1—The Putter			2 reels	Apr.25,'31
No. 2—Chip Shots			1 reel	Apr.25,'31
No. 3—The Niblick			1 reel	Apr.25,'31
No. 4—The Mashie Niblick			1 reel	
No. 5—The Medium Irons			1 reel	
No. 6—The Big Irons			1 reel	
No. 7—The Spoon			1 reel	
No. 8—The Brassie			1 reel	
No. 9.—The Driver			1 reel	
I'll Fix It	Kent-Lake		1 reel	9. Mr 28,'31

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Inventor, The	Billy Wayne-Thelma White		1 reel	10. My 16,'31
Jay Walker, The	Chester Cluts		1 reel	10. Sept. 13
Jessel, George, and The Russians	Art Choir		1 reel	Feb. 21,'31
Junior	Neely Edwards-J. McCallion		1 reel	
Just a Gigolo	Cameron-Crosbie-Austin J. Young		1 reel	June13,'31
Knocking 'Em Cold	Andrew Tombes		1 reel	
Last But Not Leased	Billy Wayne-Thelma White		1 reel	Mar. 21,'31
Lady Killer, The	Eric Dressler		1 reel	
Lady Play Your Mandolin	Song Cartoon		1 reel	
Last Straw, The	Romney Brent		1 reel	.8. My 2,'31
Let's Merge	Doree Leslie		1 reel	
Lodge Night	Phillips-Cox		1 reel	.7. My 16,'31
Lonely Gigolo	Lotti Loder			9. Oct. 25
Looney Tunes				
No. 1—Sinkin' In the Bathtub			1 reel	
No. 4—Booze Hangs High, The			1 reel	Oct. 4
No. 5—Box Car Blues			1 reel	
No. 6—Big Man From the North			1 reel	Jan.10,'31
No. 7—Ain't Nature Grand			1 reel	Jan.24,'31
No. 8—Ups 'n' Downs			1 reel	Apr. 4,'31
No. 9—Dumb Patrol			1 reel	Mar. 28,'31
No.10—Yodeling Yokels			1 reel	
No.11—Bosko's Holiday			1 reel	
No.12—Trees' Knees			1 reel	
Lost and Found	Demarest-Bond		1 reel	
Love Nest, The	Billy Wayne-Thelma White		1 reel	Mar. 21,'31
Lucky Break	Fox			21. Oct. 25
Madame of the Jury	Judith Anderson		1 reel	
Maid to Order	Eleanor Shalor - Bob Lynn		1 reel	May 2,'31
Making Good	Joe Penner		1 reel	Apr. 4, 31
Married	Flint-Ridges-Foran		1 reel	
Masquerade	V. Osborn-R. D'Arcy-W.Lytell		2 reels	
Martinelli				
Aria from "Aida"			1 reel	
Pagliacci			1 reel	
Prison Scene from "Faust"			1 reel	Sept. 27
Temple Scene from "Aida"			1 reel	
The Ship's Consort			1 reel	
Troubadour, The			1 reel	.7. My 9,'31
Two Popular Italian Songs (Reviewed under the title—"Nina")			1 reel	Apr.18,'31
Meal Ticket, The	Jack Pearl		2 reels	June13,'31
Military Post, The	Roberto Guzman		1 reel	
Milky Way, The	Neely Edwards-Muriel Abbott, Dancers		1 reel	
Modern Fairy Tales			1 reel	
Merry Melodies			7 min	Apr. 25,'31
No. 1—Lady Play Your Mandolin				
Modern Business			1 reel	
Money, Money, Money	Mason-Keeler			
Moving In	Joe Penner		2 reels	
Mr. Intruder	Otto Kruger		1 reel	
Music Racket, The	Lee Morse		1 reel	Oct. 29
My Mistake	Donald Brian-Pat O'Brien		1 reel	
Naggers' Day of Rest, The	Mr. & Mrs. Jack Norworth		1 reel	Jan. 17,'31
Naggers Go Rooting, The	Mr. & Mrs. Jack Norworth		1 reel	Jan. 10,'31
Naggers Go South, The	Mr. & Mrs. Jack Norworth		1 reel	
Naggers Go Camping, The	Mr. & Mrs. Jack Norworth		1 reel	.8. Mr 28,'31
Naggers Go Shopping, The	Mr. & Mrs. Jack Norworth		1 reel	
Naggers in the Subway, The	Mr. & Mrs. Jack Norworth		1 reel	10
Naggers at the Dentist's, The	Mr. & Mrs. Jack Norworth		1 reel	May 2,'31
Naggers at the Ringside	Mr. & Mrs. Jack Norworth		10 min	May 16,'31
Nightingale, The	Osborne-Talbot-O'Brien		2 reels	Jan. 31,'31
Nine o'Clock Folks	Whitey & Ford		1 reel	
No-Account, The	Hardie-Hutchison			9
Ni Privacy	Lloyd Hamilton		20 min	May 2,'31
No Questions Asked	Little Billy-Jed Prouty		1 reel	
Number, Please	Shella Barrett-L. Barrie		1 reel	10. Mr 31,'31
Office Scandal, The	Bergen-Graber		1 reel	Jan. 31,'31
Old Flamo, The	Audray Dale-John Marsdon		1 reel	
One Good Turn	Ruth Etting-Jay Velle		2 reels	
One Way Out	Chas. Lawrence-Thelma White		1 reel	Feb. 21,'31
Only the Girl	Wattles-Marsh			6
On the Job	Frank Orth-Ann Codes		1 reel	
Pa Gets a Vacation—Potter Series	Littlefield-Ward			14
Painter, The	Frank Orth			
Partners	Wm. Gaxton-Geo. Haggerty		2 reels	21. Ap. 4,'31
Paulo, Paquita & Chiquita				9
Peace and Quiet	Billy Wayne-Barbara Leonard		1 reel	
Perfect Understanding, A	May-Oaks			6
Pest of Honor, The	Short-Fielding-Hall		1 reel	
Play Boy, The	Fox-Curtis		2 reels	
Playing With Fire	Jack Hazzard		1 reel	
Politics	George Jessel		2 reels	Dec. 18
Purely an Accident	Brown-Kearns-Otto		1 reel	10. My 16,'31
Putting It On	Jarvis-Bond		1 reel	
Reno or Bust	Panghorn-Hager		1 reel	Aug. 23
Riding Master, The	Poodles Hanaford		9 reels	Nov. 8
Romeo and Juliet	Chas. Hackett-Rosa Low		1 reel	
Recruits, The	The Three Sailors-Clements		1 reel	Feb. 21,'31
Revenge Is Sweet	L. Adams-Weeks-Allworth		2 reels	9. Mr 28,'31
Roseland	Ruth Etting		2 reels	14
Rural Hospitality	Roger Imhof		1 reel	
Salesman, The	Orth Vernon		1 reel	
Santry, Henry, & Orchestra			1 reel	Feb. 28,'31
Sax Appeal	Joe Penner		1 reel	
Scotch Love	Blore-Swinburn-Collins		1 reel	
Scotch Taffy	Scott-Sanders		1 reel	Oct. 25
Second Childhood	Mayall-Mackin		1 reel	
Seeing Off Service	Penner-Busley-McNaughton		2 reels	Nov. 1
Seeing Sarah Off	Sylvia Clark		1 reel	
Seeing Things	Demarest-Auer-Fielding		1 reel	9. Oct. 18
Service Stripes	Penner-Waddell		1 reel	Jan. 10,'31
Servant Problem, The	Murray-Oakland-Stauber		1 reel	
Showin' Off	Vitaphone Kiddies		1 reel	
Sitting Pretty	Joe Phillips-Ruth Donnelly		1 reel	May 9,'31
Sky High	Janet Reade-Durdey Clements		1 reel	10. Mr 28,'31
Sleepy Head	Frank Orth-Ann Codee		1 reel	Feb. 21,'31
South Sea Pearl	Gaston Glass		2 reels	May 10
Spirits of 76th Street	Helen Broderick		1 reel	17. May 2,'31
Sportslants				
No. 1—Ted Husing			1 reel	
Squaring the Triangle	Donald Brian-Mayo Melliot			
Stars of Yesterday	Old Film Stars		1 reel	Feb. 28,'31
Stepping Out	Penner-Phillips-Donnelly		1 reel	Oct. 25
Strange Case, The	Charles Halton		1 reel	.8. My 16,'31
Strong Arm, The	Harrington-O'Neil		1 reel	
Stuttering Romance, A	Joe Penner-Dorothea Chard		1 reel	
Substitute, The	Chas. Lawrence		1 reel	Sept. 27
Surprise	Dugan-Leonard			12
Suspicion	Lyons-Earle-Morns		1 reel	
Syncopated Sermon, A	Hall-Johnson Choir Willard Robinson		1 reel	Nov. 15
System	Clements-Knapp		1 reel	
Taking Chances	Billy Wayne-Thelma White		1 reel	May 9, 31
Talking It Over	Jack Osterman			8
Thirteenth Prisoner, The	Willie Howard-Lee Kohlmar			Nov. 15
Tintypes	Yorke & King		1 reel	Oct. 11
Tom Thumbs Down	Jarvis McNaughton		1 reel	
Trip to Paris, A	Jarvis-Taylor		1 reel	
Trees Knees	Looney Tuney No. 12		1 reel	
Trip to Tibet, A	Scenic		1 reel	May 2,'31
23 Skiddoo	Lew Fields		1 4	10. May 2,'31
Twixt Love and Duty	Howard-Graham-Percival			10 May 2,'31
Two Rounds of Love	Rennie-Dixon		1 reel	
Unfair Sex, The	Healy-Gilbert		1 reel	
Ups 'n' Downs	Looney Tunes No. 8		1 reel	Apr. 4,'31
Varsity Vamp	Mike Ames		2 reels	
Victim, The	Orth-Howard		1 reel	
Wanderer, The	Douglas Stanbury		1 reel	.9. Sept. 18
Watch Dog, The	Jack Hazzard		1 reel	
Where There's a Will	George Hassell		2 reels	
With Pleasure	Dolly Gilbert-Billy Wane		1 reel	.8. Mr 14,'31
Ye Old Time News Reel			1 reel	May 2,'31
Yodeling Yokels	Looney Tunes No. 10		1 reel	

CLASSIFIED Advertising



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